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“Therefore we shall make our judgment upon the things themselves as they give light one to another and, as we can, dig Truth out of the mine.”—FRANCIS BACON.

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34 HENRIETTA ST., STRAND, W.C.

The Bacon Society.

(INCORPORATED.)

THE objects of the Society are expressed in the Memorandum of Association to be:—

1. To encourage the study of the works of Francis Bacon as philosopher, lawyer, statesman and poet ; also his character, genius and life ; his influence on his own and succeeding times, and the tendencies and results of his writings.
2. To encourage the general study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspeare, and to investigate his connection with other works of the period.

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It should be clearly understood that the Bacon Society does not hold itself responsible for the views expressed by contributors to "Baconiana."

FURTHER VINDICATION OF VERULAM.

BY THE HON. SIR JOHN A. COCKBURN, K.C.M.G., M.D.

THERE appears to be a lingering doubt in the minds of some Baconians as to the guiltlessness of Verulam. It is not surprising that he should be condemned by those who imbibe their opinions from Pope's polluted source, or from the foul stream of Macaulay's habitual inaccuracies, with Lord Campbell's unenlightened amplifications. But it is preposterous that those who have learnt to know and venerate the moral grandeur of the high-souled Verulam should for a moment entertain the possibility of such a man accepting bribes to pervert justice. The trouble doubtless arises from a tendency to boggle over the so-called confession of Bacon; for it may be said with some show of reason, how can any one be said to be innocent who has made confession of fault? The answer to this is that everything depends on the standard by which an action is to be judged. Conduct which to-day would be unani- mously denounced as corrupt was the recognised practice in the days of Francis Bacon. Judges,

like everybody else from the King downward, were accustomed to accept presents; these were even taken into account in estimating the value of an office. However eager for reform a man participating in public affairs may be it is practically impossible for him suddenly to disturb current usage. Like the dyer's hand his nature is almost subdued to what it works in. Bacon disapproved of many contemporary customs and did his utmost to amend them, but anyone who has practical experience of carrying out reforms in departments of State must be aware that changes to be effective and permanent can only be gradually made. The charges raked up against Bacon chiefly related to proceedings which took place soon after he assumed office, which he could not immediately check even if he had been aware of their existence. When faced with the record of transactions in his own courts he found it impossible according to his own high standard to justify them. On the other hand, had he demanded a formal trial he could readily have exculpated himself according to the standards of the day. Many of the charges brought against him were trivial and untenable; for the presents alluded to were in most cases made after judgment had been given, and therefore were not in those days deemed culpable. Out of 28 accusations there were but two or three gifts which could by any stretch of evidence be said to be *pendente lite*. Verulam in an incredibly short time had cleared up arrears of litigation, and had temporarily removed the reproach of the law's delay. He had pronounced about 7,000 judgments. In such celerity of action some oversights as to the date of receiving a reward might naturally be expected and grave censure could hardly have been visited upon them. Why then did he not carry out his intention of defending himself? It is a sorry story, and may well cause an Englishman to blush. The

only character that comes out with any degree of credit is that of him who endured the shame, and permitted himself to be sacrificed to save others; for if Verulam had been vindicated the favourite must fall, and even the Crown would have been in jeopardy. The country was reeking with corruption under Buckingham's administration. A victim was demanded. The King under promise of restitution to Bacon persuaded him to offer no resistance. Many are of opinion that Bacon showed weakness in consenting to this course. Certainly a less magnanimous mind would not have done so. But it must be remembered that in those days a King was hedged with divinity; and to Bacon, who was loyal to the core, the wish of a monarch was as law. At the time it is probable that he did not realise the advantage that would be taken of his complacency by his enemies, who eagerly seized the opportunity of completely crushing him. His "humble submission and supplication" was rejected by the Lords as insufficient; an explicit answer was demanded to every charge. Verulam had by this time gone too far to retract. He, who had ever maintained that Justice should be above the slightest suspicion of taint, and had invited enquiry into the proceedings of his own Courts, found himself regarded as the warning example of the guilt he abhorred. It is the very irony of fate that the Parliament which was called together by his persuasion should have been the cause of his ruin, and that he himself should have been "the anvil upon which the good effects" which he had so ardently desired were to be "beaten and wrought." It is an abuse of language to stigmatise as corrupt the conduct of a Judge whose awards were free from all suspicion of bribery. None of his judgments were ever reversed. He connived at the term "corruption" because his act of self-sacrifice would

otherwise have been ineffectual ; but while he acknowledged his sentence as salutary for bringing about a reformation in existing practices he never ceased to assert his actual innocence. The whole truth of the case could not, for fear of the authorities, be told at the time in England. The guilt of Bacon was therefore taken for granted here, as by his public confession he intended it to be ; but on the Continent vision was clearer. In 1631 a life of Bacon was published in Paris long before any appeared in England. A translation of this life was made by Mr. Cuningham, and is to be found in BACONIANA, Vol. IV., 3rd series. The treatment meted out to "M. Bacon" is therein described as "monstrous ingratitude and unparalleled cruelty." It is also stated that "Though his probity was entirely exempt from censure, nevertheless he was declared guilty of the crime of his servant." This tallies with the statement of Aubrey that "his servants took bribes ; but his Lordship always gave judgment *secundum æquum et bonum*," and with Bushel's confession, published when the truth was no longer dangerous. Mallet put the matter in a nutshell when he said that Bacon was made the scapegoat of Buckingham. One or the other had to go. The King preferred to keep his favourite, but the world is not now inclined to endorse his choice. The greatest and best of Englishmen left his name and memory in solemn trust to "his own countrymen after some time be passed." The month of May, 1921, witnessed the tercentenary of his sacrifice. Surely 300 years was long enough to wait for vindication.

ON BI-LITERAL DECIPHERING.

BY HENRY SEYMOUR.

IN the last number of *BACONIANA* was announced a proposal to publish a *facsimile* reproduction of a page of some work believed to contain the biliteral cypher of Francis Bacon. The object of this proposal was to provide some ground upon which a solid judgment might be formed, inasmuch as considerable indecision exists as to the reality or accuracy of the deciphering thereof, which Mrs. Elizabeth Wells Gallup alleges that she has successfully accomplished.

I have been requested by the Editors to prepare a suitable page for illustration, together with some sort of index showing what letters have been distinguished by Mrs. Gallup as belonging to the *a* and *b* founts respectively, in order that their differences may be closely studied and compared, and their consistency established. I have therefore selected a page of letterpress from Bacon's acknowledged work, *The Historie of the Raigne of King Henry the Seventh*, which is one of the many books claimed to have been deciphered by Mrs. Gallup*; and as the cypher is stated to be involved only in the *italics*, of which this page is almost completely composed, there will be a goodly number of letters presented to the view. The *facsimile* has been reduced somewhat so as to conform to the regular size of page in this journal.

Facing the *facsimile* will be found a "key-page" which I have prepared for purposes of reference, and

* See page 136 of *The Bi-Literal Cypher of Francis Bacon*, 3rd edition.

which very clearly shows the disposition of the *a* and *b* fount letters, as indicated by Mrs. Gallup in her deciphering, as also her arrangement of the letters into groups of five, in accordance with Bacon's rule. I have arbitrarily differentiated these letters in the key by Roman and italic forms, simply for motives of convenience; the former standing for letters of the *a* fount, and the latter for the letters of the *b* fount.

It is important to point out that there were several differing impressions in the original edition of this work, each of which differs in respect only of the peculiar forms of the italic letters. I mentioned in the last issue that I had discovered two of such differing copies, but my attention has since been drawn to the fact that there are still more. In all cases, the general body of the book, in the Roman type, has not been interfered with. This is a very significant circumstance. In the light of a cypher being infolded in these italic letters, and as a means of confounding would-be or undesirable decipherers; or, again, as a possible measure of economy to impart several different cypher-communications under the cover of a single book, such a circumstance is suggestive, but otherwise seemingly inexplicable. From the printer's point of view there can be no explanation.

The important thing, however, for our readers to know is that the *facsimile* page herein set forth is identical with that employed by Mrs. Gallup in her alleged deciphering; and although I have never yet been in communication with that lady, I have sufficiently established the fact, I think, that the pages are identical. I may also state that the *facsimile* has been photographed from the 1622 copy of the book in the Bacon Society's library, which I have carefully compared with several other 1622 copies in my possession

In the copy under consideration I find there are 78,537 italic letters. On counting the letters in Mrs. Gallup's deciphered epistle, which by the rule should numerically equal one-fifth of the italic letters in which the cypher is infolded, I find a considerable discrepancy. At the outset, I regarded this as constituting a fatal mechanical flaw, but further investigation showed that Mrs. Gallup employed but 78,120 italic letters of the above total, thereby leaving 417 letters to be otherwise accounted for. I found that the turn-over words or parts of words in italic which occasionally occur *at the foot* of a page, and which are repeated at the commencement of the following page, are not counted and are not involved in the cypher, and quite reasonably; nor those occurring in the single marginal note on page 154; nor those in "Faults Escaped" at the end of the book, together with a few other letters occurring after the cypher signature of Bacon, on the last page; nor seven letters in as many errors of wrong (and long) grouping (or possibly tricks) which occur throughout the book, minus one letter in an eighth instance of wrong (and *short*) grouping on the *facsimile* page; all of which, added together, make a total of precisely 417 letters thus accounted for.

In the *Pall Mall Magazine*, of March, 1902, Mrs. Gallup, writing of the immense difficulty she encountered in her deciphering, has this to say:—"The 1623 Folio has the largest variety of letters and irregularities; but the most difficult work was Bacon's *History of Henry the Seventh*, the mysteries of which it took me the greater part of three months of almost constant study to master. The reason came to light as the work progressed, and will appear from the reading of the first page of the deciphered matter, with its explanations of 'sudden shifts' to puzzle would-be deci-

pherers." In her transcription itself it is stated that new forms were being devised, and new signs; one of which being the appearance of a "dot" in or contiguous to a letter which must be regarded to signify a reversal of the power of that letter as to its normal classification, *a* or *b*. This artifice appears to have been first introduced in *Henry the Seventh*, just prior to the publication of the first Shakespeare Folio, whose multiformed letters are frequently conspicuous by such marks.

The scientific problem involved in the deciphering of the biliteral is the accurate analysis and division of the various differences in the forms of the letters, in order that they may be classified into two distinct categories, as *a* and *b*. And, in the absence of instructions, we are bound to fall back upon observation and experiment for its solution. For if each or any of the letters have been invested by the author of the cypher with a variety of forms instead of two only, as appears to be the case, the difficulty of classification will be enlarged, but will not on that account be insuperable. It will simply appear as a more complicated object-lesson in inductive logic. If we examine the characteristic forms of the *b*, as contradistinguished from the *a*, letters in the Capitals of Bacon's own illustrative example of the Bi-formed Alphabet, as set out in *De Augmentis Scientiarum*,* we see at once that they are mainly distinguishable by their quaint and expanded flourishes, and by

* Archbishop Tenison, in BACONIANA (1679) says:—"The fairest and most correct edition of this book in Latine, is that in folio, printed at London, Anno 1623. And whosoever would understand the Lord Bacon's Cypher, let him consult that accurate edition. For, in someother editions which I have perused, the form of the letters of the Alphabet, in which much of the mysterie consisteth, is not observed."

their covering more space than the *a* letters. This is evidently a *kind* of clue or guide in classification, though not the real or only one. Moreover, not a few of Bacon's *a* and *b* letters in the smaller type of the illustrated alphabet are exceedingly alike; while, in his principal example of an infolded cypher message in an exterior epistle from Cicero, many of these small letters are quite different in form from those in his key-alphabet, on whose agreement in form the accuracy of the deciphering professedly depends. Again, in this epistle, many of the smaller letters exhibited as *a* and *b* are so similar in form that a superficial observer would assuredly declare that Bacon had employed them quite indiscriminately!

The late Mrs. Henry Pott was of opinion that in cases where there appeared to be no difference in the forms of letters while they were classified differently, they could generally be determined by their angle of inclination from the common base line. These angles conspicuously vary, to be sure; but what is somewhat perplexing is that, as often as not, a letter has a slanting base of its own, in which case the angular degree is presumably calculated in relation to itself rather than to the regular base-line.

That a great deal is left to the ingenuity of the decipherer in the elucidation of the rules I have long been convinced; and the biliteral cypher, nominally a purely mechanical proposition, is one which demands much mental effort and requires no little patience, skill, wit and imagination to thoroughly comprehend its puzzling ramifications. Possibly, Bacon wished to choose his own readers, and trusted to veiled suggestion rather than to direct instruction, in his illustrations, for his decipherers to follow. To have given plain rules openly during his lifetime for unearthing secrets which he desired to conceal

King HENRY the Seventh.

59

will saue the Bloud in the Citie; nor the Marshals Sword, that will set this Kingdome in perfect Peace: But that the true way is, to stop the Seeds of Sedition and Rebellion in their beginnings; and for that purpose to deuise, confirme, and quicken good and wholesome Lawes, against Riots, and unlawfull Assemblies of People, and all Combinations and Confederacies of them, by Liieries, Tokens, and other Badges of factious Dependance, that the Peace of the Land may by these Ordinances, as by Barres of Iron, bee soundly bound in and strengthened, and all Force both in Court, Countrey, and priuate Houses, be suppress. The care hereof, which so much concerneth your selues, and which the nature of Times doth instantly call for, his Grace commends to your Wisdomes.

And because it is the Kings desire, that this Peace, wherein he hopeth to governe and maintaine you, doe not beare onely vnto you Leaues, for you to sit vnder the shade of them in safetie; but also should beare you Fruit of Riches, Wealth, and Plentie: Therefore his Grace prayes you, to take into consideration, matter of Trade, as also the Manufactures of the Kingdome, and to repress the bastard and barren Employment of Moneyes, to Usurie and unlawfull Exchanges; that they may be (as their natu-

BILITERAL KEY PAGE.

*King theSe venth

wills aveth eBlou dinth eCiti enort he
 Swo rdtha twill setth isKin gdome inper
 fectP eaceB utiha tthet ruewa yisto stopt he
 See dsofS editi onand Rebel lioni nthei rbeigi n
 ning sandf ortha tpurp oseto devis econf irme
 a ndqui ckeng oodan dhole someL awesa gains t
 Riot sandu nlawf ullAs sembl iesof Peopl eand†
 a llCom binat ionsa ndCon feder acies ofthe mby
 Li verie sToke nsand other Badge soffu ctious s
 Depe ndanc ethat thcPe aceof theLa ndmay
 bythe seOrd inanc esasb yBarr esofI ronbe e
 soun dlybo undin andst rengt hneda ndall Forc
 bothi nCour tCoun treya ndpri vateH ouses
 besup prest Theca reher cofwh ichso much
 c oncer nethy ourse lvesa ndwhi chthe natur eof
 Ti *mesd othin stant lyclal lforh isGra cecom†
 mends toyou rWisd omes.

A ndbec ausei tisth eKing sdesi retha tthis
 Peace where inheh opeth togov ernea ndmai n
 tain eyoud oenot beare onely untoy ouLea ves
 fo ryout ositu ndert hesha deoft hemin safet ie
 but alsos hould beare youFr nitof Riche s
 Weal thand Plent ieThe refor ehisG race
 p rayes youto takei ntoco nside ratio nmatt erof
 T radea salso theMa nufac tures ofthe King
 d omean dtore press etheb astar dandb arren
 Implo yment ofMon eyest oUsur ieand unlaw
 fullE xchan gesth atthe ymayb easth eirna tu

*Omitted letter.

†The capital A in this line is a wrong fount letter, and is probably a printer's error.

‡An error in the text and also a letter omitted in one of the groups in this line.

until after his death would have been egregious folly indeed. The very example of the cypher being put in engraved *script* characters almost tells his readers to look to the *italic* letters in his books for cypher ; for if I mistake not, the original use of italic letters was to imitate handwriting, or script, in print. Italic type was first used by the printer, Aldus Manutius, at Venice, in 1501, in imitation of the cursive hand of the period, and was first used in England by Wynkyn de Worde in 1524. No punctuation marks occur in the alleged cypher, as a matter of course ; and these are supposedly left for the ability of the decipherer to supply, by the ordinary rules of construction.

In order that the reader may translate that portion of the alleged cypher narrative which runs through the *facsimile* page, I append hereunder an illustration of the formula of Bacon's Biliteral Alphabet, the principle of which is that all the common letters of the Alphabet may be resolved into two only, *a* and *b*, which by transposition in five placings give a sufficient number of differences to represent the common alphabet over again. Each separated group of five letters on the key-page therefore represents one letter only of the biliteral alphabet.

aaaaa A	aabaa E	abaaa I	abbaa N	baaaa R	babaa W
aaaab B	aabab F	abaab K	abbab O	baaab S	babab X
aaaba C	aabba G	ababa L	abbba P	baaba T	babba Y
aaabb D	aabbb H	ababb M	abbbb Q	baabb V	babbb Z

The following is a ready-made transcription of the cypher found on the page 59 :—

“—ck, wherein I should looke for many honours, since I was led to think I was borne t' nothing higher. Of a truth, in her gracious moodes, my Royall Mother shewed a certaine pride in me when she named me her little Lo' Keeper ;—but not th' Prince ; never owned that th——”

The last letter *t* on page 58 must be added to the first word *King* on the page 59 to form the first group, by which the biliteral letter *c*, of the word *lack*, is resolved. The last two letters on the page 59, viz., *t* and *u*, are not included in the decoding, as they must be added to the first three letters on the next page to form the succeeding group.

Whilst comparing the differently-formed letters of the *facsimile*, I may call attention to the most conspicuous differences in the few capital letters which happen to appear in the *a* and *b* forms on the page. Note the *C* (*b* fount) on line 1, and compare it with the two *C*'s on line 8 and on line 13 (all *a* fount letters). The most *marked* differences of this letter are contained in the *C* of “Court” and that of “Countrey,” on line 13, but these are shewn to belong to the same fount, and do not, as the beginner will be likely to assume, express the distinction between the two fount letters.* It will therefore behove the investigator to be ever on guard against the obvious. The next significant difference is in the capital letter *A*, on line 7 (*a* fount), and that on line 18 (*b* fount). These two forms are constant. The next, the letter *I* on line 11 (*a* fount) and that on line 27 (*b* fount); these also are constant forms. The *R* on line 4 (*b* fount) may be compared with the same letter on line 7 and on line 22 (*a* fount). The *P* on lines 3, 7, 10, and 19 belong to the *a* fount, while that

* Probably designed to arrest notice, or to call attention to a cypher based on dissimilarly formed letters.

letter on line 23, *which is precisely in the same exterior form*, belongs to the *b* fount. Note that in the classified *a* letters the curve joins the upright stem at the top only, whereas, in the *b* fount letter, the curve joins both at the top and at the centre of the stem. Such slight and unsuspected differences as this will be found to distinguish many other letters which are otherwise much alike in their general configuration; and these have been found to be consistent throughout the book, except in a small percentage of cases which are probably due to printer's errors. The smaller letters will be far more difficult to discriminate, of necessity; but as Bacon says:—"He who makes not distinction in small things, makes error in great things."

A peculiar error (or trick of confusion) occurs in the text of the *facsimile* on line 16, which is duly "corrected" in "Faults Escaped" at the end of the book to read—"the nature of the Times." The omission of the article is *apparently* responsible for a hiatus in the cypher, when upon close examination it is found to have nothing whatever to do with it; yet just here, in the cypher, is an example of a short group, consisting of four letters instead of five. That is to say, if the grouping of letters into fives goes on from this point progressively, as usual, the translation fails to make sense, the first following letter commencing with two *b*'s, as also does the eighteenth letter farther on. Now, no biliteral letter commences with two *b*'s, and this is an excellent guide for the rectification of erroneous grouping in the first instance. And granting the premise that the cypher exists in the text, it is only necessary to make five simple experiments in grouping, at any part of the text, to determine the correctness of the grouping, since it is bound to be one in five, under all circumstances.

By adding an *a* fount letter at the commencement of the short group referred to, the whole difficulty will be cleared away, order will be restored, and the narrative will proceed in a regular manner.

It is significant that a similar instance of "wrong grouping" occurs in Bacon's own cypher example in the Paris edition of *De Augmentis* (1624).

There are, to be sure, several other "errors" throughout the book which require to be closely inspected, carefully considered, and treated in the same practical way.

ANAGRAM SIGNATURES OF FRANCIS BACON.

BY GRANVILLE C. CUNINGHAM.

THE anagram signatures that I have found in many books are sometimes only the name "Francis Bacon" or "Fr. Bacon," but often have added "writ this" or "writ all" or "writ this play" or some such message. The rule that Bacon appears to have laid down and followed in these signatures or messages, is, that the signature or message should be entirely comprised within, and should occupy the *whole* of a complete sentence or verse. That is, that the signature or message should begin upon the first letter in the sentence that begins the signature, and should end upon the last use of the letter in the sentence that ends the signature. The signature or message is formed by taking the first "F," the next "r," the next "a," the next "n," the next "c" and so on, and if the message is simply "Francis Bacon" it should end on the last "n" in the sentence or verse, in the last line. For example :

Reader, behind this silken *Front'spice* lies
 The *Argument* of our *Book* : which to your eyes
 Our Muse (for serious causes, and best known
 Unto herself) commands should be unshown ;
 And therefore, to that end she hath thought fit
 To draw this *Curtaine* 'twixt your eye and it.*

This contains the signature "Francis Bacon," beginning on the first "F" in the first line and ending on the last "n" in the last line ; and this rule of the beginning and ending I have adhered to in all the messages I have extracted. The letters used are shown above printed in black letter, and in *italics* in the following examples.

But this verse also contains the message "Fr. Bacon writ this," beginning on the first "F" in the first line and ending on the last "s" in the last line :

Reader, behind this silken *Front'spice* lies
 The *Argument* of our *Book* : which to your eyes
 Our Muse (for serious causes, and best known
 Unto herself) *commands* should be unshown ;
 And therefore, to that end she hath thought fit
 To draw *this* *Curtaine* 'twixt your eye and it.

Sometimes the signature or message is written backwards, following the same rule reversed.

I think that Bacon kept this cipher of his entirely to himself. I have searched in many books on cipher-writing of his period, and immediately subsequent to it, and find no hint of it anywhere. He said nothing about it, but trusted entirely to the keen eyes of future examiners to discover it. Had he explained it anywhere, it would immediately have been detected

*From "Argalus and Parthenia," by Francis Quarles. ed. 1656.

in his books and his secret disclosed. In this it differed from the bi-literal. For that he *had* to take the risk of publishing the key (as he did in the "De Augustis" of 1623 (London) and 1624 (Paris), for without the key it would be absolutely impossible for anyone to make anything of the jumble of bi-formed letters in the italics. But he introduced many difficulties, and gave the key only in Script letters (not in printed), so that searchers might be encountered with great difficulties, and his plan has succeeded "excellently well," as Mrs. Gallup, who performed the immense labour of deciphering, has only been ridiculed by the "learned."

I do not know who was the first person who hit upon this cipher anagram described above. It is found often in the first or last sentence of a work, or in the first or last sentence of the "Dedication" or "Address to the Reader" or in the first or last of the "Author's Preface." Not infrequently it can be found in a "Prologue" or an "Epilogue" or in the "Commendatory Verses" (first or last sentence) that precede some work.

I will give two instances of the Anagram written backwards. The first is in the concluding sentence of "Marlowe's" Edward II., Act V., Sc. 6:

Sweet father, here *unto* thy murdered ghost
I offer up this wicked traitor's head ;
And let these tears, distilling from mine eyes,
Be witness of my grief and innocency. "Fr. Bacon."

This begins on the last "f" in the last line, and ends on the first "n" in the first line.

The next is from the first verse of that beautiful song, commencing "His golden locks," attributed to Peele:

His golden locks time hath to silver turned ;
 O time too swift, O swiftness never ceasing !
 His youth gains*t* time and age hath ever spurned,
 But spurned in vain ; youth waneth by increasing ;
 Beauty, strength, youth, are flowers but fading seen ;
 Duty, faith, love, are roots, and ever green.
 " Fr. Bacon uurit this song."

This begins on the last " f " in the last line, and ends on the first " g " in the first line. There is here also an interesting use of " uu "—double u, for " w." I have found this in several instances.

The mention of Peele's beautiful song in the foregoing turns one's attention to this writer. I have by me an edition of his works published by A. H. Bullen in 1888, and in this many curious instances of the running signature are to be found. The advantage of this signature is, that it does not in any way depend on the form of the letters, on the printer's art, but whenever the work is correctly re-issued—correctly, so far as the words, and the spelling of them is concerned—the signature is reproduced. This, perhaps, was the reason why Bacon adopted the running signature : whenever his work was reprinted the signature would be reproduced. It would, obviously, be hopeless to expect that the bi-literal cipher would be correctly reproduced in the reprinting of a work.

For instance, in the opening lines of " Sir Clyomon and Sir Clamydes " (published anonymously in 1599, Peele having died before 1598), we have :

CLAM : " As to the weary wandering wights whom waltering waves environ,

No greater joy of joys may be than *when* from out the ocean
 They may behold the altitude of billows to abate,
 For to observe the longitude of seas in former rate,
 And having then the latitude of searoom for to pass,
 Their joy is greater, through the grief, than *erst* before it was.

Taken backwards, the letters following in due order that I have marked, give "Fr. Bacon writ this" beginning on the last "f" of "before" in the last line, and ending on the first "s" of "As" in the first line. It is to be noted that this work was first published anonymously in 1599, after Peele's death: I do not know when it first appeared as having been written by Peele.

There are other very interesting instances of this running signature in the "Tale of Troy."

The "Tale of Troy" was issued as an "Annex" to a Farewell to Sir John Norris and Sir Francis Drake, Knights, and was set out as, "Doone by George Peele, Maister of Artes in Oxforde." At London, Printed by I.C. and are to be solde &c. . . . Anno 1589. In this the work is plainly attributed to "George Peele": there is no anonymity, as was done with the "Sir Clyomon," which came out in 1599.

In 1604 appeared a second edition of "The Tale of Troy": By G. Peele, M. of Arts in Oxford. Printed by A.H. 1604."

Bullen, in Peele's works that I have by me, takes both these editions for the production of the Tale of Troy; sometimes using one, and sometimes the other: but when he uses the 1589 edition he gives the 1604 reading, and *vice versa*: this is very useful.

For instance, for the opening of the Poem, he uses the lines of the 1604 Edition:

"In that world's wounded part, whose waves yet swell
With everlasting showers of tears that fell,
And bosom bleeds with great effuse of blood
That long war shed,—Troy, Neptune's city, stood
Gorgeously built, like to the House of Fame,
Or Court of Jove, as some describe the same;
Under a Prince whom, for his happy state,
That age surnamed Priam the Fortunate,
So honoured for his royal progeny,
Blest in his queen, his offspring, and his country."

These opening lines first came out in 1604, and differed largely from the opening lines of 1589, that they supplanted. Peele died before 1598. A question naturally arises as to the production of these new lines, after the death of the author who composed the original work, but the answer to that will, I think, automatically appear at the conclusion of the investigation I am engaged on.

Bullen when he adopts these 1604 lines, without troubling himself to enquire how or why they were substituted, gives in a footnote the opening lines of 1589, that he leaves to one side. They are as follows :

“ Whilom in Troy, that ancient noble towne,
Did dwell a King of honour and renowne,
Of port, of puiſance, and mickle fame,
And Priam was this mighty prince's name,
Whom, in regard of his triumphant state,
The world as then surnamed the fortunate
So happy was he for his progenie,
His queene, his court, his children, and countrie.”

Now out of these 1589 lines nothing can be spelled of the running signature ; but in the opening lines that appeared in 1604 there is apparent, according to the letters I have marked, and following properly ; the sentence, “ Francis Bacon writ this song : ” beginning with the first “ f ” that occurs (in the second line) and ending on the last “ g ” in “ offspring ” in the last line of the sentence that ends with a colon. I cannot but think that this is very remarkable.

Again in the concluding sentence of the Poem a very curious piece of handicraft is apparent.

The opening words of this final sentence as given by Bullen are :

“ My author says, to honour Helen's name,”

To this line Bullen has a footnote in which he says :

“To honour Helen’s name,” is the reading of ed. 1589, Ed., 1604 “in favour of her name.”—Bullen prefers the 1589 reading and adopts it in the body of the work, and from an artistic and poetic point of view I think he is right. But the change made in 1604 to the words “in favour of her name,” is required to give the running signature. I will print the final lines as they appeared in 1604, and this will be at once apparent :

“ My author says, in *favour* of her name,
That through the world has *been* belied by *fame*,
How when the king her *fe*re was absent *thence*,
(A tale that well may lessen her *offence*),
Sir Paris took the *town* by *arms* and *skill*
And carried Helen *thence* against her *will*
Whom *whether* afterward she loved or no,
I cannot tell, but may imagine so.”

Following the letters I have marked, we get the sentence : “ Fr. Bacon writ all this,” beginning on the first “ f ” in “ favour ” in the first line, and ending on the last “ s ” in “ so ” in the final word in the last line. But without the introduction of the words “ in favour of her name ” made in 1604 in place of “ to honour Helen’s name ” in the first line, it would be impossible to make any running signature out of the lines as they stood in 1589. Just as the opening lines of the Poem were changed in 1604 so as to give Bacon’s signature, so were the closing lines also changed for the same purpose. I think the evidence derived from “ The Tale of Troy ” is such as to convince the most sceptical that this running signature is a really and truly devised thing and not an imagination.

Another very interesting book is “ The Deplorable Life and Death of Edward the Second, King of Eng-

land" (attributed to Sir Francis Hubert). This is a long poem, in 7 line stanzas, extending to some 600 verses. I possess 4 copies of this. (1st) The MS. from the Phillipps collection dated 1626. (2nd) The first printed edition dated 1628. (3rd) The second printed edition dated 1629, and (4th) The third printed edition dated 1721. The MS. contains 585 stanzas, the 1628 Ed. 580, the 1629 Ed. 664 and the 1721 Ed. 576. The mere enumeration of these suggests that there is something peculiar about the book.

The title page of the MS. differs from any of the printed editions: is dated 1626, and concludes with "written by . . ." the name being carefully hidden by an elaborate "scrabbling" of the pen. The end of the MS. concludes with "Finis Infortunio," but this word Infortunio is omitted in all the printed editions.

The 1628 edition is entirely anonymous; no hint is given of the author by initials or otherwise; but in this edition, three stanzas No. 344 to 346 (numbered the same in the MS.) are left out, a blank space being left in the page for their place, as though the omission had been thought of while the book was in press. The numbers of the stanzas are correctly carried on, to allow for the omission.

The 1629 edition bears on the title page that the work is by "F. H. Knight," and the Epistle (of which there is no counterpart in the MS. or in 1628) is signed "Fran Hubert." The three stanzas omitted in 1628 are here put in by three numbered 386 to 388, that differ entirely from those in the MS.

In the 1721 edition the three omitted stanzas appear in their proper place, and are exactly as in the MS. They relate that the marriages of our Kings with France have always turned out badly:

"Our Henry, Edward, Richard, Seconds all,
So match't, and found their matches full of Gall."

As at the time the book was brought out, our Charles I. had married Henrietta Maria of France, there was good reason for suppressing these uncomplimentary verses.

Sir Francis Hubert was unknown in literature except for this long and smooth flowing poem. He died in 1629, but whether before his book was "out" or not, I cannot say, but probably before. In the epistle he writes of the book (the 1628 edition) having been "so nakedly, so unworthily, so mangled and so maymed, thrust into the world, that I scarce knew it." Which reminds one instantly of the trick played by Heminge and Condell in their address, "To the great variety of Readers," prefixed to the 1623 Folio, where they endeavour to suggest the reason for the changes in the plays, as therein published, from the extant quartos, that the public by the quartos, "were abused by divers stolen and surreptitious copies, maimed and deformed by frauds and stealths of injurious impostors:" a trick that has deceived the learned commentators even to the present day. I suggest that Sir F. Hubert's Epistle was put in so as to give a reason for the anonymity of the 1628 book, while at the same time providing a person—though dead—for any carping critic to throw stones at, while the real author remains in the background, hidden and unsuspected.

The editor of the 1721 Edition says that, "no small labour has been used to find out the Author," and that Doctor Nicholson in his English Historical Library mentioned King Edward the Second's life being wrote by the Lord Viscount Faulkland, with many political observations on him, and his unhappy favourites Gaveston and the Spencers; he (Dr. Nicholson) continues, "There was also an historical poem written about the same time, on the same subject, whose Author was Richard Hubert, a younger brother of

Sir Henry, who himself made some additional observations, that are of good use and ornament to it."

The editor of the 1721 Edition continues: "Thus far we have helps to put us in a way at least to suppose that this gentleman was the author, Dr. Nicholson indeed says in the above mentioned place, that it was published in Octavo in 1629, but this Edition is so scarce, if at all in being, unless in the Cabinets of the Curious, that no light could be had from it, and the Manuscript from which this Edition is made, mentions nothing relating to the Author."

"But whoever the Author was, the work bespeaks him to have been a gentleman of good sense and Learning, the Philosopher appears thro' the whole both in his morals and his similies from Nature. . . . Thro' the whole, he appears to have been well acquainted with ancient and modern History, and particularly with our own Constitution, to have been an able Statesman, a refined Politician, and a great Scholar."

From which we may learn that, to the Editor of this 1721 Edition, the Author was by no means a certain and definite person, and the description of him, "whosoever the Author was," fits marvellously well to what we know of Francis Bacon. Indeed given this description of an Author living and writing about 1620, one would say that none but Francis Bacon could be intended.

After the long digression let us return to the consideration of the Running Signature as found in "Edward II."

The last stanza (the 580th) of the 1628 Edition is as follows:—

"And heere I pitch the pillars of my paine,
 Now, Ne plus ultra shall my posie be,
 And thou which hast describ'd my tragick raigne
 Let this at least give some content to thee,
 That from disastrous fortunes none are free,

Now take the *worke* out of the Looms again
And tell *the* world, that all the world *is* vaine."

This gives "Francis Bacon writ this," beginning on the first "f" in of " in the first line, and ending on the last "s" in "is" in the last line. This stanza is identical with the last in the MS.

Now the curious thing is that in the 1629 edition, this stanza appears also as the last, and is *almost* identical, word for word: almost, but not quite, a slight change is made—so slight, that many would read the verse without noticing the change. In 1629 the penultimate line reads:

"Now take thy web out of the Loomes again,"

Here we have "thy web" for "the worke" of 1628. But putting "web" for "work" cuts out the "r" that is required to spell "writ" in the anagram, and when this "r" is lacking, nothing can be spelled out to form the conclusion of the anagram. In other words, without this "r" we can only get "Francis Bacon," and then there follow three lines, with many "n's" in them: showing that "Francis Bacon" does not complete the anagram, while nothing else—(the "r" wanting)—can be made out of the three lines.

But further: The 1629 Edition, that takes the above described liberty with the last Stanza, has prefixed to it an epistle (in prose) to "his very loving brother Mr. Richard Hubert" and an "Author's Preface" in 4 Stanzas. Neither of these have any place or representation in the MS., the 1628 Edition or that of 1721.

The Epistle is—to my mind—one of those cunningly devised writings, full of sly suggestions, that one is accustomed to find in books of this period. We have the "Understanding Reader" alluded to, and the

statement that " It is not for the use of every Ordinary Eye " : hints that are sufficient to rouse the enquiring instinct in the investigating mind. One passage is so significant that I must give it *in extenso* :

" And now (Sir) being already deep in your debt. I must still runne farther upon your score, by committing to your care and custodie this Innocent Child, not of my Body, but of my Braine. It is surely of full Age, for it was conceived and borne in Queene Elizabeth's time and but grew to more maturitie in King James's ; and therefore (as we use to say) It should be now able to shift for It selfe : but I that gave It life, finding the weakness thereof, was fully resolved to keep it still at home under mine own wing, and not to let it see the Sunne, when loe (after Twenty yeares concealement) when I thought the unfortunate Babe (like to It's Father) even dead to the world, I saw the false and uncomely Picture of my poore Child (taken by a most unskillfull hand)," etc.

From this it appears that the work was written in Queen Elizabeth's reign, and lay unprinted, though stanza 6 (of MS. and 1628) contradicts this, as it and following stanzas are addressed to King James, and besides the MS. is dated 1626. However, let that pass. The striking passage is : " When I thought the unfortunate Babe (like to it's Father) even dead to the world." Now there is no suggestion or suspicion that Sir Francis Hubert (if *he* was the father) was " dead to the World," he actually died in the end of 1629, but there is a very strong suspicion, amounting almost to a certainty that Francis Bacon was (in 1629) " dead to the world " though he was supposed, by the World, to have " died " in 1626. At that time his " death " was only a ruse to cover his retirement into hiding.*

* See Article in BACONIANA, October 1917, Bacon's Death and Burial.

This epistle, I feel sure, is quite worthy of the attention of the "Understanding Reader," and is plainly, "not for the use of every Ordinary Eye."

This notion is confirmed when we come to examine the Author's Preface—in verse—that is given only in this book, and is not in the MS., in the 1628 Edition nor in the 1721 Edition.

The opening stanza is:—

“Rebellious thoughts, why do you tumult so?
 And strive to breake *from* forth my troubled brest?
 Is't not enough that I myself doe know
 The moving Causes of mine *own* unrest?
 Is't not enough to knowe my selfe distrest?
 O no: Surcharged hearts must needs complaine
 Some ease it is (though *small*) to tell our paine.”

This gives us (by the letters marked) “Fr. Bacon writ this poem” beginning on the first “f” occurring in the second line, and ending on the last “m” in “small” in the last line.

I submit that this is very striking. The change in the last stanza, cutting out the “r” is most significant. This form of the last stanza is not found in any other Edition nor in the MS. Neither is the Author's Preface. It is not in the MS. that I possess, neither is it in the MS. from which the 1721 Edition is printed. The 1629 Edition seems to have been brought out for the purpose of giving these peculiarities—though *why* Bacon should have done this, one has still to search.

I will conclude by drawing attention to the instances of the running signature that are more remarkable than anything yet produced in the foregoing. The inscriptions on the Monuments to Spenser and to Shakespeare in Westminster Abbey, both carry Bacon's name!

The monument to Spenser was put up in the Abbey some twenty years or so after his death, the work having been executed by Nicholas Stone. A picture of this monument is preserved in an edition of Spenser's work that was brought out in 1679. We thus can see, and know, that the inscription as originally on the stone is exactly as it appears to-day. By the lapse of time the monument became defaced, and was "restored by private subscription in 1778," as we are informed by a notice cut on the base of the present structure. But by comparing with the picture in the 1679 edition we are certified that the inscription on the restored monument, in words, spelling and arrangement of lines is identical with that of the original, except that the dates of birth and death had, in 1778, coolly been changed. The original inscription says, "He was born in London in the Yeare 1510 and died in the Yeare 1596," whereas the Restorers in 1778 say that "he was born in London in the Year 1553 and died in the Year 1598."* This remarkable discrepancy of dates, I have discussed elsewhere, and will now show the running signature. The epitaph is as follows: "Heare lyes (expecting the second comminge of our Saviour Christ Jesus) the *Body* of Edmond Spenser the Prince of Poets in his Tyme whose Divine Spirit needs noe other witness than the works which he left behind him."

Reading backwards from the last "f" to the first "n," this gives "Fr. Bacon."

The Shakespeare monument was erected in the Abbey in 1740. The figure of the poet is shown holding a scrowl, one hand pointing at the lines written thereon. These lines are as follows: taken from the play "The Tempest," Act IV., Sc. I. :—

*See "Bacon's Secret Disclosed." [Gay & Hancock, London, 1911.

The Cloud capt Tow'rs,
 The Gorgeous Palaces,
 The Solemn Temples,
 The Great Globe itself,
 Yea all which it Inherit,
 Shall Dissolve ;
 And like the baseless *Fabrick* of a Vision
 Leave not a wreck behind.

Here reading backwards from the last " f " in " of," to the first " n " in " solemn," we get " Fr. Bacon."

The lines are not quite the same as in the 1623 Folio and modern editions. The Folio has for the 7th line :

“ And like this insubstantial pageant faded.”

Perhaps the change was made in the epitaph so as to give the " r " in " *fabrick* " required for Fr. Bacon. This monument was put up in 1740. " P. Scheemakers Ft. MDCCXL." is cut on the base. (See note at end).

I submit that these various instances I have brought forward should convince an open and fair-minded reader, that the running signature is a thing actually devised and definitely arranged, and that it is a thing well worth examination and research. I have found and recorded close on one hundred of these, and many more are as yet unrecorded. Students of the literature from 1575 onwards to 1700 will find the search for these signatures a fascinating pastime. Many of the dramas brought out between 1660 and 1700 under pseudonymous names, and sometimes anonymously, have Bacon's secret—or running—signature in them. These are works alluded to by Charles Molloy in his " Address to the Reader " in the Third (1670) Edition of the " *Resuscitatio*," when he says : " Nor shall his

most excellent pieces part of which though dispersed and published at several times in his lifetime, now after his death lie buried in oblivion, but rather survive time, and as incense smell sweet in the nostrils of posterity."

There is much still to be found out about Francis Bacon, and many of his works that have "survived time," have still to be identified as the work of the great master. The running signature we have been investigating will show who is the real author. Molloy's expectation that these works will "smell sweet in the nostrils of posterity" was an idea plainly in Bacon's mind, when he wrote (*Advancement of Learning*, Ed. 1640, p. 334): "As for myself (Excellent King) to speak the truth of myself, I have often wittingly and willingly neglected the glory of mine own Name and Learning (if any such thing be) both in the works I now publish, and in those I contrive for hereafter; whilst I strive to advance the good and profit of mankind."

*NOTE.—The garbled quotation from "The Tempest," used on the Shakespeare Monument, is very noteworthy. The passage in the 1623 Folio, from which the quotation is taken, is as follows:

"These our Actors
(As I foretold you) were all Spirits, and
Are melted into Ayre, into thin Ayre,
And like the baseless fabricke of this vision
The Cloud-capt Towres, the gorgeous Palaces,
The Solemne Temples, the great Globe itselſe,
Yea all which it inherit, shall dissolve,
And like this insubstantial Pageant faded,
Leave not a rack behinde."

The transposition of the 4th for the 7th line was done, I feel convinced, in order to give the running signature: and even then we have "a vision" for "this vision."

MRS. GALLUP'S BI-LITERAL CIPHER.

BY FRANK WOODWARD.

PROBABLY there are but few Baconians, who have given more time, to the Bi-literal Cipher than myself. The Bacon Society were kind enough to let me have one of the three examples of its working, which Mrs. Gallup provided, and I gave a great deal of my spare time to its study. It was taken from the 1622 edition of "The Raigne of King Henry the Seventh."

After many months of work, I found, as Mr. Seymour appears to have done, that the copy I was working on did not agree in the italic letters, with that upon which Mrs. Gallup had worked and from which the example had been taken. On page 18, several words, "Lord," "Duke," "Bedford," etc., being in italics in one printing, and in Roman type in the other. This so discouraged me, that I put the work aside, for some time.

Later, I became personally acquainted with Mrs. Gallup, indeed, I had the pleasure of having her as my guest for three or four months. During this time, the state of her health, prevented her doing any serious work, but she did her best to teach me how to decipher the Bi-literal, but even with her help, I was never able to decipher a complete sentence. I could get 75 to 80 per cent. of the letters correctly classified, but not the remainder, and I had reluctantly to give up the work, on account of the strain it put on my eyesight. Many of the letters are blurred in the printing, or the type is worn, and only the best of sight can detect the differences. Mrs. Gallup com-

menced the work with younger eyes than mine, and also seemed to be able to decide on the font of a letter at a glance. In spite of my failure, I have the utmost faith in the truth of Mrs. Gallup's early work ; of her second book I will speak later.

Putting aside, for the moment, the question of Bacon's royal birth and personal history, on the truth of which Mrs. Gallup's work is usually judged ; in my opinion, the " Argument of the Iliad " which Mrs. Gallup deciphered from the italic letters of the 1628 edition of " The Anatomy of Melancholy " is strong proof of the truth of her entire work.

The italic letters of this 1628 edition, are of a very small type, and the careful examination of each letter, would be most tedious and trying to the eyesight. Consider for a moment, what the work on these 90 or so pages of deciphered matter represents. On each page there are about 32 lines, or 2,880 lines in all. There are, roughly, 40 letters to a line, or, say, 115,200 letters. Each one of these letters stand for five letters of the exterior matter of the Anatomy of Melancholy. Something like 576,000 letters of small italic type would have to be carefully examined and marked as belonging to the A or B founts. Think of the labour involved and the disappointment Mrs. Gallup would have, in finding nothing that threw further light on Bacon's life and works, but only Iliad matter.

I *know* how disappointed she was, but she worked through the whole of this book, always in the hope that it would end, and that something of more interest would be forthcoming, and though it seemed to her like " Love's Labour's Lost," in my opinion, it is an unanswerable proof of the truth, at least, of this portion of her deciphering.

Mrs. Gallup has no knowledge of Greek, and yet she

has produced a translation of the Iliad, which appears to be unlike any other. Take any passage, at hazard, as I have done, and compare it with other translations. There is resemblance but no imitation. Here, for instance, is the first passage my eyes rest upon, it is on page 249 of her book :—

Ah ! Menelaus, then thy houre had come,
Had not blue-orbed Pallas at thy side
Repell'd that shaft. Ev'n as a watchfull mother
Would brush a fly from her faire, sleeping child,

George Chapman's translation, 1611 edition, page 53 :

O Menelaus : but in chiefe, Joves seed the Pillager,
Stood close before, and slackt the force, the arrow did confer :
With as much care, and little hurt, As doth a mother use,
And keepe off from her babe, when sleepe, doth through
his powers diffuse
His golden humor : and th'assaults, of rude and busie flies
She still checks with her carefull hand :

Pope's translation, Book IV., line 158 :

But thee Atrides ! in that dangerous hour
The gods forget not, nor thy guardian power.
Pallas assists, and (weaken'd in its force)
Diverts the weapon from its destin'd course :
So from her babe, when slumber seals his eye,
The watchful mother wafts th' envenom'd fly.

William Cowper's translation, 1802 edition, page 113 :

Nor, Menelaus ! Thee the blessed Gods
Then left, but Pallas, huntress of the spoil,
Approaching, half suppress'd the cruel shaft.
Far as a mother wafts the fly aside
That haunts her slumb'ring babe, she gave its course
A downward slope &c.

William Sotheby's translation, 1834 edition, page 113 :

But not, O Menelaus, at that hour.

The Gods from thee withdrew their guardian power :

Thee Pallas saved, and on its path of flame

Check'd the fell shaft, and turn'd aside its aim.

Far as a mother drives the winged pest,

That ceaseless hovers o'er her babe at rest :

Ichabod Charles Wright's translation, 1859 edition,

Nor thee did the immortal gods forget,

O Menelaus. Pallas, child of Jove,

Standing before thee, turned the dart aside,

As far as from her boy, when locked in sleep,

Fond mother drives away the troublous fly :

Earl of Derby's translation, 1864 edition, page 112 :

Nor, Menelaus, was thy safety then

Uncar'd for of the Gods ; Jove's daughter first,

Pallas, before thee stood, and turn'd aside

The pointed arrow ; turn'd it aside.

As when a mother from her infant's cheek,

Wrapt in sweet slumbers, brushes off a fly ;

Take another passage, in a different part, at random.
Here is one, on page 265. This is Mrs. Gallup's
version :

Valiant and glorious

He was, and strong of heart, yet must he yeeld

Unto that hot and fierce repulse, for none,

How brave soever, could withstand such force.

The other translations, taken in the same order, are
as follows :

Which though their foe were big and strong, and often brake
the ring,

Forg'd of their lances ; yet (enforc't) he left th'affected
prize ;

Stern Thoas, glaring with revengeful eyes,

In sullen fury slowly quits the prize.

That though of largest limb and first renown
For bright achievements, stagg'ring he retired.

Made mighty Thoas to their numbers yield,
And, girt with all his glory, quit the field.

Brave as he was, gigantic and renowned.

. . . him, though stout,
And strong, and valiant, kept at bay ; perforce
He yielded ;

These are all the versions I have access to : possibly, at the British Museum, may be found, some other; with more resemblance, to Mrs. Gallup's deciphered translation, but until such is forthcoming, I shall not lose faith in Mrs. Gallup's work. Those who are of opinion that the deciphered translation is a *réchauffe* of existing translations, would make out Mrs. Gallup to be a greater genius, than I know she claims to be.

The reason why I hesitate to accept all of Mrs. Gallup's later work, published in "The Lost Manuscripts" is that it is so difficult to understand, and the English of the deciphered matter, does not seem equal to the exterior matter. The deciphered matter of her earlier book reads more smoothly and the spelling is better. Take, for instance, the following from "The Lost Manuscripts," page 38, deciphered from Bacon's Essays, 1625.

"Drought will darkle a fount, as my want had made foul
sayr things—th' long fam'd honor wh'ch redoubles, and
doubles still, worth, parts, all that men have to give
them inner co'trol "

Compare this with some of the earlier work, in "The Bi-literal Cypher," any passage will do. Here is one, on page 45, taken from "The Faerie Queene," 1613 edition. Speaking of the Earl of Essex, Bacon says, in cipher :

"Our wayne mother lov'd his bolde manner and free spirit, his sodaine quarrells jealousy in soule o' lionour, strength in love. She saw in him her owne spirit in masculine mould, full of youth and beauty."

or even earlier still. The first paragraph in the book of deciphered matter, is taken from Spenser's "Complaints," 1590 and 1591, and is as follows :

"As feares for life are powerfull motives for the adoptio' of secret methodes of inscribing such portions of history as the sovereign chooseth to have shut within the memory, you may not think it strange if you discover here a Ciphc' epistle, but we earnestly beseech and humbly pray you to be the guard to our secret as to your owne."

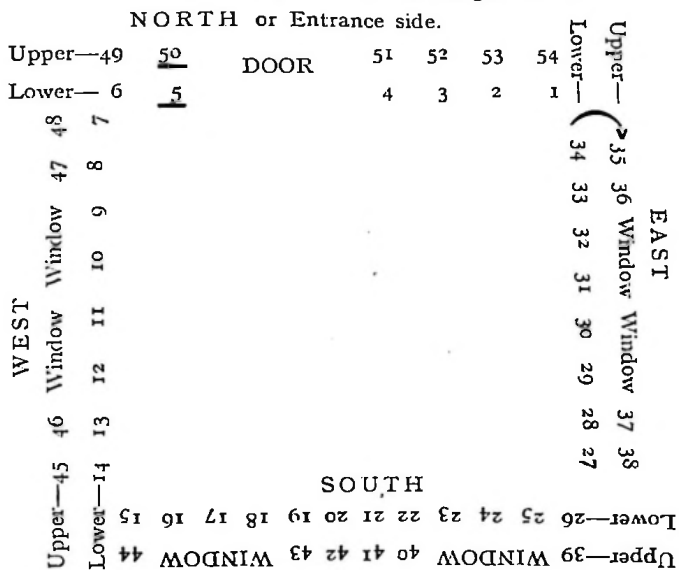
Mrs. Gallup had had a long illness, during which she was not allowed to do any work, and it was only after some years that her eyesight and strength were sufficiently restored, to let her resume her researches. Probably the general sense of the Cipher message is correctly interpreted, but there may be more mistakes. There is another point not to be overlooked. Most of the Cipher of "The Lost Manuscripts" was put in by Wm. Rawley, who admits his want of skill in its use ; he says : "I have stumblingly proceeded with it (viz., the Cipher) and unwittigly used some letters wro'gly as B, I, L, M, N, P, S, and Z."

Much of the Cipher story cannot be verified, monuments and tombs cannot be opened to see if manuscripts, etc., have been deposited there, but it is fair to add, that on the only occasion that I had of putting the Cipher story of "The Lost Manuscripts" to the test, Mrs. Gallup certainly scored. On page 74 is the following :

"Now to reach rare papers take panell five in F's tower room, slide it under fifty with such force as to gird a spring. Follow A, B, C's therein. Soon will the MSS. so much vaunted, theme o' F's many bookes, be your own."

This is deciphered from "Resuscitacio," 1657, published by Rawley. The Tower referred to is,

probably, "Canonbury Tower," where Bacon lived for some years, but gave up the lease in 1619, and it seemed improbable, that Bacon would leave important papers there, and that Rawley should refer to this hiding place in 1657. Being in London with Mrs. Gallup, we went together to Canonbury Tower, and were shown over it, by the courteous steward of the Club. On entering the principal room, which is lined with oak wainscoting, I pointed out, how impossible it would be to slide No. 5 panel under No. 50, and then went with the steward to see the upper rooms, leaving Mrs. Gallup in the oak room, as, her heart being weak, she preferred not to mount the stairs. On my return, she said, "I think that No. 5 panel *could* slide under No. 50, if the panels are counted as Bacon would have done, on his system of an endless string, the method he uses in his Cipher signatures, and so it was. The panels are arranged as follows



On asking the steward, if any secret hiding place had been found, during the recent alterations; he pointed out this very panel, No. 5, as having been loose, and it disclosed a large hole; at the back of which was a wall inclining over towards the room; at such an angle, that the architect thought it advisable to fill the hole up with rubbish. This certainly looks like confirmation of the above extract from "The Lost Manuscripts."

Anyone personally acquainted with Mrs. Gallup would know that she is a lady who would be quite incapable of fraud, and I regret that her life's work has met with such a cool reception from many Baconians.

DID FRANCIS BACON DIE IN 1626?

BY ALICIA AMY LEITH.

I SUGGEST there are many reasons for believing Francis Bacon did not die in 1626, the first being that Mrs. Pott, the Founder of our Society, did not believe he died then, and that goes far with some of us, myself among the number. Secondly, after much research, I see every reason to agree with her. In an article called "When Did Francis St. Alban Die? Where Was He Buried?" Vol. 2, Third Series, BACONIANA, she writes, speaking of Dr. William Rawley's "Life of Bacon," published 1657: "Any observant reader must be struck with the scantiness of the particulars given concerning the death and burial of his beloved master. . . . No mention of any person who was with him when he died, no one recorded his last words, no one is said to have attended his

funeral, no clergyman is mentioned as having read the service or delivered the customary funeral sermon. . . . Rawley also states calmly and simply 'he' (the name is never again mentioned after the opening words of this Life) was buried in St. Michael's Church, St. Alban's. . . . No pains have been spared in the attempt to discover if this were true . . . suffice it to say I received a most positive assurance from the late Earl Verulam, at Gorhambury, that Francis St. Alban was *not* as had been supposed buried in the vaults of the Church of St. Michael's. This vault was thoroughly examined by himself and a party of experts and every coffin was seen and identified. . . . *Bacon was certainly not buried there.*" Mrs. Pott adds; "There is in the inscription on the Monument at St. Michael's Church nothing which expresses that Francis Bacon was buried in that place . . . but 'thus he sat.' In 1900 a very learned German gentleman wrote . . . 'on such a date four years ago . . . you stated a belief that . . . Bacon did not die in 1626, but that he lived to a very great age. May I ask if you are still of that opinion and your reason?' I wrote repeating my conviction that Francis St. Alban *died only to the world* in 1626. As to later dates I stated a strong suspicion that he was alive and busy revising and writing new and voluminous works on many subjects in 1640—1. In answer came an enthusiastic letter—because an Englishwoman had discovered the 'capital secret'—of Rosicrucianism. The writer then stated as an absolute matter of fact that Francis St. Alban lived to the age of 106 (the age assigned to the Rosicrucian Fathers), and that he died in 1668 in full possession of his senses having for forty years after his supposed death continued to produce a mass of literature. . . ."

Mrs. Pott goes on to note a charming compilation from Bacon, "Thoughts that Breathe and Words that Burn,"

by Dr. Grosart, who calls him "supreme thinker and writer, and artist of cunningest faculty," on page 16 of which is a piece, "Bacon in Retirement, 1629," three years after his supposed death. Mrs. Pott ends her article with these wise words :

"We see how little we as yet know, but it is a step forward when we discover there is something worth knowing, and a step farther when we become convinced we know nothing." Mr. Parker Woodward, in *BACONIANA*, Vol. XIII., Third Series, p. 27, refers to a letter printed for the first time by Montague in his "Life of Bacon," and written to Bacon, dealing with events happening in 1631. And now let us note that the learned German correspondent of Mrs. Pott gave Longevity as the chief secret of the Rosicrucians. That Bacon was a Member of that very secret Brotherhood we prove by his *New Atlantis*. The Rosicrucian Father of the *Journey to the Land of the Rosicrucians*, attributed to Joseph Heydon, is the Tirsan of the New Atlantis ; the Hierusalem or Jerusalem of the one is the Bensalem of the other, and Mr. Wigston in his *Bacon and the Rosicrucians*, gives a number of parallels showing how identical are the authors. A Rosicrucian himself told me that I was to attribute all Bacon's esoteric and secret knowledges to Rosicrucianism rather than to a less learned Society of Brethren.

I have in my possession a most remarkable book called "*Hermippus Redivivus, or the Sage's Triumph over Old Age and the Grave*," printed MDCC.XLI. showing how indubitably the Hermetic Philosophers, among whom are numbered the Rosicrucians, owned the secret of prolonged life. It notes that Roger Bacon the Monk, and Francis Bacon, both studied Longevity, and wrote on it. This curious and interesting book was written by Johann Cohausen, M.D., in Latin, and translated into English in 1748 ; and it alludes no less

than eleven different times to "great Lord Bacon," "wise Lord Bacon," "great Lord Verulam," who, it says, knew personally the wonderful Lady Desmond who lived to one hundred and forty, and changed her teeth three times. (*Vitae & Mortis.*) By the way the same story is in Sir Walter Raleigh's *History of the World*, and is there credited to *Alexander Benediclus*, in other words Francis Bacon. The Lord Chancellor of Nature, as Cowley calls great Bacon, left no branch of Knowledge unexplored, and was the keenest Experimentalist possible, and if he possessed knowledge more than most men he used it in securing the best conditions under which to work for the weal of Man. We know he was immersed in public work under James up to four years before his supposed death, and that he took Seneca for his pattern, who when he was exiled, used his enforced leisure to write Tragedies and other valuable additions to literature, Quiet indeed was needed for Bacon's broken heart and agonised mind; quiet in which to continue his plans for the betterment of man. England, under Charles, was no place for him. Exile and Peace were his only hope. Sixty odd years was no great age for an Experimental Philosopher who wrote again and again of how animals and humans *can* and *do* live to extraordinary old age. Freedom from care, a contemplative life, such as monks and anchorites live, high and holy thought, and rest from the distractions of world, flesh and devil, were among his recipes for long life, and were those I believe he secured in the Castle of Wolfenbüttle, the country seat of Prince Heinrich Julius, Duke of Brunswick, which Bacon tells us was on the Ochre, but which Spedding, with less knowledge, says is on the Oder. This Prince was not only a dramatist but was the Father of the German drama, and the Castle was the birthplace of the German stage,

which produced, with English actors, Bacon's immortal plays. Thomas Hobbes was Francis' Secretary and confidant, and the evidence that his Master died in his arms at Highgate rests entirely on Aubrey's statement, "Hobbes told me so," which hardly meets the situation. When we know that Highgate shares the honour of being the spot where Bacon shuffled off this mortal coil (no bad description of what really happened) with Muswell Hill, the seat of Sir Julius Cæsar * his uncle by marriage, who is said by one historian to have been sent for to Highgate to his deathbed; and also that Gorhambury, his Hertfordshire home, is the place which the Historical Commissioners have stated in their report he died in, we are less disposed to believe he died at all! His birth place and death place alike are shrouded in subterfuge and camouflage as befits the secret man who shrouds himself in mystery for reasons best known to himself. The clue is in our hands when we know him to have been a Rosicrucian, one who preserves his secrets, of which he has many, by every means in his power.

Personally I raked the British Museum in Dr. Garnet's time for evidence of Bacon's death and burial, appealing to him to help me. He turned up for me William Howlett's book on Highgate, and pointed to the footnote that gave as reference *The Lords' Journal* of a certain date, and *The States Calendar* for the silly old story that learned Bacon illuminated the mind of King's physician, Wetherborne, or Wedderburn, by stuffing a dead fowl with snow, and thus accelerated his death, finally brought about by a damp bed in Lord Arundel's empty mansion on Highgate Hill, to which he retired in the *beau milieu* of a country drive! The story is in every particular so unlikely and childish that it can

*Sir J. Cæsar, the son of a physician, was credited with possessing the secret of Longevity.

only raise a smile and the conviction that Howett wishes to stuff us as he says Bacon stuffed the fowl. However, I looked up the *State's Calendar* and found in a News letter this statement: "Lord St. Alban's died yesterday"; not a word more! As to the *Lords' Journal* the Librarian in the Newspaper Department of the Museum assured me that it had ceased to be issued at the date in question! "Well," said Dr. Garnet, laughing immoderately at sight of my discomfiture, "you can't complain any more of not finding anything about his death, for you have found 'he died yesterday.'"

Dr. Cohausen says, p. 96, of the *Sages Triumph*, "The greatest philosophers and the wisest men of all ages have had this point in view (to live and enjoy life to upwards of a hundred) and have endeavoured to accomplish it," and that "extension of life of such men as Bacon, for instance, is most wanted for the improvement of knowledge, the perfection of mechanical discoveries, and contributing in other respects to the welfare of mankind." And when we read in the *Adv. of Learning* all the wise author says about the Restoration of Youth and Vivacity by diets, bathings, annointings, medicines, and "Intenderation," the true Natural Magic which he finds a knowledge of deficient, and when we see in his *History of Life and Death* what he there says of the Arts' perfection of Prolonging the Life of Man being the thing he *strives* for, the Author of Life and Truth helping him; and how the "beloved Disciple lived longer than any of the rest, and how many of the Fathers, especially the Holy Monks and Hermits, were long lived,"* it is plain enough that he holds this "for a great good," while he adds "how to attain thereunto is a high and mysterious question."

*The Hermit of St. Anthony lived to 100, as Thomas Lodge tells us in his list of Centenarians. Old Parr lived to be 152, John Bayles to be 130, and Henry Jenkins to 169 years of age, as shown by the Transactions of the Royal Society of London.

A question that our Experimental Philosopher was in no wise likely to leave unsolved!

"An old complaint, the shortness of Life," he says in this same treatise; and again, "We shall make our judgment upon the things themselves as they give light one to another, and as we can dig Truth out of the mine."

Let us go and do likewise with regard to the momentous question, *Did Francis Bacon die in 1626?* and unquestionably we shall find that the Truth is *he did not*.

[In connection with the foregoing should be read an extended argument on the same subject by Mr. Granville Cuninghame in *BACONIANA* for July, 1916.—EDRS.]

SHAKESPEARE AND BACON ON "CUNNING."

BY R. L. EAGLE.

DR. CHARLES CREIGHTON is a free-lance among Shakespeareans and, though opposed to the Baconian authorship, has done much to upset the Stratford myth. His book entitled "An Allegory of Othello," published by L. Humphreys in 1912, should be read by every Baconian, for Bacon and his writings are called upon for many illustrations in the course of his interesting interpretation of the play; indeed, without Bacon, the writing of such a book would have been impossible. According to the doctor, the play is designed upon the religious controversies of the day, and he reads the caste in this light:

Duke	..	..	..	King James
Brabantio	..	..	..	Archbishop Whitgift
Roderigo	..	..	..	John Davies
Iago	..	..	..	Bacon
Othello	..	..	..	Lollardism
Montano	..	..	..	Hooker
Cassio	..	..	..	Sir John Harrington
Desdemona		..	..	The Sacrament
Emilia	..	..	..	Queen Elizabeth
Bianca	..	..	..	Barnabe Barnes
The Turks	..	..	..	The Nonconformists.

I do not propose to enter into any discussion as to how much or how little one would agree or disagree with Dr. Creighton's conclusions. What seems particularly interesting is a comparison between Shakespeare's illustration of the working of *cunning* and Bacon's description of how it works. We should bear in mind that "Othello" was performed at Whitehall in 1604 (this being the first record of the play), while the *Essay of Cunning* was not published until 1612. "Othello" remained unpublished until 1622. On page 46 of his book, Dr. Creighton observes:

"The essay "Of Cunning" which is rich in parallels for the artifices of Iago, as well as for Edmund in "King Lear," had a curious history. In the edition of 1625, it is four times as long as in that of 1612, but the opening paragraph of fifteen lines is exactly the same in both, and the closing paragraph is also the same, except that the last three lines of 1612 are transferred in 1625: the whole difference is that an intermediate section of some ninety lines is omitted from the first printing, or interpolated in the second. This is the section which contains the artifices of Iago and Edmund. It consists of

eighteen specific points, which are introduced as "the small wares of cunning." Those are the illustrations of the general principles, so that the essay in its originally printed form (1612) was, in a sense, complete without them. Probably the illustrations, being so many as they are, were collected from time to time, and not completed until long after the general principles, two of them being instances from the reign of "the late Queen Elizabeth." Among the Harleian MSS. there is a scrivener's copy of thirty-four essays, the title-page of which describes the author as Solicitor-General, so that it was completed after 1607. It differs from the printed edition of 1612 only in the order, and in omitting the essay "Of Cunning," as well as those "Of Love," and "Of Religion." The essay on Love underwent no changes; that on Religion was much enlarged in 1625 to "Unity in Religion"; and that on Cunning had the extensive middle section of examples interpolated. Whatever was the history of the last in manuscript there are the following similarities between the small wares of cunning and the artifices of Iago and Edmund:—

ESSAY "OF CUNNING."

It is a point of cunning to wait upon him with whom you wish to speak with your eye.

The *breaking off* in the midst of that one was about to say, as if he took himself up, breeds a greater appetite in him with whom you confer, to know more.

"OTHELLO."

Iago: Wear your eye thus, not jealous nor severe.
(*Showing him how*).

Oth.: And, for I know thou art full of love and honesty,
And weigh'st thy words before thou giv'st them breath,

Therefore, these *stops of thine* fright me the more:

Such things in a false disloyal knave

Are tricks of custom.

I knew another that when he came to have speech, he would pass over that he intended most; and go forth and come again, and speak of it as a thing that he had almost forgot.

It is a way that some men have, to glance and dart at others by justifying themselves by negatives, as to say, "This I do not."

A sudden, bold, and unexpected question doth many times surprise a man and lay him open.

Some persons procure themselves to be surprised at such times, as it is like the party they work upon will suddenly come upon them, and *to be found with a letter in their hand*, or doing somewhat which they are not accustomed, to the end that they may be opposed of (*i.e.*, questioned upon) those things which of themselves they are desirous to utter.

To these instances detected by Dr. Creighton may be added this parallelism noted by Edwin Reed :

Oth. : Leave me, Iago.

Iago : My lord, I take my leave.

Iago (returning) : My lord, I would I might entreat your honour—

To scan this thing no further.

Note if your lady strain his entertainment

With any strong or vehement importunity ;

Much will be seen in that.

Iago : It were not for your quiet nor your good,

Nor for my manhood, honesty or wisdom,

To let you know my thoughts.

Iago : Did Michael Cassio, when you woo'd my lady,

Know of your love ?

Oth. : He did from first to last :

Why dost thou ask ?

This is exactly the artifice of Edmund in "King Lear."

There is a cunning which we in England call 'The turning of the Cat in the Pan,' which is when that which a man says to another, he lays it as if another had said it to him.

(Enter Othello and Iago from a distance.)

Emilia : Madam, here comes my lord.

Cassio : Madam, I'll take my leave.

Des. : Why, stay, and hear me speak.

Cas. : Madam, not now ; I am very ill at ease, unfit for mine own purposes.

(Exit Cassio.)

Iago : Ha, I like not that.

Oth. : What dost thou say ?

Iago : Nothing, my lord ; or if—I know not what.

Oth. : Was not that Cassio parted from my wife ?

Iago : Cassio, my lord ? No, sure, I cannot think it,

That he would steal away so guilty-like,

Seeing you coming.

O ! beware, my lord, of jealousy ;

It is the green-ey'd monster,
&c.

Iago first incites the feeling of jealousy in his victim, and then, as if surprised and grieved to discover it, utters his warning against it. Mr. Wigston, to whom we owe this splendid parallelism, thus comments upon it : " If we study the whole of this scene where Iago first begins to work upon Othello's mind, we find this exactly illustrated. This caution against jealousy, uttered by Iago, reads as if Othello, and not Iago, had first started the subject, and placed the latter in the position of a friend endeavouring to disabuse a suspicious mind of jealous fancies."

Dr. Creighton quotes Bacon as a preface to his

book, selecting this passage from Bacon's *Preface* to "The Wisdom of the Ancients":

"Many may imagine that I am here entering upon a work of fancy, or amusement, and desiring to use a poetical liberty, in explaining poetical fables. It is true, fables in general are composed of ductile matter, that may be drawn into great variety by a witty talent or an inventive genius, and be delivered of plausible meanings which they never contained . . . And certainly it were very injudicious to suffer the fondness and licentiousness of a few to detract from the honour of allegory and parable in general."

The last paragraph of his book shows the uneasiness in the doctor's mind when it comes to the necessity of "marrying the man" of Stratford "to his verse":

"The proof of symbolism which I have attempted has been made difficult by the infinity and subtlety of the invention, as well as by the all-sufficing beauty of the poetry in its plain meaning. Had Shakespeare been Bacon, we should not have been left in the smallest doubt as to the symbolism of the tale. In Bacon's 'Wisdom of the Ancients,' we have an interesting application of scientific method to elicit the profound meaning of 'poetical fables,' and in the preface to that work an even more interesting statement of the general principles of 'concealed and secret meanings,' and of the indications which proclaim an allegory even afar off."

I think we had better leave it at that!

REVIEW OF
BACON-SHAKESPEARE-CERVANTES.*

BY

S. A. E. HICKSON, C.B., D.S.O.,
BRIG.-GENL., R.E. (ret.)

CERVANTES-BACON.

THE first part of this book deals with the Bacon-Shakespeare question, having been published two years earlier than Herr Weber's book "Der Wahre Shakespeare," of which a notice has already been published in "Baconiana"; and which goes over much the same ground but more fully. It is proposed now to review Herr Weber's views on the authorship of Don Quixote and other works attributed to Cervantes.

I.

The Life of Cervantes.

The first thing that strikes the mind of the close student of the Elizabethan literature,—with which the name of Bacon is becoming ever more closely identified as the great master—is the extraordinary web that seems to have been woven, by means of which, Bacon, as the central figure, is connected up with even foreign works, where one would the least of all expect to meet his pen. Who, for example, would expect to find the Rose, the Crown, the Harp and the Thistle as emblems,—precisely as they appear in Bacon's

*By Alfred Von Weber-Ebonhof, of the Austrian Shakespeare-Bacon Society.

acknowledged works,—in copies of the Shelton Translation of Don Quixote;—and even concealed and minute, but unmistakable figures of Bacon, himself! Is it possible for any honest literary expert to pass such symbols over without further enquiry? Nay, human curiosity, on whose power Bacon so greatly calculated, compels a closer examination. Herr Alfred Weber tells us that he was investigating these matters when the war broke out, and he has since added much convincing material to this part of the Bacon controversy.

He admits at the outset that he was induced to pursue the question by the remarkable discovery made in 1910 by Sir E. Durning-Lawrence. This discovery was followed up in an article in *BACONIANA*, June, 1914, by Mr. Hutchinson, who further conceived that Shelton was Bacon himself, and that, what is known as the Shelton Translation, is in truth Bacon's original,¹ from which it was translated into Spanish and published under the name of Cervantes; the first part appearing in Spanish in 1605, and the second part in 1615.

Herr Weber traces three other works, published under Cervantes' name, to Bacon, namely, the "*Galatea*," which appeared in Spanish in 1584; the *Novellas Exempulares*, which appeared in 1612; and the *Dcl el viagodel Parnasso*, published in 1614. The first of these (part in prose, part Eclogues), treats of the proposed marriage of the foremost and most beautiful of shepherdesses (intended for Queen Elizabeth) with a foreign prince (of the French Royal House), and of the political disadvantages to follow from it for England. But beautiful as this is, it

¹ A letter of Dudley Carleton of May 11th, 1606, the day after Bacon's wedding, mentions that Don Quixote had already then been translated and sent into the wide world.—Cal. State Papers, Dom. 1606.

was not until the first part of Don Quixote appeared in 1605, that Cervantes, who never himself wrote anything of value, awoke to find himself famous ;— though strange to say, widely as this book was read and translated, Cervantes never made anything considerable out of it, and died in indigence and obscurity. (1).

His early life was not that of a man of letters, but that of an adventurer and soldier, full of thrilling incidents, and he displayed great bravery and generosity of character. He was baptized on October, 9th, 1547, in Alcala de Henares, where his parents lived at the time of his birth, but moved in 1550 to Barajas, and in 1561 to Madrid. Nothing is known concerning his education. Some verses written by him were published by Juan Lopez de Hoyos, in a collection of poems addressed to the deceased Queen Isabella of Valois, as a contribution in the name of the Professor's pupils ; but there is nothing to show that he ever actually attended any university ; the official lists of matriculation at the universities of Alcala and Salamanca do not contain his name ; and his novels seem only to reveal references to student escapades.

In 1568 Cervantes accompanied the legate Giulio Acquaviva from Spain back to Rome, in what capacity is not clear, but in 1569 he enlisted as a common

1. Smollet, in his life of Cervantes prefixed to his 1792 Translations of Don Quixote, says :—

“ One would imagine pains had been taken to throw a veil of oblivion over the personal concerns of this excellent author. No enquiry hath, as yet been able to ascertain the place of his nativity. . . . No house hath hitherto laid claim to such an illustrious descendant.”

Cervantes is believed to have been born in 1547, and died 1616, so the above was written 176 years after his death.

Spanish soldier in a detachment to assist the Venetians against the Turks. The very commonplace novel *Persiles*, which is undoubtedly his own, shows a high appreciation of the Soldier's career; and this is certain, that he behaved with great valour at the famous battle of Lepanto, where he received two bullet wounds and lost his left hand. He lived for a time in Messina, and in 1575 took ship to return to Spain, but was captured by pirates and imprisoned at Algiers. Amongst many desperate adventures during his imprisonment he hid for a time in 1577, in a cave which a Slave from *Navarre* had dug near the sea at Algiers, and one wonders who this slave was, and how connected in this particular year with *Navarre*! (²). It was not, however, until 1580 that Cervantes was ransomed and returned, at the age of 33 to Madrid, after five years' imprisonment as a slave in Algiers, and twelve years' absence from home and country.

In all this period he had written nothing whatever. He was still a complete soldier at heart, and served in three more campaigns, poverty hanging like a cloud around him. Not literature but slavery, military service and adventure, had been his fate. He had in all probability not given an hour to letters during his absence, and even now displayed no taste for it; but took part in the following year in the war with Portugal. In 1581 he was in Tomar and Carthage, returning to Madrid in 1585. Not till then did the state of his physique compel him to abandon the soldier's career.

2. This incident is not given by Weber. It was in 1577 that young Francis Bacon joined the Embassy of Sir Amyas Paulet in France, and proceeded southwards with it, probably visiting the Court of Navarre, where love-making was the order of the day.

Cervantes was now 38 years old, and broken down in health by military privation and his wounds. He was in great need, and seems to have obtained, for a time, the appointment of Tax Collector at Montanches, whence he was transferred to the neighbourhood of Madrid, at which place he seems to have indulged in wine and gaming.

There was still no sign in him of any devotion to a high aim, or to study. Yet, strange to relate, the classic *Galatea* had made its appearance under his name in 1584. (3). This work, says Weber, "displays a command of modern and classical languages and extensive reading both in ancient and modern literature, with a startling power over a noble, half-academical, half-aristocratic tongue. The hidden references, and highly artistic and biographical value of this poetical work, are neither known of, nor appreciated to-day," . . . "Who ever reads it will at once see, that he must look elsewhere than to Cervantes as the author of this ravishing poem." How Cervantes obtained it is a mystery. (4).

It was certainly about this time that Cervantes

3. 1584 is the year that John Lyley's play of Sappho and Phao was played before the Queen. It deals with the same subject as the *Galatea*, *i.e.*, the Courtship of Queen Elizabeth, by Alençon, Duke of Anjou—her *Grenouille*, the Bottom of Mid'Nights Dream. What could the soldier Cervantes know of this in far-off Spain? (Froude's Hist.)

4. On the 27th June, 1605, shortly after the publication of the first Part of Don Quixote, one Gaspar de Ezpelata, a Navarese gentleman of dissolute habits, was wounded outside the lodging house in which Cervantes and his family lived. He was taken indoors, was nursed by Cervantes' sister, and died on June 29th.—*Encyclo. Britannica*.

In 1584-5, when the "*Galatea*" appeared in Spain, Anthony Bacon was living at Montauban, Navarre.

married, but the idea that the *Galatea* is in any way meant to immortalize his wife, is as far-fetched as to say that Shakespeare or Spenser immortalized Anne Hathaway in the *Fairy Queen*.

After his marriage, Cervantes appears to have engaged in some business, and various employments between 1587 and 1592, and in 1595 got into trouble, for entrusting a middle-man with a sum of money collected as taxes with which he absconded. As Cervantes could not make good the amount required, which was only 670 francs, sentence was passed against him and he was confined till December 1st, 1597.

He then vainly attempted to make money by the Drama, and after 1598 we lose sight of him. The story that he was imprisoned in 1600 and wrote the 1st part of *Don Quixote* in Argamasilla in the Casa de Medrano is a fable. He was at Vallidolid in 1603, and later appears to have resided at Madrid. The appearance of *Don Quixote* does not improve his means of subsistence. He was clearly only like Shakespeare of Stratford, a decoy set up to conceal the real author. "When certain French Cavaliers in the year 1615 enquired as to how and where Cervantes lived, they were merely told that he was an old soldier and poor."

In 1612 the *Novelas Exemplares*, and in 1614 *El viaje al Parnaso* appeared. Both betray the same classic knowledge as the *Galatea*, and in 1615 the 2nd Part of *Don Quixote* was issued. The name of "The voyage to Parnassus," will of itself appeal to English readers acquainted with the English "Pilgrimage to . . ., and Return from Parnassus," acted at Cambridge (and written anonymously) a little earlier (1597 to 1601). The connection between the works attributed to Cervantes, and the author

of the Parnassus Plays, receives thereby further confirmation, since "Ingenioso," (5) is one of the principal characters of the English Parnassus Plays, and "El Ingenioso" is the title affixed to *Don Quixote* on the title page (of the Milan edition of 1610).

EL INGENIOSO HIDALGO.

DON QUIXOTE DE LA MANCHA.

COMPUESTO POR MIGUEL DE CERVANTES SAAVEDRA.

Cervantes died on April 23rd, 1616, of dropsy. Before his death he wrote a very insignificant novel called *Persiles and Sigismunda*, which cannot for a moment be compared with *Don Quixote* or *Galatea*, but which belongs to an altogether different world. "Neglected during his life,"—says the *Cabinet of Biography* (1835),—"his memory also was unhonoured. His contemporaries gave themselves no trouble to collect and bequeath the circumstances of his life, so that they quickly became involved in obscurity." (6).

It was the same as with Shakespeare in every respect, whereas Bacon appears everywhere as the "Master."

II

(INTERNAL EVIDENCE IN THE CASE OF *Don Quixote*.)

In dealing with the internal evidence of the true authorship of the four works of Bacon attributed

5. Not alluded to by Herr Weber. Part II. only of the English *Return from Parnassus*, was published in 1606, the year after the Spanish Part I. of *Don Quixote* appeared. The two earlier plays appear only to have been published recently from MS. in the Bodleian Library.—See *Pil to Pars. and Retn. from Pars.* W. D. Macray.

An Italian Parnassus had also appeared about 1582.

6. "It was only after about two centuries that the world began to enquire about his cradle and his tomb."

to Cervantes, I will give first a few of the numerous indications instanced by Herr Weber from *Don Quixote*, *Galatea*, and *Novellas*; and then refer to the parallel, which he omits, between the Spanish and the English *Parnassus*.

He draws attention in the first place to the words "Compuesto por," on the title page (page 56), which he explains does not necessarily mean "composed" by, but "put together," by Miguel de Cervantes. This signification is confirmed by the introduction (to the Shelton Original Translation), which, in a passage bearing a double meaning, explains further that Cervantes is not the father (or author) but only the step-father (or pretended author) of *Don Quixote*. The passage in question runs as follows:—

S/ " It oftimes befalls that a father has a childe both by birth evil-favoured and quite devoid of all perfection and yet the love that he bears him is such that it casts a mask over his eyes, which hinders his discerning of the faults and simplicities thereof . . . But I (though *in show* a father, but in truth but a step-father to *Don Quixote*) will not be borne away by the violent current of the modern *custome* nowadays . . . and thou art in thy own house wherein thou art as absolute a Lord as the King is of his Subsidies, and thou knowest well the common Proverb; that

" Under my Cloak, a Fig for the King."(?)

This last proverb indicates very clearly why so great a shroud or cloak of secrecy has thus been spread over the literature of this period. The method

7. Compare Dekker, " the Gull's Handbook." The motley is bought and a coat with 4 elbows' . . . a fig for the new found College of Critics.

pursued is very closely the same, for example, in *Don Quixote*; *The Shepherds Calendar*, *The Argenis*; and *La vie comique de Francion* (8) published in Paris in 1622 and attributed to Charles Sorel, and other works. Political fear was the order of the day. Thus Weber invites close attention to the Print on the Title page of the Shelton edition. It has a sly-eyed Lynx in the centre surrounded by the usual convolutes, and a small figure of Bacon in the customary hat concealing himself behind a shield in the top left hand corner. "Like Jacques (9) in *As you like it* he is ever sighing for a fool's cloak, "a motley," behind which to sing unseen to "the infected world" the song of its purification.

Oh, that I were a fool,
" I am ambitious for a motley coat.

" To blow on whom I please, for so fools have
" And they that are most galled with my folly,
" They most must laugh.

(*As you like it*.—Act II., Sc. VII., line 42.) (10)

The mad Knight Don Quixote with his spear was a fit motley for the true Shakespeare, and Jacques only expresses in a few words, in Shakespeare's neat way, the whole spirit in which Bacon wrote his feigned histories, under so many pseudonyms, almost

8. Not mentioned by Weber.

9. Jacques is also introduced in the *Return from Parnassus II*.

10. " Invest me in my motley ; give me leave
To speak my mind, and I will through and through
Cleanse the foul body of th' infected world
If they will patiently receive my medicine."

" *As you like it*."—Act II., Sc. VII., Ln. 58.

all of which are represented in the "Parnassus Plays," i.e., "All kind of Poets referred to certain methodical heads, profitable for the use of these times, to rime upon any occasion a little warning": (11) He had just previously referred to them as "*scribimus indocti*," (12) the unlearned scribes used for his devices being such as Cervantes, Shakespeare, Spenser, Barclay, Drayton, Marlowe, Sam Daniells, and others, some mentioned, others not mentioned in the *Parnassus*. He writes concealed behind these names with the sly eye of the Lynx, as the master of a great school touching up and directing like an Aristotle or a Rubens.

Interesting, but only to be briefly mentioned is Weber's translation of the name "Cid Hamet Benengali," who is referred to in the second part of *Don Quixote* as the original author. On page 141 of the Shelton edition Don Quixote puts Sancho right, this, saying:—

"Sancho, you are out in the "Moore's *sir*name (not surname) which is, Cid Hamet Benengeli; and Cid in the Arabic *signifieth Lord*."

Moreover Ham is pig, like bacon; and "Ben" is Arabic or Hindustani for "son." Thus the complete name is "Lord Bacon, son (and heir) of England." That this is the meaning intended appears later, where the following conversation occurs, "How should he be a Necromancer, quoth Sancho, for young Carrasco tells me he writes his name Cid Hamet Hen-en-baken?" "That's an Arabian Name," reply'd Don Quixote. "That may very well be," quoth Sancho, "for they say your Arabians are great admirers of Hen and Bacon"—Bacon in the second instance being correctly spelt, and with a capital B.

11. Part I. *Return from Parnassus*. Act I., Sc. I., 204.

12. See Sam Daniells, in "Defence of Rhyme."

† J. Philips Ed. Don Q. 1687

Thus Lord Bacon, an Englishman, is the true author of "Don Quixote."

Thus also Weber proceeds to investigate the word Sorbonificabilitudinistally which refers numerically to the year 287, the reputed date of the landing in England of St. Alban, the martyr and supposed founder of the Rosicrucian order. The expression "de la Mancha" is explained as the "ruler of the sea"; Armadis de Gaula, the "Donzell of the sea" is the Prince of Wales; that is, again, Bacon in a motley coat, the father of all similar romances. He is also the Herring-King which approaches in nature the "Donzell del Mare," and may be seen on the frontispiece of the *Novum Organum*; the "Proteus" capable of assuming a thousand forms and shapes; "the 'myriad-mir:ded' magician, who, as he himself says of himself so often, never came across any new thought or word, without regarding and studying it in all its relations under all possible aspects, so as to be able to reproduce it as broadly as possible, and spread it as widely as possible." The passage on art in Part II. displays perhaps above all the wisdom of Bacon through the madness of Don Quixote as when he tells us "Art does not exceed nature, but serves to polish and bring it to perfection."⁽¹³⁾

We are thus imperceptibly brought into touch with Ben Jonson's play, *Every man in his humour* in which Cob, when accosted as to his lineage, replies thus:—

13. *Don Quixote*, Part II., Book I., Chap. XVI.

See also *Return from Parnassus*, Part II., Act II., Sc. 3, line 491. "Ingenio pollet cui vim natura negavit."

Happie those which for more commoditie
And ease, Dulcinea fair ! could bring to pass
That Greenwich where Toboso is, might be
And London changed, where thy Knights village was.

“ Why, sir, an ancient lineage and a princely. Mine ancestry came from a King’s belly—no worse man . . . and yet no man either, by your worships’ leave, I did lie in that, but herring, the king of Fish (from his belly I proceed), one of the monarchs of the world, I assure you.” The initials “ C o b ” are explained as intended to convey the name of Bacon, in whose secrets Ben Jonson undoubtedly was, with many others.

As inevitably led on in all Baconian literature, we further come across ideas which point towards the *Shepherds Calendar*, in a long discussion on the nature of Glosses, such as the Calendar includes, between Don Quixote and Lorenzo (which requires to be dealt with separately), nor must reference be omitted to the mention of Bishop Tenison’s dictum that “ whoever has the insight to identify himself with Bacon can, like any great critic of painting, discover for himself whether he was the author of this or that work, even if his own name has not been put to it.”

Working on this principle, Weber has made a great case for Bacon as author of *Don Quixote*, concluding that the “ MAD KNIGHT, THE FOOL IN MOTLEY WITH HIS SPEAR, IS NO OTHER THAN THE GREAT SPEAR-SHAKER, SHAKESPEARE, THAT IS, BACON HIMSELF.” In the words of Benengeli (Bacon) in the last scene of *Don Quixote*, we are plainly told so :—“ He and I are the self-same person,” the great myriad-minded Master.’

Amongst his other most convincing proofs are the startling quotations of verses from the Shelton edition, e.g.,

The Princess Oriana of Great Britain to Lady
Dulcinae del Toboso :—

(To be concluded.)

“A CYPHER WITHIN A CYPHER.”

BY WILFRID GUNDRY.

“A CYPHER Within a Cypher” is the title of a pamphlet by that pertinacious investigator, Mr. Henry Seymour, whose enthusiasm has made him a missionary in many fields, and who never wearies in and out of season in pressing the claims of the Bacon Bi-literal cypher by all legitimate forms of propaganda.

The Bi-literal cypher discoveries of Mrs. Gallup have never been explained away by her critics, but on the contrary as investigation proceeds into the history, open and concealed of the period, many facts have been brought to light which tend to confirm its existence, and the truth of the facts which it is alleged, by believers in it, to convey. Mr. Seymour has brought to bear on this important division of Baconian labours a mental equipment peculiarly adapted to this field of research, for not only is he gifted with a quick eye and logical mind, but he has had the necessary training which makes him an adept in the freemasonry of printing.

The pamphlet in question traces the origin of the cypher and its gradual development. Mr. Seymour is at pains to show what Bacon owes to his predecessor, Colonna, in his cypher work. The latter wrote in the thirteenth century.

The lynx-eyed author has discovered in the script examples in the 1623 “De Augmentis Scientiarum” an anagram signature, “William Shakespeare,” which had escaped that able decipherer, Mrs. Gallup, but he is careful to say that this fact in no way invalidates

the claim which the latter makes that a cypher message runs through Bacon's acknowledged works, Shakespeare's plays, and many other printed works of the period.

This discovery does not refute the assertion by the gifted American writer that no part of the cypher story is embodied in the script or pen-letters used for purposes of illustrating the mechanism of the Bi-literal cypher in the “ De Augmentis Scientiarum,” as no message but only an anagram on the name, “ William Shakespeare,” has been discovered by him.

The author sounds a note of warning when he explains the complex nature, and the gradual evolution of forms, with a view to eluding the vigilance of Bacon's enemies, and in order to prevent premature discovery.

He shows that there has been a transition of letter-forms, and that misleading modifications have been introduced for the purpose of greater concealment.

The key printed in the “ De Augmentis Scientiarum ” is in script letters, but the cypher is only printed either in italics or in Roman letters.

Mr. Seymour states his belief that the Bi-literal cypher “ is a valuable object lesson in the principles of the inductive method,” and asserts that it was never intended as a purely mechanical device that could be comprehended by any dunce. We might well make use of one of the terms of Einstein in considering the method of deciphering advocated by the writer, and describe the process as one of letter-form-relativity-recognition. When considering the development and evolution of the letter-forms we might apply the words of Bacon himself written in another connection. “ I ever alter as I add and nothing is finished till all is finished.”

A *facsimile* of the key to the Bi-literal cypher as given by Bacon in his De Augmentis Scientiarum of 1623

is published with this work, and does much to explain the cypher system under discussion.

The purchase and careful perusal of this pamphlet is confidently recommended to all genuine searchers after *truth*.

14th April, 1922.

BACONIAN FLOTSAM.

BY PARKER WOODWARD.

LABEO.

HALL, an expert young Cambridge Fellow, printed in 1597 some "Satires." In Book 2, Satire 1, he began :—

" For shame write better Labeo or write none.
Or better write ; or Labeo write alone."

The satire goes on to imply that Labeo had been engaged in much writing :—

" With folio volumes two to an oxen hide,
Or else ye pamphleteer go stand aside."

In 1598 Marston replied to Hall :—

" Fond censurer ! Why should those mirrors seeme
So vile to thee which better judgments deeme
Exquisite, then, &c.

* * * * *
What not *mediocria firma* from thy spight ?

In 1598 Hall rejoined with Satire 1, Book IX. :—

" Labeo is whipt and laughs mee in the face."

* * * * *
" Who list complaine of wronged faith or fame
When he may shift it to another's name."

These references are discussed more fully in " Is it

Shakespeare," by the late Rev. W. Begley, and in
 "Bacon Cryptograms," by the late I. H. Platt.

But they had not remarked upon what appears
 to be apologetical in Hall's 6th Book, Satire 1:—

"Tho Labeo reaches right (who can deny ?)
 The true strains of heroic poesy ;

* * * *

"He can implore the heathen deities
 To guide his bold and busy enterprise
 Or filch whole pages at a clap for need
 From honest Petrarch clad in English weed."

* * * *

"Lastly he names the spirit of Astrophel
 Now hath not Labeo done wondrous well !
 But ere his Muse her weapon learn to wield
 Or dance a sober Pirrhicke in the field ;
 Or marching, wade in blood up to the knees,
 Her Arma Virum goes by two degrees.
 The sheep cote first hath been her nursery."

* * * * &c.

"And winded still a pipe of oate or breere

* * * * &c.

Or else hath beene in Venus chamber trained
 To play with Cupid till she had attained
 To comment well upon a beauteous face
 Then was she fit for an heroic place."

A Labeo of Roman History flourished about B.C. 42 to A.D. 17. He was a lawyer and wrote numerous books. The appellation Labeo would therefore well fit Bacon, whose motto was "Mediocria Firma." He (Bacon) wrote the "Shepherds Kalendar," the "Spenser" poems; took part in pamphleteering; wrote "Venus and Adonis," the "Tears of the Muses," and "Astrophel and Stella." Moreover, he was keen upon introducing books from the Continent, Whitney's Emblems being one. Thus it is fairly evident that by 1598 Hall knew of certain extensive literary work

Bacon had accomplished. Whether he also knew of Bacon's dramatic writings is not very evident, but it must be borne in mind that the name "Shakespeare" was not title-paged to any printed play until 1598, which would doubtless be after Hall's book had been published.

One may conclude that Bacon's extensive, but concealed authorship was known in certain literary circles. It may be coincidence that the value of the letters in "Labeo" and in "Bacon" are the same, viz., 33.

BEN JONSON.

This poet wrote a good deal of rough, but quite good poetry and drama. We may judge from his preface to "Sejanus" (apart from the statement in biliteral cipher) that Bacon did a good deal of the writing ascribed to Jonson and the two would appear to have collaborated. Jonson's surname was correctly spelt "Johnson." His children were registered in the surname "Johnson," and the surname is so written in "Henslowe's Diary."

JAMES MAB.

This scholar took his B.A. at Oxford in 1594. He contributed a commendatory verse to Florio's "World of Worlds," 1611. During 1611-13 he was in Madrid with the English Ambassador, Sir John Digby.

The commendatory verse signed "J. M." to the Shakespeare Folio Plays, 1623, is attributed to him. He spelt his name "Mab," like the other members of his family. But in 1623 he is title-paged as James Mabbe, as the translator of a book by Gusman de Alfarache, from the Spanish. There his name is printed as "Don Diego Puede: Ser" "James may be."

It is also rendered in the same Spanish words

as the supposed translator of "Novelas Exemplaires," from the title-paged author, "Cervantes."

A query arises whether Mab was one of those "good pens who desert me not," men who allowed Francis Bacon to use their names as well as their services. Publication in other names was one of the rules of the secret fraternity of the Rosicrosse. The numerical value of the letters in the extended name "James Mabbe," in the Elizabethan alphabet is 67, equal to the value of the letters in "Francis." The extra B sound would suggest Francis B. So it looks like one of Bacon's little tricks of partial disclosure of authorship. "Mab" probably contributed the valedictory verse signed "James" to the "Manes Verulamiani," one of the 33 testimonials to Bacon when supposed to be dead in 1626.

A "SHAKESPEARE" PORTRAIT.

The *Illustrated London News*, of October, 1920, prints a photograph of a woodcut portrait of "Shakespeare," and of the title page of "an extremely rare, if not unknown print" of the second or 1640 edition of the Shakespeare Poems, the first edition having been published in 1609, entitled "Shakespeare's Sonnets."

The woodcut portrait above mentioned seems to be a first attempt by Marshall to reproduce something of the Droeshout "portrait" of "Shakespeare," prefixed to the 1623 Folio Plays, putting the Droeshout head upon a different bust. The Marshall woodcut gives a better indication than the Droeshout of another figure with back to the reader at the rear of the portrait. Under the "portrait" there is one italic letter in the first line and thirty-two in the second line = 33 the numerical value of the letters in "Bacon." The total of the letters under the "portrait" is 81.

Above the printer's mark on the title page are thirty-three letters. This was accomplished by using two V's instead of a W, and omitting the second L from the name Will, so that it reads "VVil Shake-speare."

The total of the letters under the printer's ornament is 81.

The publishers of the 1640 poems may have considered the first letterings below the wood-cut and on the title-page to have been too easy of decipherment. So the final state of the edition merely gives 282 italic letters under a further altered portrait. 282 is the total value of the letters in "Francis Bacon" in K. cipher which cipher had of course to be mastered before its meaning could be obtained. I am sorry to trouble readers with "numbers" because I have also to refer to the letters in the verse "to the reader" on the first page of the Shakespeare Folio 1623, which counted carefully give a total of 287.

This is the total in K cipher of the numerical value of the letters in "Fra Rosicrosse." From the "Shakespeare Poems 1640" several sonnets were omitted. Their number in the 1609 edition added together total 287.

This may have been a secret way of intimating that Francis Bacon, brother of the secret Fraternity of the Rosicrosse, was then dead, or merely that it was a Rosicrosse publication.

Every member of the fraternity who published a book appears to have indicated his membership by a count of 287 letters or words or both in either the vestibule or at the end of his book.

81 is the simple count of the letters in "Messias" or Leader. Or it may represent Ch. (Christian) Rosen C (Cruetz.)

81 is the total of the italic letters beneath the portrait of Bacon in the 1657, 1661 and 1671 editions

of the "Resuscitatio" and in the 1638 edition of certain of his works translated into Latin the same number (81) is indicated by italic letters under Bacon's prefixed portrait.

It is also indicated under Bacon's new portrait in the 1640 "Advancement of Learning," being the value of the italic capitals J. J. D. J. V. P. and P. 56 is the total of the letters above the "Shakespeare" Statue in Westminster Abbey. This is an indication of Fr. Bacon 23-33 while the incorrect quotation from the "Tempest" which is on the scroll held by the Statue, totals 157 which means "Fra Rosicrosse" in simple count. 56 is also the total of the words on the two first pages of the "rare print of the Shakespeare Poems 1640" already mentioned.

GRAYS INN HALL.

One wonders how many Baconians have taken the trouble to visit this Hall. They would be rewarded by seeing Queen Elizabeth's fine portrait in oils above the Bencher's table and another fine portrait of Francis Bacon. Notice the colouring of the hair in the two pictures.

Bacon was, of course, a member of the Inn and had much to do with its garden, and delivered Lectures on Law to its students. I am disposed to assume that to his instigation has been the drinking at Grays Inn Hall four times in every year of the following toast:—

"To the glorious and pious memory of Her late Majesty Queen Elizabeth."

THE TOWER OF LONDON.

A custodian of this fortress and royal palace recently published some account of it. But, in referring to prisoners of note who had suffered the extreme penalty in its precincts, omitted mention of Robert, 2nd Earl

of Essex, executed in 1601 on Tower Green. Nor did he mention the name "Robert Tidir" (Tudor) cut in large letters in the wall of a cell at foot of the Beauchamp Tower.

On attention being drawn to the omission he replied that "he did not think it fair to revive an ancient scandal about Queen Elizabeth."

That raises the question as to when a scandal ceases to be such and becomes a historical fact? Elizabeth was a remarkable Queen, and surely at a distance of over three hundred years the truths about her can be discussed and judged at their relevant unimportance.

That was manifestly Francis Bacon's view. In the pamphlet he printed in happy memory of her he said: "To say truth, the best commender of this lady's virtues is time."

THE MUMMER.

Mr. George Moore has given this very excellent name to the deserving man-player of Stratford-on-Avon whose sale to Francis Bacon of the use of his name for conversion to a poetised form, has illuded so many persons even to the present day.

Indexed on the cover of the Northumberland House M.S. are certain works of Francis Bacon and contents now missing indexed as "Richard II" and "Richard III."

Plays bearing those titles were printed anonymously in the year 1597. Early in the year 1597-8, Sir Robert Cecil and Sir Walter Raleigh being in France, Robert, Earl of Essex gave a grand entertainment to a large company of his adherents at Essex House. Two plays were there performed. In 1598 the plays of "Richard II" and "Richard III" were republished and on their title pages the name "William Shakespeare" made a first appearance as dramatic author.

In the same year on page 282 (Bacon's name number in K cipher) of "Palladis Tamia" Meres made a wholesale attribution of plays and poems to the Mummer's authorship.

Also in the same year the Mummer retired to and remained in the remote obscurity of his native hamlet evidently possessed of considerable wealth. From this village he does not appear to have re-emerged until after the death of Queen Elizabeth in 1603.

Rowe, who was Royal poet laureate in 1706, has given important numerical evidence that he was a brother of the secret fraternity of Rosicrosse. To a collection of "Shakespeare" plays he prefixed a sort of "Life" of the "Mummer" from which we can glean two interesting statements:—

1. "That my lord Southampton at one time gave him (the Mummer) a thousand pounds to enable him to go through with a purchase which he heard he had a mind to."

Earl Southampton was a rich young lord at that time, studying with Francis Bacon at Grays Inn.

2. That the top of his (the Mummer's) performance was that of "the Ghost in his own Hamlet."

Substitute small letters for the capitals "G" and "H" and we can gather the interesting fact that, arising out of the Queen's wrath over the play of "Richard II", which she considered an attack upon her personally (as her cousin Lord Hunsden used to call her Richard II), the plays were quickly saddled upon the Mummer as author, the consideration being a substantial amount provided by Bacon's wealthy friend, the Earl of Southampton, for which the Mummer packed off to personate (as ghost) the real author in the remoteness of his own little *hamlet* until after the Queen's death.

ALLUSION BOOKS (INGLEBY).

Vol. I, page 422, mentions Don Quijote Parte ii 1615 as having traces of "As you like it" and "Macbeth." The reason why may be made more apparent some day.

Vol. II page 87 gives the printer's Preface to the first Quarto of "Othello," published 1622.

In the 1623 Shakespeare Plays, "Othello" is extended from its Quarto state by 160 new lines and has other emendations.

It is interesting to note that the Preface to the Quarto mentioned has exactly 100 words indicating Francis 67 and Bacon 33, as the author of the preface.

No other quarto was printed until 1630. To this 1630 quarto the 160 new lines from the Folio version of the play were added and other emendations made.

The title page of this 1630 quarto exhibits the Fra Rosecrosse numerical sign 287 viz., letters 236—words 51, so it is evident that a member or members of Bacon's secret literary fraternity supervised its publication.

Vol. 2 page 176 of Ingleby's Allusion Book gives Archer's 1656 "exact and perfect Catalogue of all the Playes that ever were printed together with the Author's names." This catalogue and others give Will Shakespeare as author of "Arraignment of Paris" first printed anonymously in 1584. Francis by that date had written other plays. The Mummer was still at Stratford.

Francis writing as "Nash" in Menaphon 1589 fathered the play on Peele who was probably associated with its performance. But the old cataloguers seem to have known better.

They were not aware of the miracle they were asking their readers to believe if they were really suggesting the Mummer's authorship!

REVIEW OF THE "TRUE SHAKESPEARE."
A FEW COMMENTS.

I differ from the reviewer (in a previous number of this magazine) in that I regard the De Quadra letters to the King of Spain as the honest record of an acute observer who correctly sensed the actual relationship of the Queen to Lord Robert Dudley. We may attribute to dynastic reasons the circumstance that the truth about Francis Bacon was not disclosed after 100 years from his death. Not only was the Stuart Pretender alive and active but there was then living a direct descendant of Robert Earl of Essex, which Earl, with a great deal of probability, is alleged to have been a legitimate son of the Queen and her husband Dudley, afterwards Earl of Leicester. Active in the movement for postponement of disclosure were Earls Oxford (Harley), Burlington, and Orford (Walpole), Archbishop Tenison, Dugdale head of the Heralds College, Stephens the Royal Historiographer, Mead, the Royal physician who was Vice-President of the Royal Society and the chief authority on Bacon's works, and Rowe the Royal Poet Laureate.

Alexander Pope, too, was concerned. He was a member of the Rosicrosse fraternity and jealous of Bacon, though alive to his wonderful and unique genius. Pope was most influential in Court circles. Walpole was the Prime Minister who suggested the Welbeck miniature head for the Shakespeare effigy in Pope's edition of "Shakespeare."

SHAKESPEARE IDENTIFIED.

Mr. Looney, the author of this book, has made an initial error in not contemplating the almost positive fact that Francis Bacon masked himself as "Lyllie." In 1576, the Chapel children played for Court entertainment a "Historie of Errors"; which was likely

to have been young Bacon's first written play. Revised, it appeared as the Shakespeare "Comedy of Errors." W. L. Rushton has pointed out many remarkable identities between "Lillie" and "Shakespeare." This masking came about as follows:— In or before 1578 Francis, while in France, wrote "Euphues Anatomy of Wit," which he said he "entrusted to a nobleman to nurse." May we say "get printed." It appears to have been registered without author's name. Almost immediately afterwards another printing was registered as by John Lyllie. The nobleman Francis referred to, would probably have been the Earl of Oxenford (married to Burleigh's daughter) but when an author's name was required for "Euphues" that of John Lyly, a dependent of Burleigh, was made use of. It is clear the true author did *not* wish to be known for he said, "He that cometh into print because he would be known, is like the foole that cometh into the market because he would be seene."

Trouble, however, arose through the use of the Lilley mask because the man Lyly was at Oxford University (of which Earl Leicester was Chancellor), and "Euphues" in his book had attacked this University amongst others.

So "Euphues," writing in a preface to "Euphues his England" (being Euphues 2nd part) printed in 1580 apologised to the Oxford scholars:—

"If anie fault be committed impute it to Euphues who know you not, not to Lyly who hate you not." In October, 1580, Francis was ordered to study law at Gray's Inn and protested to Burleigh that it was unfair for one well off or friended to be put to study common laws instead of studies of *greater delight than law*.

This difficulty was adjusted, the Queen (his unacknowledged mother) appointing Francis to her

service and making provision for his maintenance. Lyly, the mask, Mr. Warwick Bond thinks, was private secretary to the Earl of Oxford.

This view is probably a mistake due to the fact that Francis dedicated "Euphues 2nd part" (printed in 1580) to the Earl of Oxenforde as "my verie good Lorde and Maister."

The work Francis was put to do was evidently (as subsequent letters to the Queen show) the writing of plays for performance by the boyes of the Queen's chapel, at Court Entertainments. These Court performances were under the control of Earl Oxenford as hereditary Lord Great Chamberlain. Francis in 1580 was not of age and accordingly subject to the Earl's orders. After he was 21, in dedicating as "Watson," a book of verse to Earl Oxenford, Francis omitted the words "and maister."

All the so-called Court comedies printed before 1597 had no author's name. In 1597 two or three other comedies were title-paged to "John Lillie" as author of same.

"Agamemnon and Ulysses," enacted before the Queen by the "Earle of Oxenforde his boyes" in 1584, was doubtless, as Mr. Looney thinks, turned into a Shakespeare play "Troylus and Cresseid," a quarto of which was printed in January 1608-9.

In 1632, Blount (publisher of the Shakespeare Folio) printed six of the "Lyllie" plays as "Six Court Comedies." The remarkable fact that over a score of lyrics missing from the quartos were restored in the 1632 publication led Mr. Looney to infer that they had been supplied by some relative of the Earl of Oxford, that Earl himself having died 28 years before.

If, as I am satisfied, Bacon had written the Comedies it was very natural that he should have still possessed the lyrics, and as he did not die in 1626 but was alive

abroad later than 1631 he would have been the active mover in getting the collected edition printed in 1632. This year a certain French avocat named Ælius Diodati (see BACONIANA, 1679) made an extended visit to England and incidentally instructed Rawley to prepare a Latin edition of Bacon's acknowledged writings.

Coincidentally with Diodati's visit were printed the 1632 "Shakespeare" Folio, the 1632 folio "Anatomy of Melancholy," corrected and having an engraved frontispiece by C. le Blon, the 1632 folio "Montaigne" (Florio) with a remarkable engraved frontispiece by Droeshout, the "Six Court Comedies" and a new edition of Bacon's "Essays."

What was Diodati doing in this country unless he was publishing agent for an author who in privacy abroad had finished off and re-edited literary work to which he attached importance?

Mr. Looney thinks the Chettle reference to "Melicert" to have meant Earl Oxford.

The value of the letters in "Melicert" is 81, that mysterious number indicated by B.1 on the first page of the Shakespeare Folio at foot of the verse to the Reader, and under all the engraved portraits of Bacon.

"THE GREATEST OF LITERARY PROBLEMS."

By the Hon. Phinney Baxter.

This book is now alas! out of print, but it will still, of course, be in libraries, and attention is called to it as a valuable and comprehensive storehouse of Baconian information.

An Index to Contents of "Baconiana" for August '19, March '20, and March '21 (Nos. 61, 2, 3 of Third Series) is being printed, and will be supplied by Messrs. Gay & Hanccock, 34, Henrietta Street, London, W.C.2, on application, price 1/-.

NOTES AND NOTICES.

The annual luncheon of the Bacon Society, in commemoration of the birthday of Francis Bacon, took place at Jule's Restaurant, Piccadilly, on January 23rd last. There was a larger attendance than usual. Sir John Cockburn (the President) presided, supported at the head of the table by Lady Durning-Lawrence and Miss Durning-Lawrence, Dr. Robinson, and other well-known members. Excellent speeches were made by Sir John, Mr. Granville C. Cuninghame, General Hickson, Mr. E. F. Udney (Hon. Secretary), Miss Alicia Leith, Captain Gundry, and Mr. Henry Seymour. Mr. Horace Nickson (President of the Warwickshire Bacon Society) and Mrs. Hickson were also present. Miss Lucy Dart delighted the company with a fine old traditional song, accompanied on the pianoforte by Miss Ramsden. Many wrote expressing regret that they were unable to be present on account of illness.

The Literary Committee has now completed its labours for the reproduction of the original edition of "Love's Labour's Lost" in *facsimile*, with an Introduction, annotations and appendices, which bring together a mass of historical, biographical, bibliographical and other material in support of the thesis that this play (the first to bear the ascription of "W. Shakespere") was written by Francis Bacon. The publication of this work will constitute a very important addition to Bacon literature.

The Council is seriously considering a proposal by Mr. Seymour which has for its object the stimulation of

a wider interest in the Bacon movement by a session of lectures and discussions, at monthly intervals, to take place at one of the available lecture halls, from September to April in each year. By such means, our literature might be made more accessible to the general public; and although it may be too late to embark on such a project until the autumn, now that the long evenings are approaching, it is felt that the experiment is worth a trial, and that, with energetic organization and co-operation, it might become a fruitful branch of the Society's activity.

The lantern lecture by Mr. Topham Forrest, F.R.I.B.A. (Chief Architect to the London County Council), delivered on March 3rd at the Birkbeck College, was very interesting, the subject being "Early London Theatres with which Shakespeare was associated." Sir Sidney Lee presided, and there was a full attendance. The projected views of several of the Elizabethan theatres (chiefly exteriors) were copied from rare prints of the period. The only picture extant of an *interior* was shown as that of the "Old Swan." The County Council is doing good work in promoting research in these matters. The lecturer's "conjectural" plan, sectional, and elevation drawings, showing both the interior as well as the exterior of the Globe Theatre, constructed from many available links of evidence and supplemented by the imagination on well-reasoned lines, displayed no mean ability, as well as zeal. But when he departed from his professional province and essayed to set up conjectural hypotheses about the Stratford man of straw's ability as a scholar, and coolly contended that he was *probably* a schoolmaster in his youth, he became humorous. We had heard of this blessed adverb before.

"The Bacon Society of America" is about to be incorporated and amplified under the direction of

Mr. Willard Parker. We rejoice that an active propaganda is to be commenced "across the seas," and wish the enterprise all the success which it deserves. The early publication of the following books is already announced: "Francis Bacon, the Last of the Tudors," by Anna Deventer v. Kunow of Weiner (translated by Willard Parker); "The Sonnets of Francis Bacon Tudor Shakespeare," with commentary, by Willard Parker; and "A Study of 'The Tempest'" (a posthumous work by Edwin Reed). Others are also in course of preparation. The address of the Society is 764, Woolworth Building, New York City, N.Y., and the President's office is at Conshohocken, Pa., U.S.A.

Attention is directed to a rather lengthy letter by Herr Weber in this issue, which, by an oversight, was omitted from the last. Instead, a reply by Mr. Parker Woodward, also in type, was inadvertently published by itself. The editors desire to express to Herr Weber their sincere regrets that so unfortunate a circumstance should have arisen.

At the Gosforth Adult School, recently, Mr. Michael Storey gave an admirable sketch of the characters of Bacon and "Shakespeare." By numerous parallels and coincidences he claimed that the writer of the Shakespeare Plays was Lord Bacon; that both were one and the same man. William Shakspeare, of Stratford-on-Avon, was merely an illiterate play-actor, whose name was used by Bacon as a *nom de plume*. The school, having several members who are students of Shakespeare, put many questions to Mr. Storey, and an animated discussion ensued. It was generally agreed that it was only possible to speculate as to authorship, but the great fact, that the master-work was handed down to us with all its greatness, truth, and beauty, remained

REVIEWS.

"TO MARGUERITE." A song attributed to Francis Bacon, and set to music by Henry Seymour. Edwin Ashdown, Ltd., publishers, 19, Hanover Square, London, W. 2s. net.

A charming production, whose attractive Elizabethan exterior, designed by the well-known artist, Mr. Chas. E. Dawson, will arrest attention. The "Biographical Foreword" tells us that this song was written by Bacon in his youth, and that the subject thereof was the celebrated Margaret de Valois, with whom he was passionately in love. The song has two stanzas, and the first of these is to be found in the comedy, "Measure for Measure." An excellently-tinted reproduction of the Hilliard miniature of Bacon at 18 adorns the title-page, as well as some ingenious cypher indications, which suggest it as a useful device for propaganda in a new field. The words of the song have a plaintive air, while its simple setting is reminiscent of Elizabethan music.

J. W. C. RAWLEY.

"BEN JONSON AND SIR SIDNEY LEE."

We have to thank Mr. J. Denham Parsons for above, and two other essays. Mr. Parsons shows evidence of "sub-surface" signalling in the last dedicatory process in the Shakespeare Folio Plays, and is offended that Lee, to whom he referred his "find," was hostile, and he thinks unfair. We think he would have wisely let the Stratfordians alone. They are not out to learn, but to bolster up the myth which has illuded them.

We trust Mr. Parsons will persevere with his study, as it is more than likely the "J. M." poem is a key to some captured communication. James Mabbe is alleged to be the author of the poem. He it was who is said to have "translated" the "Pooclus exemplares" of the assumed author Cervantes into English. If Mr. Parsons will examine it again he should see that it has 64 words, and so equals the chess-board squares. He must ignore the hyphens. "Shake" "speare," "Graves," "Tyring," "roome," "Worlds," "Stage," "count as separate words. "That's" is two words. It is probable that the Epilogue to the "Tempest," is the key to a capital letter cypher.

P. W.

CORRESPONDENCE.

THE CYPHER-STORY.

TO THE EDITORS OF "BACONIANA."

SIRS,—In *Baconiana* (March, 1920) Mr. Parker Woodward writes:—"It has become convenient for many persons to ignore and discredit Mrs. Gallup, and the story told in biliteral cypher. I do not share that attitude, and am satisfied the biliteral story has been on the whole correctly and certainly honestly deciphered."

Mr. Parker Woodward continues on page 11:
"that in the 1635 edition has been deciphered and contains the blunder about Davison which caused considerable comment when Mrs. Gallup printed her decipher. I regard it as just one of those failures of memory which often occur in an overcrowded brain. Davison's life was declared forfeit, but he was as a fact, let off. Bacon must be excused. He did not even remember where the remains of his foster mother, Lady Ann Bacon, had been laid to rest."

May I be allowed to present the following objections to these observations of Mr. Parker Woodward, for whom I, as a Baconian student, have the greatest consideration? Davison's life was never declared forfeit, as is told in the "Biliteral Cypher" by Mrs. Gallup.

Mrs. Gallup describes in her "Cypher" the interview between Burleigh and Leicester,

to which was summoned the Queen's Secretary, who was so threatened by his lordship—on paine of death, et cetera,—that he sign'd for the Queen, and affixed the great seale to the dreadful death-warrant. *The life of the secretary was forfeit* to the deed when her Majesty became aware that so daring a crime had become committed, but who shall say that *the blow fell upon the guilty head*, for truth to say, Davison was only a feeble instrument in their hands, and life seemed in th' balance, therefore blame doth fall on those men, great and noble though they be, *who led him to his death.*"

This whole tale of Davison's execution, contained in Mrs.

Gallup's " Biliteral cypher " is, as is generally acknowledged, quite unhistoric. Never did Davison sign the death-warrant for the Queen and never was his life for such a crime forfeit, nor was he executed. Davison refused to sign the condemnation at all and absolutely refused to do so. All the details of the signing of the death warrant are well known by a very extensive literature and are in direct contradiction to the " Biliteral Cypher " of Mrs. Gallup.

" He was " (according to Lingard's History of England) " condemned to a fine of ten thousand marks, and to be imprisoned during the royal pleasure. The treasury seized all his property, so that *at his release from confinement in 1589* he found himself reduced to a state of extreme indigence. The Queen, though she lived seventeen years longer, *would never restore him to favour. He was still her secretary, but not allowed to exercise the office.* Even the young Earl of Essex, in the zenith of his influence, prayed for Davison in vain. Perhaps she deemed him unworthy of pardon, *because he would not plead guilty*: perhaps she thought by this severity to convince the world that she did not dissemble."

In one of the many letters addressed to Davison, and published in the " Cabala " the Earl of Essex writes :—

" I told her " (the Queen) " how many friends and well-wishers the world did afford you ; and how for the most part, throughout the whole Realm her best subjects did wish that she would do herself the honour to repair for you, and restore to you that state, which she had overthrown."

On April 18th, 1589, Essex wrote a letter to the King James of Scotland, imploring his help to restore Davison in his position as Secretary of the Queen. In this letter he writes :—

" I would assure your Majesty, you would get great honour and great love, not only here amongst us, but in all places of Christendom where this gentleman (Davison) is anything known, if you should now be the author of his restoring to his place, *which in effect he now is, but as a man not acceptable to her Majesty, he doth forbear to attend.*"

Davison lived, as is proved beyond any doubt, *twenty-one years*

after the death of the Queen of Scots, and *then died peacefully* in his house.

All this must, of course, have been very well known to B con, and he therefore never could have written the account of the biliteral story, that in every line and nearly every word contradicts generally known historical facts.

The Cypher-Account that Davison was threatened by Burleigh and Leicester, *on pain of death, et cetera* (!) to sign for the Queen, besides the contrary being historically proved, is quite impossible by many interior motives and has only the fable of the killing of the Queen by the hands of Robert Cecil a parallel.

A "*failure of memory*" on the part of Bacon, as Mr. Parker Woodward supposes, is, under these circumstances, quite excluded, having regard to the famous "*most exquisite brain*" that Bacon possessed, and his phenomenal and systematically trained memory.

It is really amusing in what an easy manner Mr. Baxter* helps himself in this difficulty. He writes (page 551) :

"A critical examination, however, of the cypher story does not conflict with this. A correction of a *slight error*, a change of 'his' for 'her' before the last word, so as to read 'her death' sets the matter right." (!)

I am not able to consider this funny rope-dancing of Mr. Baxter's as a "*critical examination*" and a "*correcting of a slight error*," and don't think this "*slight correction*" effects a great change of the concerned part of the "Biliteral cypher."

This supposed "*correcting*" is not to be taken in earnest, and reminds me of the methods found so often in Stratfordian books, especially in the so-called "*Life of Shakespeare*" of Sir Sidney Lee, in the books of Gollancz, Robertson, Brandes, and others of the Stratfordian stars. Shall we begin to accept Stratfordian methods, after having fought them so long?

If Mr. Parker-Woodward writes "*Bacon must be excused*," I have to answer, that there is nothing to be excused, for Bacon never could have written such an impossible account; and also he *remembered very well where the remains of his foster-mother, Lady Ann Bacon, had been laid to rest*: and if he wrote the mentioned passage in his last will it is in effect no other

* "The Greatest of Literary Problems," Boston, 1915. Now out of print.

than the known words : " *Unmarried she (Elizabeth) lived and left no issue.*"

He, with good motives, took care to declare in his will in a solemn way, that he considered himself *not as Francis Tudor, the son of Elizabeth*, but as the loving son of the Lady Ann Bacon.

The question of the tomb in Saint Albans was for him only a fit occasion to allude to his foster-mother in a manner well-known from his "*Felicities of Queen Elizabeth.*" His intimate friends know very well, what they have to do with his love to Lady Ann, for whom Bacon did not care very much in the last ten years of her life, at least, not as much as a natural son would certainly have done.

Under these circumstances it is indeed justifiable to *ignore* the " Biliteral cypher," which leads to so impossible results ; "*discredited*" is this so-called "*Cypher*" or "*Cyphar*" by itself, so that for "*many persons*" there is no further work to do on this behalf.

If Mr. Parker-Woodward does not share that attitude, I am ready to enter into a discussion on this subject and send for this purpose a paper to *Baconiana*, expounding the motives by which I am led to think that *the Baconian Theory and the true story of the Life of Francis Tudor-Bacon does not want a cypher at all* to be understood, as I explain this clearly in my books, "*Bacon-Shakespeare-Cervantes*" and "*Der wahre Shakespeare.*"

The knowledge of Bacon is founded on the secure ground of history and literature, whether it may, perhaps, in the future be attested by any cypher or not. More probable than the biliteral cypher is the arithmetical cypher in Bacon's works, as the late Sir Durning Lawrence, Professor Dr. H. A. W. Speckman, in Arnheim (Holland) and others clearly show.

As to the biliteral cypher, it is indeed not very probable that Bacon would use in his works a cypher, to which he publishes himself the key in such an ostentatious manner, as he does in "*De Augmentis*" (1623). Probably he intended to lead the attention of his readers to other cyphers in his works, of which the keys are to be found in *Gustavus Selenus* (1623) and other cryptographical books.

I consider the "*Cypher Story*" of Donnelly, Dr. Owen, and Mrs. Gallup as a great error, and doing serious damage to the Baconian science, being a dangerous weapon in the

hands of the Stratfordians who have accepted the tactic to identify the Bacon theory with the Gallup cypher.

In the interest of the Baconian science it is necessary to open a discussion upon this subject, and I hope *BACONIANA* will be really open for the expression of all shades of opinion, although they may not be in accord with the opinions of certain highly respected and honourable members of the Council of the Bacon Society.

A free tribune for any opinion is indispensable for true science, that is not to *support any dogma, be it of Stratfordian or Cypher sort.*

I have strong proofs that there is a great error in the bilateral and the word-cyphers of the above-mentioned authors, which are the result of a very interesting and not quite unsympathetic delusion, often found in the history of the development of human knowledge, a delusion produced by an abounding fancy, and the enthusiastic zeal to find the truth for the benefit of mankind ; a zeal which does not at all touch the well-meaning and the honesty of the would-be "decipherers."

I hope, dear sirs, that you will give me the opportunity to explain myself further in this matter, and remain, with kind regards,

Yours obediently,

ALFRED WEBER.

6th June, 1920.

Address: Hofrath Alfred Weber (Ebenhof), Vienna (Austria)
X. Valeriestrasse 44.

TO THE EDITORS OF "*BACONIANA*."

Hampstead.

DEAR EDITORS,—I came across, lately, a book called *Moated Houses* by Outram Tristram, and found, I think, a clue to the sleep-walking scene in *Macbeth*. Francis Bacon's Aunt Elizabeth Cook married Thomas Hoby in 1558. They lived in Bisham Abbey, Berkshire; once a Preceptory of Knights Templar, and the abode of Crusaders in Stephen's time. Tristram says that hanging in the dining room is a portrait of Lady Hoby in coif and weeds, with a ghostly white face. She is said to have beaten a child to death because he could not write a line in his copy-book without blotting it; that about seventy-nine years ago a copy book, wofully blotted, was

found thrust between the joists of a room in Bisham, and that Lady Hoby is said to haunt Bisham, washing her hands with a basin before her. Severity was a fashion with parents and guardians in her time. Her sister, Lady Bacon, requested Whitgift not to spare the rod when her boys, Anthony and Francis, went to Cambridge; and Lady Hoby might have threatened a delicate boy with a birch or cane and caused his death from fright, rather than have gone the lengths of beating him to death, the shock of which sad event might have resulted in her walking in her sleep and trying to wash her hands from the stains of blood after an all unpremeditated deed. She would hardly have won the affections of Lord John Russell whom she married after a year or two of widowhood had she been a very Lady Macbeth. Did Francis Bacon obtain his famous sleep-walking scene from his autocratic relative's mental disturbances at Bisham? It will be remembered that Lady Russell entertained Queen Elizabeth at dinner at her house at Blackfriars in 1600, on the occasion of her daughter Anne marrying Lord Worcester's son. The frontispiece of Shakespeare's *England* presents Elizabeth on her way to Lady Russell's house in a gold Lectita, with Francis Bacon's face brought into prominence by a black hat, the only one in the picture, framing it in. The picture is by Geerhardt. That Francis was intimate with the family is seen by a kind but rather pathetic letter written by him to his cousin Posthumus Hoby, Lady Hoby's son, to thank him for congratulations on his marriage. "Your loving congratulations for my doubled life, as you call it, I thank you for. No man may better conceive the joys of a good wife than yourself with whom I dare not compare." It is worth noting that the very interesting *Diary of an Elizabethan Gentlewoman* (Transactions of the Royal Historical Society, Third Series, Vol. II.) written by Margaret, Lady Hoby, the wife of Posthumus Hoby, and the subject of Francis Bacon's admiration as a "good wife," never mentions him or his. "Aunt Cook" and Lady Burleigh are mentioned, but Lady Bacon and famous Francis have no place whatever in the Diary. The omission is so extraordinary that it behoves me to mention it.—Yours faithfully,

ALICIA AMY LEITH.

TO THE EDITORS OF "BACONIANA."

SIRS,—A book by A. R. Orage, "Readers and Writers, 1917-1921," has just been published by Allen and Unwin (7s. 6d.) The author says that "English literary criticism lies under the disgrace of accepting Shakespeare, the tenth-rate

player, as Shakespeare the divine author, and so long as a mistake of this magnitude is admitted into the canon, nobody of any perception can treat the canon with respect."

"The Nation and Athenæum" is furious about this rebuke, and trots out Ben Jonson as "a tenth-rate player" who was also a great author. Its brilliant critic overlooks the fact that Ben Jonson was educated at Westminster under one of the most laborious and many-sided of Elizabethan scholars, Camden, and that everything Ben Jonson wrote is in accordance with his education and experience, but in Shakespeare's case "in wide contrast."

Mr. Orage is the distinguished editor of "The New Age."—
Yours sincerely,

R. L. EAGLE.

TO THE EDITORS OF "BACONIANA."

SIRS,—Dr. Whewell, the author of "The History of the Inductive Sciences," writing of Friar Roger Bacon and his work, said: "It is difficult to conceive how such a character could then exist," and referring to the Friar's great work, the "Opus Magus," I regard the existence of such a work at that period as a problem that has never been solved."

Friar Bacon is credited with the invention of the telescope, microscope, gunpowder and even the phonograph.

NOAH MOULE.

26th April, 1922.

TO THE EDITORS OF "BACONIANA."

SIRS,—The writer recently saw an engraving by Hollar which depicted a bust of Charles II. supported on one side by the figure of John Evelyn, and on the other by that of *Francis Bacon*. Why Bacon should thus appear is a little difficult to explain when one considers the fact that he died in 1626 and Charles II. was not born until 1630.

It is not without interest to remember that Lord Clarendon was the next Lord Chancellor after Bacon, the intervening heads of the judiciary being only Lord's Keeper.

Charles II. appointed Clarendon Lord Chancellor in 1658, while in exile, the appointment being confirmed on the restoration of that monarch.

NOAH MOULE.

26th April, 1922.

THE STRATFORD "BIRTHPLACE."

There is no evidence whatever save by a very late tradition of John Shakespeare's occupation of the Western House, commonly called "The Birthplace," before his purchase of it in 1575."—*Notes and Queries*, 20th October, 1920.

BACONIANA

JUNE, 1923.

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The Bacon Society.

(INCORPORATED)

CHALMERS HOUSE, 43 RUSSELL SQUARE, W.C.

THE objects of the Society are expressed in the Memorandum of Association to be:—

1. To encourage the study of the works of Francis Bacon as philosopher, lawyer, statesman and poet; also his character, genius and life; his influence on his own and succeeding times, and the tendencies and results of his writings.
2. To encourage the general study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspeare, and to investigate his connection with other works of the period.

Annual Subscription. For Members who receive, without further payment, two copies of BACONIANA (the Society's Magazine) and are entitled to vote at the annual General Meeting, one guinea. For Associates, who receive one copy, half-a-guinea.

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It should be clearly understood that the Bacon Society does not hold itself responsible for the views expressed by contributors to "Baconiana."

TO THE GREATER GLORY OF VERULAM

BY THE HON. SIR JOHN A. COCKBURN, K.C.M.G., M.D.

THE day is fast approaching when not only will the vindication of Verulam from unjustifiable charges be complete, but fresh laurels will be added to the undying wreath which already crowns his brow. From the other side of the Atlantic facts have been recently brought to light which establish Francis Bacon in the proud position of being the foremost founder of the British Empire. Many others were inspired with the idea of planting colonies in the New World, but it was owing to the wisdom of the great philosopher and statesman that casual and intermittent efforts were brought to a successful issue. To Miss Leith is due the credit of calling the attention of the Bacon Society to this subject. It is astonishing that such a stupendous service to this country should have been overlooked by Bacon's biographers. The probable explanation is that even leading statesmen formerly regarded the Colonies rather as a nuisance and an encumbrance than as a mighty and remune-

rative inheritance, and it is only in recent years that the Empire has risen to self-conscious existence. Under the influence of the rising tide of imperial sentiment the place of Verulam in the Valhalla of Empire-Builders is assured. When firmly established in that position, the public will no longer suffer malicious slanders against his fair fame to be uttered with impunity by ignorant or prejudicial critics. Those who have closely studied history in the reigns of Elizabeth and James I. have frequently exposed the absurdity of the accusations brought against Bacon to serve political purposes or to gratify personal spite. He is charged with being obsequious to his Sovereign, but the posture of a courtier towards an absolute monarch, whose will was law and who was hedged with divinity, must be judged according to the standards of the day. Bacon's attitude towards those in authority over him was correct according to the usage of the age in which he lived. Indeed, if he departed from the custom in any respect it was rather in the direction of independence than obsequiousness. He was not sufficiently pliant to suit Buckingham's taste, and his advice to the King bears no trace of the customary servility. Compare his attitude to the King with that of the great Burleigh towards Elizabeth on the occasion of the official murder of Mary Queen of Scots. The Queen of England wished her rival, who had sought her protection and was her guest, out of the way. Indeed, with such a jewel in her keeping her own life was not safe. She signed the warrant for execution and delivered it to Secretary Davison.

At the same time she desired to escape from the obloquy of such a shameful deed, and resolved to shift the blame on to the shoulders of others. Burleigh was of the number whereupon "this great minister deprecated the wrath of his Sovereign in letters of penitence

and submission worthy only of an Oriental Slave," vide *Memoirs of the Court of Queen Elizabeth*, by Lucy Aikin. The same authority adds, "Towards the Queen his mistress, his demeanour was obsequious to the brink of servility ; he seems on no occasion to have hesitated in the execution of any of her commands."

The flimsy nature of the accusation against Bacon of infidelity to Essex has been so thoroughly demonstrated by eminent authorities that it seems superfluous to allude to it. The familiar *reductio ad absurdum* at once proves the impossibility of his acting otherwise than as he did. Supposing that as a counsel for the Crown he had declined, on the plea of friendship, to appear against a traitor who had broken out in open rebellion with the object of seizing the person of the monarch. Would not such a recusant have deserved to be instantly placed in the dock as an abettor of the criminal ? Bacon was loyal to the core. He was devoted to the Queen, as his *Felicities of Queen Elizabeth*, written after her death, abundantly proves. Had Essex and his accomplices not been convicted, the Queen's life would not have been worth a day's purchase. Their acquittal would have proclaimed that deadly High Treason could be committed with impunity. Had the conspiracy succeeded, the assassination of the Queen, when removed from the protection of her customary bodyguard, was a foregone conclusion. The religious bitterness of those days would not have suffered such an opportunity to be lost. How, then, can Bacon be blamed for demolishing the hollow pretence of Essex that his life was in danger and that he acted in self-defence ?

Bacon was known to be unalterable to his friends, and was the last man against whom a charge of infidelity could be justly laid. The part he played was incumbent on him as a loyal subject and a dutiful servant of

the Crown. Many of high rank, as well as young bloods, were in open or secret sympathy with the insurgents. They were naturally incensed against anyone who took part in thwarting their intentions. Their indignation against Bacon was boundless.

Southampton, the abettor of Essex and the sharer of his sentence, though not his fate, pursued the fallen Chancellor with almost inconceivable malice. When he and Coke, Bacon's lifelong foe, joined hands in the prosecution, the result was not for a moment in doubt. The attitude of Bacon rendered their task easy. The Lords could hardly believe that Bacon's so-called "confession" was a fact. They appointed a commission to inquire if his signature was genuine. There were but two or three cases in which the presents accepted by the accused or his servants were *pendente lite* and therefore improper. Bacon could have easily palliated these on the ground that they were oversights among the innumerable decisions he gave when on taking office he cleared the Courts from the reproach of the law's delay. But the King required the vicarious sacrifice to save the favourite. In an age of corruption, Verulam was a conspicuous exception. It would be invidious to rake up evidence of guilt against great names among his contemporaries. Many, if not most of them, were venal. They sold their services, but Verulam's decisions were invariably just. The day is at hand when his dying wish will be fulfilled and the Founder of the British Empire will stand before the world as a man with clean hands and a pure heart, whom all will delight to honour.

THE 1623 FOLIO.

BY GRANVILLE C. CUNINGHAM.

AS in this year of grace 1923, we reach 300 years since the production of the Great Folio of the Shakespeare Plays, brought out in 1623, it seems fitting that we of the Bacon Society should say something about this great and notable work in BACONIANA. There is much that may be said about it, and it may be considered from various standpoints. We might begin with the general "format" of the book, pointing to the absurd picture portrait of the supposed author, with its stiff mask face, and coat with two left sleeves, and go on to show forth the anagrams to be found in the body of the work, with various cipher messages all pointing to Francis Bacon as the real author; but it seems preferable to leave such recondite and technical questions to one side, for the moment, and simply to consider the book from the point of view set out by Messrs. Heminge and Condell, the self-appointed editors, who, as they say, undertook to gather together the immortal Plays that they attribute to William Shakespeare, and bring them out in one volume. Had there been in 1623 any organized literary criticism, or any medium for the conveyance of such criticism, had it existed, there is little doubt that the inconsistencies and incongruities in regard to the bringing out of the book would have been pointed out at the time of its publication, and Messrs. Heminge and Condell would have been forced to explain. But as things then were, there was no one to say a word: the inconsistencies and incon-

gruities were passed by, and Heminge and Condell's statements were accepted without cavil; and with the passage of years became radiant, as with a garment of truth: so that Shakespearean believers quote them as though they confirmed their case, and refer to Heminge and Condell as men spotless and without guile, and as worthy in every way to stand as sponsors for, and supporters of, him whom they call "the Divine William." For this reason it seems wise and prudent to examine carefully the statements of Heminge and Condell, and see what they actually do say on the subject of "The Folio," and "their beloved, the Author."

The Great Folio, as all the world knows, was brought out in 1623—seven years after Shakespeare's death—by Heminge and Condell, two of his fellow actors, and two friends whom the "immortal William" remembered in his will by leaving them trifling sums of money to "buy them rings"; and even when he has them thus in mind, he says nothing about collecting or gathering his works, or bringing out unpublished and hitherto unheard-of Plays. He does not even bequeath to them any of the books, such as the author of these Plays *must* have possessed, nor does he refer in the remotest manner to the care and supervision of MSS. It is important to remember this.

Heminge and Condell dedicated their folio to the incomparable pair of brethren William, Earl of Pembroke (who married Mary Sidney, sister of Sir Philip Sidney, and niece of Robert Dudley, Earl of Leicester), and Philip, Earl of Montgomery, and in this dedication they venture to say something explanatory of how they come to undertake the work. They say:

"There is a great difference, whether any Booke choose his Patrons, or finde them. This hath done both. For, so much were your L.L. likings of the

severall parts when they were acted, as before they were published, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes Guardians; without ambition either of self-profit or fame; only to keep the memory of so worthy a Friend and Fellow alive, as was our Shakespeare, by humble offer of his playes, to your most noble patronage."

Now, this is very clear, simple, and modest. We can visualise the two honest actors, Heminge and Condell, labouring to get together and bring out in their Folio all the plays extant as Shakespeare's, and gathering them from all sorts of hidden places—theatrical store rooms and the like—where they may have remained away from public ken: doing this, and nothing more, without any work of correction or selection. And they do this without any thought of profit or fame for themselves, but merely to keep alive the memory of so worthy a friend and fellow "as was our Shakespeare." There is nothing here but the most laudable and painstaking action: the labour of the work was only in collecting these Plays, in order to procure Guardians for the Orphans of the dead Shakespeare; there is no hint of any labour expended in revising or correcting, but merely collecting what has been known before.

But in their Address to the "Great Variety of Readers," which immediately follows the dedication, Heminge and Condell have somewhat more explanatory to say, and something further wherewith to "tickle the ears of the groundlings." They say: "It had bene a thing, we confesse, worthie to have bene wished, that the Author himselfe had liv'd to have set forth and overseen his owne writings. But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends the

office of their care and paine to have collected and publish'd them, and so to have publish'd them, as where (before) you were abus'd with diverse stolne and surreptitious copies maimed and deformed by the frauds and stealthes of injurious impostors, that expos'd them ; even those are now offered to your view, cur'd and perfect in their limbes ; and all the rest, absolute in their numbers, as he conceived them. Who, as he was a happie imitator of Nature, was a most gentle expressor of it. His mind and hand went together ; and what he thought he uttered with that easiness, that wee have scarce received from him a blot in his papers. But it is not our province, who onely gather his works, and give them to you, to praise him."

This is a different account from that of the Dedication. We still have the idea set out that they have "only gathered his works," but to this is added the information that whereas they were set out (before) maimed and deformed by the "frauds and stealths of injurious impostors," they are now "cured and perfect in their limbs," and they add that they "have scarce received from him (Shakespeare) a blot in his papers." All this would imply that they have been at the great trouble of correcting the previously published Quartos, and in some instances largely adding to them ; while they remark, *en passant*, that they have scarce received from him a blot in his papers. This remark is, I have no doubt, absolutely true, for they had not received from him as much as even a blot in his papers. I wonder if there is any rabid Shakespearean who really believes that the Quartos were published by the frauds and stealths of injurious impostors ?

The Folio contains thirty-six plays. Of these, twenty were printed for the *first* time, leaving sixteen that had previously appeared in Quartos. Of the twenty for the first time printed, fourteen had previously appeared

on the stage, and were to that extent known, but six of these twenty were entirely new, and had never been heard of before. Of these six, Mr. Halliwell Phillips (a staunch Shakespearean) says in his *Outlines*, p. 155: "It is either in the Folio of 1623, or in the entry of it on the Registry at Stationers Hall, that we hear indisputably for the first time of the following plays:

" 1. *Taming of the Shrew.*

" 2. *Timon of Athens.*

" 3. *Julius Cæsar.*

" 4. *Coriolanus.*

" 5. *All's Well That Ends Well.*

" 6. *Henry VIII.*"

Now what reason can we imagine Heminge and Condell had for hiding or suppressing the fact that they were so fortunate as to be able to produce for the first time six unheard-of plays, by their worthy friend and fellow Shakespeare? Surely no other fact could so worthily as this grace their Folio, or make it more acceptable to the Great Variety of Readers. Why did they conceal it? And that they did deliberately conceal it is evident, because in the opening of the address to the Readers they say: "And though you be a Magistrate of Wit, and sit on the stage at Blackfriars, or the Cock-pit, to arraigne playes dailie, know these playes have had their triall already, and stood out all Appeals, and do now come forth quitted rather by a Decree of Court, than any purchas'd Letters of commendation."

This statement—conveyed by these two players—in such strangely correct legal language—was quite untrue with regard to the six new plays they had produced. *They* had not stood out their trial already, for no one knew anything about them. The desire to keep them out of sight as new plays must have been for some

reason not apparent. One would think that if Heminge and Condell were really doing what they professed to be doing, viz., "to keep the memory of so worthy a Friend and Fellow alive," nothing could be of greater value for them than the production of these six new plays. The fact of the untruth of the statement they make must at once arouse our suspicion of the veracity of Heminge and Condell, and to doubt the truth of the reasons they so candidly set forth for bringing out the Folio. Their Dedication, and Address to the Great Variety of Readers, become at once open to question. What if they were writing merely to hide the truth, not to display it? And if they were hiding the truth, the suspicion immediately jumps forward, that possibly they were concealing the real author of the plays under the cloak of their friend and fellow Shakespeare; and that their ridiculous suggestion that the Quartos of the plays—produced in Shakespeare's lifetime, without any protest by him—were done by "the frauds and stealths of injurious impostors," was made in the crude endeavour to account for the fact that the Quartos re-appeared in the Folio of 1623, largely corrected and amended—in some cases greatly added to—Shakespeare having been dead for seven years. If Heminge and Condell could get "the Great Variety of Readers" to swallow the statement that the Quartos had been produced by "injurious impostors"—well and good. As to the six New Plays, they would say nothing about them, trusting that the Great Variety of Readers would not notice that they were new; or, if they did, would assume that Heminge and Condell had received them from Shakespeare, when they had received scarce a blot in his papers: and for a very long time these tricks have done excellently well, and the dust thrown in the eyes of the Great Variety of Readers, and the learned commentators as

well, has quite blinded them for many, many years. By this simply devised scheme, and putting forward the two players Heminge and Condell as the active workers, the real author could, at his ease, bring out the Great Folio of his Plays, alter, amend, and add to his previously published Quartos, and introduce new Plays, all in the name of the dead and departed Shakespeare, without anyone being inquisitive on the subject or surprised at what might be thought unusual occurrences. There were no blots to be seen anywhere, as Heminge and Condell testified.

I have put forward—as concisely as possible, and, I fear, much too briefly—the manner in which this collection of magnificent Plays was brought out—ostensibly—by these two players Heminge and Condell, and I feel sure that unbiased thinkers will agree with me, that the manner was not such as should have been accorded to them—if truth were strictly observed. We Baconians know, from the internal evidences, that they were written by a man of vast knowledge and experience: one possessing a wide classical education; and from parallel passages with other extant literature, that that man was none other than the great Francis Bacon. And the strange fact is, that the style and matter of these plays is so reminiscent of Bacon, that men who are professed believers in Shakespeare—and who have only sneers and abuse for what they are pleased to call “the Bacon craze”—cannot fail to see the hand of Bacon in them. Listen, for a moment, to what David Masson said, and Masson was a staunch Shakespearean:

“Shakespeare is as astonishing for the exuberance of his genius in abstract notions, and for the depth of his analytic and philosophic insight, as for the scope and minuteness of his poetic imagination. It is as if into a mind, poetic in form, there had been poured

all the matter that existed in the mind of his contemporary Bacon. In Shakespeare we have thought, history, exposition, philosophy, all within the round of the poet. The only difference between him and Bacon sometimes is, that Bacon writes an Essay, and calls it his own, whilst Shakespeare writes a similar Essay and puts it in the mouth of an Ulysses or a Polonius."

Had Masson's vision not been narrowed by pre-conceived ideas, he might have done useful work in solving the Bacon-Shakespeare problem.

I will conclude with a short extract from Bacon's Will. He pathetically says: "For my name and memory I leave it to Foreign Nations: and to mine own Country men—after some time be passed over." Perhaps 300 years is a sufficient time to be passed over, and Bacon's countrymen may now seriously endeavour to find out who he really was, and what he actually wrote.

SIR SIDNEY LEE CHALLENGED:

BEING A COPY OF A LETTER THAT
EXPLAINS ITSELF.

RAVENSWOOD,

45, SUTTON COURT ROAD,
CHISWICK, W.4.

March 23, 1923.

DEAR SIR SIDNEY LEE,—

In 1915 I begged you, the most influential member, to ask the Shakespeare Tercentenary Committee to consider certain new facts affecting the question of the poet Shakespeare's identity; some being arguable sub-surface signals in the original Shakespeare volumes, and others contemporary refer-

ences to the poet as a contemporary who could not have been the traditional poet. But you refused to move in the matter, and I got no hearing either from them or from you.

Five years later I was able, on its own merit and before mentioning any mathematician's opinion thereupon, to induce the editor of the *Athenæum* to publish a section of a set of remarkable sub-surface coincidences found by me in the First Folio poem signed "I.M.," including a double coincidence that one of our leading mathematicians, Professor Andrew Forsyth, F.R.S., had stated to me could only have occurred against odds that were "multitudinously overwhelming," and in his opinion showed that I had come across a genuine "cryptogram"—the suggestion of a cryptogram being entirely his own (see *Athenæum*, March 5, 1920).

You wrote direct, addressing me in apparently quite friendly mood as "Dear Mr. Denham Parsons"—a style I have just reciprocated, refusing to deal with such evidence in the *Athenæum*, but saying that you would consult your friend Professor Forsyth about it.

From that day to this—and three more years have passed, despite nine applications, I have not been able to obtain the result of such consultation from you, nor any other word on the subject; though apparently you did consult Professor Forsyth, as on finding that the coincidences tabled by me in the *Athenæum* could be interpreted in favour of the Bacon-Shakespeare theory he wrote me saying that I was upon no account to apply to him for any more information about the mathematical aspects of those or any other coincidences.

So is the tradition defended! Tell it not in Stratford-upon-Avon, publish it not in the streets of London Town, and put it not down to either insolency of office or insolvency of imagination, nor even to that mental infirmity of Sheep-through-the-gap-ishness which affects

accepted authorities as well as lesser folk, but the definite policy of the accepted authorities on Bacon and Shakespeare towards students asking awkward questions about admissible evidence arguably favourable to the Bacon-Shakespeare theory, all along has been, and still is, one of deliberate evasion. Moreover, instead of judicially guarding themselves and the general public from the effects of the tremendous psychological momentum naturally arising from centuries of custom, they have taken the fullest advantage of it possible. Peradventure, therefore, the chief living representative of Francis Bacon had reason for his remark in a recent letter to me, to the effect that the attitude of mind of the accepted authorities in such matter is much the same as was that of the Scribes and Pharisees of old in another matter.

Let this rest for the moment, however, in favour of the point that whatever Professor Forsyth may have privately reported to you about what he suggested to me must be part of a "cryptogram," the odds against a chance occurrence of the double coincidence he dealt with have since been very kindly worked out by Dr. F. S. Macaulay, Associate Editor of the *Mathematical Gazette*, for me, and reported by him as "about 30,000,000 to 1." Moreover, a third great mathematical expert, General N. Yermoloff, K.C.B., on looking into this double coincidence connected with Shakespeare equivalents at once pointed out to me that, perfectly superimposed upon it, is a double double-coincidence exhibiting, instead of the digit sums 103 (= Shakespeare) and 177 (= William Shakespeare), the digit sum 55 four times. And I was able to show that this perfectly superimposed fourfold 55, is the digit sum of the letter numerical values of the name

$F_6R_{17}A_1N_{13}C_3I_5S_{18}$ $B_2A_1C_3O_{14}N_{13}$.

Nor was this all, for I was also able to show that the only word in this First Folio poem which is set up in the same type as the name Shake-speare, and therefore in the event of the presence of signalling about the poet's identity should indicate his identity more certainly than any other, is a word of the numerical value 55. Also that an important coincidence, unfortunately omitted from the set of coincidences published by me as found in Ben Jonson's introduction to the First Folio, and described by the *Nation and Athenæum* on June 25, 1921, as a "striking" set favourable to the Bacon-Shakespeare theory, is the fact that the last letter of the name Shakespeare therein is letter 55. Also that there are many demonstrable signals of 55 in "the added double leaf" of the First Folio prefatory matter taken with the added matter of the last-written but first-placed play.

Therefore, I pray you Sir Sidney, remembering the appeal of the *Nation and Athenæum* on February 3, 1923 :

"It would be reassuring to the weaker brethren if some great Shakespearean student would consider and answer the latest arguments of the Baconians. Such a publication as Mr. J. D. Parsons's *Author Bacon* (to be had of the pamphleteer, 45, Sutton Court Road, Chiswick, at 2s., post free) is worth an expert reply," etc., etc.

to come with me on a little tour of inspection, using the A = 1 to Z = 24 code of the positions of letters in the Elizabethan alphabet as our guide, with the one working rule that every printers' sign for a terminal "m" or the conjunction "and" be taken as such letter "m" and the letters "A.N.D." And please remember that my figures are based upon the series of *facsimile* copies edited by yourself, and have been audited by a gentleman chosen by Sir George Greenwood, K.C., on account of his practical experience of code signalling during the Great War.—J. S. L. Millar,

Esq., Writer to the Signet, 20, Castle Street, Edinburgh.

Looking backward to the three authorised issues of Shakespeare poetry in volume form, if in search of possible signalling one naturally turns first to the last printed-on page of the First Folio. A reversed page number, 399 as 993, stares us in the face. Reversal faintly suggests *back-on*, and thus *Bac-on*. How came it that the only volume in the world with a reversed last page number, was the very one where such a suggestion could best operate?

Going on, back to the next likely position for any signalling to be met with in our reverse direction survey, we come to the additions to the last-written but first-placed play, *The Tempest*. The twenty lines of the "Epilogue spoken by Prospero," and twenty exactly opposite lines of Names of Actors, present the letter numerical value total 9,900, or 55×180 . The total for what in properly-bound copies of the First Folio is the page of prefatory matter put next before the plays, that presenting the so-called half-title and the Names of Actors, is 5,335, or 55×97 ; which, together with the 9,900, makes 55×277 —that is to say, 55 multiplied by the joint equivalents of Francis Bacon (= 100) and William Shakespeare (= 177). If we add the other printed-on page of what Professor Pollard calls "the added double leaf," that of the Digges and I.M. poems, we get the total $5,335 + 13,092$, or 18,427: which is $55 \times 33 \times 10 + 277$. Including the *Tempest* additions total of 9,900, this gives a grand sum total of 28,327: which is $55 \times 510 + 277$. Reverse the figures in honour of the fact that the signalling is about *Bac-on*, and we get 72,382: which is $55 \times 1,311 + 277$.

Moreover, look at the details of the "Epilogue spoken by Prospero" taken by itself. The total letter numerical value, 5,913, is divisible as 4,824 for *inside*

words—an exact multiple of the equivalent of Francis (= 67), and 1,089 for *outside* words—an exact multiple of the equivalent of Bacon (= 33). Then again, this 1,089 total is the finest numerical signal of Bacon that exists—being the mathematical power of its value, 33×33 . And the best known form of Bacon's signature, Fr. Bacon, if spelt out on the initials of words from the initial F of the last word "free" towards the initial N of the first word "Now," exactly traverses the epilogue (Free, Reliev'd, Be, And, Confinde, Owne, Now). And his next best known form of signature, Fr. St. Alban, if so spelt out also exactly traverses the epilogue (Free, Reliev'd, Spirits, To, And, Let, By, And, Now). Take, too, the last word, the word put before us as Shakespeare's farewell word as a poet—the word FREE; why, it was the one and only word in the Elizabethan vocabulary whereby one could separately signal both the Christian name Francis—which means "free," and the surname Bacon—which has the same numerical value.

We will now, if you please, go further back still, to the one likely position for any signalling in the First Folio still unvisited, the ten-line introduction by Ben Jonson placed even before the title-page. I have not time to draw your attention to all the coincidences found by me here and two years ago described by the *Athenæum* as a "striking" set: a set since augmented. But Ben Jonson's open authorship claim "his Booke" imperatively demands notice—as here would also be a secret claim were any cryptography about. The claimative word "his" of such open claim is the 67th or Francis word counting on all ten lines of the poem, and the 33rd or Bacon word counting only on the five lines like the one presenting it.

As to the authorised volume of Shakespeare poetry next to be met with in our backward glance, the last

word of "Lucrece" is "banishment," which presents the equivalent, 100, of Francis Bacon; while on the commencements of the two terminal words of the closing couplet, "banishment" and "consent," the name ba-con can be spelled out. The two first words of the opening couplet, "From" (= 49) and "Borne" (= 51) together present the initials F.B. in the right position for so initialing the poem, and together present the equivalent, 100, of Francis Bacon. This is most noteworthy in that the balancing two terminal words of the closing couplet of the earlier poem *Venus and Adonis*, "Queen" (= 59) and "seen" (= 41), also present such equivalent of Francis Bacon. And, what is more noteworthy still, in this earlier instance such equivalency is only brought about by *special spellings*. All earlier spellings of both "queen" and "seen" in *Venus and Adonis* have the usual Elizabethan terminal "e," and all spellings of both "queen" and "seen" in "Lucrece" have such terminal "e"; and there is no other reason than signalling for such *special spellings*. As to the dedication page of *Venus and Adonis*, where first the name Shakespeare appeared in connection with poetry, the total of letter numerical value it presents, 7,821, is at once: (1) an exact multiple of 79 = AUTHOR, (2) an exact multiple of 33 = BACON, (3) an exact multiple of 79×33 , and (4) by internal multiplication (as $7 \times 8 \times 2 \times 1 = 112$) the simple addition of 79 = AUTHOR and 33 = BACON.

In the just ended little tour of inspection to which I invited you, Sir Sidney, I have for brevity's sake ignored more than half the admissible evidence in my notebook, and have pointed out no more than will give you perhaps a slightly better general idea than before of the weight of the evidence I hold pointing to the existence of signalling about the authorship of the Shakespeare poetry precisely where any such signalling,

did it exist, would be most likely to exist. If the coincidences pointed out have (as, of course, is the case) a mathematical aspect of importance as a connected series for the most part happening against long odds, they are also in themselves of a character so simple that any office boy could understand them and realize their collective weight. And the remaining time at my disposal must be devoted to one or two of the dozens of coincidences presented by the first four columns of words of the First Folio poem signed "I.M."

When in a reverse direction search for possible signalling prompted by the reversed last-printed page number of the First Folio, we come to 5,335 as the letter or word numerical value total for the so-called "half-title" and Names of Actors printed-on page of prefatory matter intended to be placed next before the plays, the combined facts that both 55 and 33 are coincidental values, that not only does such total *at sight* suggest them, but also form an exact multiple of 55, and that if 55 be deducted the remainder is an exact multiple of 33, arguably signify that we should look out for a more important association of such coincidental values in the word totals of letter value.

Turning over to the preceding half of "the double added leaf," we immediately hit upon such an association. For at the bottom of the page is the "I. M." poem. And while the fourth word of the bottom line has the value 33, the fourth word of the bottom line but one has the value 55.

WEE	wondred	(<i>Shake-speare</i>)	that	31	78	(103)	47
From	the	World's	Stage	49	32	85	50
Wee	thought	thee	dead	31	95	37	14
Tels	thy	Spectators	that	53	50	129	47
To	enter	with	applause	33	59	57	86
Can	dye	and	live	17	32	18	45
That's	but	an	<i>Exit</i>	65	41	14	55
This	a	Re-entrance	to	54	1	98	33

Obviously the fact that a coincidental 55, coincidental not only in itself but also as the value of the only word in the whole poem set up in the same type as the name Shake-speare, occurs exactly over a coincidental 33, the equivalent of Bacon, may mean that the first four columns of words constitute a special signalling area. Nor, as 55 is coincidental as being the sum of digits of the letter numerical values of the name

$F_6R_{17}A_1N_{13}C_3I_8S_{18} \quad B_2A_1C_3O_{14}N_{13}$

can one more logically put such an assumption to the test than by first carefully ascertaining and examining the sum of digits presented by the included 32 word totals of letter numerical value.

As shown in the *Athenæum* of February 6, and March 5, 1920, the sum total of digits presented is 280. And (coincidence 1) there is a clear-cut division as 103 (= Shakespeare) for the top three rows and 177 (= William Shakespeare). Moreover, (coincidence 2) this digit total of 280 is the reverse direction total of the Francis Bacon letter numerical values.

Put all 32 values on the 32 squares of half a chess-board—an idea suggested both by the 6,577 or $64 \times 100 + 177$ total presented by the central block of type on the *Venus and Adonis* dedication page, and by the fact that the value of the poet's publication name, 177, is the sum of the digits of the positional numbers 1 to 32. There is a clear-cut division as White square values 103 (= Shakespeare), Black square values 177 (= William Shakespeare). This completes the double coincidence occurring against odds "multitudinously overwhelming," according to Professor Andrew Forsyth, F.R.S., and "about 30,000,000 to 1," according to Dr. F. S. Macaulay, Associate Editor of the *Mathematical Gazette*.

Suspecting the superimposition of a double Bacon

equivalent coincidence upon this double Shakespeare equivalent coincidence, I had more than once experimented with the repetitions of values—and found nothing. On consulting General Yermoloff, K.C.B., about the coincidences generally, he speedily saw what through inexpert method I had missed.

Take (as one comes first to a White square value and first to the three top rows section of the signalling area) first the 16 White square values, and then all 12 values of the three top rows; and reduce away identicals.

31	103	31	78	103	47
	32	50	49	32	85
31	37	31	95	37	14
	50	47			
33	57				
	32	45			
65	14				
	1	33			

There remain on the left the *eight* values: 50, 33, 57, 32, 45, 65, 33, 1. The sum of their digits is 55. There remain on the right the *four* values: 49, 78, 85, 95. The sum of their digits is 55.

Take next the 16 Black square values, and then all the values of the five bottom rows; and reduce away identicals.

	78	47			
49	85				
	95	14			
53	129	53	50	129	47
59	86	33	59	57	86
17	18	17	32	18	45
	55	65	47	14	55
54	98	54	1	98	33

There remain on the left the *four* values: 49, 78, 85, 95. The sum of their digits is 55. There remain on the right the *eight* values: 50, 33, 57, 32, 45, 65, 33, 1. The sum of their digits is 55.

As for what may be called detail work here, each set of four remaining values will be seen to form the first *star* possible in the signalling area. By intermultiplication these four values present the equivalent of William Shakespeare (as $4 \times 9 = 36$, $7 \times 8 = 56$, $8 \times 5 = 40$, $9 \times 5 = 45$, total 177). And the digits of the four products add up to the equivalent of Bacon (as their sum is 33).

Here the eight *line* totals and four *column* totals of numerical value presented by our 32 word signalling area should have attention. The eight line totals are 259, 216, 177, 279, 235, 112, 175, 186, with a digit total of 100—the equivalent of Francis Bacon. The four column totals are 333, 388, 541, 377, with a digit total of 55—the digit sum of the letter numerical values

$$F_6R_{17}A_1N_{13}C_3I_9S_{18} \quad B_2A_1C_3O_{14}N_{13}.$$

To present the full sum coincidences as well as the digit coincidences would take many pages more; and I must restrict myself to the first of them. The White square diagonal from the value representing the first word of "I. M.'s" poem, and the Black square diagonal from the second word value, are

$$\begin{array}{ccc} 31 & & 78 \\ & 32 & & 85 \\ & & 37 & & 14 \end{array}$$

They respectively total 100 and 177—the equivalents of Francis Bacon and William Shakespeare. Intermultiply the three William Shakespeare values, $7 \times 8 = 56$, $8 \times 5 = 40$, $1 \times 4 = 4$, total 100, and

you get the Francis Bacon equivalent out of the second diagonal as well as the first.

What, therefore, remains to be said in this open letter? I think, only these two things, Sir Sidney Lee. I claim that although, for the sake of comparative brevity, I have had to leave out most important coincidences found in Ben Jonson's introduction, the "I. M." poem, and *The Tempest*, I have nevertheless put before you admissible evidence loudly calling for a retraction of your repeated assurances as Editor of the *Dictionary of National Biography* to the effect that no case for the Bacon-Shakespeare theory exists. And I hereby challenge you to show that the series of sets of coincidences herewith presented as discovered in the most likely positions for any sub-surface signalling in the authorised volumes of Shakespeare poetry, does not justify such claim.

Faithfully yours,

J. DENHAM PARSONS.

To Sir Sidney Lee, D.Litt.,
108A, Lexham Gardens,
Kensington, W.

DROESHOUT'S FRONTISPIECE, 1623,

AND

VERSES TO THE READER.

In the First Folio of Shakespeare, with a Note
on 46th Psalm.

BY W. H. M. GRIMSHAW.

SOME years ago I made out what I think is a partial interpretation of Martin Droeshout's cryptic picture in the 3rd Edition of Florio's *Montaigne*, and it struck me that the same methods

applied to his First Folio picture might lead to something.

Mr. E. V. Tanner had shown me his discovery of the wonderful fact that both above and below the middle letter in the verses "To the Reader" (the s in the word "his" in the 5th line) the addition of the values of the letters came to 1614 and by splitting the value of the S = 18, the date of the Folio 1623 comes out above and below,—the split W in "was" and "writ" being treated each as two V's. Also that this date applied to M(1)R. WILLIA(6)M S(2)HAK(3)espeare as printed above the Portrait, leaving out the small "r" in Mr., makes MASK. This may be chance, but there it is!

This find of Mr. Tanner's gave me an impetus and confidence in tackling the mystery of the Portrait and Verses.

The first thing that struck me on looking at the Portrait was the mask-like character of the face and the perspective of the plane of that face leaving room for a more human face behind; in fact, that it was a Mask.

It is generally agreed by those who have studied the Portrait that the shoulders are the Front and Back of a right shoulder.

FRONT BACK

Makes a perfect anagram,
FR. BACON, KT (knight)
Beneath the Mask.

Again, if we take the date 1623, the alphabetical equivalents of which are A F B C and ANNO CHRISTI we get the anagram

FRANCIS BACON HIT
Beneath the Mask.

"As he hath HIT his face," OE past participle of to hide.

The peculiar drawing which accentuates the Front and Back of the right shoulder on the DOUBLET lends itself to a double pun ; to double, meaning to go Forward and Backward. Now, if we DOUBLE IT (the drawing of those lines) we get F. Frontwards on the Front Shoulder and a Backwards on the Back Shoulder, thus :—



I then applied this Doubling of the Front and Back idea to the Verses "To the Reader" with the result that I found the most cunningly constructed

B A
A C
C O
O N

Which reads B A B
C and A
O C
N O N

Thus :—

VERSES TO THE READER.

In First Folio,

Inter-printed FRONTWARDS & BACKWARDS.

E	HR	.	IT	OB	.	TE	HKEO	.	OR	BE	.	AS	DI
.	ST	I	HA	.	TN	.	OT	.	HT	OUN	.	HE	KR
E	O	.	LS	.	EE	SD	TA	.	EP	RU	.	TT	ON
.	AW	GA	.	SE	.	HF	.	OERO	.	NG	IESN	.	TT
E	B	.	SE	HS	AS	KA	ERS	BP	.	EN	AIR	.	ET
C	R	U	V	T	V	.	WR	HEE	V	REE	.	IS	NA
E	T	.	AG	HR	TA	.	V	LE	LR	AA	.	HE	AS
.	RS	U	T	SR	.	IN	F	EE	H	.	TW	.	ID
A	.	T	T	UN	R	I	ER	.	PT	.	OE	.	HOT
O	F	.	T	SH	I	E	H	.	LT	I	I	F	H
O	.	U	E	L	H	D	.	SH	A	E	.	E	B
V	N	E	I	.	D	L	R	L	A	E	W	W	N
W	.	I	S	T	I	.	HA	.	SE	.	N	W	W
H	A	B	.	HR	.	A	T	S	U	S	B	E	.
A	.	C	.	TO	H	.	E	H	F	I	I	T	L
W	.	O	.	DE	T	.	U	T	O	H	.	EO	.
P	.	N	.	U	H	L	T	D	I	.	WT	.	HE
.	AA	.	S	D	S	A	E	H	.	A	R	L	E
.	H	V	T	V	.	A	N	S	I	.	E	E	R
I	.	T	E	.	R	I	A	N	E	.	P	B	S
U	.	L	T	T	.	N	S	E	I	G	N	.	C
N	.	T	N	I	O	.	T	T	.	U	R	P	E
O	.	R	K	E	E	H	.	N	U	O	O	T	H
E	.	P	R	I	U	C	G	T	I	U	F	R	.
I	.	D	S	.	A	.	E	B	R	O	.	O	E

The split W in "was" and "writ" treated as V V.

Now, this is obtained by going Backwards and Frontwards from the middle letter—the W in WIT—leaving the spaces between the words in lines of 14 letters and spaces.

VERSES TO THE READER.

FORWARDS.

E	R	.	T	O	.	T	H	E	.	R	E	A	D
.	T	H	A	H	i	S	H	F	I	U	H	R	E
E	W	S	E	T	S	T	H	O	U	T	H	E	R
.	U	A	S	H	.	T	.	P	.	T	N	I	T
E	S	S	H	A	F	O	R	.	E	E	R	T	.
C	T	T	R	W	H	E	R	P	I	I	A	H	A
E	U	G	R	A	V	E	R	E	H	N	N	.	N
.	S	T	R	I	.	.	.	W	O	.	U	D	O
A	U	U	H	E	H	L	I	F	B	E	T	H	C
O	E	T	D	R	A	E	W	E	E	L	H	I	A
O	I	T	A	S	S	.	.	A	A	S	.	.	N
V	B	R	H	S	H	E	T	P	E	H	I	H	F
H	A	E	L	T	.	T	H	.	L	R	.	S	.
A	C	U	S	D	.	A	H	P	E	.	T	T	R
W	O	S	V	S	.	E	L	E	L	R	S	H	B
.	A	.	.	S	.	B	V	A	.	S	H	V	A
I	T	O	.	I	N	C	R	E	D	S	E	.	V
U	N	E	I	S	R	E	A	.	O	E	R	C	A
N	K	I	C	T	O	T	E	O	N	B	U	L	O
O	P	.	.	N	U	R	.	.	B	U	.	I	S
.	S	.	B	O	O	K	E	.	B	.	.	.	H

The split W in "was" and "writ" treated as V V.

VERSES TO THE READER.

BACKWARDS.

H	.	I	.	B	.	E	K	O	O	B	.	S	I
S	I	T	U	B	.	E	R	O	T	C	I	P	.
O	L	H	R	N	O	A	T	O	N	.	E	K	O
A	.	.	R	E	D	E	E	R	.	T	.	N	N
B	V	E	S	H	A	R	C	R	I	S	.	T	U
R	A	V	R	S	E	R	B	.	N	I	.	T	I
T	U	H	T	R	L	V	E	.	S	A	.	V	P
.	T	S	I	.	E	L	A	.	E	S	.	A	W
F	.	N	I	H	P	H	T	.	H	D	.	O	A
N	E	H	I	S	A	T	I	.	S	H	.	A	H
.	I	I	L	L	E	W	E	.	A	A	.	I	W
A	H	.	T	U	B	N	E	.	H	D	.	E	V
C	D	O	U	E	F	I	L	.	E	H	.	U	O
O	T	T	A	O	W	O	T	.	E	R	.	T	A
N	.	H	I	H	.	R	E	.	F	R	.	S	E
A	.	D	A	I	E	R	E	.	V	R	.	U	G
H	T	H	N	I	E	R	E	.	A	.	T	.	E
.	E	R	A	E	P	S	H	.	W	H	.	W	E
L	T	N	E	G	.	R	O	.	A	.	S	.	E
T	I	.	T	U	P	.	T	.	E	.	A	.	E
R	E	H	U	O	H	.	T	.	T	.	H	.	E
E	R	U	G	I	F	.	S	.	I	.	T	.	E
D	A	E	R	.	E	H	T	.	O	T	.	R	E

The split W in "was" and "writ" treated as V V

Can these anagrams and initials, and the direct name of BACON occurring in two pages, be mere coincidences?

THE 46TH PSALM.

This same construction is in the 46th Psalm in two places.

The 10th Verse read Backwards and Forwards gives :—

earth	Be		
the	still		
in	and	In the Psalm as a whole the	
exalted	know	46th word	and the 46th word
be	that	Forward	Backwards
WILL	I	is	is
I	AM	SHAKE	SPEARE
heathen	God		
the	I		
among	will		
exalted	be		
be	exalted		
will	among		
I	the		
God	heathen		
AM	I		
I	WILL		
that	be		
know	exalted		
and	in		
still	the		
Be	earth		

It makes one wonder who the final Editor of James I's translation of the Bible (anyway the 46th Psalm) was, and if there may not be more of the same kind of cryptography in the single letters of this 46th Psalm.

A REVIEW OF M. LANGIE'S HAND-BOOK OF CRYPTOGRAPHY.

By HENRY SEYMOUR.

[*Cryptography: A Study on Secret Writings.* By André Langie, translated from the French by J. C. H. Macbeth. Constable, London.]

THIS closely-printed treatise of 192 pages contains a great deal of historical and technical information about the subject of which it treats, and Baconians will find it a valuable addition to their libraries. It does not pretend to be a complete manual of cryptography. The author's object is to explain what Cryptography is, what it has been from remote antiquity to the present time, and to relate his own experiences as a professional and expert decipherer. The first part of the volume contains a description of the principal systems of cypher, to which is added some interesting notes on the rôle played by their use in history. Nowadays, the author says, all the Great Powers have a Cypher Department, and when the head of a State and his Minister of Foreign Affairs leave the country they are always accompanied by a staff of experts from this department.

The second part is devoted to numerous examples which the author, in his professional career, was successful in deciphering without a key. In the third part, advice is given in a general way on lines which proved profitable to the author in deciphering carefully concealed cryptograms, together with tables and formulæ. He warns his readers, however, not to rely too implicitly on his general conclusions, but advises

them to work patiently and free from any mental bias, as he has often found that, in cryptography, the exceptions are far more frequent than the rule.

The origin of secret writing is lost in the mists of antiquity. Herodotus has recorded a not very practical system once employed in the East. "Histiaëus, tyrant of Susa, wishing to communicate to Aristagorus, his lieutenant at Miletus, the order to revolt, could find only one way, all the roads being guarded. He had the head of his most trustworthy servant shaved, made some incisions in the scalp, and waited till the hair grew again. As soon as this occurred, he sent the man to Miletus without giving any further instruction than, on his arrival, to invite Aristagorus to shave his head and scrutinize it. Now, the incisions formed the word 'Revolt.'"

The Spartans improved on this system by the *Scytale*, of which Plutarch has left a description. Bacon also refers to the scytale in the book on "Cyphars" in *De Augmentis*. Bishop Wilkins tells us that "the Lacedæmonian Scytale was contrived by Archimedes, about the year of the world 3735. There were provided two round staves of an equal length and size, the magistrates always retaining one of them at home, and the other being carried abroad by the General, at his going forth to war: when there was any secret business to be writ by it, their manner was to wrap a narrow thong of parchment about one of the staves by a serpentine revolution, so that the edges might meet close together: upon both which edges they inscribed their epistles; whereat the parchment being taken off, there appeared nothing but pieces of letters on the sides of it, which could not be joyned together in the right sence without the true scytale." *

* *Mercury; or The Secret and Swift Messenger*, 1641, p. 38.

Coming nearer the Christian era, Suetonius, the biographer of Julius Cæsar, tells us that the latter employed a cypher consisting in writing, instead of the required letter, the third letter from it, as D for A, and so on. Since the Middle Ages numerous writers have investigated or evolved new systems, and the author mentions Bacon, Vigenère, and Cardinal Richelieu as prominent examples; while Louis XIV is said to have used so complicated a cypher that it was not until 175 years after his death that the key was discovered!

It is to be regretted that the author has paid scant attention to the Bacon cyphers, while devoting so many pages to the examination of cyphers of far less importance. It is quite certain that Bacon was familiar with most of them, and that he completely outclassed them. Perhaps the author, not being intimately acquainted with this branch of Bacon's activity, nor with Baconian literature at first hand, has failed to appreciate the scope and practical application of the Bi-literal, of which the Morse telegraphic code, now in general use, is but one of its manifold offshoots.

"Broadly speaking," says M. Langie, "all the systems may be divided into two categories: Substitutional, where the real letters of a text are replaced by other letters, or by Arabic numerals, or by any other signs; and Transpositional, which retain the real letters, but shuffle them completely, so as to produce chaos." In the generic sense this is true, but Bacon's Bi-literal cypher stands apart in a category of its own, and its superiority over others is that one may write any cypher in any exterior text, while at the same time it diverts suspicion from its being a cypher at all. In the ordinary cryptographic examples presented by M. Langie, there is no attempt

to conceal the fact that a cypher is employed—their very character, or make-up, manifests that very clearly to the eye. And such are what Bacon called the "weakest cyphars."

Now, the principal clue in the deciphering of cryptographic writing, in the investigations of M. Langie, depends on a knowledge of the recurrence of given letters. This, of course, is not affected whether figures or other symbols are substituted for letters, or *vice versa*.

"In English, French, German, and most languages of Western Europe, the most frequently occurring letter is E; the letter which follows is, in French, N or S, according to the writer; in German, N; in English, T. . . . The next thing to do is to study which letters commonly adjoin. They are ES in French and EN in German. The most frequent groups of three are ENT, in French; THE in English; and EIN in German."

According to Edgar Allan Poe the following is the order of letter-frequency in English: EAOIDH NRSTUY, etc., but according to Vesin de Romanini: ETAONIRSHDLCWUM, etc. The order of frequency of *final* letters, according to Valerio, is ESDNTRYOFA, etc. By comparisons, considered in relation to the frequency of certain letters, it is said that the frequency of certain symbols is taken to constructively identify them with the different letters, thus establishing the order of their employment.

About all this, however, there is nothing to dispute; but in a very different manner is the law of letter-frequency applicable to the Bi-literal cypher. This law was thoroughly understood and anticipated as a possible clue to discovery by Francis Bacon.* By

* See also a reference to this law in *The Art of Secret Information disclosed without a Key*, by John Falconer, 1685.

making any five letters of an exterior text stand for one only in the cypher was deeper than it appears, for it effectually drowned the letter-frequency clue to discovery. Perhaps Prospero had this in mind in the line :

“ Deeper than did ever Plummet sound, I'll drown my booke.”

It seems, however, that M. Langie spies the difficulty, yet disparagingly refers to Bacon's subtlety in these words :

“ Bacon thought he had found something wonderful. . . . He replaced each letter of the plain text by a group of five letters, writing :

AAAAA AAAAB AAABA

for A, B, C. The method of deciphering a document written in this way is obvious enough : the frequency of the *groups* [italics mine] must be calculated instead of that of the letters ! ”

And then, with the air of self-assurance proceeds :

“ In the example given below, representing the last letters of a message, and, according to the most plausible supposition, the termination of a feminine Christian name,

ABAAA BBBAB ABAAA,

we are induced by the frequency of the groups to read ENE, and, accordingly, to presume such a name as Irene, Magdalene, or Helene. And, once we have arrived at the probable value of two letters in a ciphered text, success is only a question of time.”

I have cited the foregoing to show that the author has but a very superficial knowledge of the Bi-literal cypher. One cannot imagine that he has ever read Bacon's own description of it. It would indeed have

been a simple cypher to discover if its inventor had designed its exterior form as a succession, in transpositional alternations, of A's and B's in the manner indicated by M. Langie. As Bacon had already published the key or code, that is, the Bi-literal Alphabet, to the world, there would have been little art required to extract " F. BACON " from the following succession of letters :

AABABAAAABAAAAAABAABBABABBAA.

All this, however, is a complete begging of the question. For the real secret of the Bi-literal cypher is the *discovery* of the A's and the B's (or relative values) ; in other words, the determination of the differential principles of such symbols which are in some way connected with the ordinary letters of an exterior text in which a cypher is involved. Bacon showed that it could be contrived, and exhibited more than one example, by the use of two slightly different forms of textual letters, each form being selected, as occasion arose, to represent the A or the B symbol. In other words, that either symbol might be expressed by virtue of form. But he did not stop here. He carried us from the concrete to the abstract and showed very clearly that a multiplicity of forms might be used to further obscure the matter so long as they were susceptible of division into two common properties of form, *e.g.* the line and curve (angularity and rotundity). The particular form would then not matter in the least, inasmuch as the symbols might be deduced by comparative analogy.

Any form would be serviceable, Bacon explained, that might be capable of a twofold difference ; or anything capable of being presented to the eye, or accommodated to the ear, as by bells, torches and the like.

The translator of the book, in a concluding chapter, is far more cautious in referring to the Bi-literal. He says: "M. Langie states that the cypher invented by Francis Bacon is extremely easy to break, but I am of opinion that this system, used with certain variations, could be made extremely difficult."

This, at least, is something to the good. As a matter of fact, the peculiar complexity of the Bi-literal cypher is such that the least variation of it would at once render it quite impossible to decipher without a key. I do not propose to exhibit such a variation because it would be embarking upon a barren enterprise. And my object is rather to elucidate than to obscure the principles on which this cypher rests. So, in conclusion, I will venture to submit three very simple variations of it, as they occur to me, which are to be read in the same way, and by means of the same Bi-literal-Alphabet code, that Bacon has published to the world. The only distinguishing features about these examples are that they are exhibited in a new dress; that, whilst being in strict conformity with the principles of Bacon's Bi-literal cypher, they actually dispense with the implied necessity to use letters or other characters in more than one form for the expression of their dual symbolical values; and that the effect of this seeming paradox is that the clue of letter- or character-frequency, as well as that of group-frequency, as aids to solution, are entirely eliminated.

The first example presents a line of ordinary text in letters of a single form. The second presents a simple arithmetical calculation, showing that letters and numerals are easily interchangeable for the expression of speech. The third shows how speech may be artfully concealed beneath the *camouflage* of musical notation.

EXAMPLE I.

(An infolding sentence in uniform type.)

"A CYPHER IN A CIPHER-FOLDED KEY."

EXAMPLE II.

(A sum in Simple Arithmetic.)

$$\begin{array}{r}
 20067 \\
 20242 \\
 24090 \\
 23127 \\
 \hline
 87526
 \end{array}$$

EXAMPLE III.

(A few bars of improvised melody.)



To save unnecessary labor to the decipherer I will say that the word of five letters concealed and to be extracted by Bacon's rule from each of the

examples is the same; that the method throughout is exact and inflexible; that either of the "secret" locks is to be undone by the self-same key: and thus, having shown almost the last card, and as a beginning to the serious consideration of the Bi-literal cypher, I now recommend the final solution of the examples to the exercise of M. Langie's wit.

THE SEARCH FOR A SUBSTITUTE.

By J. R. (of Gray's Inn).

NOTWITHSTANDING the long line of direction-facts set before the public by our Society, the theory that the plays ascribed to "Master William Shakespeare" were written by Francis Bacon is still formally derided in literary circles of shortened circumference. Yet the Society has had no little success, for it has thoroughly well shaken, if not quite uprooted, the time-worn superstition that the great plays were the work of the minor actor whose name was bought or borrowed for them. The mere "man in the street," or even the fellow in the smoking-room who can be brought to face the problem of the playwright, now says of the plays, either recklessly, "I don't care who wrote them," or, doubtfully, "If Shakespeare didn't write them, who did?" Even students of the subject who have written upon it preface their books and essays by dismissing the "Stratfordian theory" as untenable, founding their belated conclusion on material and reasons long ago published to the world by our members, and most emphatically through the enthusiastic lectures and addresses of the late Sir Edwin Durning-Lawrence, their lamented leader.

This repudiation of the actor Shakespeare as author may be observed in articles contributed by different writers to recent numbers of the *National Review*. That they also reject the so-called "Bacon theory" is, at present, a matter of course, and matters not a jot to me, for my secondary object in calling attention to those articles is to point out the amusing failure of the writers to agree upon one and the same clever accomplished Elizabethan gentleman, other than the super-eminent Bacon, who might possibly have been the author of the marvellous plays.

Mr. R. Macdonald-Lucas, in the number of November 1921, refers to books on *Shakspeare and Sir Walter Raleigh*, by the late Henry Pemberton, junior; *Shakspeare Identified*, by J. Thomas Looney; and *Sous le Masque de Shakespeare: William Stanley, VI^e Comte de Derby*, by Professor Abel Lefranc, and says: "It is a remarkable fact that within so few years three such truth seekers in America, England, and France, after minute and scholarly inquiry, should unanimously reject the Stratford theories as ill-founded, and grotesquely extravagant."

I wonder how far their "minute and scholarly enquiry" extended beyond the pages of *BACONIANA*! It certainly need not have done so. But the demolition of the Stratford theory must not be credited to the supporters of the Bacon theory by Mr. Lucas, who adds that "A passing reference to the 'Bacon' theory as now obsolete will probably satisfy most readers. . . . The 'Rutland' theory, too, is quite untenable, even were the accepted date of Rutland's birth incorrect." Although Mr. Lucas repeats with approval Mr. Pemberton's stale criticism of the Stratford theory, he declines to entertain his theory that Sir Walter Raleigh wrote the plays, and regrets the conclusion of Mr. Looney that the Earl of Oxford did so, for, says Mr.

Lucas : " Had it been possible for *Sous le Masque* to come under Mr. Looney's consideration before he turned his attention to the Earl of Oxford, I am sure he would have adopted 'the Derby theory' wholeheartedly . . . for Derby married in 1594 Oxford's favourite daughter Elizabeth de Vere." But, says Mr. Lucas, the Oxford theory " is hopeless. There is no other word for it. *Oxford died in 1604,*" and he turns with approval to the French work, and declares that " The amount of evidence Professor Lefranc has accumulated is remarkable and should be absolutely convincing." If, however, it is fairly summarised by Mr. Lucas, it should convince nobody else. It amounts merely to this, viz. that William Stanley, born in 1561, educated and travelled as others of his class, might have composed plays. The only scrap of written evidence cited to show that he did write any is a statement that in 1599 one " Fenner reporting privately to two correspondents on the Continent as to the prospects of Catholics if William Stanley were made King of England, wrote that '*the Earl of Derby is busied only in penning comedies.*' The letters were intercepted, and are preserved in the State Papers." Other cultivated men in that literary age amused themselves in " penning comedies," and even verses.

In the February, 1922, number of the *National Review* Mr. Looney, after the stereotyped disparagement of the " Baconian theory," proceeds to vindicate his " Oxford theory " against Mr. Lucas' condemnation of it, and says : " So far as contemporary records are concerned, the evidence of Oxford's poetic and dramatic eminence is emphatic and continuous. Webbe, in 1586, Puttenham in 1589, and Meres in 1593, all accord him a foremost position, whilst not one of these important authorities so much as mentions Derby as a poet or dramatist," and, in a foot-note, the well-known

passage from Puttenham's *Arte of Poesie*, 1589, is cited, viz. : " In Her Majesty's time that now is are sprung up another crew of courtly makers [poets] noblemen and gentlemen, who have written excellently well, as it would appear, if their doings could be found out and made public with the rest, of which number is first that noble gentleman, Edward Earl of Oxford." The quotation is from Arber's Reprint, p. 75, but is not quite accurate, for the qualifying words " of her Majesties own servantes " are omitted after " gentlemen." It is doubtful whether in the Reprint itself the passage is correctly punctuated, having regard to the one following.

Mr. Looney seems to assume that Puttenham's report includes dramatic productions, whereas from Lib. I, p. 37, it is evident that the " making of Poesie " at court is verse-making only. The point made by Mr. Looney against Mr. Lucas is that as Derby long survived the First Folio he would surely have corrected it and added other works if he had been the author. So Mr. Looney's retaliatory conclusion is " that the Derby theory asks us to accept views almost as preposterous as anything contained in the old Stratfordian creed. ' *It is hopeless.* There is no other word for it.' Derby did not die till 1642."

This answer to Mr. Lucas may not seem to our readers conclusive ; and in the next following March number of the *National Review* Mr. George Hookham writes : " Mr. J. T. Looney advanced a very confident claim to the authorship of the plays for Edward de Vere, seventeenth Earl of Oxford. Has he, I wonder, considered the facts relating to the play of Richard III ? These facts seem to prove, almost to demonstration, that the author was alive in 1623 or thereabouts, whereas Shakspeare of Stratford died in 1616, and Edward de Vere in 1604. The research is due to Aldis

Wright, and his essay is to be found in the Cambridge edition of the plays. Sir George Greenwood was, so far as I am aware, the first to notice their effect on the Shakespeare problem."

As the rest of that article proceeds on the assumption that Richard III. in the Folio of 1623 was founded on Quarto 6 of 1622, and repeats twelve printers' errors in it, whereas Mr. Aldis Wright's comparison is of Quarto 1 of 1597, I need not further deal with it beyond citing that most careful editor's statement that "The Folio . . . contains passages not in the Quartos" (plural), "which though not necessary to the sense yet harmonize so well, in sense and tone, with the context that we can have no hesitation in attributing them to the author himself." The Cambridge edition, Vol. V, p. xvi.

Shaken thus by Mr. Hookham, the de Vere theory is supported in the September number of the *National Review* by Lieut.-Colonel B. R. Ward, who, in the right spirit of research, has inspected museums, tombstones, and parish registers, and ascertained for himself that one William Hall was married at Hackney on August 4, 1608. Then turning to the information given by Sir Sidney Lee, Mrs. Stopes, and other authors, he observes that Oxford, after his second marriage, spent the years from 1588 to 1604 in retirement at Hackney, and died on June 24, 1604; that Robert Southwell, the Jesuit priest, found refuge at Lord Vaux's house at Hackney, and was hanged in 1595; that Southwell's poem "A Fourefold Meditation" was published by one William Hall and printed by George Eld in 1606; and that the Shakespeare's Sonnets printed by G. Eld for T. T. in 1609 were by T. T. dedicated "To the onlie begetter . . . Mr. W. H. . . ." Says Lieut.-Colonel Ward with charming exultation: "William Hall had been married just nine months before. What more

suitable wedding present for him than the volume of sonnets which open with the quatrain :

“ From fairest creatures we desire increase,
That thereby beauty's Rose might never die,
But as the ripper should to time decease,
His tender heir might bear his memory.”

Many suggestions, some plausible, some wild, have been made from time to time as to the identity of “ Mr. W. H.”—no uncommon initials—but a more entertaining reason than Lieut.-Colonel Ward's for his idea can scarcely be imagined, if W. H. was but “ an obscure publisher ” at Hackney. The suggestion of the whole article seems to be that the widowed Countess of Oxford, living at Hackney, let one publisher have the MS. sonnets, and he dedicated them to another on his marriage.

Is then the learned controversy which has long existed as to the “ onlie begetter ” of the sonnets now settled? If the fortunate William Hall somehow got the MS. sonnets from the Countess of Oxford in or before 1609 and so became the “ begetter ” of them according to the terms of the dedication, I am slightly surprised that he did not also obtain from her the MS. plays, and anticipate the famous Folio of 1623. The departed candidates for the credit of the authorship put up for nomination by admirers are now rather numerous. Bacon has been unpopularized by Pope and Macaulay's depreciation of his character. There remain Shakespeare, Raleigh, Rutland, Derby, de Vere, and others. But the objectors to Francis Bacon should at least agree upon another candidate for immortality, and apparently they cannot.

TIMON OF ATHENS.

BY DR. H. A. W. SPECKMAN.

MOST Baconians are convinced that the play, *Timon of Athens*, was written by Bacon after his "fall," and that he eventually withdrew from the world as a misanthrope.* That he disclosed himself in the drama, and that he left a clue in the epitaph on the gravestone, I will attempt to show.

The soldier who found the tomb of *Timon* was unable to read its inscription, but the Captain had skill in every figure. I suggest that this is a direct reference to cypher. As is known, the original history of *Timon* is given by Plutarch. The translation of Thomas North runs, that *Timon* died in the city of Thales and was buried on the seaside, and that it chanced so, that the sea getting in, it compassed his tomb round about, that no man could come to it. On his gravestone was written :

"Here lies a wretched corse, of wretched soul bereft :
Seeke not my name ; a plague consume you, wicked wretches
left."

The poet Callimachus, however, translated :

"Here lies I, Timon, who alive all living men did hate ;
Pass by and curse thy fill ; but pass and stay not here thy
gaite."

Now, it is very curious that "Shakespeare" wrote both translations together as an epitaph on the stone, with slight variations. Thus :

* See an article by Miss A. A. Leith in *BACONIANA*.

“ Heere lies a wretched Coarse, of wretched Soule bereft,
 Seek not my name : A Plague consume you, wicked
 Caitifs left :
 Heere lye I Timon, who alive, all living men did hate,
 Passe by, and curse thy fill, but passe and stay not here
 thy gate.”

The Stratfordians assert that it is evident that the editors of the First Folio found both translations in the *Timon* MS., and, from lack of knowledge, innocently supposed they formed a single inscription! The attentive reader, nevertheless, will soon detect Bacon's reasons for giving both translations, which, together, furnish a clue. In the Thomas North translation we have: “ Seeke not my name.” It was a peculiar wit of Bacon to write the reverse of that at which he aimed. Here his name is hidden: we must seek it.

A new clue is given in the lines of Callimachus. In the original version, we have *Gaite*. Bacon changed it to *Gate*. Now, *gaite* means going. But *gate* has another meaning entirely, whilst being phonetically the same. It means a *port*, or *doorway*: in the latin, *pyloris*. It was a well-known method (employed earlier by Trithemius) to involve a cypher in a text, beginning with a definite word of the text, counted from either the first or the last word of the text. This particular word was called the “ gate,” and the number that determined or located the word was also called a “ gate.” If we take the lines of the inscription, together with the lines of the text which follows it, we shall find a “ gate,” in other words, an entrance to a secret cypher:

“ Heere lies a wretched Coarse, of wretched Soule bereft,
 Seek not my name : A Plague consume you, wicked Caitifs
 left :
 Heere lye I Timon, who alive, all living men did hate,
 Passe by, and curse thy fill, but passe and stay not here thy gate.”

These well expresse in thee thy latter spirits ;
 Though thou abhorrd'st in us our humane griefes,
 Scornd'st our Braines slow, and those our droplets, which
 From niggard Nature fall ; yet Rich Conceit
 Taught thee to make vast Neptune weepe for aye
 On thy low Grave, on faults forgiven. Dead
 Is Noble *Timon*, of whose Memorie
 Heereafter more. Bring me into your Citie,
 And I will use the Olive, with my Sword."

Now, we should naturally expect to find the revealing number of the "gate" to accord, numerically, with *Bacon* or *Shakespeare*. It turns out that it actually accords with the latter, viz., 103.

If we count the words, from the first word of the inscription, to the word *Bring* in the text which follows the inscription, we shall find that there are 103. This is the *pyloris*.

Amongst the thirteen words *following* on *Bring*, there are five words printed with capital initials, viz., Citie, And, I, Olive, and Sword. The initials of these, together with that of the word *Bring*, are, therefore, B, C, A, I, O, S. They form the anagram :

IS BACO.

Amongst the words *preceding* the word *Bring*, there are also five words printed with capital initials (if we exclude the proper name *Timon*, in italics), viz., Heereafter, Memorie, Noble, Is, and Dead. The initials are H, M, N, I, D. These, coupled with the anagram, IS BACO, form an extended anagram :

M. BACON IS HID.

If we take in the initial of *Timon* and omit that of *Dead*, then the anagram is varied :

M. BACON IS HIT.

(Meaning the mark is hit.)

Further, in corroboration of the certainty that the word *Bring* is the true *pyloris* (the 103rd word), the name *Bacon* is three times revealed by the numerical value = 92.* For, the first two lines of the epitaph contain 92 letters; the second two lines, similarly, contain 92 letters; and the number of *words* in the text, following the epitaph to the end of the play, is exactly 92, also.

In conclusion, the name of the author is again concealed in the final lines of the play. The first word of the 9th line from the end of the text is *From*. This word is the 67th word, counted from the end. Now 67 is the numerical equivalent (simple cypher) of *Francis*, and 9, or 3 by 3 (or 33), is also that of *Bacon*. And the word with a capital initial that precedes *From* is *Braines*, which, with those that follow *From*, viz., Nature, Rich, and Conceit, furnish the initials B, F, N, R, C, and the anagram (consonant cypher) : †

FR. BCN.

* The numerical value of Bacon's secret number cypher for the word *Bacon* is 92, counting the equivalents of the alphabetical letters backwardly, as z = 24, y = 23, etc.

† [It may be noted, incidentally, that the number of letters in *Timon* and *Bacon* is the same, while the numerical equivalents of the letters in *Timon* and *Francis* are also the same.—H.S.]

REVIEW OF
BACON-SHAKESPEARE-CERVANTES.

By
S. A. E. HICKSON, C.B., D.S.O.,
BRIG.-GENERAL, R.E. (ret.)

[Conclusion.]

III.

INTERNAL EVIDENCE IN THE *Galatea*, *Novelas Exemplares*,
AND *Voyage to Parnassus*.

WEBER points out that the *Galatea* stands foremost amongst the many works of the Baconian period which have escaped notice, because they can only be made comprehensible on the understanding that Bacon wrote them, and that they have a Baconian interpretation.

Readers of the Eclogues, known as the *Shepherd's Calendar*, which appeared anonymously in 1579 under the pen-name of Immerito,* will remember that in the Introductory letter by the mysterious E. K., and in the Glosse, Bacon—for there seems small doubt that it is he—points out that the hero, Colin Clout, is the author himself—the new poet. In a most beautiful simile he sets forth also that this is the new poet's first effort to fly: that he is, as it were, therein trying his wings "as young birdes, that be newly crept out of their nest, by little first to prove their tender wings, before they make a greater flight." The *Galatea*, which was published in 1584, is an eclogue or shepherd's song, but partly in prose, similar in form to the *Calendar*, and would therefore, if his, be correctly classed as Bacon's second poetical flight. Its aim appears to have been political—to establish or bring

* Spenser, while alive, never claimed to be Immerito, whose *Shepherd's Calendar* was only inserted amongst Spenser's works in 1611, with certain other poems, ten years after his death.

about some Arcadian league to prevent the marriage of Queen Elizabeth with a French prince. "In this," says Weber, "Bacon was deeply interested, earnestly desiring the recognition of Queen Elizabeth's marriage to Leicester, and of himself as their legitimate son and Prince of Wales." However this may be and apart from all dynastic or biographical significance. "The fulness of the thoughts, the richness in fancy, the brilliant language; the complete command of every form of poesie; the noble, lofty, illustrious and courtly tone; the ethical height and the profoundly scientific observation of life attained therein, reveal in an unquestionable manner the character and genius of the youthful Francis Bacon, as we have learnt to recognize it under the pseudonyms of Spenser, Lilly, and similar names."

The vignette on the title-page of the 1611 edition of the *Galatea* shows Bacon flying with Icarus (representing his brother Essex) falling into the sea. Elizabeth and Leicester are to be recognized in the "con"-voluted border. It contains many a poetic pearl worthy of Spenser and Shakespeare, amongst which may be noted the passage on love, beginning:

"Love is a fire that enflames the soul
And harbours fever, maybe death, in every breast;
A stormy sea that never can be calm,
The slave of anger—father of hateful lust."

Although, however, the *Galatea* was first published anonymously in Spanish in 1584, Weber asserts, but quotes no authority, that it was actually written in 1579 or 1580, very nearly at the same time as the *Shepherd's Calender*, and that copies were circulated privately and anonymously, as was then customary. According to Camden, he adds, it was regarded as an open secret that Francis Bacon and Essex were the sons of Queen Elizabeth and Leicester. "This poem is, in short, a good instance of the surprizing difference it makes to such a work, whether the publisher's name is known or not, and the circumstances under which it was written. The wondrous beauty of the *Galatea*, which is a marvellous example of the very highest poesie, has thus been lost to the world. The belief that it was merely about the poor and forlorn soldier, Cervantes, and his wife, created a complete misunderstanding with regard to its real meaning and worth."

The *Novelas Exemplares*, says Weber, is a collection of novels

which appeared in 1613 full of life and beauty. It may be assumed, therefore, that the English original was finished at least as early as 1611; so that the thirteen novels it contains were probably written in the years 1606, 1607, 1608, 1610 and 1611. The *Troilus* (1609) is the only other work that appeared in this period. It came out "in the same manner as other works—with a jesting preface 'To the Reader'—as the production of one 'whose works had, by mistake, been published now and then without the author's name'"; and in conclusion, he adds, "I only beg you to remark that since I have had the boldness to address these novels to the great Count of Lemos, they must contain some hidden mystery which exalts their merit."

The name, "Fernando Bermudes," which is introduced as Chamberlain and Secretary of the Duke of Sesa, points further to Bacon; and as an example of the allusions which the novels contain, one taken from the "Story of the Gypsy Girl" will suffice:

Preziosa therein observes: "I wish to know whether you are a poet?"

To which the page answers:

"If I were one, I must have become one accidentally."

"Is it such a bad thing to be a poet?" asks Preziosa.

"Not bad, but to be only a poet I should not consider as especially good," and so on; all of which reminds one of Bacon's written remarks about "I profess not to be a poet" and "concealed poets."

"By God!" exclaims a cavalier, "the poet who wrote this knows how to express himself."

"He is no poet," replies Preziosa, "but a very courtly and generous Page"—a *concealed* poet.

* * * * *

This talk about pages reminds the curious reader in turn of the English Parnassus plays, and it is not clear why Herr Weber, who mentions the "EL viaje at Parnasso" of Cervantes, goes no further with it, although the title of this Spanish work is practically the same as that of the English *Pilgrimage to Parnassus* which preceded the two parts of the *Return from Parnassus*. In all three plays "Ingenioso," who seems very obviously to be Cervantes-Bacon, figures as one of the principal characters, and several "Pages" appear on the stage. These plays, in fact, contain—either as leading

characters or as persons referred to in the plays—every conceivable name under which Bacon wrote, and are full of allusions to his work. In them, "Ingenioso" plays a leading part; and bearing in mind how little Cervantes made by his literary adventures, the following passage is illuminating: Philomusus (which, as we are told in the Glosse of the *Shepherd's Calender*, is another of Gabriel Harvey's pseudonyms) says to Ingenioso, "Why thou cariest store of landes and living in thine heade!" To which Ingenioso replies: "But they'll scarce pay for the carriage! *I had rather have more in my purse and lesse in my heade.* I see wit is but a phantasme and idea, a quareling shadowe that will seldome dwell in the same roome with a full purse, but commonly is the idle follower of a forlorne creature. Nay, it is a devil, that will never leave a man till it hath brought him to beggary." Cervantes lived and died in indigence in spite of his literary "wares."

If, on the other hand, we regard Ingenioso as being Bacon, the real author himself, how suggestive is the following speech by him:

"But friend, for thy better instruction, answer not a man of art so churlshlye again, while thou livest. Why, man, I am able to make a pamphlet of thy blew coate, and the button of thy capp, to rime the bearde off thy face, to make thee a ridiculous blew-sleeved creature while thou livest. *I have immortality in my pen, and can bestowe it on whom I will,*" which is indeed the very thing that Bacon bestowed on Cervantes. *Don Quixote* was probably begun about 1594.

This last sentence is indeed nothing less than a revelation, as we now view it in the light of the Spanish *Parnassus*, hitherto attributed to Cervantes. Who but the author of *Shakespeare* and *Don Quixote* dare venture on such an assertion? But this bestowing of immortality on nobodies is no less than we believe Bacon performed for many. He was so occupied all his life.

One more passage from the words of Ingenioso to further convince the reader. It is interesting in the first place because Parnassus, the Laurel and the Sun figure on the Title Vignette of the *Galatea* of 1611 already mentioned.

INGENIOSO.—But what's his desire? Parnassus with the sunne and Laurel; I wonder this owle dares looke on the sunne, and I marvaile this goose flies not, the Laurell? his device might have been better a foole going into the market-place to be seene, with this motto, *scribimus indocti (capo)*,

or a poor beggar gleaning of eares in the end of harvest with this word, *sua cuique gloria*.

JUDICIO.—Turn over the leafe, Ingenioso, and thou shalt see the paynes of this worthy gentleman. Sentences gathered out of all kinds of poetts, referred to certaine methodical heads, profitable for the use of these times, to rime upon any occasion at a litle warning. Read the names.

INGENIOSO.—So I will, if thou wilt help me to censure them.

Edmund Spenser
Henry Constable
Thomas Lodge
Samuel Daniell
Thomas Watson

Michael Drayton
John Davis
John Marston
Kit: Marlowe."

Knowing the system of concealment of Barclay, we do not, of course, expect to find a complete and correct list of pen-names. All that is attempted is to advise the reader of something to be revealed. That Cervantes wrote a book entitled *El viajo at Parnasso* is alone and of itself a revelation to most living men.

CONCLUSION.

As already affirmed, it daily grows more impossible to read closely into the Baconian literature without becoming conscious of a far-reaching web woven with the minutest care around it. From one work the student is carried to another. In each is found something revealed and something concealed: immortality bestowed on one man after another. The system, "referred to certain methodical heades" to rime upon any occasion, is unmistakable—the motley! Herr Weber and his Society are undoubtedly doing much to elucidate it, and in their light the meaning of the English *Parnassus Plays* is unmistakable. The objection raised that Bacon could not have written all that is attributed to him will not stand scrutiny. There are many years of his life which would be blank of production of works unless he was also writing anonymously. Henslowe need only be referred to by those who wish to realize the rate at which new plays were produced in those days.

But that which, above all, dawns ever more convincingly on the industrious investigator in this matter is the truly gigantic stature which Bacon secretly attained, whether in science or art—as to matter or manner—and the really tran-

scendent reputation he enjoyed, within a certain limited circle, as one to be compared to nothing less than Apollo or Orpheus themselves.* The *Manes Verulamiani* are full of such comparisons, and even at the age of 20 or less, Bacon must indeed have enjoyed a literary reputation without parallel. There is nothing even approximating to what he achieved in all history. After 300 years this is now no exaggeration. Who but he could have written such works as the *Shepherd's Calender* and *Galatea* at the age of 19? But he had then already made himself master of the use of every phrase and word not only in Latin and English, but in Spanish and French. Who else would have ventured to draw attention to himself, even anonymously, as "the new poet" to be compared with Theocritus, Virgil, Petrarch, Boccaccio, Marot, and the like; or to claim for his first published work that

"It shall continue till the world's dissolution." †

Hilliard's miniature displays indeed a beautiful youth, hardly nineteen. The artist tells us in letters of gold written around it that his mind defied painting, being yet more beautiful ‡: "*Si Tabula daretur digna animum mallet.*" Is it possible that a youth so visibly remarkable should have remained undistinguished, silent and unknown at a Court where renaissance, learning and poetry were studied by all? Must he not inevitably have been known as "the new poet" of incomparable powers? Can he have failed to try his hand on innumerable minor pieces in manuscript, and extemporized? Why else was he a so constantly "master of Revels"? Finally, does he not tell us himself in *Don Quixote's* words that

"He who is the greatest poet in the world must know it and be proud of it."

Add this to the words of Ingenioso in the Parnassus:

"I have immortality in my pen, and can bestowe it on whom I will," and only one conclusion seems possible:

BACON was DON QUIXOTE.

"O worthy fool: one that hath been a courtier."

* See Gilbert Wats' edition and translation of the *De Augustis*, 1640.

† Epilogue of *Shepherd's Calender*.

‡ Compare "O, could he but have drawn his wit."—First Folio, lines "To the Reader," by B. I.

He was himself the errant knight—armed with the spear of Quirinus from which grew the poetic laurel, tilting at the rotten world, while he sang to it his song of purification :

“ O that I were a fool.

I am ambitious for a motley coat

To blow on whom I please.”*

“ The strong based promontory

Have I made *shake* and by the *spurs* pluck'd up

The pine and cedar.”†

* * * * *

“ And as Quirinus' spear brought forth the laurel ‡

His taught the Muses to produce and bear.”§

LECTURE SESSION, 1922-3.

THE first Session opened at Chalmers House, the first lecture being given by Sir John Cockburn, on December 14, 1922, entitled, “ Francis Bacon and Virginia,” who called attention to a phase of Bacon's activity which had been overlooked here, but well known across the Atlantic. He cited authority to show that Coke's first Charter was a complete failure, and that Bacon's second Charter in 1609 saved the situation ; the Hon. J. Beck, Solicitor-General to the United States, said this Charter was virtually the germ of the United States Constitution. A good discussion ensued. The second lecture was given by Mr. W. T. Smedley on January 11, 1923, entitled “ Francis Bacon, the Great Publisher.” Mr. Seymour presided. The lecturer referred to a mass of important literature, both anonymous and pseudonymous, which Bacon had published : he sought to conceal himself in many ways, in certain of his writings ; and he had scores of classic books in his (the lecturer's) library proving that Bacon had annotated these in Latin before the age of 10. An interesting discussion took place, in which the chairman, Col. Ward, Mr. A. Barley, Miss Leith, Mr. Stevens and others engaged. The third lecture was given by Mr. J. Denham Parsons on February 8, entitled “ What Bacon's Biographer

* *As You Like It.*

† *Tempest.*

‡ See letter P on first page of the Great Instauration, which itself has the same imprint as the Catalogue page of the First Folio of Shakespeare.

§ *Manes Verulamiani.*

Omitted to tell Judge Holmes." Sir John Cockburn presided. The lecture was an analysis of the first reasoned judgment regarding the Bacon-Shakespeare theory pronounced by any generally accepted authority, viz., that delivered by Spedding in reply to a judge of the High Court of Missouri in 1867, after Mr. W. H. Smith had vainly tried to get a hearing for over 10 years. He completely exposed the short-sightedness of Spedding, and produced a large amount of contemporary evidence of recognition of Bacon's greatness as a Poet. An excellent discussion followed. The fourth lecture was given by Mr. Wm. E. Clifton on March 8, entitled "The Probable Collaboration of Francis Bacon and Ben Jonson in the Production of 'Don Quixote.'" Mr. Seymour presided. The lecturer showed that the title of the book itself, as explained by that wonderful Rosicrucian Dictionary of Minsheu, gave away the secret of its authorship. Cervantes never claimed to be its father, but only its stepfather. He showed that the alleged English translation by Shelton was the original, and the falsely dated Spanish edition a very bad translation of the English, citing the examples from original editions. This was a most interesting lecture which was discussed at great length. The fifth lecture was given by Captain Gundry on April 12, entitled "Bacon's A.B.C. of Nature." Mrs. Dexter presided. The lecturer said that the scientific world were not able to completely understand Bacon's method because Bacon had reserved the key to a private succession. He demonstrated Bacon's idea of the universality of Nature phenomena in the principle and from illustrations by a contemporary poet. The biliteral symbols were more than what they seemed to stand for, and the male and female principle in biology, or positive and negative in applied electricity, belonged to the same category, as the fivefold grouping reflected the five digits and the five senses. There were many references to ancient symbolism which were interesting and led to a good discussion. The last lecture was given by Mr. G. C. Cuninghame on May 10, entitled "Bacon's Hidden Life." Mr. Crouch-Batchelor presided. The lecturer sketched the traditional life of Bacon, and showed its utter incompatibility with discovered facts. Even the mystery of Bacon's "death" was as great as that of his life. No one really knew when he died, where he died, or where he was buried. All the biographical and other information was false. General Hickson, Capt. Gundry, Henry Seymour, Mr. Barley and others took part in the discussion.

THE BACON SOCIETY OF AMERICA.

WE note with great pleasure that our sister society across the water is manifesting an activity and growth which can only be described as prodigious.

The first general meeting was held in New York City at the rooms of The National Arts Club on May 15, 1922, since which date it has rapidly increased in membership. The first regular meeting of the Society for the season 1922-3 was held on the evening of November 20, 1922, at the residence of Mr. and Mrs. Garfield, Learned, 36 Gramercy Park, New York City. Over a hundred members and friends were present and an interesting programme was offered, including an address by the President, Mr. Willard Parker. Among other items, greetings were read from our Society, and a paper by our President, entitled "Francis Bacon, the Founder of the New World," was delivered.

An interesting meeting was held on January 22, 1923, to celebrate Bacon's birthday, at the National Arts Club, when a message was received from our own Society, and letters were read from co-operating scholars in Holland, France, Germany, and Austria.

On February 26, 1923, another successful gathering took place, which was attended by about 175 members and guests. The work of Ignatius Donnelly was under discussion, and other aspects of our great subject.

The first number of the *American Baconiana* appeared in February this year, and contains a number of most interesting articles. We heartily congratulate our colleagues on its appearance, and wish them "all happiness, and that eternity promised by our ever-living POET."

W. G. C. G.

NOTES AND NOTICES

Lord Sydenham had a splendid article in the January *Nineteenth Century* on the Bacon-Shakespeare controversy.

Since the publication of the last *BACONIANA*, the Bacon Society removed from Hart Street to more commodious premises at Chalmers House, 43, Russell Square, W.C.

In response to an invitation by the British Broadcasting Co., our worthy President, Sir John A. Cockburn, gave an eloquent address from the new London station to hundreds of thousands of "listeners in" on Empire Day, the subject being "The Romance and Reality of Empire." He paid a glowing tribute to Francis Bacon as the foremost of the founders of our great Empire.

Sir John also had an excellent article on Bacon and Virginia in the *Landmark* for February, and in April he delivered a powerful address at the Royal Colonial Institute on "Francis Bacon as an Empire Builder," with the Right Hon. Sir Gilbert Parker in the chair. Lord Morris, Sir Hamar Greenwood, Sir Alex. Harris and others took part in the discussion, all testifying to the leading part that Bacon played in the romantic drama of planting our vast overseas dominions. The address was fully reported in *United Empire* for May, and has been reprinted as an 8-page pamphlet, copies of which may be obtained from the Bacon Society.

The annual meeting of the Bacon Society took place on June 19th at the town residence of Lady Edwin Durning-Lawrence, 13, Carlton House Terrace. Sir John Cockburn was unanimously re-elected president; Mr. G. C. Cuninghame a vice-president, in place of Mr. H. Hardy, who resigned; Mrs. Teresa Dexter was elected hon. secretary in place of Mr. E. F. Udney (whose other duties compelled him to resign office); and Mrs. E. B. Wood was elected as the Society's hon. treasurer.

The Council were re-elected *en bloc*, automatically leaving Mr. Cuninghame chairman of the Council and Mr. Seymour chairman of the editing committee of BACONIANA.

In commemoration of the 362nd anniversary of Francis Bacon's birth, a luncheon was provided at Jule's Restaurant, Piccadilly, on January 22nd. The function was crowded, and amongst the letters regretting inability to be present was a sympathetic one from His Grace the Duke of Northumberland. Amongst the guests were Lord and Lady Sydenham, Sir George Greenwood, Lady Maude Parry and the Marchioness Townshend. Proposing the toast "To the Immortal Memory of Francis Bacon," Sir John Cockburn referred at length to the facts and misrepresentations of Bacon's "fall," paying a warm tribute to his nobility of character in accepting so great a punishment for offences committed by his under officials without his knowledge. Lord Sydenham, Sir George Greenwood, Mr. Cuninghame, Miss A. A. Leith, Mr. Seymour, Mr. Crouch-Batchelor and the Marchioness Townshend spoke to various toasts, and the meeting was a decided success. During the proceedings a telegraphic greeting to the American Society, prepared by Captain W. Gundry, was read and approved and dispatched forthwith to New York.

The *Comedy of Errors*, being a part of "The Works of Shakespeare," edited by Sir Arthur Quiller-Couch and Mr. John Dover Wilson for the syndics of the Cambridge University Press, is one of the most important publications of the year. It contains a very fine frontispiece engraving, not of Shakespeare, but of Bacon! By the tenor of the introduction, the Baconians are entitled to a hearing on the question of authorship. An agreeable change from the judicial gentility to which they have been accustomed and plainly indicating that the spirit of EVIL, which has long possessed the official mind, has at length been exorcised.

Some of the Redgrave Muniments have recently come into the market. One is a MS. bond of T. Fastolfe, witnessed by George and John Bacon, 1556, and another 30 years older, a parchment document of Nicholas Bacon accepting as tenant one "Bardolf," who, in the Plays, was a friend of Fastolfe's. A further parchment deed dated 1612, purporting to be a power of attorney, with an autograph of Julius Cæsar and

of his wife ; which deed states that Cæsar's real name was Adelmare.

Dr. Appleton Morgan has discovered that Shakespere's widow married Mr. Richard James. It is attempted to be shown that amongst his assets at death were sixteen sinful plays—a suggestion that these were those hitherto unheard-of plays published in the First Folio, seven years after Shakespere's death. Let us discover other awkward facts for Dr. Morgan. The papers and manuscripts of Richard James passed into the hands of John Selden in 1638. John Selden was literary executor of Bacon. All of Selden's papers were ultimately transferred to the Bodleian Library. No MSS. purporting to be Shakespere's are there.

Miss Alicia A. Leith lectured on "The Life and Times of Francis St. Alban" in January to 500 prisoners at Wormwood Scrubs. The theme was enthusiastically received. She also lectured on "Twelfth Night" at the L.C.C. Institute in Marylebone Road to a crowded and sympathetic audience. Her lecture at St. Albans, with Canon Gallup in the chair, was well attended and thoroughly appreciated. Her more recent lecture in Paris, on May 22nd, with Général Cartier in the chair, aroused considerable interest. Baconians owe a debt of gratitude to Miss Leith for her tireless activity and boundless enthusiasm.

The *Mercure de France* opened a series of articles last January by Général Cartier, late Chief of the Cryptographic Service in the Ministry of War and now Gouverneur of Dunkerque, on Mrs. Gallup's "Cypher Life of Francis Bacon." Mrs. Gallup's work has been brought into greater prominence by the support of Colonel Fabyan, of the Riverbank Laboratory at Geneva, U.S.A. ; and Général Cartier, having been impressed by the internal evidence of the alleged decipherings, lost no time in paying a visit to the Fabyan Laboratory to investigate further and judge for himself the scientific accuracy of the work.

Général Cartier says :—"Colonel Fabyan possesses a wonderful, rich private library of Baconian and Elizabethan literature, and he kindly put its resources at my disposal. I came to the conclusion that the cypher was the logical complement to Bacon's scheme for the progress of scientific research,

and that Bacon probably used it for the purpose he planned, viz., as a means of scientific record to hand down to posterity scientific truth that would necessarily be unintelligible to his contemporaries and dangerous to himself if published in the ordinary way. In carrying on this work, I had ample opportunity to form an unbiased judgment on the *personnel* of Riverbank and the character of the research they carry on under the direction of Colonel Fabyan and the stimulus of his unselfish scientific enthusiasm. And I have no hesitation in saying that the laboratory staff is competent, careful and painstaking, and the work they do is quite up to the standard of that of the best of our scientific institutes of research." *Cassell's Weekly* is a new London publication, which has republished the *Mercure* articles, with favourable comments. Major Stevenson, an expert on all questions of cypher codes, having held important positions at G.H.Q. in France during the war, has a technical criticism in the issue of May 2nd, in which he observes that "the types actually used in the editions of the various authors of which the text was used by Bacon for communicating his story were singularly well chosen for the purpose." The famous French author, M. Georges Montorgueil, had a four-column article in *Le Temps* for May 22nd, quoting the chief typographical experts of France.

In *Baconiana* for July, 1916, will be found an account of a trial in the Court of Cook Co., U.S.A., in which the sole issue was the disputed authorship of the Shakespeare Works, and in which Colonel Fabyan and the Riverbank Press were defendants. The Court decreed that Francis Bacon was the author, and the defendants were awarded 5,000 dollars in damages for restraint of publication.

Mr. G. Rewcastle has issued an interesting pamphlet entitled *Shakespeare's Secret Messages*, at 1s. Copies may be had from the author at 9, Cornelia Terrace, Seaham Harbour.

We regret the eleventh-hour omission of articles by Mr. Parker Woodward and Miss A. A. Leith on account of space. We are hoping to issue *Baconiana* more frequently, and will endeavour to publish again in the autumn. Meantime, we urge those members whose subscriptions are overdue

to kindly forward to the Treasurer, so as to help us in this effort.

A very successful "At Home" was generously given by Lady Edwin Durning-Lawrence at Carlton House Terrace on May 15. Sir John A. Cockburn presided, and delivered an impressive address in vindication of Bacon against his literary and political traducers. Lieut.-Col. Ward spoke, also, on the subject of "Labeo" and Bacon, and Capt. Gundry courteously replied. Some charming seventeenth-century songs were artistically rendered by Mr. Philip Wilson, as well as choice piano solos by Miss Isabel Hirstfield. A hearty vote of thanks was given to Lady Lawrence, after which refreshments were served. Not the least interesting incident of the function was the inspection of the great library with the rare original editions of all the important Bacon books, which were eagerly scrutinized by the studious.

H. S.

REVIEWS.

BACONIAN ESSAYS.

Yet another contribution to the Shakespeare problem has been published by Mr. Cecil Palmer.

(*Baconian Essays*, by E. W. Smithson, with an Introduction and Two Essays by Sir George Greenwood. Cecil Palmer. 12s. 6d. net.)

In his Introduction to these Essays by Mr. E. W. Smithson, Sir George Greenwood says:

"The late Edward Smithson left by his Will a sum of money to myself and a friend, who prefers to remain anonymous, with the suggestion that it might be made use of in the endeavour to ascertain—to use his own words—'the true parentage of Shakespeare (not Shakspeare),' meaning thereby . . . whether he might be found in Francis Bacon (as he himself thought was the case) or in some other writer of the period in question."

Sir George Greenwood has therefore supervised and prepared for publication certain essays written at various times during the last few years by the author of *Shakespeare-Bacon*, published in 1899.

No better editor than Sir George could possibly be desired.

In all his numerous books, essays and letters on this important problem, he has manifested the truth of Bacon's motto, *Mediocria Firma*. His legal experience gives him the advantage in the handling of evidence, much to the discomfort of his opponents. And he is a scholar. It is no detraction of the value of Mr. Smithson's Essays to say that the contributions of Sir George are of the highest order. Besides the introduction and final note, there are two Essays from his pen entitled "The Common Knowledge of Shakespeare and Bacon," and "The Northumberland Manuscript." These are two items of evidence that tell against the theory that there could be any other candidate for the immortal honour of having been the true "Shakespeare" than Francis Bacon. But, as we all know, Sir George disclaims having ever attempted to answer the question as to who is the real "Shakespeare," having been content to confine his arguments to the negative side of the problem, though he has often come forward on the side of Bacon, moved by the extreme absurdities of some obsessed Stratfordians who seem quite unable to mention Bacon without displaying ignorance, malice, or both. Stratfordians often endeavour to close an argument with, "What does it matter who wrote the plays so long as we have them?" It matters, for one thing, because the whole purpose of the works, and many details and incidents contained in them, are quite unintelligible if commentary is cramped by Stratfordian idolatry. And this applies also to other literature of the period. The satires of Hall and of Marston are examples. As Sir George Greenwood observes, Marston's *Labeo* "can only be the author of the poem (*Venus and Adonis*) to whom he alludes." As for Hall's *Labeo*, "we are able to infer that Hall and Marston both mean the same man" (p. 226). Marston alludes to one *Mediocria Firma*, and Sir George Greenwood agrees that "It seems to be eminently probable that *Labeo* and *Mediocria Firma* are one and the same" (p. 228). And *Mediocria Firma* "is a motto which has never been used except by the Earls of Verulam or the Bacon family. *Mediocria Firma*, therefore, stands for Bacon." *Ergo* Bacon was "Shakespeare." These are valuable Shakespeare allusions which have either been missed or else suppressed by Shakespearean authorities. Yet Mr. W. Begley in *Is it Shakespeare?* called attention to this evidence twenty years ago. It proves that the author of *Venus and Adonis* was a concealed poet who clouded himself like a cuttle-fish in an inky

obscurity, and in publishing would "shift it to another's name."

Of the five essays by Mr. Smithson those on "Shakespeare: A Theory," "Ben Jonson and Shakespeare," "Bacon and Poesy," and "The Tempest," are very thoughtful studies, though there may not be much that is new to Baconians. There is, however, some cause of regret for the essay on Ben Jonson's Masque *Time Vindicated*. It certainly does seem that there are allusions to the publication of the First Folio in 1623. But, on the other hand, there are strong objections to the theory which make it difficult to arrive at a satisfactory conclusion. No doubt the spectacle and "dumb show" which accompanied the masque on representation made clear those points which are certainly not apparent from the wording.

R. L. E.

MORE LIGHT ON "THE TEMPEST."

Yet another aspect of Shakespeare's myriad-mind has been revealed by Mr. Colin Still's interpretation of the allegory contained in "The Tempest." (*Shakespeare's Mystery Play*, by Colin Still. Cecil Palmer. 12s. 6d. net.)

Orthodox Shakespeareans have never been easy in their minds when discussing the play. Some have recognized that Prospero stands for Shakespeare bidding farewell to his art, and looking down on mankind in the mood of the Creator. Further than this they have not ventured to pursue.

Mr. Still's book is a difficult subject for the reviewer; and this has been apparent from the notices which have already appeared. The argument is that the play is an allegory constructed (consciously or otherwise) on the lines of ancient mythology and ritual, and the resemblances with certain known features of the ancient ritual initiation and to the story of the Fall are undoubtedly numerous and striking. Mr. Still has a symbolical explanation for each incident which befel the Court party; and to Stephano, Trinculo, Caliban and Ferdinand in their wanderings about the island. The principal characters are interpreted somewhat in this way:

Prospero	. The Supreme Being
Miranda	. Wisdom (Dante's Beatrice)
Caliban	. The Serpent or Tempter (Desire)
Ariel	. Hermes; The Angel or Messenger (Conscience)
The traveller	. Mankind in general

As Mr. Still points out, the counterparts of these characters differ according to whether the mythology is of Greek, Roman, Egyptian, Biblical or other origin (for this is a world story), but, as he says, there is one universal tradition underlying all religions. The theme has been used by Virgil, Milton, Dante, Bunyan, and others, for, through all the ages, man has striven upwards fighting Desire, being guided by Conscience, and seeking the Ideal. Some ideas of the pagan ceremonies of initiation and advancement are apparent in freemasonry.

It is probable that there is a double allegory in this wonderful play, and that the subject of poetry figures largely in it. The author of *The Arte of English Poesie* (1589) shows how the word "poet" is from the Greek meaning "maker" or "Creator." In the play, Prospero resembles in some respects the mood of the Creator in his Creation. In the early chapters of *The Arte* we are told that poets were the first prophets or seers; the first astronomers, philosophers, and metaphysicians, and the first musicians of the world, for they "tempered all these knowledges and skills with the exercise of a delectable music by melodious instruments"—exactly the artifice of Prospero for charming the senses of Ferdinand, Caliban and the rest. Mr. Still could have strengthened his argument by quoting from Chapter III, that poets were "the first priests and ministers of the holy mysteries," for as he declares, all the main features of the play have their counterpart in mythology and religion.

Bacon's writings are steeped in knowledge of the kind which Mr. Still finds is contained in his interpretation. Moreover, familiarity with Virgil's *Æneid*, in the Latin text, such as is displayed in Act I, Scene ii of *The Tempest*, is more likely to have been at Bacon's command than in the memory of the Stratford player. And Mr. Still frequently compares incidents in the play with Virgil's *Æneid*. On pages 96-97 of *The Shakespeare Problem Restated*, Sir George Greenwood has given some of the parallels, while Mr. Anders in *Shakespeare's Books* points out that the figure of the Harpy (III 3) is apparently taken from *Æneid* III 234.

On page 206, Mr. Still observes: "The play anticipates by at least 200 years the evolution of theological criticism, and reveals in its author a degree of philosophic emancipation to which he might well have hesitated to give full and free expression in his own age. If (as is not improbable) Shakespeare were conscious of the general implications of *The Tempest*, he could not be wholly insensible of the charges to which it

might expose him. He would certainly be aware that to proclaim (as the play does in effect) the existence of a close affinity between the pagan myths and ritual on the one hand, and the mysteries of Christian religion on the other, would be to "use strange fire at the altar of the Lord." We have good grounds for believing that Bacon perceived this affinity; and what is more, he deliberately refrained from dealing freely with the subject. What, then, were the seemingly imperative considerations that induced him to "interdict his pen all liberty in this kind"?

Mr. Still quotes in a foot-note the final paragraph of the fable of Prometheus (*Wisdom of the Ancients*, XXVI): "And thus I have delivered that which I thought *good to observe* out of this so well-known and common fable; and yet I will not deny but that there may be some things in it which have an admirable consent with the mysteries of Christian religion. . . . But I have interdicted my pen all liberty in this kind lest I should use strange fire at the altar of the Lord."

If (as his own guarded language suggests) Bacon deemed it advisable to avoid as far as possible the frank and gratuitous discussion of questions involving anything in the nature of theological heterodoxy, would Shakespeare be altogether heedless of such considerations? No doubt they would operate less forcibly in his case than in the case of Bacon, who, as a prominent statesman, would be under additional obligations of prudence; but the fact remains that what Bacon did not think it "good to observe" Shakespeare would hardly find it "wise to assert." *The Tempest* strikes the thinking reader as a parable with deeply infolded meanings. Whether Mr. Still is always correct in his interpretation may be doubted, but he has certainly done much towards the unravelling of the inner meaning and purpose of the play. That Bacon adopted methods of concealment is clear from his own acknowledged writings, as in the preface to the *Wisdom of the Ancients*:

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

Mr. Maurice Hewlett, reviewing this book in *The Times*, seeks to escape from his difficulty with the inspiration that the play is good enough as an entertainment, so why bother about

its inner meaning? Mr. St. John Ervine in *The Observer* clutched at the same straw. He had not taken the trouble to refresh his reading of the play and referred to Ariel throughout as a "she."

R. L. E.

WILL O' THE WISP; or, The Elusive Shakespeare. By George Hookham. Oxford: Basil Blackwell, Broad Street. 3s. net.

This excellent little book, which is dedicated to Sir George Greenwood, from the study of whose works on the Shakespeare problem the author confesses he has drawn many of his conclusions, is calculated to do yeoman service amongst those who are beginning to lose faith in time-worn literary traditions, and who, in particular, are solicitous to find out more than is commonly known about the disputed authorship of the Shakespeare poems and plays. It is true that the author, like Sir George Greenwood, does not commit himself to the hypothesis that Francis Bacon was the actual author of all the works ascribed to Shakespeare, but, at any rate, he presents much accumulated evidence which sufficiently proves that Shakspeare of Stratford certainly was not. The work is one of the best to give to a beginner in the study of the Bacon-Shakespeare question. It is not extreme. It shows that the immortal plays could not, by any human possibility, have been conceived or written by the actor whose name (after his retirement) figured upon their title-pages. It is full of scholarly research and dignified utterance. It reveals more than ordinary perspicuity in the treatment of its subject, and displays a rare analytical power and a fine discrimination in the logic of its conclusions. In a word, the strictly judicial attitude is preserved throughout, and the indictment framed on the acknowledged facts of history, together with the comparisons of style and expression in the works of Bacon and the Plays, are irresistible. The author has the highest estimate of Bacon's genius and ability to have written the plays, but is careful not to suggest more than the possibility that he was their actual author. No better book could be introduced to those who are just beginning to tread the path that inevitably leads to the wider road.

H. S.

NIAGARA'S RAINBOW. By Willard Parker.

We have received with pleasure from the President of the American Bacon Society a little book of poetry from his own pen. Beautifully phrased and most musical in rhythm, it perpetuates the wonderful power of sacrifice always associated with Indian tradition and keeps its memory green. We hope to have more poetry from one so well equipped.

T. DEXTER.

We note with interest the *Mystery of Mr. W. H.*, by Colonel B. R. Ward, published by Cecil Palmer, 49, Chandos Street, W.C.2, a welcome addition to the research which is so necessary for our belief. Colonel Ward has not been content just to believe that Shakespeare *did not* write the Plays, but has searched for himself, and found good data to support his theory that Bacon was the head of a society which laid the foundations for the literary standard we are proud and rightly proud of in our English literature to-day.

ASTREA.

CORRESPONDENCE.

TO THE EDITORS OF "BACONIANA."

Controversy has now raged for a considerable time round the claim to Royal birth which Bacon is alleged to make in his bi-literal cypher as decyphered by Mrs. Gallup in the Shakespeare plays and other contemporary works.

It is well to remember that the cypher itself is Bacon's own invention though he may have been indebted to such cryptographers as Colonna and Porta who preceded him.

In the *De Augmentis Scientiarum* and *The Advancement of Learning*, 1640 edition, an account is published and examples given of the method and mechanism of this cypher. It is therefore important to gather together any scattered threads of historical evidence which may tend to confirm statements said to be contained therein, by believers in the cypher story.

As regards Bacon's claim to Royal birth, the following facts and dates may not be without bearing on the case in point.

The first two items are taken from Mr. Parker Woodward's book, *The Strange Case of Francis Tidir*, and the fourth and last from *The Graphic* of April 22nd, 1922.

I set them out in chronological order :

1. " In 1570 a Norfolk gentleman named Marsham was condemned to lose his ears for saying ' my Lord of Leicester had two children by the Queen.' "

2. " In 1571 a statute was passed making it penal even to speak of any other successor to the Crown of England than the [natural] issue of the reigning Queen, ' Naturalis ex ipsius corpore soboles.' "

A reference to this Act will be found in Camden's Works.

3. In 1576 Francis Bacon went abroad ; according to the cypher story he was hurriedly sent off to the Continent by the Queen when he had learnt the story of his Royal parentage. It is, in any case, an historical fact that in that year he travelled to France in the train of Sir Amias Paulett, our ambassador to that country.

4. " A state paper office was established under Dr. Thomas Wilson, clerk of the papers, in 1578." "

Such an act by Elizabeth as the last-mentioned would be most natural if she desired to have all the State papers under her immediate control, and would enable her to suppress any passages in her own life, or in the lives of members of her Court, which she might desire to keep hidden, while at the same time such an arrangement would put on record facts which in the interests of the succession it might be necessary to disclose at a future date.

Your obedient servant,

The Temple.

NOAH MOULE.

FURTHER BACON SECRET SIGNATURES.

TO THE EDITORS OF " BACONIANA." "

In my article on " Bacon's Death," in BACONIANA for March, 1920, I remarked that Francis Bacon employed the methods of Trithemius to conceal his authorship, and that this was also disclosed by Mr. E. Leigh, in *Felix Consortius*, London, 1663.* Therein he wrote: " John Baconthorpe a Trithemius and others call him Bacon." By the article on " The Bacon Family "† it is evident that my interpretation of the enigmatical phrase of Leigh was correct because therein it is stated that the Lordkeeper, Sir Nicholas Bacon, derived the

* A. M. von Blomberg's *Bacon-Shakespeare*. Leipzig, 1912.

† *Baconiana*, March, 1921.

origin of his family from John Bacon of Baconthorpe (1462), who was called by Leigh a Trithemius. Now, there is no reason to believe that John Baconthorpe was a cryptographer, and the allusion is doubtless merely a sly hint to the cypher-methods of Francis. The cypher-method of Trithemius consisted in the transpositions of the initials of words of a text, which were the secret letters. The alphabet of Trithemius contains twenty-two letters only, the I and J being treated as identical, and also the letters U, V, and W, while the letter Y is excluded.

The *Minerva Britanna* of Henry Peacham is full of devices which reveal Bacon as the author, Shakespeare; Mr. W. T. Smedley, in his book, *The Mystery of Francis Bacon*, and the Baroness von Blomberg, *loc. cit.*, reproduce a number of them. One of the most remarkable of these devices is found on p. 34 of the *Minerva Britanna*. It represents a shepherd who is killing a serpent. Above is written, "To the most judicious and learned, Sir Francis Bacon, Knight." It is curious that the page-number of the page on which this appears is 33, and is printed with a large blot before it. The device contains a hand and the hilt of a large spear. The usual contention of Baconians is that 33 constitutes a seal of Bacon, being its numerical equivalent. The spear is also a hint to Shakespeare, as the shepherd is a personification of Bacon as the real author of the *Shepherd's Calendar* of 1579. Beneath the device of the shepherd, on p. 34, there are two stanzas. The first is:

"The Viper here, that stung the sheeheard swaine
 (While careless of himselfe asleepe he lay)
 With Hysope caught, is cut by him in twaine
 Her fat might take the poison quite away,
 And heale his wound that wonder tis to see,
 Such soveraigne helpe, should in a serpent be."

Now, herein is concealed Bacon's name as an acrostic by the method of transposition employed by Trithemius. The capital initials of the first words of these lines are T, W, H, A, S. If we transpose these five places to the right, they turn in B, C, N, F, A. These five letters form the anagram F. BACON. Both devices of Peacham on pp. 33 and 34 are reproduced in full in *Shakespeare Seals*, 1916, and in the book of the Baroness von Blomberg, already cited.

(Dr.) H. A. W. SPECKMAN.

Arnheim, Holland.

ON BI-LITERAL DECIPHERING.

TO THE EDITORS OF "BACONIANA."

The article with above title in last BACONIANA was interesting but not convincing. After careful examination of the variously shaped letters in the *facsimile* page from *Henry the Seventh*, with Mrs. Gallup's sorting out of the *a* and *b* fount letters, it is clear that quite a number of letters alike in form are set down as *a* and *b* fount letters indiscriminately! I have found the best plan to make exact comparisons is to deal with one letter at a time and not attempt to analyse all the letters together. The work is tedious, but more expeditious in the long run. The capitals are more consistent with the markings, but they are less numerous. The small letters seem to be the more important for that reason. As an example, let us take the small letter *p*. There are 13, altogether, on the page. Near the end of the second and third lines are two quite close together, which are marked as *a* fount. Why? The angle of the stem in each is different, and one has a *serif* at the foot of the stem, while the other has not. In other respects, they have both the same form. But on the 5th line, in the word *purpose*, the first is marked an *a*, and the second, a *b*, yet their angle of inclination is the same and both have a *serif* at the foot! On the 10th line, there is another *p*, marked as an *a* letter, but with the *serif* turning downwards. On the 13th line, the *p* in *private* has a *serif* at the foot also similarly turning downwards, yet is marked a *b* fount letter. On the 14th line, there are two *p*'s together, in the word *supprest*. The first has a *serif* (marked *b*) and the other has not (marked *a*). Now, on the 19th line, in *hopeth*, the *serif* is at the foot of the stem, the letter is marked an *a* letter, yet that and the first one in *supprest* just referred to and marked as *b* are "alike as two peas." On the 24th line, the first *p* has the *serif* again, but is a *b* letter.

On the 26th line, the *p* in *represe* is without a *serif* and is marked as an *a* letter. The last *p* on the 27th line in *Employment* has the semblance of a *serif* and is still marked an *a* letter. When Mr. Seymour succeeds in squaring this circle I will be ready to follow him, but at present it seems to me that he is pursuing a fantastical folly, for I think that is the correct description of a so-called cypher that depends on

differences in forms and yet which evidently takes no account of differences.

Yours truly,

20th February, 1923.

CANTAB.

[From the foregoing it is certain as a frost in May that "Cantab" has a real perception of the scientific method in the analysis of composite forms, and it is unfortunate that his faculty of observation is lacking the all-essential quality of precision. For he says that the first letter *p* in *supprest* and the letter *p* in *hopeth* (although marked *b* and *a* fount symbols respectively) are "alike as two peas," whereas the differences in their forms are really striking. And, out of the 13 letters *p* on the *facsimile* page, there are not any two exactly alike. Two things are here to be noted: one, that there is a difference in the *loop*, which "Cantab" has failed to discern or to mention; the other, that the first *p* in *supprest* has a serif at the foot of the stem, and the other in *hopeth* has only a half-serif. A similar analogy occurs with the first and second *p*'s on the page; one has a plain stem and the other has a half-serif: they are thus equal in power, although different in form; for by no manner of reasoning can a half-serif be confounded with a whole serif, any more than a pint of beer may be called a quart. In the word *purpose*, the angular loop of the second *p*, by a parity of reasoning, makes it a *b* symbol. Much might be said about the qualifying effect of the serif, as well as that of its angular relation to the stem itself, upon the form of the loop when it has a middle or neutral form to make it purposely "uncertain." In short, it appears plainly enough from the *facsimile* page that the letter *p*, when it has a declining loop as well as a full serif to the stem, should be marked as a *b* symbol; and that when it has merely a part-serif (or none at all, which amounts to the same thing) it should be marked as an *a* symbol. By this induction I find that Mrs. Gallup's markings are correct. It must be remembered that the Bi-literal cypher does not rest on fixed and constant forms, but on form-relativity, *i.e.*, on ever-varying forms in which the typical differences of the *a* and *b* fount letters are mingled for the express purpose of confusing, as Bishop Wilkins pointed out in 1641. But no error can arise in determining the symbols themselves, because they are conformable to the fixed law of numerical frequency as revealed in the construction of the Bi-literal alphabet itself. In practice, the *a* symbols have an average ratio to the *b*,

of nearly two to one. And experiment soon settles which is which.

It would be very interesting and perhaps more convincing if Mrs. Gallup would favour our readers with her own doubtless well-considered reasons for the classification of this letter which has seemingly disturbed the spirit of "Cantab" and caused him to hastily regard the cypher itself as "a fantastical folly" on no better grounds than an obviously superficial examination of it.—HENRY SEYMOUR.]

TO THE EDITORS OF "BACONIANA."

SIRS,—May I draw your attention to these two paragraphs ?

"There is no evidence whatever, save a very late tradition, of John Shakespeare's occupation of the Western House, commonly called 'The Birthplace,' before his purchase of it in 1575."—*Notes and Queries*, October 20, 1920.

"There are four years, 1585-1589, during which nothing certain is known of Shakespeare's whereabouts. In a letter addressed to Sir Philip Sidney from Utrecht, 1586, to his father-in-law, Walsingham, there is a passage—'I write to you a letter by Will, my Lord of Leicester's jesting player.' In the first volume of the Shakespeare Society's papers Mr. John Bruce asks, Who was this Will, my Lord of Leicester's jesting player? He may have been Will Johnson, Will Sly, Will Kempe, or, as some have thought, even the immortal William himself."—*The Book of Days*, vol. 1, p. 183.

Did the "immortal" one hold horses for Burbage outside his theatre for a short spell at the commencement of his "immortal" career, and then did an *influential friend* have him transferred to the Army as a "clown" or jesting Falstaff? This is more than likely.

Yours, etc.,

ALICIA A. LEITH.

Ash-Wednesday, 1923.

A FABLE.

Columbus performed a trick of standing an egg on its small end. The big end was marked B and the small end S, maybe standing for Bacon and Shakspeare respectively. Afterwards the egg was examined, its two ends compared, and the trick detected. The small end had simply been *flattened*.

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(INCORPORATED)

CHALMERS HOUSE, 43, RUSSELL SQUARE, W.C.

THE objects of the Society are expressed in the Memorandum of Association to be:—

1. To encourage the study of the works of Francis Bacon as philosopher, lawyer, statesman and poet; also his character, genius and life; his influence on his own and succeeding times, and the tendencies and results of his writings.
2. To encourage the general study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspeare. and to investigate his connection with other works of the period.

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It should be clearly understood that the Bacon Society does not hold itself responsible for the views expressed by contributors to "Baconiana."

BACON'S "ABCEDARIUM NATURÆ."*

BY W. G. C. GUNDRY.

"TU ES CETTE TÊTE D'OR."†

"Books are not absolutely dead things but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them;

"'Tis true, no age can restore a life, whereof perhaps there is no great loss; and revolutions of ages do not oft recover the loss of a rejected truth, for the want of which whole nations fare the worse."

JOHN MILTON.

I N enumerating a list of Bacon's genuine Works his Chaplain, Dr. Rawley, says that in the last five years of his life he composed the greatest part of his books and writings both in English and Latin, and proceeds to give them in the following order:

"The History of the Reign of King Henry the Seventh, *Abcedarium Naturæ*, or a Metaphysical Piece,

* Delivered in lecture form before the Bacon Society, at 43, Russell Square, on 12th April, 1923.

† *Daniel*, ch. ii., v. 38.

which is lost." But it has not been quite lost. Montague in his *Life and Works of Lord Bacon*, Vol. III., p. 830, gives it as follows :

"The 'Abcedarium Naturæ' (or Alphabet of Nature), a fragment of a book written by the Lord Verulam, and entitled 'The Alphabet of Nature.' It begins :

"Seeing so many things are produced by the earth and waters; so many things pass through the air, and are received by it; so many things are changed and dissolved by fire; other inquisitions would be less perspicuous, unless the nature of those masses which so often occur, were well known and explained. To these we add inquisitions concerning celestial bodies, and meteors, seeing they are of greater masses, and of the number of catholic bodies, etc."

Bacon appears to divide the subject matter of inquiry into two main divisions :

1. Simple natures.
2. Greater masses or compound forms.

The first class concern metaphysics and the alphabet.

The second are compound forms and concern physics only.

In regard to the first class of simple natures, we note that Bacon says in regard to metaphysics, "When physics have been thoroughly explored there would be no metaphysics."*

We see in reading his works how fond he is of comparing individual facts in nature to the letters of the alphabet.

Bacon's system includes an ascending and descending scale of axioms and it was by means of what he described as tables of invention or "Tabulæ Inveniendi" that he expected to obtain concrete results which would furnish Humanity for all time with an A.B.C. of Nature which would enable man to spell out her secrets and so in the course of a comparatively short period erect such a literature of Nature, obtain such a knowledge of her

* In a letter to Father Fulgenzio.

methods and laws that the advance of Science since his time would be but a poor thing in comparison with the results he expected to obtain.

Bacon's sanguine hopes for the work which he expected his Alphabet of Nature to accomplish are expressed in the dedicatory prayer which comes at the conclusion of the fragment: "*May God the Creator, preserver, and renewer of the Universe, protect and govern this work, both in its ascent to his glory, and in its descent to the good of mankind, for the sake of his mercy and goodwill to men through his only Son, Immanuel, God with us.*"

What has been done with the engine of precision which Bacon left behind? The learned who have examined it have found defects in it or failed to understand it.

John Mill, as Spedding says, observes that Bacon's method of inductive logic is defective, but does not advert to the fact that of the ten separate processes which it was designed to include, the first only has been explained. The other nine Bacon had in his head, but he did not live to set down more of them than the names, and the particular example which he has left of an inductive enquiry does not profess to be carried beyond the first stage of generalization. Scientists *think* they can get on faster by other methods. Sir John Herschel has tried for instance the use of Bacon's famous classification of instances and pronounced it "More apparent than real," and it is a fact that no single discovery of importance has been actually made by proceeding according to the method recommended by Bacon *so far as we know*. What is the reason for this *apparent* failure of the method which Bacon rated so highly? The answer is the key has not been available, but it has been reserved as the inventor himself says to a private succession. He says: "Not but I know that it is an old trick of impostors 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."

Three questions at once occur to the mind, namely: What is the key? Where is the key, and how can it be used if it be found?

It is hoped that the following pages may do something towards answering the first two questions. It appears evident that Bacon intended to proceed by the analogies presented between one series of laws in nature and another operating in an altogether different field. We see this in the following quotations from his works:

"Is not the delight of the quavering upon a stop in music the same with the playing with light upon the water?"

"The breath of flowers is far sweeter in the air when it comes and goes like the warbling of music than in the hand."

The latter extract from his Essay on Gardens reminds us of a great poet and playwright who says in *Twelfth Night*:

"If music be the food of love, play on.
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall.
O! It came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour—enough? No more.
'Tis not so sweet now, as it was before."

It will be observed this indicates the analogy between sound and odour, and continuing:

"O Spirit of love! How quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,

Of what validity and pitch so'er,
 But falls into abatement and low price,
 Even in a minute! So full of shapes is fancy,
 That it alone is high fantastical."

The Poet here extends the analogy of sound to the filling of a receptacle by water—that is water finding its own level. Bacon gives further analogies. "If equals be added to unequals the whole will be unequal, an axiom of justice and mathematics. Is there not a true coincidence between communicative and distributive justice and arithmetical and geometrical proportions." "Are not the organs of the senses of one kind with the organs of reflection, the eye with a glass, the ear with a cave or strait determined or bounded? Was not the Persian Magic a reduction of correspondence of the principles and architecture of nature to the rules and policy of governments? Is not the precept of a musician, to fall from a discord or harsh accord upon a concord or sweet accord, alike true in affection? Is not the trope of music, to avoid or slide from the close or cadence, common with the trope of rhetoric of deceiving expectation?" To give an example in Limerick form :

There was a man of Dundee
 Who was stung on the nose by a bee,
 But it swelled to such alarming proportions
 That they said it must have been a wasp.

Besides analogy there is another factor that appears to be vital to Bacon's system, and that is Polarity. Bacon quotes Aristotle in the *Advancement of Learning* and observes: "For Aristotle says well, words are the images of cogitations, and letters are the images of words; but yet it is not of necessity that cogitations be expressed by the medium of words, for whatsoever is capable of sufficient differences and those perceptible by the sense, is in nature competent to express cogitations.

The most significant polarity and one that would seem to deserve first mention is darkness and light. Others that, of course, occur to us readily enough are black and white, male and female, active and passive, negative and positive, and in music discord and accord, suspension and resolution,—the last pair mentioned may be likened to the vowels and consonants in speech; suspension presenting an analogy with the consonantal functions and resolution with those of the vowels.

Bacon gives the following examples of what he calls the laws of simple nature :

Heat.	Cold.
Rare.	Dense.
Fluid.	Solid.
Light.	Heavy.

A great poet contemporary with Bacon appears to have specialised in what we might call poems of polarity, for instance :

"Two loves I have of comfort and despair,
Which like the spirits do suggest me still,
The better angel is a man right fair,
The worser spirit a woman coloured ill."

And again :

"So they lov'd, as love in twain
Had the essence but in one;
Two distincts, divisions none:
Number there in love was slain.

"Property was thus appall'd,
That the self was not the same;
Single natures double name
Neither two nor one was called.

"Reason in itself confounded,
Saw division grow together
To themselves yet either neither,
Simple were so well *compounded*."

In the Human Race generally the division seems to be into the two main types of Active and Contemplative. Bacon himself gives Cain as representing the active and Abel the contemplative. Bacon recognises himself as a type of the latter, for he says: "I am fitter to hold a book than play a part." In the narrow-minded pedant Coke, we recognise a type of the Active.

But to return to the division of the alphabet into vowels and consonants. To quote:

"The true roots of human speech are vowels and consonants, each with affinity to idea, force, colour and form, the veriest abstractions of these but by their union into words expressing more complex notions as atoms and molecules by their union form their compounds of the chemist."

And again:

"The roots of human speech are the sound correspondences of powers which in their combination and interaction make up the universe, the vowels are the sound symbols of consciousness in seven moods or states, while the consonants represent states of matter and modes of energy." *

Let us turn to p. 266 in the *Advancement of Learning*, 1640 edition. There we shall find set out a formula of two unlike signs running through five places and capable of thirty-two differences, as Bacon says, though only twenty-four are here given. It will be seen that this formula is given very great prominence in spite of the fact that Bacon is at pains to inform the reader that he has not inserted cyphers, which he describes as "a retired art," merely for the sake of ostentation.

The formula is the only one set out in this manner that appears in Bacon's Works and yet although he characterises cypher as among the lighter arts he allots a considerable space to it in the *De Augmentis*, which came out in 1622-23 and refers to cyphers in almost the same terms as he uses in the 1640 *Advancement of*

* *The Candle of Vision*, by "A. E."

Learning, which was published fourteen years after his death. The system and method of this cypher is familiar, I suppose, to most of us. Briefly, by the use of two unlike fonts of type differences in the printing could be obtained which by means of the formula would spell any letter of the alphabet.

Let us for a moment forget this system of application and let us assume that instead of A and B font types we use a phonetic cypher system based on the same formula but without the difficulties which the detection of the small differences in the two fonts of type present to the most expert—a difficulty in fact, which has given rise to much controversy and has led some people who could not detect the alleged differences to doubt if there was such a cypher after all used in Bacon's and Shakespeare's works.

Suppose we substitute for the A and B fonts the existing vowels and consonants in the language. Let us call the vowels "A" and the consonants "B": we can indicate A by a dot and B by a stroke.

Now, so far we do not seem to have made much progress in our endeavour to discover and use Bacon's Key to his system. If we could but once find one of the entries of which there are probably *five* we could unlock the gates of the citadel from the inside and so let in a flood of *light* upon this darkness. As has been indicated and is generally held by scientific people nowadays, all phenomena are related. If we could open the gate of sound we could unlock the gates of light, touch, taste, smell. Light and sound have demonstrable affinities and often work in partnership.

In his admirable book on *The Reproduction of Sound*, Mr. Henry Seymour notes Pletts' method of reproducing sound by means of the variations in intensity of a beam of light caused by a vibrating membrane and registered on a sensitive plate.

Science shows that the spectrum band resembles the octave in music, the speed of light vibrations at the violet end being approximately double that of the speed at the red end, just as the speed of sound vibrations of a higher C is double that of the C an octave lower. It is evident then that a colour scale can be constructed with some close resemblance to the musical scale. Indeed, such a scale may be seen set forth in one of the plates of the late Professor Rimington's *Colour Music—The Art of Mobile Colour*, where the suggested twelve semitones of the octave of colour all shown immediately above the twelve semitones of a musical octave make it possible to play colour symphonies upon a colour organ with a screen upon which light corresponding to the notes are thrown. As Marvell sings: "The soft eye-music of slow-waving boughs."

Suppose there were a word or sound which is a fundamental word covering the whole phenomena of vocal utterance: a touchstone that would react to the application of the rules of the formula in such a manner as to show without the possibility of a doubt that we were arriving at the fundamentals of human speech. There *is* such a word which stands for the Supreme Being, which is double in its pronunciation and triple in its essence. We all know the mystic word "Abracadabra," which is derived from the word "Abraxas"; this latter word was one of the numerous mystery words coined to express *mathematically* the unspeakable name of the Supreme Being. It contains within its characters the symbol of the Pyramid five times repeated thus: A is the Hebrew letter Aleph representing the mountain. B.R. is an abbreviation of the name the ancient Greeks used to describe all civilisations other than their own which were associated in their beginnings with the Pyramid. We then get the letter A repeated, followed by the letter X, which

is double five, the two apexes of five being joined in the middle of the letter. We then have A, a third time repeated, followed by the letter S, a symbol of the serpent or eternity. If we apply the formula to the analysis of the first word in the manner I have indicated we get a strange result; so remarkable that, in my opinion, it amounts to a mathematical demonstration that we have found a *Key* to the system. The word "Abracadabra" consists of eleven letters, which means we have two complete groups, and one letter over, namely A, which we either neglect or allow to become the first letter of a repetition. In any case the result is the same and we obtain a form of the sacred name, repeated "ad infinitum," for as long as we like to continue setting out the word, observing the rule just given, namely; that *the last A of the word is also made to constitute the first A of the repetition and so on indefinitely.*

As the word "Abraxas" only contains seven letters we have to repeat it in order to get two groups. By proceeding to apply the formula we get the same result, though the resultant letters do not *continue* to be yielded as in the first name, where the last A of one example of the name becomes the first of the second. In adopting this method we really drop an A. The words would be written thus:

Abracadabrabracadabra*—etc.

Does not this result suggest that the formula is something far profounder than the key to an ordinary, or even a subtle word cypher? Does it not suggest that we have here a key to that elusive manuscript of Nature in which as Bacon says: "In Nature's Book of Secrecy a little I have read"? Is it possible that there is some fundamental property of light, touch, taste and

*The complete deciphering is left to the discreet reader in accordance with the rules above given.—W. G. C. G.

smell which would be revealed if the formula were applied to these phenomena in an analogous way? If these fundamentals exist I know not, but I seem to perceive that they must. In the matter of light, may not a clue be sought in the fact that the three primary colours are red, yellow and blue, which added to black and white give us a quintuplicity which might easily be subject to the operation of a formula having as its *motif* the basic number five?

If you will examine the dial chart drawn in Mrs. Natalie Rice Clarke's book, *Bacon's Dial in Shakespeare*, which is based on Bacon's A.B.C. of Nature, if indeed, it is not a copy of a diagram taken therefrom, you will see that the circle depicting a combination of the clock and compass is divided into thirty-two segments of a circle, and it suggested to the writer the probability, in view of Bacon's own declaration that the formula of five places is capable of thirty-two differences, that the formula as shown in Bacon's *De Augmentis* and the *Advancement of Learning* of 1640 is not complete and that the full number of differences in its application as a key to natural phenomena should extend to the above number. This number thirty-two is itself full of significance, firstly $3+2=5$, which is the number of signs in one complete group in the formula, and secondly, some of us will remember that there are said to be thirty-two paths to wisdom* but I will not press these points unduly.

To sum up, I hope that what I have said is sufficiently cogent to raise a *prima facie* suspicion that the formula is indeed the lost key to Bacon's "Alphabet of Nature" ostensibly displayed as a cypher key but really waiting for some enquiring mind to apply its rules to the

* *Sepher Yetzirah, or Book of Formations*, translated by Knut Steuring (Rider & Son).

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elucidation of the properties of light, sound, touch, taste and smell, and thus expose the fundamental truths affecting these phenomena.

Thus it may be said that the Sage of Verulam is taking us by the hand and leading us by means of his formula :

"To unpathed waters—undreamed shores";

or as a contemporary of his expresses it :

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

If the formula can be applied to other phenomena with equally significant results to that obtained in the case of sound, it would, I think, indicate that it is indeed a cosmic key to "Nature's infinite book of secrecy." This being so, we can understand that postscript penned by Sir Tobie Matthew, sometime after 1620, on receiving "A great and noble token" from Bacon :

"The most prodigious wit that I ever knew of my nation, and of this side of the sea, is of your Lordship's name though he be known by *another*."

CLUES.

BY J. R. (OF GRAY'S INN).

"Revealing day through every cranny peeps."—

The Northumberland MS.

THE Commentators on "Shakespeare" who are of the highest authority often leave obscure lines untouched rather than venture on guess work. Neither Malone in the eighteenth, nor the Cambridge Editors in the nineteenth century attempted to explain the statement by Autolycus in *The Winter's Tale*, Act IV., Sc. iii., that "Advocate's the Court word for a Pheasant," although Steevens and Collier ventured on the suggestion that it meant a present of game from a country suitor—a suggestion disposed of by the following exclamation of Autolycus upon it, "How bless'd are we that are not simple men!" In the *Times Literary Supplement* of November 8th, 1917, an enquirer as to the meaning of the word "pheasant" in the line above cited thought that it was used in the sense of factor or agent, but gave no authority for such use of the word. Answering his letter on the 15th November, Mr. Charles Thomas-Stanford wrote "A much simpler explanation may be found. . . . *The Winter's Tale* was produced in 1611. In 1608 Peter Phesant (Judge of Common Pleas in 1645) was called to the Bar at Gray's Inn. The line is doubtless a chaffing allusion to the young barrister. The Phesants were perhaps a well-known legal family. I possess the original examination of one Henry Forister of Tottenham on a charge of horse stealing before Sir Roger Cholmeley (Chief Justice of the King's Bench, 1552) and 'Jasper Ffesant' on May 15th, 1550." This suggestion by Mr. Thomas-Stanford can be supported.

There is further evidence that the Pheasants were a well-known family of counsel learned in the law, and there are circumstances in the Records of Gray's Inn which will render some facts relating to the family of interest. Those Records are contained in Pension Books. The earliest still in possession of the Society begins only with the 11th year of Queen Elizabeth. This and a later volume have been admirably edited by the Revd. Dr. Fletcher, Preacher of Gray's Inn, and published at the cost of the Society. The books record the business done by the Benchers at meetings called "Pensions" when the affairs of the Inn are considered. The decisions upon them are entered by the Junior Bencher, who, however, previously inscribes the names of all the Benchers present. An entry in which the name of "Fesant" first appears is dated 21st November, 1576. After a statement that the four sons of Sir Nicholas Bacon, *viz.*, Nicholas, Nathaniel, Anthony and Francis, were that day admitted to the Grand Company, there is a note of a certificate signed by "Peter Feasant" and another Barrister that two utter-Barristers named therein had duly mooted and performed their exercises. Now this Peter was the father of the one mentioned by Mr. Thomas-Stanford, and from subsequent entries it appears that in 1581 he was elected Reader. Thereafter, having become a Bencher, his name is entered as present at many Pensions, and as sitting with Sir Francis Bacon, who was also a Bencher in 1586, but this Peter Feasant died in 1587. He was Attorney-General for the North. His son Peter was admitted a student in 1602 and called to the bar in 1608. He too attained eminence in the law. I point out here that the Jasper Ffesant acting as a Judge in 1550 might well have been the father of Peter, the barrister of 1576, and that, if so, three generations of Pheasants were advocates of some note. Francis Bacon was an associate of both

Peter the elder, his fellow-Bencher, and Peter the son. Their surname is spelt indifferently "Fesant" and "Pheasant" in the Pension Book. But I will leave the surname, and the happy shot that the perplexing line in *The Winter's Tale* was "a chaffing allusion" to the young barrister who bore that gamesome patronymic, and I will write of his Christian name "Peter." In Vol. X., N.S. of BACONIANA (January, 1902) I called attention to a remarkable fact which had hitherto escaped notice, *viz.*, that the names of many characters and personages in the plays of Shakespeare are not restricted to one play only but are repeated in others, and I gave a list of thirty such cases, to which a few more could be added. The names used in the greatest number of plays are "Francis" and "Anthony." The next name appearing most frequently in the plays is "Peter." It will be found in five, *viz.*, *King John*, *Henry VI.*, *Romeo and Juliet*, *Measure for Measure* and *Much Ado about Nothing*. This almost inexplicable repetition of names by an author who certainly was free from poverty of invention calls for an attempt to account for it which I left to the readers of my former article entitled "What's in a Name." Let me now try to follow up the hint given in Mr. Thomas-Stanford's letter. I suggest that if Bacon was the real playwright he amused himself, and perhaps his relations, friends, and even servants by introducing their names into the plays, sometimes bestowing the names on minor characters which would attract less attention, sometimes only causing the names to be uttered incidentally, sometimes slightly disguising them under a foreign form, or slyly canonising the individual pointed at by the prefix "Saint." Let me begin by stating the indisputable fact, proved and emphasised by the late Sir Edward Durning-Lawrence, that the word "Bacon" is without any apparent cause and with puzzling

irrelevancy brought into certain scenes of plays ascribed to "Master Shakespeare." I will then, merely for the purpose of this paper, adopt the hypothesis founded on this and an accumulation of other circumstances, and suppose Francis Bacon to have been the author of the Plays. It is quite beyond controversy and shewn by his acknowledged writings that he approved of the Drama, believed in its educational power, and had a hand in certain dramatic productions such as *The Misfortunes of Arthur* produced at Gray's Inn in 1587, *The Masque of Flowers*, *The Conference of Pleasure*, etc. These facts granted, as they must be by anyone at all conversant with the subject, I turn to the incomparable plays published under the name of a minor actor in the theatrical company which performed many of them. We find that Bacon's Christian name Francis is brought into six different plays. The persistent calling out of it by Prince Hal during the tavern scene in *Henry IV.* (Act. II., Sc. iv.) and the simple yet ambiguous replies of the drawer "Anon, Sir" are significant. The name of Bacon's own dearest brother was Anthony. Now that name appears in no less than eleven plays, although in seven it is either Italianised as Antonio or is attributed to the Saint. Both Francisco and Antonio are characters in *The Tempest*, and I call particular attention to the nomenclature in *Much Ado about Nothing*. The scene is laid in Italy, the *dramatis personæ* are Italians with Italian names, yet in the First Folio the Friar is called Friar Francis—not Francisco—and in Act V. the personage who until then had been merely designated an "old man" and "the brother of Leonato" in the stage directions and text, is suddenly addressed as "Brother Anthony"—not Antonio. Moreover, the character "Don Pedro" is once in the first line of the play called "Don Peter" and not afterwards. As we have said, one of the half-brothers

of Francis and Anthony was Nathaniel and he was knighted. Sir Nathaniel is a character in *Love's Labour Lost*, he appears in a scene (Act I., Sc. ii.) with a constable whose surname is Dull, but Christian name Anthony. Another half-brother was Nicholas, there might be a lively hit at him or at Nicholas Trot, a "familiar acquaintance" (Spedding, Vol. I., p. 259) and "collaborator in an early play," by the reference to St. Nicholas in *The Two Gentlemen of Verona* (Act III., Sc. i.) and *Henry IV.* (Act III., Sc. i.). Bacon's cousin, also a member of Gray's Inn, was Robert Kempe. That he was familiarly known as "Robin" appears from a letter to him set out by Spedding (p. 261) in which Francis Bacon writes to "good Robin." Now Robin is the name of Falstaff's page in *The Merry Wives* and also of a comic person in *The Midsummer Night's Dream*, where he is associated with "Peter" Quince. A contemporary admitted at Gray's Inn on the same day and also called to the bar on the same day as Francis Bacon was Roger Wilbraham. His Christian name with the slight augment of the vowel "o" is covertly brought just once into *The Winter's Tale* thus: in Act V., Sc. ii., after Autolycus and "a gentleman" unnamed enter and speak of news, "another gentleman" unnamed enters, whereupon the first exclaims "Here comes a gentleman that happily knowes more. The news, Rogero?" Another fellow-student who was called to the Bar on the same day bore a surname which may excite our American allies to pursue the present topic. His name was Washington, and, by another parenthesis, I point out to our trans-Atlantic readers that in the list of those who sent presents to Lord Ellesmere—when he entertained Queen Elizabeth at Harefield on August, 1602, and paid Burbidge's players to perform *Othello* there—is the name of Mr. Washington (*The Egerton Papers*, Camden Society, p. 351). But—returning

to my theme—his Christian name was Lawrence. There is a Friar Lawrence in *Romeo and Juliet* and also in *The Two Gentlemen of Verona*. Another member the Inn was Lancelot Lovelace. His was, indeed, a chivalrous Christian name for Gobbo, the conscience-troubled servant of the Jew Shylock, to be endowed with. But the most close friend of Francis Bacon had the rare and almost droll Christian name of Toby. Has he, Sir Toby Mathew, the son of an Archbishop of York, been merrily immortalised as the Sir Toby in *Twelfth Night*? Let anyone who considers the question note that although in the First Folio version of the play "Sir Toby" is frequently named in stage directions and text yet the repulsive addition Belch is only uttered on one occasion, and then by Sir Andrew Aguecheek (Act I., Sc. iii.) as a passing soubriquet. Few names of the servants of Francis Bacon have come down to us. One of them had the noble name of Henry Percy, whom Lady Bacon in an angry letter to Francis (Spedding, Vol. I., p. 244) described as a "proud, profane, costly fellow." If he was glanced at in *Henry IV.* it may have been a touch of irony. But the good mother's letter contains a passage complaining that amongst her son's servants were several "Welshmen, one after another." Were they studies for the inimitable Welsh characters in the plays? The old Chaplain of Gray's Inn, Jeffrey Evans, is sure to have been Welsh, and might have been the prototype of Dr. Hugh Evans in the *Merry Wives*.

I have by no means exhausted my subject, but begging our readers to pursue it, I will return to my starting point, *viz.*, *The Winter's Tale*, and remind them of the account of himself given by the character Autolycus. He says (Act IV., Sc. iii.): "My traffic is sheets; when the kite builds look to lesser lines. My father named me Autolycus; who being (as I am) littered under Mercury was likewise a snapper up of

unconsidered trifles. . . ." A suspicious reader may well doubt whether the "sheets" meant were of paper or of linen. The classic mythology is correct enough—so far as it goes. Autolycus was the son of Hermes—the Mercury whom Horace sang as

" magni Jovis et deorum
Nuntium, curvæque lyræ parentem,
Callidum quicquid placuit, jocosum
Condere furto " (*Car. Lib. I., Od. x.*).

But Autolycus was more than "a snapper up of unconsidered trifles," as he modestly describes himself. "From his father he inherited the gift of making himself and all his stolen goods invisible or changing them so as to avoid the possibility of recognition." (*Dict. of Classical Antiq., etc., 2nd ed., p. 89*). Need I underline those words? No, for our readers can, without vainglory, exclaim with Autolycus: "How blessed are we, that are not simple men."

THE "GREAT SHAKESPEARE FIND."

BY R. L. EAGLE.

ON October 19th, the *Daily Express* announced in glaring headlines, "Great Shakespeare Find," "Most Valuable Manuscript in the World," etc.! Whatever excitement may have been created in the mind of the discreet reader confronted with this sensational type, he was soon doomed to disappointment, for the "discovery" was merely the much debated Manuscript of "Sir Thomas More" in the British Museum. Fifty years ago Spedding and Richard Simpson were arguing for Shakespeare's hand, and Furnivall and Fleay against. On Monday, 22nd October, the following letter appeared in the *Daily Express* :

THE SHAKESPEARE "FIND."

To the Editor of the *Daily Express*.

Sir,—The question of Shakespeare's authorship of a portion of the manuscript play of "Sir Thomas More" has been considered by experts for many years, but not until now has anybody dared to pose as Sir Oracle on the identification of the handwriting with the Shakespeare "signatures."

I fear that Sir E. Maunde Thompson has been carried away by his enthusiasm to such an extent as to make himself believe the thing he wishes.

Three years ago Mr. John Lane published a book by Sir George Greenwood entitled, "Shakespeare's Handwriting," which can leave little doubt in the mind of the impartial reader that Sir E. Maunde Thompson's conclusions are but "the baseless fabric of a vision."

R. L. EAGLE.

Burghill Road, Sydenham, S.E. 26.

How it managed to appear in print is a mystery. The Editor must have been away for the week-end! Anyhow, after the great "stunt" of 19th and 20th October, nothing more has been heard of it in the columns of the *Express*.

The "Great Shakespeare Find" 181

It is claimed that "Sir Thomas More" was written about 1593, and that Anthony Munday was the first draughtsman. Altogether there are five different handwritings, and that of lines 1-172 of the Insurrection scene is attributed (on evidence that is most unreliable) to Shakespeare. Certainly this portion of the play is vastly superior to the rest, but there are other parts of the MS. in the same handwriting which are very weak and commonplace—a fact not put before readers of the *Daily Express*. It is very difficult to believe that the author of the Insurrection scene could be the author of the other portions in the same handwriting, and who can tell that the scribe was not copying from others' manuscripts?

In any case it is most improbable that the Stratford player would (even if he were capable of writing) collaborate with Anthony Munday. In 1593, Munday was, as Henslowe's Diary proves, writing for the Admiral's players, while Shakespeare was a member of the Chamberlain's company. Henslowe shows who were Munday's usual collaborators, and of those either Dekker or Drayton were capable of writing the best in "Sir Thomas More."

The cause of all this excitement in the Press is the publication of "Shakespeare's Hand in the Play of 'Sir Thomas More,'" by The Cambridge University Press. As internal evidence of Shakespeare's hand, Professor Chambers compares More's references to the mob with those of Shakespeare in the undoubted plays. Nobody would deny the resemblances, but the parallelisms are not confined to these examples. Mr. Harold Bayley has proved that there is nothing *singular* about Shakespeare's attitude towards the common people. On the contrary he says, "In their hatred of Democracy the authors of the Drama display an unswerving unanimity; worthy of notice, not only on

its own account, but as shedding additional light on the status of the crowds on whose pennies they existed."* There follow pages of parallels drawn from the best writers, poets and dramatists of the day. Yet *Notes and Queries* (October 29th, 1923), reviewing the book *Shakespeare's Hand*, etc., speaks of Shakespeare's attitude as "singular"!

Truly there are no limits to Stratfordian flights of fancy. There are six so-called Shakespeare "signatures," but no one of them spells the famous name. They differ both in writing and spelling, and a novel suggestion has been proposed to account for this. Sir E. Maunde Thompson is responsible for the creation of this characteristic piece of humbug, that, during the last three years of his life, he (Shakespeare) suffered from writer's cramp, evinced chiefly in an inability to make the reverse movement of the hand required to form his capital S perfectly! According to Sir Sidney Lee, "Shakespeare" produced his plays, poems and sonnets, between 1587 and 1613. If he had only written *twelve* lines a day during these twenty-six years he could have created the same total output. According to Sir Sidney Lee, moreover, Shakespeare wrote "for gain, not glory," so there could not have been a vast creation of other literature, for which he was responsible, without any record being left. "Writer's cramp" is a most reckless and unfortunate conjecture, though by no means worse than many another made in the name of Shakespearian "authority." Indeed, without this sort of guesswork, the "life" of Shakespeare would be very dull and prosaic, and the public, who like to have their imaginations touched, would cease to be interested in "experts."

* *The Shakespeare Symphony* (Chapman and Hall, 1906), p. 158.

SHAKESPEARE DISCOVERIES.

BY PARKER WOODWARD.

AFTER Marlowe's death (June, 1593), Francis Bacon used another young player's name (*viz.*, that of William Shaksper) as vizard for his plays and poems, paying for the right to use it.* He altered the surname to Shakes-peare with or without the hyphen.

Amongst intimate friends it was known that Bacon was writing under the masque name of "William Shakespeare."

His principal publications under that vizard were "Shakespeare's Sonnets," 1603, and "Mr. William Shakespeare's Comedies, Histories and Tragedies," 1623.

SHAKESPEARE'S SONNETS.

The simple count of the letters in the word "Sonnets" is 100, which is also the simple count of the letters in "Francis Bacon."†

So the title says with adequate obscurity: "Shakespeare's Francis Bacon."

License to print the book was given to Thomas Thorpe, a bookseller's assistant, who signed himself T. Th.

Its dedication, "To the onlie Begetter," etc., is initialled T. T. and indicates "Mr. W. H. all" as the

* See the biliteral decipher (E. W. Gallup; London, Gay & Hancock, Henrietta Street, Covent Garden).

† The simple count gives A the value of 1, B the value of 2 and so on up to Z, which is 24, the total number of words in the Elizabethan Alphabet, I and J both being represented by one symbol and U and V also represented by one symbol.

begetter. The value of these letters in simple count is 81. This may mean "Maister" or Ch. Rosen. C. (short for Christian Rosen-creutz, the alleged founder of the Rosicrosse secret literary fraternity). Anyway, this number 81 is indicated by italics under the portraits of Bacon in the Latin translation of his openly published writings 1638, in the *Advancement of Learning* 1640, and in all three editions (1657, 1661 and 1671) of the *Resuscitatio*.

The Sonnets, dedication consists of 143½ letters. Using the T. T. at foot as a direction to "Tell (meaning count) Twice," we obtain the Rosicrosse symbol 287.

This Kay cipher symbol* is also given by the roman letters in the first nine lines of Sonnet 1, and again cleverly indicated on the last page of the Sonnets.

On that page the word "Finis" is in large capitals. Lower down, also in large letters, are the letters K. A. Adding to the verse number, viz., 154, the Kay Alphabet value of the letters in FINIS, viz., 133, the total gives the symbol 287.

The number of words in the last Sonnet (counting the title word "Sonnets" and treating Love—God as

* The Kay cipher which Bacon mentions in his chapter on ciphers in the *De Augmentis* was probably so called because K is the first letter in the Elizabethan Alphabet which requires two numerals to express its position, viz., 10. In using the Kay count add 26 to the simple count of each of the nine letters before K.

Explanation of this cipher can be obtained from the book, *Secret Shakespearean Seals* (Nottingham, Jenkins James & Co., St. James Street), but the above instruction will enable anyone to check the calculations. Manifestly the members of the literary secret society of the Rosicrosse knew and used the Kay cipher. It is to be found used by Bishop Wilkins, Dugdale, Stephens, Mead, Rowe and Archbishop Tenison. In *BACONIANA*, 1679, page 259 has immediately following the page number the words: "that is Francis Bacon." 259 is the value in Kay cipher of the letters in the name "Shakespeare."

two words) is III, representing the name "Bacon" in Kay cipher. As confirmation of this, the preceding Sonnet 153 has exactly III words.

So far from being the casual and surreptitious publication alleged by Sir Sidney Lee, "Shakespeare's Sonnets," 1609, bears evidence of being most indicatory and elaborated.

The "Sonnets" were reproduced in 1640 with a suggestive portrait of "Shakespeare" as frontispiece. Under this portrait there are 282 italic letters. That number is the Kay cipher count of the letters in "Francis Bacon."*

THE SHAKESPEARE FOLIO PLAYS.

The second principal book under the Shakespeare vizard, namely the Folio Plays, 1623, instead of being full of accidental mistakes (as alleged by some editors) turns out to be a much documented (if one may use that expression) and carefully edited book.

The verse "To the Reader" has 287 letters, which sigil or its equivalent in simple count 157 is repeated on practically all the initial and ending columns of the Folio and in other places. (See *Secret Shakespearean Seals**.)

The symbol 81 is indicated by the shape of the letters BI at foot of the verse to the reader.

The forewords to the Ben Jonson Eulogy tell a secret story. It will be recollected that the forewords are:

TO THE MEMORY OF MY BELOVED
THE AUTHOR

MR. WILLIAM SHAKESPEARE
AND
WHAT HE HATH LEFT US.

* See footnote on page 184.

Now it may be explained :—

The simple count of the letters in the words "The Author" is 111, which conveyed no meaning to those who did not know the Kay cipher. To those who have now mastered the cipher it indicated the word "BACON" in Kay cipher.

The word "and" has the simple count of 18, which means: S, viz., A.1, N.13 D.4=18=S, its number in the Elizabethan alphabet.

The words "what he hath left us" total in simple count 177, which is the same as William 74 plus Shakespeare 103=177.

The occult message from Ben Jonson may consequently be read: "Bacon's William Shakespeare."

This ought to help to settle certain historic doubts as to the authorship of the two books in question.

A VIGNETTE OF FRA. PAOLO SARPI,
1552-1623.

BY ALICIA AMY LEITH.

Excellent Father Paul.—*Francis St. Alban.*

WHEN Francis St. Alban particularly mentions a man's name in praise, and that man is a contemporary, we take it that he is known to him, and that it is our duty to chew upon the fact. Everyone knows that when young Bacon returned from his sojourn abroad (including a journey through Italy),* he corresponded with Fra. Fulgentio, the Secretary of Fra. Paolo Sarpi, one of the most learned men of Europe. But what is still more important, Dr. Robertson's charming life of the saintly Friar tells us he was in correspondence with Sarpi himself. Every source is welcome to which we can turn for information about the friends of St. Alban, but an old Life written in 1651, now in the market, is specially so, as its many details furnish us with circumstantial evidence that Fra. Laurence in *Romeo and Juliet*, one of the earliest of his Plays, is a carefully drawn portrait of Fra. Paul.

This "*Life of the most learned Father Paul of the Order of the Servie, Councillor to the most Serene Republicke of Venice, and Author of the History of the Counsell of Trent, Translated out of Italian by a Person of Quality,*" was published in London, printed by Humphrey Moseley and Richard Marriot, and sold at their shoppes in St. Paul's Churchyard, and in St. Dunstan's Churchyard, 1651.

* *Bacon in Italy*, by A. A. Leith. *BACONIANA*, 1911, Vol. IX., p. 182.

The Preface states: "Thou art here presented in English with what hath been often printed and reprinted in a Forreign Nation." By the writing and trend of the book I hold it as the work of Fra. Paul's friend Francis Bacon, a book subsequently translated into Italian. My excuse for this, if I need one, may be found on p. 79 of "An account of all Bacon's Works, in his *Remains, Civil and Moral*. Those who have true skill in the Works of the Lord Verulam, like great Masters of Painting, can tell by the design, the strength, the way of colouring, whether he was the author of this or the other piece, though his name may be not to it."

We may read in his *Essay of Travel*: "When a traveller returneth home let him not leave the country, where he hath travelled altogether behind him, but maintain and cultivate a correspondence by letters with those of his acquaintance that are lights and guides in their own countries . . . wise and discreet Statesmen." Such a one eminently was "excellent Father Paul," a man after his own heart, not in one particular only, but in all.

That he shared great Verulam's Rosicrucian principles is clear, for fame and name were less than nothing to them both.

Fra. Paolo, its inventor and maker, presented Galileo with the instrument known in Italy as the Galilean Perspective or Telescope, and the "Pulsiligio," the "Instrument for knowing the variation of heate and cold"; all the honor was due to Padre Paul, the Astronomer and Scientist.

Tradition credits him with discovering the circulation of the blood, but neither he nor Harvey (Bacon's Physician) was the discoverer, but *our Shake-spear*.

Fra. Paolo, "was ever pleased that some of his friends should have the honor to publish secrets unknown until his age, as if they were their own, also of

things that are in print, what glory hath he sought by these, having used such exquisite meanes to conceale his name." He had "firm resolution of leaving nothing, either of his own hand or other man's that might carry his name or preserve a memory, as may appear by this that he would never let his picture be drawn from the natural."

This "Divine wit" had an "incomparable memory," a "monstrous memory." In his childhood he did "farre exceed others of riper years in sciences." Strange things are reported of his memory, "exercised by being forced to repeat many things by heart . . . some particulars upon the first hearing," but never exceeding "the repetition of a matter of thirty verses together out of Virgil or some author after a running kind of reading over." Verily as one reads this one asks, is this a secret autobiography of *our person of Quality*? What follows touches us nearly.

"A judgement of the Father's wisdom cannot be made upon his writings, except it be with such discretion as the subtile artificer who by the sight of one of the clawes knows the greatness of the lion, and as in Histories we find that by the measure of a finger is comprehended by the rule of proportion the greatness and vastitie of the Colossus of Rhodes, because in workes that were written in such a necessitie of difference and dispositions it was a greater study to know what was fit to be silenc'd then what was to be spoken."

"He that reades may well observe the great modestie wherewith he speaks in a time whereas (with scandal to posteritie) he was become the object of all malignant and petulant pennes, dipt more in poison of Calumny and maledictions then of ink, yet for all this, as a man never provoked, he chose with all exquisiteness rather to defend the cause which he thought to be just then

to make answer to detractions." A parallel to Verulam himself. "He hath been curious to conceal himself." "He that walks on stilts, or sits in an high place, does not lessen his labour, but goes in great danger. Besides that constant purpose of never writing or publishing any thing in any kind of profession (being in all things eminent, and as I may say prodigiously perfect) shows whether he were far from any such desire and whether it could be done with any vaine glory or no."

The power of Rome hated him, and attempted most cruelly his assassination, yet he "never declined from that which was either of justice or publicke service." He was intrepid and heroic. A great point of resemblance between the great pair was the gift of humour. Padre Paul was "always intermixing something that was facetious." To his Physicians and Chirugins both laughing at his jests he said, "I have made you merry as long as I was able; I can doe so no longer, you must now cheere me up." This at the last.

"This pattern of such rare virtues was worthy of a longer old age, or rather of a perpetuall youth," says our author. Sarpi died at seventy-one, in Venice, his Cell ever the rendezvous of the many, and the wise. The Seignors of the State said, "It is the paradise where a good Angel dwells."

Leaving this brief and quite inadequate History of a more than remarkable man, I draw no uncertain conclusions from it, but show how exact a picture has been made of him in Padre Laurence, whose first syllable, together with the initial of his title of Padre, provides a not impossible parallel to the name Paul, anagrammatic plays upon names being general at the time, as we see by Paolo Sarpi (*i.e.*, Paolo Sarpio Veneto) being altered to Pietro Soave Polano, the acknowledged author of *The History of the Counsell of Trent*. Fra. Paul's oracular judgments and advice

were asked for in the most difficult cases among his neighbours and by persons far afield. Matrimonies are specially mentioned as occupying his attention. The *Life* states: "In all matters of judgement he hit the right nail on the head." "Here I hit it right," Friar Laurence says to Romeo in humorous kindly fashion. Fra. Paolo's "great knowledge of persons from beholding but the faces of men, but most of all from one single conference or discourse," parallels the insight Fra. Laurence shows into the very core of Romeo's nature and heart, while "his most subtle senses and of the great vivacity that were possible to be found in any," reminds us forcibly of the quick-sighted Father Laurence, whose jests and quips at Romeo's expense are so like Sarpi's, "acute without scoffing."

O, she knew well,
Thy love did read by rote, and could not spell

And again :

ROM. : Thou . . . bad'st me bury love.
FRI. : Not in a grave
To lay one in, another out to have.

He was the Peacemaker whose "chief desire was to sweeten bitterness," and reduce factions to amity. We are told in his experience, "Domestic turbulences endured many years with an implacable ardour on both sides." The quarrels of the Guelphs and Ghibellines being pointed to as an example of such like dissensions, which by "the sweetness of an incomparable mind and his singular prudence in redressing whatever was in his power for accommodation, had some abatement, and the Father obtained his end, though not entirely what he aymed at, concerning the pacification of his Province."

Here we have Friar Laurence essentially.

. . . . Come, go with me.
 In one respect I'll thy assistant be,
 For this alliance may so happy prove,
 To turn your households' rancour to pure love.

He too gained his end, which was the end of strife,
 when Capulet offered the olive branch to his enemy.

O Brother Montague, give me thy hand.
 This is my daughter's jointure, etc.

The author of the *Life*, and, as I think, also, of the Play, adds this to his previous words :

“By a diversion or sport of Divine Providence (which is no less active in things that we value least, then in the greatest), there appeared demonstrations of the vanity of human designs.” A true sentence where the tragedy of Romeo and Juliet is concerned.

And now for Sarpi the Natural Philosopher, who devoted three years to the study of natural things: “His knowledge of them grown to some perfection, . . . of the propriety of simples, of the nature of minerals, in so much as in those professions whatsoever he knew not, was not cognoscible.” “Although he be second to very few in Physick, yet I believe him to be before all others in the knowledge of simples of minerals and of their virtues and uses for men's bodies.”

O mickle is the powerful grace that lies
 In herbs, plants, stones, and their true qualities.

Are these lines spoken by Fra. Laurence, or Fra. Paul? Their mind is the same. This is especially proved by the next lines, which “apply the aphorisms for the treatment of the body to those dealing with the cure and sanity of the mind,”--the way with the Venetian sage.

Within the rind of this small flower
Poison hath residence and medicine power.
For this being smelt with that part cheers each part,
Being tasted slays all senses with the heart.
Two such opposed foes encamp them still
In man, as well as herbs, grace and rude will.
And where the worser is predominant
Full soon the canker death eats up that plant.

One quality particularly noticeable in Father Laurence is his sympathy and loving wish that all should have their heart's desire. The "great soul of Father Paul was so rooted in goodness of nature insomuch as his nature could not endure that anything should be grieved or molested." The Capulets elicited by their want of consideration for the happiness of Juliet these words from their holy friend Laurence :

The Heavens do lour upon you for some ill,
Move them no more by crossing of their will.

While his delightful manner of intermixing jest and earnest made even the supposed death of Juliet an opportunity for a spice of real wit.

Come, is the bride ready to go to church ?

And again :

For though fond nature bids us all lament,
Yet nature's tears are reason's merriment.

Father Paul's life was solitary, "Hermit like," in Venice. "His world was confined to his poor cell and the little path betwixt the Rialto and S. Marke." The rest of his time, when he was not on public duty like that which took him to Verona and other cities, was spent in the exercises of his soul, and in his never interrupted studies, which took ever eight hours a day. Bacon, in his *Essay of Friendship*, describes that as a Divine Nature which seeks solitude, "if it proceeds

from a love and desire to sequester himself for a Higher conversation," "as truly and really in divers Hermits and holy Fathers of the Church." Friar Laurence's study was *adjoining* his Cell in the Monastery. "This shutting yourself up in your study," says a gay young Mercutio, an intimate friend of Fra. Paul (really named Marco), "without ever coming abroad, and turning over books, is a kind of intemperance as were heretofore my amorettes and wantonnesse, but yet with this difference, that opinion gives a title of lewdness to one, and to the other names of honor."

The good Father rejoiced infinitely at his young friend's veracity, and would say: "Praised be God that I have met with one man that speaks not to me in a mask."

Now my task being done, I leave to others further research into the parallels existing between living characters and the Personages of the Immortal Plays. One point more, the greatness of spirit of both Friars is seen in their view of death. "Amongst the excellent virtues of Father Paul he never valued life, in his mind it was an indifferent thing either to live or die." Shake-speare makes this evident in words, as "pithy and sententious" as were ever those of Padre Paul.

"If aught in this
Miscarried by my fault, let my old life
Be sacrificed, some hours before his time."

In this his indifferent front to a possible violent death Friar Laurence was as worthy of his Prince's respect and affection as was Fra. Paolo of those of the virtuous Prince Gonzaga of Mantua, a town where he was, at one time, Court Theologian, living but fifty miles removed from Verona.

Of each of these great souls we echo the dictum:

"We still have known thee for a Holy man."

THE GERMAN SHAKESPEARE SOCIETY AND ITS FUTURE.

BY HOFKAT ALFRED WEBER-EBENHOF (Vienna).

THE German Shakespeare Society in Weimar was founded in 1864 on the tercentenary of the birth of William Shakspere, of Stratford-on-Avon. Its explicit programme was to leave his personal history to English biographical and historical researchers (who had the necessary archives or libraries at their disposal), and to take for granted the established legend that the poet of the world-renowned Shakespearean dramas was in truth the yeoman and theatre business-man of Stratford-on-Avon. By this decision the German Shakespeare Society rejected all or any doubts as to the authorship of Shakspere of Stratford during the following three decades, and finally assented to a proposition brought forward by Geheimrat Kuno Fischer in 1895 to the effect that all debates on the subject must be regarded once and for all as *taboo*, and the Bacon theory rigorously boycotted.

As the Shakespeare Society in Weimar was represented by all the then German sovereigns and princes, the highest authorities, the Universities and scientific institutions, as also the literary societies, and is so to this day, it is clear that the boycott instituted against the Bacon theory must have had the effect, practically, of its exclusion from all the schools, the drama, literature and press in Germany and Austria.

Notwithstanding this, Baconian literature has developed in England and America, in Germany itself, Austria and Holland to an imposing degree; the researches of Baconians have given daylight to great discoveries; and Bacon Societies have been founded in London, Boston, U.S.A., and other cities, while Baconian literature and periodicals have flourished greatly.

One of the Societies, the first one on the Continent, is the Oesterreichische Shakespeare Gesellschaft in Vienna, the ancient city of culture,—a Society which is beginning to exert its influence in Austria, Germany, and Holland. The activity of this Society, which has organised numerous well-attended lectures, has made its mark, especially owing to two works by its founder—*Bacon-Shakespeare-Cervantes*, Vienna, 1917, and *Der Wahre Shakespeare*, *ibid.*, 1919—works which have been received with great attention, and which became quickly known in literary circles. Whether the appearance of these works may be regarded as a turning-point in the history of Shakespearean research, as is supposed by Hofrat Professor Gustavus Holzer of Heidelberg, Ludwig Hart of Berlin, and others, will in the future be shewn.

It is obviously certain that the wardens of the Stratfordian legend are finding themselves seriously threatened, for, at once, a large number of German and Austrian University Professors began an eager and passionate attack upon the new theories as well as the newly-formed Society in Vienna.

This Society, on its part, was quite ably defended, and speeches made in its defence form a considerable part of the book, *Der Wahre Shakespeare*, in which a quiet and earnest discourse is carried on with its adversaries. It will occasion no surprise, therefore, that, following this, the Weimar Shakespeare Society

seized the earliest opportunity to wield the fiery sword in defence of the Stratfordian temple against the supposed heresies, and condemned them most bitterly and unceremoniously. And it did not come as a surprise when an article appeared in the *Jahrbuch der deutschen Shakespeare Gesellschaft* (vol. 53, pp. 179-80) from the pen of its editor, entitled "The Bacon Nonsense," in which the aims and methods of the Bacon Societies were denounced as "madness" and "a mental epidemic"! Against this attack, the Chairman of the Oesterreichische Shakespeare Gesellschaft protested in a letter addressed to the Council of the German Shakespeare Society. As this letter presents concisely the standpoints of the two inimical camps, it forms a basis for the future development of Shakespearean research, at least in Germany and Austria. And as this seems to be of literary interest, the following will serve to shew the tenor thereof.

Scientific Shakespeare-Bacon researchers are strongly convinced that the butcher, yeoman, and temporary theatre hanger-on, Will Shakspeare, never pretended to be the author of the immortal Plays, nor was he accounted as such by his contemporaries. The true author of these, as also of other dramas and poems, was the "concealed poet," Francis Bacon, who had the strongest motives for concealing the identity of the authorship of his poetical works, but in which he wove, in a masterly manner, his own personal life history, his life experiences and tragical destiny as the legitimate son of Queen Elizabeth; issue of a legally-performed but not officially-published marriage with Robert Dudley, Earl of Leicester.

He preferred to publish his poetic works anonymously or pseudonymously, whereby he served himself, with regard to the most important of these, by the use of the name of the Stratford theatrical hanger-on, Will

Shakspeare, whose name, derived from the Norman *Jaques-Pierre*, corresponded approximately with Francis Bacon's artist name *Shake-speare* ("speare-shaker") in the Academic Society of the Knights of Pallas with the helmet, in Gray's Inn. This freely-chosen pseudonym, as also his other pseudonyms, e.g., Edmund Spenser, Lyly, Greene, Marlowe, Peele, etc., are forced to change by fantastic biographers, among whom Rowe, Pope, Payne Collier, and Sir Sidney Lee are best known, into *real* poets, whereas if they ever existed they passed very unimportant lives. Moreover, that Bacon was the real poet and author of the Shakespeare dramas is sufficiently proved in the famous *Manes Verulamiani*, published in 1626, containing numerous elegies on the mysterious disappearance and mock death of Bacon; elegies written by well-known poets, University professors, bishops and others of like ken in such a manner as to leave no doubt whatever concerning the author of the Shakespeare Plays.

In these elegies, as also in Ben Jonson's *Discoveries*, Bacon is extolled as a poet and especially as the dramatist for all times and all peoples, whose works are the highest expression of English poetry and the English language. It surely must be a thing impossible to exclude all credit from Bacon's own contemporaries who praise him, notwithstanding his "fall," as Lord Chancellor, as "Quirinus," "Pinus," that is, as "Shakespeare"; men who surely knew him personally and not merely by tradition like the versifier Pope, or the now existing literary guild which has had some influence on the local and literary cult of the Stratford legend. Thus, the "mental epidemic" which obsesses the Baconians is nothing more than the all-powerful strength of the truth which is quite impossible to resist.

The many extant letters from Bacon to his con-

temporaries, and those to him; the close connection of his philosophical ideas, phrases and words with those in the plays, as shewn by Gervinus as early as 1849; the close connection of all the details of Bacon's life-history with the details of his simultaneously-written letters, and publications of his contemporaries, including historians, all form an endless chain of circumstantial evidence and a network of a thousand threads and meshes woven together, not inferiorly, to all the proofs of the laws of life and nature taught by exact natural science. All these motives may be verified in the English archives and libraries by the original editions of the works concerned, by the manuscripts, letters, paintings and portraits of all kinds; they can also be discussed, corrected and examined, as is customary in all historical research carried on by generally accepted methods. The Shakespeare-Bacon research neither knows nor requires any other method than this. It does not recognize a blind belief in inconceivable wonders, such as that of an unschooled yokel of the worst reputation becoming the greatest genius of all times and nations without any merit of his own.

On the contrary, it explains what Bacon accomplished from the laws of natural development, heredity and adaptation, by descent from highly-talented parents, exquisite up-bringing and schooling, enthusiasm for all useful and beautiful things, indefatigable assiduity stimulated by the circumstances of his life historically testified. Many English people to whom such obvious results of the Baconian investigation have been explained have often answered that they knew all about these things but were not permitted to say so openly. Motives, however, that conceal the truth can in nowise be accepted as admissible in any research. If we are convinced of Bacon's authorship

of the Shakespeare plays and poetry, we are in the company of *intellectuels* of the first order, English, German and American. These form a large group and it is only necessary to mention Lord Palmerston, Disraeli, Shelley, Emerson, Mark Twain, John Bright, Coleridge, Nietzsche and Bismarck. In a letter to Dr. Theobald, Mr. Gladstone wrote: "Considering what Bacon was, I have always regarded your discussion as one perfectly serious and to be respected."

The Austrian Shakespeare-Bacon Society does not attempt to convert the German Society in Weimar to their point of view, but what must be said is that the latter, when combating the Baconian proposition, should at least proceed fairly, and not advance data destitute of foundation; and that they should use the forms of procedure generally observed in literary intercourse. It is not true that here it is a case of pseudo-scientific Bolshevism, and that a great majority of "know-nothings" take up the sword that by their superior numbers they may rout Baconian ideas. On the contrary, it is true that the Austrian Shakespeare-Bacon Society is feeble as to numbers, but this is offset by the mentality of its members. They have to struggle against an overwhelming mass of witless Stratfordian devotees and a stubborn guild-phalanx at enmity with all and everything pertaining to Baconian knowledge, just precisely as every new truth has always been opposed since history began. It is also untrue that our Society consists merely of *dilettanti* and not competent experts, for amongst its members there are many professional philologists.

That Dr. Borman, who died ten years ago, is the Baconian leader, as pretended, is utterly false. Although this scholar's merits were very considerable, he has long since been surpassed by other investigators, especially in regard to the personal history of Bacon

and of his pseudonyms unknown to Borman. The latter, though well-known in Germany, is but little known in England and America, where the Bacon cause is in strong hands, and as yet practically unknown in Germany. I mention a few names,—Parker Woodward, G. C. Cuninghame, W. Smedley; and I must make honourable mention of the late Mrs. Henry Pott and of Sir Edwin Durning-Lawrence, Bart., whose great work for the Bacon cause must never be forgotten. These names shew that the Bacon-Shakespeare knowledge has reached a height not attained by Germany and to which it will probably never attain.

If, therefore, the German philologists flatter themselves with the belief that they have the greater Shakespeare knowledge than the English, and that the greatest English poet has found in Germany a second and better home than in his own country,—a favourite idea propounded in Germany and played to every tune,—they are simply obsessed with an overwhelming delusion as to their own importance.

A glance at the volumes of *BACONIANA*, the periodical issued by the London Bacon Society, as well as the English Bacon literature would open their eyes to the other side of the subject. German libraries have not even at their disposal the works essential for investigation purposes, as is clearly shewn by a comparison of the library catalogues of the German Universities with the immense catalogues of Shakespearean literature contained in the British Museum alone. To this it must also be added that the whole of the books treating the Shakespeare question from a Baconian standpoint,—the main source of elucidation,—has been excluded from the German libraries by the philological authorities of the German Universities following the declaration of boycott by the

German Shakespeare Society in 1895, and still remaining in force.

By far the greater part of the German Shakespeare literature, especially all the so-called Lives of Shakespeare, most of the criticisms of the text of the dramas and explanations of the poems and plays, as also the greater number of the Shakespeare Year-books of the Weimar Society, are next to worthless on account of the false suppositions from which they start, together with their arbitrary assumptions and acceptance of the notorious literary forgeries. The citation of the fancies of other authors, a never-ceasing flood of notes of useless details, references and compliments to favoured orthodox writers, all form a ballast which operates against the discriminative study of the true Shakespearean literature which for its curiosity has perhaps no equal except in mediæval scholasticism.

We can only compare these pseudo-productions of the German philologists to an enormous mountain of rubble barring entrance to the temple of the true Shakespeare, rubble that should first be sifted, then cleared away and buried forever in the deepest waters to make room for a new and greater Shakespearean knowledge. Such a real research is of the greatest urgency and importance in order to reveal the true inwardness of the Shakespeare plays, which is quite misunderstood in Germany; also to make known the real history of Bacon's life to the educated public, and especially to the younger generation, as well as to procure the necessary influence with the press which is now under the yoke of the Universities' vehement opposition to any new idea.

Meanwhile, in England, "Shakespeare" is made accessible to children of all ages in a most agreeable and charming manner by performances, songs, dances, costumes and pageants of all kinds, while in Germany,

not only the so-called educated, grown-up people but even professors of literature, playwrights, dramatic critics and stage-managers have but a very superficial and imperfect idea of Shakespeare, without the slightest cognizance of his importance.

It can scarcely be doubted that the time is drawing nearer and nearer when a quiet and weighty discussion of the Bacon-Shakespeare controversy with a free interchange of opinion will take place within the German Shakespeare Society itself. To accelerate this time, the Austrian Society declares itself ready to enter into such a discussion, and courteously invites the German Society to such a purpose. What an important event this would be for German Shakespearean literature in particular and Shakespeare literature in general when hospitable Weimar opened its door, at one of its forthcoming annual meetings, to representatives of all shades of opinion to break a lance for the greatest genius of all times and nations! It is therefore to be hoped that our suggestion may not fall on barren soil.

There are, of course, difficulties to surmount, difficulties partly occasioned by war incidents; but yet a beginning might be ventured on to clear the way for truth, to prepare and by degrees to level the ground upon which a new Shakespearean monument may be erected, in order that just this ground may become the hallowed spot on which highly-cultured people, once adversaries, may find themselves together for work of peace. Not only citizens of the German Republic, but Austrians, Swiss, Germans of other countries, as well as guests from Holland and the Scandinavian kingdoms, would gladly journey to Weimar; later, perhaps, guests from the Anglo-Saxon, Romance and Slav countries would follow if, instead of the methods hitherto followed, a free discussion of all shades of

opinion were guaranteed. Then, instead of work divided and an unfruitful struggle of ideas, a peaceable, unified work would become possible.

To such a joint labour with the Baconians, Mr. Appleton Morgan, chairman of the Shakespeare Society of New York, pointed out in a memorable speech "that both parties were already united in the common love and admiration of the immortal plays which they both call Shakespearean." It is therefore to be hoped that the German Shakespeare Society of Weimar may understand the call of the hour which sounds for her to give up the useless struggle against the new Shakespeare school which is armed with the strength of knowledge and truth.

It would seem that a union of two qualities almost opposite to each other—a going forth of the thoughts in two directions, and a sudden transfer of ideas from a remote station in one to an equally distant one in the other—is required to start the first idea of applying science. Among the Greeks this point was attained by Archimedes, but attained too late, on the eve of that great eclipse of science which was destined to continue for nearly eighteen centuries, till Galileo in Italy, and Bacon in England, at once dispelled the darkness: the one by his inventions and discoveries; the other by the irresistible force of his arguments and eloquence.—*Herschel's Preliminary Discourse on the Study of Natural Philosophy.*

BACON'S CIPHER SIGNATURES IN "HAMLET."

BY FRANK WOODWARD.

SOME of the readers of "Francis Bacon's Cipher Signatures" consider that the most convincing proof of such signatures, is in the last verse of the Gravedigger's Song in *Hamlet*. The type and spelling, or rather misspelling in this verse, has been so arranged, that each of the three known editions of the play: the Quartos of 1603 and 1604, and the Folio of 1623, give in Cipher, the signature of Francis Bacon appropriate to the date of their publication: assuming that the Quarto of 1603 was published before Bacon was knighted, which took place on July 23rd of that year.

It occurred to me, that other similar examples might be found in *Hamlet*, and the object of this article, is to place the result of my researches before the readers of *BACONIANA* in the hope that they may prove of interest.

First, it will perhaps be as well, to give a list of those signatures most frequently used by Bacon, at the various periods of his lifetime, and also the Alphabets from which the equivalent Cipher numbers were obtained.

From 1579 to 1603.

Bacon	33-III
F. Bacon	39-I43
Fr. Bacon	56-160
Francis Bacon	100-282

206 **Cipher Signatures in "Hamlet"***From 1603 to 1618.*

Fr. Bacon, Kt.	85-189
Francis Bacon, Kt.	129-311
Francis Bacon, Knight	166-426
Sir Francis Bacon, Knight	210-496

From 1620 to 1626.

Fr. St. Alban	88-192
Francis St. Alban	132-314

Simple Cipher.

A B C D E F G H I K L M N O P Q R S T U W X Y Z
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Kay Cipher.

A B C D E F G H I K L M N O P Q R S T U W X Y Z
 27 28 29 30 31 32 33 34 35 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

In the 1603 Quarto, the Gravedigger sings only one verse, which he repeats. In the 1604 Quarto, and in the 1623 Folio, there are three verses, of which this one is the last:

<i>Quarto of 1603.</i>	<i>R.Ls.</i>	<i>I.Ls.</i>
<i>Enter Hamlet and Horatio.</i>		21
"A picke-axe and a spade,	18	
"A spade for and a winding sheete,	26	
"Most fit it is, for t'will be made,	25	
<i>he throwes vp a shouel</i>		18
"For such a ghest most meete.	22	
	—	—
	91	39
	—	—

91 Roman letters, plus 9 Italic words, equals—100 or "Francis Bacon"—39 is the Cipher equivalent for "F. Bacon." Notice that although the Gravedigger

sings of "a spade, a spade," he "throwes vp a shouel," for had he thrown up a spade, there would have been 38 letters only.

<i>Quarto of 1604.</i>		<i>R.Ls.</i>
"A pickax and a spade a spade,	<i>Song.</i>	22
"for and a shrowding sheet		21
"O a pit of Clay for to be made		22
"for such a guest is meet.		19
		<hr/>
		84
	Add one Italic word	1
		<hr/>
		85
		<hr/>

Francis Bacon has become a Knight, so the verse is slightly altered to conform to his new method of signature.—85 is "Fr. Bacon, Kt."

<i>Folio of 1623.</i>		<i>I.Ls.</i>
"A Pickhaxe and a Spade, a Spade,		24
"for and a shrowding-Sheete :		22
"O a Pit of Clay for to be made,		22
"for such a Guest is meete.		20
		<hr/>
		88
		<hr/>

Francis Bacon is now a Viscount, and his usual method of signature being "Fr. St. Alban," two or three more letters are inserted in the verse to meet the occasion, and—88 is the result. Picke-axe in 1603: pickax in 1604: Pickhaxe in 1623. What did Bacon care how it was spelt, or whether a spade or shovel were thrown up, so long as his Cipher signature was contained in his verse.

208 Cipher Signatures in "Hamlet"

(Cotgrave's Dictionary 1611 spells it "Pickax." Minshew's 1627 spells it "Pickaxe.")

In the 1604 Quarto and the 1623 Folio, there are two other verses, let us compare these.

<i>Quarto of 1604.</i>	<i>R.Ls.</i>
" In youth when I did loue did loue <i>Song.</i>	26
" Me thought it was very sweet	23
" To contract o the time for a my behoue	30
" O me thought there a was nothing a meet.	31
	<hr/>
	110
Add one Italic word	1
	<hr/>
	111
	<hr/>
	<i>R.Ls</i>
" But age with his stealing steppes <i>Song.</i>	28
" hath clawed me in his clutch,	23
" And hath shipped me into the land,	27
" as if I had neuer been such.	21
	<hr/>
	99
Add one Italic word	1
	<hr/>
	100
	<hr/>

The same method of counting is used in these two verses, as in the last verse of the 1604 Quarto, *viz.*, a count of the letters of Roman type, and the addition of the one word in Italic type.—111 is "Bacon,"—100 is "Francis Bacon."

Folio of 1623.

	Words	Letters.
" In youth when I did loue, did loue,	8	26
" me thought it was very sweete :	6	24
" To contract O the time for a my behoue	9	30
" O me thought there was nothing meete.	7	30
" But Age with his stealing steps	6	26
" hath caught me in his clutch :	6	23
" And hath shipped me intill the Land,	7	29
" as if I had neuer beene such.	7	22
	—	—
	56	210
	—	—

In the 1623 Folio, these two verses are in the first column, apart from the "Pickhaxe" verse, and are evidently to be counted together.—56 is "Fr. Bacon" and—210 is "Sir Francis Bacon, Knight," the signature used by him on the Title-pages of the 1612 edition of the *Essays*, and the 1619 edition of *The Wisdom of the Ancients*.

This signature—210, was not often used by Bacon, he preferred the abbreviated form "Francis Bacon, Kt.," but it is used again in the 1604 Quarto, in a veiled manner.

Quarto of 1603.

Hamlet—" I doe not greatly wonder of it,
 " For those that would make mops and moes
 " At my uncle, when my father liued,
 " Now giue a hundred, two hundred pounds
 " For his picture :

Hamlet here only speaks of hundreds, as being the value of his uncle's picture, and—100 is the Cipher equivalent for "Francis Bacon."

210 Cipher Signatures in "Hamlet"

Quarto of 1604.

Hamlet—"It is not very strange, for my Vncle is King
 "of Denmarke, and those that would make
 "mouths at him while my father liued, giue
 "twenty, fortie, fifty, a hundred duckets a
 "peece, for his Picture in little, s'bloud there
 "is somthing in this more then naturall if
 "Philosophie could find it out."

$20+40+50+100=210$ which is "Sir Francis Bacon,
 Knight."

Folio of 1623.

Hamlet—"It is not strange: for mine Vncle is King of
 "Denmarke, and those that would make
 "moves at him while my Father liued: giue
 "twenty, forty, an hundred Ducates a peece,
 "for his picture in Little. There is some-
 "thing in this more then Naturall, if
 "Philosophie could finde it out."

In the Folio, his uncle's picture has depreciated in
 value, and is now worth only $20+40+100=160$ which
 is "Fr. Bacon."

"s'bloud there is somthing in this more then naturall, if
 Philosophie could find it out."

Hamlet's correspondence provides other examples
 of the changes made in Bacon's Cipher signatures, to
 suit the times. Let us first examine Hamlet's Letter
 to Ophelia:

Quarto of 1603.

	R.Ws.	R. & I.Ls.
"Doubt that in earth is fire,	6	22
"Doubt that the starres doe moue	6	26
"Doubt trueth to be a liar,	6	20
"But doe not doubt I loue.	6	19
"To the beautifull <i>Ophelia</i> :	3	21
"Thine euer the most vnhappy Prince <i>Hamlet</i> .	6	35
	<hr/>	<hr/>
	33	143
	<hr/>	<hr/>

—33 is "Bacon."—143 is "F. Bacon."

Cipher Signatures in "Hamlet" 211

<i>Quarto of 1604.</i>	<i>I.Ws.</i>
" <i>To the Celestiall and my soules Idoll, the most beautified Ophelia, that's an ill phrase, a vile phrase,</i>	9
" <i>beautified is a vile phrase, but you shall heare: thus in</i>	8
" <i>her excellent white bosome, these, &c.</i>	11
	5
	<hr style="width: 10%; margin: 0 auto;"/>
	33

" <i>Doubt thou the starres are fire,</i>	<i>Letter.</i>	6
" <i>Doubt that the Sunne doth moue,</i>		6
" <i>Doubt truth to be a lyer,</i>		6
" <i>But neuer doubt I loue.</i>		5
		<hr style="width: 10%; margin: 0 auto;"/>
		56
		<hr style="width: 10%; margin: 0 auto;"/>

<i>R.Ws.</i>	<i>R.Ls.</i>
14 " <i>O deere Ophelia, I am ill at these numbers, I haue not art to reckon</i>	45
14 " <i>my grones, but that I loue thee best o most best belieue it, adew.</i>	50
11 " <i>Thine euermore most deere Lady, whilst this machine is to him.—Hamlet</i>	50
—	<hr style="width: 10%; margin: 0 auto;"/>
39	145
—	Less 2 Italic words
	2
	<hr style="width: 10%; margin: 0 auto;"/>
	143
	<hr style="width: 10%; margin: 0 auto;"/>

—33 is "Bacon."—56 is "Fr. Bacon."—143 is "F. Bacon."—39 is "F. Bacon."

<i>Folio of 1623.</i>	<i>I.Ls.</i>
<i>The Letter.</i>	9
" <i>To the Celestiall, and my Soules Idoll, the most beautified O-</i>	49
" <i>phelia.</i>	6
	<hr style="width: 10%; margin: 0 auto;"/>
	64
	<hr style="width: 10%; margin: 0 auto;"/>

212 CIPHER SIGNATURES IN "HAMLET"

	R.Ls.	
" That's an ill Phrase, a vilde Phrase, beautified is a vilde	46	
" Phrase: but you shall heare these in her excellent white	46	
" bosome, these.	11	
	<hr/>	
	103	
	<hr/>	
		Letters
" <i>Doubt thou, the Starres are fire,</i>		26
" <i>Doubt, that the Sunne doth moue :</i>		25
" <i>Doubt Truth to be a Lier,</i>		19
" <i>But neuer Doubt, I loue.</i>		18
" <i>O deere Ophelia, I am ill at these Numbers: I haue not Art to</i>		46
" <i>reckon my grones: but that I loue thee best, oh most Best be-</i>		46
" <i>leene it. Adieu.</i>		12
<i>Thine euermore most deere Lady, whilst this</i>	36	<hr/>
<i>Machine is to him, Hamlet</i>	20	192
	<hr/>	
	56	<hr/>

103—64=39 which is "F. Bacon."—56 is "Fr. Bacon."—192 is "Fr. St. Alban" which was Bacon's title in 1623. Bacon was evidently expressing his own thoughts in Hamlet's words "*I am ill at these Numbers*" and again in Othello "*O weary reck'ning*" and I entirely agree with him: this reckoning is wearisome work.

There are two other Letters from Hamlet in the play, but as these do not appear in the 1603 Quarto, only a comparison can be made, between the 1604 Quarto and the 1623 Folio. The Letter to Horatio is as follows:

Cipher Signatures in "Hamlet" 213

Quarto of 1604.

R. Ws. I. Ls.

" <i>Horatio</i> , when thou shalt haue ouer lookt this,	7	
giue these fel-	9	
" lowes some meanes to the King, they haue Letters for him: Ere wee	13	
" were two daies old at Sea, a Pyrat of very warlike appointment gaue	13	
" vs chase, finding our selues too slow of saile, wee put on a compelled	14	
" valour, and in the grapple I boorded them, on the instant they got	13	
" cleere of our shyp, so I alone became theyr prisoner, they haue dealt	13	
" with me like thieues of mercie, but they knew what they did, I am to	15	
" doe a turne for them, let the King haue the Letters I haue sent and	15	
" repayre thou to me with as much speede as thou wouldest flie death,	13	
" I haue wordes to speake in thine eare will make thee dumbe, yet are	14	
" they much too light for the bord of the matter, these good fellowes	13	
" will bring thee where I am, <i>Rosencraus</i> and <i>Guyldensterne</i> hold theyr	9	23
" course for <i>England</i> , of them I haue much to tell thee, farewell.	11	7
" <i>So that thou knowest thine Hamlet.</i>	28	

165 65

Less, the letters in Italics 65 —

100

—100 is "Francis Bacon"

214 CIPHER SIGNATURES IN "HAMLET"

Folio of 1623.

I.Ws.	-	I.Ls.
3	<i>" Reads the Letter.</i>	14
	<i>" Horatio, When thou shalt haue ouerlook'd this,</i>	<hr/>
8	<i>giue these</i>	39
	<i>" Fellowes some meanes to the King : They haue</i>	<hr/>
9	<i>Letters</i>	42
		<hr/>
		56
		<hr/>
	<i>" for him. Ere we were two dayes old at Sea,</i>	
14	<i>a Pyrate of very</i>	44
	<i>" Warlicke appointment gaue vs Chace. Finding</i>	
9	<i>our selues too</i>	49
	<i>" slow of Saile, we put on a compelled Valour.</i>	
13	<i>In the Grapple, I</i>	47
	<i>" boorded them : On the instant they got cleare</i>	
12	<i>of our Shippe, so</i>	49
	<i>" I alone became their Prisoner. They haue</i>	
11	<i>dealt with mee, like</i>	49
	<i>" Theeues of Mercy, but they knew what they</i>	
13	<i>did. I am to doe</i>	44
		<hr/>
		282
		<hr/>
	<i>" a good turne for them. Let the King haue the</i>	
13	<i>Letters I haue</i>	46
	<i>" sent, and repaire thou to me with as much hast</i>	
13	<i>as thou wouldst</i>	50
	<i>" flye death. I haue words to speake in your</i>	
13	<i>care, will make thee</i>	49
	<i>" dumbe, yet are they much too light for the bore</i>	
13	<i>of the Matter.</i>	48
9	<i>" These good Fellowes will bring thee where I am.</i>	38
<hr/>	<i>Rosinrance</i>	<hr/>
153		231

Cipher Signatures in "Hamlet" 215

153	forward	forward 231
	<i>"and Guildensterne, hold their course for</i>	
8	<i>England. Of them</i>	34
7	<i>"I haue much to tell thee, Farewell.</i>	27
5	<i>He that thou knowest thine</i>	22
	Hamlet.	
173		314
37	Roman type letters to add.	
210		

—210 is "Sir Francis Bacon, Knight."—39 is "F. Bacon."—56 is "Fr. Bacon."—282 is "Francis Bacon."—314 is "Francis St. Alban."

The frequent reference to "Letters" in the text, made me suspect a letter count, as well as one, of words. "*I haue words to speake in your eare*" and the spelling of the word "Warlicke" suggested a letter count.

The other Letter from Hamlet, is to the King, and is as follows :

<i>Quarto of 1604.</i>	<i>R.Ws.</i>
"High and mighty, you shall know I am set naked on your kingdom.	13
"to morrow shall I begge leaue to see your kingly eyes, when I shal first	15
"asking you pardon, there-vnto recount the occasion of my suddaine	10
"returne.	1
	39

—39 is "F. Bacon" (recount is suggestive)

216 Cipher Signatures in "Hamlet"

<i>Folio of 1623.</i>	<i>Letters.</i>
" <i>High and Mighty, you shall know I am set naked on your</i>	42
" <i>Kingdome. To morrow shall I begge leaue to see your Kingly</i>	47
" <i>Eyes. When I shall (first asking your Pardon thereunto) re-</i>	46
" <i>count th'Occasions of my sodaine, and more strange returne.</i>	48
Hamlet.	6
	<hr/> 189 <hr/>

The type has been changed to Italics, and the three words "*and more strange*" have been added, to make the total of the letters used—189 or "Fr. Bacon, Kt."

Ophelia's Songs contain Cipher signatures in all three editions, but as the lines are not arranged in the same sequence, no comparison can be made.

Enough has been shewn to demonstrate the care Bacon must have used in the printing of these books, and how in many cases, he altered his signatures to agree with his change of title, at the time of his revision of this play of *Hamlet*.

THE BACON MONUMENT.

BY HENRY SEYMOUR.

ON May 19th, 1922, Mr. Chas. H. Ashdown, F.R.G.S., Secretary to the St. Albans and Hertfordshire Architectural and Archæological Society, reported to Miss Alicia A. Leith, Hon. Sec. to the Ladies' Guild of Francis St. Alban, that the famous Meautys monument of Francis Bacon in the chancel of St. Michael's Church, Gorhambury, was in danger of irreparable injury from long-neglected causes of dampness arising from its foundation, and urged her to use her best offices with Baconian friends for help in the collection of funds to remedy this state of things.

Miss Alicia Leith was in Italy at the time, and she sent me the correspondence together with a request to act on her behalf in the matter and to take whatever steps I deemed proper in the circumstances. I thereupon lost no time in getting into correspondence with Mr. Ashdown. Thereafter, I invited Capt. W. G. C. Gundry (of the Bacon Society Council) to accompany me to Gorhambury, where we inspected the monument, and also met Mr. Ashdown to discuss the project. We were pleased to find that the latter was a quiet but zealous Baconian, and it is with profound regret that I have to record his sudden death before the restoration of the monument was begun. We had, however, settled the provisional arrangements of the undertaking, and it was understood that the monument should be taken down and replaced upon a damp-proof foundation of concrete and asphalt.

The work was undertaken, ultimately, by the local

Archæological Society, with the superintendence of Sir Edgar Wigram, one of its Vice-Presidents; and in response to the list opened by Miss Alicia Leith, a sum of £55 was collected, which was duly handed over.

On October 15, 1923, the work was commenced. Miss Alicia Leith, Capt. Gundry and myself arrived at Gorhambury on that day in good time. Soon, with the erection of a suitable derrick, the massive white marble statue was bodily lifted from its pedestal, or supporting base; and, owing to the necessary care required to prevent injury, the operation of removal and transference to a secure resting-place in the chancel occupied the whole of the first day.

The statue was found, on close inspection, to be quite solid, and proved to be a magnificent example of the sculptor's art. It was not signed, yet its exquisite technique revealed the classic Italian style; and, notwithstanding the circumstances of its reputed date, a conviction was strong that it must have been modelled from life!

Presently, the sun shone through the beautiful stained-glass window of the chancel and lit up the strong yet delicate lineaments of the figure, presenting a most impressive effect. This impression has been rendered permanent by the photographer, and photographic copies of the statue in that position may be procured from Miss Alicia Leith, at 1s. 6d. each. A half-tone copy, somewhat reduced, is included as a supplement to the present issue of *BACONIANA*.

The second day was occupied in chiselling away the joining sections of the pedestal upon which the statue had been supported, and in the removal of the slabs. The stones and *débris* were thoroughly examined as they were detached. For some of us had cherished a hope, perhaps too fondly, that the lost manuscripts of Francis Bacon might be hidden in some inner

receptacle of the monument.* Such a receptacle, with a capacity of about two cubic feet, was indeed soon discovered, but alas! half-filled only with builders' rubbish; some of this as old as Verulamium itself and doubtless fragments of its ancient walls; on the other hand, there were a number of broken bricks of modern origin, computed by the experts present to be little older than half-a-century!

It may be noted, incidentally, that the tombstone of Sir Thomas Meautys, on the floor immediately in front of the chancel rail, is only to be identified by the name at its head,—the entire apparently lengthy inscription having been deliberately chiselled and disfigured so as to be quite indistinguishable; and there does not appear to exist by anyone the knowledge when, or valid reason why, such an act of sacrilege had been performed.

At the end of the *Manes Verulamiani*, published with the "Gilbert Wats" edition of *The Advancement of Learning* (1640), there is an unsigned paragraph in Latin which is rather peculiar:

Ordine sequeretur descriptio Tumuli VERULAMIANI, monumentum Nobiliss MUTISII, in honorem domini sui constructum; quâ pietate, & dignitatem Patroni sui, quem (quod rari faciunt, etiam post cineres Coluit) consuluit; Patriæ suæ opprobrium diluit; sibi nomen condidit. Busta hæc nondum invisit Interpres, sed invisurus: Interim Lector tua cura Commoda, & abi in rem tuam.

Crescit occulto velut Arbor ævo
Fama BACONI. _____

* "I remember Livy doth relate, that there were found at a time, two coffins of lead in a tomb, whereof the one contained the body of King *Numa*, it being some four-hundred years after his death; and the other his Books of Sacred Rites and Ceremonies, and the discipline of the Pontiffs. And that in the coffin that had the body, there was nothing at all to be seen but a little light Cinders about the sides; but in the coffin that had the books, they were found as fresh as if they had been but newly written, being written in Parchment, and covered over with Watch-candles of Wax three or four-fold."—*Bacon*.

A free translation is as follows :

In proper order would follow a description of the tomb of Verulam, the monument of the most noble Meautys, constructed in honour of his lord, by which act of piety [dutiful regard] he at once fittingly celebrated the dignity of his Patron, whom, after the fashion of but few, he honoured even after death. He thus wiped away the contumely of his country, and built a name for himself. These tombs have not yet been inspected, but an Interpreter will come. Meanwhile, reader, make thine own arrangements and go about thy business.

Spreads like a tree in hidden growth
The fame of Bacon.

On the third day, Miss Alicia Leith and Capt. Gundry had other appointments, and I went to Gorhambury alone. A little more digging into the foundation had still to be done, preparatory to the asphaltting ; and my desire was to avoid missing the smallest opportunity of observation, even although we had already concluded that if any manuscripts had ever been deposited in the *monument*, they had been removed.

Whilst cogitating on the situation, I remembered what Mrs. Gallup had said in *The Lost Manuscripts* with regard to the inscription upon the upper tablet of the Bacon monument having been, at some time, tampered with.

" A curious fact is developed by a study of the letters of the inscription on the pedestal. They have been re-cut upon an earlier inscription. Parts of the original letters appear in places, protruding slightly beyond the others—above, below, or at one side. A long bar over the *a* in *Verulam* (or *Verulamio*) abbreviates the word to VERULA ; but not entirely hidden by the great *tilda* are the letters MIO of the former inscription. The letters SEV originally stood lower than at present and were differently formed, the V being shaped U and shewing very

distinctly. This makes it impossible to translate the Cipher message which it undoubtedly contained. It seems impossible to determine the date at which these changes were made."—*The Lost Manuscripts*, p. 6.

In the hope of verifying this observation, I carried with me, on the third day, a copy of Mrs. Gallup's book and a good magnifying glass. I drew the attention of Sir Edgar Wigram to this remarkable statement and expressed a wish to have the tablet subjected to a close scrutiny in a good light, to which Sir Edgar readily assented. The masons removed the tablet into the Churchyard upon a bench, where we carefully cleaned it with soap and water. Then, after a proper examination, we became convinced that no such erasure and alteration had been made! The letters of the inscription are *incised*, that is, cut into the marble, although not deeply; but if the alleged erasure and alteration had taken place it would obviously have been necessary to cut or grind away the original letters to present a plain surface for the accommodation of the new ones; in which case, a sensible depression would naturally show, but no such depression was observable. The marble tablet, moreover, is not modern, but bears evidence of being as old as the monument.

It appears that the more one searches, the deeper the mystery becomes. Fuller states that Viscount St. Alban was buried in St. Michael's Church, and Dr. Rawley (Bacon's Chaplain) says the same thing, adding: "being the place designed for his burial by his last Will and Testament . . . because the body of his *Mother* was interred there." But there does not appear to be any tangible evidence that either Bacon or his mother, Lady Bacon, was actually interred there. There is a mysterious gap in the burial records of St. Michael's for the periods which might cover the

necessary dates of entry.* That Bacon himself was *not* interred there is a statement which the late Earl of Verulam made to the late Mrs. Henry Pott, and Mr. C. le Poer Kennedy, of St. Albans, has related an account of a search made for Bacon's remains on the occasion of the interment of the last Lord Verulam, in which relation it was stated that "a partition wall was pulled down and the search extended into the part of the vault immediately under the monument, but no *remains* were found."

Against this, Mr. W. F. C. Wigston has stated that the lodge-keeper Simpson assured him that he had himself been in the vault below the chancel and had seen Lord Bacon's coffin, and had identified the inscription; which may open up another hypothesis, *viz.*, that the allusion to King Numa may partly carry the secret. But I found that the entrance to the crypt had since been walled up. Why?

* With regard to the resting-place of Lady Bacon, it is curious that the following entry occurs in the burial register of *St. Stephen's Church, St. Albans*:

Aug. (1) An^o 1610. Domina Bacona Lon(d)inii piet(iss)ima
 et long(e) (60) Pl x inpat(r)ia s(u)a.

The letters shewn in parentheses are doubtful, owing to their illegibility.

LECTURE SESSION, 1923-24.

THE first Lecture of this series was given on October 18th, by Col. R. B. Ward, C.M.G., Hon. Secretary of the "Shakespeare Fellowship," who read a paper on "Alternative Solutions." The Lecturer went through the various theories which had been put forward during the last 300 years to account for the literary miracle known as the Shakespeare Plays and Poems, the oldest being the orthodox one in which we had all been brought up, and the second, that put forward by Delia Bacon in 1857, called the "Group Theory"; it was this one for which the Lecturer expressed his preference and then proceeded to give the result of his researches. The Chair was taken by Captain Gundry, and much interesting discussion was evoked.

On November 8th, a most interesting lecture illustrated with beautiful lantern slides, on the "Life and Times of St. Alban," was given by Miss Alicia A. Leith, the Chair being taken by Mr. Horace Nickson of Birmingham. Some extremely interesting and unusual historical portraits were shewn and awakened keen interest.

The third lecture was given by Sir George Greenwood, with Sir John Cockburn in the Chair, on December 13th, on the supposed handwriting of Shakespeare in the "Play of Sir Thomas More." It was most interesting to follow the Paleographic descriptions of the various Shakespeare signatures thrown on the sheet, as illustrations of their *similarity* to the MSS. from which the recent "rare find" has been deduced. Sir George humorously exploded this by the most telling arguments, all of which were received with much applause.

On Thursday, January 10th, 1924, "Bacon's Symbolism" was given by Sir John Cockburn, K.C.M.G., and the Chair was taken by Miss Alicia A. Leith. Sir John skirted lightly over aspects of Rosicrucian Symbolism, directing his attention to the more open symbolism of the Rose and Lily, alluding to the connection between the Pillars of Hercules, which form a conspicuous feature of the Frontispiece of Bacon's *Novum Organum*, and the pillars at the entrance to King Solomon's Temple, so well known in Symbolism.

On Thursday, February 14th, Capt. Wilfrid G. C. Gundry, with Mrs. Teresa Dexter in the Chair, gave a most thoughtful paper on the subject of "Bacon's Precept and Practice." After enumerating the chief deficiencies in the state of human knowledge noted by Bacon in his "Advancement of Learning," the lecturer proceeded to point out how many of these "deficiencies" were supplied either by the philosopher himself or by one of his contemporaries. Proof of Bacon's known connection with the

stage was also adduced from writers of his own period, notably Ben Jonson; and reference was made to the Induction of the 1640 edition of that author's works for this purpose. Bacon's congruity of mind with the old Kabbalists throughout the Ages and with the cryptographers generally of a later date was also referred to with a view to establishing his *status* as a master of secret traditive methods. Much interesting discussion followed.

The last three remaining lectures of the Session take place after this issue of *BACONIANA* is prepared for the press. On March 13th Mr. Henry Seymour gives a lantern lecture on "Illustrations of Bacon Cyphers"; on April 10th Mr. A. H. Barley lectures on "Euphuës and Bacon's Thought," and on May 8th Mr. Horace Nickson, of Birmingham, has a paper on "The Cypher Play of Anne Boleyn." We hope to find room for an extended summary of these in the autumn issue of *BACONIANA*.
T. D.

REVIEWS.

The Cryptography of Shakespeare, Part I. 280 pp. By Walter Conrad Arensberg. Los Angeles: Howard Bowen, 1712, Las Palmas Avenue.

Numerous attempts, as the author observes, have been made to discover cryptographic evidence that Francis Bacon was the author of the Shakespeare plays and poems, and have been based on a variety of methods. References are made to the work done in this field of research by the late Ignatius Donnelly, Mrs. Gallup, Dr. Orville Owen, William S. Booth, Isaac Hull Platt, and others, but in the author's opinion none of the methods employed by them has been satisfactorily proved. He therefore sets out to supply deficiencies in this respect, and employs the methods of the Acrostic and Anagram in their several variations and combinations to this purpose; and it must be said that he has added a further valuable contribution to the literature of Baconian cryptography.

Whether the author has furnished satisfactory proofs of the numerous anagrammatic signatures of Bacon set forth in the Shakespeare Plays must be left for the reader to weigh and consider. That many of these conform to historical precedent there is scarcely any doubt; indeed, the author tells us he was led to the discovery of these by an earlier discovery of a similar cryptographic method employed by Dante in the *Divina Commedia*, which he describes as the *anagrammatic acrostic*. The book should be read and digested, in any case, by all Baconians.

H. S.

TER-CENTENARY NUMBER OF AMERICAN
"BACONIANA."

Published by the Bacon Society of America, 764, Woolworth Building, New York. One dollar.

This, No. 2 of the American Society's periodical, contains 160 pages of most attractive and informative matter, as well as a good number of special illustrations. We congratulate our American cousins on their enthusiasm and enterprise; and particularly Mr. Willard Parker, the President, whose zealous activity for the Bacon cause appears to be tireless. An exceedingly interesting article on the "Bilateral" and "Word" cyphers appears by Dr. W. H. Prescott, who records some personal reminiscences both of Dr. Orville Owen and Mrs. Elizabeth Gallup.

"During the years when the word cypher 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 cypher had been found, although not everyone would accept the historical facts brought out. George Goodall, 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 dollars. After some negotiations it was agreed that the paper would send a 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, shewed 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.'" Another equally interesting account is given of the Vicar of Stratford going to America to collect subscriptions for the Stratford Shakespeare Memorial and encountering Dr. Owen, after which he was absolutely convinced of the cypher and returned home.

The Baroness von Blomberg has an interesting description of the Clocke cypher also, which is very instructive; and the "Recollections of Ignatius Donnelly," by Mr. Henry W. Wack, F.R.G.S., should be read by all Baconians. H. S.

CORRESPONDENCE.

THE CYPHER STORY ABOUT DAVISON.

To the Editors of "BACONIANA."

Herr Weber's letter to BACONIANA of March, 1922, having succeeded my reply in BACONIANA, March, 1921, to his suggestion that the biliteral story should be wiped out as dogma and unhistorical, I would ordinarily leave readers to consider the two together.

But his pressing the Davison account at such length—unnecessary I think—as fatal to the validity of the decipher, not to mention his unfairness to Mrs. Gallup in the suggestion that she has illuded herself, has caused me to look into the Davison decipher question again. I have referred to Nicholas' *Life of Davison*, Dr. Owen's deciphering of the Word Cypher (in Vol. IV.), and Froude's *History of England*.

My conclusion is that Davison, who was merely an *acting* Secretary to Queen Elizabeth (Walsingham being invalided), was threatened by Burleigh and Leicester with serious consequences, if he did not obtain the Queen's signature to the six weeks' old warrant for the execution of Queen Mary of Scotland. Further that he either signed for the Queen or more likely obtained it by subterfuge (see Froude) and by another stratagem (see Froude) caused the Lord Chancellor to seal it under the representation that it related to Ireland.

History cannot give the Queen's version of what occurred as a Monarch does not give evidence. So Davison's own story was necessarily freed from contradiction. Nor could the Lord Chancellor admit that he had been so wanting in duty as to affix the Great Seal to a document he had not read!

The Queen's subsequent attitude towards Davison shows that she felt intense resentment, probably because she could not have made known that she had not signed the Warrant knowingly or at all. For that would have seriously involved Burleigh, Leicester, and other prominent persons.

The biliteral averment that "the life of the Secretary was forfeit to the deed" would seem after all to be correct.

The "Word Cipher" mentions Queen Elizabeth as telling the French Ambassador that she had written to the King of Scotland "what pranks were played upon us (Queen E.) and told him

that his mother had been murdered and that we (Queen E.) mean to hang our Secretary."

Even his action in passing on the sealed Warrant to Burleigh and Leicester instead of returning it to the Queen (knowing that she wished it to be stayed at the Seal) would have been ample justification for an order to hang Davison. So the biliteral decipher is correct on that point. Davison's life *was forfeit*.

The "Word Cypher" story indicates an explanation why Davison was in the end not hanged but only charged with the minor offences of misprison and contempt. It also shows that Francis knew the fact that Davison was not put to death:

Page 671. "Therefore the great lords and wise men who had slain her (Queen Mary) without the knowledge of Elizabeth made the secretarie their bell and his tongue their clapper. And in the end with great dexterity drew on him the rage of the Queen (not without some scandal to the Crown) who sent him to prison for his accursed offence. She did not dare hang him as too many great persons were in the enterprise."

What then did Francis mean by the words "who led him to his death"? It may be that his words (incorrectly ciphered by Dr. Rawley) were 'her death.' But it is also probable that he meant led him (Davison) to the risk of the death penalty.

So I think my assumption of a failure of memory on Bacon's part was wrong, though I find no overt evidence to support Herr Weber's suggestion of a systematically trained memory.

Why should not Bacon have made great use of the biliteral cipher which he affirms to have invented in 1578? Not only did he prepare for the *De Augmentis* (1623) a specially engraved plate to illustrate the biliteral, but in his Paris edition of the same book given the date of 1624 (doubtless for special reasons) though it must have been printed long after 1626, there is another and different engraved plate of the illustration.

Mrs. Gallup, not having seen Archbishop Tenison's note on page 27 of *BACONIANA* 1679 (drawing attention to the 1623 edition as being the fairest and most correct), deciphered the 1624, therein causing herself to be exposed to criticism based upon its difference from the 1623.

If the biliteral cipher was not intended to be studied and deciphered, why in "Mercury" 1641 should there have been *yet one more engraved plate* of illustration of this cipher, a care not given to the other ciphers described in the book?

It seems evident that Bacon, and after him, his secret literary fraternity, were most desirous that at some future date certain enterprising persons should be induced to undergo the intense labour of decoding the true accounts of his times and personal history which he had wisely and courageously committed to biliteral cipher. Fortunately this has been to a great extent accomplished.

Yours, etc.,

PARKER WOODWARD.

"THE THINGS THAT MAKE FOR PEACE."

To the Editors of "BACONIANA."

Sirs,—Rudolph Steiner in his book *The East in the Light of the West*, says:—"Humanity needs something more than the Christianity of the egoists"—the time has already arrived when the Rosicrucians must let their teachings flow out into the world; they are called up to spread abroad what they have gained—in the form of intensification of spiritual forces and faculties, and to pour this into the Gospels."

There are many who believe that Francis Bacon was the founder of the Rosicrucian Society, and there is no doubt to-day that he is the author of much of the Elizabethan poetry, including "Shakespeare."

But what has Rosicrucianism to do with practical affairs? some may ask. Mr. Steiner would answer that as follows:—"The public affairs of to-day," he said, writing on the eve of the Conference at Washington, "comprising as they do the life of the whole world, ought not to be conducted without the infusion of spiritual impulses . . ." He has also said "Asia possesses the heritage of an ancient spiritual life, which for her is above all else. THIS SPIRITUAL LIFE WILL BURST INTO MIGHTY FLAME, IF FROM THE WEST CONDITIONS ARE CREATED SUCH AS CANNOT SATISFY IT . . . When the peoples in the East hear that the West has fresh knowledge on those very subjects of which their ancient traditions tell, and for a renewal of which they themselves are darkly striving, then will the way be open for mutual understanding and co-operation. If, however, we persist in regarding the infusion of such knowledge into public activity as a fantastic dream of the unpractical, then in the end the East will wage war upon the West, however much they may converse upon the beauties of disarmament."

"The West wishes for peace and quiet to achieve her economic ends, and this the East will never understand UNLESS THE WEST HAS SOMETHING SPIRITUAL TO IMPART."

Let us not forget that in Bacon's words, in *Measure for Measure*, "Spirits are not finely touched but to fine issues," and that he, when it is generally known who he was, and what he was, and how he was seasoned by adversity, as iron is tempered into steel in a furnace, the West will have something spiritual to give the East which it is now withholding from want of attention and understanding on its own part, which sort of want of understanding in other matters may prove fatal.

There is an article in the January number of Mr. Arthur Mee's *My Magazine* called "The Baffling Life of Francis Bacon." It is baffling to those who do not realise that the cipher history shows that Bacon was forced to take the attitude towards his brother, the Earl of Essex, that he did. The President of your Society in his "Vindication of Verulam," says that modern

historical research (independent of the ciphers) reveals the fact that Bacon was sacrificed for Buckingham by King James. It is probable also that Bacon's alleged treatment of Peacham was a part of his victimization by those who found him a convenient scapegoat for their injustices.

I certainly believe that he was not referring to any of his prose writings when he wrote these words: "The die is cast, the book is written, to be read either now or by posterity—I care not which, it may wait a century for a reader, as God has waited 6,000 years for an observer."

That reminds one of Victor Hugo's words: "After God. Shakespeare is the greatest Creator."

Those who say "it makes no difference who wrote Shakespeare" are egoistic Elizabethans; just as much as those who say "We are content to accept the Gospels as simple Christians; we feel that they satisfy us; the Christ speaks through them, and He does so even when we receive them as traditionally handed down for centuries in religion." Although these people may imagine themselves to be good Christians, who on account of their personal egoism, and because they still feel themselves satisfied by what is offered in the traditional interpretation of the Gospels, would sweep away that which in future will bring Christianity into glory. Those who to-day understand the development of Christianity think quite differently. They say they do not wish to be the egoists who think that the Gospels suffice, and assert that they will not have anything to do with abstractions. What spiritual science has to offer is far removed from being an abstract teaching. Real Christians to-day know that humanity needs something more than the Christianity of the egoists. I believe that Mr. Steiner is right in saying that "the Rosicrucians must let their teachings flow out into the world," both in regard to the Bible and "Shakespeare," because they are chiefest among "*the things that make for peace.*"

HAROLD SHAFTER HOWARD.

NOTES AND NOTICES.

The Annual General Meeting of the Bacon Society was held at 43, Russell Square, W.C. 1, on Thursday, December 6th, 1923, at 4 p.m. Sir John Cockburn was unanimously re-elected as President, the Vice-Presidents were re-elected with the addition of Miss Alicia A. Leith, and on the retirement of Mr. Granville Cuninghame from the Chairmanship of the Council which he has so ably held for many years, Captain Wilfrid Gundry, was unanimously elected in his place. The Council were re-elected with the addition of Mr. Horace Nickson, and the Hon. Secretary and Treasurer remain the same.

Our Library has been enriched by copies of *The Mystery of Mr. W. H.*, by Col. R. B. Ward, C.M.G.; *The Heresy after Ten Years*, by Parker Woodward; *The Cryptography of Shakespeare*, by Walter Conrad Arensburg; *The Secret Grave of Francis Bacon at Lichfield*, by Walter Conrad Arensburg; *Francis Bacon's Cypher Signatures*, by Frank Woodward. To all of whom we owe our warmest thanks.

Our old and valued member, Miss Alicia Leith, has been, as usual, very actively lecturing in various places, evoking much enthusiasm wherever she goes, notably at Eton College to 150 of the Head Boys; to the members of the evening classes at St. Marylebone L.C.C. Grammar School on two occasions, with a Lantern Lecture on "Twelfth Night" and "The Taming of the Shrew," and at the Literary Institute, Wanstead, Essex. We owe her many thanks for her devoted interest.

We hear from our friends in France of the possibility of a Bacon Society being formed in Paris under the able Presidency of M. le Général Cartier, and in November the Bacon Society of America gave another sign of its lusty growth by publishing a second number of *American Baconiana*, of 160 pages, packed full of information and a veritable education for all and sundry.

The anniversary of Francis Bacon's birthday was commemorated by a dinner held at Stewart's Restaurant, Piccadilly. Much to our regret, many members from the country were held up by the railway strike and were unable to be present, nevertheless a considerable gathering enjoyed the excellent dinner, and very interesting speeches from the President, Col. R. B. Ward, Mr. Granville Cuninghame, Captain W. G. C. Gundry, Mr. Crouch Batchelor, Miss Leith, Mr. Henry Seymour, and the many guests present much appreciated the subject heard for the first time; one of them remarking that it was "a privilege to find there were still people in this country of ours who employ their leisure time in profitable research work without hope of financial gain."
T. D.

Our readers will hear with profound regret of the decease, since the last issue of *BACONIANA*, of Dr. Taco H. de Beer, Associate of the Bacon Society and Member of the Royal Flemish Academy of Belgium. Although living to an advanced age, the worthy doctor continued his Baconian researches till the end. The last English contribution from his pen was published in Miss Alicia Leith's occasional publication, *Fly Leaves*, for November, 1922.

A meeting of the Ladies' Guild of Francis St. Alban took

place at the Bacon Society's rooms, Russell Square, on Saturday, February 23rd, at 3.30 p.m, the Misses Leith being the hostesses. An interesting paper was read by Miss Alicia A. Leith on "The Taming of the Shrew," which was greatly appreciated, and evoked an interesting little discussion. After tea had been served to the members, a dramatic scene was presented from "The Heart of the Man," which was most creditably performed. The scene was "Theobalds"; the time, 1582. Miss Hankins played Queen Elizabeth to the life. Miss Isa Allen as young Francis Bacon made a decided hit. The character of Lord Burleigh was faithfully portrayed and well sustained by Miss Alicia Leith, and Miss Comora Parker's representation of Robert Cecil was admirable. The characters were all in period costumes, designed from the historical authorities. A most enjoyable entertainment, which was fully appreciated.

By the courtesy of the Radio Corporation of America, Dr. George J. Pfeiffer, on March 10th "broadcast" an interesting address on the subject, "Francis Bacon as a Wit and Humorist." The transmission took place on a wave-length of 465 metres. On the evening of the same day the regular monthly meeting of the American Bacon Society took place, when Dr. Robert Grimshaw read a paper on "Francis Bacon's System of Inductive Reasoning," dwelling on its application to the solution of Bacon's own life mystery.

At the meeting of the American Society in February, Mrs. Katharine Goodall, whose husband was one of the proprietors of the *Detroit Free Press*, and Dean of dramatic critics, and who herself was an actress of distinction (playing with Edwin Booth and Lawrence Barrett), delivered an interesting account of the stage artistes' views with regard to the Shakespeare plays—that they were originated within the theatre. Both her husband and herself were convinced that the popularity of the plays was largely due to their stage presentation, but that they were mainly an outside intellectual product. Mrs. Goodall also spoke with particular feeling of the scholarly and self-sacrificing labours of Dr. Orville Ward Owen, in connection with the cypher work done by him from the works of Bacon, Shakespeare, Spenser, and others, but who is now an invalid. Dr. Owen's daughter, Mrs. Gladys Stewart, intends to carry on her father's researches, and it is likely that future issues of the American BACONIANA will contain the results of her activity.

H. S.

[From TIME VINDICATED (to Himself and to his Honours, in the Presentation at Court on Twelfth Night, 1623). By BEN JONSON.]

Enter the MUTES for the Antimasque.

Fame. How now! what's here? Is hell broke loose?

Eyes. You'll see that he has honours, Fame, and great ones, too
That unctuous *Bounty*, is the boss of Billingsgate.

Ears. Who feasts his Muse with claret, wine and oysters.

Nose. Grows big with satyr.

Ears. Goes as long as an elephant.

Eyes. She labours, and lies in of his inventions.

Nose. Has a male poem in her belly now,
Big as a colt —

Ears. That kicks at Time already.

Eyes. And is no sooner foaled, but will neigh sulphur.

Fame. The next. —

Ears. A quondam Justice, that of late
Hath been discarded out o' the pack of the peace,
For some lewd levity he holds *in capite*;
But constantly loves him. In days of yore
He used to give the charge out of his poems;
He carries him about him in his pocket,
As Philip's son did Homer, in a casket,
And cries, *O happy man!* to the wrong party,
Meaning the poet, where he meant the subject.

Fame. What are *this* pair?

Eyes. The ragged rascals?

Fame. Yes.

Eyes. Mere rogues;—you'd think them rogues, but they are
friends;

One is his printer in disguise, and keeps
His press in a hollow tree, where to conceal him.

He works by glow-worm light, the moon's too open.

The other zealous rag is the compositor,

Who in an angle where the ants inhabit,
(The emblems of his labours), will sit curled

Whole days and nights, and work his eyes out for him.

Nose. Strange arguments of love! there is a schoolmaster

Is turning all his works too into Latin,

To pure satiric Latin; makes his boys to learn him;

Calls him the Times' Juvenal;

Hangs all his school with his sharp sentences;

And o'er the execution place hath painted

Time whipt, for terror to the infantry.

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The Bacon Society.

(INCORPORATED)

CHALMERS HOUSE, 43, RUSSELL SQUARE, W.C.

THE objects of the Society are expressed in the Memorandum of Association to be:—

1. To encourage the study of the works of Francis Bacon as philosopher, lawyer, statesman and poet; also his character, genius and life; his influence on his own and succeeding times, and the tendencies and results of his writings.
2. To encourage the general study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspeare, and to investigate his connection with other works of the period.

Annual Subscription. For Members who receive, without further payment, two copies of BACONIANA (the Society's Magazine) and are entitled to vote at the Annual General Meeting, one guinea. For Associates, who receive one copy, half-a-guinea.

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Officers of the Society: The President, The Hon. Sir John A. Cockburn, K.C.M.G.; Vice-Presidents, Lady Durning Lawrence, Miss Alicia A. Leith, H. Crouch-Batchelor, Esq., Granville C. Cuninghame, Esq.; Chairman of Council, Capt. W. G. C. Gundry; Hon. Secretary, Mrs. Teresa Dexter, 206, Clive Court, W. 9; Hon. Treasurer, Mrs. E. B. Wood, 32A, Clanricarde Gardens, W.

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It should be clearly understood that the Bacon Society does not hold itself responsible for the views expressed by contributors to "Baconiana."

BACON'S SYMBOLISM.*

BY THE HON. SIR JOHN A. COCKBURN,
K.C.M.G., M.D.

FRANCIS BACON took all knowledge for his province. Sir Tobie Matthew, whose life is a record of fearless and independent judgment, writes of him as "a Man so rare in knowledge of so many several kinds, 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 metaphor, and allusion, as perhaps the world hath not seen since it was a World."

The wide range of Bacon's vast and discursive intelligence, together with his capacious memory, enabled him to recognise analogies in the most diverse and apparently heterogeneous phenomena, and to detect a family likeness where others failed to trace any resemblance.

From this faculty of perceiving unity in diversity sprang his marvellous command of the imagery with

* Delivered in lecture form at Chalmers House, Jan. 10th, 1924.

which he so abundantly leavened and illuminated his writings that even his most solid and serious philosophical works always seem to hover on the verge of poetry. Hence he is admitted by the most competent authorities to be a supreme poet; although he often put Pegasus into harness for some useful purpose, and employed his divine gift as an adjunct to his vast designs for human welfare.

In the preface to the *Wisdom of the Ancients* he observes that Parables have been used in two ways, and strange to say, for contrary purposes, because they serve to disguise and conceal the meaning as well as to illustrate and throw light upon it. In the old times the world was full of all kinds of fables, enigmas, parables and similitudes. "For, as hieroglyphics came before letters, so parables came before arguments. Even now, if anyone desires to enlighten men's minds on any new subject, without annoyance or harshness, he must go on in the same way and have recourse to parables."

Of all the Symbols which Bacon turned to practical account, the chief is that of the Two Pillars. From the earliest ages it was customary to place a pillar on each side of the main entrance to a temple. These represented the contrasts which are to be seen in all phenomena. The first and most striking contrast was presented by the division in Genesis between day and night. It is probable that the light and dark forms of the letter A, which figure so frequently in the head-pieces of Bacon's Works, stand for this primeval antithesis and its analogues. It has been said that all things were originally taken in pairs out of creative fire. Certainly there is a polarity which pervades Creation and is expressed in the contrast between such dualities as Positive and Negative; Spirit and Matter; Theory and Practice, Rule and Exception, and the innumerable

antinomies and contradictions which puzzle mankind, and make life appear to be full of paradoxes. The aim of philosophy is to bring into agreement these apparently conflicting, but in reality complementary and inseparable entities; just as the aim of religions is to effect an at-one-ment between God and Man, and as Bacon puts it to mingle Heaven with Earth.

This reconciliation is, in the Kabala, effected by the mediation of a third pillar placed midway between the other two, thus as it were converting the dualism of the tree of knowledge of good and evil, whose fruit is deadly, into the healing synthesis of the tree of life in the midst of the garden.

The safety of the middle way has always been proverbial. Possibly the family Motto "*Mediocria firma*" predisposed Francis Bacon to lay special emphasis on this great teaching of the Mysteries. He elaborates it under the heading of "the Flight of Icarus, also Scylla and Charybdis or the Middle Way." In the explanation he observes that "the path of virtue lies straight between excess on the one side, and defect on the other." He affirms that "excess is the natural vice of youth as defect is of old age: the one, like a bird claims kindred with Heaven, the other like a reptile creeps upon Earth." The necessity, in forming a judgment, of keeping clear of extremes, is vividly set forth in the following words.

In matters of the understanding both skill and good fortune are required to navigate the passage between Scylla and Charybdis. For if the ship strikes upon Scylla it is dashed to pieces on the rocks, if upon Charybdis it is swallowed by the whirlpool. By which parable, which suggests endless reflections, we are meant to understand that in every knowledge and science, and in the rules and axioms appertaining to them, a mean must be kept between too many distinctions and too

much generality—between the rocks of the one and the whirlpools of the other. For these two are notorious for the shipwreck of wits and arts.

The device of the two pillars abounds in the paper marks of the Baconian age. They figure prominently on the frontispiece of *Sylva Sylvarum*. Between them, in Hebrew characters, is the sacred and mysterious name of Jehovah shedding a beam of light in the *Mundus Intellectualis*. Another application of the symbolism of the Pillars is to be seen on the title-page of *Advancement of Learning* where a ship in full sail is depicted as passing through the Pillars of Hercules from the Old World to the New. The great hope of Bacon was to imitate, in the realms of science, the method of Columbus, to permit no longer the "*ne plus ultra*" of ancient authors to stand in the way of the investigation of truth by the experimental method, but to burst boldly forth into the great ocean of knowledge after the example of the Navigators of the day in opening up the Western Hemisphere.

Incidentally alluding to the sycophancy of the age, he trusted that "the canvassing world had gone, and the deserving world had come." All this imagery of the New World and the Old coincided with, and reinforced his eminently successful efforts in, the great Imperial task of securing the settlement of Virginia and Newfoundland.

In treating of poetry in the *Advancement* Bacon divides the art into Narrative, "Dramatical" and Allusive or Parabolical. This third form he says, "excels the rest, and seemeth to be a sacred and venerable thing; especially seeing Religion itselfe hath allowed it in a work of that nature, and by it trafiques divine commodities with men." From his poetic point of view he derived the greatest pleasure from the fable of Pan. This, he says, is "perhaps the noblest of

antiquity and pregnant with the mysteries and secrets of nature." Pan, as the name implies, represents the Universe, the All of Things. Not only does he deal with this fable in the *Wisdom of the Ancients* but he devotes ten pages of the *Advancement* to its consideration.

Pan was depicted in human shape but with the addition of horns, hoofs and tail. The blending of the form which was created a little lower than the Angels with that of a goat seems to convey the lesson that however lofty a man's aspirations may be he should never lose his firm footing on the solid earth. "I dare do all that may become a man; who dares do more is none," exclaims Macbeth. Those who attempt to rise above the limitations of their nature often end by sinking below the level of a beast. The analogies which Bacon draws from the pyramidal shape of Pan's horns give proof of an exuberant fancy. These horns are broad at the base but narrow and sharp at the top because individuals are infinite, but being collected into species, and these, contracted into generals, nature at length may seem to be gathered to a point. The horns reach to the heavens "since the sublimities of nature, or abstract ideas, reach in a manner to things divine." Pan is the "God of the country swaines because men of this condition lead lives more agreeable to nature than those that live in the Cities and Courts of Princes where nature by too much Art is corrupted." What is called the Pan tail-piece is to be found in many of the plays, in the Shakespeare folio of 1623, as well as in Bacon's Works and a number of contemporary books. There is also to be seen in books by Bacon a pictorial headline which seems to bear an affinity to Pan as the "God of Hunters." On either side are figures shooting a spear from a bow. Among scrolls of flowers and fruit are interspersed animals of the chase.

In the centre is shown a boy, apparently blind, with a bird of paradise perched on each of his hands. This head-line is supposed to allude to the Device of the Indian Prince written by Bacon for Essex in honour of Queen Elizabeth, and describing the quest of an Indian Monarch for some means of restoring sight to the eyes of his son. In this masque appear the well-known lines

" Seated between the Old World and the New
 * * * * * *
 There reigns a queen in peace and honour true
 * * * * * *
 To her thy son must make his sacrifice,
 If he would have the morning of his eyes."

This head-line is placed at the head of the Genealogies of Holy Scripture in the Authorised Version of the Bible. In this great monument of English literature there are some splendid poetical images which do not appear in the original, such, for example, as the description in Job of the War-horse with his neck clothed with *thunder*. The question is who had the genius and audacity thus to take liberties with the text. There is a German saying that the English read but two books, the Bible and Shakespeare and that some of them imagine that the latter phrased the former.

The great God Pan, with his *cortège* of Nymphs, Fauns and Fairies, was the Sylvan Deity and, even after Saturn was dethroned by centralising Jupiter, and the Golden Age was superseded by the necessary complexities of civilisation and city life, an undercurrent of Pan, *i.e.*, Nature, worship co-existed with the cult of the Celestial powers. Indeed it persisted until quite recently when it flickered out under the persecution of the so-called witches who still clung to the old God. They retained Saturday, the day of Saturn, as their

Sabbath. They were denounced as votaries of the Evil One because their intimate knowledge of Nature's secrets seemed uncanny and impious to city dwellers.

The tree, on account of its beauty and utility, as well as being a symbol of majesty and expansion, frequently appears in Bacon's writings. The great and powerful are likened to timber trees which make the beauty, countenance and shelter of men's lives. The scriptural simile of the mustard seed figures in the Lord Chancellor's last speech in Parliament; when he foretold the future greatness of Virginia. The Vine and its spreading branches yields a touching passage in Bacon's prayer, described by Addison as the utterance of an Angel rather than of a man.

The resemblance of much of Bacon's Symbolism to that of the Mysteries has led many to believe that he was closely associated with Freemasonry, which is the modern repository of the hidden Wisdom of the Ancients. Some even go so far as to regard him as the founder of the Rosicrucians. Undoubtedly the close parallelism between the New Atlantis and Heydon's "Voyage to the Land of the Rosicrucians" gives colour to this view. But there is abundant evidence that the symbolism of the Cross within a circle existed ages before the days of Bacon. It was a well-known Solar sign and is found in Ancient Alphabets. Whatever the association may be it is certain that Masonry now knows nothing of it; although it is impossible to witness Masonic ceremonies without being reminded of Bacon's Symbolism.

Many of Bacon's similes touching the correspondence of the senses are such as delighted the Rosicrucians of the early years of the seventeenth century; for example: "The quavering, which pleases so much in music, has an agreement with the glittering of light, as the moonbeams playing on a wave." The

Bacon's Symbolism

sweetness of falling from a discord to a concord is likened to the renewal of love after a quarrel. And again Fugues resemble the repetitions of rhetoric.

Space does not permit further allusion to the wealth of the Symbolism which adorns almost every page of Bacon's volumes. But the more the works of the mighty-minded philosopher and poet are studied the more clearly does it appear that Sir Tobie Matthew's panegyric of Bacon is amply justified. Nor is it surprising that Dr. Rawley should have been induced to think "That if there were a beame of Knowledge derived from God upon any man in these modern times it was upon Him."

BACON'S PRECEPT AND PRACTICE.*

BY W. G. C. GUNDRY.

“**A** ROSE by any other name would smell as sweet,” says our great National Poet, and it is perfectly true that this paper which has been entitled “Bacon's Precept and Practice,” might with perfect propriety have been given many alternative titles, but the one chosen is sufficiently appropriate to signify its intention and scope.

About 1592, Francis Bacon wrote a letter to his uncle, Lord Burleigh, asking for a place of profit and complaining of his poverty in which occurs the following sentence: “Lastly, I do confess that I have as vaste contemplative ends, as I have moderate civil ends: for I have taken all knowledge to be my province; and if I could purge it of two sorts of rovers, whereof the one with frivolous disputations, confutations, and verbosities, the other with blind experiments and auricular traditions and impostures, hath committed so many spoils, I hope I should bring in industrious observations, grounded conclusions, and profitable inventions and discoveries; the best state of that province.”

This ambition was destined to have its flower if not its fruitage (for that is but ripening in this age) in those wonderful contributions to scientific literature which were to be published under Bacon's name in the following century.

* Condensed from a paper read before the Bacon Society at 43, Russell Square on 14 February, 1924.

In *The Advancement of Learning*, Bacon attempts more successfully than anyone before him with the possible exception of Aristotle and without a rival in times succeeding to make a complete survey of human knowledge. In the course of his immense self-imposed task he censures or praises the condition in which he finds the various departments of learning: where there exists reason for adverse criticism he uses the expression: "I note (this or that) as deficient." The chief deficiencies which Bacon notes are:

1. Definitions of the meaning of words.
2. A history of literature.
3. An inquiry into the faculty of memory.
4. Method of tradition.
5. New methods of versification.
6. Application of proofs to different subjects.
7. Fascination and magic.
8. Cure of diseases.
9. Human anatomy.
10. Effects of passions of the mind upon the body.
11. Narrative medicine.
12. Rising in the world (wisdom for a man's self).
13. History of marvels.
14. Modern History.
15. Biography.
16. Narrations and Relations of particular actions.
17. Ecclesiastical history.
18. History of prophecy.
19. Mathematics.
20. Human Philosophy.

Let us turn our attention to the first, namely the necessity for defining the meaning of words. Bacon says in the second book of *The Advancement of Learning*: "And lastly, let us consider the false appearances that are imposed upon us by words, which are framed and applied according to the conceit and capacities of the

vulgar sort: and although we govern our words, and prescribe it well, *Loquendum ut vulgus, sentiendum ut sapientes* (a man should speak like the vulgar, and think like the wise), yet certain it is that words, as a Tartar's bow, do shoot back upon the understanding of the wisest, and mightily entangle and pervert the judgment; so as it is almost necessary in all controversies and disputations to imitate the wisdom of mathematicians, in getting down in the very beginning the definition of our words and terms, that others may know how we accept and understand them, and whether they concur with us or no: For it cometh to pass for want of this, that we are sure to end there where we ought to have begun, which is in questions and differences about words."

In another place Bacon describes words as "Idols of the Market Place, which consists in man's habit of taking words for things." In the *De Augmentis Scientiarum* he urges the value of what he calls a "new species of grammar with a view to mutual exchanges and combinations of beauties for the right expression of meaning."

Before Bacon's time Sir Thomas Elyot, author of *The Governour*, "intended to augment our English tongue whereby men should express more abundantly the thing they conceived in their hearts."

But it was to Bacon that the chief credit of seriously tackling this obstruction to the advancement of learning properly belongs; to quote the authors of *The Meaning of Meaning**: "It is with the publication of Bacon's *Advancement of Learning* that the 'vermiculate questions' and 'laborious webs of learning' may be said to come to an end. Now for the

* *The Meaning of Meaning* by C. K. Ogden and L. A. Richards (Kegan Paul).

first time, in 1605, we get constant emphasis on the dangers of verbalism. As Bacon says, 'Here is the first distemper of learning when men study words and not matter.' "

Bacon's own ideas soared so much higher than those of his readers and auditors that the risk was brought home to him more strongly than to most men of his not being understood. His fancies so far transcended those of the ordinary man that on the one hand he was faced with the necessity of using unusual words for their expression, and on the other, he was only too fully aware of the danger of forsaking the common channels of expression, knowing as he did the pitfalls that awaited those who essayed new modes and methods of conveying their ideas, and the misunderstanding to which such language would be liable. In other words his vast knowledge and the use to which he could put it was limited by the bounds of the language in which he sought to appeal and by the inferior mental equipment and more limited vocabulary of his readers and auditors.

After Bacon's time Locke, the philosopher, paid considerable attention to this subject in the third book of his *Essays*. Another worker in this field was John Wilkins, Bishop of Chester who, significantly perhaps, was one of the founders of the Royal Society and was a skilled cryptographer, being the author of *Mercury, or the Secret and Swift Messenger*, and *The Essay towards a Real Character and a Philosophical Language*, which is founded on a similar work by Dalgarno, who was also an Authority on ciphers.

But now let us turn to the second deficiency on our list, namely, a history of literature: the sudden state of poetry, drama, and prose which occurred during Bacon's lifetime naturally demanded such a record, but it was not until a later period that this

deficiency was supplied; but it is only necessary to look into modern histories of the kind to see that the literature of the Elizabethan age occupies a dominant part therein.

The next deficiency noted is "Method of Tradition." *The Advancement of Learning* is in itself a method of tradition and a record of the state of human knowledge at the time the author wrote it, and further it is an acroamatic book written for all degrees of illumination—a book calculated "to adopt its readers."

We now proceed to "Versification." Bacon rather implies than states that new forms of verse have not been sufficiently explored; he says: "Men in learned tongues do tie themselves to the ancient measures, yet in modern languages it seemeth to me as free to make a new measure of verses as of dances; for a dance is a measured pace, as a verse is a measured speech."

We now pass to the application of proofs to different kinds of subjects (Logic). Logic has been explored considerably since Bacon's time and if he had written *The Advancement of Learning* to-day he would probably have somewhat modified his views and declared the subject not wholly unexplored. "Fascination and Magic" Bacon himself treats of in his *Sylva Sylvarum*.

A remarkable book appeared in 1621 which is a perfect treasure house of all sorts of information culled from the works of the most out-of-the-way classical and mediæval authors, a book which impressed Milton, Dr. Johnson, Sterne, Byron and Lamb, and which was much consulted by the wits of the time of Queen Anne.

This book treats, among other subjects, of magic and magicians and is entitled *The Anatomy of Melancholy*, by Robert Burton. Little is known of the author except that he spent a large part of his life at Christchurch, Oxford, and held two livings in the

Church. Some there are who think that Bacon was the author of this remarkable compilation and it is true that there are many Baconian turns of phrase in the book. Compare the following passages which occur in the book just named and Bacon's essay *Of Truth* respectively :

"Of the necessity and generality of this which I have said, if any man doubt ; I shall advise him to make a brief survey of the world, as St. Cyprian advised Donat, supposing himself to be transported to the top of some high mountain, and thence to behold the tumults and chances of this wavering world, he can't choose but laugh, or pity it."

This passage is closely paralleled by one of Bacon's in his essay *Of Truth*.

"It is a pleasure to stand upon the shore, and see ships tossed upon the sea : A pleasure to stand in the window of a castle, and to see a battle, and the adventures thereof below : but no pleasure is comparable to the standing upon the vantage ground of truth, a hill not to be commanded, and where the air is always clear and serene ; and to see the errors, and wanderings, and mists, and tempests, in the vale below."

Bacon adds to the above : "So always that this prospect be with pity, and not with swelling of pride."

It is not without interest to recall that the *Anatomy of Melancholy* was originally attributed to one Bright, but such attribution was subsequently changed to Burton. The preface of the book contains a long statement by the writer dealing with his wish for anonymity. In this connection we might refer to *Love's Labour's Lost* where the following dialogue between Armado and Moth takes place in Act I. Scene II.

- Armado* Boy, what sign is it when a man of great spirit grows melancholy ?
Moth A great sign, Sir, that he will look sad.
Armado Why ? sadness is one and the selfsame thing, dear imp.

Moth No, No; O Lord, Sir, no.

Armado How canst thou part sadness and melancholy, my tender juvenal.

Moth By a familiar demonstration of the working, my tough senior."

What is the *Anatomy of Melancholy* but a familiar demonstration of human nature in its actions and reactions, such a book, in fact, as the author of the Shakespeare Plays might have been expected to have written had he attempted prose composition? Its comprehensiveness is very Baconian.

Gaimbattista Della Porta (1543—1615), a contemporary of Bacon's, wrote a book called *Natural Magic* and it is said that the latter borrowed his ideas from the former in the formation of his (Bacon's) celebrated Bi-literal cipher, though Porta employed the system in a different manner. It is interesting to notice what congruity exists between Bacon's mind and that of other noted cryptographers. We have already noticed John Wilkins, Bishop of Chester, in this connection. Archbishop Tenison, the editor of *Baconiana* (1679) also evinced considerable interest in the Bi-literal system and calls special attention to it.

The next two deficiencies in the list are "Cure of diseases" and "Anatomy." We can understand Bacon's interest in the subjects for does he not say of himself: "I have been puddering in physic all my life," and Dr. Rawley in his life of his master describes Bacon's method of diet and the medicinal remedies he used, together with his recipe for the gout.

We now come to the "Actions of passions of the mind upon the human body."

Bacon, who has been discussing the effects of the body on the mind, says:

"As for the reciprocal knowledge which is the operation of the conceits and passions of the mind

upon the body, we see all wise physicians in the prescriptions of their regiments [or rules] to their patients do ever consider *accidentia animi* [conditions of the mind] as of great force to hinder remedies or recoveries."

Let us pause for a moment and consider were it desired to visibly demonstrate these effects, how it might best be effected; surely no better method could be found than bringing the demonstrator upon the stage; let the theatre be used to illustrate the emotions of the mind translated into terms of action by *Actors*; what more natural or logical steps to take than these? Here we see something of the common-sense and reasonable attitude that the Bacon Society assumes. Is it asking too much when we Baconians suggest that this alleged connection of Bacon with the Shakespeare plays is a rational and legitimate field of inquiry for sane people?

In 1639 a book was published entitled *Conceits, Clinches, Flashes, and Whimsies*, the author of which was Robert Chamberlain, in which occurs the following passage: "One asked another what Shakespeare's works were worth, all being bound together. He answered, 'Not a farthing.' 'Not a farthing!' said he. 'Why so?' He answered, that his plays were worth a great deal of money, but he never heard, that his works were worth anything at all."*

In the same year (1639) another book was published called *Witts Recreation, selected from the finest fancies of Moderne Muses, with a thousand outlandish Proverbs*.

This book, which was anonymous, contained the following:

* *Shakespeare's Centurie of Prayse*, Compiled by Dr. C. M. Ingleby and Lucy Toulmin Smith.

"*Shakespeare*, we must be silent in thy praise
 'Cause our encomions will but blast thy Bayes
 Which envy could not, that thou didst so well ;
 Let thine own histories prove thy Chronicle."

In the above the two words "Bayes" and "Chronicle," coming at the end of the second and fourth lines respectively, are in capitals. Why so? It is not difficult to find Bacon in them.

But why it may be asked should we be silent in the praise of Shakespeare, and why should open praise blast his "Bayes"? The answer is that a certain eminent lawyer was anxious to conceal his direct connection with the theatre, and further, the plays known as Shakespeare's were an indispensable portion of Bacon's great philosophic scheme. If it were known that the great philosopher had written the plays everyone who looked to the theatre primarily for amusement would be scared away, just as to-day many people would look askance at a playbill announcing the latest farce by Sir Oliver Lodge—*Atomic Love or the Diversions of an Electron!*

The great Lord Chancellor was anxious to administer the philosophic liquorice powder in the camouflage of comedy, the stage was to become what the strawberry jam was when some nauseating medicine was administered to children in the days some of us can remember only too well.

St. Alban in almost his own words was content to retire from the stage of the world to "instruct the actors," holding the prompt book, knowing as he did that having been a partaker of God's theatre, he would also be a partaker of God's rest, "for in this theatre of men's lives it is only given to God and the Angels to be lookers-on."

"These our actors
 As I foretold you, were all spirits and
 Are melted into air, into thin air."

There is another interesting reference to which I should like to call your attention which occurs in the second complete edition of Ben Jonson's works which was published in 1640.

In the induction we read :

"Yet if *puppets* will please anybody they shall be entreated to come in. In *consideration of which* it is finally agreed, by the foresaid hearers, and *spectators*, that they neyther in themselves conceal nor suffer by them to be concealed any *state-decipherer* or politique *picklocke* of the *scene*, so solemnly ridiculous, as to search out, who was meant by the *Ginger-bread-woman*, who by the *Hobby-horse-man*, who by the *Costard-monger*, nay, who by their *wares*. Or that will pretend to affirme (on his owne *inspired ignorance*) what *Mirror of Magistrates* is meant by the *Justice*, what *great lady* by the *Pigge-woman*, what *concealed statesman*, by the *seller* of *Mouse-trappes*, and so of the rest.

"But that person or persons so found, be left discovered to the mercy of the *Author*, as a forfeiture to the *stage*, and your laughter aforesaid."

The following words are in Italics :

In the passage just quoted *puppets*, any-, *consideration of which*, *spectators*, *state-decipherer*, *picklocke*, *scene*, *Ginger-bread-woman*, *Hobby-horse-man*, *Costard-monger*, *wares*, *inspired ignorance*, *Mirror of Magistrates*, *Justice*, *great lady*, *Pigge-woman*, *concealed statesman*, *seller*, *Mouse-trappes*, *Author*, *stage*.

It is not without interest in this connection to call to mind that among the list of plays hidden within Bacon's or Shakespeare's works in cipher according to Mrs. Gallup's deciphering of the *Novum Organum* is one entitled *The Mouse Trap*. One would also like to ask: Who is this *state-decipherer* and *concealed statesman*? Can it be that he belongs to the same race as the old Kabbalists, Pythagoras, Plato, Plotinus,

Homer,* Bartolucci, the Rabbi Moses de Leon, Ibn Gebirol, Maimonides, Isaac the Blind, Nahmanides, Azriel Ben Menahem, Recanati, Raymond Lully, Johann Reuchlin, to mention a few authorities on Gematria, Notaricon and Temura and the profundities generally of the Kabbala or secret method of handing on from generation to generation "hidden truths, religious notions, secrets of nature, ideas of Cosmogony and facts of history, in a form which was unintelligible to the uninitiated" ? † Did he belong to that long line of cryptographers, dealers in acroamatic allusions, acrostics, acrotelestics, anagrams, analogies, chronograms, cryptograms, echo verses, hieroglyphics, hupograms, ideograms, logogriphs, lypograms, palindromes, phonograms, pictograms, telestics, vexing-rhymes and symbols and ciphers generally of a later date, such as Palatino, Glanburg, Porta, Trithemius, Cardanus, Walchius, Bibliander Schottus, Gustavus Selenus, Herman Hugo, Niceron, Caspi, Tridenci, Comiers, La Fin, Dalgarno, Buxtorff, Wolfgang, Falconer, Morland, Eidel, Soro, Amman, Breitkampt, Conradus, De Vaines, Lucatello and many more ? ‡ Was it that man who wrote of this "retired art" of cipher-writing, "yet to such as have chosen to spend their studies in them, they seem great matters" ?

Was it the one who "became Lord Keeper of the

* See *The Homer of Aristotle*, by Professor D. S. Margoliouth (Blackwell, 10s. 6d.).

† *The Dignity of Cipher Writing*, by Harold Bayley, BACONIANA, July, 1902.

‡ *Ibid.*, with the addition by the present writer of Morland and the omission of Bellaso and Kircher. Morland, who obtained a baronetcy for betraying the Commonwealth to Charles II., was a clerk under John Thurloe, Secretary of State to Oliver and Richard Cromwell, and invented *A New Method of Cryptography*, which he published in book form. There is no copy in the British Museum.

Great Seal of England and of the Great Seal of Nature both at once " ?

Yes! I think that Jonson's reference was to this myriad-minded man, to the writer who in his pseudonym of Shakespeare elicited the following eulogy from Alexandre Dumas, who says: " That he was as dramatic as Corneille, as comic as Molière, as original as Calderon, as reflective as Goethe, as passionate as Schiller ":

" In all external grace you have some part
But you like none, none you, for constant heart."

No wonder that Jonson wrote of the author of the Shakespeare plays

" Triumph My Britain thou hast one to show
To whom all scenes of Europe homage owe,"

and that the references to the grief among the gods and goddesses of Mythology in the *Manes Verulamiani* require an Olympian Debrett to distinguish them or that there was a responsive echo throughout the literary world as Fame's sweet-toned trump sounded faintly on the lonely heights of Parnassus at the time of his death.

" But it is not good to stay too long in the theatre. Let us now pass on to the judicial place or palace of the mind."

Briefly to resume our list of deficientes before concluding. The next on our list is " Narrative Medicine," which one can well understand required attention when one remembers that in the curative medicine of Bacon's day, a small young mouse roasted was prescribed for a nervous child! and that " Balsam of Bats " was another specific but to what end I cannot recall.

We pass to " Rising in the World," on which subject Bacon made various manuscript notes, even making a memorandum to suppress his panting and labouring of breath while speaking.

We next come to "History of Marvels" and it is of interest to see that Bacon directly inspired a volume on this subject, as is stated in a book in the writer's possession which was published in 1678, and dedicated to Sir Harbottle Grimston, Speaker of the House of Commons during the Commonwealth, and Master of the Rolls, the owner of Bacon's old seat Gorhambury and connected with the present Lord Verulam.

The book is called "The Wonders of the Little World or a general History of Man; in six books wherein by many thousands of examples is shewed what Man hath been from the first ages of the World to these times in respect of his body, senses, passions, affections: His virtues and perfections, his vices and defects, his quality, vocation and profession, etc."

The preface begins:

"The first thoughts I had about the entrance upon such a design as the *History of Man*, were occasioned by some passages I met with in my Lord Verulan's *Book of the Advancement of Learning*; where I found him saying: 'That touching of Man's Prerogatives, it is a point that may well be set down amongst deficiencies.' He adds: 'I suppose it would much conduce to the magnanimity and honour of Man, if a collection were made of the Ultimities (as the schools speak) or summities (as Pindar) of human Nature, principally out of the faithful Reports of History, etc.'"

We now come to "Modern History," of which Bacon himself gives us a noble example in his *History of Henry VII.*

Next we come to "Biography" and Narrations and Relation of particular actions, which with the recent outburst of Autobiography, Biography, Recollections, Reminiscences and Confessions, headed by a great lady, it would be a bold man who would maintain was a deficiency in the twentieth century. One wonders

how many of these subjects of Biography would find a swan to carry *their* names to a permanent resting place in the Temple of Fame.

But we must pass on to "Ecclesiastical History"; this was dealt with by Hooker, who was a contemporary of Bacon.

The "History of Prophecy" comes next; this subject Bacon devotes a section to in his Essays.

In "Poesy" Bacon notes no deficiency nor is this to be wondered at in view of the unprecedented outburst in his time and to which he was as we believe such a large contributor.

It is well known that Bacon had round him groups of able men who were the "Nethinim" of his pen and doubtless also original contributors to the streams of Helicon, but Bacon himself was the "Chancellor of Parnassus, the leader of our choir."

Next we come to "Mathematics," and in passing we may note that Bacon expressed the view that new methods in this exact science would be evolved by posterity, and there are some who think that it was Bacon and not Napier who invented Logarithms; on the other hand there are those who say that Bacon was not a mathematician, but I cannot tell.

And lastly we come to "Human Philosophy or Human Nature" and here the wheel turns again upon itself and we must note that the Age which produced the "Shakespeare Plays" was not deficient in the knowledge of human nature after they were written whatever the condition of affairs in this respect may have been before their advent.

Surely the time is fast approaching when the greatest Poet and greatest Dramatist will be recognised as identical with the greatest Philosopher in our history, whose philosophy was put to such a practical demonstration in his own life.

It is for us to bring the hidden truth to light, not by lonely efforts which "hang tottering tremulous, and hazarded upon the torch of any single person," but by united industry and ceaseless patience, by "arts that require the finger rather than the arm," and thus wage war on a front of mouldering manuscripts and musty books extending from the time of St. Alban to our own day. It is thus that he shall make "his first appearance upon the stage in his new person" as Francis St. Alban the mystic and philosopher, and as Pallas—Shakespeare the greatest dramatist in history.

As Bacon says in his bi-literal: "Time shall reward our patience if we do trulie well, and await the day . . . And 'tis to posterity I looke for honor, farre off in time and place." And shall we not do all in our power to make amends for the cruelty with which his countrymen treated him in his own age, treatment which is reflected again and again in the immortal plays: "As he sounded the deep abyss of fathomless pain, he but voiced in the drama his own sorrows; as he mounted heights of divinest bliss, light springeth up, flame mounteth, burning words glow in his plays. Whenever the arrows of sorrow pierced the soul, ever fond thought reclaimed love's joy—by one knowing love's crown: by the other pain's cross."

It is to do justice to the memory of one who did so much "for the relief of the human estate," and whose eyes looking across the tideway of the centuries saw a second golden age of learning, which is now near at hand, that our united efforts to help *Truth* from the cave in which *Time* has hidden her must be directed to show to an admiring but hitherto slumbering world that Bacon is Shakespeare, that the one reflects the other as in a twin reflecting mirror—the diastole and systole of a stupendous literary cycle: thus "Truth shall come forth and lay her cerements aside, as Lazarus, when he heard the Master speak, *arose.*"

ILLUSTRATIONS OF BACON CYPHERS.*

BY HENRY SEYMOUR.

[BEFORE opening his lecture, Mr. Seymour gracefully acknowledged the kindness of Lady Durning-Lawrence in having placed at his disposal the whole of the lantern slides so often used in the past by the late Sir Edwin Durning-Lawrence, a number of which were found suitable. He also threw upon the screen a characteristic portrait of Sir Edwin, which was warmly greeted.]

THE subject of cyphers, said Mr. Seymour, was peculiar and extensive. It had a literature of its own. The practice of the art dated back to an obscure period. Its origin was lost in the mists of antiquity.

After the hieroglyphics, the *cabala* was doubtless the oldest method of secret writing. The ancient Hebrews and Greeks worked the *cabala* in its most simple form, known as *per gematrium*. The Scriptures were full of cabalistic signs. Dr. Bullinger and others had thrown much light on these. Dr. Christopher Wordsworth, a learned and judicious scholar, said that the symbolical meaning of *numbers* in Scripture deserved more study than it had received. The first slide was projected on the screen, being a *facsimile* photograph of the 46th Psalm from an old Tudor Bible in black letter. The lecturer pointed out that the 55th word from the beginning of the psalm was "shoke," and that the 47th from the end was "speare." He said

* The substance of a lecture, with thirty-three lantern slides, given at Chalmers House, on March 13th, 1924.

he had good reason for the belief that Francis Bacon was the translator of the whole of the Psalms in the King James' Bible (the present translation), and that he had also further good reason for stating that the editing and final revision of the Bible had been entrusted to Bacon by express command of the King. He said he had also found an acrostic-anagram of "Francis Bacon" in the final paragraph of the Dedication to the King, otherwise unsigned; the whole tenor of the Dedication, moreover, being strikingly reminiscent of the *Essays*. He noted, further, that the 46th Psalm, in particular, had been so paraphrased that the word "Shoke" now appeared as "Shake," and as the 46th word from the beginning; and that the word "spear" had been changed to appear as the 46th word from the end. To the student of the Cabala this change constituted the "triple index." But this was not all. It was but the entrance to a labyrinth. The 6th and 7th words from the beginning of the 10th verse, said Mr. Seymour, were "I am," and the 6th and 7th words from the end were "will I," and he shewed that the given name William was got constructively and left-handedly by the cabalistic methods. Treating the name "William Shakespere" (the original spelling in connection with the *Plays*) anagrammatically* he resolved it into:

WE ARE LIKE HIS PSALM,

and said it was curious that the actor Shaxpere was exactly 46 years old when the translation appeared, and also significant that the number 46 was the cabala of "S. Alban."

Ben Jonson said of Bacon that he was nobly

* See Camden's *Remaines* for authority in changing one letter for another in anagrams.

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ensorious when he could pass by a jest. Such eccentricity as the foregoing was just the kind of thing in which extraordinary genius would be likely to indulge. Victor Hugo had said,—“After God, Shakespeare was the greatest Creator.” That Bacon had imbibed the Pythagorean doctrine that *number* was the active principle of the visible world, was certain. What the Eastern nations understood by “wisdom” dealt largely in numbers. The *gematria*, or the secret interpretation of letters by figures, was long practised by the Talmudic Jews. As Camden said, the great masters of the Jews had testified how Moses received from God a *literal* law written by his fingers in the two tables, to be imparted openly; and another, a *mystical*, to be communicated only to seventy men, which, by tradition, they should pass to posterity, whereof it was called *Cabala*.

It was highly probable, continued the lecturer, that the practice of the cabalistic art rose to its greatest height during the Third Century. The Imperial and Pontifical hierarchies regarded it with much disfavour. The Emperors smelt treason, the Church smelt heresy, in disguise. For this reason it apparently declined, but the Talmudic Jews religiously preserved its secrets until the Thirteenth Century, when a revival took place. In his *Jewish Life in the Middle Ages*, Mr. Israel Abrahams said that the Jews, in that time, continued to practise these old devices of their forefathers and that they even formed the recreation of great Rabbinical scholars. The Talmud itself said that a good Jew should drink wine at Purim until he could no longer distinguish between “Blessed be Mordecai” and “Cursed be Haman,”—the point of the remark arising from the total numerical identity of the Hebrew letters forming each of the two phrases.

The modern cabala apparently originated in

Germany about the time of the Reformation. The alphabetical letters were numerically indicated, not as their progressive sequence, but as their arithmetical progression from a method of representing a triangle by a series of dots. Ultimately, this was displaced by a method adopted in Italy in 1621, known as the *Latin cabala*. The school traditionally responsible for this method was a circle of literary ecclesiastics, who established it on the occasion of the *left arm* of the blessed Conrad—a famous hermit in his time—being brought with ceremony from Netina to Piacenza. These statements were recorded in a rare pamphlet to which the late Rev. Walter Begley had drawn attention, and entitled *Anathemata B. Conrado*,* issued at Placentia in 1621. Ostensibly an anonymous production, its authorship had been ascribed to one Hieronymous Spadius, by which patronymic its Dedication was signed. No such author had been identified, but another pamphlet, *De Francesco Socrato*, appeared in the same year as by Jo: Baptista Spadius, treating of anagrams and the cabala; another in 1623; and yet another in 1645, *De Ludovico XIV.*, the only extant copy said to be that in the Mazarine Library.

The Latin cabala possessed a double key, one called the *Simple*, and the other the *Ordinary*. The letter K was omitted from the former, but included in the latter. The slide illustrated these keys:

"SIMPLE" LATIN CABALA.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
A	B	C	D	E	F	G	H	I	L	M	N	O	P	Q	R	S	T	V	X	Y	Z

"ORDINARY" LATIN CABALA.

1	2	3	4	5	6	7	8	9	10	20	30	40	50	60	70	80	90	100	200	300	400	500
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	X	Y	Z

* B. CONRADO=DR. BACONO.

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The significance of the cabala had been revealed by the first example ever made, and illustrated in this pamphlet, which was shown by the lantern :

3 13 12 16 1 4 19 15 9 4 5 3 19 15 3 1 5 10 9
C O N R A D U S = I D E C V S C A E L I

The equality sign, said the lecturer, pointed its own moral, and revealed the double character of letters by figures, the total of the numeral equivalents on one side agreeing with that of those on the other, *viz.*, 85.

From certain considerations, said the lecturer, he had been led to the conclusion that "Spadius" was its sponsor and no other than Bacon's intimate, Toby Matthew, and he had applied the logic of its philosophy for evidence of identification. The word "Spadius," in the Simple Latin count, equalled 81. So also did "Mathevv" in the Latin spelling. By reverse count they also equalled 80. A further set of triple coincidences was brought out by the facts (1) that the word "Spadius," in the simple Elizabethan* count equalled 85, as the original cabala example; (2) that the word "Matthew," in the English form and counted in the Elizabethan cabala similarly equalled 85; and (3) that the name "Mathevv" (Latin) counted in the English cabala also equalled 85! More extraordinary still, the lecturer went on, the names "Spadius" and "Mathevv," in Latin, were both equal in Bacon's Kay cypher, *viz.*, 163, as well as being equal also in Bacon's secret cabala, *viz.*, 80!

SIMPLE ENGLISH CABALA.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
A B C D E F G H I K L M N O P Q R S T V W X Y Z

* The Latin simple applied to the alphabet of 24 letters.

BACON'S SECRET CABALA.

24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
A B C D E F G H I K L M N O P Q R S T V W X Y Z

BACON'S KAY CABALA.

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35
K L M N O P Q R S T V W X Y Z & & A B C D E F G H I

John Swan, in *Speculum Mundi* (1641) might be cited as good authority, said the lecturer, for a custom amongst Elizabethan and Jacobean authors to conceal their identity by these cabalistic resources. Miss Agnes Strickland, too, in her *Life of Elizabeth* had observed that even members of the Court were frequently referred to by numbers, in open converse. Most cabalistic *signatures* were either doubled or trebled to afford proof of intention. A remarkable example of this might be found in the last word of the Epilogue to *The Tempest*, usually the place of signature. It was the word *free*. Camden told us, in a description of names, that the name Francis meant *free*. That was suggestive, but if we totalled the numerical equivalents of the letters in the word *free* we got 33, which was also that of *Bacon*. If we totalled the numerical equivalents of the letters in the word *free* by Bacon's secret cabala (reverse) we got 67, which was also that of *Francis*.

Secret 19 8 20 20=67=Francis
F R E E

Simple 6 17 5 5=33=Bacon

The lecturer said he doubted if any other word in the language would yield the same result. The words *Free* and *Bacon* also agreed in the Kay count (III) and in the Latin Ordinary (96).

Anagrammatic revelations were usually found, said

Mr. Seymour, in indented double lines in Bacon books. The word *free* just cited was the last word of the two indented and concluding lines of the Epilogue :

As you from crimes would pardon'd be,
Let your Indulgence set me free.

Mr. George Rewcastle was responsible for an anagrammatic solution of these two lines :

" Secret, yet under *nom-de-plume* of Francis,
Lord Verulam. So God be wi' ye."

The lecturer said he thought it probable that every such example contained not only *one*, but *two*, mutually supporting anagrams. He had found more than one, and this might fairly account for the ellipsis. In his *Cryptography of Shakespeare*, Mr. W. C. Arensberg had also discovered numerous acrostics and anagrams in the Plays, all corroborative of the Bacon authorship, and had cited historical precedent for the method of insertion which, curiously, had also been employed by Dante, Colonna, and others. Mr. Arensberg had drawn attention to the familiar Bacon acrostic signature in the first column of the second page of *The Tempest* (1623 Folio) :

For thou must know farther. <i>Mira.</i> You have often Begun to tell me what I am, but stopt And left me to a bootlesse Inquisition, Concluding, stay: not yet <i>Pros.</i> The hour's now come The very minute byds thee ope thine eare,		<i>Pros.</i> I pray thee, marke me : I thus neglecting To closeness, With that Ore priz'd Awak'd Like a god
--	--	---

Counting from the bottom of the column, the initial B of *Begun*; said Mr. Seymour, commenced on the

33rd line of the text. Mr. Arensberg had satisfactorily demonstrated that the above arrangement conformed to established rule, but he might have found additional corroboration had he treated the signature cabalistically for proof of intention. The acrostic, as it stood, said Mr. Seymour, had been held by some critics to be weak *as a signature*, inasmuch as the letters *o, n*, followed the initial capital *C* in a rectangular direction instead of following down the column as marginal initials. But such arrangement, said the lecturer, would have made the acrostic weak *as a cypher* because it would have been too conspicuous. By counting the numerical equivalents of the apparently superfluous letters, *c, l, u, d, i, n, g*, they totalled 67, the cabalistic equivalent of *Francis*! By Bacon's secret (reverse) cypher, these letters and *Francis* again precisely agreed, *viz.*, 108. And thirdly, they also agreed in the Kaye Cypher, *viz.*, 171. We therefore had the triple index of intention. But this did not exhaust the point. Casting your eye towards the adjoining column, the initial letters in alignment with the *B, A, C*, of the first column, were *T, W, O*. The following two contiguous lines gave us "Alike." We therefore had a private instruction, so to speak, "between the lines," to the effect that there were *two* such like acrostics to be found in the Folio. With this instinctive conviction in his mind, the lecturer said he had been through every line of the Folio to find it and was at length rewarded by finding it in *Cymbeline* exactly as many lines from the end of the Folio as the first acrostic had been found from the beginning, *viz.*, the 120th line. The Folio itself had been "erroneously" mispaginated on the last page as 993 instead of 399, which suggested a reversal of method. So the second acrostic appeared, starting left-handedly, on the first column of the second page, as in the first instance.

Gui. And at first meeting lov'd,
Continew'd so untill we thought he dyed.

Corn. By the Queenes Dramme she swallow'd.

Cym. O rare instinct !

In this acrostic, said the lecturer, the marginal letters had been differently disposed for concealment, but otherwise the cryptic form was the same. In the word *Continew'd*, the apostrophe had been inserted to exclude the final letter from the count, the letters *t, i, n, e, w* again equalling 67. That this curious way of spelling the word had been designed to accommodate the required count of 67 was certain, for the sign had been given, and the "modern" way of spelling *continue* was shewn on p. 378 of the same play.

By the exclamation, "O rare instinct," the author bestowed a graceful compliment upon the decipherer.

The cryptographic reference by Heminge and Condell in the opening lines of the First Folio smacks of an allusion to the Cabala of "Shakespeare":

"From the most able, to him that can but spell:
There are you numbered."

If we began at the beginning and concentrated attention upon the first page of the Folio, *viz.*, the verses "To the Reader," which had been erroneously attributed to Bacon's friend, Ben Jonson, because they were signed by the initials B, I, we might discover an arithmetical puzzle of the most curious description:

TO THE READER.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut ;
Wherein the Graver had a strife
with Nature, to out-doo the life :
O, could he but have drawne his wit
As well in brasse, as he hath hit

His face ; the Print would then surpasse
 All that vvas ever vvrit in brasse.
 But, since he cannot, Reader, looke
 Not on his Picture, but his Booke.

B. I.

The very first word "To" spelt Bacon in the cabala equivalent of 33. The last two letters, *B.I.*, constituting the signature, similarly spelt Bacon, in a more roundabout way. For being at the end, they should be read left-handedly as *I.B.* (*I*, Bacon). Now, the numerical equivalent of the letter *I* was 9, and that of the letter *B*, 2. Being separated by periods, these figures read 92. And the numerical equivalent of "Bacon" by the secret (reverse) cabala was precisely 92.

"The Figure that thou here seest put" was, ostensibly, a reference to the Droeshout portrait of "Shakespeare" on the facing page two. But it actually referred to the acrostic formed by the marginal initial letters of the 1st, 3rd and 5th lines of the verses themselves, *T,W,O.* If we counted the number of letters in these verses, they totalled 287, the Rosicrucian Seal and also the numerical equivalent of "*W. SHAKESPEARE, F. BACON*" by the secret (reverse) cabala. This seal number was identified by tradition with the proto-martyr, St. Alban, who in that year A.D. brought Freemasonry into England. A charter was granted, it is said, by King Athelstane, when all the lodges met at York and formed the first Grand Lodge of England. A further charter was granted to the masons by King Edward VI. on May 12th, 1553, giving the borough of St. Albans a coat of arms, consisting of St. Andrew's cross. A new charter, confirming that of Edward, was granted by Queen Mary, in December, 1553; and Queen

Elizabeth, in a charter of February 7th, 1559, confirmed all previous ones. On March 24th, 1569, the Queen granted a special charter at Gorhambury on the petition of Sir Nicholas Bacon, the lord-keeper.

The secret number 287 was ubiquitous in all Bacon-Shakespeare productions. It constituted a sort of hall-mark. In the *Advancement of Learning* there were 287 letters on the Bacon Frontispiece page; on the next page, symbolically illustrated, there were also 287 letters; in the Dedication, there were 287 letters; and on page 215, falsely numbered, but in reality page 287, there were again precisely 287 letters. So much for that.

If you acted upon the hint given by the acrostic in the Verses and cut them in two, you would perforce be compelled to intersect the letter *s* in the word *his* on the 5th line. Counting the numerical equivalents of the letters on either side of the central letter *s*, you find their totals agree, *viz.*, as 1614! Imagine the ingenuity required to have produced such a result in advance; to have composed those witty lines of verse in so selective an arrangement of words and letters that this double total fell so! Like the peace of God, it passeth all understanding.

Mr. Tanner had been the first, the lecturer said, to notice this remarkable achievement. How came he to get the idea? He did not know, but could guess.

The central letter *s* was shewn to be the final letter of the word *his*, in "his wit." There we had it—w—it. The letters *w* in the 8th line were represented as two *v*'s, as distinguished from the other letters *w* in the verses. Such an orthographical irregularity doubtless arrested attention and probably led to the thought that it had been so arranged for a purpose. What purpose, to be sure, but to accommodate a count?

It might reasonably be enquired what all this tended

to establish? The lecturer then pointed out that by splitting the verses precisely in two, and including the central letter s, the total of 1623 was twice revealed, inasmuch as the numerical equivalent of the letter s was 18. Cabalistically, those figures represented A, F, B, C, or anagrammatically, F. BAC, as the marginal initial letters in *The Tempest* already referred to. They also represented the date of publication.

Now, said the lecturer, consider in this connection the "Double-Alphabet" cypher, or at least one of its variations. The sum of the digits of 1623 was 12. The twelfth letter of the Elizabethan Alphabet was M. If we took two alphabets*—one in juxtaposition to the other—and slid the lower alphabet to the right so many places for the letter M to appear exactly under the letter A of the upper alphabet, we got the letters R, N, M, O, as correspondents of the letters F, B, A, C. Then these indicated letters of the two alphabets gave us just those letters required to form a perfect anagram :

MR. (F. BAC)ON.

There were many other peculiarities about the verses, said the lecturer, which time would not permit to be examined on that occasion, but his point was that all these cabalistic curiosities amounted to first-class internal evidence that Bacon was the author of the "Shakespeare" plays.

Students of Bacon and Shakespeare books in the original or early editions must have noted the profuse and irregular use of Capitals for the initial letters of many common nouns. Also that the decorative head-pieces of special design appeared to indicate a common authorship of books ascribed to other writers. One of these in particular, that of the light and dark, or

* The light and dark A.

double A, seemed to suggest that in those books in which it appeared, the "Double-Alphabet" cypher had been employed. Mr. Seymour then illustrated the Abbot Trithemius at work on this cypher, from an old Latin print, as well as an illustration of the "Clock" cypher from a work by Trithemius ostensibly published at Frankfort in 1602, but revealing signs of its having been printed at London. The work contained a series of circles in which two alphabets were arranged in a different relation, doubtless to shew that this cypher might have, or was actually employed with, as many changes as there were letters in the alphabet. The idea consisted of a large dial upon which was marked, near its periphery, the ordinary alphabetical letters, and a smaller dial upon which the letters were similarly marked in a circle, but left-handedly, or backwards. The numeral equivalents were also marked under each letter, so that either figures or letters might carry the cypher, as occasion might require. The two dials were rotatable on a common axis, so that any letter of one alphabet could easily be brought into contiguous relation with any letter of the other.

Now, Trithemius used only 22 letters in his alphabet, said the lecturer, and by adding the two additional letters of the Elizabethan alphabet to the dials we were able to detect the Baconian interpretation. For, by moving one dial so that the letter A contacted with the letter D of the other, we found the Double-Alphabet key plainly signalled in the Dedication to "Shakespeare's" *Sonnets* of 1609, wherein a mythical "MR. W. H." was eulogized as the only begetter of the said sonnets.* In such a dial relation, M joins R and W joins H. The same Double Alphabet in a different

* Dr. Speckman has also shewn that these letters indicate Henry Wriothlesley (reverse).

relation is signalled in the title-page of Edmund Spenser's *Complaints* of 1591. A slide was shewn in which the author was indicated as "ED. SP." It was indeed a common thing, said Mr. Seymour, to abbreviate a given name, as Ed. for Edmund. But whoever heard of surnames being similarly abbreviated as Sp. for Spenser? Such an abbreviation was too obviously suggestive for any purpose of concealment, yet again, very suggestive, cryptographically, when it was noted that the numerical equivalents of the letters S and P totalled 33, as did those of Bacon. A further discovery of the Double-Alphabet was, that a change from the dial relation of A and D to E and D, brought S and P into relation automatically.

The first published indication we had, said Mr. Seymour, that Bacon was the inventor of cyphers and was keenly alive to their importance was in his *Proficiency and Advancement of Learning* (1605). After enumerating several kinds, he drew special attention to the Biliteral Cypher which he had invented in his youth when at Paris. That would be about 1577. But he was careful not to disclose its principle and method. We heard no more about it till 1623, after a lapse of 18 years. But then he devoted a special section to its description, with examples of its *modus operandi*. Thus this cypher, evidently so dear to his heart, had been kept up his sleeve for more than a quarter of a century from the time of its invention to the first public reference to it; and then, after a further interval of 18 years, we got the secret key for its operation. The lecturer then projected a number of *facsimile* illustrations from the original edition of *De Augmentis Scientiarum* (1623) and lengthily expounded the *rationale* of the Biliteral Cypher in theory and practice. The illustration of the well-known "Fuge" example, as well as the second and more

ample one which he described as "Subterfuge" was highly instructive as well as amusing. He shewed how, "by a few marks," Bacon had led his students of the cypher through its manifold mazes by suggestion, the whole appearing as a gradual and progressive unfolding. He shewed the manner in which he had diverted attention from the script characters towards the italic letters of his books. It is to be regretted that limits of space preclude report of this interesting study in form-relativity by which the two symbols of the cypher were to be distinguished, notwithstanding particular forms.

The lecturer next projected a *facsimile* illustration of Double-formed Alphabets in Roman and Italic published at Madrid in 1577, bearing the ascription "Francesco Lucas." He pointed out that the count of Lucas was 53, as that of Swan, Alciati, I. Barclai, and others—a notable Bacon seal. These illustrated letters conformed in detail to the italic letters to be found in all Bacon and "Shakespeare" books. He then referred to the work of Mrs. Gallup and exhibited a facsimile of the Prologue to *Troilus and Cressida* (the first page of italics deciphered by her), each letter being marked symbolically, as *a* or *b*. The next slide shewed an example of the Tri-literal cypher, in which the curious inscription on the original gravestone at Stratford was alleged to reveal information concerning the hidden manuscripts. He launched a caustic criticism against the famous broadsides in the *Times* newspaper of December 26th, 1901, and January 6th, 1902, which attacked Mrs. Gallup because of the revelations which her alleged discovery of cypher had brought out. He said there was abundant circumstantial evidence that Bacon and Essex were sons of Queen Elizabeth, and cited many State paper and other historical documents in support of such a con-

tion, apart from any evidence of cypher. Thus false literary reputations were threatened and a grave dynastic question involved.

Mr. Seymour next proceeded to expound the "Word" cypher discovered by Dr. Ward Owen. After describing its principle and method, suggested by Cicero, he presented several pictures brought out long before Dr. Owen was born, but which strangely supported his "disclosures." One was the Frontispiece and title-page of *The Tragedy of the Lady Jane Grey* (anonymous), "by the author of the *Earl of Essex, Ann of Bulloigne, and Mary, Queen of Scots.*" Two of these had been deciphered by Dr. Owen, the third by Mrs. Gallup. The Frontispiece revealed the title of St. Alban as presumptive author, and the name Frances appeared once only and in italics as the first word of the 33rd line of the text. The date of publication was 1715. The grand diction of the lines was undoubtedly Bacon's. *Mente Videbor.*

The next picture was one by Faed, about a century old. It represented one of the "merry meetings" of the players at the Mermaid Tavern, referred to by Francis "Beaumont." Shakspeare was the prominent figure in the limelight, surrounded by Drayton, Ben Jonson, and several others. But the obvious point of the picture was a left-handed figure pointing a left-handed finger at Bacon (uncovered) in the dark background as the real "Shakespeare." The next picture referred to Owen's disclosure that Robert Cecil compassed the destruction of Essex by the most cunning artifice, and in addition to securing his death sentence had bribed the Tower jailors to burn out his eyes before execution. The lecturer pointed out that part of this revelation was made in *King John*, and another part in *King Lear*, both of which joined in a new sequence. The irons were heated, but in the

ensuing altercation they became cold, when one of the jailors tore out one of Essex's eyes with his fingers. The picture thrown on the screen was a fine old engraving of Essex, appearing very sad and forlorn, with the firepot and irons forming a significant part of the illustration—the whole as though to keep green the remembrance of so foul a crime.

Mr. Seymour exhibited several pictures of an emblematic character from the works of Selenus, Vigenère, Baudoin and others; also pictures of Queen Elizabeth and Bacon at early ages, showing physiological and temperamental traits in common; all being extremely interesting but unavoidably omitted.

The 33rd and last slide was a very interesting one, as touching the alleged feigned death of Bacon in 1626, and by reason of the interpretation given by the lecturer. It was the well-known Memoriam picture of Andreas—the supposed father of the Rosicrucians. We print a copy of the picture in order that the lecturer's observations may be comprehended to better advantage.

This picture, said Mr. Seymour, was probably the last engraved of Francis Bacon, at, presumably, 90 years of age. Bacon Krisch, the last of the Rosicrucians in Germany, informed the late Mrs. Henry Pott that Bacon died in the year 1668 as a centenarian. Investigation had shewn that the mystery of Bacon's death was no less great than that of his life. Traditionally, he is said to have departed this life in 1626, at the age of 66, significantly the *double* of 33.

The picture itself bore an unusual character, in more ways than one. It purported to be something which it was not. The *left-hand* tablet contained the N (Natalis) date; the right-hand tablet the O (Obitus) date. Yet the emblem over the left-hand tablet, that of the candle still burning, and the emblem of



"THE FATHER OF THE ROSICRUCIANS."

Death, over the right-hand tablet in association with the hour-glass through which the sands of time had not fully run, together with the strange but significant device at the head "Sufficit" (=90), suggested to the disciples of "Andreas" in many lands that the master still lived. Now, mark the letters F, frontwardly, and B, backwardly, on the skull, which appeared to do duty for the osseous structure of the eyes and nose! Note, also, the cross of St. Andrew about the head, which constituted the arms of Saint Albans, and the crescent moon over the signature, which also belonged to the arms of the Bacon family. It was significant, also, that "Andreas" was wearing the characteristic Elizabethan ruffle.

The ostensible date of birth was recorded as August 17th, 1586. The date of death was curiously omitted, but Roman numerals, which indicated the year 1600, were certainly recorded. Now, if you compared the years of birth and death you arrived at the unmistakable conclusion that the patriarchal figure presented in the picture was only 14 years of age when he died! The cryptography of the picture was therefore certain.

By looking beneath the surface of things we noticed that the year of birth was curiously divided into two lines. The first line, MDLX, or 1560, was, indeed, the year in which Francis Bacon was born. The second line, XXVI, was in strict alignment with the MDC (1600) of the Obitus tablet on the right hand, and by bringing those numerals "over the left" and joining them, they totalled 1626, again the recorded date of Bacon's death. There were other features of the picture which yet needed elucidation, said Mr. Seymour, but the most conclusive evidence of all was the cabalistic signature in the bottom right-hand corner—the place usually reserved for endorsement. The numeral or letter O standing for Obitus was never

Illustrations of Bacon Cyphers 275

intended to reveal any date of death at all, but Francis Bacon's cryptic signature. O was equally a common symbol for cypher, and the letters F and B (the latter drawn *left-handedly*) formed not only the initials of Francis Bacon in themselves, but suggested a forward and backward count of the letters within the tablet, to furnish evidence of intention.

Secret	11	13	21	22=67=Francis.
	O	M	D	C
Simple	14	12	4	3=33=Bacon.

A most interesting discussion took place at the close of the lecture, and the lecturer received a hearty vote of thanks.

EUPHUES AND BACON'S THOUGHT*

BY ALFRED H. BARLEY.

PROBABLY you all know the word euphuism, but could not give an illustration of what a "euphuism" was. Certainly I could not have done a few months ago, confounding it as most people do with *euphemism*, in which an unpleasant or offensive thing is designated by a milder term. A "euphuism" is defined in my dictionary as 'an affected and bombastic style of language: a high-flown expression', and in brackets is added '[From *Euphues*, a popular book by John Lyly, 1579-80]', and the derivation is given, from Greek *euphyes*, graceful, *eu* well, *phyesthai* to grow—well grown. (The irony of this explanation will not escape you.)

The book, first issued in 1579, is fortunately still obtainable in Arber's reprint (published by Constable & Co., 10, Orange Street, Haymarket). The title is: EUPHUES THE ANATOMY OF WIT. *Very pleasant for all Gentlemen to reade, and most necessary to remember: wherein are contained the delights that Wit followeth in his youth, by the pleasantnesse of love, and the happinesse he reapeth in age, by the perfectnesse of Wisedome.* And this is how this "dull story," as Hallam called it, begins:—

There dwelt in *Athens* a young gentleman of great patrimony, and of so comelye a personage, that it was doubted whether he were more bound to Nature for the liniaments of his person, or to Fortune for the increase of his possessions. But Nature

* Condensed from a lecture read before the Bacon Society, 10th April, 1924.

impatient of comparisons, and as it were disdainning a companion or copartner in hir working, added to this comelynesse of his bodye such a sharpe capacity of minde, that not onely she proved Fortune counterfaite, but was halfe of that opinion that she herselfe was onely currant.

This young gallaunt of more witte then wealth, and yet of more wealth then wisdome, seeing himselfe inferiour to none in pleasant conceits, though himselfe superiour to all in honest conditions, insomuch that he thought himselfe so apt to all thinges that he gave himselfe almost to nothing but practising of those thinges commonly which are incident to those sharpe wittes, fine phrases, smooth quippes, merry tauntes, using jesting without meane, and abusing mirth without measure.

As therefore the sweetest Rose hath his prickell, the finest velvet his bracke, the fairest flower his branne, so the sharpest wit hath his wanton will, and the holiest head his wicked way. And true it is that some men write and most men believe, that in all perfect shapes, a blemish bringeth rather a liking every way to the eyes, then a loathing any way to the minde. *Venus* had hir Mole in hir cheeke which made hir more amiable: *Helen* hir Scarre in hir chinne, which *Paris* called *Cos Amoris*, the whetstone of love, *Aristippus* his Wart, *Lycurgus* his Wen: So likewise in the disposition of the minde, either virtue is overshadowed with some vice, or vice overcast with some virtue. *Alexander* valiant in warre, yet given to wine. *Tullie* eloquent in his gloses, yet vaine glorious. *Solomon* wise, yet too too wanton. *David* holy, but yet an homicide. None more wittie than *Euphues*, yet at the first none more wicked. The freshest colours soonest fade, the teenest Razor soonest tourneth his edge, the finest cloth is soonest eaten with the Moathes, and the Cambricke sooner stayned than the course Canvas: which appeared well in this *Euphues*, whose wit being like waxe, apt to receive any impression, and bearing the head in his owne hande, either to use the rayne or the spurre, disdayning counsaile, leaving his country. . . .

Now in this passage I suggest that we have a very good picture of the young Francis Bacon in the first flush of youth and high spirits, surrounded by luxury and gaiety, and thoroughly enjoying every aspect of it. More than this, I am convinced that this book was written by Francis himself, and that we have in it

a certain amount of history as well as parable. How much, I do not pretend to define.

But what I do wish to maintain, is this. In "Euphues" we have one of the first flights of Bacon's genius, in which he performed the anatomy of wit.

It is not to be wondered at that Hallam called it a dull book. We shall agree with him, as to what he meant, though not as to what he said. He meant, that it is a difficult book to fix one's attention on for any length of time. And so it is. And so dull books are. But in this case the cause is not dullness, but the opposite.—Have you ever walked alongside a hedge on a very bright day and striven to keep your eyes on the ground, and failed? What was the reason; the dullness of the ground? No. The incessant bombardment of the eyes by the patches of brilliance so quickly succeeding each other. And so it is with *Euphues*. I defy you to find a dull line in it, or an empty metaphor. But its constant fusillade of gems is like a hailstorm; one doesn't wait to pick them up—one *runs!*

Fortunately, unlike the hailstones they do not melt, so one can return at leisure and pick up a few.

What is so amazing, to my thinking, is the extraordinary fecundity of imagery and readiness of argument displayed. He can argue anything. (Like Shakespeare). Euphues makes friends with Philautus, and cheats him out of his lady love by seducing her affections to himself. And when his friend Philautus complains, Euphues mocks him!

But mark *how* he mocks him, or rather how he excuses himself.

"Love knoweth no lawes," says he: "Did not *Jupiter* transforme himselfe into the shape of *Amphitrio* to embrace *Alcmæna*? Into the forme of a Swan to enjoy *Leda*? Into a Bull to beguile *Io*? Into a shower of Gold to winne *Danae*? Did not *Neptune*

change himselfe into a Heyfer, a Ramme, a Floud, a Dolphin, only for the love of those he lusted after? Did not Apollo convert himselfe into a Shepheardesse, into a Bird, into a Lyon: for the desire he had to heale his disease? If the gods thought no scorne to become beastes, to obtaine their best beloved, shall *Euphues* be so nice in changing his coppie to gayne his Ladie? No, no, he that cannot dissemble in love is not worthy to love. I am of this minde, that both might and mallice, deceyte and treacherye, all perjurie, any impieties may lawfully be committed in love, which is lawlesse."

Now it is true that here we have only, ostensibly, a specious argument put into the mouth of a character who is arguing in his own defence. But take the argument *per se*, apart from its context, and ask yourself have we here the philosophy of the man who later wrote: "Love will creep in service where it cannot go: (*T.G.V.* iv. 2)." (Is it not indeed a summary of the whole life of Bacon who crept in service—and in disguise, if need were—where was not free passage to go?)*

However, *Euphues'* triumph is short. *Lucilla* flouts him, and says she is determined to wed *Curio* a wealthy suitor. And *Euphues* after a little digesting of his disappointment has the nerve to write

"A cooling carde for
Philantus and all fond lovers."

This cooling carde occupys fourteen pages, and its general tenour is that of Bacon's essay on love!

In *Ascham's Scholemaster*, a book published in 1570 by a man who had been a teacher of Queen Elizabeth, occurs in the early part this passage:—

Concerning the trewe notes of the best wittes for learning in a childe, I will reporte, not mine own opinion, but the very

* Cf. "Love must creep where it cannot go." Letter of Francis Bacon to King James: *Cabala, sive Scrinia Sacra*, 1663: p. 59 (true page 71).

judgement of him, that was counted the best teacher and wisest man that learning maketh mention of, and that is *Socrates* in *Plato*, who expresseth orderlie these seven plaine notes to choise a good witte in a childe for learninge.

1. Εὐφύης
2. Μνήμων=(*good memory*).
3. φιλομαθής=(*love of learning*).
4. φιλόπονος=(*industry*).
5. φιλήκοος=(*docility*).
6. Ζητητικός=(*enquiring*).
7. φιλέπαινος=(*desirous of praise*).

And bicause I write Englishe, and to Englishmen, I will plainlie declare in Englishe both what these words of *Plato* meane, and how aptlie they be linked, and how orderlie they followe one another.

1. Euphues is he, that is apte by goodnes of witte, and applicable by readines of wille, to learning, having all other qualities of the minde and partes of the bodie, that must another day serve learning, not troubled, mangled, and halfed, but sounde, whole, full, and hable to do their office: as, a tong, not stamering, or over hardlie drawing forth wordes, but plaine, and redie to deliver the meaning of the minde: a voice, not softe, weake, piping, womannishe, but audible, stronge, and manlike: a countenance, not werishe and crabbed, but faire and cumlie: a personage, not wretched and deformed, but taule and goodlie: for surelie a cumlie countenance, with a goodlie stature, giveth credit to learning, and authoritie to the person: otherwise commonlie, either open contempte, or privie disfavour doth hurte, or hinder, both person and learning. And, even as a faire stone requireth to be sette in the finest gold, with the best workmanshpy, or else it leseth moch of the Grace and price, even so, excellencye in learning, and namely Divinitie, ioyned with a cumlie personage, is a marvelous Jewell in the world. And how can a cumlie bodie be better employed, than to serve the fairest exercise of Goddes greatest gifte, and that is learning. But commonlie, the fairest bodies, are bestowed on the foulest purposes. I would it were not so: and with examples herein I will not medle: yet I wishe, that those shold, both mynde it, and medle with it, which have most occasion to looke to it, as good and wise fathers shold do, and greatest authoritie to amend it, as good and wise magistrates ought to do.

I feel sure that the author of *Euphues* had that passage in his mind when he chose that title for his book and for one of the chief characters in it. The other chief character, "Philautus," whose name means self-love, is I think some historical character and it might be interesting to speculate as to who it might be—possibly a relative, probably however not. One must not overlook the possibility that both names represent personifications of qualities which the author recognised in himself: (and in this connection the remainder of the passage quoted from *Ascham* is worth pondering, by those who have the book at hand).

But let me read you another extract. In *Euphues and his England*, published a year later, in 1580, we find our two heroes leaving "Naples" and coming to England where they land at Dover and, journeying through Canterbury, they reach the house of one Fidus where they are entertained, and Fidus tells them his own love story which occupies 36 pages. His lady love one day puts to him, at his father's dinner-table, a somewhat sphinxian riddle and challenges his answer.

[Unfortunately the passage quoted is too long to reproduce entire, and any attempt to shorten it would be unwarrantable, as weakening the cogency of its arguments and thereby robbing it of its force. It will be found in pp. 278-283 of Arber's reprint (published by Constable at 6s. as already mentioned).]

Now I ask: Is there any one having read that passage who will say there is another mind than Shakespeare's that could stuff a thing so full of wit, and leave it so firmly based on wisdom notwithstanding? *

* It may perhaps be allowable to mention that here the audience broke into a spontaneous murmur of assent, indicating approval of the point.

It seems to me that we have in this story a first premonition, a stretching-out-after, as it were, of the Casket Scene of the *Merchant of Venice*.

But there is more in it than that. Did you notice that phrase: "Love commeth in at the eye, not at eare, by seeing Nature's workes, not by hearing womens words." This is one of Bacon's fundamental doctrines.

Take this very comedy the *Merchant of Venice* just alluded to, and actually while Bassanio is making his choice among the caskets we find the following song is being sung:—

*Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?*

Reply, reply.

*It is engendered in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.*

*Let us all ring fancy's knell:
I'll begin it,—Ding, dong, bell.*

(All) DING, DONG, BELL

and then follows this remarkable passage: "The world is still deceived with ornament."—Note that, for we shall return to it.

Here is another instance of the same teaching; for mark, it *is* teaching, not empty rhetoric. In *Romeo and Juliet* Lady Capulet says to Juliet:

Lady Cap.: Speak briefly, can you like of Paris' love?

Jul.: I'll look to like, if looking liking move:

But no more deep will I *endart my eye*

Than your consent gives strength to make it fly.

And two scenes later, Romeo falls in love with her at first sight!

For a fuller working out of this theme see the fifth chapter of Edwin Bormann's *Shakespeare Secret*, where

the relation of the comedy of *Love's Labour's Lost* to Bacon's doctrine of Light and Luminous matter is expounded. But while on this subject let us turn to Bacon's essay on love: no, not *essay* ON love, but *assay* (which is what the word really means) OF love: and consider one or two noteworthy passages.

It is a poore saying of Epicurus, *Satis magnum Alteri Alteri Theatrum sumus*: As if Man, made for the contemplation of Heaven and all Noble Objects, should do nothing but kneele before a little Idoll, and make himself subiect, though not of the Mouth (as Beasts are) yet of the Eye, which was given for higher Purposes. . . . By how much the more* Men ought to beware of this Passion, which loseth *not only other things but itselfe*. [Which is but saying in other words, LOVE'S LABOUR'S LOST!] . . . There is in Man's Nature a secret Inclination and Motion towards love of others, which, if it be not spent upon some one or a few, doth naturally spread itselfe towards many, and maketh men become Humane and Charitable, As it is seene sometimes in Friars. Nuptiall love maketh Mankinde, Friendly love perfecteth it.

And now, in connection with that reference to the "spreading out of love towards many as is seene sometimes in Friars," consider the following extract from Minsheu's Great Dictionary:—

FRIAR OBSERVANT. These Friars Observant are so called because they are not combined together in any Cloister, Convent, or Corporation, as the Conventuals are: but only tie themselves to observe the rites of their Order, and *more strictly* than the conventuals do: and upon a siugularitie of zeale, separate themselves from them, living in certaine places, and companies of their owne choosing. See Franciscans.

One is tempted to wonder if Bacon was thinking of these men.

Summarising very briefly the characteristics of *Euphues*, and *Euphues and His England*,† they consist

* (This phrase is of incessant occurrence in *Euphues*.)

† (*Mem*: why 'his' England?)

of the real or imaginary adventures during some few months, of a couple of young men, told with prodigious wit and fertility of illustration, and astounding ingenuity of argument. Two or three beautiful stories are introduced. The style is supremely, and I might say exasperatingly antithetical, and long-minded withal—and yet palpitating with genius in every line.

One is inclined to think that the remark on the title page “. . . most necessarie to remember . . .” is not an idle advertisement. For the book is in fact a valuable storehouse of ideas: what might be called, literally, the raw material for a great deal of future work. Were I better acquainted with Bacon's and with Shakespeare's works, the instances of parallel or identical thoughts, already given, might have been greatly multiplied.

My feeling has been, in reading the book, that I was in touch with the *same* mind, albeit under other circumstances.

Hear what Bacon says concerning Antitheta: (*Adv. Learning* II. xviii 7). “Antitheta are theses argued *pro et contra*; wherein men may be more large and laborious; but (in such as are able to do it) to avoid prolixity of entry, I wish the seeds of the several arguments to be cast up into some brief and acute sentences, not to be cited, but to be as skeins or bottoms of thread, to be unwinded when they come to be used; supplying authorities and examples by reference.” And in the *De Augmentis* he calls such a collection a Promptuary or preparatory store, and says he has a great many by him.

This might almost stand for a description of *Euphues*. It seems to me at least evident that it must have been at the time *Euphues* was written that Bacon's mind was ranging over books and experience, and pigeon-holing his ideas in this *back-to-back* fashion. I believe he had

even then more or less completely planned out at least the foundations of his "Great Instauration," and that *Euphues* was a work which was intended to accomplish a part of it, as a preliminary measure, to set people's wits to work a-reasoning, or at worst an-arguing, rather than as thitherto weaving empty phrases.

And now a word or two as to Bacon's mind. It would be highly presumptuous for me to descant on this theme; but I have ventured to borrow a hint (as I conceive) from his method of working. I had the temerity to commence the evening with two *apophthegms* of my own selection—taken from life, and related in my own fashion—with a view to seeing whether it struck you as it had me, or whether perchance the point escaped you altogether, (as in fact I hoped it would, for a reason you will see in a moment). A bold, a presumptuous thing to do: and yet if imitation is the sincerest form of worship, the presumption may perhaps be excused.

Let me recall it: A young man standing in the entrance-hall of a modern building, and noticing the eccentric decorations,—texts and so forth,—takes it into his head to read aloud the quaint wording of the one over the fireplace,* and, noting the reference to 'dial' and 'hours,' he turns round and draws the attention of the telephone-clerk to the empty space above the verses, the traces of nails or like fastenings, and remarks: "I suppose there used to be a Sun-Dial up there in the old days, eh?" "Can't say, I'm sure," says the clerk, "I've only been here a fortnight."

* A copy of this was passed round. It ran thus:—
 Acroffe the Dyall of the Erthe
 God's jeweled finger moues amaine.
 Redeame thy Houres; no barnes cõtaine
 The valem of one howers woorthe.

Now if it should happen that my anticipation proves correct, and none of you hit upon the point which that *apophthegm* professes to exemplify, it will furnish what I think is an instructive illustration of the tendency of the human mind in general * ; and also, of the manner in which *Bacon's mind* set to work in an attempt to eradicate that tendency.

In telling that story, in the first instance, I was careful to mention all the essential facts. But I was careful also to present along with them a number of incidental or non-essential facts, and to put these forward in such a manner as to lead you, if I might,—after the manner of a conjurer in his “patter”—to focus your attention upon them, so that the essential, *i.e.*, the *significant* facts should have a very good chance of escaping your notice unless you are in the constant habit of discriminating between the essential and the non-essential. As I quoted just now, “The world is still deceived with ornament”; and it was my intention to put before you a little object lesson in that truth. And therefore attempted to make my story like those toys alluded to in *Richard II.* (ii. 2), called

“Perspectives, which rightly gazed upon
Show nothing but confusion, eyed awry
Distinguish form.”

The “significant” facts are, that when the young man points above the fire-place and asks if there used to be a SUN-DIAL, the reply is “I don't know.” And yet

* It may not perhaps be out of place to mention here the fact that during the last nine or ten years this tendency of the human mind, in one department of scientific thought—to wit, astronomy—had rather strongly forced itself upon my notice; an earth-movement that had to wait 200 years to be discovered, and then another 50 years or more before the discovery was investigated. (See *The Drayson Problem*, W. Pollard and Co., Ltd., Exeter, 1s. 6d.).—A. C. B.

it may have been quite true. Where, then, is the point? you say.

Well, suppose a stranger came up to me in the British Museum and said: "I understand that there's a Cattle Market held here every Saturday: can you tell me if that is so?" It would hardly do if I answered, "No: you see, I'm only here on Wednesdays," although that might be true. The outrageous *incongruity* of the suggestion, surely, calls for some remark?

And so here. It is not a likely thing for a Sun Dial to be erected over a fireplace, where the rays of the sun could not reach it! Therefore, if a question is asked implying that this has been done, surely the UNLIKELIHOOD of it should form some element in any intelligent reply?

I do hope it will not seem to anyone that there is here an attempt to force what is merely a trifling, a frivolous, or a vexatious point. It is but quite recently, comparatively speaking, that I have been brought to realise that a specific method of teaching can exist, which depends on the deliberate admixture and proportioning of congruous and incongruous elements—truth and untruth, if you like—which shall gradually train the learner to keep his attention perpetually awake and his discriminative faculties in continual training. And that the literature which forms the special province of those who are really attracted to the study of the Shakespeare plays, is a literature of this kind.

In such a system, there will probably be degrees of incongruity. I should be inclined to put the ascription of the Shakespeare plays to Shaxper, as the first or lowest degree. Minds not vividly stirred by that, might fairly be left over for some other teacher to deal with. But this by the way.

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The Inductive System developed by Bacon depends primarily on the sorting of facts. The first sorting, is into congruous and incongruous. How can we do this so long as we are not alive to the incongruities in existing collocations? Therefore,—so it seems to me,—therefore, he and his helpers provided a literature, *one* of the distinctive features of which was a deliberate sowing of occasional incongruities, probably a graded series, by which the comparative and critical—in a word, the *scientific* faculties, should gradually be cultivated, or rather developed. In short he provided a system of what may be called Kindergarten Object Lessons.

He has somewhere said that “He that distinguisheth not in small things makes errors in great.” (Quoted in Mrs. Potts' *Hints to Decipherers*).

Look at the glaring incongruities in the plays! Here are two. How is it that Orlando in *As You Like It* can be in the company of Rosalind, and talk with her about herself, and yet never recognise her, just because—because she happens to be dressed as a page! And which is the play where the well-known line occurs about that bourne from which no traveller returns? *Hamlet*. And who speaks the line? Hamlet. And who, two scenes before, spoke with his own dead father, and was so convinced of his identity that he determined to act on the inf——? Er, just so.

“*What is Truth*; said jesting *Pilate*; and would not stay for an Answer.” That is to say, the enquirer was *not in earnest*: he did not get an answer, because he was *not a stayer*. Nature is like a labyrinth, in which the very haste you move with, will make you lose your way.

Aristippus said of those that studied particular sciences and neglected philosophy, that they were like Penelope's wooers that made love to the waiting women.

Here we have Bacon's root motive indicated: love of spiritual truth, of which the sciences are the attendant hand-maidens.

Postscript.—Only after this was finished did I come across Mr Parker Woodward's *Euphues the Peripatetician*, or I might have availed myself of some of the valuable information it contains; though the object of the lecture was primarily to induce folk to read *Euphues* rather than to read books about Euphues, which would inevitably follow.

THE CYPHER PLAY OF ANNE BOLEYN.*

BY HORACE NICKSON.

TO elucidate any mystery of whatever depth, one must possess a key, or a motive, or both. Unless you are in possession of the right key, or the correct motive, you may never get to the heart of a mystery, such as that in which our great author, Bacon, was involved: one may suspect Bacon to be the author of "Shakespeare," but simply to know this is not enough to explain the reason of his silence. But if you investigate and study his supposed works with the key as an hypothesis,—that he was the son of Queen Elizabeth, and wrote quite a number of works under several assumed names, also that he wrote a few cypher plays which were imbedded in these works,—then, from a long experience and study, nearly everything of a previously perplexing nature becomes quite understandable and clear.

All the enigmatical sonnets and poems of Spenser and Shakespeare, with the aid of this key, become quite easy of solution, and give yet an added charm to the study of them. I often wonder why some Baconian has not dealt with the Sonnets in that light, for to me all the mystery vanishes.

It is with this key that I shall hope to carry conviction to your hearts and minds to-night in dealing with this wonderful cypher play of *Anne Boleyn* decyphered some years ago by Mrs. Gallup and Miss

* Delivered in lecture form at Chalmers House, May 8th, 1924.

Wells by the aid of the bi-literal cypher instructions pertaining to the *word* cypher, discovered originally by Dr. Owen.

The key words of this larger or word cypher are progressive, and only a small number are used at one time, the first six or seven writing the prologue, a few of the next the opening scenes of the play, and so on through the entire work; some being dropped, as others are taken up successively, until all have been used.

I will give you a very short outline of this play. The first part is taken from the play of *Henry VIII.* quite openly. Henry meets Anne for the first time at Cardinal Wolsey's mansion, where they are holding a masked ball or dance. Then is Henry's love and infatuation for Anne revealed; after which follows the marriage and coronation, concluding with the birth of Elizabeth, all of which are from the play of *Henry VIII.*

In the second half of the play Henry becomes jealous at the insinuation of the Duke of Norfolk, through the loss of a famous handkerchief that Henry's father had given his mother as a token, which is quite true to history, as you will find it in any reliable Encyclopedia. The penultimate scene is the trial scene as it appears with very little alteration in the *Winter's Tale*, following and concluding with the execution scene, which is taken from a number of Baconian sources not so easily traceable.

I will now read to you a part of the "Argument" of this play from the cypher.

"In this story of my most unfortunate grandmother, the sweet lady who saw not the headsman's axe when she went forth proudly to her coronation, you shall read of a sadness that touches me near, partly because of nearness of blood, partly from a firm belief and trust in her innocence. Therefore, every act and scene in this play is a tender sacrifice, and an incense

to her sweet memory. It is a plea to the generations to come for a just judgment upon her life, whilst also giving to the world one of the noblest of plays hidden in cypher in many other works."

I here miss a portion of the argument as it is too long.

"Under the pretext of believing gentle Anne to be guilty of unfaithfulness, Henry had her conveyed to the Tower and subjected to such ignominy as one can barely believe, even basely laying to her charge the gravest sins; and, summoning a jury of Peers, delivered the Queen for trial and sentence. His act doth blacken pitch,—even her father, sitting amidst the peers before whom she was tried, exciteth not so much astonishment, since he was forced thereto.

"Henry's will was done, but hardly could he restrain the impatience that sent him forth from his palace at the hour of her execution to an eminence near by, in order to catch the detonation of the field-piece, whose hollow tone told the moment at which the cruel axe fell, and see the black flag, that signal which floated wide to tell the world she breathed no more.

"The haste with which he then went forward with his marriage with Jaue Seymour proclaimed the real rigor or frigidity of his heart.

"It is by all men accounted strange, this subtle power by which so many of the peers could be forced to pass sentence upon this lady, when proofs of guilt were nowhere to be produced. In justice to a memory dear to myself, I must aver that it is far from clear yet upon what charge she was found worthy of death; it must of need have been some quiddet of the law, that changed some harmless words into anything one had in mind, for in no other way could speech of hers be made wrongful.

"Having failed to prove her untrue, nought could bring about such a result had not this have been accomplished.

"Thus was her good fame made a reproach and time hath not given back that priceless treasure. If my play shall show this most clearly, I shall be content.

"As for my royal grandsire, whatever honor hath been lost by such a course, is regained by his descendants from the union."

This passage that I have just read is a part of the bi-literal cypher decyphered by Mrs. Gallup from the italic type, and is an explanation of the movement of the play. It appears to my ear the melodious prose of Bacon, not, as some suggest, the concoction of a hallucinated and mad-brained sorceress.

That portion of Anne Boleyn's dramatic progress which occupies a large part of the "Shakespeare" play of *Henry VIII.* is so familiar to all Shakespearean readers that I shall take it as read, our author using that play openly to introduce her upon the stage. It is the latter half of the cypher play to which I wish to draw your attention, and to endeavour to convince you of the methods pursued by Bacon in the imbedding of his cypher play. We will first take the famous handkerchief scene, which is the chief incident in *Othello*, upon which hinges the first cause of jealousy towards his wife. Bacon found it in an old tale of Italian origin, but he altered it in *Othello* to fit the details of Anne Boleyn's life.

I looked this up in several Encyclopedias and to my astonishment found therein stated that the first cause of jealousy was Anne losing a famous handkerchief, which was found on the person of Norris—the one named as co-respondent; this excited my interest and curiosity to pursue the enquiry further; for when one starts upon a real scent, it becomes very fascinating, and this curious coincidence of the handkerchief story is, I consider, real corroboration of the cypher. Especially so when one studies the characteristics of *Othello's* heroine, as our author has depicted her.

There is one trait that is particularly striking in resemblance and similarity—so much so as to become identical—that is where Desdemona in *Othello* and Anne Boleyn pursue their endeavours alike to reinstate in the good graces of their husbands some unfortunate

friend who has been subjected to ignominy or degradation due to some insubordination, *both* in the play of *Othello*, and in the true and actual life of Anne Boleyn. They *both* persisted, not once, but two or three times; not easily rebuffed even when their cause seemed hopeless, but pressed their suits even to desperation; not so much for any personal motive, but purely for pity and kindness for those who had suffered loss of position. So you see in the play of *Othello* we have two very striking coincidences—the losing of the handkerchief as the cause of suspicion and the pressing for the reinstatement of a courtier.

I next proceeded to the trial scene where poor Anne is charged with adultery and conspiring to take away by poison the life of her lord and king. This part is imbedded in the play of the *Winter's Tale*. Here the King accuses his Queen both of adultery and impoisonment, just as did King Henry; although by a strange oversight of our author in the *Winter's Tale* he forgets to write anything to suggest impoisonment at all until the charge is read out. So you see, I found just the historical incident I wanted.

I also had remembered reading some years ago a book by Horace Walpole on *Historical Doubts*, wherein he says that the *Winter's Tale* was written by the dramatist as an indirect apology for Queen Elizabeth's mother, Anne Boleyn. The scheme of the poet appears nowhere to better advantage; the subject was too delicate to be exhibited on the stage without a veil, and it was too recent, and touched the Queen too nearly, for the bard to have ventured so homely an allusion on any other ground than compliment.

The unreasonable jealousy of Leontes and his violent conduct in consequence form a true portrait of Henry VIII. who generally made the law the engine of his boisterous passions. Not only is the general plan of the

story most applicable, but several passages are so marked, that they touch the real history nearer than the fable.

Hermione, the Queen in the *Winter's Tale*, says in her defence:—

“ Since what I am to say must be but that
 Which contradicts my accusation and
 The testimony on my part no other
 But what comes from myself, it shall scarce boot me
 To say “ not guilty,” mine integrity,
 Being counted falsehood, shall as I express it
 Be so received. But thus, if powers divine
 Behold our human actions, as they do
 I doubt not then but innocence shall make
 False accusation blush, and tyranny
 Tremble at patience. You my lord best know
 Who least will seem to do so, my past life
 Hath been as continent, as chaste, as true
 As I am now unhappy; which is more
 Than history can pattern, though devised
 And played to take spectators.
 For life I prize it as I weigh grief which I
 Would spare—for honor, 'tis a derivative
 From me to mine and only that I stand for.

“ If one jot beyond the bound of honor, or in act or will that way inclining, hardened be the hearts of all that hear me and my next of kin cry fie upon my grave.”

Parts of this speech of the Queen, especially the following—“ For honor, 'tis a derivative from me to mine and only that I stand for ”—says Horace Walpole, seem to be taken from the very letter of Anne Boleyn to the King before her execution, where she pleads for the infant princess, his daughter.

Mamilius, the young prince, an unnecessary character, dies in his infancy; but it confirms the allusion as Queen Anne, before Elizabeth bore a still-born son.

The most striking passage, and which had nothing to do in the tragedy, is, as it pictures Elizabeth, where

Paulina, describing the new-born princess and her likeness to her father in answer to the King, who says it is no brat of his, replies—"It is yours, and might we lay the old proverb to your charge—so like you it is the worse—although the print be little, the whole matter and copy of the father, eye, nose, lip, the trick of frown, his forehead, nay the valley, the pretty dimples of his chin and cheek, his smiles, the very mold and frame of hand, nail, finger."

Further on it also mentions the eyebrows narrow and drawn half-moon like as if drawn with a pen. If you can visualize Henry VIII.'s portraits you will have noticed that his peculiar eyebrows were narrow half-moon-like as drawn with a pen.

I don't think you will doubt that the description of this child's features are those resembling Henry VIII. in this play of *Winter's Tale*, especially "the trick of frown" and the eyebrows narrow half-moon-like as drawn with a pen. Here we have the sagacious insight of Horace Walpole supporting our contention that the play of *Winter's Tale* is a part of Anne Boleyn's life as a play; *firstly*, the charge of impoisonment added to adultery not required in the *Winter's Tale*, but added to do duty in the cypher play. *Secondly*, the exact words of Anne Boleyn's letter to Henry VIII. immediately before her trial. *Thirdly*, the description of the features of the child which the father says is not his.

I have given you now quite a significant number of coincidences supporting the decypherer's claim that this is a true cypher play and if there be any here to-night who are still dubious and sceptical about the existence of cyphers in the plays, I will add that considerably more evidence can be furnished from the "Shakespeare" plays of another cypher play entitled "The Tragedy of my late brother the Earl of Essex."

This cypher play is another pathetic drama dealing with Robert Essex as the second son of Queen Elizabeth, who made a raid on the crown, but failed, and suffered death; and I will only mention one long speech which he uses in his defence as put into the mouth of Buckingham in the play of *Henry VIII.*, repeating exactly the speech of Robert Essex.

This is no Baconian discovery, it is first published in length in a monthly magazine, *The Century*, quite fifteen years ago, by that or of the Birmingham University, C. He stated that there was not the that Shakespeare had put Essex's spe th of Buckingham—a character intro play for the express purpose of repr Essex's dying words after he had received his sentence. Surely this and the other incidents are sufficient evidence of the existence of word-cyphers in the plays. I could give you many more if necessary.

Then, again, suppose we take a wider and more general outlook. You cannot make your cypher play produce the living details to the life unless you have the speeches already distributed in the plays ready at hand, and those plays as in the case of Anne Boleyn, must be of a theme or type showing the tyranny of the jealous husband towards the wife who is accused of adultery, always on the flimsiest of evidence, so called. And to get this, there would have to be quite a good number of plays of this character to go to for the matter,—to connect up your cypher play.

Then again, what supreme dramatist would write so many plays on this sad and nauseous theme? One would think that having written one play on the subject, he would then be satisfied; but quite the contrary is the case, for we have the following, *Much Ado About Nothing*, *Othello*, *Winter's Tale*, *Cymbeline*,

Merry Wives of Windsor, *All's Well*, all dealing with the same theme; always the man against the woman,—but all necessary for the exigencies of this cypher play. If there had not been a necessity of writing a cypher play in the first instance, there would then have been no necessity for writing so many plays of the same theme to incorporate it.

Surely, I need not labour this point any further, except that by this elucidation, we are enabled to fix the model of Bacon's finest women characters, all perfect, innocent, chaste and wrongly accused; namely, Desdemona, Helen, Imogen, Hermione, and Hero, for they are all of them charming examples of pure and unadulterated devotion.

I will now read one or two of the speeches in this cypher play for the benefit of those here who may never have had an opportunity of doing so.

The following is the continuation of the speech I read to you from the *Winter's Tale*, quoted by Horace Walpole, which in cypher is joined to Catherine of Arragon's speech in *Henry VIII.* at her trial to do service in the cypher play.

"I appeal to the conscience of the King to do me right; Justice I do desire, but I have here no judge indifferent, nor no more assurance of equal friendship and proceeding.

"Sirs, have I, with all my affections, still met the King? Lov'd him next heaven? Obeyed him? Been, out of fondness, superstitious to him? Almost forgot my prayers to content him? At all times to his will conformable? Ever in fear to kindle his dislike, yea, subject to his countenance, glad or sorry, as I saw it inclined, and am I thus rewarded? My lords this is not well. When was the hour I ever contradicted his desire? Or made it not mine too? Or which of his friends have I not strove to love although I knew he were mine enemy?

"What friend of mine, that had to him derived his anger, did I continue in my liking, nay gave notice, he was from thence discharged. For Henry Norris—with whom I am accused—I do confess I loved him as in honor he required with suc

a kind of love as might become a lady like me, with a love even such, so, and no other as himself commanded. Which not to have done, I think had been in me both disobedience and ingratitude to him and towards his friend; but if one jot beyond the bound of honor, or in act or will that way inclining, hardened be the hearts of all that hear me and my near'st of kin cry fie upon my grave.

"My lords, the King's abused by some most villainous knave—If e'er my will did trespass against his love, either in discourse of thought or actual deed, or that mine eyes, mine ears, or any sense delighted them, or any other form; or that I do not yet and ever did, and ever will, though he do shake me off to beggarly divorcement—love him dearly—comfort forswear me. Unkindness may do much and his unkindness may defeat my life, but never taint my love. I cannot say, it does abhor me now to speak the word, to do the act, that might the addition earn, not the world's mass of vanity could make me. Most heartily I do beseech the court to give me judgment. If I be condemned upon surmises, all proofs sleeping else, but what your jealousies awake—I tell you 'tis rigor and not law."

The Dukes of Norfolk, Suffolk and Exeter, consult together; Northumberland leaves the court; Norfolk asks the several voices of every one of the Peers; and the Queen is pronounced guilty.

"*Norfolk*: Stand forth Anne, the Queen of England and our sovereign's wife, God quit you in his mercy—hear your sentence—

"Here on the green you shall be burnt to ashes or beheaded publicly for your offence, where and what time his majesty shall please.

"This is the end of the charge—You constable, take her hence to prison back again—from thence unto the place of execution."

The Queen here kneels and offers up a prayer—

"O Father, O Creator, Thou who art the way, the truth, the life, Thou knowest all. Thou knowest I have not deserved this death. To Thee the book even of my secret soul is all unclasped; nought can be hid from Thee, and Thou acknowledgest the upright in heart."

Then she addresses Norfolk—

"My Lord, thy tongue pronounced the sentence of my ruth. I will not cry against the rectorship of judgment—nay—I will

not so presume—I will not say withall that my opinions should be preferred, and yet this judgment inferreth arguments of mighty strength. But my integrity ne'er knew the crimes that you do charge me with. I cannot pray God pardon sin that I have ne'er committed. King Henry's faithful and anointed Queen am I—his faithful wife and loyal to my vows. Disloyal? No, I'm punished for my truth—so come my soul to bliss as I speak true. But when I call to mind his gracious favours, done to me undeserving as I am—how he did gild our bridal—make me rich in titles, honor and promotions—our crown and dignity, a Queen.

“ I must needs say I have a little fault ;
 I have not at all times alike preserved
 A modest stillness and humility,
 I have too much believed mine own suspicion ;
 Yet so far hath discretion fought with nature,
 That which I would discover I concealed
 Indifferent well.

“ O husband, God doth know—God is my witness—in no other way have I failed toward thee. In the hour of death I will confess no other. Life is grown too cheap in these times, for my lords 'tis set at the price of words, and every petty scorn can have no reparation. Nay, think not I would prolong awhile my life or that I'm rapt in spirit and lay not the honor of my chastity to heart. For tis not life I have begged so long—sweet lords, I've stood upon my chastity, upon my nuptial vow, my loyalty, and I shall carry this unto my grave. My constancy shall conquer death and shame. My husband is on earth, my faith in heaven. What God hath won, that hath he fortified—my faith. O God! Thou teachest me how to die! O! what a happy title do I find—Happy to have thy love, happy to die.”

(The queen rises to her feet and gathering up her robes, slowly leaves the court.)

I will read you the whole of the last act as it is a very short one, but a very beautiful one.

Two or three lords, with Lord Arundel, meet in the street outside of the Tower of London, and they hold a conversation on the news of her execution.

“ *1st Lord* : My lord, do you hear the news?
 “ *2nd Lord* : What news my lord?

1st Lord : Why man, they say there is great execution
Done through the realm—my lord of Arundel,
You have the note, have you not ?

Arun. : From the Lieutenant of the Tower, my lord—

1st Lord : I pray, let us see it ? What have we here ?

(Reads) Anne, Queen of England ; George, Lord Rochford ; Sir Francis Weston and Henry Norris, Gent.

2nd Lord : The Queen is dead. Ah Queen, sweet Queen,
So full of ruth and pity to the poor. . . .

2nd Lord : Unhappy chance ! all pomp in time must fade
and grow to nothing :—unconstant fortune
Still will have her course. My King, my King.

1st Lord : Yet grieve thou not her fall ? She was too base
a spouse for such a prince.

Arun. : What end hath treason but a sudden fall ?

2nd Lord : But yet methinks Anne's execution
Was nothing less than bloody tyranny—

1st Lord : How ended she ?

2nd Lord : Oh rather muse than ask—my heart doth rend to
think upon the time.

Arun. : She was as calm as virtue. She began—' I come not
friends to steal away your hearts—for I have neither writ, nor
words, nor worth, action nor utterance, nor the power of speech
to stir men's blood. I only come to die. I do beseech you all
for charity. If ever any malice in your hearts were hid against
me, now to forgive me frankly. I forgive all. It is the law
condemns me. There's naught hath passed but even with the
law. Commend me to the King ; and if he speak of Anne, his
hapless Queen, I pray you tell him, you met me half in heaven ;
my vows and prayers yet are the King's, and, till my soul
forsake, shall cry for blessings on him. May he live longer than
I have time to tell his years ; ever beloved and loving, may his
rule be : and when old Time shall lead him to his end, goodness
and he fill up one monument.

' Tell him I have commended to his goodness the model of
our chaste loves, his young daughter,—the dews of heaven fall
thick in blessings on her,—beseeching him to give her virtuous
breeding—I hope she will deserve well—and a little to love her
for her mother's sake, that loved him heaven knows how dearly.
I thank you all : pray for me.' And there she kneels and prays
in silent sort. Her very silence and her patience speak to the
people, and they pity her.

2nd Lord : Immaculate devotion ! Holy thoughts !

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1st Lord : Heard you all this ?

Arun. : Mine ears were not at fault. . . .

Her women with wet cheeks were present when she finished ; and she spake :

' Farewell kind Margaret ; Elizabeth, a long farewell. Let not your sorrow die though I am dead.' Then, ' Executioner unsheathe thy sword.'

1st Lord : What ? Not the hangman's axe ?

Arun. : It was a sword of Spain, the ice brook's temper, he swung about his head and cut the winds, who nothing hurt withall hissed him to scorn. Then with a downright blow her head was severed.

2nd Lord : Peace to her soul if God's good pleasure be. How more unfortunate than all living women ! 'Tis clear that Henry with another woman had fallen in love, before he fell in anger with Anne. He is a man extremely prone to loves and to suspicions—violent in both e'en to blood shedding. And besides, the criminal charge in which she was involved is quite improbable, and rests upon the slenderest conjecture.

Arun. : Anne, herself, made protestation just before her death, a time not fit to fashion monstrous lies : ' The trust I have is in mine innocence and therefore am I bold and resolute.' Ay, in the very hour that for the scaffold she was preparing, all too confident to give admittance to a thought of fear, she called to her one of the privy chamber and said to him : ' Commend me to the King, and tell him that he hath been ever constant in my advancement ; from a gentlewoman without a title, made me marchioness, then raised me to be partner of his throne, and now at last, because of earthly honor no higher step remaineth—he vouchsafeth to crown mine innocence with martyrdom.'—Which words the messenger, indeed, durst not bear to the King, who now is in the heat of a new love : but Fame, truth's vindicator, shall to posterity transmit the message."

No words that I can conjure up will sufficiently express my admiration and appreciation of this play ; it is perfectly constructed, every speech leading gradually up to the final climax with superb dramatic craftsmanship, only capable in one poet—the greatest genius of all time.

The difference between this cypher play and the best of the " Shakespeare " plays is that the cypher play

has a perfectly natural sequence of events without any extraneous matter or unnecessary padding or comic relief, as most of the "Shakespeare" plays contain. There is no ambiguity of expression, nor perplexing mysteries requiring marginal notes to explain their allusions. There is never any doubt of what the author is endeavouring to lead you to, or what his object is; there is no secondary theme or side issues as is usual in the ordinary plays. The four great plays of "Shakespeare"—*Hamlet*, *Othello*, *Macbeth*, and *King Lear*, all require voluminous notes to explain the difficulties that abound; but this one none at all.

The advantage, too, is that the characters are real, not fiction nor shadowy visionaries of some mythological era, or distant history; they are not stage puppets in the true sense of the term, but recently-living beings deeply affecting the closest interest in our author. Every sentiment expressed for poor Anne's unfortunate treatment again pulsates in the reader's heart, and compels a sympathy on her behalf that the author intends and wishes to effect.

I don't know of any play or novel that impresses one with such nobleness of purpose, and majesty of language; here the author rises to greater heights than in *Hamlet*, *Othello*, *Macbeth* or *King Lear*. Yet there are passages in all these plays of great grandeur, but they are not so continuous or concentrated. The construction of this cypher play repeats or reproduces some of the best passages that we already know in our "Shakespeare," but they better dovetail in and are more natural with the cypher play than where they are in "Shakespeare"—this particular fact is most interesting. I know many passages in "Shakespeare" that are positively out of place and out of harmony with the surroundings and with no natural leading up of events and no natural following on,—in fact some are

thrust in like an intruder at a feast,—neither are they appropriate to time and place, and their characters often act in a way which is out of keeping with their general characters. But all these defects in the “Shakespeare” plays rather prove my point, and go to show that they were written with a double object; one as plays as the world knows them—but the other as cypher plays—the imbedding of which would, of necessity, cause various speeches and actions to be quite out of place in the “Shakespeare” plays; explains also the reason why only part of the life of Anne Boleyn was dramatised in one play,—that of *Henry VIII.*

The author of the “Shakespeare” plays always pursues the fate of his heroes and heroines to their sad ends without exception,—*King John, Henry IV., Henry VI., Richard II., Richard III., Hamlet, Macbeth, Cleopatra, Julius Cæsar*, and many others,—their fate is always dramatised to their final exit. This is a rule, yet the most pathetic figure of them all is left apparently unrecorded in dramatic literature. Do you think for one moment that such an opportunity would have been missed with such a subject for dramatisation? And is not this an argument to prove the continuation of the story in cypher as we find it,—instead of the open method as it is advanced in the play of *Henry VIII.*, which is left unfinished?

[We regret that space compels the deletion of the concluding portion, which, however, is mostly a recapitulation of the foregoing.—EDRS.]

CYPHER IN ATTIC DRAMA.

BY J. R. (OF GRAY'S INN).

UNBELIEVERS in the fact that Francis Bacon who invented and explained a system of cypher used it in his works must have been shaken in their incredulity by the recent demonstrations which Messrs. Woodward have given in the last number of *BACONIANA*. Scholars also whom the routine of their studies has disinclined to examine the possibility of cypher existing in works of renown such as the plays attributed to "Master William Shakespeare" will surely become inquisitive when one of high authority has not only suggested but proved that the greatest of Greek dramatists and poets were accustomed to state in cypher the authorship of their supreme productions. *The Homer of Aristotle** is a title which does not announce the remarkable discovery in it made by Professor Margoliouth of Oxford, through his intimate knowledge of Greek, and acute examination of the texts of the *Iliad*, *Odyssey*, and Attic dramas. Therefore attention shall be directed in these pages to the subject-matter of his book. In Chapter 1 on "The Cypher of Attic Tragedy" the author points out that the Attic tragedies are wholly dependent on Homer, just as Miracle plays are derived from our Bible, and he says that Diogenes Laertius, "the Historian of Philosophy, records that Epicharmus who, if not "a Tragedian, was a dramatist, and being of the sixth

* *The Homer of Aristotle*. By D. S. Margoliouth. (Basil Blackwell, Oxford, 1923.)

“century B.C. comes near the commencement of
 “continuous Hellenic literature, armed most of his
 “works with cryptic signatures to prove their authen-
 “ticity. From another story told by the same writer
 “we learn that the practice was also employed by
 “authors of Tragedy and indeed can gather its nature ;
 “the Tragic signature was an anagram of the first two
 “iambic lines in the play.”

After discussing the repetition of certain special words aiding the decipherment of the prefaces to the plays, the writer proceeds : “The casual notice wherein
 “Diogenes preserves the secret of the tragic cipher
 “contains no hint that it went beyond the Signature ;
 “but the fact that the Signature of the Agamemnon is
 “an imperfect sentence requiring a sequel, showed
 “that it extended further ; and it was found that the
 “first iambic passage of every Tragedy that has been
 “preserved contains no fewer than eight lines of
 “cipher divided into four couplets, to be classified as
 “follows :

“1, 2 : the Signature, containing either the
 “author’s name or such description as will
 “identify him.

“3, 4 : the Chronogram, containing the number of
 “the Olympiad wherein the Drama was
 “composed.

“5, 6 : the Ascription, containing homage to the
 “goddess Athene.

“7, 8 : the Admonition warning the reader that after
 “the sixth line there is no cipher or none that
 “will tell him anything.”

For reasons stated Professor Margoliouth first deals with the Admonition lines and proves beyond, I think, the possibility of intelligent contradiction that the letters in them are intended to be and are capable of rearrangement into words disclosing the fact that the

cipher statement in the preceding lines proceeds no further, and he says: "If it can be shewn that the "seventh and eighth lines can regularly be so rearranged "as to contain a warning to look for no more cipher, "it will be evident that the first three couplets are in "cipher; for no one would take the trouble to warn "people against looking for it any further, unless there "had been good reason for doing so up to that point." He then demonstrates the fact, citing lines 7 and 8 in plays of Sophocles, Æschylus, and Euripides, rearranging the letters into two other lines in iambic metre composed of the identical letters, no more nor less, and rendering his composition into English which in every case bears out his proposition. This feat of scholarship accomplished, he says: "These are all the "Admonitions which appear to have come down to us "and—in the present writer's judgment—the person "who denies the existence of cipher in this case might "equally well deny the existence of cipher altogether. "For the 35 Admonitions all say the same thing "and in much the same phraseology: 'Look for no "cipher in the fourth couplet' is the message which "they conceal. The reader will then be justified in "looking for it in the three preceding couplets; and "he will invariably find it, and with the same order of "subjects" (p. 19). After dealing in the same way with the Ascriptions to Athene, and then with the Chronograms dating the plays, he proceeds to show that the *first* two lines contain the signatures of the authors. One example of his method and of the result must here suffice. The first two lines of the "Seven against Thebes" are:

Κάδμου πολῖται χρῆ λέγειν τὰ καίρια
 ὅστις φυλάσσει πρῶτος ἐν πρύμνῃ πόλεως

which may be rendered:

Fellow citizens of Cadmus. It behoves him to

tell events who, in the stern of the city, watches over state affairs.

The first Greek line contains thirty letters and the second thirty-four.

Professor Margoliouth takes these letters and no others and rearranges them into another couplet thus:

ἔποιν λέγ' ἄκροιν γράμματ' ἀλλάσσων φρεσί
ἦδ' Αἰσχύλου παίησις Ἀττικοῦ πρέπει

which he renders:

"Say to yourself, shifting the letters of the topmost couplet: This is evidently the poetry of the Athenian Æschylus." And he adds in criticism of the original lines:

"And indeed the stern does not appear to be the proper place in the vessel for the lookout man."

The Signatures of Sophocles and Euripides are also disclosed by similar redistribution of the letters in the first couplets of their plays.

"It is interesting," the Professor says, "and to a certain extent amusing, to find in these cryptograms so many allusions to the κόπτος or fatigue which was undergone by those who undertook their solution. If the present writer's experience is similar to theirs, the amount of labour required varies very greatly; some of the puzzles are soluble in five minutes; others have taken hours. When the solution has been reached one quickly forgets how hopeless the mass of ε or τ at one time looked."

After treating the Attic drama in the manner described, he deals with the Homeric cypher found in the *Iliad* and *Odyssey*. Full of admiration of the learning, acumen, and persistence which Professor Margoliouth has brought to bear on the subject of cypher in Attic drama one would wistfully hope that his unquestionable success may encourage the small band of decipherers who, rewarded only with scepticism,

have already devoted skilled labour to the mysterious works produced by or under the ægis of Francis Bacon. Could not a tithe of the time wasted on the idle game "Patience" by hundreds of minds capable of useful effort be applied to more beneficial and absorbing, literary research?

Postscript.—I have never attempted deciphering and am quite without skill in the art, but as a mere experiment I applied Professor Margoliouth's method to the first lines of the first play of the First Folio "Shakespeare," *viz.* "The Tempest." Stage directions and the names of the speakers are printed in italics, their words in Roman letters. Thus

"*Master.*

"*Bote-swaine.*

"*Botes.* Heere Master: What cheere

"*Mast.* Good: Speake to th' Mariners: fall "

I transposed the Roman letters only of these lines and found that forty-five of them would form the following words, *viz.* :

"Read Fr. Bacon not Master W. Shakespeare wrote all these."

With the residue, *viz.*, twelve letters, perhaps one of our skilled contributors will deal. Now let the Stratfordians set to work on the transposition of the letters in the lines to make them render a sentence more favourable to their hallucination.

J. R.

CORRESPONDENCE.

To the Editors of "BACONIANA."

Sirs,—Permit me to correct the errors in my letter in your last (March) number. In paragraph one "called up" should be "called upon." In the second line of the fifth paragraph—"he" should be changed to "*in him,*" and in the last paragraph "*they*" should follow "the traditional interpretation of the gospels."

HAROLD SHAFTER HOWARD.

NOTES AND NOTICES.

Our readers will notice that the present issue of *BACONIANA* is mostly made up of abridged reports of lectures delivered last session under the auspices of the Society. This course has been adopted in response to a number of requests from several quarters. A large proportion of our readers reside in the country and abroad and in consequence are precluded from attending the lectures. Hence this effort to partly supply the demand for their publication.

It is to be regretted that the first three lectures of the session were not reported, and being improvised, no notes were available. These were delivered by Lieut. Col. Ward of the Shakespeare Fellowship, Miss Alicia A. Leith, and Sir George Greenwood respectively. This explanation is also partly applicable to the address by our President, Sir John A. Cockburn, which was also delivered *impromptu*, but some notes, in this case, were available for printing.

We have great pleasure in calling attention to an exceptionally vigorous and arresting article in the *English Review* for August, 1924, on "The Shakespeare Myth." The joint authors of the article are Lord Sydenham of Combe and our Vice-President, Mr. H. Crouch Batchelor. Application for copies should be made as early as possible before the issue is out of print. The publisher's address is 4, Dean's Yard, Westminster, London, S.W. 1. The price is one shilling, plus postage.

It is with profound regret that we have to record the death, after a long and painful illness, of our old member and enthusiastic co-worker, Mrs. E. N. Bland Tucker ("E. Nesbit"), who was also well-known as a poet and novelist of some distinction. The Bacon Council unanimously communicated an expression of condolence to the relatives of Mrs. Tucker in their bereavement, which was acknowledged by Mr. Tucker. It was the wish of the late E. Nesbit that no lasting memorial should be placed on her grave, but just a wooden tablet inscribed with her name. The residents of Romney Marsh have acquired a war-time Government brick-built building in Jesson Lane, near the sea, to establish a Reading Room and Village Club to be called "The E. Nesbit Institute," an object they feel would have been near to her heart. The labour of conversion is being carried out by zealous voluntary labour, and by the time this

issue is in the hands of our readers it is hoped that the premises will be opened. Gifts of books, shelves, chairs, tables, and even of money to assist the project are earnestly solicited. The Rev. F. T. Cooke, of the Rectory, St. Mary's, Dr. Mossop, Dr. Whitby, the Rev. Manser (County School), the Rev. G. S. Back (Dymchurch) and other gentlemen of local influence have formed themselves into a Committee, of which Mr. T. T. Tucker, of Jesson Lane, New Romney, is the Hon. Treasurer.

It is with no less profound regret that we have also to chronicle another great loss to our movement, in the death, on March 31st last, of Dr. Orville Ward Owen, at Detroit, U.S.A. In many ways Dr. Owen was a very remarkable man as well as a modest yet fearless fighter for the cause he had so much at heart. He was known best as the discoverer of the "Word" Cypher, which is said to have been employed by Bacon, not only in his own acknowledged writings, but in works ascribed to Edmund Spenser, "Shakespeare," Marlowe, Greene, Peele, Burton, and a number of others, in which a full history of Elizabethan times, as well as his own secret autobiography, is to be found. The decipherings of Dr. Owen were published some years ago and caused an immense sensation in literary and historical circles; they occupied five bulky volumes, and it was not claimed that anything like a complete deciphering had been made. The close, concentrative nature of such an enterprise slowly undermined the health of Dr. Owen, and for years he had been unable to work. It is interesting to learn that these volumes, which for some years have been out of print, are to be republished at an early date by the American Bacon Society, with the co-operation of Dr. Owen's daughter, Mrs. Gladys Owen Stewart. Our readers, we are sure, will heartily extend the greatest sympathy to Mrs. Stewart, as well as to other relatives who may be still surviving.

We call the special attention of our members and friends to the fact that the Bacon Society will be compelled to relinquish the tenancy of its headquarters at Chalmers House, 43, Russell Square, at Michaelmas. The present agreement expires at that time, and circumstances make it difficult to renew. We had hoped to effect a compromise which might enable us to continue, but this has failed. Yet, apart from the inconveniences attendant on removal, the Society has good reason to be glad for, by a slice of good luck, it has been able to secure new headquarters at the famous Canonbury Tower, in Islington, at one time the actual residence of Francis Bacon. This venerable pile is in the charge of the Marquis of Northampton, who, in recent years, has been at great expense to restore it and preserve its ancient and picturesque character. The magnificent "Compton Oak Room,"—the admiration of visitors from all

parts of the world,—is henceforth to be used, as occasion requires, for the Bacon Council Meetings; and an adjoining room, said to have been occupied occasionally as a bedroom by Queen Elizabeth, is to accommodate the Society's library. There is also a large hall in the grounds, in which lectures, dramatic or other entertainments may take place by arrangement. The new habitation, to be sure, promises to be a happy one in many respects, and not the least on account of its historical and sentimental associations.

There is scarcely any doubt that Bacon wrote some of the Immortal Plays in that room, and although the *Merry Wives* was written before Bacon's occupation, it is probable that the illicit love incident of Sir John Falstaff being secretly smuggled out of the house of Dame Ford in a large basket ostensibly containing "dirty linen," had its origin in a traditional family love-story of Canonbury in which Elizabeth, the only daughter and heiress of Sir John Spencer, secretly escaped from the Tower in a large baker's basket in order to elope with William, Lord Compton, thereby incurring Sir John's great wrath. It is said that Queen Elizabeth herself brought about a reconciliation between the father and the lovers after this romantic episode. At Sir John Spencer's death, the estate therefore passed into the Compton family, in whose hands it remains to-day. Sir Francis Bacon had a lease of it in 1616 from Lord and Lady Compton, for a term of forty years, but in 1625 it came into the possession of Lord Coventry, Attorney General and later Lord Keeper.

The honorary secretary of the Society, Mrs. Teresa Dexter, desires to announce that a limited number of copies of Burgoyne's beautiful volume of complete *facsimiles* of the *Northumberland Manuscript* is still available at two guineas each. There are also a limited number of *Leycester's Commonwealth* at 7s. 6d. Back numbers of BACONIANA are also available, and a few nearly complete sets. As these are rapidly becoming increasingly rare and valuable, application should be made to the Secretary as early as possible.

For many years it has been a custom of the Society to celebrate the anniversary of Francis Bacon's birthday (January 22nd) by a Luncheon. Last year, some members suggested that the function should be a Dinner. The attendance was about the same as in previous years. But the hon. secretary would be pleased to receive intimations from members and associates whether they prefer that the usual Celebration shall take the form of a Dinner or Luncheon, so that the wishes of the majority may be observed and the arrangements made accordingly.

H. S.

