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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 Shakspere, 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.

IN 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 good-will 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 soe'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 re-act 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 Stenring (Rider & Son).

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 Cholmey (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 Phesants 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 slily 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, jocoso
> 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.*

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."

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* *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," 1609, 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

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* 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 111, representing the name "Bacon" in Kay cipher. As confirmation of this, the preceding Sonnet 153 has exactly 111 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.

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* 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.*

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* *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 repitition 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 speakes 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 Hofrat 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 Shakspere, 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

Shakspere, 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 uperior 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. Cuningham, 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	33-111
F. Bacon	39-143
Fr. Bacon	56-160
Francis Bacon	100-282

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:

Quarto of 1603.	*R.Ls.*	*I.Ls.*
Enter Hamlet and Horatio.		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	
he throwes vp a shouel		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.

Quarto of 1604.		*R.Ls.*
"A pickax and a spade a spade,	*Song.*	22
"for and a shrowding sheet		21
"O a pit of Clay for to be made		22
"for such a guest is meet.		19
		84
Add one Italic word		1
		85

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."

Folio of 1623.	*I.Ls.*
"*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
	88

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.

(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.

Quarto of 1604.		*R.Ls.*
"In youth when I did loue did loue	*Song.*	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
		110
Add one Italic word		1
		111

		R.Ls
"But age with his stealing steppes	*Song.*	28
"hath clawed me in his clutch,		23
"And hath shipped me into the land,		27
"as if I had neuer been such.		21
		99
Add one Italic word		1
		100

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."

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
"mowes 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 *Ofelia:*	3	21
"Thine euer the most vnhappy Prince *Hamlet.*	6	35
	33	143

—33 is "Bacon."—143 is "F. Bacon."

Quarto of 1604. *I.Ws.*

"*To the Celestiall and my soules Idoll, the most beau-*	9
"*tified* Ophelia, *that's an ill phrase, a vile phrase,*	8
"*beautified is a vile phrase, but you shall heare: thus in*	11
"*her excellent white bosome, these, &c.*	5
	33

"*Doubt thou the starres are fire,* *Letter.*	6
"*Doubt that the Sunne doth moue,*	6
"*Doubt truth to be a lyer,*	6
"*But neuer doubt I loue.*	5
	56

R.Ws.		*R.Ls.*
14	"O deere *Ophelia*, I am ill at these numbers, I haue not art to recken	45
14	"my grones, but that I loue thee best o most best belieue it, adew.	50
11	"Thine euermore most deere Lady, whilst this machine is to him.—*Hamlet*	50
39		145
	Less 2 Italic words	2
		143

—33 is "Bacon."—56 is "Fr. Bacon."—143 is "F. Bacon."—39 is "F. Bacon."

Folio of 1623. *I.Ls.*

The Letter.	9
"*To the Celestiall, and my Soules Idoll, the most beautified O-*	49
"*phelia.*	6
	64

	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
	103

	Letters
"*Doubt thou, the Starres are fire,*	26
"*Doubt, that the Sunne doth moue:*	25
"*Doubt Truth to be a Lier,*	19
"*But neuer Doubt, I loue.*	18
"*O deere Ophelia, I am ill at these Numbers: I haue not Art to*	46
"*reckon my grones: but that I loue thee best, oh most Best be-*	46
"*leeue it. Adieu.*	12
Thine euermore most deere Lady, whilst this 36	
Machine is to him, Hamlet 20	192
56	

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:

Quarto of 1604.

	R.Ws.	*I.Ls.*
"*Horatio*, 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, *Rosencraus* and		
Guyldensterne hold theyr	9	23
"course for *England*, of them I haue much to		
tell thee, farewell.	11	7
"*So that thou knowest thine Hamlet.*		28
	165	65
Less, the letters in Italics	65	—
	100	

—100 is "Francis Bacon"

Folio of 1623.

I.Ws.		*I.Ls.*
3	" *Reads the Letter.*	14
	" Horatio, *When thou shalt haue ouerlook'd this,*	
8	*giue these*	39
	" *Fellowes some meanes to the King: They haue*	
9	*Letters*	42
		56
	" *for him. Ere we were two dayes old at Sea,*	
14	*a Pyrate of very*	44
	" *Warlicke appointment gaue vs Chace. Finding*	
9	*our selves too*	49
	" *slow of Saile, we put on a compelled Valour.*	
13	*In the Grapple, I*	47
	" *boorded them: On the instant they got cleare*	
12	*of our Shippe, so*	49
	" *I alone became their Prisoner. They haue*	
11	*dealt with mee, like*	49
	" *Theeues of Mercy, but they knew what they*	
13	*did. I am to doe*	44
		282
	" *a good turne for them. Let the King haue the*	
13	*Letters I haue*	46
	" *sent, and repaire thou to me with as much hast*	
13	*as thou wouldest*	50
	" *flye death. I haue words to speake in your*	
13	*eare, will make thee*	49
	" *dumbe, yet are they much too light for the bore*	
13	*of the Matter.*	48
9	" *These good Fellowes will bring thee where I am.*	38
—	Rosincrance	—
153		231

153	forward	forward 231
	"*and* Guildensterne, *hold their course for*	
8	*England. Of them*	34
7	"*I haue much to tell thee, Farewell.*	27
5	*He that thou knowest thine*	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:

Quarto of 1604.	*R.Ws.*
"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)

Folio of 1623.	*Letters.*
"*High and Mighty, you shall know I am set naked on your*	42
"*Kingdome. To morrow shall I begge leaue to see your Kingly*	47
"*Eyes. When I shall (first asking your Pardon thereunto) re-*	46
"*count th'Occasions of my sodaine, and more strange returne.*	48
Hamlet.	6
	189

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 asphalte.

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 1*s.* 6*d.* 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 asphalting; 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?

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* 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° 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 "Euphues 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 "Biliteral" 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.

E

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 Cuningham 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 Cuningham, 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 eujoyable 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.

BOOKS.

Anon. **Secret Shakespearean Seals.** (Jenkins, Printer, St. James Street, Nottingham.)

Bunton (Mrs. A. Chambers). **Twickenham Park and Old Richmond Palace, and Francis Bacon's Connection with Them** (1580—1608). 1s. net. (Marshall Brothers, Ltd., 2, Crane Court, E.C. 4.)

Crouch-Batchelor (H.). **Francis Bacon wrote Shakespeare.** 2s. 6d. net. (Marshall Brothers, Ltd.)

Cuningham (Granville C.). **Bacon's Secret Disclosed in Contemporary Books.** 3s. 6d. net. (Gay & Hancock, Ltd., 34, Henrietta Street, W.C. 2.)

Eagle (R. L.). **New Light on the Enigmas of Shakespeare's Sonnets.** 2s. 6d. net. (John Long, Ltd.)

Eagle (R. L.). **The Tempest: An Interpretation.** 2s. 6d. net. (Gay & Hancock, Ltd.)

Gallup (Mrs. E. Wells). **Bi-literal Cypher of Francis Bacon.** Parts I. and II. in 1 Vol., 10s. net.; Part III., 8s. 6d. net. (Gay & Hancock, Ltd.)

Lawrence (Sir E. Durning, Bart.). **Bacon is Shakespeare: With Reprint of Bacon's Promus of Formularies.** Copiously illustrated. 6s. net. (Gay & Hancock, Ltd.)

Nicholls (Isabella S.). **The Eldest Son of Queen Elizabeth.** (Brooks & Son, Sydney, N.S.W.)

Platt (Isaac, Hull). **Bacon Cryptograms.** (For sale by A. Bird, 22, Bedford Street, W.C. 2.) 5s. net.

Pott (Mrs. Henry). **Did Francis Bacon write "Shakespeare"?** Parts I. and II. in 1 Vol.; Parts III., IV. and V. in separate Vols. Paper, 1s. per Vol.; Cloth, 2s. 6d.; (also in 1 Vol., entitled "Obiter Dicta of Bacon and Shakespeare." 3s. 6d.). (Marshall Brothers, Ltd.)

Reed (Edwin). **Noteworthy Opinions.** 6s. net. (Gay & Hancock, Ltd.)

Reed (Edwin). **Bacon and Shakespeare Coincidences.** 4s. 6d. net. (Gay & Hancock, Ltd.)

Reed (Edwin). **The Truth Concerning Stratford-on-Avon.** 4s. 6d. net. (Gay & Hancock, Ltd.)

Seymour (Henry). **A Cypher Within a Cypher.** An elementary lesson in the Study of the Bi-literal Cypher, and a disclosure of an anagrammatic signature of "William Shakespeare" in Bacon's original edition of "De Augmentis." 1s. (Dunlop & Co., Ltd., 1 & 2 Whitfield Street, E.C. 2.)

Smedley (William T.). **The Mystery of Francis Bacon.** Paper, 5s. (Marshall Brothers, Ltd.)

Theobald (Robert M.). **Shakespeare Studies in Baconian Light.** 7s. 6d. (Marshall Brothers, Ltd.)

Theobald (William). **Classical Element in the Shakespeare Plays.** 7s. 6d. (Marshall Brothers, Ltd.)

Woodward (Frank). **Bacon's Cypher Signatures.** 21s.

Woodward (Parker). **Tudor Problems.** 12s. 6d. net. (Gay & Hancock, Ltd.)

The above and other similar works may be obtained from any Bookseller

Women's Printing Society, Limited, Brick Street, Piccadilly, W. 1.