

# BACONIANA

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LONDON:

**THE BACON SOCIETY INCORPORATED**

CANONBURY TOWER, N.1.

# The Bacon Society

(INCORPORATED).

CANONBURY TOWER, CANONBURY SQUARE, LONDON,  
N. 1.

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

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

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# BACONIANA

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## EVIDENCE CONNECTING FRANCIS BACON WITH THE SHAKESPEARE PLAYS.

By HOWARD BRIDGEWATER, Barrister-at-Law.

**A**S literary culture has advanced with the march of general education, and become a science pursued nowadays, in greater or lesser degree, by practically every educated person, the problem of the authorship of the Immortal Plays has naturally engaged the interest of an ever-increasing number of people. And as time and the more intelligent and intensive study of them has served to bring into still greater prominence not only their amazing literary beauty but the no less amazing erudition which they connote in the author of them, dissatisfaction with the reputed author—as a man entirely unfitted by his circumstances in life to produce such works—has naturally grown.

This dissatisfaction has found expression in a multitude of books, the object of which has mostly been two-fold, *q. e.*, to demonstrate:—

- (1) That they could not possibly have been written by the Stratford apprentice, and
- (2) That they could have been, and were in fact, the work of Francis Bacon.

The final nail in the coffin of the traditional author having been driven by the late Sir George Greenwood, in his masterly treatise "The Shakespeare Problem Re-stated," we are now left free to concentrate single-mindedly upon the evidence that connects Bacon with the Plays.

This evidence is distributed amongst hundreds of books, but unfortunately it is often mixed with extraneous and irrelevant matter which has hindered rather than helped its general acceptance. These books, moreover, are mostly of such size and cost as to place them beyond the reach of the average reader.

My purpose, therefore, is to marshal, as far as possible in order of its merit, the evidence that demonstrably, and not remotely or merely possibly, connects Francis Bacon with "Shakespeare," in such short compass that it may be made available to everyone interested in the subject.

The Plays themselves prove beyond question that the writer of them must have been:—

1. Highly trained in the profession of the Law.
2. A frequenter of Court circles of the highest social standing.
3. One who had travelled at least into France, Spain and Italy.
4. A linguist of no mean order.
5. A Philosopher and a Poet.
6. One having an unusual knowledge of medicine and botany.
7. A man of exceptionally fine character, who himself had experienced not only place and power but "the slings and arrows of outraged fortune."

As anyone familiar with his best biographies\* knows,

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\* I refer to such works as that by his secretary, Rawley, to Spedding's "Life and Letters," and to the "Life" by Hepworth-Dixon, and not to such mischievous writings as those of Macaulay, who, nevertheless, wrote of him that his "was the most exquisitely constructed intellect that has ever been bestowed on any of the children of men," as also that "he had an amplitude of comprehension such as has never yet been vouchsafed to any other human being." Having said this, one can only assume that Macaulay had no doubt as to his authorship of the Plays; for how otherwise could he have described the writer of them?

all these qualifications were possessed by Francis Bacon. Pre-eminently the most learned man of his day, his numerous biographers all testify that his attributes of learning and experience were exactly those which one would expect to find in the author of works exhibiting such a fund of knowledge as is displayed in "Shakespeare."

But to say that because the works of "Shakespeare" called for exactly the calibre of mind that Bacon possessed, *ergo* he wrote them, is not sufficient, for, unlikely as it may seem, it is just possible that there may have been another man capable of producing them: someone who hid his literary light completely under a bushel. Before animadverting further, therefore, upon Bacon's possession of the necessary qualifications above-mentioned—which, later, I shall do, for the benefit of those who are not sufficiently informed thereon—I propose to demonstrate:—

1. That the Plays contain references to events and places unlikely to have been referred to by any other writer of his time;
2. That thoughts and expressions identical with those in the Plays occur throughout his acknowledged works'
3. That tricks of style are common both to his acknowledged writings and to the Plays; and
4. That even some errors peculiar to the suggested author are repeated in "Shakespeare."

As Ignatius Donnelly wrote:—

"Genius, though its branches reach to the heavens and cover the Continents, yet has its roots in the earth and its leaves, its fruit, its flowers, its texture and its fibres bespeak the soil in which it was nurtured. Hence in the writings of every great master we find more or less association with the scenes in which his youth and manhood were passed—reflections, as it were, upon the camera of the imagination, of those landscapes with which destiny had surrounded him."

This self-evident truth, never I think, more beautifully expressed, is exemplified in the works of every writer of note. To take only two examples: Byron's "Childe

Harold'' is full of allusions to scenes with which his life-history was associated, and the poetry of Burns is indissolubly linked up with the localities in which he lived.

If, therefore, we thought that the butcher's apprentice of Stratford-on-Avon had written the plays attributed to him we should expect to find at least one reference to that village in one or other of them. But it is not mentioned in any single Play, though, curiously enough Stoney-Stratford (a village in the county of Buckingham) is. But this omission is surprising only to those who still cherish the traditional belief as to their authorship. What we expect to find is reference to such places as St. Albans, Francis Bacon's country seat, to Gray's Inn, of which he was so prominent a member, and to York Place where he was born. Needless to say we find allusions to all these places. St. Albans, although at the time "Shakespeare" was written, a village of no more importance than Stratford-upon-Avon, is mentioned in the Plays no less than 23 times. And in the case of some of these references there was no more occasion to mention St. Albans than any other village or town. Gray's Inn is only mentioned once, but the manner in which it is referred to gives this reference almost as much importance as the much more frequent mention of St. Albans, for the reason that it occurs in a passage in Henry IV. that is entirely extraneous and unnecessary to the plot.\*

York Place was perhaps even more tenderly than Gray's Inn associated in Bacon's heart with loving memories. As he himself wrote: "York House is the house wherein my father died, and where I first breathed, and there will I yield my last breath, if it so please God." In the day of his success he purchased it: after his fall it was torn from his reluctant grasp by Buckingham.

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\* The reference to Gray's Inn, with which Sir Francis was so closely identified, appears in Henry IV, as follows: "Shallow:—The same Sir John, the very same. I saw him break Scroggan's head at the Court-Gate, when he was a crack not this high; and the very same day did I fight with one Sampson Stockfish, a fruiterer, behinde Greyes-Inn." The whole reference is entirely extraneous to the plot of the play. What had Shakespeare to do with Gray's Inn that he should thus drag it into his play, when there was not the slightest necessity for it?

Turn now to Henry VIII. and you will there find York Place indicated as the scene where Cardinal Wolsey entertains the King and his companions, masked as shepherds, with "good company, good wine, good welcome." And further on in this Play you will find it again referred to, and something of its history given—in the scene descriptive of the coronation of Anne Bullen.

- 3rd Gent.* So she parted.  
And with the same full state paced again  
To Yorke Place, where the feast is held.
- 1st Gent.* You must no more call it Yorke-Place,  
That's past; for since the Cardinal  
fell that title's lost;  
'Tis now the King's, and called Whitehall.
- 3rd Gent.* I know it;  
But 'tis so lately altered that the old name is fresh  
about me.

Having dealt with the principal places with which Bacon was familiar, and shown that they are mentioned in the Plays, I will now draw your attention to intrinsic evidence in the shape of references therein to incidents in his life—allusions of such a nature that it is unlikely, to the verge of impossibility, that another man could, or if he could would, have written them.

Such a piece of evidence occurs in Scene II of Henry VIII. It is the scene in which Cardinal Wolsey's double-dealing with the Pope is discovered, owing to the inclusion by mistake of some document, not intended for his eye, in a packet of papers sent to the King. "O negligence! Fit for a fool to fall by."

*Enter to Wolsey, the Dukes of Norfolk and Suffolk, the Earl of Surrey, and the Lord Chamberlain.*

(Vide footnote).

- Norfolk.* Hear the King's pleasure Cardinal: who commands  
you  
To render up the great seal presently into our hands;  
And to confine yourself  
To Asher House, my Lord of Winchester's  
Till you hear further from his highness.

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\* NOTE.—"Surrey" was the second title of Thos. Howard, Earl of Arundel, while the Lord Chamberlain, in Verulam's time, was the Earl of Pembroke.

The extraordinary point about this is that while the writer adheres, with historical accuracy, to the names of two of the Peers who were sent to relieve Cardinal Wolsey of the great seal, on the occasion of his downfall, he adds two more to the number of them. And it is remarkable that the titles (though not their only titles) of these other Peers are those of two of the four Peers who, upon the occasion of the downfall of Lord Verulam, waited upon him for this same purpose!

While it would be natural enough for Francis Bacon (at this time Lord Verulam) thus to bring the circumstances of Wolsey's fall into line with his own, the chance that anyone else would do so is so remote that, expressed in figures, it could scarcely be greater than as one is to a million. For firstly, what are the chances that anyone at all, other than a man who had suffered the same experience, would, in such a matter, depart at all from the historical requirements of the case? Is it not entirely improbable that the thought of so doing would ever cross the mind of any other person? And if by chance it had done so, what are the chances that he would then have selected, as the other two Peers to be sent to relieve Wolsey of his seal, two of those four who actually were sent to do that office in the case of Verulam?

And who, other than a man who himself had fallen from power, could so feelingly tell the anguish of it, as described in Wolsey's soliloquy, and in the final talk with Cromwell ending:—

“O Cromwell, Cromwell,  
Had I but served my God with half the zeal  
I served my King, he would not in mine age  
Have left me naked to mine enemies.”

The Play of Henry VIII. was one of those fourteen Plays of Shakespeare which, according to Halliwell-Phillips, and other eminent Shakespearean scholars, was heard of for the first time in 1623:—i.e., when it appeared, with the others, in the great folio edition published in that year. It is true that one high authority puts the number of Plays that appeared for the first time in the folio edition at only half the number mentioned by



Halliwell-Phillips, but he agrees that Henry VIII. was one of them; and that most of the others were revised several times—and some of them almost entirely rewritten—between 1616 (the date of the Stratford actor's death) and 1623.

There is another passage in Henry VIII. that reflects an incident in Bacon's life that happened shortly before his fall. Bacon had opposed the proposed marriage of Sir John Villiers, the brother of the Duke of Buckingham, with the daughter of Sir Edward Coke, and in doing so had offended the Duke. Francis finally gave way to the Court favourite, and we have Macaulay's authority for the statement that he then ventured to present himself before Buckingham. "But," says Macaulay, "the young upstart did not think that he had yet sufficiently humbled an old man who had been his friend and his benefactor, who was the highest civil functionary in the realm, and the most eminent man of letters in the world. It is said (I am still quoting Macaulay) that on two successive days Bacon repaired to Buckingham's house; that on two successive days he was suffered to remain in an ante-chamber among footboys, seated on an old wooden box, with the great seal of England at his side."

In Act V., Scene II., Cranmer is discovered outside the Council-Chamber waiting for an audience, surrounded by servants and pages. Dr. Butts passes by on his way to the King, and we have:—

- Cran.* (Aside) 'Tis Butts,  
The King's physician: as he passed along,  
How earnestly he cast his eyes upon me!  
Pray heaven he sound not my disgrace! For certain  
This is of purpose laid by some that hate me—  
God turn their hearts! I never sought their malice—  
To quench mine honour: they would shame to make  
me  
Wait else at door, a fellow councillor,  
'Mong boys, grooms and lackeys. But their pleasures  
Must be fulfilled, and I attend with patience.  
*Enter the King and Butts at a window above.*
- Butts.* I'll show your grace the strangest sight—  
*King.* What's that Butts?  
*Butts.* I think your highness saw this many a day.

- King.* Body o' me, where is it?  
*Butts.* There my lord:  
 The high promotion of his Grace of Canterbury;  
 Who holds his state at door, 'mongst pursuivants,  
 Pages and footboys.
- King.* Ha! 'tis he indeed:  
 Is this the honour they do one another?  
 'Tis well there's one above 'em yet. I had thought  
 They had parted so much honesty among 'em,  
 At least good manners, as not thus to suffer  
 A man of his place, and so near our favour,  
 To dance attendance on their lordship's pleasures,  
 And at the door too, like a post with packets,  
 By Holy Mary, Butts, there's knavery.'

Isn't it as clear as daylight that in this passage Bacon has painted the incident that Macaulay tells us of? Who but a man who had suffered such an indignity would have been likely to interrupt the course of the Play with the tale of it?

To no two minds does the same piece of evidence carry precisely the same weight, but to mine I will confess that these incidents—viewed in light of the knowledge that Henry VIII. was published for the first time in 1623, i.e., two years after Bacon's fall—carry conviction that the writer of them can have been none other than he who had experienced them. This, as it seems to me inevitable conclusion, is supported by the fact that in *Timon of Athens* and *Cymbeline*, which plays were also heard of for the first time in 1623, there are also references to incidents that occurred to Verulam after his fall. With regard to the last-mentioned incident you will remember that, later in the Play, Cranmer is arraigned by the same nobles who relieved Wolsey of his seal—in company with Gardiner, Bishop of Winchester, and Thos Cromwell. They propose to have him taken, like a traitor, to the tower. But the King opportunely arrives and commands them to be friends. And he takes advantage of the occasion to rap them well over the knuckles. He says:—

“Was it discretion, lords, to let this man,  
 This good man—few of you deserve that title—  
 This honest man, wait like a lousy foot-boy  
 At chamber door? And one as great as you are?”

Why, what a shame was this! Did my commission  
 Bid ye so far forget yourselves? I gave ye  
 Power, as he was a counsellor, to try him.  
 Not as a groom: there's some of ye I see,  
 More out of malice than integrity,  
 Would try him to the utmost had ye mean;  
 Which ye shall never have while I live.'

It is not on record whether or no King James reprimanded Buckingham for his discourtesy to Lord Verulam, but if he did not he clearly ought to have done: so in this passage he is either graciously thanked for so doing, or subtly rebuked for not having done it. That this is a description of the Bacon-Buckingham episode is made the more clear from the fact that, as in the case of Bacon himself, Cranmer is not actually tried, though a commission to that end was issued.

I will now take you to a passage in Henry VI., in which we can similarly hear the great Lord Chancellor talking. Henry VI. was published in quarto form as early as 1592. But in none of the early editions of this Play will you find the following beautiful passage which is put into the mouth of Lord Say, in remonstrance to Cade and his followers, who intend to behead him. You will, however, find it in the folio edition.

*From Henry VI., Part II.*

“Justice with favour have I always done;  
 Prayers and tears could move me, gifts could never.  
 When have I ought exacted at your hands,  
 But to maintain the King, the realm, and you?  
 Large gifts have I bestowed on learned clerks,  
 Because my book preferred me to the King,  
 And seeing ignorance is the curse of God,  
 Knowledge the wing wherewith we fly to heaven,  
 Unless you be possessed with devilish spirits,  
 You cannot but forbear to murder me:  
 This tongue hath parleyed unto foreign kings  
 For your behoof. . . .  
 These cheeks are pale for watching for your good.  
*Long sitting to determine poor men's causes*  
 Hath made me full of sickness and diseases. . . .  
 Whom have I injured that ye seek my death?’”

Spedding tells us how, in the first year of his office, as Chancellor, Lord Verulam brought justice up-to-date, by

disposing of a vast number of cases, some of which had been before the Court for years.

Had this passage appeared in any quarto editions before the time of Bacon's fall from power it would, of course, have had no particular significance. But it did not; and that being so the conclusion that it represents the feelings of Viscount St. Albans—his expostulation at his dragging down—is irresistible.

I come now to what may be termed the Duke Humphrey incident.

Near the town of St. Albans is, or was, the ancient manor house that was formerly inhabited by Humphrey, Duke of Gloucester, who plays such a prominent part in Henry VI.

In the Abbey Church of St. Albans is his tomb, and upon it is noted the fact that he was Protector to King Henry VI.; and that he exposed an imposter who pretended to have been born blind.

The details of the exposing of this beggar would be matter of local tradition which would certainly have become known to Bacon, who many times must have read the inscription on the good Duke Humphrey's tomb. Of course it is not impossible that someone else may have heard about it, but there are not many people who can be put forward as possibly to have written "Shakespeare," or who would have gone out of their way to incorporate the incident in the Play. It is quite un-incident to the story. In point of fact it breaks into the middle of a violent quarrel between Gloster and the Cardinal, in such a way, I suggest, that no one not having the story deeply imprinted upon his mind, would, to bring it in, have interrupted.

We will traverse the incident as it is described.

*Enter the King, Queen, Gloucester, Cardinal and Suffolk, with Falconers.*

They have come in from hunting, and the King remarks to Gloucester:—

*King.* But what a point, my lord, your falcon made,  
And what a pitch she flew above the rest!  
To see how God in all his creatures works!  
Yea, man and birds are fain of climbing high.

- Suffolk.* No marvel, an it like your majesty,  
My lord Protector's hawks do tower so well;  
They know their master loves to be aloft,  
And bears his thoughts above his falcon's pitch.
- Glos.* My lord 'tis but a base ignoble mind  
That mounts no higher than a bird can soar.
- Cardinal.* I thought as much; he would be above the clouds.
- Glos.* Ay my lord Cardinal, how think you by that?  
Were it not good your grace could fly to heaven?  
*King.* The treasury of everlasting joy.
- Cardinal.* Thy heaven is on the earth; thine eyes and thoughts  
Beat on a crown, the treasure of thy heart,  
Pernicious Protector, dangerous peer,  
That smooth'st it so with king and commonweal!

The quarrel grows apace and Gloucester and the Cardinal, in asides, make assignation to engage in mortal combat "this evening on the east side of the grove . . . now by God's mother, priest, I'll shave your crown for this." The King, seeing that more is toward than is meant for his ear, says: "I pray my lords let me compound this strife."

At this unlikely juncture enters a townsman of St. Albans crying "A Miracle!" and being led to the King he blurts out how "A blind man at St. Albans' shrine, within this half-hour, hath received his sight; a man that ne'er saw in his life before." And the King says: "Now God be praised, that to believing souls gives light in darkness, comfort in despair."

The man spoken of is hailed before the King and questioned. He affects to be lame and, asked how it befel, explains it by saying that he fell from a tree which he had climbed to get plums. *Glos.* "What, and wouldst climb a tree?—being blind. Gloucester then asks him the colour of his cloak and gown, which, respectively, the beggar says is red as blood and black as jet. Then Gloucester calls him the lyingest knave in Christendom, saying "If thou had'st been born blind thou might'st as well have known all our names as thus to name the several colours we do wear. Sight may distinguish of colours, but suddenly to nominate them all, it is impossible."

Then the beadle is sent for. "Now, sirrah," says Gloucester, "if you mean to save yourself from whipping

leap me over this stool and run away," which, after a stroke or two, he does, whereupon the Cardinal says "Duke Humphrey has done a miracle to-day," and Suffolk adds, "True: made the lame to leap and run away."

That is the story of what is termed the Duke Humphrey incident of *Henry VI*. Its weight, as evidence connecting Bacon with the Play, is indeterminate, and will vary in every mind. Some will argue that it has but little weight, as being a story that might have been well-known, and that it would naturally have come into this Play (if referred to at all) because it is the only one where Gloucester comes on the scene at St. Albans, which place is obviously the most appropriate one for its introduction. Others will say "Agreed as to that, but if it be true to say that all men are prone in their writings to refer to incidents within their knowledge, then it is certainly true to say that amongst the few possible claimants to the authorship of the Plays, it would be impossible to find anyone more logically indicated as the narrator of this incident than Francis Bacon.

While dealing with evidence of this kind, how can a logical mind explain the unnecessary interpolation in the "Merry Wives of Windsor" of the passage which leads up to the remark by Mistress Quickly that "Hang hog is Latin for Bacon, I warrant you?" Who but the author would go thus out of his way to introduce this name into the Play? It is important to note in this connection that while in the modern editions of "Shakespeare" the word "bacon" is spelt thus with a small "b" it is printed in the first folio edition as "Bacon"—with a capital "B." And it is remarkable that, like the reference to Gray's Inn, this passage does not appear in any of the Quarto editions.

Although, in 1623 prejudices against the stage still ran very high, the need for anonymity on the part of Francis Bacon was perhaps not so great as it was in the lifetime of Burleigh and Queen Elizabeth, and it looks as though my Lord Verulam is here giving the reader a broad hint as to who the author of the "Merry Wives" actually was. It is curious that this remark of Mistress Quickly (which

occurs in the course of a dialogue between Mrs. Page and the Welsh Schoolmaster, Evans) is brought out as the result of the interrogation of Mrs. Page's son William, who, she says, "profits nothing at his books." Although we are not here discussing William Shakspeare of Stratford, it is extraordinary, if he were the author, that whenever any character in the Plays is given the name "William," he is invariably an unlettered person who is held up to ridicule!

We come now to what is known as

*The Passport Evidence.*

The first Play to bear the name of "Shakespeare" was "Love's Labour's Lost," which was published in 1598—by which time the reputed author of it had already returned to his native village. If the reader will refer to the title page of the Play he will find that three of the characters are Biron, Dumain and Boyet. Now it happens that in the British Museum you can see to-day three passports, issued respectively, to "Mr. Anto. Bacon" and his two servants. These passports are signed, the first by Monsieur Biron, Marshall of France, and the others by D. Boyesse and G. Lomagne, who were important military authorities in the districts through which Anthony Bacon, "Le Sieur de Baccon," as he is called, passed on his travels. Quite obviously the Biron of the Play, designated as the "Lord attending on the King," is the famous Marshall of France whose passport was issued to Anthony Bacon. As obviously the name "Boyet" was suggested by, and is a contraction of "Boyesse," while the third "Dumain" was that of the celebrated Marshall of that name—a friend of Henri of Navarre, whose court Anthony (and probably Francis, who at one time was stationed not far therefrom) had visited. It may, of course, be argued that this evidence would point as much to Anthony as it does to Francis, but Anthony, like Lord Oxford, died far too early to be considered as a possible author of the Plays.

While discussing *Love's Labour's Lost*, it is interesting

to note that an incident is referred to in this Play unlikely to the last degree to be known to anyone who had not visited Navarre, or had been in close correspondence with someone who had. I refer to the mission of the French Princess (in Act 2) who comes on an embassy to the King of Navarre, to demand back the Province of Aquitaine, as the full sum of *two hundred thousand* crowns had been repaid. This is taken from an historical event that happened before the year 1425. It is related in "Monstrelet's Chronicles" how that the King of Navarre renounced all claim to a certain territory in consideration that, with the Dutchy of Nemours, the King of France engaged to pay him "*two hundred thousand gold crowns* of our Lord the King."

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We will now consider the evidence furnished by comparison of style, and identity of thought and expression.

In 1679 someone signing himself "T.T." (believed to be Archbishop Tenison) wrote in a book entitled "Baconiana" the following significant sentence:—

"And those who have true skill in the works of the Lord Verulam, like great masters in 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 be not on it.*"

As early, therefore, as 1679 the idea was entertained, to put it no higher than that, that my Lord Verulam had written works other than those that had his name to them.

Following up this intelligent hint as to the manner in which his other writings might be distinguished, "though his name be not on it," we find that a comparison of Bacon's acknowledged works with those of "Shakespeare" reveals an astonishing affinity of knowledge, thought and manner of expression. The peculiar words and groups and association of words that are to be met with alike in his acknowledged writings and in the immortal Plays (Vide appended selection) constitute intrinsic evidence of identity of authorship so strong as to amount almost to proof positive.



QUOTATIONS AFFORDING INHERENT EVIDENCE OF  
IDENTITY OF AUTHORSHIP.

*From "Shakespeare."*

"To thine own self be true  
And it must follow, as the  
night the day,  
Thou canst not then be false  
to any man."

"The reason is your *spirits*  
*are attentive.*"

"And then hurl down their  
indignation on thee, the  
*troubler of the poor world's*  
*peace.*"

"Cowards *die many times*  
before their death."

"O Heaven! a beast that  
wants *discourse of reason* would  
have mourned longer."

"*Life's but a walking*  
*shadow.*"

"What a piece of work is a  
man! The paragon of animals:  
*the beauty of the world.*"

"Ay, gentle Thurio; for you  
know that love must creep in  
service *where it cannot go.*"

"*Infirm of purpose.* Give me  
daggers."

"A ruined *piece of nature.*"

"Malice of thy *swelling*  
*heart.*"

"The *quality* of mercy is not  
strained."

"*The top* of all design."

From one or other of  
*Bacon's acknowledged works.*

"The even carriage between  
two factions proceedeth . . . of  
*a trueness to a man's self.* . . . Be  
*so true to thyself* as thou be not  
*false to others.*

"The cause is, for that they  
move in the *spirits a gentle*  
*attention.*"

"That gigantic state of mind  
which possesseth the *troublers of*  
*the world,* such as was Lucius  
Sylla."

"Men have their time, and  
*die many times,* in desire of  
something which they princip-  
ally take to heart."

"God hath done great things  
by her, past *discourse of*  
*reason.*"

"True fortitude is not given  
to man by nature, but must  
grow out of *discourse of reason.*"

"Let me live to serve you,  
else *life* is but the *shadow of*  
*death* to your Majesty's most  
devoted servant."

"The souls of the living are  
*the beauty of the world.*"

"This being but a leaf or two,  
I pray you pardon if I send it  
for your recreation, considering  
that *love must creep where it*  
*cannot go.*"

". . . seeing they were *infirm*  
*of purpose,* etc."

"The nature of sounds in  
general hath been superficially  
observed. It is one of the sub-  
tilest *pieces of nature.*"

"Fullness and *swellings of*  
*the heart.*"

"The *quality* of health and  
strength."

"*The top* of human desires."

"Lend me your ears."

"Standing all at a gaze about him, and *lend their ears* to his music."

"The poor abuses of the times."

"The abuses of the times."

"There's such a divinity doth *hedge a king*."

"The maintaining of the laws, which is the *hedge* and fence about the liberty of the subject."

"There is a *tide in the affairs of men* which *taken at the flood* leads on to fortune."

"In the third place I set down reputation, because of the peremptory *tides and currents* it hath; which if they be not *taken in their due time* are seldom recovered."

"Mrs. Page. Come to the forge with it, then; shape it. I would not have things cool."

"There is shaped a tale in London's forge that beateth space at this time."

(NOTE.—Here we have in the one case a tale *shaped in the forge*, while in the other a *plan* is to be *shaped in a forge*.)

One cannot fail to be struck with the extraordinary similarity of thought and expression which is manifest in these quotations from "Shakespeare" and Bacon's acknowledged works.

There are many more, and equally striking, examples that might be cited, if space permitted, but we must be satisfied to conclude with a sonnet by Bacon, which forms part of a fragment of a "Masque" written about 1594:—

1. "Seated between the old world and the new,  
A land there is no other land may touch,
3. Where reigns a queen in peace and honour true:  
Stories or fable do describe no such.
5. Never did Atlas such a burden bear,  
As she in holding up the world opprest;
7. Supplying with her virtue everywhere  
Weakness of friends, errors of servants best.  
No nation breeds a warmer blood for war,
10. And yet she calms them by her majesty;  
No age hath ever wits refined so far,  
And yet she calms them by her policy:  
To her thy son must make her sacrifice
14. If he will have the morning of his eyes."

Compare line 1 with

"Flying between the cold moon and the earth."

"Midsummer Night's Dream."

Compare line 3 with

"In peace and honour rest you here my sons."

"Titus Andronicus."

Compare line 5 with

"Thou art no Atlas for so great a weight."

"Henry VI."

Compare line 7 with

"Shall see thy virtue witnessed everywhere."

"As You Like It."

Compare line 10 with

"That is not blinded by her majesty."

"Love's Labour's Lost."

Compare line 14 with

"Ere I let fall the windows of mine eyes."

"Richard III."

It is interesting to note that the sonnet was written before three of the plays with which it is compared.

If further evidence of the same nature be required, it may be found in the Harleian Collection at the British Museum, where there is a manuscript of Francis Bacon's, entitled the "Promus of Formularies and Elegancies." "Promus" means storehouse, and this work of Bacon's appears to have been an elaborate kind of diary, in which he made notes (in French, Italian, Latin and English) as they occurred to him, of apt words and phrases—evidently for the purpose of making literary use of them.

These phrases and peculiar words are not found to have been made much use of in Bacon's acknowledged works, *but we find them interspersed throughout the Plays.*

While space prohibits their quotation, I cannot refrain from referring to one of them, namely, the quaint expression "good dawning," meaning good early morning. It is an extraordinary fact that the only place in the course of literature in which that expression is employed is in "King Lear." And it is important to note that this memorandum book of Bacon's was compiled (the authorities agree as to this) prior to the Play. I am indebted to Mr. Horace Nickson for having drawn my attention to this particularly weighty piece of evidence. As he says of it "Such an unusual form of address can hardly have been coined by two men at the same time."

If similarity in expression of ideas and the common use

of peculiar words may be regarded as an indication, if not proof of identity of authorship, how much more conclusive may we not regard the occurrence both in "Shakespeare" (*Troilus and Cressida*) and in Bacon's "Advancement of Learning" of a *mistake*—and that, too, of an exceptional character?

In Act 2 (Scene 2) of "Troilus and Cressida" occurs the following passage referring to Aristotle, in which he is *mistakenly* quoted as saying that young men are unfit to hear moral philosophy:—

*Hector.* "Paris and Troilus you have both said well;  
And on the cause and question now in hand  
Have gloz'd,—but superficially; *not much*  
*Unlike young men, whom Aristotle thought*  
*Unfit to hear moral philosophy.*  
The reasons you allege do more conduce  
To the hot passion of distempered blood," etc.

Now Aristotle never said any such thing. What Aristotle spoke of was *political* philosophy!

And it happens that in the "Advancement of Learning" Bacon quotes Aristotle on this same subject, and in so doing makes identically the same mistake. Treating of moral culture Bacon quotes Aristotle as saying that:—

"Young men are no fit auditors of *moral* philosophy," because "they are not settled from the boiling heat of their affections, nor attempered with time and experience."

The "Advancement" was published in 1605, while the Play appears to have been a new play in 1608. The author of the play, therefore, must have seen or written the passage in the "Advancement." Is there any reason to suppose that the putative author of the Plays—who had long before this returned to his native village—had studied this priceless work? Short of the production of the original manuscripts of the Plays, and finding them to be in Francis Bacon's handwriting and signed by him, it would be difficult to produce more cogent evidence of identity of authorship than is furnished by this repetition of a *mistake* of such an exceptional character! Surely it proves, beyond peradventure of doubt, that the hand that wrote the "Advancement" also wrote the Play.

In his "Natural History" Bacon developed the theory that men, and even animals, plants and inanimate objects, were invested with spirits. He does not speak, as we would, of the spirit of a man, but of his spirits. In his "History of Life and Death" he says: "Great joys attenuate the spirits; familiar cheerfulness strengthens the spirits by calling them forth." There are many more similar references to the spirits in men and animals.

Now note the following examples of the expression of the same idea in "Shakespeare."

From *2nd Henry IV.* :—

"Fair daughter, you do draw my spirits from me  
With new lamenting ancient oversights."

From *Hamlet*:—

"Forth at your eyes your spirits wildly peep."

From *The Merchant of Venice*, V. 1:—

"I am never merry when I hear sweet music.  
The reason is your spirits are attentive."

From *Macbeth*:—

"Your spirits shine through you."

From *Measure for Measure*:—

"Heaven give your spirits comfort."

Nothing can exceed the strength of this evidence, for even if there existed in Francis Bacon's time another super-man capable of writing the "Shakespeare" plays, is it possible that such a man would copy the peculiar theories of his contemporary, whose works he must be assumed to have read?

After such evidence it may perhaps savour of anti-climax to mention it, but there is an idiosyncrasy common to Bacon and "Shakespeare" that is remarkable. I refer to the use of a double subject, and a correspondingly double predicate, in the same sentence, as for example:—

From Bacon:—

"If your Majesty had not heard and seen the thunder of the bells and the lightning of the bonfires for your grandchild. . ."

From "Shakespeare":—

"There is one within, besides the things we have heard and seen, recounts most horrid sights."—(*Julius Caesar*).

*Contemporary Evidence.*

What more striking indication of the fact that Francis Bacon was, at the time, publishing certain of his master-pieces anonymously, could one possibly have than that which is conveyed by the following postscript to a letter (written to him about 1618) from Sir Toby Mathew? :—

“The most prodigious wit that ever I knew of my nation, and of this side of the sea, is of your Lordship’s name, *though he be known by another.*”

On 9th April, 1623, Sir Toby Mathew writes Lord Verulam as follows:—

“I have received your great and noble token, and can but return the humblest of my thanks for your Lordship’s vouchsafing so to visit the poorest and unworthiest of your servants, . . .” etc.

What, may we ask, was this “great and noble token” that my Lord Verulam sent to his friend and admirer, Sir Toby Mathew? There was nothing published in Verulam’s name in the spring of 1623. It would seem to be a fair inference, therefore, that it was a copy of the then just-published first folio edition of “Shakespeare.”

In an undated letter from Sir Toby to Sir Francis he writes:—

“I will not promise to return you weight for weight, but *measure for measure*, and I must tell you beforehand that you are not to expect from me any other stuff than fustian and bombast, and such wares as that. For there is no venturing in other commodities, and much less upon such as are forbidden. Neither indeed, do we know what is forbidden and what is not,” etc.

And there is one from Bacon to Mathew, as follows:—

“Of this, when you were here, I showed you some model, at what time methought you were more willing to hear *Julius Caesar* than Queen Elizabeth commended.”

What are we to deduce from the intimate references in these letters to two of the “Shakespeare” Plays?

In proof that Sir Francis, though concealed, was a poet, we have his own letter to his friend, John Davies:—

“Briefly I commend myself to your love, and to the well-using of my name . . . as impressing a good conceit and opinion of me chiefly in the King (James I.), of whose favour I make myself comfortable assurance, as otherwise in that Court . . . so desiring you to be good to *concealed* poets, I continue. . .”—*Francis Bacon.*

But we do not now have to take his word for the fact that he was a poet, though concealed, for there has, comparatively recently, been discovered a specimen of his work which—bearing in mind that it is not original verse, but a translation from Latin, and that translated verse tends to exercise a cramping influence, accordingly as the writer adheres to the sense of the original—is more than sufficient to prove his title:—

*Portion of the 194th Psalm*

as rendered from the original Latin into English verse by  
*Francis Bacon.*

‘Father and King of pow’rs, both high and low,  
Whose sounding fame all creatures serve to blow,  
My soul shall with the rest take up thy praise,  
But who can blaze Thy beauties, Lord, aright?  
They turn the brittle beams of mortal sight.  
Upon Thy head Thou wear’st a glorious crown,  
All set with virtues, polished with renown:  
Thence round about a silver veil doth fall  
Of crystal light, mother of colours all.  
They compass heaven, smooth without grain or fold,  
All set with spangs of glitt’ring stars untold,  
And strip’d with golden beams of power unpent,  
Is raised up for a removing tent. . . .  
In the beginning with a mighty hand,  
He made the earth by counterpoise to stand;  
Never to move, but to be fixed still;  
Yet hath no pillars but His sacred will.  
The earth, as with a veil, once covered was,  
The waters over-flowed all the mass.

(After describing how the waters fled at the rebuke of  
the Lord, he continues):

The higher ground, where waters cannot rise,  
By rain and dews are watered from the skies;  
Causing the earth put forth grass for beasts. . . .  
The sappy cedars, tall like stately tow’rs  
High flying birds do harbour in their bow’rs;  
The holy storks that are the travellers,  
Choose for to dwell and build within the firs;  
The climbing goat hangs on steep mountain’s side;  
The digging conies in the rocks do hide.  
The moon, so constant in inconstancy,  
Doth rule the monthly seasons orderly:  
The sun, eye of the world, doth know his race,  
And when to shew and when to hide his face. . . .

All these do ask of Thee their meat to live,  
Which in due season Thou to them dost give."

Does not this work clearly exhibit the "Shakespeare" touch, and the hand of him who made "all knowledge his province?"

*A Curious Coincidence.*

Ben Jonson, in his "Discoveries," writes of Francis Bacon that he was one who "hath filled up all numbers, and performed that in our tongue which may be compared or preferred either to insolent Greece or haughty Rome."

Isn't it curious that in his dedication to "Shakespeare," in the first folio edition of the Plays, Ben Jonson says:—

"Leave thee alone for the comparison,  
Of all that insolent Greece or haughty Rome  
Sent forth, or since did from their ashes come."

Why would he, in the "Discoveries," apply to Bacon almost identically the same words that he uses in the folio to describe the author of the Plays unless he regarded Bacon and the writer of the Plays as one and the same person?

That Bacon wrote works other than those published in his own name is evidenced from the concluding paragraph to a letter addressed to Lancelot Andrews, Bishop of Winchester, in 1622, as follows:—

"But I account the use that a man should seek of the publishing of his own writings before his death, to be but an untimely anticipation of that which is proper to follow a man, and not to go along with him."

*The Manes Verulamiani.*

In the Centenary number of "Baconiana" there was published a literal translation of some of the many elegies that were written, in Latin, in commemoration of Lord Verulam, at the time of his death. These elegies were first published by his Chaplain, W. Rawley. They were composed by fellows of the Universities, and members of the various Inns of Court.

The Rev. William Sutton (S.J.), who was responsible for the translation of these elegies, says Lord Verulam



must have been known to the writers of them as a supreme poet. "In the fourth elegy," he says, "he gets credit for uniting philosophy to the drama, and for restoring philosophy through comedy and tragedy." For example, one of these elegies commences:—

"The day-star of the Muses has set before his hour."

Most of the thirty-three poems refer to Verulam as a poet of outstanding merit. As none of the works published under Bacon's name—if we except "Shakespeare"—can be said to unite philosophy with the drama, or to restore philosophy through the medium of comedy and tragedy, this evidence, though negative, connecting him with the Plays, is of great importance. Other than "Shakespeare," there was no work of any kind of which it could be said that the author had therein united philosophy with the drama, and restored it through the medium of comedy and tragedy.

#### *Legal Evidence.*

No other dramatist of "Shakespeare's" time, or since, has used legal phrases with the readiness and exactness with which they are employed in the Plays. Richard Grant White said:—"Legal phrases flow from his (the author's) pen as part of his vocabulary and parcel of his thoughts." He points out, for example, that the word "purchase," which in ordinary use meant, as it now means, to acquire by giving value, applies in law to all legal modes of obtaining property, except inheritance or descent. And in this peculiar sense the word occurs five times in the Plays. Lord Chief Justice Campbell also remarks upon this point.

"In Anthony and Cleopatra," he says "Lepidus, in trying to palliate the bad qualities and misdeeds of Anthony, uses the language of a conveyancer's chambers" quoting:—

"His faults in him seem as the spots in heaven,  
More fiery by night's blackness; *hereditary*  
Rather than *purchased*."

In this passage complete knowledge is shown of the legal

distinction made between things acquired by descent or otherwise.

Of Sonnet No. 46 Lord Campbell says it is "so intensely legal in its language that without a considerable knowledge of English forensic procedure it cannot be fully understood."

Speaking of Gloster's language in "King Lear," he says: "In forensic discussions respecting legitimacy the question is put whether the individual whose status is to be determined is "capable," i.e., capable of inheriting: but it is only a lawyer who could express the idea of legitimising a natural son by simply saying:—

"I'll work the means  
To make him capable."

Several books have been written dealing with the amazing knowledge of law exhibited in "Shakespeare," including:—

"Shakespeare as a Lawyer," by Franklin Fiske Heard.

"The Law in 'Shakespeare,'" by Senator Davis.

"Shakespeare's Legal Acquirements," by Lord Chief Justice Campbell.

"Vom vichten Jus bei Shakespeare ein wenig"—contributed to the Annual Report of the Legal Society of Berlin (1928) by Herr Rechtsanwalt Dr. E. Fleischhauer.

Inter alia, Mr. Heard says:—

" 'The Comedy of Errors' shows that Shakespeare (he means the author of the Plays) was very familiar with some of the most refined of the principles of the science of special pleading, a science which contains the quintessence of the law."

He points out that in the second part of *Henry IV*. Pistol uses the term "absque hoc," which is technical in the last degree. This, he says, was a species of traverse, used by special pleaders when the record was in Latin." He considers that the manner in which this expression is used justifies the conclusion that the writer of the Plays must have obtained his knowledge of it "from actual practice."

Referring to the ubiquitous use of legal expressions in

the Plays, Senator Davis says that these emblems of the author's industry "are woven into his style like the bees into the imperial purple of Napoleon's coronation robes." The late Dr. Appleton Morgan and Lord Penzance, both high authorities (the latter was a famous Judge and a member of the Privy Council) were similarly agreed concerning the all-embracing knowledge of the law connoted in the author of "Shakespeare," and the latter, in his "Bacon-Shakespeare Controversy," puts most emphatically upon record his view that "without the regular training of a lawyer no one could express himself after the fashion in which the writer of the Plays uniformly does."

Nothing is more conclusively established than that the author of the Plays was a lawyer of high standing and long experience. This being admitted, does not the finger of common sense point again to the only possible writer of them as being that great lawyer who, in a letter to his Uncle, Lord Burleigh, said: "I have taken all knowledge for my province": to him who, in his will said: "My name and memory I leave to foreign nations; and to mine own countrymen, after some time be passed over": and to him who, in a prayer, wrote: "I have, though in a despised weed, (disguise) procured the good of all men"?

The truth of this I think—

“. . . so well appparallel'ed,

So clear, so shining, and so evident,

That it will glimmer through a blind man's eye."

# THE CONCEALED AUTHOR OF SHAKESPEARE'S SONNETS.

AN EXERCISE IN INDUCTIVE PSYCHOLOGY.

By HENRY SEYMOUR.

THE original edition of the Shakespeare Sonnets appeared in, or was dated, 1609,\* on the title-page of which bore the cryptic legend, "Shake-speares Sonnets." No other indication of authorship appeared in connection with it, and the hyphenated name clearly suggests a pseudonym. There are precisely IIII letters on the title-page itself, which number is the "Kaye" cabala for "Bacon." This led me to reflect; and without presuming a conclusion that Bacon must be the author on this more or less flimsy ground, I ventured to explore such similar signs, scattered here and there throughout the book, with the object of trying to clear up this vexed question of authorship. I saw that the multiformed letters of the Italic type were conspicuous, although not extensively employed. Throughout the whole of the Sonnets and including "A Lover's Complaint" at the end, I found but 228 italic letters. This number, divided by 5 (the group-number of Bacon's well-known Biliteral Cypher), gives us 45 Biliteral Alphabet (secret) letters, with 3 nulls to boot. I made several ventures in attempting an accurate transcription, working from an original which was, at places, not quite clean or clear. I asked Mrs. Gallup to help me, as I already had discovered the mysterious "Mr. W.H.," but there were certain private reasons why she could not, in existing circumstances, and she urged me to the task unaided.

In the first attempts at deciphering, I managed to get the symbols properly assigned in their respective transpositions, but could make no sense of the secret reading.

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\*Two issues bearing this date were published by G. Eld, one to be sold by John Wright, the other by William Aspley.

The secret lay, as Mr. Nickson has observed, in locating the *b* symbols, when the *a* symbols automatically fall into line. Mr. Nickson thinks that the "decipherer" is the subject of the Dedication to the Sonnets—"the onlie *be-getter*." I remembered Bacon's description that "a man may expresse and signifie the intentions of his minde, at any distance of place, by objects which may be presented to the eye, and accommodated to the eare: provided those objects be capable of a two-fold difference onely." For further light I read Bishop Wilkin's "Mercury, or the Secret and Swift Messenger" (1641), and here is where I at length was rewarded for my pains; for I had supposed that Bacon's own illustrated examples of the *Bi-formed* alphabet in *De Augmentis* (1623) suggested the characteristic differences in the *a* and *b* symbols,—the first, rotund, and the second, angular,—but *Mercury* (in 1641) gave away the secret by stating that the secret way to read the symbols was the exactly reverse way. Yet this was only *part* of the secret, as I subsequently discovered.

It will be obvious to the cryptographer that the mere exchange of symbols,—calling *a*, *b*, and *b*, *a*,—would make no difference whatever to the reading of the secret epistle to be deciphered. How, then, did my correct arrangement of symbols, as stated already, fail to produce any coherent meaning? The answer is to be found in Bacon's description of his cypher in *De Augmentis*, and in the following passage:

"First let all the Letters of the Alphabet, by transposition, be resolved into two Letters onely; for the transposition of two Letters by five placings will be sufficient for 32. Differences, much more for 24. which is the number of the Alphabet."

Now, this sentence itself is obviously cryptic, inasmuch as we are told, by the irregular punctuation of two periods after the numbers 32 and 24, that the first number (32) is the key to the alphabet in use, not the second (24), except in a secondary sense, and as an index. Here is an illustration of the total quintuple transpositions (32) in the Biliteral alphabet.

aaaaa A	aabaa E	abaaa I( <i>z</i> )	abbaa N( <i>v</i> )	baaaa R( <i>q</i> )	babaa W( <i>m</i> )	bbaaa ( <i>h</i> )	bbbaa ( <i>d</i> )
aaaab B	aabab F	abaab K( <i>y</i> )	abbab O( <i>t</i> )	baaab S( <i>p</i> )	babab X( <i>l</i> )	bbaab ( <i>g</i> )	bbbab ( <i>c</i> )
aaaba C	aabba G	ababa L( <i>x</i> )	abbba P( <i>s</i> )	baaba T( <i>o</i> )	babba Y( <i>k</i> )	bbaba ( <i>f</i> )	bbbba ( <i>b</i> )
aaabb D	aabbb H	ababb M( <i>w</i> )	abbbb Q( <i>r</i> )	baabb V( <i>n</i> )	babbb Z( <i>i</i> )	bbabb ( <i>e</i> )	bbbbb ( <i>a</i> )

By cutting off the first two columns (A to H) and substituting the last two (nondescript) and reading the group symbols in reverse, both ways, that is, up the columns from the end, and substituting *a*'s for *b*'s, we get the alphabet *secret*, which is an alphabetical transposition eight places to the right. By applying this test to the italics in the Sonnets, the transcription, before disjointed and obscure, at once became clear and intelligible. This presumably shows that the reference to 32 transpositions was merely a round-about way of suggesting a reversal of the symbols. The decoded letters are "TTISONLIEA LETTERKEIEFORTHMRWHISGEORGESANDYSFB." These I punctuate thus:—"T.T. is onlie a letter keie for T.H. Mr. W. H. is George Sandys. F.B."

We here have an astounding secret revelation signed by the initials of Francis Bacon! But that is not enough. It is, on the face of it, one cypher leading on to another, the "Double Alphabet" cypher; and the *double A* ornamental headpiece over the first Sonnet makes this certain, for to those familiar with the cryptography in vogue in the early 17th century, this sign-post is of first importance in pointing out the path it will be necessary to traverse. It gives the clue, at once, that the real author of any book published (at least later than 1578) in which this ornament is used must be identified by the "wheele" cypher invented by the Abbot Trithemius.\* But this is capable of

\*The earliest extant treatise on cyphers is the *Steganographia* (Trithemius). The MS. was acquired by Dr. Dee at Antwerp in 1563 for 1,000 crowns. It was first published anonymously in Latin at Frankfort in 1606. It is very rare, and I am fortunate in being the owner of a copy of this original edition. According to G. H. Townsend, an earlier cypher treatise by the same author appeared in 1499, entitled *Polygraphia*.

so many permutations in its operation that without some further clue it will be hopeless to attempt its application.

Let us turn to the "Dedication," which is hereunder set forth in the precise manner as the original:—

TO. THE. ONLIE. BEGETTER. OF.  
 THESE. INSVING. SONNETS.  
 Mr. W. H. ALL. HAPPINESSE.  
 AND. THAT. ETERNITIE.  
 PROMISED.  
 BY.  
 OVR. EVER-LIVING. POET.  
 WISHETH.  
 THE. WELL-WISHING.  
 ADVENTVRER. IN.  
 SETTING.  
 FORTH.  
 T.T.

If we count the letters of the Dedication, omitting the two *T*'s at the foot, and calculate the lower case *r* on the third line as half-a-letter (as it is in size and form) we reach a total of 143½. Translate "T.T." as *tally twice*, and we get the Rosicrucian Seal of 287! This coincidence is simply arresting but the great thing that strikes one about this curious dedication is the distinct departure from the conventional form which is more like an epitaph than a rise to eternal fame; in the collection of stilted words used in the composition itself; and in the punctuation of each word with a period! I suppose this single page has given rise to more speculative controversy than the body of the work as a whole. Literary "authorities" have almost to a man presumed that the two letters *T.T.* at its foot "unmistakably" stand for "Thomas Thorpe" for no saner reason that under date, 20 May, 1609, there occurs in the Stationers' Register the entry:—

"Thomas Thorpe entered for his copie vnder t'handes of Master Wilson and Master Lownes, Warden, a Booke called Shakespeares Sonnettes, vjd."

Much speculation, further, has taken place as to the identity of "Mr. W.H." referred to on the third line. It has been presumed by one set of critics that these

initials stand for Mr. William Herbert, notwithstanding that Mr. William Herbert became the Earl of Pembroke eight years earlier; and by another equally ingenious set the letters stand (in their inverted order) for Mr. Henry Wriothesley, Earl of Southampton. That both of these noblemen were intimate friends of the author of the "Shakespeare" poems and plays is not open to question, and therefore the choice of either may be equally good, or good for nothing. Mr. Randall Davies regards Lt.-Col. Ward's "discovery" as the sanest identification, as "Mr. W. Hall," as it reads, such a person being Thorpe's "jackal" who is supposed to have procured the manuscript for the publisher. "My own reading," says Mr. Davies, "remembering that in those days it was not unusual for a double subject to be followed by a verb in the third person singular—is this:

"Mr. W.H. (wisheth) all happiness; and T.T. the well-wishing adventurer in setting forth wisheth that eternity promised by our ever-living poet, to the only begetter of these ensuing Sonnets (*i.e.*, the Earl of Southampton).

The suggestion that Southampton was the 'hero' of the Sonnets was first made in 1817, by Dr. Drake, and was adopted by Mrs. Jameson, by Gervinus, by Gerald Massey, and lastly by Sir Sidney Lee."

The canons of literary criticism in matters of this kind are far too elementary to be able to solve a problem in psychology such as that under consideration. Their conclusions lead us nowhere. The peculiar selection of words used as well as their mode of use have never called out any pertinent criticism, outraging, as they do, all rules of grammar,—particularly in the punctuation of each word as a complete sentence, as if to cut off technical objection,—obviously suggesting that form and arrangement have been deliberately sacrificed to conform to the exigencies of Cypher. It is now necessary, therefore, to bring to the problem a new outlook.

The Double Alphabet Cypher, originated by Trithemius and elaborated by Francis Bacon, consists of a dial or disc on the periphery of the same having marked the twenty-four letters of the Alphabet (Elizabethan). Each letter



is furthermore *numbered* in its regular sequence. Attached to this dial is another smaller dial similarly lettered and numbered, but which rotates on an axis in order to bring any desired letter of the inner dial in juxtaposition to any other letter of the outer (or larger) dial. The object of the inner dial being smaller is, of course, to enable the letters of the outer dial to be seen.

In BACONIANA (March, 1921), E. Nesbit pointed out that the Dedication of the Sonnets was to be interpreted by the application of the Double Alphabet cypher, which conclusion she reached by an experiment. In this experiment, the inner dial was lettered and numbered *in the reverse order*, and by moving this three places to the right on the outer dial, so that the first letter (A) of the outer dial was in conjunction with the D of the inner dial, it became apparent that M R equalled W H; in fine, that M appeared in conjunction with R, and W with H quite automatically. Unless the track we are on is a cypher doubled for corroboration, we here have plainly set out the necessary method by which to find the key letters to the solution, as not merely two, but four, letters are absolutely necessary to furnish it without a definite clue as to which direction (clockwise or anti-clockwise) the smaller dial should be turned. Further than this, E. Nesbit did not go, but whilst on her last bed of illness, some years ago, she urged me to prosecute the enquiry on these lines.

The ancient Hebraic device of transmuting numbers and letters is the quintessence of the cabala, and it is on this that the Trithemius Cypher turns. Letters may be expressed by their numerical equivalents in the order of their proper sequence, or similarly, numbers may be expressed in letters, as with the Roman numerals. They may be regarded individually, or joined in a methodical way, to produce an entirely different power, expressive of a different letter or number. An example of this latter device is provided in the lines of the Dedication of the Sonnets,—a most ingenious application of the cypher, and as far as I know, original with Bacon. I assume so much for the nonce, but I shall presently prove this assumption by mathematical certainty.

In passing, it may be pointed out that letters and numbers were very probably the same things in the school-days of the race. There are reasons for this opinion still surviving, for in one of the ancient Chaldean Alphabetical Characters, said to have been used by Abraham, the letter *d* exactly corresponds in form with our present figure 4, and the letter *l* with our figure 2, *r*, 5, and *n*, 3. In the Etruscan, which is written from left to right, the letter *h* has the exact English formation of our figure 8, as in our alphabet it is the eighth letter. There is another Etruscan alphabet written from right to left, in which the letter *f* resembles our figure 8. In the Franco-Gallic, the letter *g* is as our figure 3, as *q* is 9.

In one of the early Greek alphabets *f* is formed as our figure 8, and in another, the letter *g* (which, curiously, is the third letter in the alphabetical sequence), is formed as our figure 3. In one of the two Hebrew alphabets attributed to King Solomon by Theseus Ambrosius, the letter *g* is precisely as our figure form of 7, also the seventh letter in our modern English sequence. In the early Norman alphabet, the letter *G* was formed as our figure 3, as the letter *e* was the same character backwards, like the Greek  $\epsilon$ .

In the Persian, the English figures 3, 6 and 9 appear as alphabetical characters as in the Phœnician, our figures, 3, 4 and 9 are alphabetical forms, although not constantly the same. And in the Slavonic, or ancient Russian alphabet, the letter *z* is formed as our figure 3, which is often formed so cursively, the habit remaining in the evolution of caligraphy from pristine times.

Let us now proceed to dissect the lines of the Dedication referred to.

I have said that the deciphered communication (in the Biliteral) reads:—"T.T." is onlie a letter keie for T.H. If we turn the inner dial (which I will here indicate in horizontal lines) so that T in the first equals H in the second, we see at once that the letter *T* in the second also equals *F* in the first. Thus:—

A B C D E F G H I K L M N O P Q R S T V W X Y Z  
 \*  
 O P Q R S T V W X Y Z A B C D E F G H I K L M N  
 \*

T.T. is therefore a double key. By a curious coincidence  $T=19 \times T=19=38$ . The 38th letter of the dial T(urned) T(wice)=the letter O, the sign of cypher. Now, two T's placed in conjunction would lead nowhere. It will be necessary, therefore, in order to reach a conclusion, to test out every *other* two letters in the Dedication, both forwardly and backwardly, to discover if their doubling will produce anything tangible or comprehensible, which the letters as they stand certainly do not. After pursuing this process from top to bottom, it is strange that the clue should be found in the last line, FORTH. From this, it is clear that the Biliteral message contains a double meaning; not only are the two T's a letter key "for T.H.," but a letter key—FORTH. The clue was there, but we missed it in the first stage of reasoning. We also have a corroboration of both single and double cyphers in the numerical equivalents of  $F=6 \times H=8=14$ , the letter O (cypher), and as before observed  $T=19 + T=19=38$ , the letter O again by 2 turns (T.T.).

The suggestion is clearly to total the numerical equivalents of the first and last letters in each line, as indicated in the reference to F(ORT)H. We will similarly treat the two letters as under:—

EXAMPLE.

<i>Lines.</i>	<i>Secret Letters.</i>
(1) $T=19 + F=6=25$	(two turns)=A
(2) $T=19 + S=18=37$	( ,, )=N
(3) $M=12 + E=5=17$	(one turn) =R
(4) $A=1 + E=5=6$	( ,, )=F

(We begin to unravel the Christian name of Bacon, but there is a delightful trick just here to divert the decipherer).

<i>Lines.</i>	<i>Secret Letters.</i>
(5) $P=15 + D=4=19$	(one turn) =T
(6) $B=2 + Y=23=25$	(two turns)=A
(7) $O=14 + T=19=33$	( ,, )=I
(8) $W=21 + H=8=29$	( ,, )=E
(9) $T=19 + G=7=26$	( ,, )=B
(10) $A=1 + N=13=14$	(one turn) =O
(11) $S=18 + G=7=25$	(two turns)=A
(12) $F=6 + H=8=14$	(one turn) =O

Selenus suggests a variation of the Double-Alphabet cypher wherein some letters are changed and others not. *Example*: BAQEB=BACON. The selection of the irregular letters was not fortuitous, but correlated to numbers. The object of this variation was to make the cypher itself more difficult to discrete. If we proceed, therefore, along these lines we shall have no difficulty in finding the true letters which the author of the Dedication meant us to discover. Placed in a line, the letters so far reached are:—

A N R F T A I E B O A O

We see that the first four letters *suggest* "Francis" anagrammatically, but we are not yet justified in supposing the signature to be that of Francis Bacon. There are twelve letters involved, it is true, as in the name, Francis Bacon. But the decipherment is not complete, for the fifth letter *T* has no place in such a result, and some other letters are superfluous or missing.

Let it be noted that the first four letters were obtained without tallying twice, probably to suggest in a simple way the trail of the quest. These may be called the "significant" letters, as likewise A, I, and B, which occur later in the series. There are, however a second A, and an E, and two O's left as *non-significants*, and these must be tested out by the double-alphabet dials. The fifth letter in the series is T, and by a double tally, this yields F as its equivalent. Yet, again, this produces two letters F, and only one is required. The author is here testing the sagacity of his decipherer, it is pretty certain. Have we too prematurely assumed that the first four letters are *really* significant, instead of the first three only? Because, in order to cancel out the fifth letter T (which is not wanted) we only succeed in introducing a second F, and we have not made "a move" on the chess board. We have simply changed places. But light breaks in just here. The two T's, being key letters, we may apply them to "In Setting Forth" (Fourth), and get a suggestion from a pun. Therefore, in setting "fourth" letter resolve by double key (T.T.) conjunctively.

## DEMONSTRATION.

F. equals T (first T): tally twice,  $T=19+19=N$ .

We discover the trick!

*First Resolution:* ANRFTAIEBOAO.

*Second Resolution:* ANRNFAISBCOC.

*Anagram:* FRANCIS BACON.

The solution is now complete. It figures out as we thought, and as Francis Bacon himself thought it out.

Regarding additional evidence or indication that "Mr. W.H." stands for George Sandys, the translator of Ovid's *Metamorphosis* and the poet-philosopher much admired by Bacon, although years his junior, it would require a further article to elaborate it. But I may call attention to a significant clue in the Biliteral transcript, where the word *Dyans* is not only a group-letter in the cypher, but stands for the letter S in the biliteral alphabet. This word therefore reads SANDYS anagrammatically, if the secret letter S is added to the obvious text letters. But a far more convincing bit of confirmation is to be found on the last page of the Sonnets, and at the end of them.

The customary word FINIS follows the last Sonnet, and just below, in remarkably significant letters, the "printer's" token K, followed by an equally large letter A, which may pass by the uninitiated as the turn-over letter of the following page, headed "A Lover's Complaint." But if it be read backwardly (Bacon's favourite joke) this little arrangement is exceedingly witty as well as instructive. Thus:

F IN IS

K A

or "A Key \* is in F."

The key may be found if we turn to the printer's token page, marked F, which splits the Sonnet 79, and which, by the double dial represents G. Precisely measured by 138 capitals ahead, the Sonnet 138 appears, which number, by the double dial represents S. In each of these Sonnets, and in no other in the series, are capital initial letters WH, out of keeping entirely with the initial letters of the rest of the Sonnets, which are otherwise distinctive in themselves.

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\*The word *key* was pronounced K in Elizabethan times.

FRANCIS, LORD VERULAM, *ARTIUM*  
*INSTAURATOR*, AND FOUNDER OF THE  
ROYAL SOCIETY.

By ALICIA A. LEITH.

From Art and Science true contentment springs;  
Science points out the Cause, Art the Use of things.

*Universal Mag.*, 1719.

**F**RANCIS BACON, "The glory of his age and Nation, the adorer and ornament of Learning," as Dr. Rawley, his Chaplain and Biographer, calls him, deliberately veiled and obscured that glory, "standing in the shade that others might walk in the light."

Let modern journalism, modern biography, misrepresent, caricature him; Baconians will never rest till he comes into his own as the most potent thinker and *doer*, conceptionist, reformer of science, art and morals that England ever produced. Already he paces forth as the great Founder of the Royal Society of London for the Improvement of Natural Knowledge, and the *Artium Instaurator* of our Nation.

Those words are printed under his portrait in the Frontispiece of the *History of the Royal Society*, by Dr. Thomas Sprat. Isaac D'Israeli describes the engraving by the celebrated Wenceslaus Hollar, the design by John Evelyn, R.S., in *Curiosities of Literature*, in his Article, *An English Academy*. Hollar reproduced the people of his day "with literal truth," with art "as perfect as Rembrandt," so we may well value his fine portrait of Chancellor Bacon.

Incomparable Verulam receives his due in this History from a Doctor of Divinity, a Divine eminent for letters and wit, a poet and historian; Chaplain to Duke of Buckingham, after to Charles II., Secretary to the "*Invisible Society*," (as the Hon. Robert Boyle, R.S., calls it), Prebendary of Westminster, Bishop of Rochester. Born 1636, only ten years after Bacon's supposed death,

and more than thirty years before what many of us suppose was his real death, Sprat was in the confidence of Bacon's personal friends as to his true character and motives, and not only as to what he unceasingly worked for but *accomplished*.

"One great man," writes Dr. Sprat in his Preface, "has the true imagination of the whole extent of the enterprize, that is, Lord Bacon, the Defender of Experimental Philosophy and the best Director needful to promote it." He continues, "Is it not wonderful that he, who had run through all the degrees of that profession which usually takes up all man's time, who studied and practised and governed the *common law*, who had always lived in the crowd, and borne the greatest burden of civil business, should yet find leisure enough for these retired studies, to excel all those men who separate themselves for this very purpose?"

Non-Baconians argue that Bacon's burden of civil business prevented the possibility of his having time to write plays. Sprat accepts the fact that his great brain did accomplish feats wonderful indeed, quite beyond the powers of ordinary men.

Let us take a look at My Lord Chancellor about 1618, as term-time ends, on his fastest steed, between sheep-pastures and country hedgerows, on his way to the Verulam Oak Woods. His parlour windows are now open to the fragrance of violets in the grass, and poet, philosopher and sage escaped from his hard mistresses, the Law and State, is deep in his favourite art and science, which he has been careful to tell us he enjoyed so much when Law Courts were closed.

His pen is busy . . . on what work? Pictures "of Men's minds," described with "searching and inimitable genius." Imagination strong, clear and powerful guides his pen, "the course of which is vigorous and majestic, the wit bold and familiar." Our author, busy over a work dealing with Man and Nature, possesses a soul "skilled in both above all men living;" and is the "leader, the nourisher, the increaser of Art, Language and Poetry and such more delicate arts." It is in these mightily significant words Dr. Sprat presents Bacon to a

## 118 Founder Royal Society

world that persists in denying him the qualifications and literary gifts of Shake-Speare.

Dr. Sprat is not alone in his opinion of Verulam's right to the highest peak of Parnassus.

"Who greater souled than he unbarred Nature and the Arts?" sings Ashley in the Latin elegy he wrote at Bacon's death. While of the special literary works he loved best Ashley sings:

"Why should I speak of each of them in turn, when many writings of great fame abound, and part of them are buried?"

Our *Artium Instaurator* concealed his glory for man's benefit, and some of his literary work of great fame he buried! Work crowned with the genius of a Shake-speare? What was it?

Thomas Randolph was another of the poets who wrote Elegies on Bacon in Latin and hid them in the British Museum, from which stronghold of dangerous Truth they were only lately unearthed. He doesn't mince matters:

"As the beams of the sun in the morning rising up from the eastward horizon he shone as Apollo at noon."

Nicholas Banquo calls him:

"The roth Muse, the glory of the Choir."

"The Day-Star of the Muses" is the lovely title another Elegy gives him, "fallen before his time," while "Melpomene chiding would not suffer it, and spake these words: Keep thou all the world stern Goddess (Destiny) but give my Phœbus back."

Here we have the *Muse of Tragedy* invoked to mourn her Day-Star, Francis Bacon.

The Bacon Society has not worked nigh on half a century in vain to bring the world to reason. And perhaps has not only shaken the idol of Stratford Market-Place in his niche, but *from* and *out* of it.

Why, then, are not the bays encircling the wide brow of Francis Verulam? Methinks because too ignorant, too lazy to learn, the world still has not accepted him as the Royal Society has accepted him as England's

*Artium Instaurator*.

That noble title John Evelyn, R.S., has placed under his



portrait on the Frontispiece of Dr. Sprat's *History of the Royal Society*, and the world should confess its folly as it reads.

Bacon's Art concealed Art, while it restored an Art which, among the Ancients, he says, "inculcated virtue."

Dr. Sprat asserts how essential philosophers in his day found it "to conceal observations on Nature, and the manners of Man . . . not agreeable to the times they were in." De Quincy, in "Secret Records," explains how necessary have masks ever been. . . "Fall flat on your faces," says the Arab to the pilgrims, when he sees the purple haze of the simoon before the wind. "Lie down, men," says the Captain to his fusiliers, till this fiery wrath have passed away," was the order of the Christian leaders, and mask they did.

Bacon as Reformer of Art, Science and Morals was of necessity a masker. Spiritually intellectual, he sought the healing of mankind as one of his prototypes, *Jacques*, sought it. But his medicine had to be administered by a masked physician. The Almighty created His Theatre, the Globe, and is the looker-on with his Angels as we Players make our Entrances, our Acts and Exits. So *Bacon tells us*.

Where Sovereign Good led, Verulam followed. In darkness lay the world, in gross darkness the people. So he set natural agents a-moving, and he created a microcosm; a Globe on Bank Side, where Man might view *himself* and learn to do better.

The Immortal Plays show us ourselves as we are, but also what we *may* be. When the Royal Society was founded, Bacon said to its members, Go to Nature, learn of her, obey her, and lo! you have Science. Use Science, and lo! you have Art, heavenly twins . . . never to be disunited. The restored and new-created Dramatic Art, perfected by Bacon, produced *The Archetype of all Drama* in one small volume, and united within its covers Science and Art; for without Nature and *knowledge* of her laws, no Playwright, however much inspired by genius, can ever arrive at greatness.

Abraham Cowley's poem in Dr. Sprat's *History* is one

fine eulogy of Bacon, who freed philosophy, the heir of all knowledge, from its swadling bands:

Bacon at last a mighty man arose,  
Whom a wise King and Nature chose.  
Lord Chancellor of both their laws,  
And boldly undertook the injured Pupils' cause.

Cowley, the friend of Thomas Hobbes, beloved of Bacon, says more beautiful things of Bacon, read them, every one; but also read, mark, *learn* what Bacon says, "True Philosophy, nothing else but the Image and Reflexion of the World."

With that significant bit of autobiography I close. In it our great Philosopher confesses himself *Artium Instaurator* of a dead and classic Art, and explains that his work of Six Days was The Globe, a *Mirror*.

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The Annual Meeting of the Bacon Society took place at Canonbury Tower on March 7th, at 7-30 p.m., when Mr. Bertram G. Theobald presided, in the absence of Sir John Cockburn, through illness. The Hon. Sec. read the Minutes of the last Annual Meeting, which were carried unanimously. The Balance Sheet and Council's Report were duly submitted, which, on adoption being moved by the Chairman, and seconded by Mr. E. C. Squire, were unanimously carried. In the elections for the ensuing year, Sir John Cockburn was unanimously chosen President, the Vice-Presidents and Officers were also re-elected, with the exception of Miss Marion Plarr (Hon. Treasurer), who retired on account of illness, in whose place Miss Florence J. Pell was duly elected. The following were elected to the Council: Mrs. V. Bayley, Mr. Theobald, Mr. Bridgewater, Mr. Cremlyn, Mr. Lansdown Goldsworthy, Mr. Udney, Mr. Gay, Mr. Parker Brewis, Mr. Denning, Mr. Biddulph, and Mr. Seymour. Mr. G. L. Emmerson was re-elected as Auditor.

# MANES VERULAMIANI ET MENS ACADEMICA\*

BY W. G. C. GUNDRY.

“AN OPORTET MENTIRI PRO DEO.”

**A**T the death (feigned or actual) of Bacon in 1626 the Chants of lamentation and chorus of praise which figure collectively as “Manes Verulamiani” were for the most part tendered by the learned of the Universities of Oxford and Cambridge and the Inns of Court: it is only necessary to glance at them to see that they commemorate the decease of an unusual and predominant genius, even when the hyperbole incident to poetry has been allowed for and discounted.

Bacon's contemporaries appear to have no doubt that they were singing the praises of a great poet; but what is the attitude (generally speaking) of the same bodies to-day? The classical† tradition, in as far as that denotes an undue reverence for the past at the expense of the moderns, still largely prevails at the Universities and there still exist in quiet academic backwaters on the Isis and Cam, Rip Van Winkles who have not yet awakened from the sleep induced by the study of the classics; those whose mental horizon is bounded by Homer and Virgil and to whose myopic vision Bacon and his Inductive Method (so far as he has revealed it) are instantly suspected, if observed, of promulgating and teaching doctrines with a dangerously modern tendency.

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\* The title of this article and most of the strictures on a certain type of university man had been penned before the writer saw Mr. G. B. Shaw's criticism of the Universities of Oxford and Cambridge, as reported in the Press of 16th October, 1929.

† The writer, of course, does not include in his censure the brilliant modern scientists who, indeed, are the heirs of Bacon's inductive method, but his observations are directed to the students of the Classics, the study of which may prove such a deadly anodyne. There are also other notable exceptions.

But this, perhaps, is not the only reason that prejudices the academic mind against the reception of the truth concerning the authorship of the Shakespeare Plays; there is another and very personal one; that of vanity.

That the first hints as to the truth should have come from a source outside their charmed and scholarly circle was itself an outrage; and when in addition the truth was perceived and supported by many who were not scholars in an academic sense the rejection of the Bacon hypothesis of authorship was assured.

Will it be possible to manumit these slaves of the midnight lamp, to enfranchise them into the liberty of Baconian truth, to set them free?

Alas! it will be a work of patience and time! They are the victims of their own studies and academic seclusion and are regarded as experts in classic and literary lore, and so regard themselves; and herein lies the danger; with the *imprimatur* of expertness upon them they deceive not only themselves but others. The world is still largely in the hands of experts though their fallibility has again and again been exposed. Who has not heard of the naval expert and his blunders in naval architecture (over-gunning ships or so placing them that they cannot be fired in a sea), military experts (who condemned the tank when it appeared and called it "a mechanical toy"), experts in handwriting (who differ among themselves as to the identity of a writer), and lastly the notorious expert witness (the superlative degree of whom is well known to students of legal proceedings).

By the year 1960 or 2020 the truth will probably be accepted by the World, but it is improbable that the academic world will have exhibited sufficient mental agility to have been in at the death of the Stratford Legend.

It will doubtless attend the obsequies with the wise-after-the-event comment: "I told you so, we knew of course all the time—our published views were merely a blind—the time was not yet ripe for the disclosure of the true author," and forthwith it will proceed to pen tomes to prove that the truth was long before well known to them and their circle, or devote its energies to the "correction" of Bacon's Works in the manner of the Shakespeare com-

mentators, whose vicious and misguided energy has resulted in a sadly incorrect Shakespeare.\*

It was against the ideals of this type of mind that Bacon revolted in his youth and which caused him to leave Cambridge at the early age of fifteen: he saw clearly that their ideals had, in truth, become the idols, against which he is constantly warning us in his works.

It was of this kind of schoolman that Bacon was particularly afraid for he feared that his great work—his *Instauratio Magna* might fall into their hands and that the future might see him a second Aristotle about whose philosophic system the academic spiders would with “infinite agitation of wit spin out unto us those laborious webs of learning.”† and that instead of advancing the sciences he would become a great barrier against further scientific progress.

His anxiety was lest his great work should fall into these academic webs and become the subject of fruitless controversy throughout succeeding ages. He had these schoolmen in mind when he quoted Dionysus of Syracuse:

“Verba ista sunt senum otisoroum” ‡

or he might have exclaimed with Greene:—

“Oh! that I might entreat your rare wits to be employed in more profitable courses.” §

One is reminded of the useless labours of the Sages in “*Gulliver’s Travels*” who were occupied in devising a new method of ploughing which consisted in burying truffles in the ground and thus inducing hogs, which were kept for the purpose, to turn up the soil.

\* “For these critics have often presumed that that which they understand not is false set down. As the priest, that where he found it written of St. Paul, ‘Demissus est per sportam,’ mended his book, and made it ‘Demissus est per portam,’ because sporta was a hard word, and out of his reading; and surely their errors, though they be not so palpable and ridiculous yet are of the same kind. And therefore as it hath been wisely noted, the most corrected copies are commonly the least correct.” [A.O.L.]

† A.O.L.

‡ A.O.L.

§ *Groatsworth of Wit.*

No analogy is intended in this illustration between the sulline activities of the pigs and Bacon's efforts "for the relief of man's estate"; the pigs looked down, Bacon's regard was ever upward.\*

It is only necessary to turn to the tributes to Bacon's memory which are the subject of this article to see that the University as a whole have lost their knowledge of Bacon's true intellectual proportions. It would be an interesting test to obtain the opinion entertained of Bacon by the heads of the Colleges in both Universities to-day.

But let us now look at a few of the *Manes Verulamiani*.

In number IV. we are shown Bacon walking in the shoes of Comedy, in an effort to rescue Philosophy from the subtleties of schoolmen.

"As Eurydice wandering through the shades of Dis longed to caress Orpheus so did Philosophy, entangled in the subtleties of schoolmen, seek Bacon as a deliverer with such winged hand as Orpheus lightly touched the lyre's strings, the Styx before scarce ruffled now at last bounding, with like hand stroked Philosophy raised high her crest; nor did he with fussy workmanship of fussy meddlers patch, but renovated her walking lowly in the shoes of Comedy."

What other explanation can the biographers of Bacon offer other than that he wrote Comedies and that these were in some way connected with his great philosophic scheme contained in his *Instauratio Magna*; that they, indeed comprise the missing part of it?

The Masques which he wrote for Grays Inn do not suffice or justify these encomiums.

In number VII. occurs the following:

"But your fame adheres not to sculptured columns, nor is read on the tomb (with) 'stay traveller your steps'; . . . . . first your virtue provides you with an everlasting monument, your books another not soon to collapse, a third your nobility";

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\*Rawley, Bacon's chaplain says of his master that he always looked up as if rapt in divine contemplation.

The expression "Stay traveller your steps" is strangely reminiscent of the injunction on the monument to Shakespeare at Stratford-on-Avon which begins:

"Stay passenger, why goest thou by so fast"

as though a more than passing scrutiny of the memorial is desired.

The words "not soon to collapse" reminds one of the expression contained in one of the dedicatory verses in the *First Folio* of 1623.

"When time dissolves thy Stratford monument"  
which is re-echoed in *Sonnet 55*

"When wasteful war shall *statues* overturn  
And broiles root out the work of *masonry*."

These lines all seem to prophesy the arrival of an epoch when a revelation will be made by means of the destruction of some statue or monument or other *architectural* feature—perhaps a *Masonic* disclosure?

Number IX. refers to "a precious gem of concealed literature"\*

What can this be but the Shake-speare Plays?  
Works by a concealed author!

Sonnet 55, lines nine and ten read:—

"O! fearful meditation where alack  
Shall times best *Jewel*† from times chest lie hid."

In number XV. we are told most expressly that a number of works lie buried, and are further informed that Rawley, Bacon's *fidus Achates*, will arrange for their ultimate revelation. Has this yet been done, or did Bacon's faithful chaplain leave this work to be done by his successors?

The *Sonnets* and *Manes Verulamiani* are each a glossary upon the other and should be studied concurrently.

Sonnet 31 reads:—

"This is the grave where buried love doth live  
Hung with the trophies of my lovers gone,  
Who all their parts of me to thee did give;  
That due of many now is thine alone:

\* Reconditarum et gemma pretiosa literarum.

† My italics.

Their images I lov'd I view in thee  
And thou (all they) hast all the all of me."

The late Mr. J. E. Roe\* held the view that the "love" constantly referred to in the Sonnets "directly allude to the author's child† of philosophy and he is not the only Baconian who has expressed this view.

If this view be correct the veiled references to his (Bacon's) plays are clear: the second line might be paraphrased:—

Embellished with the traits I have given the  
character of my lovers in my plays.

The third line:—

Out of my own rich experience I furnished them  
with the graces that abound in the Plays.

The fourth line:

That which will ultimately be of benefit to many is  
contained in thy pages.‡

The writer of XVI., whose name does not appear there-  
under enjoins:—

"Give place, Oh Greece! Yield thee Maro, first  
though thou be in Rome's story."

If the writer of this were a University man his views are  
in striking contrast to those held to-day by some of his  
successors.

Is not this an echo of Ben Jonson's:

"Leave thee alone for the comparison  
Of all that insolent Greece or haughtie Rome  
Sent forth, or since did from their ashes come"

as applied to Shakespeare in the First Folio: this is

\* Shakespeare: An Accommodating Mask by J. E. Roe, *American Baconiana*. Vol. II., No. 2, November 1927 & February 1928.

† In a letter which accompanied a copy of the *Novum Organum* which Bacon presented to Cambridge University Library he says: "As your pupil I desire to lay in your bosom my new born child."

‡ C.f. "I have, though in a despised weed procured the good of all men."



paralleled in his "*Discoveries*" where in referring to Bacon he observes:

"But his learned, and able (though unfortunate successor) is he, who hath filled up all numbers and perform'd that in our tongue which may be compar'd, or prefer'd, either to insolent *Greece*, or haughty *Rome*."\*

XXIV. says, "You have filled the world with your writings." Thus must surely indicate that Bacon's literary activities were not confined to his acknowledged writings: this view is corroborated by Bacon's words to King James when he says†

"Truly I (worthiest King), in speaking of myself, as matters stand, both in that I now publish, and in that I plan for the future, I often consciously and purposely cast aside the dignity of my genius and name (if such a thing be), while I serve the welfare of humanity."

Here we have an ambiguous statement which, taken metaphorically indicates that certain literary work written by Bacon was not of a kind which was likely to be associated with the gravity of a Lord Chancellor and philosopher; if taken literally, it would indicate that he was publishing and proposed in the future to publish work either anonymously or pseudonymously.

The very centre-piece of these acroamatic allusions, however, is contained in XIII:

"Something there is, which the next age will glory in;  
Something there is, which it is fit, should be known  
to me alone . . . . .  
But you, who dare to finish the weaving of this  
hanging web, will alone know whom these memorials  
hids."

Is there no mystery about Francis Bacon!

Bacon was opening a new intellectual domain, and the human bark was about to adventure beyond the pillars

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\* See a very interesting and instructive pamphlet by Mr. Willard Parker, President of the American Bacon Society, which has been published recently and which emphasises this parallel.

† *De Augmentis Scientiarum*.

that had hitherto bounded its horizon into new seas of discovery. This the writers of the *Manes Verulamiani* fully understood and they endeavoured to convey this information to posterity coupled with the partly secret fact that it was in the guise of a supreme poet that Bacon had laid the keystone of his magnificent contribution to human knowledge in his *Instauratio Magna*.

It was in this splendid spirit of devotion that he concludes the preface of the *Advancement of Learning* with the supplication:

“Wherefore if we labour with diligence, and vigilance in Thy works Thou wilt make us participants of Thy vision and of Thy Sabbath. We humbly supplicate, that we may be of this resolution, and inspired with this mind; and that Thou wouldest be pleased to endow human Race with new Donatives by our hands; and the hands of others, in whom Thou shalt implant the same Spirit.”

“But so let great authors have their due, as time, which is the author of authors, be not deprived of his due, which is, farther and farther to discover truth.”

## BACON AS PHILOSOPHER AND POET.

By L. BIDDULPH.

IT has been postulated by many opponents of the Baconian authorship of the "Shakespeare" plays that because Francis Bacon was a lawyer by profession and an avowed philosopher in his acknowledged writings he therefore could not know anything about the drama or poetry, and, in fact, did not take any interest in these subjects.

Such a standpoint betrays either abysmal ignorance of Bacon's acknowledged works and aims or a wilful shutting of the eyes to circumstantial evidence to the contrary, which becomes more and more obvious to the earnest student.

It is true that Francis Bacon, like Shakespeare, has suffered much from his learned modern commentators, who, in their zeal to elucidate obscure passages, have made confusion worse confounded. As Mr. Wigston pointed out forty years ago, the most illuminating commentary on the whole subject is contained in that remarkable book published by Gilbert Wats in 1640, viz., the English version of the Latin translation of the *Advancement of Learning*, published in nine books in the year 1623, the year in which also appeared the First Folio of the "Shakespeare" plays. So little was the real value of the Wats edition of 1640 understood that the learned Dr. Shaw, a century later, deemed it necessary to publish another English edition of the *De Augmentis*, on account of the poor translation (sic) made by Wats, which was full of obscurities and solecisms (!) according to the estimation of that learned physician who further undertook to improve on Bacon by altering the order of the original work, omitting choice parts and committing other editorial atrocities.

The other translation to which reference must be made is that published by Professor Joseph Devey in 1904, who in the preface to his edition refers to the "Latin original"

of *De Augmentis*, and says that Wats' edition was issued while Bacon was still living (1640), and called forth the just censure of Bacon and his friends. It is disconcerting to the student to discover that an eminent scholar and editor is so ignorant of his subject that he is unaware that the Latin edition, published in 1623, was only a translation made under Francis Bacon's directions from his English original, which (for reasons that become apparent to the student) was withheld until a more convenient occasion should offer for its publication. That opportunity occurred in 1640, fourteen years after the presumed death of the author; but there can be little doubt in the mind of anyone who has carefully studied the edition of 1640 and is acquainted with the perfect list of Bacon's writings published by Rawley in 1657 that this book was the authorized English edition, if not the veritable and authentic original by Bacon himself. It has been necessary to insist on this point in order to bring out more clearly the proof of Bacon's acquaintance with and interest in the drama and dramatic poesy. In case the text should fail to indicate with sufficient clearness to the reader the meaning lying behind it, there are frequent marginal notes of an illuminating character. An examination of these notes and of the list of classical authors quoted by Bacon will convince the reader of the profound acquaintance Bacon had with the writers of antiquity, and how much he owed to them for a great deal of his secret lore and learning. The works of the great Aristotle, whose system Bacon declared to be unsuited to the further progress of science, had been studied thoroughly in all their extent, and we cannot suppose that Bacon had omitted Aristotle's essay on the Greek drama and poesy. Plato, the master and teacher of Aristotle, had also much to say on the drama and poetry. From the writings of historians we find that many of the Greek dramatists and poets were also philosophers, in fact, that poetry and philosophy were twin sisters and went hand in hand. We read that Aschylus, who may be considered as the father of Greek tragedy, was both a soldier and statesman, and over a hundred plays have been attributed to him, whilst to Chœrillus one hundred and fifty have been

assigned. Sophocles, the greatest of the Greek tragedians, was the son of Sophillus, a man of family and wealth, who gave his son an excellent education. The young Sophocles profited so well by this that he gained the prize for music and athletics, and was a frequent winner in the tragical contests. He was also a general and a statesman, and enjoyed fame outside his own country as well as within. He wrote 113 dramas, though only seven have come down to us. Euripides, also of good family and means, received, like Sophocles, an excellent education, being a pupil of the philosophers, Anaxagorus, Prodicus and Protagoras. He was also a fine athlete, gaining prizes in the Eleusinian and Thesean games when only seventeen years of age. He was also a painter of some excellence, as well as a rhetorical sophist, and introduced into his plays the doctrines of his master, Anaxagorus. He wrote a large number of these plays of which only eighteen are extant, though numerous fragments of the others survive. The tragedian Ion was not only a dramatist, but a lyric poet, philosopher, and annalist. Agathur, a friend of Euripides, was also a dramatist and sophist.

The names of numerous comic dramatists, with fragments of their writings, have come down to us, the most celebrated of whom is Aristophanes, of whose comedies eleven have survived complete. Unfortunately, but little detail is known of his life, but of his fame and reputation there is no doubt, since he shares with Homer the honour of being claimed a native of more than one country. Besides the fact of his outstanding genius and wit, his claim to be a moral reformer and patriot may be compared to that of Plato, Sir Thomas More, and the great French genius, Rabelais. Our knowledge of the works of the other comic poets is due largely to their Roman imitators and translators, Terence and Plautus.

From this brief review of the leading dramatists of classical antiquity, with whose works Francis Bacon was undoubtedly and intimately acquainted, it becomes clear from what stock the great wealth of the Shakespeare dramas sprang. It has been shewn by classical scholars of the nineteenth century that the origin of the Greek drama was embedded in the worship of Bacchus and his

fellow deities. Of this fact, Francis Bacon was fully aware, as may be seen from a perusal of the 2nd book of *De Augmentis* (Wats' edn., 1640), where in context with the subject of stage plays and parabolical poesy the fables of Pan and Dionysus (Bacchus) are introduced. The connection between the two is clear and convincing, and conveys a deep hint to the intelligent reader as to what Bacon is driving at. The obscure language of the 1640 edition of the *Advancement* is easily accounted for and explained. It had both to conceal and reveal at the same time; to obfuscate the casual reader but to illuminate the seeker. This subject has been entered into with much detail by Mr. Wigston in his erudite book, *The Columbus of Literature*, and it is therefore not proposed to go farther into this aspect of the subject, nor of that which is so intimately bound up with it, viz., the *Symbolism* contained in the "Shakespeare" plays. It is, however, interesting to note here the symbolic title-page of Bacon's *History of the Reign of King Henry the Seventh*. This is of peculiar interest in view of the fact that this prose work completes the series of the Shakespeare historical dramas. The title-page referred to is not that prefixed to the Latin edition published at Amsterdam by Isaac Gruter in 1642, which says as plainly as words can say—that Bacon and Shakespeare are one: The philosopher is the poet, the great dramatist and expounder of human nature. The one to which we would draw attention is that prefixed to the English edition of 1622, and subsequent editions, which are practically the same though differing in detail. The title of the work is on a scroll enclosed by two columns surmounted by an arch; both the column and the arch are thickly entwined with vines and bunches of grapes. In view of the preceding references to the drama and its origin in the worship of Dionysus or Bacchus there can be little doubt as to the meaning of this symbolical title-page, especially when considered in conjunction with the title-page prefixed to Isaac Gruter's edition before referred to. The first English edition (1622) has the portrait of Henry VII., while the scroll bearing the title of the book is surmounted by the Royal arms. Further editions were

published with slight variations in the scroll-work surmounting the title. In 1641, an edition was issued with a portrait of Francis Bacon substituted for that of Henry VII. The portrait is that given with the Wats 1640 *Advancement*. The title-page is similar to that of the 1622 edition except that the Royal arms no longer surmount the scroll bearing the title but are replaced by scroll work and vines. There are also peculiarities in the pagination not found in the earlier edition.

In concluding, it may be noted that the great dramatists of Greece were all-round men and led busy lives as citizens in addition to writing large numbers of plays, over one hundred are attributed to most of them. They did not even employ amanuenses, as did Bacon. No one has yet challenged the dramatic authorship of Æschylus, of Sophocles, of Euripides, or of Aristophanes because they were soldiers, statesmen, philosophers, and athletes. It seems clear then that no valid objection can be raised to Bacon's authorship of "Shakespeare" on similar grounds.

Archbishop Tenison, in *Baconiana* (1679) says: "His lordship (Bacon) had very great judgment in poetry as appeareth by his discourse about it (*De Aug.*, book II., cp. 13), and he had some sort of talent that way also."

## AN OFFERING: A SACRIFICE.

By M. F. BAYLEY.

**I**N the *Resuscitatio*, 1661, on page 21, there is a letter written by Francis Bacon to King James on his accession. As it is not generally known, I give an extract from it:—

“I think there is no subject of your Majesties, which loveth this Island, and is not hollow, or unworthy, whose heart is not set on fire: Not only to bring you Peace Offerings to make you propitious, but to sacrifice himself, a *Burnt Offering*, or *Holocaust*, to your Majesties service: amongst which number no Man’s *Fire*, shall be more pure and fervent, than mine. But how far forth it shall blaze out, that resteth in your Majesties Employment. So thirsting after the Happiness of kissing your Royal Hand: I continue, etc.”

In other letters to Mr. Foulis (Faules) and Mr. Challenor Francis Bacon speaks of being “an *oblation*.”

An *oblation* means “offering, a sacrifice”; a *burnt offering* suggests a victim, or *martyr*, and we may take these poetical and symbolic terms to convey to us, in ambiguous language, that as Elizabeth’s rightful heir he had been passed over for James I.

At the time of his fall he writes to King James, “As I was the *first* sacrifice in your reign, so let me be the last,” and Tennyson in *Baconiana* says that these words to King James are a key to his suffering, “which was to many a *secret*.”

These hints and curiously veiled writings appear to confirm the cypher story of his royal birth.

As King James united the two kingdoms of England and Scotland, Francis became a sacrifice and martyr and gave no sign except in cryptic sentences. He gave these kingdoms the name of Great Britain and no one loved England more than he did.



## A CYPHER TRIAD.

By W. G. C. GUNDRY.

THERE has been much use made of the numerical count system in dealing with the question of the authorship of the Shake-speare Plays, but I confess that many of the alleged solutions have left the present writer unconvinced as to their reality.

When one remembers that there are at least four\* different counts which give differing values to the numerical sum of a word, it is easy to see that a skilled decipherer can easily find, in some form or other, what he is looking for, and that he can be beguiled into thinking he has found a message or name which, in fact, was not enciphered in the text.

A number of words have the same numerical value, though the writer is prepared to admit that where two or more counts produce the same result one is on safer, but by no means sure, ground.

These remarks may perhaps serve as an introduction to the three enclosed cryptograms. Numbers one and two are, I believe, old discoveries, but I cannot recall ever having seen the working out of them illustrated; number three is, as far as the present writer's knowledge goes, a new one.

It will be recalled, as regards number one, that the message that *Malvolio* receives with the letter with which he is being gulled reads: "If this fall into thy hand, revolve."

Presumably this refers to the cypher wheel; the illustration shows the result.

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\*Long Clock or Cabala, Short or Cross Sum, Kay or Kaye, Reverse Clock Cabala or Seal Count.

1.

ZBNW  
**ACOX**  
**BDPY**  
 CEQZ  
**DFRA**  
 EGSB  
 FHTC  
 GIUD  
 HKWE  
 ILXF  
 KMYG  
 LNZH  
**MOAI**  
**NPBK**  
**OQCL**  
 PRDM  
 QSEN  
**RTFO**  
 SUGP  
 TWHQ  
 UXIR  
 WYKS  
 XZLT  
 YAMU  
 ZBNW

2.

MPAHZM  
**NOBIAN**  
**ORCKBO**  
 PSDLCP  
 QTEMDO  
 RUFNER  
 SWGOF S  
 TXHPGT  
 UYIOHU  
 WZKRIW  
 XALSKX  
 YBMTLY  
 ZCNUMZ  
**ADOWNA**  
**BEPXOB**  
 CFQYPC  
 DGRZQD  
 EHSARE  
 FITBSF  
 GKUCTG  
 HLWDUH  
 IMXEWI  
 KNYFXK  
 LOZGYL  
 MPAHZM

3.

HWTTE  
 IYUUF  
 KZWWG  
 LAXXA  
 MBYYI  
 NCZZK  
 ODAAL  
 PEBBM  
**QFCN**  
**RGDDO**  
**SHEEP**  
 TIFFO  
 UKGGR  
 WLHHS  
 XMIIT  
 YNKKU  
 ZOLLW  
**APMMX**  
**BONNY**  
**CR00Z**  
 DSPPA  
 ETQOB  
 FURRC  
 GWSSD  
 HXTTE

*Twelfth Night.*  
 Act II, Scene 5.

*Hamlet.*  
 Act IV, Scene 5.

*Two Gentlemen  
 of Verona.*  
 Act I, Scene 1.

In the case of number two we are again given the hint by *Ophelia*, when she says: "O, how the wheel becomes it!"

In the last cryptogram, taken from *Two Gentlemen of Verona*, Speed says, after a considerable amount of word-play with the word *sheep*: "Such another proof will make me cry 'baa.' "

Readers will recall the decorative head-piece used in certain books of the period and will remember the references to "sheep" in *Love's Labour's Lost* (in Act V., Scene 1), where *Moth* asks what *a b* spelt backward is, and the next succeeding speeches.

The reader's attention is also particularly called to Act IV., Scene 3, where *Biron* observes—"it kills sheep; it kills me, I a sheep. Well proved again o' my side!" References to sheep run through this play.

It would be difficult to produce any other name than Francis Bacon's as clearly and obviously as in the accompanying illustrations.

It seems almost unnecessary to add that "Fr" and "Fra" are legitimate abbreviations for "Francis."

It will be observed that each combination of letters (in all three examples) which form the word BACON have a pendent FRA or FR which serves not only to identify the person indicated, but is cumulative evidence of cryptographic intention.

In each example FR or FRA BACON occurs twice; in numbers 1 and 3 the name occurs once below and once above the starting-points (MOAI and SHEEP).

## THE QUALITY OF MERCY.

BY "FRANCISCAN."

**D**ID Francis Bacon incur the censure of the Society he founded?

'Nothing else can explain the extraordinary treatment his memory has received. It seems to have begun early in the 18th Century about the time Grand Lodge was founded. At that time, or a little later, the tampering with Tombs, Statues, etc., seems to have started, and, perhaps, at that time someone read the *Bi-literal cypher* so that the fact of his secret had been given to the world was discovered.

To destroy all known *outward* forms seems to have been the object, and the stone above Meauty's grave at Gorham-bury may then have been chiselled; and perhaps an easier version on the old Shakespeare monument was then changed for the present one.

The terrible vengeance meted out has followed him and his works ever since, and one can only trust that some day those in authority will see that justice is done to his name and fame.

Perhaps he broke his oath in setting forth his story to the world in its cypher form, for he may have feared it would never be told if left to the Custodians of his Society.

Something of that kind has happened, and the vituperation against Donnelly, Owen, and Mrs. Gallup may be the outcome of this vengeance.

When the cypher has received the confirmation of cryptographers of the calibre of Général Cartier of the French Army, and Colonel Fabian, U.S.A., it seems incredible that it should be ignored and questioned.

It was curious that at the laying of the Foundation stone at Stratford a few months ago, only the Masons could be found to walk in that procession, which was conspicuous by the absence of all that matters in Art, Literature, and the Drama.

It showed that they alone seem to bolster up the outworn sham of the so-called Birth-place with its ludicrous faked museum.

Is it too late to hope that this "crime" of Francis Bacon should be purged in the pure stream of his great poesy, that

fount of inspiration that has enriched the world and given England her richest heritage?

The quality of mercy is not strained and it would become those that think they are injured, to pardon this great soul after 300 years of expiation.

### A PERSONAL NOTE.

Dr. Frank Lowry Clark (head of the Greek Department of the Miami University, U.S.A.) and Mrs. Natalie Rice Clark, during their two weeks' stay in London, expressed a wish to visit Gorhambury before returning to America, and on October 31st, I and my wife picked them up from their hotel in our car, and in the space of an hour we were in the delightful county of Hertfordshire and at the Shrine of the immortal Verulam in St. Michael's Church. The day was ideal and we all enjoyed ourselves to the full. Apart from the pleasure derived from the company of Dr. and Mrs. Clark (not soon to be forgotten), I must confess that I had a double purpose in making the trip, the other being to do a small service for Mrs. Gallup, who had just previously asked me to procure some rubbings for her use from the Latin inscription on the Bacon monument in the chancel.

In making a report of the restoration of the Bacon monument in BACONIANA of March, 1924, I cast a doubt on the statement in *The Lost Manuscripts*, by Mrs. Gallup, that the inscription in question had been erased or altered since it was originally put up, and Mrs. Gallup, who was probably right in her surmise, has since been anxious to have the matter thoroughly investigated. So I carried with me the necessary materials for taking the required rubbings (as the letters were originally cut into the surface of the marble), but found, to my surprise, that it was almost impossible to effect this purpose; for since I last saw the monument, some five years ago, *the letters had all been filled up level with the surface and painted over to look ancient!* The inexactitudes of the filling, however, enabled me to get some sort of outline, which I duly sent to Mrs. Gallup.

It was singularly fortunate that Dr. and Mrs. Clark (the former an eminent linguist) accompanied us on that occasion, for the Dr. instantly detected the bad Latin (or mixture of Latin and French) of the first line, which runs as follows:—

“FRANCISCVS BACON BARO DE VERVLA S<sup>TI</sup> ALB: VIC<sup>NI</sup> MS”

I had pointed out to Mrs. Clark previously the reading of “A K is in F,”\* and her quick wit immediately saw a similar application here, the abbreviated letters at the end of the line reading MS. IN. IT., read backwardly, as in the other case. The marble slab which contains the inscription forms the only entrance to the heavy masonic receptacle, in which, according to Mrs. Gallup's deciphering many years ago, was concealed the literary manuscripts of Francis Bacon. And in comparing the present inscription with that published by Rawley in *Resuscitatio*, 3rd edn. 1671, I find there is a distinct variation in these abbreviated letters referred to.

H.S.

\*See explanation in my article in Shakespeare's Sonnets herein.

## KEY TO THE KABALA.

(Reprinted by permission of "The New Age."\*)

THE International Jew and his financial interests form the basis of many a wild theory. Those who stand for Credit Reform must needs stand against Jewish financial policy, since that policy is the buying and selling of money as a commodity; that is, the buying and selling of numbers. Some of us have noticed that the Jew is very quick to grasp the fundamental of Social Credit, quicker perhaps than most people. In other words, the Jew knows that he is dealing with numbers, and does not mistake numbers for things.

Practically the whole of the rest of the world has been hoodwinked by numbers. How has the Hebrew race kept its mind clear?

It may be useful, in attempting to arrive at an answer to that question, to examine the traditional literature of the Jews. This can be divided, roughly, into two parts: The *Talmud* and the *Kabala*. The *Talmud* (from the Hebrew *lamad*, to know) is the name of the great code of civil and canonical law. Besides being the basis of a legal code, it is also a collection of Jewish poetry and legend.

The *Kabala* (the word means "doctrines received from tradition") may be said to be a handbook of Hebrew occultism; a combination of mediæval mysticism and science. The Kabalistic method has to do with words and numbers; every letter of a word is reduced to its numerical value, and the word is explained by another of the same quantity. The twenty-two letters of the Hebrew alphabet are divided into two halves, one half is placed over the other, and the two letters which thus become associated are interchanged. Thus *a* becomes *l*, *b*, *m*, and so on. This cipher alphabet is called *albm* from the first interchanged pairs. All we need note regarding the whole system is that every letter and every word has its numerical value. For example, the word IESOVVS = 888, CHRISTOS = 1,480, LOGOS = 373. An example of

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\* 70, High Holborn, London, W.C.1.

Kabalistic transposition from Genesis: "Noah found grace in the sight of the Lord." The letters in the name NCh, being transposed give ChN = "Grace." The numerical value changes from 58 (NCh) to 708 (ChN). It would take up much space to go further into this system. These permutations and combinations are much older than the Kabala, and have been used by Jewish occultists from time immemorial.

If the Kabala ended by simply writing words backwards—as "god" into "dog"—and giving numbers to words, we might brush it aside as occult twaddle. But there is more in it. Indeed, the whole system is an elaborate and successful attempt to keep hidden the secret of the Mystery of Numbers. It is doubtful whether the learned Rabbi discovers what it is all about, and as it is practically *tabu* for the lay rank-and-file of Jewry to read the Kabala, the mystery is kept by those few who have an eye for reading between the lines.

The Kabala blows the gaff on Numbers. It is based upon the idea that the symbol nought—o— contains all numbers; as Chaos contains all created things. This Great Nought, or One Nothing, is, so to speak, the mother of all numbers. It is as if this Nought of Chaos were a mouth out of which hop first 1, then 2, then 3, and so on. As any group of digits can be considered as one part of one whole—just as a primitive man might "make" 6 out of 1 by breaking 1 twig into 6 parts—so all numbers can be reduced to the number 1. And this 1 is, so to speak, swallowed up again by the Eternal O. It is as if the savage burned 5 parts of the original twig, and then said, "This one part of the twig is now the one twig." In saying this he is counting against the idea of "no twig"—against o. There may be many other twigs, but he is holding "the one" twig he wants. There is, therefore, no need to give it a number. He can call it "The Twig." It has become the O(ne) Twig. It has become Twig. It has no number. It is o.

The savage may or may not know that the number is not the twig, just as civilised man may or may not know that costs (prices) are not consumable goods. Students of the Kabala—may IHVH (= 26) help them!—lost in the

maze of mystic numbers, like a servant girl with a Lucky Fortune Teller, will be too quick to gainsay what is set down here. In doing so they range themselves on the side of that famous, but alas! mythical body "The Elders of Zion," unknowingly keeping secret a secret they have not yet discovered.

It is suggested that, in spite of the fact that no ordinary Jew knows anything of the Kabala and is forbidden to probe into it, the Jewish code of ethics as applied to business carries into operation the secret of the Kabala: that all numbers are Nothing—that numbers are not things—and that, as most people take it for granted that numbers are things, it is possible, by the manipulation of numbers for numbers, to "diddle" them out of things. Thus, money (the symbol of numbers) becomes more important than things.

The symbols 0 and 1 represent all possible calculations. But that will bring little bodily comfort to empty bellies in the "distressed areas" of the world. Yet, while the "distressed" cry out for *Numbers* rather than *Bread*, the secret of the Kabala is well kept.

ABRAXAS (365).



## A CRITICISM OF BACON'S ESSAY "OF USURY."

(An abridged report of a lecture delivered at Canonbury Tower on 4th July, 1929.)

By HENRY SEYMOUR.

In the opening passages of his Essay, Bacon speaks with an unflinching tongue the language of Aristotle who long before had cried *Anathema* to the iniquity of Usury. For Aristotle, in his *Republic*, says that "Usury is justly to be censured: for it has not its origin in nature, but amongst ourselves; for usury is most reasonably detested, as the increase of our fortune arises from the money itself, and not by employing it to the purpose for which it was intended. For it was devised for the sake of exchange, but usury multiplies it, and hence usury has received the name of *produce*, for whatsoever is produced is like its parents, and usury is merely money born of money, so that of all means of money-making, this is the most contrary to nature."

With this opinion, which is self-evidently true, Bacon appears to agree. Yet he was profoundly at a loss to understand (in his day) how the evils of Usury might be extirpated, except by such tinkering proposals as a regulation of the *rate* of interest by law, and the provision of two separate rates by way of mitigation thereof. His first concern was to grind the tooth of Usury that it bite not too much; his second, that there be left open a means to invite moneyed men to lend their money to whomsoever might be desirous of borrowing.

From these desiderata it is evident that in Bacon's time the *rationale* of money and usury was not understood. Usury was but a reproachful epithet for exorbitant interest on money, which had resulted disastrously on borrowers. There was no conception of the fact that interest, or usury, was but the natural consequence of a vicious system of money itself. In other words, it had apparently not dawned upon the benighted noddles of the Tudor period that *any* payment of usury for the use of money was, in itself, an abuse of money. For money, as Aristotle observes, was invented to facilitate *exchanges*, not to tax them; and the phenomenon of interest arose solely from the fact that the law gave over to private ownership the control of the medium of exchange. In this, as in most other social injustices, the law is the real culprit. It is idle, therefore, to rail against Usury without directing the attack to the legal monopoly of money out of which usury is begotten. It is useless to attempt the removal of an effect without touching its cause. To many people to-day *money* is regarded as some mysterious thing, its function and purpose past understanding; and by reason of the Royal effigy on its face is considered as the one and only passport to the acquisition of the good things of this world. Yet it is but a clumsy invention and arose, as every other invention arose, by virtue of necessity and from a desire to improve existing conditions.

If we take a very cursory survey of the history of exchange we find that its earliest form was simple theft. One man possessed something another desired, and if the latter were sufficiently muscular, he politically annexed it. This communistic method went on merrily until it led to an intolerable amount of dialectical friction and sometimes to hard blows. In course of time, a compromise was duly effected,\* the outcome of which was the system known as *barter*, or the mutual exchange of one kind of commodity for another. Even this system had its drawbacks, for as Prof. Nicholson says, a coincidence of mutual wants at the same time and place is the very first condition of any exchange. This method of barter, therefore, notwithstanding that it endured for ages, was foredoomed to failure, for as civilization advanced and commerce with neighbouring communities began to evolve,—and particularly when the age of machinery dawned and the principle of division of labour was applied to production,—it became an urgent necessity to adopt some common medium of exchange, or money, the earliest forms of which took the shape of skins and shells, cattle, corn, cloth, metal bars and tokens, and later, coins or tallies of iron with the Lacedæmonians; and in more modern times, by a progressive development of the principle of money, both as mediator of exchanges and denominator of value, in the so-called precious metals. Yet, after all, the highest development of money carries us no farther than a refinement of simple barter, inasmuch as the exchange of any of the general commodities for the particular commodity gold is still the exchange of one commodity for another.

The earliest known reference to money is the purchase of the cave of Machpelah from the sons of Ephron, the Hittite, by Abraham for 400 shekels of silver. This is recorded in *Gen.* XXIII, 16, and has been estimated to have occurred about the year 1859 B.C., when the money was probably coined and regulated by weight. The invention of coined money has been attributed to the Lydians by Herodotus. The *name* money, it is also said, was derived from the temple of Juno Moneta that served the Romans as the mint for their silver coinage which began in 269 B.C. The qualitative distinction of *sterling* was first applied to money about 1216 A.D. The first known copper coins of Greece are about the date 490 B.C. Silver coinage commenced at Rome 266 B.C., and gold coinage about 204 B.C. A metallic currency existed in Britain prior to the Roman occupation, but whilst under Roman rule English coins resembled those of Rome, and the Saxons introduced a different kind of money. Silver coins, worth about 1-25th less than the penny afterwards used, have been found, struck, probably, before the conversion of Ethelbert, A.D. 597, as they are without the Sign of the Cross. Whether this is a correct deduction is uncertain, as the farthing, derived from "fourth thing," was the fourth part, or section of a penny-piece stamped half through its thickness

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\*In the 16th century, a strong band of pirates used to sally forth from the island of Tariffa in the Mediterranean, waylay and attack merchant ships returning to Spain and England laden with riches from the East. After many ships had been robbed and scuttled and more lives lost, a similar compromise was made to permit merchant ships to pass without molestation on payment of a percentage of their cargo value. Hence *tariff*.

(as a hot-cross bun) with the cross for its better sub-division by its owner for requirements of small change. The *stycas*, small coins of copper, zinc, and silver, were coined furthermore, by the kings of Northumberland about 670. Silver pennies, worth about three of ours, were issued about 725 and formed the principal English money till some time after the Norman Conquest. Edward the Confessor introduced a few gold pennies, but no regular gold coinage took place till the time of Henry III. (1257) when gold pennies, worth 20 ordinary pence, were coined, since which period the history of English money is far more clearly defined.

During the Anglo-Saxon and early Anglo-Norman periods gold *byzants* had circulation in England and were, moreover, the pre-eminent commercial medium throughout Europe. Queen Elizabeth withdrew the base coinage of former sovereigns in 1560, and the fact is noted in the inscription on her tomb in Westminster Abbey. In 1489, the first Tudor King, Henry VII. ordered *sovereigns* to be struck; and in 1504 *shillings* were coined. Edward VI. coined crowns, half-crowns, and sixpences. *Milled* coins were first issued by Elizabeth. She also issued in 1601 the first copper coinage, to be used only in Ireland. In 1663, guineas of 20 shillings were first coined by Charles II., who also coined copper half-pennies and farthings. In 1672, a copper currency was established, and in 1717 the value of the guinea was changed to twenty-one shillings, while in 1817 the sovereign of twenty shillings was first coined.

Down to this period and later the owners of silver and gold were able to take their commodity to the Mint and get it turned into ready money at the public cost,—the ratio value of the two metals being prescribed by law. And the legal establishment of these two scarce commodities as money put the producers of all other commodities under the thumb of the owners of money. Increasing production, with a normal amount of money, automatically effected a rise in the value of money and correspondingly reflected a fall in general prices. The owners of money were thus able to command the goods and services of the rest of the community on unequal terms and far below their real values. Thus Usury, like the vaccination virus, was insidiously introduced into the general circulation without its effects being immediately seen, however disastrous its effects were felt in course of time by the cumulative process. The monopoly of money, in fine, means the monopoly of everything else that money buys! And Usury is the price which the producers of other goods are compelled to pay for the privilege of exchanging them.

It is here desirable to call attention to the Banking Industry which has practically appropriated the control of the currency, by arrangement with the State. Between these two, the mass of the people are being literally crucified. Bacon uttered greater wisdom than he knew when he spake of the distrust in which he held the propositions of the Banks. If he had lived to witness the rise of the modern joint-stock banks, controlled in turn by the Bank of England, together with the methods of their operations, he would have seen that banking, while offering some relief to traders, had come to be little else than a consolidation of usurers and designed, unquestionably, to extort from the community usury or interest equal to the rate established by gold, without lending any gold at all—the most gigantic confidence-trick in history!

Before the year 1694 the goldsmiths of London acted as a sort

of banking corporation and took gold and silver in trust from its customers for its better security on deposit. These goldsmiths gave *receipts* for the value deposited, and by and by these officiated as money amongst merchants of repute. In the midst of this goldsmith-banker system, the Bank of England was established in 1694. The King, William III, was impecunious or in need of more money for the prosecution of his continental wars. "The conspiracies of the Stuart faction," says Henry Meulen, "had rendered the throne unstable, and merchants were unwilling to risk their gold in loans to him. At length, a number of London merchants and others were induced to make the loan to him at a certain interest on condition that he permitted them to issue *notes* to the amount of the loan. Further loans followed and the company was eventually rewarded with the permission to issue notes to any amount, provided that the notes were redeemable on demand. In thoroughly Royal fashion the Company was given now a *monopoly of Note issue*."

The subsequent history of the Bank of England may be said to reflect the struggle between itself on the one hand, using every means to retain its monopoly, and the people on the other, whose growing commerce cried aloud continually for a more elastic credit medium. The various State charters granted to this company since its inception have been numerous, but perhaps the Peel Act which gave the 1844 charter has been the cause of more financial crises and industrial depressions in the commercial world than is possible to be reckoned. But the Coinage Act of 1870, in the reign of Victoria, is the most sinister instrument of Usury, for it takes away the dual system of silver and Gold (which gave rise to a certain amount of competition in the money supply) and invests the monopoly of money and credit in gold alone,—the rarer of the two,—and more effectively cornered for that reason. This is now the principal coinage Act of the Realm and fastens around the necks of the community at large one of the most iniquitous yokes it is possible to invent! No sooner was this Act passed than the Banks made efforts to extend this iniquity throughout the world. They sought to encircle the earth by a ring of gold, after having seen to it that the production of this commodity was well within the control of their agents. The object was to get effective control of the world's gold output, so that, by the simple manipulation of *figures*, they could at will contract the money volume and depreciate all other securities to their own advantage. Even before the passage of the Act, we may gather the rascally attitude of the banks from a circular secretly issued in 1862 by a syndicate of British bankers, commissioning one of their number, Hazzard by name, to propagate the scheme among American bankers with a view to having the financial legislation of the American Congress "pave the way" for its final adoption as the settled policy of the United States. Here is a short excerpt: "*Slavery is likely to be abolished by the war power, and chattel-slavery destroyed. This, I and my European friends are in favor of, for slavery is but the owning of labor and carries with it the care for the laborer; while the European plan, led by England, is CAPITAL control of labor, by controlling wages. This can be done by the money. The great debt that capitalists will see to it is made out of the war must be used as a measure to control the volume of money. To accomplish this the bonds must be used as a banking basis. We are now awaiting to get the Secretary of the Treasury to make his recommendation to Congress. It will not do to*

*allow the GREENBACK, as it is called, to circulate as money any length of time, for we cannot control that.'*

The "green-back," of course, was a State-paper currency issued during the American war, not unlike the Treasury Note circulation put out during the war, and the only means of bringing the war to a successful termination. In no period of English history was greater prosperity known than during the great war, by reason of a plentiful supply of the circulating medium. But by the insistent and rapid withdrawal by the governments of this paper currency, a shrinkage of general prices has taken place, and the army of unemployed reaches a total never so large in any previous period.

In 1872, silver having been demonetized in France and Holland as well as in England by the machinations of London bankers, a scheme was soon thereafter pushed to bribe the American Senate to similarly "toe the line," as a first step. In the *Bankers' Magazine* (N.Y.) of August, 1873, the following occurs:—"A capital of 500,000 dollars was raised in London" and Mr. Ernest Seyd, of London, was sent to this country with this fund, as agent of the foreign bondholders and financiers, to effect the same object, demonetization of silver, which was accomplished." As Mrs. S. E. V. Emery in *Seven Financial Conspiracies* writes—"Just here will the reader stop to consider why the Rothschilds, who control the financial policy of England, why they could afford to pay, not only the paltry half-a-million (dollars) with which they bought the demonetization of silver but many millions more had it been necessary?"

Bacon was indeed doubly justified in his grave warning against Banks. The great American, Thomas Jefferson, had also good reason, long after, to exclaim that "Banking institutions are more dangerous than standing armies"!

The year 1873 saw the actual demonetization of silver in the United States and the succeeding years saw an appalling increase of ruin to the community. As Emery says: "The injury to the people of the United States through the demonetization of silver can never, perhaps, be justly estimated, The panic of 1873 which ensued was one of the most disastrous that ever befel any people. Language fails to describe the blighting misery that desolated the country; the ravages of war are scarcely comparable with it. From the demonetization of silver in 1873 to its remonetization in 1878—the country could stand the strain no longer—may well be called the dark days of our Republic. Bankruptcies and financial disaster brought in train their legitimate offspring, and the statistics of those and ensuing years are voluminous with the most startling and loathsome crimes. Murder, insanity, suicide, divorce, drunkenness and all forms of immorality and crime have increased from that day to this in a most appalling ratio. Will any man say legislation has had nothing to do with the startling increase of crime in our country? Every result is produced from certain causes, and it is certain that no more like begets like than that the increase of misery and crime in our country are the direct result of evil legislation. It is impossible for a nation long to remain free whose laws, granting special privileges to the few and ignoring the rights of the many. The contraction of the currency, commencing with the greenbacks' destruction in 1866, and the stringency increased by the demonetization of silver in 1873, has been productive of more misery and crime to the people of this country than all the wars, pestilence and famine with which they have ever been afflicted.'

The warning voice of President Lincoln, America's sainted martyr, had the same true ring concerning the criminal conspiracies of the money power in a letter written near the close of the war. "We may all congratulate ourselves," he wrote, "that this cruel war is nearing its close. It has cost a vast amount of treasure and blood. The best blood of the flower of American youth has been freely offered upon our country's altar that the nation might live. It has indeed been a trying hour for the republic; but I see in the near future a crisis approaching that unnerves me and causes me to tremble for the safety of my country. As a result of the war, corporations have been enthroned and an era of corruption in high places will follow, and the money-power of the country will endeavour to prolong its reign by working upon the prejudices of the people until all wealth is aggregated in a few hands, and the Republic is destroyed. I feel at this moment more anxiety for the safety of my country than ever before, even in the midst of war. God grant that my suspicions may prove groundless."

It must be admitted that the sagacity of high finance is in inverse proportion to its morality. It knows that it must not force the greed pace too fast or like *Æsop's* dog and shadow it may lose all. It therefore encourages the promotion of public works, as the production of war-stocks, to absorb a definite amount of idle labour over and above the normal amount required for the nation's needs that might otherwise be driven to open revolt and civil war. It does everything to enlarge the National Debt, so fruitful a source of Usury to itself. It thus gives a false appearance of prosperity to the commercial and investing public, and periodically starts and booms worthless adventures through the medium of its joint-stock banks; and while the Banks take precious good care to handsomely recoup themselves in advance for the "expenses" of promoting these enterprises, they invariably saddle the public geese with all losses incurred in the gamble of many, if not most, of these limited liability concerns for the flotation of which they are entirely responsible. In times of commercial adversity, these banks perform a further function designed to keep business alive in order to make themselves richer; by offering "overdrafts" to its accredited customers. By the operation of the Banker's Clearing House, again controlled by the Bank of England, millions of pounds' worth of bankers' debts and credits are daily cleared on the contra account principle, so that a larger volume of business may be effected with but a fractional amount of gold, or bank drafts, to meet odd balances. In this way industry, of course, is indirectly benefited and assisted and trade is thereby extended far beyond normal possibility by the fiction that gold alone is the medium for the legal liquidation of debt. By this device the bankers have economized the need for gold, but the advantages derived from this economy they have appropriated unto themselves, and this in virtue of the monopoly which prevents competition in banking service to reduce this saving to the community to the actual cost of effecting it. The official publication of Bankers' profits affords food for reflection. The biggest bankers net over £2,000,000 per annum. This saving to themselves constitutes the greater part of bankers' credits and enables them to extend their ramifications indefinitely.

Money has ever been a mystery to most people; something sacred and unchangeable that has always existed and must continue to do so. And yet, in fact, it exists no longer. Society has

outgrown it, and the world's exchanges are now effected by book-credits, pure and simple. The banks are, in effect, though not in fact, the counting-houses of merchants. The *fiction* of a gold-currency survives, but the substance is gone, and the interest on bank-credit loans (calculated on the rate for actual gold lent) still goes on quite uninterrupted, and the normal rate of interest, or discount, as the case may be, is settled by a resolution of the directors of the Bank of England. If a local bank obliges a customer with a loan, or overdraft on his account, the bank invariably charges a slightly higher rate than the Bank of England rate for gold, plus charges for keeping the account. But no bank will supply an overdraft to a customer without security, and first-class security at that. So we see that the so-called borrower really provides his own credit and the bank lends nothing at all except a certain facility to render fluid that security for the time being.

How can this octopus of Usury be destroyed? Napoleon, after studying a table of Compound Interest, exclaimed—"I wonder that this monster has not devoured the whole human race." Innocent Napoleon! Was he unaware that it had already devoured whole civilizations and that it was devouring the entire human race as he spoke? Sir Archibald Alison, Bart., the famous historian, said "the money question is a question on which depends the liberality, independence, and existence of the British Empire. I tell you, and I stake my credit on it, that if the present system of the currency laws continues, no amount of wisdom in your statesmen, no amount of valour in your soldiers, nor of prowess in your sailors, can prevent us from rapidly declining below our neighbours, and being ere long destroyed! I say that the liberty, independence, and the very existence of Great Britain depend upon a right adjustment of her currency laws."

The solution is simple: the demonetization of gold must be effected by the repeal of the legal tender Acts. In this, as in everything else connected with laws, as Buckle wrote:—Every great reform that has been effected has always been in doing away with something that never ought to have been done. In fine, by repealing a law that never should have been passed. Let the law, therefore, go and hang itself.

In repealing the Legal Tender Acts,—which will carry with it the abolition of Usury,—the Banks may be left with their highly efficient organizations, to supply the national currency in the form of cheques or notes (whose value may be measured in terms of gold, although debts are no longer redeemed with gold) secured by tangible and vendible property or goods, owned by their customers to whom such credit is advanced. As no gold is concerned in the transaction, there will be no charge, as interest, for the "loan" of it. Competition amongst the Bankers themselves will inevitably operate to reduce the clerical charges, risks, insurance, or what not to the lowest price for the accommodation compatible with cost, and so the Banks will thus be brought into line with other producers to *earn* their incomes instead of fleecing the rest of the community. It has been computed by banking statisticians that this social service may be effected at less than one-half per cent. per annum. Every person in the community possesses property to some extent, however small. He will then be able, as everyone else will be able, to have a banking account free of toll, and the panacea of Socialism, as a corrective of Usury, will then be absolutely obsolete. Socialism belongs to the infancy of society, not to its adult period.

## BOOK NOTICES.

Two more books on Cypher Signatures of Francis Bacon in the poems and doubtful plays issued under the name of "William Shakespeare" have been recently published by Cecil Palmer; one by Mr. Alfred Mudie and the other by Mr. Bertram G. Theobald, B.A.

Mr. Mudie's book, entitled "The Self-styled William Shakespeare; the Prince of Wales. . . Son of H.M. Queen Elizabeth and the Earl of Leicester, baptized in the false name of Francis Bacon," etc., opens with a brief account of the life of Bacon culled from contemporary biographers, supplemented by extracts from Mrs. C. W. Gallup's cypher story and other modern writers on Bacon and his aims, leading up to specimen cypher signatures discovered by Mr. Mudie in Bacon's "Essaies" (1st edn.). *Venus and Adonis, Rape of Lucrese, Arte of English Poesy, Great Folio of 1623, Lover's Complaint, Passionate Pilgrim, Florio's Second Fruites, England's Parnassus, Love's Labors Lost, Henry VII., Two Noble Kinsmen, the Sonnets, Spencer, and others.*

The cyphers are all what may be termed *string* cyphers and are of interest, though they do not, in our judgment, show the same perfection of construction as those published in 1909 by W. Stone Booth. The book is, however, well worth perusal, the only irrelevant part of which is contained from pages 92 to 97, which we consider should not have been included, even though, as a "personal" appendix, being, to say the least, of a highly controversial nature and having nothing to do with the subject in hand.

Turning to Mr. Theobald's book, *Shakespeare's Sonnets Unmasked*, the cypher signatures in this case are obtained by the Cabola system of numbers and names derived from the original texts and worked out through the Roman and Italic types used in the printing. A large number of examples is worked out and the results show that Francis Bacon employed a number of masks besides that of "Shakespeare," and including, among others, Puttenham, Greene, Peele, Marlowe or Marloe, and Edmund Spenser, being all found combined with Bacon's own signature throughout the pages. We must not omit to mention also the famous Rosicrucian seal "Fra Rosicrosse," represented by the three numbers 157; 168; 287 in the Simple, Reverse, and Kaye Cyphers respectively.

Mr. Theobald's book will prove of great value and interest to all who follow the Bacon controversy from the cypher side, though the students who follow this path must necessarily belong to a more limited class, since it is not given to all men (or women) to be able to deal with numbers and the mathematics. There seems, however, little doubt that cyphers play a very important role in the Bacon-Shakespeare question, and must go hand-in-hand with the literary side in order to obtain a complete solution.



A new edition of Mrs. A. Chambers Buntens's *Life of Alice Barnham*, wife of Sir Francis Bacon, is also to hand, published by Messrs. Oliphants, Ltd., 21, Paternoster Square. The subject matter is drawn mostly, as the authoress states, from unpublished documents, and forms fascinating reading, dealing, as it does, with the private life of Bacon and enabling us to realize how human he was in his unofficial and non-literary life. The book will be read with pleasure and profit by all who interest themselves in Francis Bacon.

L.B.

*William Shakespeare*, by Mons. Constantin-Weyer.\*

This very well-written book should be in the library of all Baconians, as it has interesting plates of title-pages of first editions of the Plays and many fine portraits and data for the Baconian. The author is evidently an ardent lover of "Shakespeare," and as such is in sympathy with us. He dismisses the Baconian theory of authorship, however, in the following passage:—"Depuis cinquante ans, Shakespeare a subi les incarnations les plus variées Il y a de la fantaisie dans son sort. Il a été Bacon, par une interprétation cryptographique, dont l'ingéniosité est grande, mais qui suppose chez ses auteurs la méconnaissance des procédés typographiques d'une époque où l'on taillait les lettres au caïuf, dans du bois dur (Ainsi deux caractères de la même lettre sont rarement comparables entre eux!)."

He does not mention that his compatriot Général Cartier has read these cryptographic characters and written extensively on the subject in the *Mercure de France*. The greatest thing he has missed is the peculiar significance of the Tudor renaissance which culminated with "Shakespeare" and which coincides with the renaissance in France. Francis Bacon cradled his soul in France and his vivid mind was nurtured by the works and methods of Ronsard and the Pleiade. His quick spirit received its impetus to his "pegassus" which made it soar into the blue even above those of the French poets themselves. England at that period was far behind Italy and France in learning and Francis Bacon left Cambridge dissatisfied with its teachings. His ardent spirit was ready to receive the wonderful inspiration of that devoted band who were enlarging the French language with Latin and Greek words, and he enriched the English language. Pelissy, the potter, was lecturing on natural science at his Petit Academic, and an eminent scientist has commented on the fact that Francis Bacon must have received his early lessons in natural science from him. A little academic is spoken of in *Love's Labors Lost*. Bacon loved France and its renaissance and induced him to set to work to construct one for his own native land. As a "hodman" he made his books, foregoing his own name and fame, as he tells us. "All my wealth was in Names," was truly a cryptic remark, and as T.T. wrote in *Baconiana* (1679) he was the author of pieces whether his name be to them or not. And so his anonymous literature—in other's names—created the wonderful renaissance of the Tudor period.

M. F. BAYLEY.

\* Les éditions rieder, 7, Place Saint-Sulpice, Paris.

*Pedantius*. The late Mr. E. G. Harman, C.B., was under the impression that *Pedantius*, a Latin play, was written by Francis Bacon. The critics fell foul of him for this and Professor Moore-Smith tried to prove him mistaken by long articles and letters. I have an old book in which Bacon's *Sapientia Veterum* is bound up with *Pedantius*, which would point to their having a common author. There are also Martin Pili's *De Ambitione* and *Epistolae Amicorum*. There does not seem to be much known about Pili and I think that as there is doubtless Biliteral cypher running throughout the edition (Bacon, Pili, and *Pedantius*) the whole are by Bacon. "I'm art in a Dart" (Pili) might be used as an anagram. I have also an old Latin play called *Ignoramus* which shares with *Pedantius* the usual fate of an anonymous work, that it has many fathers foisted on it. *Pedantius* is supposed to have been written by Beard, Edward Forset, and others. *Ignoramus* probably suffers the same fate, as my edition has written in ink, "Authore Ruggle," while it contains the usual mispagnations and the *tulip* block noted by General Hickson. I have not yet found time to go through the controversy that raged in the *Times Literary Supplement* at the time of Mr. Harman's discovery, but the fact is significant that in my book *Pedantius* is bound up with Bacon's own work *De Sapientia Veterum*.

M. F. BAYLEY.

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## THE ORIGINAL "SEVEN AGES."

In Plato (Bolino), vol. vi., pp. 44-45, is a selection from Socrates which reminds one of Shakespeare's "Seven Ages." It is the following:

"Does not the infant cry at its first birth, beginning to live from pain? Nor is it deficient in any suffering, but is affected painfully by the want of something, or it suffereth cold or heat, or a blow, and being unable to tell what it is suffering, it cries continually, possessing this voice alone of its discontentment. And when it reaches its seventh year, after having gone through many troubles, there are boy-leaders, and teachers of grammar, and drilling masters tyrannizing over him. And as he grows bigger, there is a still larger number of despots, who teach him correctness in disposition, and geometry, and military tactics. And when he is registered amongst the young men, there are, what is a worse fear, the lyceum and academy, and the gymnasiarchs and their staves, and a measureless amount of ills. And the whole period of youth is under Moderators and the selection of those placed over young persons by the council of the Areopagus. And when he is forced from them, cares straightway come upon him in secret, and considerations as to what road of life he is to tread; and (compared with) the after difficulties the first appear to be childish, and the terrors in truth of infants; for there are campaigns, and wounds, and continuous contests. And then old age stealthily and unconsciously comes on, to which flow together all that is on the verge of death and hard to be remedied.

And should a person not pay, as a debt, his life rather quickly, Nature, like an usurer, stands near and takes as a pledge from one his eyesight, and from another his hearing, and frequently both; and should he still delay, she brings on a paralysis, (or) a mutilation (or) a distortion of limbs; while they who on the threshold of old age are still vigorous, in mind, become twice children, though grown old."

So far as I can find, this was found only in the original in Shakespeare's day, and if it suggested the "Seven Ages," it proves the author's knowledge of Greek, such as was hardly acquired at the Stratford grammar school.

F. J. BROWN.

## CORRESPONDENCE.

### SOME NUMERICAL VALUES.

#### TO THE EDITORS OF BACONIANA.

Sirs,—The article on "Shakespeare's Legacy" in your last issue suggested the probability that certain works were fostered by members of the Rosicrucian Brotherhood.

As it appeared to me quite possible that three of the works mentioned were published from manuscripts left by Bacon in 1626, it was resolved to test this impression by applying to the numerical values of the titles the following cabalas:—Simple (S), Kay (K), Reversed, total of 5 to right and 6 to left (Rt), and Trithemius, ditto (Tt). The phrases sought were those connecting Bacon with Shakespeare, and those regarding Bacon's authorship, and the results are given below.

*The Pilgrim's Progress.* Values: S 241, K 423, Rt 439, Tt 419.

- 241=111 27 103 (S) Lord-St-Alban is Shakespeare.  
 =57 55 54 18 57 (S) Fra-Bacon penned this and he-alone.  
 423=111 53 259 (K) Bacon is Shakespeare.  
 =100 111 27 111 20 54 (S) Francis-Bacon Lord-St-Alban is the-author of this.  
 439=143 23 101 172 (R) Fra-Bacon is William Shakespeare.  
 =54 40 27 57 181 18 62 (S) This book is Fra-Bacon Viscount-St-Alban's work.  
 419=33 132 18 41 44 27 124 (S) Bacon Lord-Verulam's Mask alone is W-Shakespeare.  
 =94 26 79 44 55 121 (S) This-book Fra-B Lord-Bacon alone penned at-Gray's-Inn.

*Robinson Crusoe.* Values: S 177, K 281, Rt 312, Tt 340.

- 177=26 27 124 (S) Fra-B is W-Shakespeare.  
 =57 66 54 (S) Fra-Bacon writ this.  
 281=33 44 27 177 (S) Bacon alone is William-Shakespeare.  
 =61 100 66 54 (S) Only Francis-Bacon writ this.  
 312=100 18 64 27 103 (S) Francis-Bacon's penname is Shakespeare.  
 =111 20 54 27 100 (S) The-author of this is Francis-Bacon.  
 340=103 27 56 18 41 31 64 (S) Shakespeare is Fr-Bacon's Mask or penname.

= 39 181 66 54 (S) F-Bacon Viscount-St-Alban writ this.

*Gulliver's Travels*. Values: S 209, K 339, Rt 398, Tt 336.

209 = 79 27 103 (S) Lord-Bacon is Shakespeare.

= 100 55 54 (S) Francis-Bacon penned this.

339 = 39 111 18 41 27 103 (S) F-Bacon Lord-St-Alban's Mask is Shakespeare.

= 100 66 54 62 13 44 (S) Francis-Bacon writ this work he alone.

398 = 92 23 101 172 (R) Bacon is William Shakespeare.

= 111 20 94 27 146 (S) The-author of this-book is Lord-Francis-Bacon.

336 = 103 27 57 18 67 64 (S) Shakespeare is Fra-Bacon's secret penname.

= 33 66 54 62 121 (S) Bacon writ this work at-Gray's-Inn.

It is well known that a word or phrase may have a definite numerical value that may be resolved into various readings. Some such readings are obviously undesigned and without significance, others are simply suggestive, and others are valid owing to confirmatory evidence.

The above readings connecting Bacon with Shakespeare are valid, and tend to support Mr. C. W. Hopper's views, but those regarding Bacon's authorship are simply suggestive, and require further evidence. The path of investigation is, however, full of promise.

Yours truly,

R. L. HEINIG.

Torquay, May 2nd, 1929.

TO THE EDITORS OF BACONIANA.

Sirs,—The cryptic inscription on the stone discovered by Mr. Pickwick, to be read, as Mr. Blotton showed, 'Bill Stumps Hi<sup>s</sup> Mark,' has the numerical value, as Mr. Hopper pointed out in your issue, 210 = Bacon William Shakespeare.

But Pope, when referring obviously to the Actor, spells the name 'Shakespere,' and it is curious that 'Stumps' and 'Shakespere' have both the same numerical value, 102 in the Simple cabala.

Is it possible that Dickens knew, when 'Pickwick' was first issued in 1836, not only that Bacon was William Shakespeare, but that Shakespere the Actor was so illiterate that he could not sign his own name?

Yours truly,

R. L. HEINIG.

Torquay, June, 1929.

BACON'S METHOD.

TO THE EDITORS OF "BACONIANA."

Sirs,—There are about seven hypotheses concerning the authorship of "Shake-speare." The most interesting one, and the one that checks up the best, is the one for which we get the cues in cipher.

I have recently come across some essays which are as interesting, learned and full of wisdom as those known to have been written by Francis Bacon. They are called "Owen Felltham's Resolves." The first essay, on Memory, describes just such abilities as the author of Shakespeare had.

Delia Bacon had a theory that a whole lot of people wrote Shakespeare and that Bacon was the head of the syndicate. That does not seem as likely as that he wrote the plays, taking his material from every source.

Looking at it from this angle the advanced Baconians believe that Bacon wrote much more than Shakespeare, under many other names. We have the cipher information that he lived many years after 1626, having had a mock funeral in that year. This would make it possible for him to have written the so-called Felltham Resolves. And what does that name resolve itself into if you take it to pieces, as is allowable with this great humorist? You get Hamlet. The F may stand for Francis. If he was the son of Queen Elizabeth, as the cipher says, he was a descendant of Owen Tudor. Thus we can find Owen Felltham resolves itself into Owen F. Hamlet, or Francis Owen, Hamlet.

Until this method of juggling with names and words is used, there is little likelihood that the problem of the Shakespeare authorship will be solved until Archæological discoveries bring to light the boxes of manuscripts which the cipher says Bacon hid.

"Owen Felltham" says: "Though I cannot know how much is hid, I may soon judge what may be discovered." That is apparently the position the researchers are in at the present moment, in this matter.

Yours truly,

H. S. HOWARD.

Cambridge, Mass., Nov. 1st, 1929.

## LECTURES.

On February 7th Mr. Horace Nickson gave a very interesting lecture on "Bacon's Authorship of the Shakespeare Plays" to a good audience, when an interesting discussion was evoked. On April 4th Mrs. Vernon Bayley lectured on "Bacon's Claim to 'All Knowledge' justified," which aroused some controversy, but which threw a deal of light on Bacon's tremendous search for and grasp of truth, as evinced by his keen interest, in youth, in the lectures of Pelissy in France, whose influence undoubtedly made its mark on the impressionable nature of Francis before reaching his majority. On May 2nd Mr. H. Bridgewater lectured on "Evidence connecting Francis Bacon with the Immortal Plays," and a good discussion followed. On June 6th Mr. Ernest Allen gave us an interesting lecture on the Oxford theory of the Authorship of Shakespeare, entitled "Edward de Vere, Earl of Oxford, and the 'Shakespeare' literature," dealing largely with the Sonnets, which also aroused a good discussion. On July 4th Mr. Henry Seymour gave "A Criticism of Bacon's Essay 'Of Usury'," which turned out to be a slashing attack on the political economy of the schools, and which met with some opposition. A lively discussion ensued. On September 2nd a special meeting was called to greet Mrs. Natalie Rice Clark and Dr. F. Lowry Clark from the United States, who were on a visit to England after a tour in Italy and France. The meeting was crowded, although many of our leading members were away from town during the holidays. Mrs. Clark gave us a rare treat in her practical demonstration of Bacon's (cypher) dial in Shakespeare, using puppets for the characters in specially selected scenes from the Plays, and shewing with the aid of a chart (of which she was kind enough to leave several duplicates for members) containing the markings of the dial and compass, in which was accurately figured out the positions of entry and exit from the stage and giving the key to the characterizations of the players, and giving stage directions of which the modern producers had no knowledge and which gave much more point and meaning to the plays themselves. Mr. Harley Knoles, the well-known film producer, was present and read the speeches from the First Folio, whilst Mrs. Clark moved and explained the action of the puppets on the boards. Mr. Harold Large also took a share in the discussion and grasped the full significance of Mrs. Clark's wonderful vision. As Mr. Large was organizer to Sir Frank Benson, this tribute was a valuable one. All the members were delighted to meet Dr. and Mrs. Clark, not only for their remarkable abilities, but no less so for their personal charm, and their keen sympathy for the Baconian cause. On October 3rd Miss Alicia A. Leith gave a very interesting and instructive address on "Bacon and the Royal Society," shewing the part he played in its foundation. On November 7th Mr. Horace Nickson again gave us an excellent and well-reasoned lecture on "Shakespeare's Sonnets," in which

he drew some unusual comparisons in the Sonnets themselves, and particularly treated the mysterious Dedication by "T.T." as a purely cryptographic utterance by the author to his decipherer. "To the Onlie B-getter" was his cue, which was the crux of the Biliteral Cypher, invented by Bacon himself, and the Sonnets he quoted became at once pregnant with meaning when they were read in the light of Bacon's hidden life, as disclosed by Mrs. Gallup and Dr. Owen in their respective cypher decodings. Mr. H. Bridgewater is down to lecture on "The Law in Shakespeare—a reply to Sir D. Plunket Barton, Bart., P.C., K.C.," on December 5th, but we shall be in the Press before this date and must reserve comment until next issue.

Additional lectures took place, as follow, by Mr. Henry Seymour, on "The Bacon-Shakespeare Argument," at the Hampshire House Discussion Circle, Hammersmith, W., on Sunday morning, October 6th, which drew a good attendance and evoked an interesting discussion; by Miss Alicia A. Leith, on "Francis Bacon in Italy," with lantern illustrations, at the Forum Club, Grosvenor Place, S.W., on Sunday evening, October 13th, which was both well-attended and successful; by Mr. Chas. W. Hopper, on "The Bacon-Shakespeare Controversy," in the Winter Garden of the National Hotel, Upper Bedford Place, W.C., under the auspices of the National Gregg Association, on November 1st, which was well received; and by Miss Alicia A. Leith, on "The Clue to the Labyrinth," at an "At Home" given by Miss Durning-Lawrence, in Prince Henry's Room, Temple, on the occasion of her election as President of the Ladies' Guild of Francis St. Alban.

B.W.

## NOTES AND NOTICES.

Our occasional contributor, Mr. Roderick Eagle, successfully produced Mr. George Moore's *The Making of an Immortal* for the Illyrian Pastoral Players, in the grounds of "Sandhills," Beckenham (by the kind permission of Mr. and Mrs. Pratt), on Thursday and Friday, July 4th and 5th. We understand that the author was present. On the Saturday following Mr. Eagle produced *Twelfth Night*. We tender Mr. Eagle our congratulations.

Captain Gundry sends me a cutting from the *Evening Standard* of the 30th October of this year containing a reproduction of a paragraph which appeared in the same newspaper 100 years ago, which adds interest to my contention in an article on *The Psychology of Shakespeare in Baconiana* for December, 1926, that the crux of the Bacon-Shakespeare question turned entirely on the mere spelling of the name of the author of the great plays. The reproduction of the paragraph in question is set out hereunder.

"Evening Standard.

Price 7d.

October 30, 1829.

No. 767.

"At Covent Garden last night, on the representation of a new play entitled 'Shakespeare's Early Days,' we noticed that Mr. (Charles) Kemble and other players pronounced the word Shakespeare as if the first 'a' were short and broad and the 'e' omitted, whilst others pronounced it in the English way and as we write it. As Covent Garden is supposed to be one of those places which fix the standard of pronunciation, we wish the players would agree to give one thing or the other. But we don't want both."

The editor of the *Evening Standard* of a century ago was evidently disturbed by the orthoepical incongruity above, but if he had been able to visualize the obscurantism which has been persistently practised in respect of the real authorship of the Great Plays for more than a century he would have realized that Mr. Kemble's pronunciation was every bit as good English as the other; and that *Shakspere* and *Shakespeare* were two entirely different persons who have been hopelessly mixed up as one and the same by a set of genealogical geniuses possessed of about as much knowledge of their subject as a mad bull knows about the differential calculus.

Mr. J. W. Creed, in *Notes and Queries*, gives an account of a book which came into his possession during the war, recounting a visit by James Cooke, of Warwick (a local practitioner in Physic and Chirurgery) to Mrs. Susannah Hall, the widow of Dr. Hall and eldest daughter of W. Shakespeare. Soon after Dr. Hall's death, Cooke, with one or two friends of the poet, called on Mrs. Hall to ascertain whether she had any relics possessed by Shakespeare,



and, in reply, was told that he had not left any. They then suggested that they would like some of the books which he was accustomed to read. She replied that "her father had no books."

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From the *Dublin Evening Mail* of August 5th last we learn that "among a number of postcards written by Mr. Bernard Shaw and sold at Hodgson's, in London, was one relating to the Bacon-Shakespeare controversy in 1910. Mr. Shaw wrote: 'Have you ever considered how utterly impossible it is that Shaw, of Dublin, could have written his wonderful plays? Shaw was an utterly ignorant man. His father was . . . always on the verge of bankruptcy, just like Shakespeare or John Dickens. . . . He was a disgrace to his school.'"

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I have more than once wondered what my ancient acquaintance, Mr. G.B.S., really thinks about the Bacon-Shakespeare controversy, if he is not too absorbed in his own original output to think about it at all. But if we can gather any meaning from the postcard referred to above, it is that anybody can do anything. But this is absurd, for all the genius in the world cannot do the impossible, and to have written the Great Plays would have required in the author an almost superhuman knowledge of men and things 300 years in advance of his time, as well as a felicity of expressing such knowledge which no one has been able to equal since, let alone surpass; without taking into account a special acquaintance with the ancient classics (not even translated in that day) and a forensic technique such as could only have been expressed at all by a great lawyer, or, say, a Lord Chancellor. The gist of the matter, then, is this—that Bacon (who was very interested in the theatre) did possess the requisite educational qualifications for writing the Great Plays, while W. Shakspeare, the Stratford-on-Avon butcher boy, did not. Indeed, it is open to grave doubt whether the latter possessed the elementary qualification to write his own name, at least, without assistance.

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The death of Lady E. Durning-Lawrence, on April 27th, came as a great blow to the Baconian cause, for she was ever ready to assist its progress, often giving "At Homes" at her London residence, in Carlton House Terrace, for the purpose of bringing our members together as well as introducing new friends. I understand that Miss Dora Lawrence (niece) is the sole legatee of the estate, and it is to be hoped that the magnificent library which the late Sir Edwin Durning-Lawrence collected will not be dispersed, for there is no other to compare with it. A munificent gift of £10,000 was bequeathed by Lady Durning-Lawrence to the Manchester University to establish a "John Benjamin Smith Fund," in memory of her father, and of her own connection with Owen's College, Manchester.

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The Annual Dinner of the Bacon Society, to commemorate the birthday anniversary of Shakespeare, will take place as usual on the 22nd January next. Applications for tickets to Henry Seymour, Hon. Sec.

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The Council of the Bacon Society desires to publicly tender its thanks to our member, Miss Constance Pott, for her great generosity in presenting to the Society all the remaining MSS. and a large number of rare books formerly belonging to her mother, the late Mrs. Henry Pott. In addition, Miss Pott has been at the expense to provide two large bookcases to house them in the library.

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By the courtesy of our associate, Mrs. E. B. Lane, a number of members paid a visit on 13th July to the Old Palace at Richmond, in order to inspect the apartments and relics, and to partake of an excellent tea, with strawberries and cream, in the grounds, formerly a tilting yard. My chief interest in the visit centred around the Owen cypher account of the death of Queen Elizabeth, in which it is related that she was deliberately strangled, after being poisoned, by Robert Cecil, when she named Bacon, in her last hours, as her successor.

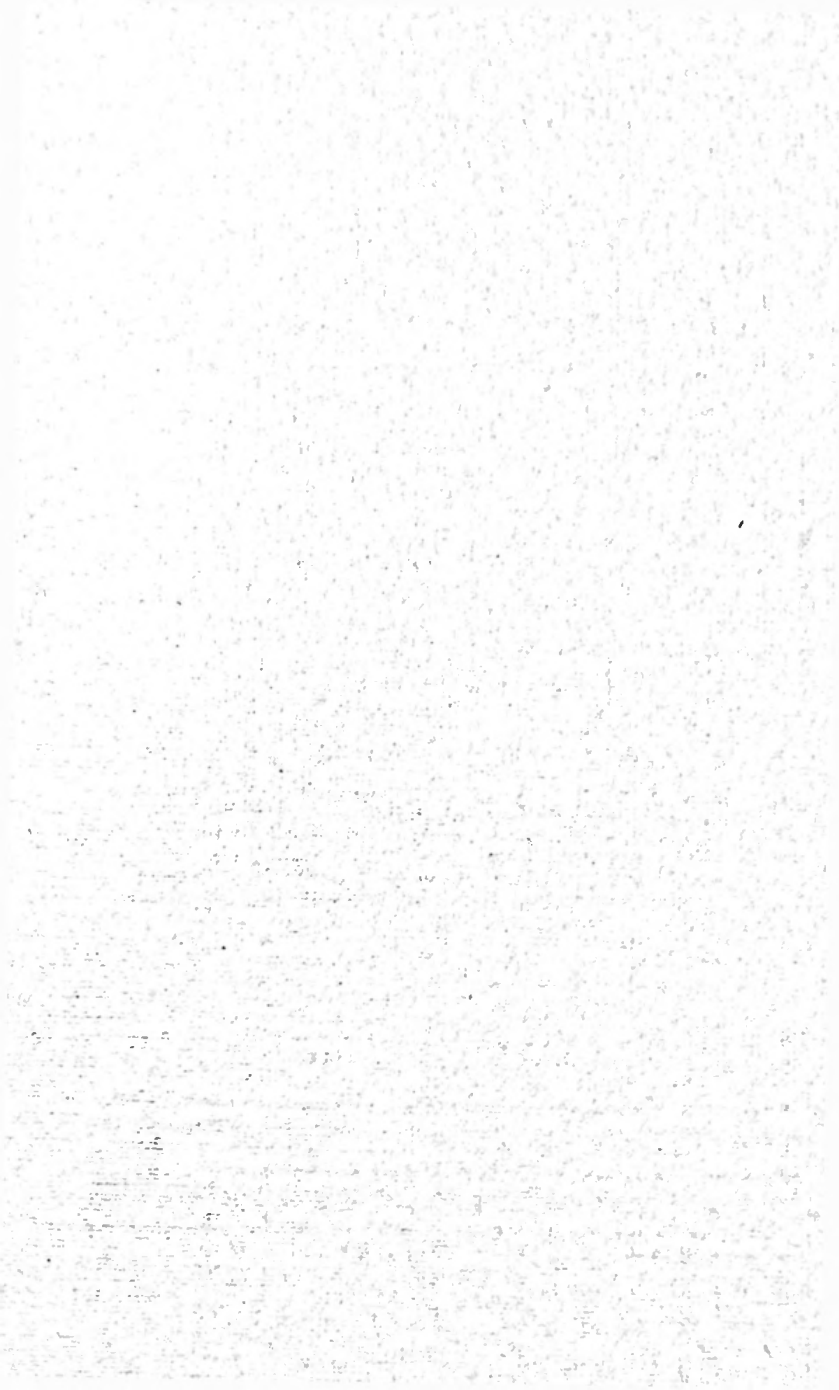
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Whether Dr. Owen ever saw the apartment adjoining the Queen's bedroom in which it is recorded she died, and in which, as alleged in the cypher, she was brutally murdered by Robert Cecil, the all-powerful Minister, I do not know. It is recounted in the cypher that one of the Queen's ladies called Grace witnessed this tragedy whilst in hiding behind a desk covered with Turkish tapestry, and was too terrorized to raise an alarm, and that she afterwards kept the secret to herself (fearing Cecil might charge her with the crime) until the Physician's suspicions were aroused as to foul play.

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The apartment in question is situated over the archway entrance to the Palace from Palace Green. From the window, the Queen used to watch eagerly (during the Essex episode) for a messenger from the Tower with the fateful ring. It was an unusual coincidence on the occasion of our visit that no fewer than three persons present had worn (for a brief span) this fateful ring, now in the keeping of Westminster Abbey, viz., Mrs. Lane, Mrs. Vernon Bayley, and myself.

H.S.



## Some Books on the Bacon-Shakespeare Controversy.

- Anon. Secret Shakespearean Seals. 10s.
- Barrister (A). The Bacon-Shakespeare Controversy. A statement of elementary facts concerning the actor named Shakspere, impugning the commonly accepted opinion that he was the author of the "Shakespeare" plays. 6d.
- Batchelor (H. Crouch). Francis Bacon wrote Shakespeare. 2s. 6d. net.
- Bunten (Mrs. A. Chambers). Twickenham Park and Old Richmond Palace, and Francis Bacon's Connection with Them (1580—1608), 1s. net. Sir Thomas Meautys (Secretary to Ld. Bacon), and His Friends. Illustrated with Portraits. 1918. Price 1s. 6d. Life of Alice Barnham (1592-1650), Wife of Sir Francis Bacon. Mostly gathered from Unpublished Documents. Price 1s. 6d.
- Cunningham (Granville C.). Bacon's Secret Disclosed in Contemporary Books. 8s. 6d. net.
- Eagle (R. L.). New Light on the Enigmas of Shakespeare's Sonnets. 2s. 6d. net.
- Eagle (R. L.). The Tempest: An Interpretation. 2s. 6d. net.
- Gallup (Mrs. E. Wells). Bi-literal Cypher of Francis Bacon. Parts I. and II. in 1 Vol., 10s. net.; Part III., 8s. 6d. net.
- Hickson (S. A. E.). The Prince of Poets and Most Illustrious of Philosophers. With an Epilogue by H. S. Howard. 308 pp., 16 plates on art paper. Cloth, gilt, 7s. 6d. net.
- Lawrence (Basil, LL.D.). The Authorship of the Shakespeare Plays and Poems. A storehouse of valuable information for students as well as beginners, shewing Bacon's identity with "Shakespeare." 15s. net.
- Lawrence (Sir E. Durning, Bart.). Bacon is Shakespeare: With Reprint of Bacon's Promus of Formularies. Copiously illustrated. 6s. 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.).
- Reed (Edwin). Noteworthy Opinions. 6s. net.
- Reed (Edwin). Bacon and Shakespeare Coincidences. 4s. 6d. net.
- 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. On Biliteral Deciphering. Reprinted from *Baconiana*, 1922, with facsimile illustration and key page. 3d. To Marguerite (a Song attributed to Francis Bacon and set to music by Henry Seymour). In E flat or G. Illustrated Elizabethan cover; designed by the late Chas. E. Dawson, and Hilliard portrait of Bacon, at 18, in colours, 2s. net.
- Smedley (William T.). The Mystery of Francis Bacon. Paper, 5s.
- Theobald (Robert M.). Shakespeare Studies in Baconian Light. 7s. 6d.
- Woodward (Frank). Bacon's Cypher Signatures. 21s.
- Woodward (Parker). Tudor Problems. 12s. 6d. net.

The above and many other similar works may be obtained from the Bacon Society.

*The Rydal Press, Keighley.*