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The Bacon Society

(INCORPORATED).

CANONBURY TOWER, LONDON, N.1.

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

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It should be understood that "Baconiana" is a medium for the discussion of subjects connected with the Objects of the Bacon Society, but that the Society does not necessarily accept responsibility for opinions expressed by its contributors.

CARLYLE AND THE STRATFORD LEGEND.

By H. KENDRA BAKER.

IT is hardly surprising that this myth is so difficult to dislodge from the public mind, seeing that it has been sedulously "fed and watered" by writers of great eminence—at any rate, who are widely regarded as such.

Among these, Thomas Carlyle may be regarded as *facile princeps* in his adulation, amounting almost to idolatry, of the Stratford man. It is perfectly obvious from his writings that he blindly accepted the tradition—which for a philosopher is strange in itself—and though not unaware of the glaring anomalies which present themselves in ascribing the greatest literature of all time to such a man, he yet, was content—apparently—to attribute to his idol the possession of those transcendent attainments without which these masterpieces of literature could not

have been written. He offers, however, no explanation of the phenomenon.

This, again, rather shakes one's confidence in his "philosophical" qualifications, for surely, a thing so "rare and unaccustomed" as literary masterpieces, reflecting wide classical and general learning, clothed in exquisite language and imagery—the acme of perfection for all time—being the work of an "unlettered rustic," should arouse in even the meanest student of nature—let alone a "philosopher"—feelings akin to those on witnessing an abundant crop of figs from the humble thistle!

But Carlyle attributes it all to "genius," therein completely ignoring the well recognised limitations of human genius, and the philosophical axiom that genius, while infinitely assisting the *application* of knowledge, does not supply it. The art of Michael Angelo was acquired, his genius glorified it; and so with all the great men in human history.

But when it comes to "William Shaksper of Stratford-upon-Avon. Gent:" all limitations and axioms can safely be dispensed with, and all we need to do is just to suspend our reasoning faculties and witness—a miracle! At any rate, so seemed to think Carlyle, and for this reason one might be justified in regarding him rather as a Visionary than a Philosopher.

Let us study his methods as found in his "Hero-Worship."

In his Lecture III, "The Hero as Poet," after comparing Dante, "deep, fierce as the central fire of the world," with Shakspeare, "wide, placid, far-seeing, as the Sun, the upper light of the World," he goes on:—

"Curious enough how, as it were by mere accident, this man came to us. I think always, so great, quiet, complete and self-sufficing is this Shakspeare, had the Warwickshire Squire not prosecuted him for deer-stealing, we had perhaps never heard of him as a Poet! The woods and skies, the rustic Life of Man in Stratford there, had been enough for this man! But indeed that strange outbudding of our whole English existence, which we call the

Elizabethan Era, did not it too come as of its own accord? The 'Tree Igdrasil' buds and withers by its own laws—too deep for our scanning. Yet it does bud and wither, and every bough and leaf of it is there, by fixed eternal laws; not a Sir Thomas Lucy but comes at the hour fit for him. Curious, I say, and not sufficiently considered; how everything does co-operate with all; not a leaf rotting on the highway but is indissoluble portion of solar and stellar systems";—and so on—with a lot more about "the Tree Igdrasil," but nothing whatever about how "this Shakspeare" who came to us "by mere accident" acquired his marvellous attainments, either before or after he had been prosecuted for deer-stealing!

He continues:—

"Of this Shakspeare of ours, perhaps the opinion one sometimes hears a little idolatrously expressed is, in fact, the right one; I think the best judgment not of this country only, but of Europe at large, is slowly pointing to the conclusion, That Shakspeare is the chief of all Poets hitherto; the greatest intellect who, in our recorded world, has left record of himself in the way of literature. On the whole, I know not such a power of vision, such a faculty of thought, if we take all the characters of it, in any other man. Such a calmness of depth; placid joyous strength; all things imaged in that great soul of his so true and clear, as in a tranquil unfathomable sea! It has been said that in the constructing of Shakspeare's Dramas there is, apart from all other 'faculties' as they are called, an understanding manifested, equal to that in Bacon's *Novum Organum*. That is true; and it is not a truth that strikes everyone. It would become more apparent if we tried, any of us for himself, how, out of Shakspeare's dramatic materials, *we* could fashion such a result!"

. . . . . .

Well, we *have* tried, some of us, to "fashion such a result" from the Lucy-prosecuted, deer-stealing rustic of Stratford and—we have failed! We find it very much easier, "some of us," to fashion such a result from the author of the *Novum Organum* who has "manifested an understanding equal to that to be found in the construction

of Shakspeare's Drama." In doing so we have no need to postulate a miracle, such as is involved in the attribution of such marvels of literature to a person "all but destitute of polished accomplishments"; we take the perfectly normal line of attributing them to one capable, by his intellectual attainments, of undertaking so vast and formidable, so exacting and scholarly, a task.

The capability of the author of the *Novum Organum* for such a task, his own definite statements as to the educational value of such dramatic works, the amazing parallels between his own acknowledged works and the Elizabethan drama, in support of his authorship of the latter—all, have been proved to demonstration, but it is not enough; to be orthodox we must accept the unparalleled and the miraculous!

One cannot fail to marvel how such a man as Carlyle, with a reputation for the critical faculty, could have brought himself to accept, blindly and unquestioningly, so stupendous a miracle as the production of such literature by such a man.

But the exuberance of his own verbosity intoxicates him to still further amazing utterances.

"Perfect, more perfect than any other man, we may call Shakspeare in this: he discerns, knows as by instinct, what condition he works under, what his materials are, what his own force and its relation to them is. It is not a transitory glance of insight that will suffice; it is deliberate illumination of the whole matter; it is a calmly *seeing* eye; a great intellect, in short— . . ." (such as one would expect from a provincial butcher's son!)

"How a man, of some wide thing that he has witnessed, will construct a narrative, what kind of picture and delineation he will give it—it is the best measure you could get of what intellect is in the man. What circumstance is vital and shall stand prominent; which unessential, fit to be suppressed; where is the true *beginning*, the true sequence and ending? To find out this, you task the whole force of insight that is in the man. He must *understand* the thing; according to the depth of his understanding, will the fitness of his answer be. You will try

him so. Does like join itself to like; does the spirit of method stir in that confusion, so that its embroilment becomes order? Can the man say, *Fiat lux*, let there be light; and out of chaos make a world? Precisely as there is *light* in himself, will he accomplish this."

. . . . . .

We entirely agree. Where we differ is as to "the man" who could say *Fiat lux*—and produce any result! Was it the untutored rustic of Stratford or the author of the *Novum Organum*? Who was the more qualified 'out of chaos to make a world,' the butcher's son or the man gifted with "the most exquisitely constructed intellect ever bestowed upon any of the children of men," as wrote Macaulay?

Consider also this passage—so true as regards the veritable author, but so utterly inappropriate to the traditional one.

"Or indeed we may say again, it is in what I call Portrait-painting, delineating of men and things, especially of men, that Shakspeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakspeare. The thing he looks at reveals not this or that face of it, but its utmost heart, and generic secret: it dissolves itself as in light before him, so that he discerns the perfect structure of it. . . . It is truly a lordly spectacle how this great soul takes in all kinds of men and objects, a Falstaff, an Othello, a Juliet, a Coriolanus: sets them all forth to us in their round completeness; loving, just, the equal brother of all"—and a great deal more to the same effect.

Now, all this would be intelligible, and indeed admirable, if it were spoken of "the unknown god" (so to speak), the unascertained creator of these marvels of literature, but it is not: it is spoken of "the rustic deer-poacher," as he describes him.

Is it not amazing that, even as he spoke such words, their very inappropriateness to a mere rustic had not blazed before his eyes, for the more ecstatic his language concerning the author's attainments, the more incredible

does it appear as applied to so lowly an individual as his hero is represented as being.

Let us follow him further:—

"Novum Organum, and all the intellect you will find in Bacon, is of a quite secondary order: earthy, material, poor in comparison with this. . . . .

"At bottom, it is the Poet's first gift, as it is all men's, that he have intellect enough. He will be a Poet if he have: a Poet in word; or failing that, perhaps still better a Poet in act. Whether he write at all; and if so, whether in prose or verse, will depend on accidents; who knows on what extremely trivial accidents—perhaps on his having had a singing master, on his being taught to sing in his boyhood! But the faculty which enables him to discern the inner heart of things, and the harmony that dwells there (for whatsoever exists has a harmony in the heart of it, or it would not hold together and exist) is not the result of habits or accidents, but the gift of Nature herself. . . .

"If called to define Shakspeare's faculty, I should say Superiority of Intellect, and think I had included all under that."

He is still, be it noted, referring to the "deer-poaching rustic!" He then proceeds to discuss his morality:—

"Morality itself, what we call the moral quality of a man, what is this but another *side* of the one vital Force whereby he is and works? . . . . . .

"Shakspeare's Art is not Artifice; the noblest worth of it is not there by plan or precontrivance. It grows up from the deeps of Nature, through this noble sincere soul, who is a voice of Nature. . . . .

"Withal the joyful tranquility of this man is notable. I will not blame Dante for his misery: it is as battle without victory; but true battle—the first, indispensable thing. Yet I call Shakspeare greater than Dante, in that he fought truly, and did conquer. Doubt it not he had his own sorrows: those *Sonnets* of his will even testify expressly in what deep waters he had waded, and swum struggling for his life;—as what man like him ever failed to have to do? It seems to me a heedless notion, our common one,

that he sat like a bird on the bough; and sang forth, free and offhand, never knowing the troubles of other men. Not so; with no man is it so. How could a man travel forward from rustic deer-poaching to such tragedy-writing, and not fall-in with sorrows by the way?''

How indeed! Why even the poaching affair brought its ''sorrows''!

But enough: we might multiply this sort of thing to breaking-point—whether into laughter or tears it is needless to indicate—he is carried away by the exuberance of his ecstasy into even yet higher flights which might become tedious. Let us turn to his summing-up of this super-miraculous rustic!

''Well: this is our poor Warwickshire Peasant, who rose to be Manager of a Playhouse, so that he could live without begging; whom the Earl of Southampton cast some kind glances on; whom Sir Thomas Lucy, many thanks to him, was for sending to the Treadmill! We did not account him a god, like Odin, while he dwelt with us; —on which point there were much to be said. But I will say rather, or repeat: In spite of the sad state Hero-worship now lies in, consider what this Shakspeare has actually become among us. Which Englishman we ever made, in this land of ours, which million of Englishmen, would we not give up rather than the Stratford Peasant? . . . He is the grandest thing we have yet done.''

Now, surely, all this is very dreadful; for does it not show to what a degree of blind and helpless credulity, the unreasoning acceptance of a tradition can bring a man—even though he be a ''philosopher''?

What are we to think of his other conclusions, when, in the case before us, such few facts as are definitely known concerning this ''Stratford Peasant'' rebut every assumption of learning, culture, intellect, knowledge of the world and of his fellow men, to say nothing of the necessary qualifications to enable him to construct a new and unparalleled vocabulary from classical roots, wherewith to clothe his unique creations?

And yet this same ''Peasant'' is represented as the Supreme Intellect of the Ages!

Not the slightest attempt is made to resolve this intellectual discord, to reconcile this unparalleled anomaly or to explain so striking an enigma.

It is "the Tradition," untouchable—like the depressed classes! inexplicable—like cosmic creation, to be accepted without question—like a dogma!

But one expects more than this from a Philosopher, especially from one who—at any rate in the past—had a profound influence on the public mind.

It makes the task of the "reformer" exceedingly difficult, for to many the dictum of Carlyle carries the weight of a "divine decree"! Indeed, some even seem to have gone so far as to substitute Carlyle for the Deity!

How difficult, therefore, does it become to broach to such persons, so delicate a subject as the suggestion that this "super-person" in adulating the "Stratford Peasant" was—like Titania—but fondling an Ass!

And yet, we must remember that a tradition which might have passed muster in Carlyle's day, before there were such things as "higher-criticism" and "compulsory education," cannot be expected to meet with the same blind acceptance to-day. The present generation is much more critical and much less inclined to accept everything for gospel that is handed out to them: they are less impressionable and definitely less credulous. Thus the "Stratford Peasant," like better men than he, must be content to be judged by modern methods, even though the foundations of Stratford be destroyed in the process! Neither "principalities nor powers," nor even Carlyle, can impede intellectual progress, and the time must inevitably come when not only Ralph Waldo Emerson, but every intelligent person, will be constrained to say of the "Stratford Peasant" concept:—

"I cannot marry this fact to his verse. An obscure and profane life."

THE HISTORY OR MYSTERY OF EDMUND SPENSER.

By HENRY SEYMOUR.

IN his "Edmund Spenser and the Impersonations of Francis Bacon,"* Edward George Harman, C.B., makes out an excellent case for his conviction that Spenser was but another of the numerous cover names of Francis Bacon. He reviews the circumstances of Spenser's life and activities, and brings into notice that there were *two* Edmund Spensers in London at the time, but that neither could have been the "poet" who has been celebrated as such for more than three centuries. "The facts, or conjectures, relating to Spenser's life," says the author, "are very completely stated in the biographical memoir by Professor Hales in the Globe edition of Spenser's *Works*. It will be observed that the 'life' has been constructed mainly out of inferences drawn from the poems, and that where the external sources of information present difficulties they are discarded in favour of what is taken for internal evidence. This is an arbitrary method, but without it no 'biography' (on the accepted view of the poet's identity) would be possible."

The only established fact in connection with the real Spenser's life is his appointment as Secretary to Lord Grey de Wilton when, in 1580, he accompanied him in Ireland. This is shewn from the records of the period, and for the first time here is a *man* who can be identified as the author, or supposititious author, of the poems.

The frontispiece of "Spenser's" works (folio, 1679) illustrates the monumental tablet to his memory in Westminster Abbey, the striking incongruity of its inscription at once arresting the attention of the genealogist and providing a puzzle for the historian. The date of birth is given as 1510, and of death, 1596. Yet among the

* Constable & Co., Ltd. 1914.

accepted "facts" of Spenser's life is that in 1579, as a young man, he first commenced to write love poems and such like,—when, if born in 1510, he would have reached, or nearly reached, the accepted span of life of three score years and ten. In the same edition, there appears a short sketch of Spenser's life which endorses the aforementioned birth date. That this date is an *impossible* one never occurred to the writer, nor occurred to Spenser's contemporaries or those who lived some time after.

Later, however, commentators appear to have been a little curious or more outspoken with regard to this anachronism, so that, when the worn and defaced tablet was "restored by private subscription," the dates were actually changed to those as they now appear, the birth date as 1553 and the death date as 1598! No explanation has ever been made or excuse offered for this extraordinary tampering with an important public memorial.

It is furthermore curious that Bathurst's Latin-English version of the *Shepherd's Calender*, published in 1653, and re-published by John Ball in 1732, should, in the short life of Spenser prefixed to the same, repeat the original Westminster Abbey epitaph, with the dates 1510—1596. Ball then goes on to say that Camden reports that Spenser died *"by a too early death"* in 1598! In discussing the birth date he says that it is in no way consistent with truth that he was born in that year. So, either a great deal of *camouflage* had been practised for the confusion of Spenser's identity, or, as Mr. Granville C. Cuningham wrote a quarter-of-a-century ago, "it would certainly seem as though two totally distinct and different "Spensers" were spoken of, even as Ben Jonson speaks of and praises two very different 'Shakespeares.' "

As late as 1763, in a sketch of the life of Spenser prefixed to his *View of the State of Ireland*, published at Dublin the tablet inscription is given thus:—"Heare lyes (expecting the Second Cominge of our Saviour Christ Jesus) the body of Edmond Spencer, the Prince of Poets in his Tyme; whose divine Spirrit needs noe othir Witness, than the Works which he left behind him. He was born in London in the Yeare 1510, and died in the Yeare 1596."

And further, paraphrasing the statement in Camden's *Annals*, we are informed that "his Obsequies were attended by the Poets of that Time, and others, who paid the last Honours to his Memory. Several Copies of Verses were thrown after him into his Grave; and his monument was erected at the Charge of the famous *Robert Devereux*. the unfortunate Earl of *Essex*; the Stone of which it is made, is much broken and defac'd."

In the first biography of Spenser given by the unknown hand in the third folio edition of his Works, 1679, it is recorded that:

> "Mr. Sidney (afterwards Sir Philip), then in full glory at Court, was the person to whom he (Spenser) designed the first discovery of himself; and to that purpose took an occasion to go one morning to Leicester House, furnish't only with a modest confidence, and the Ninth Canto of the First Book of the *Fairy Queen*."

The tale speaks of the delight with which Sidney heard the poetic effusion and ordered his steward to pay the poet first £50, and then £100, and then £200. This story is very significant, and was doubtless invented to call attention, less to the poem than to its theme; for the relation of the birth and upbringing of Prince "Arthur" reads like an allegory and is almost identical in its circumstances with the life of Francis Bacon, as first divulged in *cypher*, and subsequently authenticated in divers particulars by substantial circumstantial evidence amongst State papers of certain relations that point to the possible truth of the alleged Cypher disclosure that Bacon was a natural son of Queen Elizabeth.

Spenser, according to the best authorities, was a son of a journeyman tailor in London and received an elementary education at Merchants Taylor's School as a "poor scholler." Through the influence of a "benefactor," presumably Robert Nowell, he was admitted as a "sizar," or serving-man, to Pembroke Hall, Cambridge, in 1569, where he is again reported as in receipt of relief. He is said to have been industrious and remained at Cambridge

till 1576, and if this is so, he at least had opportunity to meet Francis Bacon, who had entered at Trinity some three years earlier. It has been said that the two became on intimate terms. Gabriel Harvey became a fellow of Pembroke Hall in 1570, and is credited, rightly or wrongly, with having afterwards introduced Spenser to Sir Philip Sidney, by whom it has been conjectured that he was made acquainted with Robert Dudley, the Queen's favourite. A communication to Harvey by "Immerito" is dated from Leicester House, London, in October, 1579, and there are others from Westminster. A manuscript letter-book and diary belonging to Harvey was edited for the Camden Society some time ago by Mr. Scott, who complained that in the portions containing copies or drafts of letters to "Immerito," much had been torn out. Mr. Parker Woodward, in his *Tudor Problems*, refers to this and cites a number of particulars from the Harvey letters in an effort to identify "Immerito," and when these are pieced together they appear to fit Francis Bacon, rather than Edmund Spenser, to the smallest detail. There can be no doubt that Harvey shared Bacon's confidence to some extent in those early days; and if we presume that Bacon was then masquerading as "Immerito," it is plain to see that Harvey was in the position of a spiritual father to Bacon, to whom he gave much sound advice in all that related to literary and poetical forms* whilst he was yet a youth. It should be borne in mind that it was only the "Immerito" signature to the introduction of *The Shepherd's Calender* that gave colour or countenance to the supposition that Spenser and "Immerito" were one and the same. The first print of the *Calender* appeared in 1579 with a lengthy dedication by "E.K." to "the most excellent and learned both Orator and Poete, Mayster Gabriell Harvey, his verie special and singular good frend E.K. commendeth the good lyking of this his labour, and the patronage of the new poete." Although inscribed or entitled to "the noble and vertuous Gentleman most worthy of all titles both of learning and chevalrie M. Philip Sidney," the little book was some time suspected

* See the Harvey-Immerito letters.

of being Sidney's composition, but nothing appeared to suggest Spenser's authorship until it was coupled with Spenser's *Fairy Queen* in the Spenser Folio of 1611, thirty-two years later.

"The sudden promotion of Spenser," says Harman, "from the humble position of a 'sizar' to the intimacy of Sir Philip Sidney and the Earl of Leicester, though accepted apparently as a matter of course, by modern writers, is one of the most unintelligible things in the annals of letters." True enough, but if "Immerito" was none other than Francis Bacon's early impersonation in the realm of poetry, before "Shakespeare" had been anticipated, all the literary and historical difficulties clear themselves up.

WILLIAM SHAKESPEARE.

The truest meed of praise reflects the art,
And oft the spirit, of the poet praised.
And fitly so; for Nature in her moods
(Most hap'ly feigned in song) is constant true,
And ever pleads from her dead lover's verse
To living pens, whose emulative lines
Commend his worth to slow posthumous fame.
But thou, Achievement's self, without the scope
Of praise, or envy's blame, wert not of these,—
The glorious less of our immortal choir
That hymned the soul of their less constant England,
The faculty supreme that shapes old thoughts
Most strangely new to thought is Genius native:
Her satellite, our moony Talent, shines
But of her light reflective. This being so,
Then by thy book were all our Nine amazed
That mortal wight should their past dreams inscribe.
And not my untried Muse thy worth dare praise,
Lest praiser, praise, and the be-praised, alas,
Be all undone. To stay that general ruin,
Dear astral heart, thy name alone, "Shakespeare,"
Shall sum the praise of thy deep page's drift
This day, and close all pæan out.

—*Farquhar Palliser.*

FRANCIS BACON—SEER AND SAGE.

By Francis E. C. Habgood.

THE recent revival of interest in England and the United States of America in the life of Francis Bacon and his work has inevitably extended to his association with the occult Societies which existed in Europe three centuries ago. "Beneath the broad tide of human history there flowed," as Mr. A. E. Waite writes, "their stealthy undercurrents which frequently determined in the depths the changes that took place upon the surface."

No man lived more faithfully than did Francis Bacon a hidden life and traces of this may here and there be found in the story of a Fraternity known to history as the Rosicrucians or the Brethren of the Rose and Cross. The period between their early publications and their later silence coincides practically with the period of Bacon's life as history records it. The Order is commonly believed to have been founded by Johann Valentin Andreas, though he himself denied this. In 1645 there was published "The Great Assizes holden in Parnassus by Apollo." This little book is anonymous but it is thought to be the work of George Wither, and in it Francis Bacon was designated as Chancellor of the Great Assize, before which the corrupt age was proposed to be brought to trial, and he is afterwards identified with the Rosicrucian Order by the fact that his strange book, "New Atlantis," which is unique in style among his acknowledged works, was, years after it was written, published by John Heydon, who was an initiate of the Order, under the title of "Land of the Rosicrucians."

The "Fama" and "Confessio R.C." having appeared in Germany has led many to suppose the Rosicrucian Order originated there; but both documents were stated to have been written in five languages, and possibly only those in the German have survived the wreck of time. Bacon was,

however, in closest touch with Germany and German thought as his "Notes on the State of Christendom" show.

The teaching of the Rosicrucians was that of the Ancient Wisdom—self-abnegation in every form, the purification of the soul by successive incarnations, its mystical death, rebirth and ultimate unity with its Divine Source. These Ideals would lead, so the Fraternity believed, to the "advancement of learning, the bettering of man's bread and wine and the universal reformation of the world," and Francis Bacon embraced them—"vast, contemplative ends," as he called them—as his own.

His mind took, as he writes, all knowledge for its province and his work betrays profound intimacy with the Hermetic Science and with the Eleusinian Mysteries, and these are shown forth in many of the Shakespearean plays, in the Sonnets and in that enigmatic poem "The Phœnix and the Turtle." The latter (placed last among the Shakespearean works) presents the promise of rebirth both in its title and subject. The subject of many of the sonnets is the New Life.

In the "Tempest" Prospero is shown as a master magician, and in "Measure for Measure" another Duke plays the part of an Unseen Providence directing this art to his beneficent purposes. The myth of Demeter and her lost child Persephone, typifying the death of the earth life in winter and its rebirth in Spring, is thinly veiled in "The Winter's Tale." This myth is the symbol of revelation and immortality. The lost child which figures in the last "plays of reconciliation," as they are called, symbolises the return of spring in Nature and the immortality of the soul.

The Rosicrucians taught in secrecy—they were known as "Invisibles." They knew, but remained and remain unknown; they spoke in riddles, hiding their message in glyph and parable and symbol; they knew that the written word of God was not only to be read in its literal sense, but that "there was more in it—the inside and kernel of a true spiritual meaning"—and the book of Nature was one of their most frequent and favourite symbols. Bacon's delight in the secrecy and reserve of Nature and its laws,

his desire to imitate them by being openly secret, reserving nothing and yet like Nature hiding everything, all are apparent in Bacon's philosophy of the Drama as in Shakespeare's dramatised philosophy.

Nature was for Bacon the reflection, shadow or image of God; and as the Divine Artist both concealed and revealed himself in his work, so was the playwright to "hold the Mirror up to Nature."

The mystery of the authorship of the plays and poems may thus have been the result of the most carefully planned invention; it seems certainly to be too remarkable to be the result of chance that Bacon should have made no claim to it. But, if Bacon were imitating that Divine Majesty which he says "took delight to hide His works to the end to have them found out," and concealing himself under another name for the sake of the Mystery, the reserve is explained. It might be part of a system the object of which was to realize Nature in Dramatic Art by an Author who sacrificed himself by concealment in his work, leaving to those who came after him the task of bringing the Hidden to Light and his greater glory to re-birth. "So give Authors their due," writes Bacon, "as you give Time his due, which is to discover truth."

The Rosicrucian philosophy of two opposing principles symbolised by the two pillars of Light and Darkness and their reconciliation in equilibrium is reflected in the title of much of Francis Bacon's work—"Of Love and Hate"; "Of the Sympathy and Antipathy of things" and "Of Life and Death." The middle path between these two pillars in Rosicrucian symbolism, based in this respect on the Kabala, led to the Crown of Perfection, and one is reminded in this respect of Bacon's family motto "Mediocria firma." So in the Shakespearean sonnets the one principle is embraced by the other under the term Master-Mistress whom the poet persuades his Alter-Ego to marry in order to beget offspring.

All things consist in the admixture of opposites: disunion and difference give existence to all things. When the difference and disunion resolve into their Source they cease to exist. Both in "Romeo and Juliet" and the

"Two Noble Kinsmen" is this universal truth of attraction and repulsion figured with its corollary—the strife of Matter with Spirit results in the purification of the former.

Imitating perhaps the divine injunction to "shut up the words and seal the book even to the time of the end" it is probable that the Rosicrucian fraternity whose desire was "to expel from the world all those things which darken human knowledge" sealed its publications in many ways (principally by special and peculiar water-marks), and that Francis Bacon himself made use of secret writing in cipher, there is no doubt. Whether Ignatius Donnelly, the late Mrs. Gallup or Dr. Orville Owen discovered the key is still an open question about which there is much difference of opinion.

The mere possibility, however, of lifting the veil from the past should inspire even the indifferent to pursue the faintest clue to the solution of one of the greatest of literary and historical mysteries, the most intriguing of which is certainly not that of Francis Bacon's parentage. "I put forth my secret letters," so runs the cipher. "It may be no eye will note, no hand will aid. If this be true I die and make no sign."

His prophetic vision extended to the miracles of material science as we see them to-day: his story of Solomon's House is a vision of the practical results which he anticipated from the study of Nature carried on through successive generations and he foresaw the wonders of the telescope, the telephone, the gramophone, wireless telegraphy, the aeroplane and the submarine.

The founders of the London "College of Philosophy," which in 1662 became the "Royal Society," acknowledged that they drew their inspiration from Bacon's "Solomon's House," and through three centuries science has laboured to realise in Universities and Technical Schools a part of Bacon's programme. In academic administration, as in scientific method, he pointed the way.

As he writes of two methods of publishing and writing, one reserved and the other open, one for the selected reader and the other for the general, so he decided that the secret wisdom of the Rosicrucians and the rites of the mysteries

must be concealed behind the mask of operative masonry. Freemasonry in England is an off-shoot of the Order of the Rose and Cross. It did not "evolve" from the aspirations of labourers to better conditions of work and higher wages, whose right to organise for these purposes and whose Lodge organisations were crushed after 1350. There were no lodges of operative masons in the reign of Elizabeth: they had disappeared many years earlier as the result of a Statute of 1425. It is believed that Francis Bacon, about 1589, created the rituals of freemasonry with the help of other students at Gray's Inn, and there and at Twickenham Park organised the first Ethical Craft Lodges.

The story is said to be buried in "Love's Labour Lost" and the literary imagery of "The Tempest" is masonic in its origin. Freemasons maintain that St. Alban, the Proto-Martyr, was the first who brought masonry to Britain about the end of the third century, but De Quincey was right so far in declaring that Free-masonry is neither more nor less than Rosicrucianism as modified by those who transplanted it into England: of course the existence of Masonry under other names and worked by other secret societies can be traced for centuries before the seventeenth. Nicolai, a great authority on the subject, claimed for Bacon that he was the founder of modern Free-masonry and states that in 1646, at the first authentic Lodge meeting at Warrington, his "New Atlantis" was discussed, and the two columns (shown in the frontispieces to many of his works) adopted as symbols—Jachin and Boaz, the pillars of the Masonic Temple. According to the same authority the members attending this meeting were all Rosicrucians, Elias Ashmole being one.

Of the re-building of the Temple of Solomon "dedicated to the study of the works and creatures of God . . . for the finding out of the true nature of all things whereby God might have the more glory in the workmanship of them and men the more fruit in the use of them," and where the desires of his heart were to be fulfilled, Bacon began, but never finished, the description. How should he, whose soul was a stranger in her pilgrimage? Nothing certain is known of his birth: nothing of his death. He is

said to have passed beyond these Voices on Easter Sunday, 1626, and to rest, as others of his Order, whose tomb is the universe, rest in unvisited tombs. Nothing is known of his funeral or burial. He was Chancellor of England and held great place, but his greater place is, in the fine words of his most recent biographer, that in which he is one with the Father of Solomon's House and the visionary Master of man's mortal scope.

WAS FRIAR BACON A MYTH?

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

"Broadly speaking, there are only two classes of people in the world: those who wish to do as they like with themselves, and those who wish to do as they like with others."—*William J. Robins.*

"Hypocrisy is a tribute paid to Truth."—*Col. R. G. Ingersoll.*

OF THE MASK OF FLOWERS.

By Alicia A. Leith.

"I have made a platform of a princely Garden."
—*Essay of Gardens.—Francis Bacon.*

GRAY'S INN have no copy of this Mask to gladden our eyes, though there seems to have been many a copy published and sold at Newgate in 1613, when it was originally produced. So those who would peruse it must seek it in James' the First Progresses (2 volumes) or in some corner of a private library, in its modern edition, 1887,* or unearth it, as I did, from the depths of the British Museum, where two original quarto copies are deposited. One of these, with its lemon-coloured calf binding, and with its arabesques of gold, may well have been in Bacon's private library. Ten pages of musical score are bound up in this volume—a discovery indeed.

Mrs. Chambers Bunten, in her *Masque Music in Bacon's Time*† gives us valuable information with regard to music in the Mask of Flowers. She says: "The music on this occasion aimed at high class, and the songs were sung by *Medius*, *Contretenor*, *Tenor* and *Bassus*. These Madrigals . . . . . are interesting to old music lovers, and the Masque having been written by Lord Bacon gives it additional interest." Bacon was so greatly a musician we are not surprised to find him music maker, as well as Author, Presentor, Producer.

I append a copy of the Title page and the most important Dedication, and also a specimen of the Device of the Mask, also printed by Mrs. Bunten.

This Mask is not merely a gay trifle to amuse King James and his Court, it is an Allegory. "My judgement is," says Francis Bacon in his *Wisdom of the Ancients*, "that a concealed instruction and allegory was intended

* Mask of Flowers. Edited and arranged by William A. Becket, 1887.

† *Baconiana*. Third Series. Vol. 5.

in many of the ancient fables . . . . that some of these fables are so absurd and idle in their narration as to show and proclaim an allegory." A conclusion and precept most valuable for us. Bacon tells us he followed in the footsteps of the Ancients, particularly, as we think in the mystic *Taming of the Shrew*, *As You Like It*, *Winter's Tale* and the *Mask of Flowers*.

The "Antimask," or curtain-raiser, presents a painted scene, a city wall or battlements and old city houses in perspective. In the wall are gates, one admits a tipsy roysterer, *Silenius*, astride a donkey that nods its head; through another enters noble *Kawasha*, the advocate of Tobacco, American native attendants leading his steed.

As Hamlet* holds in condemnation the heavy-headed Revels of Court Carouse at Elsinore, so here we find Francis Bacon, in condemnation of those at Whitehall, pointing his moral with the conquest of Tobacco over the delights of Wine. History tells how King James, Queen Anne and King Christian of Denmark, when on a visit to England, were hopelessly drunk at the Royal table. Tobacco, that owes its plantation in Virginia and in Gloucestershire to Bacon, here in his Mask obtains high tribute.

Botticelli's *Primavera*,† then hanging on the Grand Duke of Tuscany's Summer Palace wall, was it unknown to Francis Bacon? I think not. We find Primavera, the fair heroine of his Mask, receiving orders or direction in his Antimask from the Messenger of the Sunne: "that whereas of ancient time certain beautiful youths had been transformed from Men to Flowers, and had continued till this time, that now they should be returned againe to Men and present themselves in Mask at the same Solemnitie." These two Characters of Romance, Adonis and Narcissus, are to find special place in her Garden of Resurrection. Her kirtle is of silver and gold, and her white buskins are knotted with green ribbon and flowers—in charm and beauty she is the embodiment of Spring.

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* *Hamlet*, Act I, Sc. IV.

† Italian for Spring.

Bacon, in his Essay of Masks, says "the alteration of scenes, so it be quietly and without noise, are things of great beauty and pleasure"; therefore the Antimasks painted *Fabric* or *Traverse*, as it was called, vanishes noiselessly to leave not a rack behind, but a "Garden of glorious and strange beauty." A brick wall encloses it, retreating into perspective, hedged with cypress and juniper, Bacon's favourite "*Ver perpetuum.*"

This Platform of a princely Garden is created by a poet, —four quarters of it divided by paths are planted with flowers, among others, "tulips of divers colour." It is "sprinkled with flowers as the sky is spangled with stars," a thought of Bacon with regard to Earth elsewhere expressed and borrowed by Wordsworth. "Let the scenes abound with light," directs Bacon, in his Essay of Masks, so in this his Mask we find "lillies of which there were many, in each bed or knot, with lights behind them, to make them shine the brighter; reminding us of Perdita's lillies of all kinds, the flower-de-luce* being one." *Luce*, of course, in Italian, signifies *light*. "Flower-de-luces and lillies of all natures" are Bacon's special thought in his Essay of Gardens.

In shade of trees, under a summer evening sky, sits Primavera, beside her twelve venerable "Gods of the Garden," spirits, robed in green taffeta, and wearing chaplets of flowers.

Primavera sings.

"Give Place, ye ancient powers
That turned men to flowers,
For never writers pen
Yet told of flowers returned to men.

The Gods sing a Charm.

But miracles of new events
Follow the great Sunne of our firmament.
Hearken ye fresh and springing flowers,
The sun shines full upon your earth.
Disclose out of your shady bowers
He will not harm your tender birth.
Descend you from your hill,
Take spirit at his will
No flowers but flourish still."

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* *Winter's Tale*. Act IV. Sc. III.

On the summit of a green Mount at end of Garden, a bank of "curious flowers" vanishes, disclosing an arbour,* covered with wild roses and honeysuckle. From this now descend 13 gallant Maskers down three paths, four abreast, in white satin doublets embroidered with lillies, their round hose of the latest fashion; the flowers on their shoes match those in their caps and those in their neck-bands and ruffs.

Comus, *attributed* to Milton, tells how Adonis reposes in garden fair, "waxing well of his deep wounds in slumber soft," where "flowers of more mingled hue are drenched with Elysian dew," near its bowers "revels the spruce and jocund Spring." The mystic flower bed of *Comus* is of roses and hyacinths; illuminating for us who wondered what the "curious" flowers could be, described in the Mask, from which Adonis and Narcissus rise.

Shake-speare† tells us that from the dead and lovely youth Adonis, a "purple flower sprang up, chequered with white, resembling his pale cheek." Bacon, in *Wisdom of the Ancients*, tells us that the beautiful youth Narcissus, type of self-love, wanders in the woodland; dying, he turns into a flower of his own name. Thus linked up are flowers of poesy, one in idea and parable, types not of one age, but of all time.

Bacon, dramatist and stage manager, in his Essay of Masks orders—"Let the Maskers, or any others that are to come down from the scene, have some motions upon the scene itself before coming down; for it draws the eye strangely, and makes it with great pleasure to desire to see that it cannot perfectly discern." Consequently in this his Mask the maskers move across the three arches of the arbour, before emerging from its four doors, and descend to the fountain in centre of garden. Bacon's complete Essays were not published till 1625; did he write some of them at an earlier date and withhold them?

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* Bacon's arbour a'top the green mound of his Gray's Inn garden, had 3 paths descending from it.

† *Venus and Adonis*.

Bacon, Land-scape-gardener, in Essay of Gardens, says . . . "Fountains are a great beauty and refreshment," and "The ornaments of images, gilt or marble, do well"; a direction carried out in his Mask of Flowers, where a gilt Neptune is astride a dolphin that gushes water and where the expert artificer interlaces watery arches overhead.

Down stage now comes *Primavera*, and stands before us, under shady golden fruited trees. "See where she comes apparell'd like the Spring . . . . . before thee stands the fair Hesperides, with golden fruit" all in "the gardens fair of Hesperus . . . . the golden tree . . . . along the crisped shades . . . . revels the spruce and jocund Spring." Once more, amazingly, Bacon's Mask of Flowers; Comus, Shake-Speare's, "trees of Hesperides" and his Adonis' Garden "that one day bloomed and fruitful were the next"* are linked up in thought and allegory.

Dance music of Galliard, Coranto, Derento, at this point bring ladies of the Court and maskers to tread their measures upon the platform of the flowers.

Then the Gentlemen of Gray's Inn, with masks uplifted, kneel and kiss the hand of King James, Queen Anne and "Baby Charles."

The Mask of Flowers is over, of which Chamberlain, in his News Letter, writes: "Sir Francis Bacon prepares a Masque to honour this marriage which will stand him in above £2,000 and although he have been offered some help by the House, especially by Mr. Solicitor, Sir Henry Yelverton, who would have sent him £500, yet he would not accept it, but offers them the whole charge with honour."

This Royal Mask was not reproduced so far as we know till July 7th, 1887, in Gray's Inn Hall, under the auspices of the Masters of the Bench of the Hon. Soc. of Gray's Inn, of which H.R.H. the Duke of Connaught, K.G., was First and Foremost Master; he who is still with us Grand Master of Bacon's Worshipful Company of Freemasons.

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* *Pericles*, Act I, Sc. I. *Loves Labours Lost*, Act IV, Sc. III. *Henry VI*, Act I, Sc. VI.

THE
MASKE OF
FLOWERS

PRESENTED
BY THE GENTLEMEN OF GRAIES-INN AT
THE COURT OF WHITEHALL in
THE BANQUETING-HOUSE upon
TWELFTH NIGHT 1613.

BEING the last of the Solemnities and Magnificences, which were performed at the Marriage of the Earl of Somerset and the Lady Francis, daughter of the Earl of Sussex, Lord Chancellor of England.

London
Printed by N.G. for Robert Wilson
and are to be sold at his shoppe at Graies Inn
Newgate 1614

TO THE VERIE
HONORABLE KNIGHT SIR FRANCIS
BACON HIS MAJESTIES ATTORNEY GENERALL.

Honourable Sir,

THE late Maske, presented by Gentlemen of Graies Inne, before His Majestie in honour of the Marriage, and happy alliance betweene two such principal persons of the kingdome as the Earl of Suffolke, and the Earle of Sommerset, hath received such grace from his Majestie, the Queen, and Prince, and such approbation from the generall, as it may well deserve to be repeated to those that were present, and represented to those that were absent, by commiting the same to presse as others have been. The dedication of it could not be doubtful, you

having been the Principall, and in effect the only person that did both encourage and warrant the Gentlemen, to shew their good affection towards so noble a conjunction, in a time of such magnificence. Wherein we conceive, without giving you false attributes which little neede where so many are true, that you have graced in generall the Societies of The Innes of Court, in continuing them still as third persons with the Nobilitie and Court, in doing the King honour. And particularly Graies Inne, which as you have formerly brought to flourish both in the ancienter and younger sort by countenancing vertue in every qualitie, so now you have made a notable demonstration thereof in the later and lesse serious kind by this:—that one Inne of Court by it selfe, in the time of a vacation, and in the space of three weeks, could perform that which has been performed, which could not have been done but that every mans exceeding love and respect to you gave him wings to overtake time, which is the swiftest of things. This which we alledge for your Honour, we alledge indifferently for our excuse, if anything were amisse or wanting, for your times did scarce afford moments, and our experience went not beyond the compasse of some former employment of that nature which our graver studies mought have made us by this time to have forgotten. And so wishing you all increase of honour, we rest.

Humbly to do you service

I.G.
W.D.
T.B.

THE DEVICE OF THE MASK.

The Sunne willing to do honour to a Marriage between two noble persons of the greatest Island of his universal Empire, writeth his letters of commission to the two seasons of the yeare; The Winter and Spring ("Inverno and Primavera"), to visit and present them on his part, directing the writer to present them with Sport such as are commonly called Christmas Sports, or Carneval, and the Spring with other Sports of more magnificence. . . .

THE DEATH OF FRANCIS ST. ALBAN.

A MYSTERY.

By The Late Parker Woodward.

THE death of this Philosopher is affirmed to have taken place on Easter Sunday, 9th April, 1626. Rawley gives that date; which is also at the foot of the frontispiece in "Sylva Sylvarum," 1627. Moreover, Sir B. Rudyard wrote to Sir F. Nethersole on 10th April, 1626, "Lord St. Albans is dead, and so is Sir Thomas Compton." Thomas Meautys, a former Secretary to His Lordship, writing in the same month to Lady Nathaniel Bacon of Culford, said "My Lo. St. Alban is dead and buried." Jonson's Masque of the "Fortunate Isles," written for performance on twelfth night 1626-7, seems clearly to refer to Francis St. Alban, by the name of "Father Outis." Jophiel says to Meerfool, "The good Father has been content to die for you . . . last new years day AS SOME GIVE OUT."

Of course St. Alban may have been "given out" to be dead, and yet have been alive. A peculiar circumstance is the complete absence of any account or record of the 'Funerall' or of any register of the burial of a man who had drawn upon him such a large degree of public attention. Some of the "Manes Verulamiani" 1626 stir up a doubt whether he really was then dead. The Manes were written in Latin. His friend the Poet, George Herbert, in one of the Manes, contented himself with the remark: "It is evident that in April alone you could have died."

Another intimate, who was literary executor under St. Alban's 1625 Will, viz., Sir William Boswell, the English Agent in Holland, was entirely non-committal in his Latin expressions. Ockley boldly said, "He is gone: he is gone: it suffices for my woe to have uttered this; I have not said he is dead." "Anonymous," addressing (of course in Latin) "The passer by, looking on the Tomb of the Right Honourable Lord Francis Lord Verulam," said "Think you foolish traveller that the leader of the Choir of the Muses is interred in the cold marble? Away! You are deceived—." One may perhaps infer that the monument in St. Michael's Church, Gorhambury, was

erected very soon after the 9th April. A monument would serve to remove such historic doubts as were entertained by persons not in the secret. Yet Wotton's inscription, when eventually put on, would have tended to revive them in anyone sufficiently curious to drive over to the obscure little church. It merely affirmed that St. Alban, in the year 1626, at the age of 66, sat in the manner indicated by his effigy. Afterwards followed a statement that he obeyed the decree of nature "compositur solvantur," which is translated in Archbishop Tenison's "Baconiana," 1679, as "let the companions be parted."

Rawley, in the preface to "Sylva Sylvarum," 1627, wrote of St. Alban in the present tense. The blunder, if such, was corrected in a side-note: "This is the same which should have appeared, had his Lordship lived." The anonymous "Repertoire of Records," 1631, has a verse to "The Unknowne Patron," beginning:—"This work I did intend to Mercury, Before his Wings were sicke, and he could fly. ————

But is retired to some shady Grove
To hide him from the great incensed Jove,
And where to find my Patron, to deliver
This little work of mine, I know not ————"

The Patron is also addressed as "The Great Master of This Mystery." The book was written by Thomas Powell, who, in his "Attorney's Academy," had thus apostrophized Viscount St. Albans: "O, give me leave to pull the Curtaine by, that clouds thy worth in such obscurity."

"Hermes" was one of Bacon's pen-names. In the Gibson collection of St. Alban's letters, in the Lambeth Library, placed there by Archbishop Tenison, who became their custodian on Rawley's death in 1667, is one headed "T. Meautys to Lord St. Alban." It is signed T.M., and merely superscribed—"To my most honoured Lord," terms frequently used by Meautys in letters to his Lordship. See Spedding's "Life and Letters of Bacon" (the letters are 3rd and 6th January, 1621-2, 11th September and 25th November, 1622). It was dated October 11th, but no year. It is printed in Montagu's "Life of Bacon," but not in Spedding. It discussed recently-

happened events in 1631, namely, the defeat of Tilley's forces by an Army in which the husband of the Queen of Bohemia was then serving, and the expected promotions to the English Law Offices. It affirmed that Sir John Finch had no chance. Finch was an executor of St. Alban's 1621 Will, and legatee thereunder of his Gray's Inn chambers.

Meautys, as an Administrator with the 1625 Will annexed, had about that date nearly wound up St. Alban's affairs. The great favour which Meautys in the letter acknowledges so profusely, may have referred to an intended bestowal upon Meautys of St. Alban's reversion to the Gorhambury Manor House (his only bit of property in England), which, according to Grimston's History of Gorhambury, was, after the Viscount's "death," transferred from the Trustees of his marriage settlement to Trustees for Meauty's sole use. For this transfer a direction in writing by St. Alban would be sufficient. A letter from Lady Sussex, its tenant (see Verney Memoirs), shews that Meautys was, in 1639, owner of the Manor House. As a letter of grateful acceptance from Meautys, his Lordship would very naturally have preserved Meautys' letter of 11th October, 1631. It would pass with his other papers to the literary executors of a later Will than that of 1625, veiledly indicated in "Baconiana," 1679, viz., to John Selden and Mr. Edward Herbert of the Inner Temple.

After Selden's death in 1654, or earlier (probably before Herbert went to live abroad in 1651), Rawley must have become possessed of this letter. It would come under the category of his Preface to "Resuscitatio," 1657, as not then "communicable to the publick."

Then Tenison placed it, with the other Bacon papers derived from Rawley, in 1667, in Lambeth Palace, of which he was occupant as Archbishop of Canterbury. Rawley, in the Preface referred to, had hoped that St. Alban's papers would be put in some private shrine or library. In Paris was published, in 1631, "L'Histoire Naturelle," a version in French, very much curtailed and varied, of the "Sylva Sylvarum." As it contains so much new and original information about St. Alban personally,

there is a strong *prima facie* case for the view that it was written by no other person than the Viscount himself. He, it will be remembered, was fluent in the French language. "L'Histoire" makes great play of "Chancelier d'Angleterre" and contains the first attempt at a "Life." But note, it is merely called, a "Discourse on the Life of M. Francis Bacon, Chancellor of England." The writer even knew exactly what papers of St. Alban's his Chaplain had possession of. It is known that Bacon's MSS. were in the care of Sir William Boswell, the British Agent at The Hague. In 1632, another odd circumstance occurred which is disclosed by "Baconiana," 1679. This was, that in 1632 a Paris Avocat, one Ælius Deodate (possibly a relative of the Deodate who worked on the Florio Montaigne), *came over to England and requested Rawley to prepare* the Latin Edition of certain of St. Alban's works, which Rawley agreed to do and which was dated, and may have been published six years later (1638). In those days a volume was not always ready for sale in the year of its date. Coincident with the year of the Frenchman's visit (1632) is the date of the 2nd Folio Shakespeare, the Third Folio of the Florio "Montaigne," and the Fourth "Anatomy of Melancholy" (fitted, like the edition of 1628, with a new frontispiece plate engraved by C. le Blon). Also appeared a collection of six Lyly Court Comedies, with the missing lyrics supplied. In 1638 Baudoin's "Emblems" was printed in Paris. In its preface Baudoin states: "The Great Chancellor Bacon, having awakened in me the desire of working at these Emblems, has FURNISHED ME with the principal ones, which I have drawn from the ingenious explanation THAT HE HAS GIVEN—." (Translation printed in Phinney Baxter's "'Greatest of Literary Problems'"). In 1638, a 5th edition of the "Anatomy of Melancholy" was printed. Cripps, of Oxford, its publisher, had a large demand for this book, and is said to have made much money by it.

In 1639 there were new editions of his Lordship's "Essays," and "Sylva Sylvarum." 1640 was the date upon the English "De Augmentis," which had a new and long preface by St. Alban, and very remarkable variations

in the text. So much so that, said Tenison, certain scholars wrote to Rawley to ask him to prepare a more accurate version. Montagu gives an instance of the variation:

De Augmentis, 1623. "We see in all pleasure there is satiety————, and therefore we see that voluptuous men turn friars, and ambitious men turn melancholy." Wats' Translation, 1640, was:—"In all pleasures there is a finite variety —— wherefore voluptuous men often turn friars, and the declining age of ambitious *princes* is commonly more sad, and besieged with melancholy." St. Alban, if the author, would seem, in 1628, to have struck at the task of editing the "Anatomy of Melancholy" as it will be remembered "Democritus Junior" said in the 1628 edition "I will not hereafter add, alter or retract, I have done." Yet the editions of 1632 and 1638 were altered and added to.

If the Viscount did not die in 1626, what then did happen?

In March, 1625, his friend James I had died. By reason of the deprivation of office in 1621, St. Alban had no income sufficient to cope with the debts incurred in the period of his magnificence. It is very doubtful whether his young wife was living with him in 1625. She seems to have lived in the parish of St. Martin's-in-the-Fields, London, and he at Gorhambury. In "Baconiana," 1679, a very much belated letter first became public. It was one written by St. Alban to King James' daughter, Elizabeth, the Queen of Bohemia, thanking her for a GREAT FAVOUR, but it does not state what that favour was. With James' family, St. Alban was on very friendly terms. Elizabeth signed herself "Your very affectionate friend" in a letter given in Spedding's "Life and Letters of Bacon." His Lordship's letter to the Queen of Bohemia was written about November, 1625.

In December he made and published a Will, setting free his property for the benefit of his creditors by directing his Trustees of the assigned £40,000 fine to withdraw its claim to priority of payment (as a Crown debt). By the Will Bacon's MSS. were committed to the care of his

brother-in-law and Sir Wm. Boswell, then in Holland. The Will also explained certain provisions he had, and then made for the Viscountess; and revoked the new ones for grave cause. In April, 1626, Francis Bacon, Viscount St. Alban was gone. Whether in the garb of a Friar he went and lived a retired life abroad is not material, yet he had remarked in a letter to the King, after he had been created Viscount St. Alban (circa 27th January, 1620), "so I may without superstition be buried in St. Alban's habit or vestment."

Sir Tobie Matthew was his Lordship's "alter ego," words used by the latter in a Latin letter to Gondomar in Spain in 1623, and in an English letter to Buckingham, then also in Spain. Except that St. Alban did not agree with Matthew's Catholicism, their friendship was most intimate. In 1660, five years after Matthew died, was published Sir Toby Matthew's "Collection of Letters." The first pages are devoted to letters from St. Alban to Kings, Queens and Noblemen, which could only, without immense trouble, have been derived from copies in his Lordship's possession. This raises the expectation that Matthew may have been fulfilling a promise to his deceased friend to have the letters published. But there are other letters in the collection so garbled and deprived of names and dates, that Stephens, in 1702, must have had them in mind when he wrote in his preface to his edition of "Bacon's Letters," of certain of them being "condemned to live and die in obscurity." On page 111 of Matthew's collection is one from a lady separated from her husband:—"Sir, I write not this out of any thoughts of returning . . . . you may pardon my fears, who durst not tarrie the being carried away I KNOW NOT WHITHER, and where none of my friends should be suffered to come near me." On page 127, is a letter to a lady at the Court of the Queen of Bohemia:—"Your Ladyship was the first in making me know the inclination of the Most Excellent Queen to keep me from perishing in a storm." On page 87 is a letter to the Queen herself:—"Here comes a sinner of one religion, paying his vows to a Saint of another. For I approach your presence with as profound reverence as I

know how to carry to a Creature." On page 95 is a letter of congratulation to the Queen upon the victories of 1631. Its style is very suggestive of St. Alban's. Pages 227 and 151 give curious letters. The former begins:—"A. B. was wont to tell me still (WHEN I WAS ALIVE) that he prayed God to make me an honest man, but you must desire him now to alter his prayer, for I find myself alreadie to be so honest that I am the worse for it." The latter (p. 151) complains of his heart and "fits of melancholy." Further on:—"For whereas it was not my hope onlie, but the scope and verie end of my comming abroad to have redeemed so many lost years, whereof Ordinaries, Plays, and Prabbles had robbed me, with the industrious expence of those that are left" . . . . "that I am forced to let the care of all that knowledge goe" . . and consider . . "to speak in plain English, how to have health in my bodie, and monie in my purse." "Prabbles" is the way Evans pronounces "Brabbles," in "Merry Wives of Windsor," Act I, Sc. 1. In the same letter the writer regrets that he had not previously acquainted his friend (perhaps Matthew) of his designs to go and live abroad. "MERCURY, or The Secret and Swift Messenger," 1641, is attributed and title-paged to John Wilkins, a chaplain, then aged 24, in the service of St. Alban's friend, Lord Berkeley, who married Sir George Carey's daughter. "Mercury" contains several dedicatory verses. One is addressed "To Mercury the Elder, On the Most Learned Mercury the Younger." It commences:—

"Rest Maya's son, sometimes Interpreter,
"Of Gods, and to us men their messenger."

Another is a verse "To the Unknown Author." Another verse by Richard Hatton (in whose name a continuance of the "New Atlantis" was issued) is "To My Friend the Author," but Hatton does not clear up the point as to who the Author was. Finally a verse "To The Reader," starts with:—"Reader this Author has not long ago, Found out another World to this below." The book itself is most learned and elaborate. Its writer showed that he had St. Alban's preference for biliteral cypher as the best form of secret writing. Clearly young Wilkins

was only the Foster-father to the book. Rawley's "Life" in "Resuscitatio," 1657, cannot, in view of his Preface that he should not "tread too near upon the heels of Truth," be taken at its face value. He may have been correct in stating that the last five years of his Lordship's life, being withdrawn from civil affairs and from an active life, he employed wholly in contemplation and studies—but incorrect if referring to the period 1621-6. He writes of His Lordship "affecting to die in the *shadow*, and not in the light." Molloy, in the 1671 "Resuscitatio," published after Rawley had been dead four years, said that His Lordship' "made a holy and humble retreat into the cool shades of rest, where he remained triumphant above fate and fortune till Heaven was pleased to summon him to a more glorious and triumphant rest." In 1691 the GREAT HISTORICAL DICTIONARY described St. Alban as having been Lord Chancellor for 19 years. If the Great Historical Dictionary is to be relied upon, St. Alban died in 1637, being 19 years from the date 7th January, 1617-18, he was made Lord Chancellor.

The place of St. Alban's death would appear to be given in a small book, in which "Three Sermons" *written* by him were printed. They were *preached* by Dr. Stuart, Dean of Westminster. The Sermons are most learned, and very beautiful in imagery. The edition quoted from is the second (1658). The "Address to the Reader" begins:—"What the Great Viscount St. Alban said—." Further on the writer of the Preface says:—"If I tell you our Grave Authors name (and it will not be convenient (yet) to tell you his descent) I hope the Truths he here delivers will not suffer because of his Invisum Nomen." . . . . "The latter part of his life was spun out in a kind of banishment, *for what cause let his first sermon tell you*, ... he had now learned to be at home abroad . . . . as he lived so he died, in Exile, and lies buried at Paris in France." The text and tone of the first sermon help to an understanding. The text was: 1 Corinth., 10. 32, "Give no offence, neither to the Jews, nor to the Gentiles, nor to the Church of God." He had failed, on an occasion, to consider and observe one of the great principles he had set

for his own conduct. "He who is best bred gives no offence." "We stumble by an offence, but we fall by a Scandall" said the sermon. It is impossible to enumerate the many beautiful expressions contained in the "Three Sermons."

"The whole world is made its Theatre"

"Emblems of Mortality"

"The goodly fabrick of this world"

"God hath made this life a pilgrimage"

"Behold as Solomon built God a Temple"

"Our late planted Colonies, whether in Virginia or in other places"

"Sea of distractions."

Quotes Tertullian:—"Each night is the last day's funeral," then comments:—"Then what is the morning but a resurrection?" Discourses on the law (Actione Funeraria) entitling a friend or stranger who shall enter the dead according to his place and substance, to recover the expense from the inheritance.

Biographers seem to have missed the very notable addendum to Rawley's Life of St. Alban, given in the 1664 Latin Edition of His Lordship's Works, printed at Frankfurt-on-Maine. After some sharp criticisms upon the conduct of King James, it concludes with:—"Virtutis omnis, *Pietatis*, Humanitatis, *Patientiae* IN PRIMIS Exemplum maxime memorablie." Dr. Richard Mead, the greatest authority of his day upon Francis Bacon's works (vide preface to Blackbourne's Edition of 1730) was associated with the 3rd Earl of Burlington, Mr. Martin, and Alexander Pope (who told Spence that Bacon was the greatest genius that England (or perhaps any Country) ever produced), in erecting, in the years 1740-41, the Westminster Abbey statue of "Shakespeare." Instead of placing upon its scroll, the deliberately incorrect quotation from the *Tempest*, the epitaph suggested by the editor of the "Three Sermons," 1658, might well have been substituted:—

Hic { Magna est Veritas
Invicta jacet *pietas*
Illaesa manet *Patientia*.

STRATFORDIAN IMPOSTURES.

III.

IS WILL SHAKSPERE'S WILL A FAKE?

WHAT passes as the Last Will and Testament of William Shakspere was presumably filed by the executors on 2nd June, 1616, in the Prerogative Court of the Archbishop of Canterbury, London, afterwards entitled "Doctors Commons." The late Mr. Parker Woodward, a solicitor, who carefully scrutinized it, was of opinion that it certainly had been "doctored" by somebody. He found that a pen-knife had been used for erasure. The name of one beneficiary had been scratched out and over it written "Hamlett Sadler," the name of one of the witnesses, one must suppose, since *Hamnet Sadler* was one of these, who was able to spell his christian name correctly, when subscribing his own signature at the foot of the document. Was this a sly suggestion that Will Shakspere was really familiar with the name of a famous play in which it was said by Nicholas Rowe that the top of his (Shakspere's) bent was to personate the ghost? Apart from the notorious interlineation referring to the testator's gift to his widow of his second-best bed, there are the interlineations (none initialed in the legal manner) bestowing gifts "to my fellowes John Hemynge, Richard Burbage and Henry Cundell 26/6 a peece to buy them rings." But for these *interlineations* there is nothing whatever to show that the testator was in any way acquainted or connected with plays or play-actors, which should provide food for serious reflection, or digestion.

It is to little purpose that we turn to the recognized Stratfordian authorities for elucidation. Edmond Malone issued an edition of *The Plays and Poems of William Shakspeare* in Dublin in the year 1794, in 16 volumes. He was regarded as an unimpeachable authority on the subject in his own day, and has been so regarded and quoted by

"responsible" commentators since. Leaving out of consideration all matters of *opinion* about the personality of Shakspere and his "writings" for the nonce, we may venture on matters of actual fact, when we read his so-called copy of "Shakspeare's Will" as printed "from the original in the Office of the Prerogative Court of Canterbury." And what do we find? That the testator writes his name no fewer than three times in the body of this Will as "*John* Shakspeare," while an alleged signature of "*William* Shakspeare" appears only at the end. Not a word of explanation is said about the obvious incongruity, and possibly it didn't matter, for the Stratfordian idolators seem capable of swallowing anything.

What is quite certain is this: that Malone's pretended Shakspeare Will is clearly a mix-up of two different documents, one by William, the other by John, William's father; the latter being a part only of a sort of preamble designed, doubtless, to give colour to the pretence that the "author" of the great plays was a Roman Catholic by religious conviction. For the "will" of John was merely what is known as a "spiritual" will, or confession of faith, the alleged draft of which was found hidden under the tiling of the house in which he was supposed to have resided, by a bricklayer, one Joseph Mosley, of Stratford, who was then doing some repairs there for Thomas Hart. It is surely in keeping with the fitness of things that the perfidy (or idiocy) of Malone should be proclaimed from the housetop.

A further instance of flagrant dishonesty on the part of the Stratfordian protagonists,—and one which it was doubtless supposed would never be brought to light, hidden away in the archives of the Record Office,—is the forged copy of a Patent granted by King James to certain actors who are named, and amongst whom John Payne Collier interpolated the names of William Shakespeare, and others:

"Right trusty and well-beloved, etc.

"James, etc. . . . To all Mayors, Sheriffs, Justices of the Peace, etc.

"Whereas the Queene our dearest wife hath for her

pleasure and recreation appointed her Servants Robert Daiborne &c. to provide and bring upp a convenient number of Children who shall be called the children of her Majesties Revells, knowe ye that we have appointed and authorized and by these presents doe appoint and authorize the said Robert Daiborne, William Shakespeare, Nathaniel Field, and Edward Kirkham from time to time to provide and bring upp a convenient nomber of Children, and them to instruct and exercise in the faculty of playing Tragedies Comedies &c. by the name of the Children of the Revells to the Queene within the Black fryers in our Citie of London or els where within our realm of England. Wherefore we will and commaund you and everie of you to permitt her said Servants to keepe a convenient nomber of Children by the name of the Children of the revells to the Queene, and them to exercise in the qualitie of playing, according to her royall pleasure. Provided alwaies that no plaies as have received the approbation and allowance of our Maister of the Revells for the tyme being. And these our l'res shall be your sufficient warrant in this behalf In witness whereof, &c. 4° die Janij 1609."—*New Facts*, by John Payne Collier, p. 41.

The actual text of the patent of King James is given in the second volume of *The Elizabethan Stage*, p. 56, by Sir E. K. Chambers:—

"James, by the Grace of God, etc.

"To all Maiors Sheriffs Justices of peace bayliffs Constables and to all other our Officers Ministers and loving Subjects to whome theis presentes shall come Greeting.

Whereas the Queene our deerest wyfe hathe for hir pleasure, and recreacion, when shee shall thinke it fitt to have any Playes or Shewes, appoynted hir servantes Robert Daborne, Phillippe Rosseter, John Tarbock, Richard Jones, and Robert Browne to provide and bring upp a convenient nomber of Children whoe shalbe called Children of hir Revelles, knowe ye that wee have appoynted and authorised, and by theis presentes do authorize and appoint the said Robert Daborne,

Phillip Rosseter, John Tarbuck, Richard Jones, and Robert Browne from tyme to tyme to provide keepe and bring upp a convenient nomber of children, and them to practice and exercise in the quality of playing by the name of Children of the Revells to the Queene, within the whyte ffryers in the Suburbs of our Citie of London, or in any other convenyent place where they shall think fitt for that purpose. Wherefore wee will and commaund you and every of you to whome it shall appertayne to permitt her said servants to keepe a convenient nomber of Children by the name of the Children of hir Revells, and them to exercise in the qualitye of playing according to hir pleasure,

And theis our lettres patentes shalbe your sufficient warrant in this behaulfe. Wittnes our self at Westminster, the ffourth daye of January."

In a footnote, Chambers writes: "Ingleby, 254, gave the material part in discussing a forged draft by Collier (N.F. 41), in which the names of the patentees are given as 'Robert Daiborne, William Shakespeare, Nathaniell Field and Edward Kirkham.' A genuine note of the patent is in Sir Thomas Egerton's note-book."

John Payne Collier, who was a Director of the old Shakspere Society, is a well-known name made prominent principally by the numerous and daring forgeries he perpetrated in connection with Stratfordian "researches."

H.S.

CORRESPONDENCE.

THE GALLUP DECIPHER.

To the Editors of "Baconiana."

Dear Sirs,—Following upon my two papers in which I submitted proof of the imaginative nature of Mrs. Gallup's transliteration, Mrs. Kate H. Prescott takes up cudgels on behalf of the deceased lady. In so doing she confines herself mainly to describing the decipherer's method of working as she saw it, and does not touch upon the genuineness of the results, nor attempt to refute the damning evidence of the 45 per cent. discrepancy occurring in the two readings of the same passage in *The Spanish Masquerado* (sig. A2 verso).

On p. 257 I gave a special and, I believe, convincing test for such doubters as might remain, and this Mrs. Prescott also ignores. Can she explain how Mrs. Gallup, in transliterating *Mon doux*, made it *aababab* from the King's Library copy and *baababa* from the Old Library or Grenville print? A variation of six letters out of seven! Anxious to make every possible allowance, I suggested the possibility of failure of eyesight, but Mrs. Prescott, from her personal knowledge, assures us that when Mrs. Gallup worked at the British Museum she had no trouble from that source. So much the worse for the reputation of Mrs. Gallup! And the best that can be done for her memory is to fall back upon my explanation of "mind-pictures drawn from subliminal storage."

Although Mrs. Prescott does not deign to notice my simple test, she invites me to say whether I know anyone "capable of composing" the alleged Baconian extracts she quotes from Mrs. Gallup's book. Even if I were to answer in the negative, the point would add no value to the argument of the supporter of the Gallup decipher, for it takes no great discernment to determine that one person could not have been responsible for writing and printing both text and the supposed hidden message. A cursory examination and comparison of the orthography of the books as printed and the transliteration of Mrs. Gallup demonstrates that her abbreviations such as, adoptio', ciphe', dange', th' (before consonants!), differing entirely from those in the original text, and, in fact, unparalleled elsewhere, are hers alone. Moreover, be it remembered, that in the 16th century (being an era of irregular orthography) the printer naturally had no hesitation in justifying his lines by introducing variant spellings, and for Bacon to preserve his secret history and translation unmangled, he would have had to forbid the practice. Here again a brief scrutiny shows that equalising the length of line of type in the composing stick has actually been accomplished in the customary way, not only by the insertion of "spaces," but also by such occasional odd spellings as, the', yee, etc., each one of which would have destroyed the continuity of a hidden message. On this point, however, I am willing to concede that it would have occasioned little or no handicap to Mrs. Gallup.

Yours faithfully,

C. L'Estrange Ewen.

103, Gower Street,
London, W.C.1.
5th August, 1937.

BACON AND SHAKESPEARE.

To the Editors of "Baconiana."

Sirs,—I know not what English readers of your Society's valuable journal think of Tennyson's dictum on Bacon and Shakespeare, but, having just been bombed with a dud like Tennyson's by the President of the Melbourne Shakespeare Society, an Australian, by your leave, would like to say what he thinks of it.

Asked if he thought Bacon wrote Shakespeare's plays, Tennyson is reported by his son to have curtly and tartly replied: "I felt inclined to write, Sir, don't be a fool. The way Bacon speaks of love is enough to prove that he is not Shakespeare. How could a man with such an idea of love have written *Romeo and Juliet*?" Endorsing these words, a lady, Miss E. Marriott, subsequently relieved her mind of the extraordinary opinion that "Bacon's idea of love is at the literary antipodes of Shakespeare's idea and ideals of love," an opinion which, thus expressed, assumes two things equally absurd, that everybody at the antipodes of Stratford is literary and that nobody there is a Baconian.

Now, in his Essay on Love, Bacon says: "It is impossible to love and to be wise," and in *Troilus and Cresida* the poet says: "To be wise and love exceeds man's might." But are these two statements antipodal? Again, in his Essay, Bacon says: "Martial men are given to love as I think they are given to wine; for perils commonly are to be paid with pleasures:" and doesn't the poet agree with this when he shows martial Antony giving up all his interest in the Roman Empire for the foolish pleasures he found in Egypt with Cleopatra?

Moreover, on this point it is pertinent to ask what male character in the plays appears deeply in love and truly wise. Hamlet undoubtedly loved Ophelia, for he wrestled in her grave with her brother to prove how madly he loved her. So Othello loved Desdemona, till mad with jealousy on her behalf he killed her and died kissing her. Macbeth also must have loved his "dearest Chuck" to do so much more than became a man at her instigation. Here to one's mind comes like an echo Puck's exclamation concerning the lovers in *A Midsummer Night's Dream*: "Lord! what fools these mortals be."

Surely, then, a poet who could say "Love is blind," "a mortal madness," and who classed lovers with lunatics "all as frantic," was not the antithesis of Bacon in his Essay on Love, and surely Bacon, with his knowledge of human nature and his large experience of the life and manners of his time, was not incapable of writing a play, in which the hero and the heroine both perish through loving each other "not wisely but too well."

Why, in his *Idylls of the King*, Tennyson himself seems to have been far more akin than alien to Bacon in this respect, for there the "Wizard Merlin is befooled by Vivien," Palleas figures like another Troilus, that "noble green goose," as he has been described by Dowden, forgetful of the fact that Troilus was a gander and that a goose is never green in colour; Lancelot, "the flower of bravery," is false to his King through falling in love with Guinivere, and Arthur is so distracted between battling with the heathen and looking after the lovers in his Court that the whole Round Table is dissolved "like the broken fabric of his vision."

But what a Comedy of Errors has been "invented," as Bacon would have said, by Stratford idolaters, who, with their fictions about their protegé, have too long persisted in vilifying Baconians as "fools," "cranks" and infidels worse than heathens, and who still mistake an actor for an author, who was "the wisest, brightest" and by no means the meanest of mankind, who, in Ben Jonson's estimation, "may be named and stand as the mark and acmè of our language, and who, less than twenty years after his death, was hailed as Chancellor of Parnassus at an Assizes "holden" by Apollo, the God of Poetry.

Hoping this letter is not too long, yet fearing it may be too short to reach or be acceptable to your Society in London, 12,000 miles away,

I am,

Yours truly,

JAMES GIBSON,
Founder of the Shakespeare Bacon Society,
West Melbourne.

BROOK'S "ABRIDGEMENT."

Sirs,—An interesting letter appeared in *The Times Literary Supplement* of April 3rd from A. F. Pollard. It is pointed out that there is a pun in *Henry V* (Prologue I-44) in the line:

"Then brook abridgement and your eyes advance."

The allusion appears to be to the famous legal text-book known as Brook's "Abridgement," first published in 1573 and reprinted by Tottel in 1576 and 1586.

Who was the more likely to be familiar with the book—Francis Bacon or William Shakspere? There is a great amount of legal knowledge displayed in *Henry V* especially in the king's argument with Bates and Williams. (iv.-1).

Yours truly, R. L. EAGLE.

TO THE EDITORS OF "BACONIANA."

Sirs,—From the July number of BACONIANA I note that the controversy about the authenticity or otherwise of Mrs. Gallup's work still continues.

I enclose herewith a cutting from to-day's "Sunday Times" describing a microphotographic device for copying books and documents with absolute fidelity. The resulting film can be magnified to any required size. I suggest that if this device were applied to Mrs. Gallup's work, and the letters sufficiently enlarged, it should be possible to end this controversy once and for all.

Yours faithfully,

ALAN SMITH.

P.S.—Since closing this letter, I have just come across a reference to this matter of the alleged cipher in "The Reader's Digest." I have torn out, and now enclose, the two pages concerned, with the passages marked. Here apparently is an expert who says there is no cipher in the Shakespeare Works.

NOTES AND NOTICES.

The re-opening of the Bacon Society's Library and Reading Room at Canonbury Tower for regular use took place on August 5th, when an informal meeting of members (who were not away on holiday) took the occasion to attend and also to look over the Tower in its ancient Tudor setting; it being the last remaining edifice in which Francis Bacon, its one-time leaseholder, lived and worked. A pleasant incident of the occasion was the presentation by Miss A. A. Leith of a rare picture of King Edward VII, when he was Prince of Wales, dressed in the costume of *Francis the First*, lent to him by the famous actress, Sarah Bernhardt, for use at a Fancy Dross ball. The gift was received by a hearty vote of thanks by all present.

The Library will henceforth be open to Members and Associates on each Tuesday evening from six till nine, when the Hon. Librarian, Mr. Percy Walters (or his deputy on occasion) will be in attendance. I suppose the best and most complete Baconian library in the world is that got together by the late Sir Edwin Durning-Lawrence, Bart., which was generously bequeathed, some years back, to the University of London. And when the University library is removed to the new site at Bloomsbury, the Durning-Lawrence collection will be available to all accredited students.

It is with profound regret that we have to report the deaths this month of no fewer than four of our worthy and respected co-workers. Our Vice-President, Mr. Frank Woodward, brother of the late Mr. Parker Woodward, was one of the most prominent lace manufacturers in Nottingham in his time, and after his retirement he devoted considerable time and money to Baconian research and publications. He had almost attained his 80th year, and he was working till the end on further cypher problems in connection with Shakespeare's Sonnets intended for publication, but which, unhappily, he was unable to bring to completion. Dr. Prescott, well known to American readers as an indefatigable worker in the Baconian cause, is also deceased, and we extend our condolences to his equally indefatigable widow (who contributed a defence of Mrs. Gallup in our last issue). Mr. J. Denham Parsons, well known to most Baconians, although not a member of the Society, for his penetrating analyses of the mathematical cypher in the Shakespeare First Folio shewing Bacon at every important point; his persistent appeals to the British Museum Authorities to rectify their historical error of the Shakespeare authorship nomenclature

in their catalogue; and the support he obtained in proof of disclosed cypher from the late Sir Edward Clarke, one of the most distinguished ornaments of the Bar, is also deceased. Major Ludwig Mathy, of Heidelberg, one of our honorary associates, and most energetic in his enthusiasm for our cause, died on January 6th, aged 88. Now that their work is over, may each and all rest in a well-merited peace.

Bristol brings us news that the autumn programme of the Bristol Shakespeare Society is divided in its activities into three groups—study of plays, production of plays, and literary and historical. The leaders of the first group are Mr. F. E. C. Habgood, the well known Bristol solicitor, and Mr. Rennie Barker, the secretary of the Society. *King Lear* is the play chosen for study, and the dates and subjects which have been fixed are: Oct. 14th, the play and its settings; Oct. 28th *King Lear* on the stage; Nov. 11th *Lear* in the theatre of the mind; Nov. 25th, Other characters and their interplay; Dec. 9th *King Lear* and life. The *Merchant of Venice* will also be produced, and a series of interesting lectures have been arranged for the literary and historical group. On Oct. 21st, our President, Mr. Bertram G. Theobald, B.A., is to give an address on "Bacon or Shakespeare." Professor J. Crofts, of the Bristol University will lecture on "Shakespeare and the Education Ideals of his times," on Nov. 18th and "The Making of Shakespeare" will be the subject of a lecture to be given by Mr. J. E. Barton, headmaster of Bristol Grammar School, on Dec. 16th. The meetings of the Society are held on Thursdays at the Wayfarer's Club, Park Street.

In a review by the *Morning Post* (27th August) of Mr. S. P. B. Mais' new book *All the Days of My Life* (Hutchinson), it is said that the author "has been all kinds of things, schoolmaster, professor, journalist, publicist, broadcaster, has known all kinds of people and has been in all kinds of places; and his autobiography, with so much to be packed in, differs rather from the usual pattern. It begins, for instance, in 1937, at a dinner of the Bacon Society (not the Pigs Marketing Board, but the Board of the Anti-Shakespeareans)."

According to the Wolverhampton *Express and Star*, Sir Archibald Flower, the veteran Shaksperean, has started a hare that will run for centuries. Sir Archibald thinks that Shakespeare helped to write the Bible, and deduces evidence of this from the fact [sic] that Shakespeare frequently travelled between Stratford and Oxford "around about" 1604, when King James appointed a committee of six—including two Oxford men—to wrestle with the

problem of a new version of the Testaments. But if Shakespeare didn't write his own plays . . .I give up," shrewdly concludes the editor.

The lecture given before the Bacon Society on July 1st by Mr. Alfred Dodd, of Liverpool, under the caption "Francis Bacon's Diary: Shakespeare's Sonnets," which submitted evidence that the "Sonnet Diary" was published after the actor's death in 1616, and not in 1609 as supposed, and that Francis Bacon was the real author, has been printed and published for circulation by the *Daily Post*, Wood Street, Liverpool. Copies may be obtained from the publishers, or from the Bacon Society, at 7d. post free.

Mr. A. G. Robinson, of Warwick, who, according to the *Amateur Theatre and Playwright's Journal*, rescued Dicksee's *Blinded Soldier*, has "discovered" a new portrait of Shakespeare! On comparing a copy of it with a number of alleged portraits collected by the late Mrs. Henry Pott and now in the Bacon Society's library, it shews little variation from a number of such discredited portraits "discovered" long ago; it is decorated with an ear-ring, as others were, and when it came under the inspection of Mr. Kaines Smith (a Birmingham art expert), he thought the painting was of 17th century origin, but that its inscription had been added later. The owner expected it "to raise quite a storm of criticism among students of Shakespeare," and he has loaned it to the Governors of the Stratford Theatre, where it hangs in the Art Gallery attached to the theatre.

The statement that in the time of King James the legal offices of the Crown carried but a relatively small emolument, whence arose the common custom for judges to expect and receive "gifts" from suitors in the Courts, without carrying any taint of corruption or implication that cases might thereby be prejudiced, is confirmed beyond question by an account of the Yearly Fees and Annuities payable out of His Majesty's Exchequer, published in 1651. Thus, Sir Edward Coke's salary as Lord Chief Justice was £224 19s. 9d. a year; that of Sir Ralph Winwood, as Master of Requests, £50, Sir Francis Bacon, as Attorney-General, £81 6s. 8d.; Sir Fulke Grevill, as Chancellor of the Exchequer, £26 13s. 4d.; Sir Francis Bacon, as Clerk of the Council in the Star Chamber, £26 13s. 4d.; Sir William Camden, King of Arms, £20; John Barclay (Falconer to the King) 12d. per day; while the Lord Admiral of England (Charles, Earl of Nottingham) received the princely income of £133 6s. 8d.

Since the last issue, the Bacon Society's Council has made an overture to the Dean of Westminster to consider the opening of Edmund Spenser's tomb in Westminster Abbey for the purpose of ascertaining the truth or otherwise of William Camden's statement in his "Annals" that the poets of the period wrote mourning elegies

to his memory and cast them into his grave, and to discover if an original poem by William Shakespeare may, perchance, be amongst the number. Some of our readers ask for the exact words written by Camden, as to this particular, and the following is a verbatim excerpt from the 1625 edition of the *Annals*, p. 232.

ANNO 1598, p. 232.

....Edmund Spenser, a Londoner borne, and a Scholler of *Cambridge*, who was borne to so great favour of the Muses, that hee surpassed all our Poets, even *Chawcer* himselfe his fellow Citizen. But labouring with the peculiar destiny of Poets, poverty; (although hee were Secretary to *Grey* Lord Deputy of *Ireland*) for there having scarce time or leisure to write or pen any thing, hee was cast forth of doores by the Rebels, and robbed of his goods, and sent over very poore into *England*, where presently after hee dyed: and was buried at *Westminster* neere *Chawcer*, at the charges of the Earle of *Essex*, all Poets carrying his body to Church, and casting their dolefull Verses, and Pens too, into his grave.

It is almost inconceivable that Camden could have had any other object in recording this incident than to give posterity information respecting the great mystery which has always been associated with Spenser. For Camden was in turn headmaster of Westminster School and King of Arms, and doubtless knew what he was talking about. Ben Jonson said he owed almost all to him. The Dean has courteously replied to the Council's letter, and it is now necessary to enlist the support of leading literary men to the project before it can be entertained; and we are approaching many well-known literary, as well as other responsible authorities in order to ascertain their views on the subject.

The letter by Mr. Alan Smith under Correspondence seems to regard the difficulty of solving the accuracy or otherwise of the late Mrs. Gallup's alleged decyphering as wholly dependent on accurate observation of the italic letter-forms involved in her work, and thinks that improved photographic enlargements, as anticipated by recent camera developments, may well achieve the object in view. But the difficulty of correct observation cannot reasonably be urged against, say, *The Advancement of Learning*, 1640 edition, which presents the italic letters, not only with significant variety in their forms, but with remarkable clearness in their detail. The crux of this question is deeper than that, and depends on the ability of anyone to accurately select out of the numerous forms of the same letters, two only, which may function as one or other of the two distinguishing symbols (*a* and *b*), which Bacon himself has told us, in describing the Biliteral Cypher, is essential to its operation. And with respect to the section of an article by Leah Stock Helmick in the *Reader's Digest*, kindly sent by Mr. Smith, and which has a fanciful reference to Col. Fabyan's Riverbank Laboratory and Cyphers in general, we regard it as utterly valueless as a serious contribution to the subject.

A month or two ago, our Vice President, Dr. H. Spencer Lewis (Imperator of the Rosicrucians in North and South America), sent

to the Council some suggestions concerning the inner meaning of the Emblematic Frontispiece of that much-neglected but very important book published abroad in 1624, known as the *Cryptomenytices* of Gustavus Selenus. It was printed in Latin and has been attributed to Augustus, Duke of Brunswick-Lunenburg. It is probably the largest treatise on Cyphers ever compiled. It was referred to many years ago by the late Sir Edwin Durning-Lawrence in his *Bacon is Shakespeare*, as indicating Bacon's connection with its production, and as cleverly revealing that Bacon was Shakespeare. The late Dr. Speckman, of Holland, discovered incidentally whilst decyphering one of its numerous examples that Bacon was its editor, but the Duke of Brunswick its projector. Some information has been brought to light in this connection by the industry of Mr. Walden, who discovered and translated the Duke's own Diary and volumes of letters from him to others and from others to him, still preserved in the famous library of Wolfenbüttel. The Diary reveals that the Duke was keenly interested in Cyphers, and that in July, 1603, he had seen at Oxford a book completely printed in hieroglyphic characters. The Duke came to England, I have elsewhere read, to be present at the Coronation of James I.

The first reference to the *Cryptomenytices* is a letter under date 27th May, 1620, in which the Duke writes to Philip Hainhofer, of Augsburg, asking him to enquire of the "Kiliani" if they have the time at present to engrave some plates for him, as he was desirous of sending the designs as soon as possible. "They may serve," he writes, "as an augmentation of the *Steganographia*." (This was an earlier Cypher work by Trithemius). "They may also be thinking up some fine model to be placed in the front of the book, the size is to be the same as that of the Chessbook (a previous work), and the portrait of Trithemius must be brought into the frontispiece." As to securing the portrait he says he has a book in 4to, published at Ingolstadt in 1616, the title being *Trithemius sui ipsius vindex*, edited by Father Sigismond, abbot of the monastery of Seon, in which his portrait appears. If he were made sitting at a table writing, with someone standing behind him and holding his cap or mitre raised a little from his head, it might be à propos." That instruction evidently applies to the lower picture of the Frontispiece, to which I referred in previous notes. But what is more to the point of Dr. Lewis' communication, the same letter continues: "Further than this, the post may be represented here and there, on foot, on horse, on land and water, as letters are dispatched hither and thither; and also what is appropriate for the conveyance of secret letters. If a design of this sort were sent, there might occur to me other things which would help along the work. He who takes the mitre from the abbot and uncovers his head might perhaps be made to resemble Gustavus Selenus."

An excellent propagandist pamphlet, designed to arrest the attention of the general public has just been published. It is entitled *The Shakespeare Myth and the Stratford Hoax*, by Mr. Walter Ellis. Its price is *6d.* or *7d.* post free, obtainable from the Bacon Society.

H.S.

THE BACON SOCIETY'S AUTUMN SERIES OF LECTURES.

The opening lecture of this series was given by our Hon. Treasurer, Mr. Lewis Biddulph, in Prince Henry's Room, 17, Fleet Street, on September 2nd. The subject was "Francis Bacon's Instauratio Magna: its bearing on Contemporary and Subsequent Literature." It was a very thoughtful paper, in which Bacon's aims and plans were shewn from his own writings and the effects to which they contributed in his own and later centuries and in which the Royal Society was undeniably one of the first importance, in its many and comprehensive activities in the systematization, specialization, and general promotion of the sciences and arts.

The next lecture will be given on October 7th at the same place by Mr. Francis E. C. Habgood, of Bristol, the subject being "Hamlet and the Unconscious." This is likely to open new ground in the study of the great play and will doubtless be as interesting an analysis as Mr. Habgood's treatment of "Coriolanus" some time ago at Gordon Square.

The lecture to follow on November 4th is by Professor D. S. Margoliouth of Oxford University, the subject being "The Use of Cypher in Greek Antiquity." This will be illustrated by lantern slides and should draw a large audience, for this subject cannot fail to prove interesting as well as instructive to Baconians in particular, and Professor Margoliouth is a distinguished scholar and an authority on the subject of his lecture.

The lecture for December has not yet been fixed, but will be advertised by the usual monthly circular in due course.