

BACONIANA

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The Bacon Society

(INCORPORATED.)

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

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

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PALLAS ATHENE ON A CLOUD.

AN ENAMEL MINIATURE OF THE GODDESS OF WISDOM AS A "SPEARE-SHAKER": OF ANTIQUE LIMOGES ORIGIN

(Photo by Donald Honeyman)

BACONIANA

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EDITORIAL NOTES

SPECIAL FEATURES: We are pleased to be enabled to publish the first part (three in all) of an important article on the subject of the sonnets by Mr. Alfred Dodd, entitled, "Francis Bacon's Diary: Shakespeare's Sonnets". Mr. Dodd delivered the subject as a lecture to the members of the Bacon Society in London in 1938, but it has never been published hitherto in BACONIANA. It claims to be an entirely new light on the 1609 Quarto of the Sonnets, and undermines all the Stratfordians and their "Will" at the very root. However, Mr. Dodd may be safely left to disclose his own discoveries. It is probable that the complete article will be subsequently republished as a pamphlet. In this number also, among other select items, we include articles on emblems by John Franco, of New York, and by Mr. Lewis Biddulph, both illustrated, and have to thank the former for the use of a photograph of an enamel miniature of Pallas Athene, (the original being in antique Limoges ceramics), which is published as our frontispiece. It shows the Goddess of Wisdom as the "Spear-Shaker", seated on a cloud. Mr. Franco, a member of the Bacon Society, and a well-known composer, in 1941, set to music four of the Sonnets, inspired by Alfred Dodd's "Sonnet Diary". He was working on a new Symphony, but was called up after having finished the first movement he called "Baconiana". This was broadcast from New York in February, as the opening concert of the 7th annual American Music Festival, and was highly praised.

* * *

THAT "KAY" NUMBER 287: Mr. R. L. Eagle, in his article in the present number still remains dissatisfied regarding the existence of the "Kay" Cipher, and resolutely refuses to accept the figure 287 as the Rosicrucian *sigil* for Fra Rosie Crosse, although he does not appear to dispute the number 157, its Simple counterpart. He ignores Mr. Sydney Woodward's contention that 287 and 157 are "significant and inter-connected symbols". The question of the "A/27" to which Mr. Comyns Beaumont referred in his article in our last issue, on the same subject, is criticised by our correspondent "Almanack" in a letter published elsewhere in this issue. Mr. Beaumont cited firstly, "The Repertorie of Records" (1631) as one clue explaining how the "Kay" Cipher dropped the 25th and 26th letters, and jumped from 24 to a/27; and secondly the mysterious allusion to "Dr. A.", in the 27th Folio of "Rawley's Resuscitatio"

but without such a letter or folio. Our correspondent, however, points out that there was actually "Dr. A.", who was Dr. Launcelot Andrews, Bishop of Winchester in Bacon's time, and that actually some copies of the third edition of 1671, contained this letter together with two missing folios, (c3 and c4). Apparently only very few copies of the edition contained these missing folios, and a correspondent informs us that the leaves in question were missing in 26 copies he was able to examine. These later two pages also contain, we learn, a poem from the *Manes Verulamiani* and a previously unpublished poem in English. It is an interesting situation.

RAWLEY'S Resuscitatio was first published in 1657, and fourteen years later, the letter is indited to Bishop Andrews, but only in a very few copies evidently and those wrapped up in the number 27. Knowing as we do the mystifications and conundrums which the Rosicrucians adopted to give clues to the *cognocenti*, their varied wiles and dodges and veiled methods to indicate the concealed references to Bacon, who can deny that this may have been one of them? Though "Dr. A." did exist in the flesh, and though Bacon indited his letter to a real and not imaginary character, to suppress it for a period so mysteriously and then use "A/27" as a clue, cannot be shelved completely. Another curious sidelight on this mystic number A/27 reaches us through Mr. Alfred Dodd, who has kindly sent us for inspection an original copy of Archbishop Tenison's "Baconiana" of 1679. This particular copy was originally owned by John Conybeare, Bishop of Bristol, in 1728. He has inscribed his name on the inside front cover, viz., "liber Johannis Conybeare E[xeter] Coll. Oxon.", and on the flyleaf, half way down, in exactly the same faded ink and penmanship is written the cipher "A/27". Frank Woodward has shown (vide "Secret Shakespearean Seals" LXIV.), that on p. 258 of Tenison's work is the count of 287, and on the facing page, 259, is the count of 33, Bacon in Simple numerical cipher, these two pages ending the "Baconiana Bibliographica". On the face of it Conybeare seems to have been acquainted with the "Kay" Cipher and wrote the "A/27".

OXFORDIAN METHODS OF DEBATE: The Forum Club, in Grosvenor Place, Hyde Park, is demonstrating a healthy interest in the great Shakespeare problem. On March 20th last, our President, Sir Kenneth Murchison, addressed members of the Club on the authorship of the Plays and aroused such interest that a debate was decided upon for a later date. The good seed thus sown by our President, was shown as a sequel when the debating Society of the Forum Club on May 24th, discussed the rival claims of "Bacon v. Lord Oxford," at which the main speakers for the Bacon Society were Miss Mabel Sennett, (Chairman of our Council), with Messrs. Eagle and Walter Ellis supporting her, they being confronted by Mr. Percy Allen, and his friends. A report on the debate appears elsewhere in which

the methods of Mr. Allen are criticised. He ended by claiming the authorship of the sonnets for Edward de Vere, Earl of Oxford, because of the words "bore the Canopy" in one of the Sonnets. On this specious claim Miss Sennett has written a most instructive *expose*. A growing experience of the Oxfordian methods to build up their claims that Oxford was Shakespeare, not on evidence but by using reiteration and most arbitrary assertions as facts, are compelling us to consider the value of debates with them or whether the debates constitute any useful purpose. Only one prodigious genius is born in a millenium and it certainly was not that "Italianate Englishman," the foolish Earl of Oxford.

OXFORDIAN ROMANCERS. Not long ago, there appeared in *The Weekly News* of New Zealand an article by A. C. Gifford, M.A., in support of the Earl of Oxford as "Shakespeare." This contained a number of statements which are entirely false. We trust that "The Shakespeare Fellowship" will repudiate such inventions as these:

"The Famous Victories of Henry V" was performed at Court in 1574 to make peace for de Vere with the Queen, after his going to the Low Countries without leave."

"Eleven of the plays were performed as masques before the Queen during the years 1576-1579. The remaining twenty-four had appeared by 1590."

The Stratfordians have been guilty of many palpable falsehoods, but they have certainly no monopoly as romancers. Not a word of the above assertions, needless to add, is true. We are beginning to be dubious of the Oxfordians and all their works.

Miss Marjorie Bowen (the novelist) wrote an article for *The Strand Magazine* of April last. This was in a more reasonable strain and, of course, well written. Though Miss Bowen believes that Oxford was "Shakespeare," at least up to 1604, we are amused to observe that as to the plays, she kindly concedes that "Francis Bacon certainly had a hand in them." Like Mr. Gifford from the Antipodes, she often forgets fact and drifts into fiction which we will attribute to her long success as a novelist. There is not a scintilla of evidence that "He (Oxford) had in 1589 withdrawn for a while to his estate outside Stratford, and there wrote *As You Like It*." Nor is there "abundant internal evidence" showing that *Much Ado* is a parody concerning a quarrel between Oxford and his two Howard cousins in 1581. Far from the evidence being "abundant" either as to the influence of the quarrel, or as to the date when the play was written, there is no warrant for any such assertion. Even an assumption would not be justified. We challenge Miss Bowen to produce her evidence, and if she accepts we will be pleased to publish it in BACONIANA.

If Mr. Gifford will turn to "The Shakespeare Fellowship Quarterly" for October 1945 (p.51), he will notice that Eva Turner

Clark (a vice-President) says, "His (Oxford's) dramatic work seems to have made its first appearance *after his return in 1576* from his travels abroad." The Stratfordian creed is ridiculous because it depends upon the acceptance of a miracle. It is not denied, even among the orthodox, that it is built largely upon tradition, conjecture and invention as Mr. Edward Johnson has proved again recently in his book "The Fictitious Shakespeare Exposed." However baseless and absurd a belief may be, it is a long and weary task to destroy what has been inculcated and implanted in schools and colleges. Vested interests, both financial and academic, will never admit fraud until forced to do so by the still more powerful, if slow, influence of truth upon public opinion, which will eventually infiltrate into even Stratford-on-Avon. It is merely adding to difficulties and confusion to substitute one series of myths by others no less extravagant.

It is a pity that the Oxfordian zealots should resort to that free indulgence in "doubtless," "may have," "might have" &c., which contributed so much to the discrediting of the Stratford myth. Unless statements can be supported by evidence, or at least a probability amounting to a practical certainty, they are not worth while. The lines of W. S. Gilbert, in the opera "Princess Ida" should be noted by all who write about Shakspere or "Shakespeare."—

Oh weak Might Be!

Oh May, Might, Could, Would, Should!

How powerless ye

For evil or for good!

Miss Eva Turner Clark's "The Man who was Shakespeare" (New York, 1937) contains much interesting information about Oxford and his contemporaries, but her efforts to connect him with the writing of the Shakespeare works end in failure. The book abounds in misinterpretations and wild surmises. It is just as reckless and imaginative as Sir Sidney Lee's "A Life of Shakespeare." We counted nearly 500 assumptions and conjectures in its 257 pages. It is a barren argument which requires an ocean of surmise to make it appear fruitful.

* * *

BACON AND ESSEX. *Cavalcade's* regular reviewer, "R.J.E." exposed his total lack of qualification for writing a notice of Mr. Alfred Dodd's "The Martyrdom of Francis Bacon." His false statement that "Bacon led the prosecution which condemned his benefactor (Essex)," and that "he put far more venom into his case than was necessary to procure conviction," did not go unchallenged, and a letter was sent without delay to the Editor. It was not published, but as it was so brief that it only occupied a dozen lines of typewriting, the obvious reason for this omission was to save the reputation of his reviewer. We consider, however, that the name and memory of one of the greatest benefactors of the human race is of more import-

ance than a wretched scribbler who does not even reveal his name. If this is the best he can do, perhaps that is just as well! It was pointed out that the records of the trial of Essex are available and they prove that Bacon did *not* lead the prosecution but only took a minor part in it under Coke. Bacon pleaded with the Queen to spare him from taking any part in the prosecution. She refused, and he had no option. He was not venomous, and never exceeded the duty imposed on him. It was a palpable case of high treason, and Bacon could have done nothing to save Essex. The only excuse we can make for "R.J.E." is that he has to review a book each week on all kinds of subjects mostly requiring a specialist's knowledge on which few are capable of writing. We noticed that the following week he had to review a book on farming! *Salis verborum!*

* * *

DR. DE LABILLIERE, whose death occurred on 28th April, following an operation, received in October 1938 the three representatives of The Bacon Society at the Deanery, Westminster Abbey, when they put the evidence before him concerning the poet's elegies which, together with the pens, were placed in the tomb of Edmund Spenser at the funeral in 1599. He was impressed by the fact that Camden, who recorded this, was a contemporary. The possibility of recovering some lines in the handwriting of Shakespeare (whoever he may have been) was so momentous that in spite of the probable effects of time, and the difficulties likely to be encountered in locating the grave, he ordered a search to be made. In the early part of November 1938, the Press all over the world set out their biggest headlines, and the result was awaited with intense excitement. The exact location of the grave could not be found, and the search had to be abandoned. The Dean was genial, courteous and broad-minded. Every stone in the Abbey was precious to him, and he liked nothing better than to talk to visitors who were equally impressed with its beauties and grandeur. He was aged 67.

* * *

THE ART OF MISQUOTATION. *The Morning Advertiser* of 20th April gave considerable space to an article on the theatre through the centuries. The writer (Mr. G. Sinclair Tarran) flounders badly when it comes to what is headed "The Elizabethan Period." As will be seen, he shows total ignorance as to who were Elizabethans and who were Jacobeans. He misquotes Thomas Fuller and then indulges in those wild flights of fancy and conjecture which are characteristic of Stratfordian "logic." Here it is:

"In the Elizabethan period, which has been termed the golden age of literature, the Mermaid Tavern was as famous as the Globe Theatre. Every evening Ben Jonson conducted there a duel of words which Shakespeare and Raleigh, Fletcher,

Marlowe, Beaumont, Greene, and other notable frequenters of the inn, were delighted to hear and to contribute to the debates.

"'At the Mermaid,' says Fuller (one of these lucky listeners) 'many were the wit-combats between Shakespeare and Ben Jonson, which two I beheld like a Spanish great galleon and English man-of-war'.

"One can easily imagine the discussions between Shakespeare and his company regarding the interpretation of important characters, and the best way of emphasising the effect of a particular situation, and it is very likely that many of the lines in Shakespeare's plays now quoted throughout the world were heard for the first time beneath the rafters of the Mermaid Tavern."

Even Sir Sidney Lee and Mr. Hesketh Pearson are eclipsed by the audacity of this highly inventive novelist. Let us examine his company at the Mermaid:

Greene died in 1592, and Marlowe in 1593. Beaumont was then 9 years of age, and Fletcher 13!

The "lucky listener" (Fuller) was born in 1608 and was, therefore not more than 4 years old when Shakspeare finally retired to Stratford and he was 8 when William died!

Need we once again point out that Fuller, in his "Worthies" did not say he "beheld" any such "wit-combats," but "I behold"—meaning that he only imagined them, and saw them in his mind's eye. He was writing at least 50 years after any such possible, or alleged "wit-combats." Fuller's "Worthies" was published in 1662.

Certainly "one can easily imagine" anything, and Mr. Tarran is admirably accomplished as a story-teller. But even the writer of fictitious events should pay some respect to chronology.

* * *

PRESS PUBLICITY. The newspapers on both sides of the Atlantic devoted considerable space to Baconian matters following requests by telephone during Easter for news as to how Baconians reacted towards what is called "Shakespeare's birthday." Mr. Eagle, received these enquiries both from The United Press of America (representing 1500 papers), and The Press Association. This was followed a few days later by The American Broadcasting Co., and several individual newspapers. What the Press likes is something out of the ordinary, for that becomes "news." They got it, but only enough to arouse curiosity. The moment for publication is not yet, for the intention is to include the subject, of which little more than a hint has been given, in a book which it is hoped will be published before the end of the year.

The Bacon-Shakespeare controversy has also been prominent in several papers, notably *The Croydon Advertiser* where at times there

have been as many as three Stratford supporters against one Baconian. Surely there are some members of The Bacon Society who could take a share in dealing with the "arguments" of our opponents? Perhaps it is that they are shy, but the fact remains that when the Society had a small membership, it had several vigorous correspondents who never failed to enter into newspaper debate. Only one of that team is alive today, but there seems nobody to take the places of those who have gone. We hope they are merely collecting their ammunition!

* * *

BACON AND FLORIO'S MONTAIGNE. A copy of Florio's translation of Montaigne's Essays (1603) was sold at Sotheby's at the end of April for £78. Mr. A. C. R. Carter, reporting this, alluded to the British Museum copy bearing the "signature," Willm Shakspeare. A letter was sent to *The Daily Telegraph* pointing out that their correspondent failed to mention that this "signature" is not accepted as genuine. Furthermore, there is the astonishing fact that this copy once belonged to Bacon, for it contains not only his peculiar hieroglyphics in the margins, but annotations in his handwriting. *The Daily Telegraph* published this letter on May 6th, and no denial has been forthcoming from The British Museum. They appear to know that these are the facts, but they must not be admitted. It is curious that the forger should have picked up Bacon's copy of Florio's Montaigne in which to write Willm Shakspeare.

* * *

"SHAKESPEARE'S BIRTHDAY." Never in our recollection has 23rd April passed with so little reference to "the bard of our admiration." The B.B.C. was silent about it, and few newspapers reminded their readers. Is it that they feel the public is getting suspicious of the Stratford tradition? There is, of course, no record of the date of William's birth, but he was baptized on 26th April 1564. Are we to believe that a baby of three days was carried through the streets to the Church, and that the mother's presence was of no account? As the calendar was altered from the Julian to the Gregorian in September 1752, by dropping 11 days out of the month, the supposed birthday of the supposed Shakespeare would correspond with 4th May of the present time.

The *News-Chronicle* on 23rd April, contained an account by Alan Dent sent from Stratford, describing the town as he found it on Bank Holiday. He quoted references to the Town made by famous visitors of the past. Horace Walpole, in 1751, considered it "the wretchedest old town I ever saw." This confirms Garrick's observation in 1769—"The most dirty, unseemingly, ill-paved, wretched-looking town in all Britain." The subsequent prosperity of the Shakespeare industry has completely reversed this. Dent is uneasy about the identity of "Shakespeare," for he writes, "His genius is a mystery; his

inadequately recorded life an enigma . . . If all this Stratford business be but an illusion after all . . . If all these junketings and annual celebrations be one day proved to be so much fools' paradise!"

The obvious safeguard is not to be one of the fools!

* * *

"PAY HERE!" At the annual meeting of the Trustees of the "Birthplace" held at Stratford-on-Avon on 11th May, it was announced that in 1945, the admissions to the various showplaces were:

"The Birthplace"	78,742
"Anne Hathaway's Cottage"	49,641
"New Place"	23,553
"Mary Arden's House"	5,123

The public could save all these thousands of shillings if they would only take the trouble to investigate the history of these exhibitions. Very nearly £8,000 revenue in a single year and while the war was still unfinished, for purely fictitious claims! How strange, when, too, so many meritorious schemes are starved of funds, that this deliberate fraud is allowed to flourish. Apparently it is no offence to take money under false pretences so long as it is on a big enough scale!

* * *

ANOTHER WAVERING SUPPORTER? In the past, *The Times Literary Supplement* has stubbornly entrenched itself under the orthodox banner. Its leading article on 16th March must, therefore, have come as much of a shock to Shakespearean "die-hards" as it was an agreeable surprise to us. It was headed "The Mallory Enigma," and raised the question, "Who, then was Sir Thomas Mallory?" The writer pointed out that "Morte d'Arthur" is a work teeming with moral lessons and purpose. The work cannot be reconciled with the Sir Thomas Mallory who was a robber and cut-purse, spending a considerable portion of his life in prison for his crimes. "Morte d'Arthur" was printed by Caxton in 1458. The fact is that there is no evidence whatever as to who wrote it. It was pointed out that authorship was not a matter of the slightest interest then, or even as late as Shakespeare's time. Nobody knows who wrote the Miracle Plays and the Moralities. In the words of the leader-writer, "The identification of authorship was very rare, and the examination of literary lives still rarer. The plays, the songs, the examples of good and evil, the romances were the thing. This was the way until a much later time. 'Who then was Shakespeare?' is still a reasonable question." It certainly is.

* * *

"THE SECOND BEST BED." We hear that a film, bearing this title, is to be presented in New York "based on the life of William Shakespeare, with particular emphasis on his relations with Anne Hathaway!" At last, we shall know all about it!

FRANCIS BACON'S DIARY:
"SHAKE-SPEARE'S SONNETS"

PROOF THAT THE SONNETS WERE PUBLISHED AFTER SHAKSPER'S
DEATH

By ALFRED DODD

PART I.

MORE than thirty-five years ago the Rev. Walter Begley, M.A., wrote these significant words after a profound study of the Shakespeare Problem:—

"I have often thought that *the Sonnets were the REAL KEYS* wherewith the great Secret of the true Authorship might perchance be DISCOVERED, and I have been extremely surprised that all the prominent Baconians for the most part confine their researches and attacks to the ground occupied by the Immortal *Plays* of William Shakespeare.

"*They have every appearance of being autobiographical.* They seem to be genuine though artfully concealed presentments of *STRIKING EVENTS AND PASSIONATE FEELINGS* that had occurred in the Author's *PERSONAL EXPERIENCE* . . . direct and emphatic allusions to the Author's Life. The Sonnets and the Plays are undoubtedly the work of one and the same Author."

The recognition of the truth behind the words of this eminent critic is more important to-day to all lovers of Francis Bacon than when it was uttered. . . "The Sonnets are the real Keys . . . to the Discovery of the True Authorship . . . Autobiographical Poems . . . Striking Events . . . Passionate feelings." We can therefore begin the quest in the good company of a Scholar who called the attention of all prominent Baconians to the importance of the study of the Personal Poems of Shakespeare. I can thus assert on academic authority that if the Greatest Problem in Literature is the Authorship of the Shakespeare Plays and Poems, the *Greatest* Mystery in connection with those writings is the Riddle of Shakespeare's Sonnets.

For long years commentators have tried to solve the puzzle. Some eminent literary men regard them as the high water mark of lyrical poetry. Others say that at least a third of them are tawdry and puerile. There are even wider divergent views regarding their purport, their meaning. It has been asserted they were written as simple literary exercises by a young writer, fresh from the country village of Stratford, who was just beginning to learn his craft. By others, that they exclusively embody concepts based on the Ancient Wisdom—Plato, the Mysteries. But the tendency now among scholars is to regard them as autobiographic, genuine heart cries of the poet.

WORDSWORTH says: "There is extant a small volume of miscellaneous poems in which Shakespeare expresses his feelings IN HIS OWN PERSON."

SAMUEL BUTLER declares, "No person can begin to read the Sonnets without feeling there is A STORY of some sort staring him in the face."

PROFESSOR MASSON asserts, "They are a poetical record of his own feelings and experiences—autobiographic, distinctly, intensely, painfully autobiographic."

CUMING WALTERS writes: "The Sonnets are items and fragments and detached Chapters of an autobiography. They throb with passion. They abound in confidences. They are self-revealing. They are the analysis of a poet's soul. Therefore they are comparable to a diary . . . Shakespeare's Diary."

According to Stratfordian Scholarship, this self-revealing biography revolves round four most unsavoury Themes: (1) Advice on Procreation; (2) Self-Confessions of a Sensualist regarding a Dark Lady; (3) Sodomy with a Lovely Boy; (4) Jealousy of a Rival Poet, Name Unknown. *These are the private emotions, we are airily told which swept the soul of the "Gentle Shakespeare" as he revealed himself to himself in his Sonnet-Sanctuary. These were the Secret Characteristics of his Life.*

"Do not search the Sonnets too narrowly," says Swinburne, "for that way madness lies. Discussion were dangerous how Shakespeare was lame by Fortune's Dearest Spite."

"Yes!" remarks Wilson Verity, "We tread on dangerous ground. We lack the courage of their interpretation and shrink from the conclusions to which the personal theory leads us."

Dr. Brandes writes suavely, "Some people are repelled from them, feeling that he is belittled by his candour but Great Geniuses are not models of correctness."

J. M. Robertson sums up his Sonnet survey by this frank admission: "There is the obscene jesting of Sonnet 151, and after relieving him of fifty odd bad Sonnets we still leave him associated with a Dark Lady of reprehensible character who, for the time, has him in thrall, though he takes terrible revenges and we have no clear situation . . . The presentation of Shakespeare having been given *wholly* up to sexual indulgence has been received with acclamation by English Scholars."

Says Lord Alfred Douglas: "Doubtless Shakespeare had his Mistresses. We know at any rate he had one, the Dark Woman . . . of Easy Virtue . . . He openly adored Mr. W. H. and celebrated his adoration in the most perfect poetry."

Can one wonder that Cuming Walters wrote with a touch of disgust, "Without a pang, Professor Dowden (and others) accepts the idea of Shakespeare's folly and degradation. He can only explain THE DARK PERIOD IN THE POET'S LIFE by ascribing to him PERSONAL VICE."

In short, our friends from Stratford in their efforts to explain this marvellous body of poetry, can only do so by enunciating a theory so putrid that it rises like a foul miasma from Shakespeare's shame.

Among the few actual facts, the alleged facts, the forgeries, the myths, the falsehoods that are now current in the world, there is not one thing that connects the Stratford actor with literature. All his relatives were illiterate and his own daughters could not read nor write. We do not know that he could construct a written sentence. Books and Manuscripts—the veins of his wealth—are alike omitted in his Will though he remembers trifles like pots and pans, a second-hand feather bed. Dr. Furness might well say:—

"I am one of the many who have never been able to bring the *life* of William Shaksper and the *Plays* of William Shake-speare within planetary space of each other."

When we remember that contemporary writers like Greene and Jonson by open declarations and broad hints denounce the actor as a mere Mask paid for the use of his name because "Shaksper" looked similar to "Shakespeare" in print, we have more than sufficient justification for asking "Was Shaksper, Shake-speare? Are the Sonnets verifiably the heart cries of the Stratfordian?"

This much at least is certain: It is in these lyrical utterances that he is to

be found . . . here or nowhere with definiteness and certainty. In the Plays, the Author can hide himself beneath his characters so that it may be difficult to say . . . "This is HE!" But his personal poems narrow the issue. He writes out of his own heart about himself, lyrically not dramatically. The brush marks of his mind ought therefore to reveal his personal identity unmistakably if once we can forget our prepossessions and our prejudices and approach the Problem with an open mind from an entirely different angle than the academic.

Now it is assumed by, virtually, every authority, Stratfordian, Baconian, Oxfordian, that the Sonnets were *first published* in the year 1609. When they were WRITTEN is still a matter of conjecture, for the Sonnet MSS—like the Play MSS—are MISSING.

LORD ALFRED DOUGLAS says: "Samuel Butler makes out a convincing case that Shakespeare wrote the Sonnets while he was between the age of *twenty-one and twenty-four*."

DR. RENDELL says: "The composition of the main body of the Sonnets must be referred to the period between 1591 and 1598." Shaksper would then be *twenty-seven to thirty-five* years old.

PROFESSOR MACKAIL says: "They were composed at intervals over a space of five years from 1598 to 1603." Shaksper would then be *thirty-five to forty*.

GRANT WHITE says that "Venus and Adonis may have been brought by the young poet from Stratford in MS and read to a select circle"—presumably as were some of the Sonnets. Shaksper would then be *twenty-one*.

Since it is thus quite clear that the Shakespearean Specialists possess no positive knowledge as to the date of their creation and flatly contradict each other in their efforts to determine even an approximate date, we can at least be safe in asking whether a man *even in his early forties* could have written certain Sonnets—as personal expressions regarding himself—which have all the *characteristics of OLD AGE*.

"Against my Love shall be, as I am NOW
With Time's Injurious Hand crushed and o'er-worn,
When Hours have drained his blood and FILED HIS BROW
With Lines and wrinkles. . . I fortify
Against confounding Age's cruel Knife."—SONNET 95, LXIII.⁽¹⁾

This intense anguish could not be in any sense autobiographical of Shaksper at forty to forty-five, then in the prime of life, a thoroughly successful man, wealthy, the owner of the largest house in Stratford.

The same atmosphere of old age is apparent in Sonnet 98 LX., though the personal touch is not quite so distinct.

"Our minutes hasten to their end. . . .
And time that gave doth now his gift confound. . . .
Time doth transfix the flourish set on youth. . . .
And delves the parallels in Beauty's Brow
And nothing stands but for his scythe to MOW:
And yet . . . MY VERSE SHALL STAND. . . .
Despite his cruel hand."

It requires little literary skill to recognise that the following could only have been written as a personal expression by someone at *the close of life*.

"When to the Sessions of Sweet Silent Thought,
I summon up remembrance of THINGS PAST,
I sigh the lack of many a thing I sought. . . .
Then can I drown an eye. . . .
For precious Friends hid in Death's dateless Night,
And weep afresh. . . . And grieve at grievances foregone. . . .

—SONNET 70, XXX.

¹The Numerals to each Sonnet denote the original MS. order; the Roman numerals are the original order in which the Sonnets were printed. See *Shakespeare's Sonnet Diary* (10th Edition) and *The Immortal Master* both by the present writer.

"Thy Bosom is endeared with all hearts,
Which I, by lacking, have supposed dead;
And there reigns LOVE and all Love's loving parts,
And all those Friends which I thought buried."—SONNET 71, XXXI.

Judging by Sonnet 152, LXXI, it is evident that he writes as one who has drawn very near to the grave owing to length of years.

"No longer mourn for me when I am dead!
Then you shall hear the surly, sullen bell
Give warning to the world that I am FLED
From this vile world. . . ."

The same thought of the proximity of death through life drawing to a natural close, is seen in Sonnet 150, LXXIV.

"But be contented when that fell arrest
Without all Bail shall carry me away;
My Life hath in this line some interest
Which for MEMORIAL still with thee shall stay. . .
The earth can have but earth. . .
My Spirit is thine, the better part of me . . .
Thou hast but lost the dregs of life,
The prey of worms, my body being dead. . ."

But the most convincing Time Sonnet is 151, LXXIII. The lines have all the distinguishing marks of old age, with the tremble and quaver in the very music beat of the words. He indicates that his life has passed into the age of the sere and yellow leaf, the Sunset is falling, the ashes of his youth are expiring on the death bed of old age.

"That time of year thou mayst *IN ME* behold,
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold,
Bare, ruined Choirs where late the sweet birds sang.
IN ME thou see'st the *TWILIGHT* of such day
AS AFTER SUNSET fadeth in the West . . .
IN ME thou see'st the Glowing of such Fire
That on the *ASHES OF HIS YOUTH* doth lie
As the *DEATH-BED* whereon it must *EXPIRE*. . . ."

This is the "Song of an Old Man." Such a piece of autobiography is not applicable to a man in his early forties, as a portraiture of himself at forty-five. When it is asserted that they were written by the Warwickshire "Gent." in his early twenties, thirties or forties as a personal record, they present such an anomaly that they *Challenge an Inquiry into THE DATING OF THE SONNET QUARTO* alleged to have been written before 1609. Commonsense and literary interpretation alike make it impossible to credit that the reputed author, when at the height of worldly success, his highest ambitions achieved, could have penned such expressions as a description of himself—"beated and chopt" physically and "full of tears" mentally at "the remembrance of things past."

We have thus quite clearly a starting-point for inquiring into an apparent textual discrepancy, which can only be solved by ascertaining when the "1609 Quarto" was actually published. Since critics disagree among themselves as to the date when the Sonnets were written, it is not at all unlikely they may be equally at sea as to the date of publication.

There is, however, an *a priori* argument first to be considered which has deceived many students of the Time Sonnets.

"There has been a long debate," says Robertson, "whether Shakespeare in his thirties, might describe himself as 'beated and chopt with tann'd Antiquity' seeing that Drayton at that age wrote, 'Age rules my lines with wrinkles in my face'."

There are other contemporary writers like Daniel and even Byron who, while comparatively young, wrote as though they were old.

Byron in his thirties wrote:—

"My days are in the yellow leaf,
The flowers and fruits of love are gone,
The worm, the canker and the grief,
Are mine alone."

From such instances, it is argued, that because Drayton, Daniel and Byron, etc., wrote of wrinkles and yellow leaves, that Shakespeare in his early

manhood also wrote like an old man. This is a form of specious reasoning that is at once absurd and illogical. Does it necessarily follow that because certain poets use isolated phrases of exaggerated hyperbolicism that Shakespeare's personal emotions in the quoted Sonnets have no foundation in fact? How can such suggestions be regarded as evidence or proof that Shakespeare wrote the Sonnets at twenty-one or even forty? We might as well argue that Tennyson's "Twilight and Evening Bell" was written in his early twenties because we know that he was then writing on melancholy themes, like "All Things must die," etc.

Robertson adds, very truly, it is a matter of "commonsense."

"Wrinkles may come in the early thirties, and Drayton, judging from his portrait, was an early wrinkling subject, but Shakespeare's 'tann'd antiquity' is another thing altogether."

Robertson therefore concludes that the Time Sonnets I have quoted cannot possibly be Shakespeare's at all for they would never have been written by a young or a middle-aged man. He therefore flings them on to the rubbish heap as being obviously outside the Shakespeare Canon. It is a convenient way out of the difficulty. He knows such Sonnets cannot possibly be retained as the Stratford Actor's personal expressions. The old Crow has stamped his feet all over them.

But did not Francis Bacon write in his thirties?—

"I do now wax somewhat ancient: One and thirty years is a good deal of sand in the hour glass."

Of course he did! But how does that phrase destroy the Time Sonnets of Shakespeare? With regard to the subject matter of which he wrote Francis had, indeed, "waxed ancient." It was his last and sixth letter to Burleigh, Secretary of State, whom he had pressed for more than ten years to intercede with Queen Elizabeth, re his "POORSUIT," that "rare and unaccustomed SUIT," a "Suit" which has never been determined by academic biography. A Suit which was none else than a plea for his Succession to the Throne. His rights as a Tudor Prince faded with the passing of the years. At thirty-one, the urge for Recognition had gone. It was too late, says Parker Woodward. He abandoned his Suit. He no longer seeks to reign over a Kingdom, so he tells Burleigh in double-meaning phraseology, for "I have taken *all knowledge* to be MY Province." He knew he was *too old* to be accepted by the nation as a secret son of the Queen. "I wax somewhat ancient!" Of course!

These isolated scrap phrases, torn from their context, from various odd writers PROVE nothing. But the "Time-Sonnets" are many. They are cumulative in effect. They cannot possibly be explained away by the context (being complete in themselves) of the life of Shaksper or Francis Bacon in their twenties, thirties or forties. Hence Robertson's logical abandonment of them. He knew they were a pistol pointed at the heart of Stratford.

We are now entitled to draw the inference that these particular Sonnets were written by an old man as a true record of himself in precisely the same way that Scholars conclude that other Sonnets sprang from the brain of a very young man because he half apologises for his "pupil pen." We can therefore set out with this clean-cut hypothesis: that between the Sonnets which tell of the "Pupil Pen" of the Diarist and the Sonnets which tell of old age (the "sunset" and the "Autumn" of life) *there may be the story of a life running onward through the years.* . . . a complete record from the Springtime of Youth to the Winter of "tann'd Antiquity" a hypothesis which is at once falsified if it be a proven truth that the "Sonnet Quarto" was demonstrably published in 1609 when Shaksper was forty-five.

On the other hand, let it once be definitely established that the Sonnet Diary was not published in 1609, and all the vulgar theories of Stratford are in hopeless confusion for the Diary can then be approached from an entirely different angle. Instead of regarding the Diary as covering a mere fragment of a Life—some five years prior to 1609—the door is opened to the suggestion that it is a biographic record of historic happenings, as well as personal ones—which stretch from a point as long before 1609 as afterwards, to a date which can be approximately determined by internal evidence. If the publication took place after Shaksper's death in 1616 it even flings the door open to the entry of another personality who was an "Attainted," "Impeached" "Advocate," to use the Diarist's

own words . . . to one who in that Era wrote that he was a "concealed Poet," the Immortal Francis.

Now . . . HOW came the Sonnets to be known to the world? How came the "1609 Quarto" to be published in the alleged year 1609.

This is the story.

Through a writer, Francis Meres, a friend of Francis Bacon, in 1598, we first hear of Shakespeare's "Sugared Sonnets" among his "private friends." "Sugar'd" because they may perhaps, have been written in "shining sugary" ink, but principally because these particular Sonnets were intended to act as "SWEETENERS" to the person addressed. . . the Sonnets of a Son pleading for Recognition by his Mother, the Queen; to his "private friends" because they were members of the Secret Brotherhood who to-day meet on the level and part on the square. How many Sonnets there were passing in MS. we do not know. There is no proof they were the full body of Verse . . . the 154 Sonnets of the "1609 Quarto."

A year later two were published in a Sonnet Collection called "The Passionate Pilgrim," 1599.

Ten years later a Book called "Shakespeare's Sonnets" was entered at Stationer's Hall in the name of Thomas Thorpe, a man we know very little about despite Sidney Lee's researches.

Now note: There is no more proof that the famous "T.T." of the Sonnet Dedication referred to Thomas Thorpe, than the "B.J." of the Folio stood for Ben Jonson or Baconis Inventus or Jachin and Boaz, the two Pillars of Masonry. What we can be definitely certain about is that the double "T" marked it at once as a "T-Book," a Secret Sign of the first steps in Masonry that was used by the Rosicrosse-Masons who arose in that Era, of which Francis Bacon was the Father and Founder.⁽¹⁾

Moreover, the mere entry of the Title, "Shakespeare's Sonnets" in 1609 does not constitute proof that the "1609 Quarto" of 154 Sonnets was then in manuscript. In those days, an author could enter the Title of a Book and write it at his convenience. It prevented anyone else using such a Title. The entry of Title simply reserved to the Author the right to publish a Book called "Shakespeare's Sonnets" sometime in the future, i.e. when it suited him. The Stationers Records show that some Titles were entered and books under such Titles were never published; others a couple of years or so after the entry. For example:

On Jan. 3rd, 1600 there was entered "A Book called Amours by J.D. with certain other Sonnets by W.S." which book, however, WAS NOT PUBLISHED.

Since this particular book of Sonnets by "W.S." was never published it is equally probable that "Shakespeare's Sonnets" were likewise never published. ENTRY OF TITLE DOES NOT, THEREFORE, CONSTITUTE PROOF OF PUBLICATION. We require other evidence before publication can be admitted.

This is forthcoming by the assertion that the "Sonnet Quarto" bears the date of publication, sixteen hundred and nine.

This is false. It does not bear a date. It carries a number "1609." The Quarto does not state anywhere that it was printed and published in the year sixteen hundred and nine. There is no proof whatever that the number at the bottom of the Title Page was intended to refer to the year of publication any more than to the year of the entry of Title at Stationer's Hall. For special reasons of mystification many of the Shakespeare Quartos carry numbers which cannot be regarded as dates determining the years of publication. They are termed "false dates."

Authorities like Pollard of the British Museum, Dr. Greg, Prof. Neidig have shown that some Quartos dated 1600 and 1608 were actually printed in 1619, three years after Shaksper was dead. Instances of false dating of books in that Era by as much as thirty years have been discovered. Under these circumstances, the number "1609" is as likely to be a bluff-date as a real one. A BOOK NUMBER DOES NOT THEREFORE CONSTITUTE PROOF OF PUBLICATION. We want something far more evidential than a "number" to prove publication.

⁽¹⁾ See *Shakespeare, Creator of Freemasonry*, Riders, London, and *Wor. Bro. Francis Bacon* to be published by Alfred Dodd.

SIR EDWARD COKE (1549-1634)

By W. G. C. GUNDRY

BACON'S great rival, Sir Edward Coke, presents a very striking psychological contrast with the former; Coke typified the active and Bacon the contemplative nature: Bacon says of himself: "I am fitter to hold a book than play a part," while Coke embodied the restless activity of one who might be called a practical man of affairs, with little idealism in his character.

He was born in 1549 at Mileham in Norfolk and was educated at Norwich Free School and Trinity College, Cambridge: he received his legal training at Clifford's Inn and the Inner Temple.

His first cause was pleaded in 1578, while Francis Bacon was still a youth in France in the train of the English Ambassador, Sir Amias Paulett (now Poulett). Coke was appointed Recorder of Nottingham and Coventry and was elected Member of Parliament for Norfolk, and later became Speaker of the House of Commons (about 1593). Thereafter he was promoted Solicitor-General and Attorney-General, and it was while holding the latter office that he took part in the prosecution of Sir Walter Raleigh, a circumstance to which Shakespeare is supposed to allude in *Twelfth Night* (Sir Toby Belch. Act III Sc. ii). "If thou thou'st him some thrice, it shall not be amiss." He had already earned a sinister reputation by his brutal conduct in the trial of the Earl of Essex, by relying not so much upon legal evidence as the violence of his invective. In Raleigh's first trial in 1603 at Winchester he did not belie this side of his character. Thus, while trying to involve Raleigh in Cobham's treason he was interrupted by Sir Walter and reminded that treason was nothing to do with him: Coke rounded on the prisoner and vociferated.

"All that he did was by thy instigation, thou viper! for I thou thee, thou traitor! I will prove thee the rankest traitor in England."

To this abuse Raleigh made a spirited reply and the following duel of words took place:—

Coke: "Thou art the most vile and execrable traitor that ever lived.

Raleigh: You speak indiscreetly, barbarously and uncivilly.

Coke: I want words sufficient to express thy viperous treason.

Raleigh: I think you want words indeed, for you have spoken one thing half a dozen times.

Coke: Thou art an odious fellow, thy name is hateful to all the realm of England for thy pride.

Raleigh: It will go near to prove a measuring cast between you and me, Mr. Attorney."¹

¹ *Sir Walter Raleigh* by Eric Ecclestone. Penguin Books.

Then, when it came to Raleigh's turn to speak in his defence he made a most eloquent speech in which he tore the prosecution's case to shreds.

At this trial the presiding judges were:—Chief Justices Popham and Anderson, and Justices Warburton and Gawdy, assisted by a number of special Commissioners among whom were included, Robert Cecil, Lord Thomas Howard, Raleigh's old enemy, and Sir William Waad, a notorious government spy.

Mr. Justice Gawdy declared on his death-bed that:—

“never before had the justice of England been so depraved and injured as in this trial.”

And yet Coke, who was the chief prosecutor, continues to be venerated by the bulk of the Legal Profession not only as a great lawyer, which undoubtedly he was, but as a great man and patriot as well!

We know that he gave unremitting study to the Law; for was it not Bacon himself who said of him: “Law, Law, Law, his old song.”

In regard to his patriotism, his resistance to the Royal will may well have proceeded more from his habitual arrogance and respect for the Law, of which he was the pedantic oracle, than from higher motives, such as a love of freedom for its own sake.

Although he was such a stickler for the niceties of the Law, this did not prevent him from breaking it in 1598 by marrying without the publication of banns, for which he was put to penance. In 1603 he was made Chief Justice of the Common Pleas and in 1613 Chief Justice of the King's Bench, a place of greater dignity but less profit. This incident is referred to in the *Apophthegms* of Bacon (*Resuscitatio* 1661) where the following dialogue occurs between Bacon, then Attorney-General, and Coke:—

Coke: “Mr. Attorney, this is all your doing: It is you that have made this great stir.

Bacon: Ah my Lord; your Lordship all this while has grown in breadth; you must needs now grow in height, or else you would be a monster.”

This thrust of Bacon's must have ruffled the turbulent judge, as no doubt an earlier encounter in the Court of Exchequer did when Coke was himself Attorney-General, and stood much upon his higher place with very intemperate language, “as though he had been born Mr. Attorney,” to which observations Bacon replied:—

“Mr. Attorney, the less you speak of your greatness, the more I shall think of it; and the more, the less.”

In the trials consequent on Sir Thomas Overbury's murder Coke is said to have behaved with great spirit and impartiality, but he fell into disgrace with King James for disobeying the Royal mandate forbidding him to try a case involving the prerogative during the King's absence from London.

All that he would promise to do, when summoned into the King's presence to explain his contumacy in a matter affecting the prerogative, was that in a like case he would do what was fitting for a judge: it is fair to add that he was the only judge called before the King on this occasion who stood up for judicial independence.

Coke was then removed from the Bench and Privy Council. When informed of his disgrace he acknowledged on his knees that the Royal mercy was beyond his merits.

He was afterwards restored to favour, probably as the result of forcing his daughter Frances to marry the Favourite's brother, John Villiers, who was raised to the Peerage as Viscount Purbeck.

He had to pay heavily for his restoration by setting aside £30,000 for his daughter's dowry: his disagreement with his second wife, who continued to call herself Lady Hatton, had been accentuated by his cruelty in enforcing the marriage of his daughter against his wife's wishes. Only the intervention of the King himself procured some sort of truce between them.

As is well known, Bacon became involved in these brawls in taking the side of Lady Hatton, and in consequence fell under the displeasure of the King and Buckingham.

Bacon had formerly been a suitor for Lady Hatton's hand.

Coke was a member in the Parliament of 1621 and took an active and vindictive part in the proceedings against Bacon.

He was re-admitted to the Privy Council, but his conduct proved too independent for the Court Party and he was committed to the Tower: he was soon released, but again removed from the Privy Council.

James called him:—"the fittest instrument for a tyrant that ever was in England."

In the next reign he was made Sheriff of Buckingham and excluded from Parliament.

In his capacity as Sheriff he attended on the judges where he had formerly presided as Chief Justice.

Sir Edward Coke, who was constantly adding to his landed estates, provoked King James, who disapproved of his immense acquisitions, into observing that he held more land than befitted a subject.

Still unsatisfied, Coke bought the Castleacre estate in Norfolk, saying at the time, probably with the King's objection in mind:—"Just one more acre."

This estate includes the remains of the Priory of the same name, which was founded in the Eleventh Century by William de Warrenne, Earl of Warrenne (or Guarrenne) and Surrey and his wife Gundreda whose parentage has been the subject of much dispute among eminent genealogists.²

²*Gundreda de Warrenne, wife of William de Warrenne of Domesday.* Stapleton. London (1881).

J. H. Round in *Academy* XXVII (1885) 41.

Observations on the parentage of Gundreda, Countess of Warrenne; Sir George Duckett, *Yorkshire Archaeological Journal* LX (1886), 421-37.

In this connection it is of interest to recall that according to a pedigree^a of the Bacon Family, their descent is derived from Grimbalduus, who came into England with William de Warrenne at the time of the Conquest, to whom he was akin; thus, Coke acquired an estate which formerly was owned by Bacon's ancestors: Castleacre is still the property of the Coke Family, Earls of Leicester.

In 1628 he was elected to the House of Commons for Buckingham and was a violent advocate for the redress of grievances, and declared that the Duke of Buckingham was the cause of all the miseries of the Kingdom, though previously he had named him as the saviour of the Nation.

He died at Stoke Poges, Bucks in 1634 in his 86th year.

While on his death-bed his papers were seized by Sir Francis Windebank, together with his will, and these were not recovered till seven years after, when his son moved in the Commons for their recovery.

He was a man of great presence of mind and resolution; King James compared him to a cat, which always falls upon her legs.

When he received a presentation copy of the *Instauratio Magna* from Bacon he wrote on the title-page, with reference to a device of a ship passing through the Pillars of Hercules, which appeared on it:—

“It deserveth not to be read in schools,
But to be freighted in the ship of fools.”

which shows the limitations of the writer of this couplet.

Sir Edward Coke is still respected as a clear and luminous writer on the Constitution of his Country; Bacon writes of their respective merits as lawyers:—

“I am in good hope that when Sir Edward Coke's *Reports*, and my *Rules* and *Decisions* shall come to posterity there will be (whatever is now thought) [no] question who was the greater lawyer.”

On his death-bed Coke's thoughts had turned to higher things than Law, for his last words were:—

“Thy Kingdom come, Thy will be done.”

^a*Baconorum Parentalia*. Jo. Whiting de Lincoln's Inn, *ex eadem Gente materno oriund.*

THE ELIZABETHAN CUCKOO

By EDWARD D. JOHNSON.

THERE seems no doubt that Francis Bacon was the Elizabethan Cuckoo who laid his literary eggs in the nests of a great number of men, either real or imaginary. All these men have the same characteristic—very little is known about them, and it is difficult to connect them with the works ascribed to them. Francis Bacon returned from France in 1579, when he was 18 years old, and almost immediately after this date a period of great literary and dramatic activity was observed to be taking place, and the printing presses poured out a mass of literature ascribed to various authors who all had a similar style and were considered to have borrowed freely from each other. Who were the reputed authors of all this literature? They were men such as Gosson, Lyly, Watson, Peele, Greene, Marlowe, Spenser, Kyd, Nash, Whitney, Webbe, Bright, and Burton; and these men were all masks, more or less, for Francis Bacon's anonymous writings.

Stephen Gosson. There was a man of this name who came to London in 1576, first became a player and afterwards a preacher, becoming Rector of St. Botolph's, Bishopsgate, London, in 1591 by gift of Queen Elizabeth. He died in 1624. In 1579 "The Schoole of Abuse" and a few other pamphlets which were of an exceptionally learned nature were published in his name. "The Schoole of Abuse" is written very closely in the style of Lyly's "Euphues' Anatomy of Wit" and "Euphues and his England." Nothing in the name of Gosson was published after he attained the age of 27 in 1583, although he lived for another 41 years after this date, dying at the age of 69. "Once a writer always a writer," and it is strange that Gosson's literary career only lasted four years, from 1579 to 1583. So far as is known Gosson made no claim to the authorship of works published in his name.

John Lyly. There was a John Lylie who matriculated at Magdalen College, Oxford, in 1571, also a John Lillie who was an M.P. in 1589, 1593, 1597, and 1601, but no one so far has been able to connect either of those men with the works ascribed to Lyly. The first edition of "Euphues' Anatomy of Wit" was first printed without any author's name; the second edition was printed as by John Lyly, Master of Arts. There are also eight Court Comedies published between the years 1597 and 1601 attributed to John Lyly. In one of these Comedies "Campaspe" published in 1584 we find the statement "Be content to live unknown and die unfound." The various works attributed to John Lyly contain evidence of a very wide acquaintance with the classics combined with an exceptional memory. It would

appear that Francis Bacon wrote Euphues' Anatomy of Wit when he was in France in 1578, as at the end of the first edition of this book printed *anonymously* in 1579 are the words "I have now finished the first part of Euphues, whom now I left ready to *cross the seas to England.*"

Lyly in Euphues urges the study of Philosophy—so does Bacon; and Lyly has a great fondness for mythology, and so has Bacon. Lyly uses a great number of legal terms, and so does Bacon. Lyly has a love for apothegms, and so has Bacon. Lyly loved garden flowers, and so did Bacon.

"Shakespeare" and Bacon did not know very much about birds and animals, and the natural history in Lyly is no better than it is in "Shakespeare."

Thomas Watson. Research shows that there was no author named Thomas Watson, and the name appears to be a biographical myth. In 1581 in the name of "Watson" was published a translation from Greek into Latin of Sophocles "Antigone" together with some later poems. In 1582 was published in the name of Watson *one hundred* sonnets called "The Passionate Century of Love," which contain a great number of Baconian phrases, 27 of these being imitated from foreign authors such as Petrarch, Serafina, Strozza, Forenzuola, Parabosco and Sylvius. Chaucer was a great favourite with "Watson" as he was with Spenser and Greene, two other masks of Francis Bacon. In 1590 Watson published an Eglogue upon the death of his friend Sir Francis Walsingham. Francis Bacon was well acquainted with Walsingham, and Walsingham's nephew Thomas Walsingham was in Paris at the same time as Francis Bacon in 1582-83. "Watson's" works clearly show intimacy with Queen Elizabeth and the members of the English Court.

George Peele. There was a man of this name born about 1558, graduated M.A. at Christchurch Oxford in 1579, came to London, and died between 1596 and 1598. In 1584 there was printed (*anonymously*) a pastoral play entitled "The Arraignment of Paris," which was afterwards attributed to George Peele. In this play are two characters, Colin and Hobbinol, and two of the characters in "The Shepherd's Calendar" printed *anonymously* in 1579 are also Colin and Hobbinol; "The Shepherds Calendar" being afterwards included among "Spenser's" works. "The Arraignment of Paris" is full of legal phraseology and bristles with legal terms, but no one has ever asserted that George Peele was a lawyer. The play of "Edward I" printed in 1593 is also ascribed to Peele, his name being placed at the end. In this play we find the word Francis five times, followed by a reference to a breakfast of calves head and Bacon. George Peele has been described as "a dissolute and contemptible rogue who died of the pox," and it is difficult to connect him in any way with the writings ascribed to him.

Robert Greene. The date of the birth of Robert Greene is not known. He was a Chapel Royal boy player, joined St. Johns College

Cambridge in November 1575 (Francis Bacon was at Trinity College at the same time), returned to London in 1583, made sub-dean the same year, made Vicar of Tollesbury in Essex in 1584, resigned the next year, joined the Earl of Leicester's company of players, and died some time before 1594. According to the evidence of his contemporaries, Greene was "an inventor of monstrous oaths, a derider of all religion, and contemner of God and man, and an arch atheist," and he was noted for his dissolute and licentious living, yet the works published under his name show clearly that the author was an aristocrat and they were mostly dedicated to the lords and ladies of the Court. The majority of the works ascribed to Greene were not published *in his name until after his death*. The critics say that Greene could write like both "Lyly" and "Spenser," and they detect Greene's handiwork in some of the "Shakespeare" plays. Like "Lyly" the Greene works clearly show that the author was a lawyer.

Christopher Marlowe. Christopher Marlowe or Marley, the son of a shoemaker, was born in 1563, at Canterbury. He was killed in a brawl in 1593. He is supposed to have been an actor, and in the opinion of Thomas Kyd (referred to later on) was "intemperate, of a cruel heart, irreligious and an atheist." According to another contemporary "Marlowe was a foul-mouthed creature who in almost every company he cometh persuadeth men to atheisme." And yet according to Professor Dowden "Marlowe's melodrama was glorified by the genius of a poet who was a lofty idealist in art and whose imagination hungered and thirsted after beauty." If Marlowe wrote the plays attributed to him, it is a strange fact that no play was printed as by Marlowe *until after Marlowe's death in 1593*. The acknowledged writings of Francis Bacon and the works attributed to Marlowe have a great number of instances of identities of thought and expression.

Edmund Spenser, the son of a journeyman tailor in London. There is a monument to him in Westminster Abbey. In the original monument the date of his birth is given as 1510; when the monument was restored in 1778 the date of his birth was altered to 1553. In 1569 Spenser was at Pembroke Hall, Cambridge. During the years 1577 to 1579 he was in London, and in 1580 he was sent to Ireland as secretary to Lord Grey de Wilton. He apparently remained in Ireland until he returned to London in 1598, and died the same year.

In the second Folio Edition of "Spenser's" works dated 1617 is "The Shepherds Calendar," there being nothing on the title page to say that it was written by Spenser, the verses at the beginning being signed "Immerito."

Gabriel Harvey's letter book still in existence shows quite clearly that Spenser was not "Immerito," because the Harvey letters refer to "Immerito" as "a Hertfordshire gentleman." Francis Bacon was a Hertfordshire gentleman, as he resided at St. Albans, Herts, but Spenser was a Londoner. Harvey refers to "Immerito" as "so trew a gallant in the Court, so towards a lawyer and so witty a gentle-

man." Spenser was never a gallant in the Court, Spenser was never a lawyer, neither was he a gentleman.

Harvey refers to "Immerito" as "so honest a youth" and "you a gentleman, a courtier and a youth." Even if Spenser was born in 1553, he was not a youth in 1579 when "The Shepherds Calendar" was first published, neither was he a gentleman or "a courtier." Spenser was an obscure Irish official residing there for 18 years, there being no record that he ever returned to London during this period of his life, and yet we find that most of the poems attributed to him have dedications to the Ladies of Queen Elizabeth's Court, but there is no correspondence in existence between Spenser and those ladies or anything whatever to show that he was acquainted with any of them. Three of these ladies, Lady Compton, Lady Elizabeth Carey, and Lady Strange were daughters of Sir John Spenser and were all intimate friends of Francis Bacon.

Among the "Spenser" works are four hymns dedicated to Margaret Countess of Cumberland and her sister Mary Countess of Warwick the dedication being signed "Greenwich this first of September 1596. Edm. Sp."

In 1596 Spenser was still in Ireland. Why therefore is this dedication signed as from Greenwich? This dedication contains the words "a service in lieu of the great graces and honourable favours which ye *daily* show unto me." How could these ladies *daily* show favours to someone who was in Ireland at that time? Francis Bacon was on very friendly terms with the Countess of Warwick, and there is no evidence that she was acquainted with Spenser.

Thomas Kyd. Thomas Kidd was born in London in 1558, the son of a London scrivener, and he seems to have been employed in copying documents prepared by others. He is supposed to have died in 1594.

There are two plays attributed to Kyd—"The Spanish Tragedy" printed in 1594, and "Cornelia" printed in 1594 as by "T.K." and again printed in 1595 as by Thomas Kid. "Cornelia" was dedicated to the Countess of Suffolk. Thomas Kidd in his lifetime never claimed to be the author of these two plays. The author, whoever he was, loved out of the way words and phrases, coined new words, and borrowed freely from "Watson." The author of "The Spanish Tragedy" was well acquainted with France and the French Court, also with law terms and international law. In 1602, eight years after Kidd's death, it was reprinted with many important additions.

We are asked to believe that Thomas Kidd, the scrivener's son, who had no education, was a profound scholar and well acquainted with the classics and a great number of foreign authors whose works had never been translated into English.

Thomas Nashe. There was a man named Thomas Nayshe who was at St. Johns Cambridge in 1582-86, but there is nothing to connect him with the works published under his name. The first book

title-paged to Nashe was "The Anatomic of Absurdity," published in 1589 when Nashe was 22, and dedicated to Sir Charles Blount (afterwards Lord Mountjoy) to whom the supposed author subscribes himself as "your most affectionate"; which would be a piece of impertinence if the real author had been Thomas Nashe, who cannot be shown to have been acquainted with Sir Charles Blount or with any other member of the aristocracy. In 1593, when Nashe was 26, a book called "Christ's Tears" appeared, bearing his name as the author, and was dedicated to Lady Elizabeth Carey, wife of Sir George Carey (the eldest son of Lord Hunsdon, cousin of the Queen), Captain General of the Isle of Wight. The dedication clearly shows that the author was *a close personal friend of Lady Carey*. At that date Nashe was at Cambridge, being a "sizar" or serving scholar, and he could hardly have been acquainted with Lady Carey, much less address her in so familiar a way. It is interesting to note that Francis Bacon had spent the previous Christmas of 1592 with the Careys at their home in the Isle of Wight.

Gabriel Harvey in "Pierces Superogation" (1593) states that Greene, Nashe, and Lyly were one and the same personality.

Geffrey Whitney in the year 1580 entered the service of the Earl of Leicester, the Lord High Steward of Great Yarmouth, as under steward. He was dismissed in 1584.

In 1586 there was published by Christopher Plantyn of Leyden in Holland a very elaborate Emblem Book (similar to the illustrated Emblem Books previously published in Holland, Germany, France and Spain) entitled "A Choice of Emblems" by *Geffrey Whitney* and dedicated to the Earl of Leicester. Apart from his name on the title page of this book there is nothing whatever to connect him with literature in any shape or form. No one knows where he was educated—the year of his death, equally with the year of his birth, remain unsolved. His writings are his only monument, and neither stone nor line is known to record his death. How did Whitney obtain his familiarity with the classic authors and all the poets and emblem writers of the age in which he lived? The preparation of *The Emblems* must have occupied several years. There is about it a polish, a roundness of metre and of rhyme, which show that these were not the only verses which flowed from his pen, and yet we have *no other work published under his name*.

"A Choice of Emblems" has a frontispiece representing the arms of Robert Dudley Earl of Leicester, showing a bear grasping a ragged staff with a collar and chain, standing erect on a burgonet. Shakespeare in the Second part of Henry VI, Act 5 Scene 1, describes the same crest in the same attitude and on the same standing place as the crest of Richard Nevil Earl of Warwick.

In this book are 48 lines giving a full description of the Life of Bees, which is used by "Shakespeare" in a speech by the Archbishop of Canterbury in Henry V Act 1, scene 2.

On page 53 of Whitney (53 is the simple count of SOWE) is a

picture of a sow rooting, and in the centre is a pyramid (Francis Bacon's favourite symbol for his Philosophy), one side of this pyramid showing a dark A and the other side a light A, similar to the dark and light A ornaments in the First Folio of the "Shakespeare" plays.

In BACONIANA 1679 the Editor says that "Francis Bacon set it down from his observation that the Bolt of the Rustic often hits the mark and that the sow in rooting may describe the letter A though she cannot write an entire Tragedy," which is clearly a reference to the picture on page 53 of Whitney showing a sow rooting and the dark and light letters A. In this same picture is a Rustic or swineherd pointing to the words "Plus Oltre" (more beyond) and the words "In Dies Meliora" (in better days).

It will eventually be found that "The Choice of Emblems" is solely the work of Francis Bacon, and that when he was at Yarmouth visiting his father (the Earl of Leicester) he made use of his father's unemployed assistant Whitney by sending him to Leyden to see "The Choice of Emblems" through Plantyn's press and fathering the book on to Whitney.

William Webbe. There was a man of this name who was alive in 1586 and of whom we know nothing except that he was a tutor. In 1586 a book entitled "Discourse of English Poetry" was printed ascribed to William Webbe. This book is an appeal to the educated classes to take up the study and practice of poetry. It is a very learned book and there is no evidence that Webbe ever claimed to be the author. Apart from his name on the title page there is nothing to connect him with literature, and he is never heard of again, except that in 1592 an introduction under his name is found at the beginning of a new edition of a play "Tancred and Gismunda" ascribed to an Essex Vicar named Wilmot, originally written in 1568 but entirely rewritten by someone in 1592. There is evidence in this book of Francis Bacon's authorship.

Timothe Bright was born in Cambridge in 1550, went to Trinity College (where Francis Bacon was educated) in 1561, and graduated B.A. in 1568. In 1586 a book "A Treatise of Melancholy" was printed as by T. Bright, Doctor of Physicke. There is nothing to connect Timothe Bright with this book except that it is title paged to him. In 1612 the same book, very much enlarged, was republished under the title of "The Anatomy of Melancholy" title paged as by Robert Burton—"The Anatomy" repeating the very words found in "the Treatise." Certain critics are quite satisfied that "Shakespeare" wrote "the Treatise." In "the Anatomy" we find the author's idea of a new Atlantis, which is elaborated in the New Atlantis published in Francis Bacon's name after his death. Many passages in "The Anatomy" are closely similar to passages in Bacon's acknowledged works. In "The Anatomy" are quotations taken from a Spanish book written by Antonio Perez, who was a friend of Francis Bacon.

All these men—Gosson, Lyly, Watson, Peele, Greene, Marlowe, Spenser, Kyd, Nash, Whitney, Webbe, Bright, and Burton—were

profound classical scholars, although the classics had not been translated into English at that time.

It is submitted that all these men were Vizards used by Francis Bacon to enable him to carry out his schemes for the reformation of English drama and poetry, which he had conceived when he was a youth of eighteen, and which he proceeded to put into operation immediately on his return from France in 1579, and that there was but one wit, one supreme spirit, one magician, one philosopher, namely Francis Bacon, who proceeded to plan and carry out that great reformation of the whole world, which became his fixed idea at the age of fifteen, by writing books on every conceivable subject and fathering them on to other people.

"IN BACONIAN LIGHT." (1)

This is the first of a series of studies of the Bacon-Shakespeare thesis, and deals with the "Tempest Complex" as the writer terms it, recurrent in the plays and in Bacon's acknowledged writings, and also found markedly in the Bi-literal life story of Francis Bacon, as decoded by Mrs. Gallup. The study opens with the question from "The Tempest". I. 2. 193.

"Hast thou Spirit

Performed to point the tempest that I bade thee
To every article."

Mr. Arther is not the first to raise the discussion of the Shakespearean Tempest, which Lee refers to as "Shakespeare's ubiquitous tempest." Professor G. Wilson Knight's book, "The Shakespearean Tempest" is a most able exposition of the Tempest complex, but from one limited viewpoint only. He expressly restricts himself in this book to a pure poetic understanding of his subjects leaving all critical, historical discussions of authorship out of consideration. Mr. Arther, in his pamphlets, supplements Professor Knight's work with a psycho-historical aspect of the case. Professor Knight, to account for Shakespeare's extreme sensibility to Tempests, suggests that Shakespeare *must on one occasion at least, have actually seen the sea*, and perhaps a ship, or even have taken a passage, however short, in a boat across the Thames. (Even if Shaksper could be proved to have once crossed the Thames in a row-boat, the experience could by no possible means have inspired him to describe a tropical Sea hurricane.—Editor). Whilst on the one hand the orthodox critic wonders at the extreme sensibility or even infatuation, as he marks the poet's preoccupation with storms, but does not try to explain it, Mr. Arther, for his part, sets out in the pamphlet to explain it from Bacon's own personal experience of storms, both physical and moral, as exemplified in his own writings and from the Orville Owen story of the Armada.

The pamphlet should be certainly read, even if the reader does not accept the Owen cipher story, or that of Mrs. Elizabeth Wells Gallup, although to the majority of Baconians they are acceptable and explain the mystery of Francis Bacon as cannot be done by any other we know. The tempest theme is outstanding in Bacon's own Henry VII.

(1) *In Baconian Light*; by James Arther.

VISIBLE EVIDENCE FOR SIR FRANCIS BACON

JOHAN FRANCO, F.R.C.

From *The Rosicrucian Digest*, April 1946

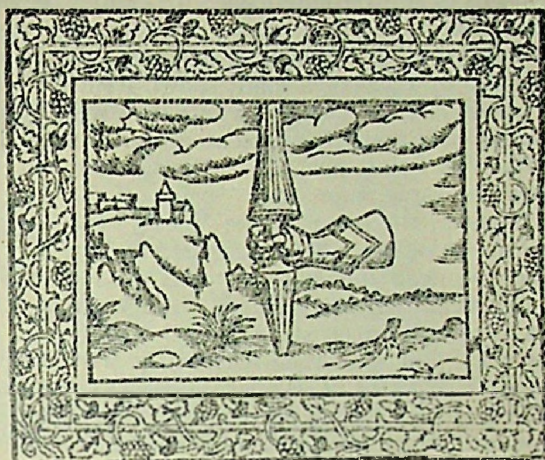
FOR several years I have been stirring around in the bottomless pool of arguments, evidence, and unbelief which shrouds one of the greatest mysteries of our Western civilization. I know I am safe among Rosicrucians because *we know* . . . I am certain, though, that not many Rosicrucians would be able to prove to the outside world that Bacon was that universal genius, who borrowed other great names to conceal his own identity. Here we are not concerned with why he had to conceal his identity, nor how he concealed it, but how he *revealed* his unmistakable personality in most intriguing and cunning ways. In Bacon's own time, the latter part of the sixteenth and the first part of the seventeenth century, many persons must have been aware of the secret, because in the books of those days we find indications of this all over Europe, not in direct writing always, but often in very ingenious pictures called *emblems*, and in various printers' devices.

The boldest example of direct writing I have come across so far can be found in an extremely rare book, written in 1786 by an anonymous Officer of the Royal Navy: *The Story of the Learned Pig*. The Pig, and the allusion to Bacon is obvious, tells the story of his own incarnations. On Page 38, the *Pig* says about the "Immortal Shakespeare," who is mentioned on Page 37, "With equal falsehood has he been father'd with many spurious dramatic pieces. Hamlet, Othello, As You Like It, The Tempest, and Midsummer Night's Dream, for five; all of which I confess myself to be the author. And that I should turn poet is not to be wondered at, since nothing is more natural than to contact the ways and manners of those with whom we live in habits of strict intimacy."

The late Dr. William H. Prescott pointed out that there is another reference to *Shake-Speare* in this book which is not as obvious as the one shown above. The first incarnation of the Pig was Romulus in the book and the nickname of Romulus was "Quirinus," which in its etymological meaning is Speare Shaker, or Shake-Speare. Doubting Thomases will, of course, claim that the word *Quirinus* has no purpose in the book. I merely give this example to show one of the more acrobatic deductions from a source that has a perfectly obvious one already.

I found a very fine emblematic proof on Page 156 of a Latin emblem book published in Gouda, Holland, by Schoonhoven in 1618. Besides a snail, which symbolizes the slowness of the process of revindication of Lord Bacon, we see in the background very clearly a *Speare* with a snake coiled around it in the shape of the initial B.

TO the most Honourable Lord, the L: Dingwell.

Magnus Caput
Symbolon.

• prima finge
Et laboris
et in dextera lamp-
fili per se. S. A.

• Ipse manu sua
pili per se. S. A.
et in dextera lamp-
fili per se. S. A.
et in dextera lamp-
fili per se. S. A.

• Magni in mul-
ta laboris vi-
ta convenit.
Magni apud Sa-
lomon.

Vigil. Al. 1. 12

WHO thirsteth after Honor, and renowne,
By valiant act, or lasting worke of wit:
In vaine he doth expect, her glorious crowne,
Except by labor, he achieve it;
And severie brow, for never taent may,
To dresse his boath, impart her living bay.

* HAMILCARS sonne, hence shall thy glory live,
Who o're the Alpes, didst fore-most lead the way,
With Casars ecke, that would the onser give,
And first on foote, the deepest foor, ds assay:
Let Carper Knights, of Ladies favours boath,
The manly hart, brave Action longth most.

*Disce per virtutem ex me verumq; laboris
Fortunam ex alio: ungue mea dextera ulla
Defensum dabit, et magna interpretis dicit.*

R. 17

From the Smedley Collection. Courtesy of The Folger Shakespeare Library, Washington, D. C.

PAGES 33 AND 34 OF PEACHAM'S *Minerva Britanna*

33 is Bacon's number, according to simple cipher count, and in emblem books is especially a significant number. Here page 33 shows a hand shaking a spear, thus linking Bacon (represented by number 33) with Shakespeare (represented by the hand and the spear). The border design, of intertwining acorns and grape clusters is also significant, both acorns and grape clusters being used as watermark designs in many Rosicrucian books. The Latin quotation at the top (*Labor vivis convenit*) freely translated, "labor befitting man," possibly refers to the purpose of the Shakespeare plays, as well as the Rosicrucian activity in enlightening men.

It is even easy to find also the letter F in the design, but that again is deducted after the discovery of the Speare and the B.

In the very year of the death of the alleged William Shakespeare, 1616, Plempius of Amsterdam opened his emblem book with a picture of Fortuna. She is pushing off a tumbling man, who resembles an actor, his feathered hat fallen, and is helping up toward her elevated position on top of a globe, a man, shown from the rear, "back on" (Bacon), whose face is not shown but who wears the familiar high wide-brimmed hat, which may be seen on all of the Bacon portraits but one, the Van Somer portrait. Another emblem (49) in the same book shows the same man, also "back on," riding away through space on Pegasus, the horse of the Muses. He carries in his hand, away from the onlooker, a Speare, with which he may be supposed to have killed the dead monster stretched out below. That monster could be significant of the unbelief, the ignorance, the malice, and injustice with which Bacon struggled all his life and, in fact, is still struggling with, but which he eventually will conquer.

Emblemata Moralia et Bellica (à Bruck) has one of the most complicated emblems I have encountered. It shows a Speare with a ribbon around it which winds off into space and which on close examination reveals numbers, ciphers.

That Bacon used ciphers profusely was admitted by himself in *De Augmentis Scientiarum* in its sixth book. The simplest count of the name *Bacon* as all Baconians are aware, is as follows:

B A C O N

$$2 + 1 + 3 + 14 + 13 = 33 \text{ or } 6$$

This brings me to the most revealing emblems that I have found. These are on Pages 33 and 34 (See illustrations below) of Henry Peacham's *Minerva Britanna*, published in 1612. I leave it to the reader to interpret further these emblems and experience the joy of finding the unmistakable proofs of Lord Bacon's identity, the "Knight" who shakes the Speare.

FRANCIS BACON IN EMBLEM

By LEWIS BIDDULPH

THE emblems referred to by Mr. Franco in his article were reproduced by the late Mr. B. G. Theobald, a former President of the Bacon Society, in his book "Francis Bacon Concealed and Revealed," published in 1930. As however, the book is now out of print it may be of interest to some of our readers to hear Mr. Theobald's conclusions on the matter; he says "The title page has a drawing of a curtain, from behind which a hand is projected in the act of writing. The pen has just finished the word '*Mente Videbor*'. *By the Mind I shall be seen*. The word's *etc* printed upside down in the engraving and the letters M. and E are joined thus ME, the back of the

Ex malis moribus bona leges.

34

To the most iudicious, and learned, Sir FRANCIS BACON, Knight.



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

By this same Leach, is meant the virtuous King,
 Who can with cunning, out of manners ill,
 Make wholesome lawes,* and take away the sting,
 Wherewith foule vice, doth greene the virtuous still:
 Or can prevent, by quicke and wise foresight,
 Infection etc, it gathers further might.

Afra venenato pupugit optem vipera mortu,
 Dux Gregis anaxiom Latus an hulle pcut:
 Vipetis nalon leges ex motibus aptas
 Doctus Apollonia cunctante S O L O N.

vitis qua plerama mundi
 Fomberg natura cut ducunt natiq: et

Cura de his leges, et quod natura remittit
 Diva sua in partit ac.

Oval Metaphor:
 Lib 10.

Gt.

TO

Page 34, in Peacham's book, facing page 33, again links Bacon, to whom 34 is dedicated, to Shakespeare, on the opposite page. On 34 we see Bacon represented in player's garb, slaying the serpent of ignorance. Here, the Latin quotation (*Ex malis moribus bonae leges*) "out of bad customs good laws" might be taken as a tribute to Francis Bacon's work of codifying the laws of England and may, as well, allude to his use of the theatre as a means of teaching. The border design, made up of the thistle and the rose, was sometimes used to suggest the good and evil in the world. Again, it could be taken as a reference to Bacon's work for the union of Scotland and England, and certainly the rose hints at his own connection with the Tudors.

(The Captions are Mr. Franco's descriptions. Ed.)

E being identical with the right-hand leg of the M. What is the meaning or object of this?

"I suggest that just as these two words are printed upside down (or reversed) to give a hint that there is something relating to Francis Bacon in this book, so these two letters printed upside down and conjoined (to show that they are to be taken together) are to be read together in reverse cipher. In that case M E in reverse cipher equals 33 which is Bacon in simple cipher.

"I do not think that Bacon wrote this book which has the name of Peacham on its title page¹ but I do think we must expect Baconian revelations within its covers.

"Now it is on pages 33 and 34 that we find one to begin with. It will be noticed that the figures 33 are preceded by a dot, which strongly suggests Cipher; possibly the dot may have been an open dot thus o (cipher) but has been filled up with ink. In any case here is an obvious emblem of Shake-speare on a page numbered 33 and designating 'Bacon'."

Mr. Theobald then goes on to deal with the letterpress which I will not reproduce here beyond the fact that there are 166 Italic letters equals "Francis Bacon Knight" (Simple Cipher).

If to this we add the number of italic words, we get $166 + 34$ equal to 200 "Francis Bacon" in reverse cipher. There are other solutions which I will not reproduce here as they are not concerned with our present subject. Turning now to the emblem on page 34 we find Roman words 166, which equal "Francis Bacon Knight" as mentioned, and this added to 23 Italic letters give 189 Fr. Bacon Kt. (Kay Cipher) and Wm. Shakespeare (Reverse Cipher). Then 166 less 23 gives 143 F. Bacon (Kay Cipher) and noteworthy, Spenser, by the same cipher.

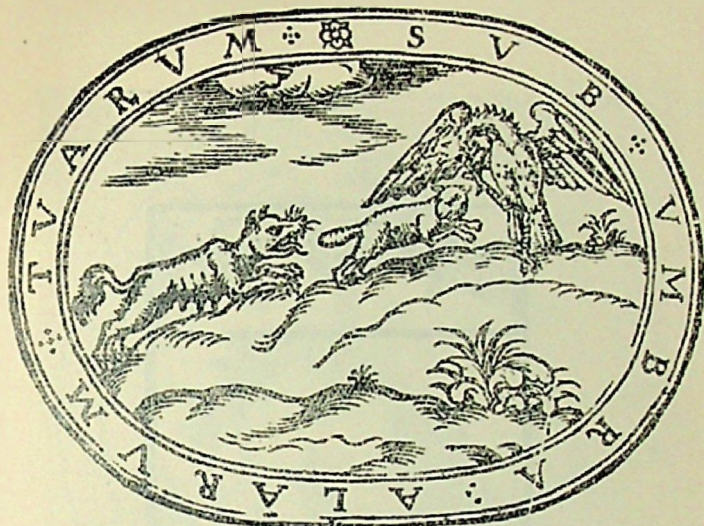
Mr. Theobald continues: "it will be seen that we have two 'Francis Bacon Knight' cipher allusions, one on each page, three of 'Shakespeare' and a double one of 'Marlowe'."

Theobald considers that a decipherist of those days would be less likely to test for results on page 34 than page 33 because this is addressed to a Lord Dingwell; and so it would be safer to hide information there. And who was Lord Dingwell? There was a certain Richard Preston, gentleman of the bedchamber of James VI, created Lord Dingwall in 1609. If this be the man then his name has been spelt to suit Baconian purposes, since Dingwell equals 81 (Simple) equals "Marlowe" (Simple). Dingwell equals 119 (Reverse) equals Fr. Bacon (Reverse) and Dingwell (Kay) equals 185 as also T. Bright.

In 1618 an emblem book called "The Mirror of Majestic" was published by an anonymous writer containing emblems and coats of arms of King James, The Queen, The Prince, The Lord Archbishop,

¹ The question of authorship is not necessarily decided by the name printed on the title-page, as may be ascertained from what Archbishop Tenison has to say on this subject in "Baconiana, etc. 1679.

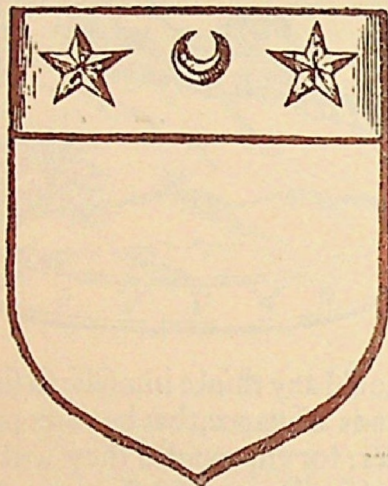
EMBLEME 6.



NEver should any thinke himselfe so sure
 Of friends assistance, that he dares procure
 New enemies: for vnprovok'd they will
 Spring out of forg'd, or causelesse malice still.
 Else, why should this poore creature be pursu'd,
 Too simple to offend, a beast so rude.
 Therefore provide (for malice danger brings)
 House-rome to find vnder an Eagles wings.
 You are this Eagle, which ore-shades the *sheepe*
 Pursu'd by *humane volies*, and safe doth keepe
 The poore mans honest, though might-wronged cause,
 From being crush'd by oppressions pawes.
 Faire Port you are, where euer y *Goodnesse* findes
 Safe shelter from twolne *Greaunesse*, stubborne winds
 Eager to drench it: but that fearelesse rest
 Dwels in your harbour, to all good distrest.
 I bid not you provide, you are compleate,
 The good for to protect, or bad defeate.

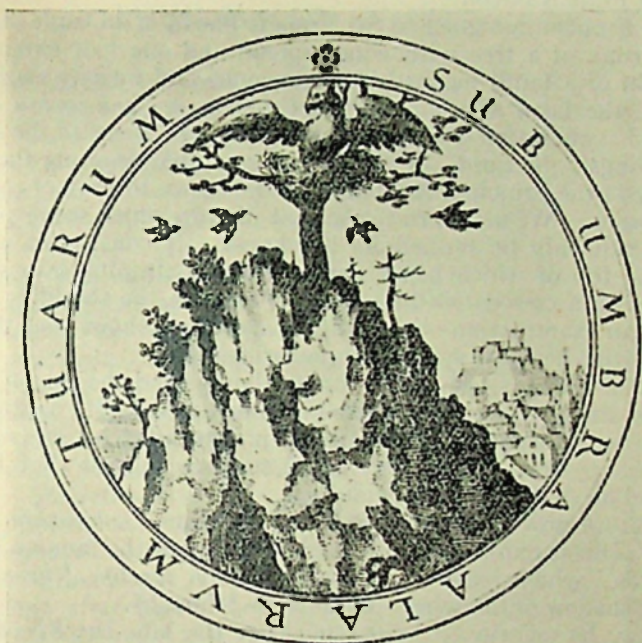
C 2

From 'The Mirror of Modestie', as Emblem book of 1618, the Emblem assigned to Sir Francis Bacon, bearing the inscription, *sub umbra alarum tuarum*, Beneath the shadow of thy wings.



THe *North* and *Southerne Poles*, the two fix'd *Starres*
 Of worth and dignitie, which all iust warres,
 Should still maintaine, together: be here met
 And in your selfe as in your Scutchion set:
 The *halse Moone* twixt, threatens as yet no change,
 Or if she doe, she promises to range,
 Till she againe recover what she lost:
 Your endlesse fame, (so) gainses your *Bounties* cost.

Bacon's strange Coat of Arms depicted in "The Mirror of Modestie" (1618), a completely blank shield, with share and hand containing two stars (or mullets) with the crescent between.



*En volucres, Aquilæ nidi sub tegmine, nidos
 Secure putis hospitiæ alma struat,
 Omnia succedunt potius bene, sub Duce iusto
 Hæc cum vim nullam, non fera bella timet*

17

Plate No. 1, from Jacob de Bruck's book of Emblems, (1616), showing an eagle sitting on its nest, spreading out its wings to small birds seeking protection. The motto is exactly the same as the other emblem of an eagle, protecting a lamb from a wolf, assigned to Bacon.

The Lord Chancellor, The Lord Treasurer, The Lord Privy Seal, The Lord Admiral, followed by other eminent personages amongst the nobility. The Coats of Arms appear to have been given correctly and in considerable detail, with the exception of that of the Lord Chancellor Sir Francis Bacon.

The Emblem assigned to Sir Francis Bacon is an eagle standing on the trunk of a tree with wings spread and one foot extended in protection of a lamb pursued by a ravenous and furious wolf. The motto in the label surrounding the Emblem is "*sub umbra alarum tuarum.*" a quotation from holy writ signifying "Beneath the shadow of Thy wings", (O Lord). A very suitable symbol denoting the power and duty of the principal law officer of the crown to protect the weak and innocent. We now turn to the coat-of arms which seems peculiar in what can only be termed its blankness. It consists of a blank shield the top of which has a narrow band containing two stars or mullets with a crescent in between. Otherwise the shield is a total blank. An examination of the other coat of arms shows that they are all filled with heraldic symbols, quarterings, etc.

Why in Bacon's case is the shield blank? Had the Bacon family no coat of arms? In Bacon's works published in the 18th century, his arms are fully displayed, as assumed by him after his elevation to the Peerage. Does this blank shield seem to suggest that Francis Bacon had no coat of arms previously?

To return now to the motto on the emblem "*sub umbra alarum tuarum.*" This is reminiscent of the closing line of the famous "Pama Fraternitas" which reads "*sub umbra alarum tuarum Jehova*" (Beneath the shadow of thy wings O Lord, or Jehovah).

It may be mentioned in passing that the late Dr. Speckmann, Dutch Mathematician and decipherist decoded from these words the signature *F. Baco* making use of the wheel cipher and the 22 letter alphabet given in Gustavus Selenus. (The same as the Elizabethan alphabet without the W and Y). The present writer showed some years ago that this motto was given by implication in the text of the *New Atlantis* and pictorially in the engraved title of the *Sylva Sylvarum*.

It is a curious coincidence that Jacob de Bruck in his 1616 book of emblems, plate No. 15, depicts an eagle sitting in its nest on the top of a tree growing on the summit of a rock and spreading its wings over small birds flying to it for protection. The motto in the label surrounding the emblem is "*sub umbra alarum tuarum.*" Are these emblems a hint that Francis Bacon was like the Eagle which was the Emblem of St. John the Divine? That he too was a spiritual seer like St. John?

ANOTHER BACON-OXFORD DEBATE

THE Literary Circle of the Forum (Ladies') Club arranged a Debate between representatives of the Baconians and the Oxfordians on Friday 24th May, at the Club, 6, Grosvenor Place, S.W. Miss Sennett and Mr. Percy Allen were the respective protagonists. There was a good attendance, with more of the Shakespeare Fellowship present than those of the Bacon Society. The majority of the audience were, of course, composed of members of the Club, who were, apparently, overwhelmed by the flow of rhetoric and handicapped by lack of that specialised knowledge which is essential to follow a debate of this kind.

Miss Sennett, who opened, covered an astonishing amount of ground in the course of 20 minutes, and spoke without a single note before her. She dealt with Shakespeare's amazing understanding of the theory and practice of law, music, gardening; his knowledge of science, politics, court life and etiquette, Italian, French and Latin. She referred to the unity of mind between Bacon and Shakespeare, and the innumerable parallels of thought and diction between the two sets of writings. She mentioned the evidence of Bacon having been recognised as a great poet by his contemporaries, and by those who came after him. A contemporary alluded to him as having restored philosophy by means of comedy and tragedy. The forthcoming publication of *Manes Verulamiani* will prove all this. She also referred to the Northumberland Manuscript as proving that he was the author of Richard II and Richard III as these two plays are included among a list of other writings by Bacon.

Mr. Allen who followed, admitted collaboration between Oxford and Bacon, but he would not agree that Bacon wrote a single Shakespeare play. He claimed that Oxford was equally familiar with law, gardening, and music, adding that "Oxford knew all about Bacon's ideas."

The *Merchant of Venice* was not written by a lawyer, and legal experts had ridiculed the law displayed in that comedy.

He did not agree that the mention on the cover of the Northumberland Manuscripts of the two Shakespeare plays was evidence of Bacon's authorship of them. He then proceeded to repeat his contention that Romeo was Oxford and Juliet, Anne Vavasour, and again told his audience that Romeo's reference to the "grandsire" proverb of being "a candle-holder" and looking on, was an allusion to the family name of Oxford's grandmother, she having been a

Trussel (which happens to be also a rare archaic word meaning a "candle holder.") He again placed significance on the fact that the unknown author of *The Arte of English Poesie* (1589) named Oxford first among the contemporary poets, and of Meres also placing him first among those "best for comedy," in 1598.

Mr. R. L. Eagle and Mr. Walter Ellis spoke briefly in reply to Mr. Allen, being allowed only 5 minutes, while Mr. T. L. Adamson (Secretary of The Shakespeare Fellowship) seconded Mr. Allen. Others joined in the discussion which followed.

Our criticism of Mr. Allen's methods is that he frequently decides for himself in a purely arbitrary manner issues which are unquestionably matters of considerable controversy. Few of his audience know that there are other answers besides those which are most suitable for the purposes of the Oxfordians. He wants Chapman as the "rival poet" of the Sonnets, so he announces that it was Chapman without producing any evidence. Yet Mr. Allen should know that a far stronger case can be made out for Drayton. Spenser and Chaucer have both been suggested.

His statement that Oxford "knew all about Bacon's ideas" was, perhaps, the most reckless of all his contentions. Bacon's ideas remained unpublished until Oxford's death, with the exception of ten Essays in 1597. If Oxford had also "taken all knowledge to be his province," why did he not publish any of his store of wisdom and philosophy? "Wherefore are these things hid? wherefore have these gifts a curtain before them?"

Meres did not identify Oxford with Shakespeare, but, on the contrary, draws a clear and definite distinction between them. Why continue to mislead the unsuspecting on this point?

Sir George Greenwood (who founded The Shakespeare Fellowship) proved that the law in *The Merchant of Venice* is sound, though it is mainly Italian and not English law. The Italian law is taken from Ser Giovanni's, Novel I, Day IV from the *Pecorone*. Ser Giovanni was a lawyer, so was Sir George. May we refer Mr. Allen to the books of the late Sir George Greenwood, especially *Is There a Shakespeare Problem?* pages 91-94, and *Shakespeare's Law and Latin*, pages 23-27?

He asserted that "the dark lady of the Sonnets" was Queen Elizabeth! Exeunt Mary Fitton and all the others! We hope the Queen was duly flattered with Sonnet CXXX! Alas, that her red hair should have been described as "black wires!" But seriously, statements of this kind are not evidence, nor do they contribute to our knowledge and understanding. They may succeed in impressing those who have not made a careful study of the literature and history of those times. To others, they merely confirm the basic feebleness of the Oxfordian claims. To tell the truth we are becoming rather disinclined to provide a regular rostrum for the Oxfordian group who appear to be only too anxious to air their views by basking in the brilliant radiations of Francis Bacon by too many fictitious pretences.

EDWARD DE VERE, 17th EARL OF OXFORD

Until the Socialist Government shall have sapped the last drop of our individualism, I suppose we all are entitled to our opinions, conflicting though they may be, and to those mentalities that are free from prejudice I would like to present or submit a few of my own thoughts for calm consideration.

I was invited to listen to a certain Mr. Allen's exposé of the life of Edward de Vere, 17th Earl of Oxford, whereby he drew attention to his literary abilities and fitting claim to the authorship of the great works known as Shakespeare. In truth Mr. Allen did not really opine that Oxford might have been the genius suggested, but he was arbitrarily certain of it and reiterated ad nauseam that "you can't get away from it."

But rhetorical blurtings do not always enhance conviction. Incidentally Mr. Allen had just heard an exhaustive dissertation—most abruptly curtailed for want of time—by that very clever lady, Miss Mabel Sennett (who takes the chair at the Baconian Meetings), in which she laid bare many facts and data of the Elizabethan period all pointing most exclusively to Sir Francis Bacon as the most inspired man of all time and the only possible author of the great plays in question.

She approached her subject from a hundred different angles; but these were all completely ignored by Mr. Allen as he plunged into the murky rakings of his own theory. He laid great stress on certain portraits which, after being subjected to infra-red rays or such like revealed further paintings beneath the surface, and those showed swords and likenesses all pointing to his Oxford "theory" that, "no one could get away from".

Now for the benefit of the Oxfordians, and also the Baconians for that matter, I would like to state, nay assert, that no matter what portraits of bygone celebrities are discovered, not one jot of credence or trust can be placed, in any meaning assumed from the fact that another portrait or such like lies perdu beneath the credited surface.

On this matter I speak or write with expert knowledge.

Can anyone answer the one important question—why have so many antique portraits revealed on examination or treatment a secondary portrait or picture beneath the surface. It occurs again and again when anyone has some prompting for investigation. In fact its frequency alone would beg an explanation. The question might appear unanswerable, but it is a perfectly simple one to the few perhaps who know their subject.

This is where the law of demand and supply shows itself rather blatantly. Once, twice or more in the history of "art" there has been among the well-to-do a fashionable demand for portraits of notable people and to meet that demand a profitable supply has had to be found. Even to-day this is happening with many things in many ways. Given a few facts from books or elsewhere a skilled artist will turn out a creditable portrait of any person of distinction, but as to its being a good likeness that is quite another matter. If one will compare the so-called different portraits of Mary of Scotland, Shakespeare, Byron, or any people of distinction, it will be seen that apart from some pronounced characteristic, they are all different, which rather substantiates this fact.

But in the painting of antique portraits there was always one great difficulty. They all had to be "authentic" and "genuine" with all the signs and marks of age upon them. The painting and varnish could be adapted to the period, but the question of the age old canvas and strainer was for a time quite a problem, not so to-day.

To meet this difficulty any old portraits or paintings were secured from here or abroad with their worm-eaten strainers and half perished canvases or panels, and on those antique, dated pictures the required portraits were painted. It was done to suit all pockets, for the humble home or even the picture gallery when demanded.

For a considerable time a very lucrative business was carried on in this way as it has been done similarly in other branches of trade.

Not so very long ago there was a big demand for old masters in America, so they had to be found. Artists good and bad, were sent to the National Gallery and Commissioned to paint good copies. After these copies were baked and sprayed, producing cracks and other signs of age, they were shipped abroad as genuine old masters.

In many parts of America, these commercial copies can be found, the victims not knowing that the originals are in the National Gallery. A few years ago an American lady of means after inspecting every painting an artist had shown her in his studio, turned on the goorstep and said "I am just going along to your National Gallery and if I see nothing there that tempts me to buy I will come back and do business with you."

At one time great quantities of antique furniture were shipped to U.S.A., some possibly genuine, but much of it faked to meet the demand. Shakespeare's chair at Stratford has been sold more than once. Charles Dickens' bedstead at Ipswich has been supplied many times by the same firm who knew the "formula", and there are hundreds of other similar cases. So much for Edward de Vere's hidden portraits and clues. There are 36 plays in the great Shakespeare folio of 1623. And I think anyone will allow that the author must have spent much time on earlier efforts and several plays that were disappointing. May we say forty in all.

What was Oxford's life? He was born in 1550. He married twice, quarrelled with his two cousins and was sent to the Tower. He travelled in France and Italy, was a glittering courtier—although of doubtful character—and excelled in sports. He became a lessee of the Blackfriars Theatre, and drew large sums yearly from the

secret service money. He fought in his own ship against the Armada and was one of the peers who sat in judgment on poor Mary of Scotland. Piece his life together as you may, it does not fit in anywhere with the prodigious reading and constant donkey work necessary to the writing of forty plays and many sonnets. They say he was known as a writer of lyric poetry. If so, why should the Shakespeare Sonnets be hidden till five or six years after his death. For many—very many hours he must have been closeted away toiling with these works, yet it is suggested that five years after his demise in 1604, his wife discovered the Sonnets and several of the plays. Didn't she know what he was doing in his sanctum during these many hours? And why should a man write play after play, just to store them at his side without any great purpose before him.

Bacon's work was strictly educational and for the good of future generations. He said so.

Did Oxford's wife live till 1623 when the great folio was issued? Who sponsored the publication of that work, because there were voluminous alterations all in the same masterly style, and at least five new plays that had not previously seen the light of day? Who could have conceived the necessity for improving these plays and who was capable of such work? Sir Francis Bacon was then alive, and Oxford had been dead nineteen years. Who wrote the play "Henry the Eighth?" Surely the latter part could not have been written while the Queen was alive. She died in 1603, one year before Oxford departed from this life.

There may or may not be hidden references to the Earl in some of the plays, but these topical personal touches can be found in most dramatic works of the period. Lampooning was the name given to it, and it was much in vogue at the time. Oxford was a prominent man at Court, and quite a likely figure for popular satire.

In the argument for Sir Francis Bacon being the author of the plays there is documentary evidence which cannot be brushed aside, the Northumberland Manuscript and Bacon's own handbook now in the British Museum; but that is of course another story.

It seems as if many people who have stood firmly behind the Stratford Myth for years, now find on examination that it is hopeless and absurd, and not having the courage to cross the floor, as they say in another place, they turn about wildly to clutch at the first straw available to save their faces.

In one point I agree with Mr. Allen most happily—that the mean huckster of Stratford does not come into the picture anywhere.

WALTER ELLIS.

THE FUTILITY OF OXFORDIAN CLAIMS.

By EDWARD D. JOHNSON

THE fact that Edward De Vere Earl of Oxford died in 1604 is fatal to the theory that he was the author of the Shakespeare Plays, because 16 of these first appeared in print in the First Folio of 1623, Oxford having died 19 years previously.

Mr. J. Thomas Looney, in his "Shakespeare Identified," maintains that "The Tempest" is no play of "Shakespeare's." He writes "Who the writer or writers may have been, how the work came to find a place in the collected issue of Shakespeare's Plays (the First Folio), why it happens to be accorded first place in that collection, and is also edited with exceptional pains, are, no doubt, problems of considerable interest, which, if solved, might throw some light upon our own problem. Their solution, however, is neither pressing nor necessary, and therefore may be allowed to stand." He does not say why the solution of the authorship of *The Tempest* is neither pressing nor necessary, or give any reason why it was included in the "Shakespeare" Plays. The Oxfordians have to admit that "The Tempest" is full of Francis Bacon's signatures, so they fall back on the theory that this play was written by one or other of the aristocratic Vere Pembroke group. Some of them even suggest that this play was written by Sir Walter Raleigh. They admit that the authorship of "The Tempest" is a difficult problem, and that this is not an Oxford play because chronology alone forbids Oxfordian authorship, although some of them think that some incomplete Oxford MS may have been used by the author.

With regard to *Othello*; this play was first published in quarto in 1622, six years after Shaksper's death and eighteen years after Oxford's death. It next appeared in the First Folio of 1623 with 160 new lines added and many important emendations throughout the text. The Oxfordians are therefore forced to say that Bacon or some one else somehow or other obtained possession of the manuscript of this play through Southampton or the Vere Pembroke group. The Oxfordians do not claim that Oxford was the author if Henry VI, probably because (1) there was no quarto of Part I, which first appeared in print in 1623, (2) Part II in the Folio has 1139 new lines and 2214 lines of the 1619 quarto retouched, and (3) Part III in the Folio has 906 new lines added to the 1619 quarto and many old lines retouched in exactly the same style as the original matter.

Neither do they claim that Oxford wrote *Richard III*, which in the Folio has 193 new lines added to the original quarto and nearly 2000 lines retouched.

With regard to "*Love's Labours Lost*"; the Oxfordians cannot dispute the cipher signatures shown in Don Adriana's Letter, so they say that Bacon had a share in the publication of the Quarto of 1598, title paged to "W. Shakespere."

Some of the arguments of the Oxfordians seem to be particularly futile. Take for instance the word *Labeo*. Some contemporary writer was nicknamed *Labeo* by John Marston in 1598, at the end of "Pygmalion's Image," and he is also referred to by Joseph Hall in "Toothless Satires" in 1597. (Incidentally, the simple count of *LABEO* is 33, the same as the simple count of *BACON*). The Oxfordians take the word *LABEO*, discard the first letter (they are very fond of discarding any letters they do not need), leaving *ABEO*. They then reverse the first two letters to give *BA* (an abbreviation for Bacon) and *EO*, which they say represents Edward Oxford, thus showing that the plays were the joint work of Bacon and Oxford! They also say that the frequent appearance in the text of words such as "every" "very" "every" and "several" are probably Vere puns. Take the word "every," discard the last letter, put the first letter at the end, and we get *VERE*—Oxford's name. It would be just as absurd to take the word "every," discard the first and last letters and we get *VER*, an abbreviation for Verulam! thus showing that every time the word every appears in a play it is a signature of Francis Bacon!

It is not permissible for anyone to juggle with words like this, calmly discarding any letters which are inconvenient.

The Oxfordians also take the following names in the plays—*Romeo*, *Oberon*, *Othello*, *Prospero*, and say that because these names contain the letters *OEO* it is a signature, because *OEO*=*Oxenford*, which to put it mildly is idiotic.

The very numerous signatures of Francis Bacon in the First Folio force the Oxfordians to suggest that Oxford did not write all the plays, but that "Shakespeare" had become a group name, with Oxford as principal contributor.

They say that the plays were mainly the work of a group of noblemen whom they term the Vere Pembroke group, and that Lady Pembroke was the leading individual who backed the publication of the First Folio, but they produce no evidence for such contention.

The writer believes that all the "Shakespeare" plays were written by Bacon, because it is unreasonable to suggest that he gathered together for publication in the First Folio a number of plays by different authors and then inserted his own signature in all of them.

The Folio of 1623 having been published seven years after Shaksper's death and nineteen years after Oxford's death, it is obvious that there was an unknown editor who revised the plays before they were gathered together and published in 1623, but the Oxfordians have no suggestion to offer as to his identity.

THIS CONCORDANT ONE

By M. SENNETT

A T a debate at The Forum Club on the 24th May on the Authorship of The Plays of Shakes-peare (Miss M. Sennett for Francis Bacon v Mr. Percy Allen for Edward de Vere, 17th Earl of Oxford), Mr. Allen brought forward, as evidence, the "Canopy Sonnet," i.e. No. 125 which begins, "Wer't ought to me I bore the canopy. . . ."

This sonnet deserves some careful consideration. The Earl of Oxford, as hereditary Lord Great Chamberlain, bore the canopy of state for the Queen, at a Solemn Thanksgiving after the defeat of the Spanish Armada in 1588. This historic fact is brought in as evidence, not to say proof, that the man who bore the canopy was also the writer of the Sonnet, and therefore of the Plays of Shakespeare.

This sonnet is not a statement of fact but a question. It should be read in the original, not in a modern edition. Remember Francis Bacon's warning that the "most corrected copies are commonly the least correct."

In the facsimile, made from the Grenville Collection in the British Museum, this sonnet begins at the foot of a page, with the first two lines, thus,

Wer't ought to me I bore the canopy,
With my extern the outward honoring,

Or

and continues on the following page,

Or layd great bases for eternity,
Which proves more short then wast or ruining?
Have I not seen dwellers on form and favor
Lose all, and more by paying too much rent
For compound sweet; Forgoing simple savor,
Pittiful thrivors in their gazing spent.
Noe ,let me be obsequious in thy heart,
And take thou my oblacion, poore but free,
Which is not mixt with seconds, knows no art,
But mutuall render, only me for thee.

Hence thou subbornd *Informer* a trew soule
When most impeacht, stands least in thy controule.

I would call special attention to the *question* in this sonnet, and also—and it is important—to the word "then" in the fourth line. Some editors have changed the word to "than" which makes nonsense of the question, some have made further nonsense of it by altering "proves" to "prove," a Plural verb. These changes transform the questioning "Which?" into a relative pronoun, giving us the bewildering sentence . . . "great bases for eternity which prove more short than wast or ruining." How *could* great bases layd for eternity prove more short *than* . . . anything?

The Poet is questioning within himself:—Would it have been ought to me to have been a canopy bearer, giving external honour to an outward Dignity, or . . . and an emphatic, OR, on which the mind pauses a moment while turning to look at the next page . . . Or layd great bases for eternity, Which proves more short then wast or ruining?

Alfred Dodd's edition of the sonnets stresses the question by adding a ? after "then."¹

Now let us consider the choice; Which proves more short then, wast or ruining? "Wast" may be intended as the past tense, thou wast; as it were to have lived and died and left no mark; but let us take it as meaning waste. What waste? It is possible that Francis Bacon, working secretly in his study and letting go by, not only all the external dignities of the earth, but also all the good work that he knew he could have done for the people of England, may have sometime thought that there was a waste of time? We know that such a thought would be only momentary. In *Novum Organum* he wrote: "For there is no comparison between that which we may lose by not trying and by not succeeding; since by not trying we throw away the chance of an immense good; by not succeeding we only incur the loss of a little human labour."

The word waste did not necessarily bear the meaning which we give it to-day. It implied use, and spending, "wasted time" means past time. So, if time was wasting his noble spirit knew it for what it was, "the loss of a little human labour," not to be compared with "ruining." And Edward de Vere was ruining his estate and his life. When, in 1575, he travelled in Italy he appears to have adopted the fashions of dress and speech of that country. According to the Dictionary of National Biography, "he returned laden with luxurious articles of dress and of the toilet, embroidered gloves, sweet-bags, perfumed leather jerkins, costly washes and perfumes."

The Earl of Oxford is believed to be the person indicated in Gabriel Harvey's satiric verse as "the Italionated Englishman," with his affected apparel and gesture. According to Nash, Harvey circulated privately some "very short and yet sharp (jibes) upon my lord of Oxford in a rattling bundle of English Hexameters." For a taste:—

"A little apish hat, couched fast to the pate, like an oyster,
French cambric ruffs, deep with a witsnesse, starched to the
purpose.

Delicate in speech, quaint in array, conceited in all points;
In courtly guiles, a passing singular odd man."

¹Mr. Alfred Dodd, in his "Shakespeare's Secret Sonnet Diary," (p. 162) explains the genesis of Sonnet CXXV in these words: "Written after the surrender of the Great Seal to Four Lords appointed by the Peers to deprive him of his State Office. The 'Canopy of State' which he bore is a thing of the past . . . His 'Oblation' of Torture at its height. The 'pitiful thrivers' and 'suborn'd Informer' have triumphed."—(Editor)

This strikes me as being exactly like Osric. Can it be that Edward de Vere is the original of that Water-fly?

Thinking further of *Hamlet* I recall an account of a fight in which the Earl of Oxford killed a serving-man. To save the face and reputation of the noble Earl the Coroner's jury were persuaded to bring in a verdict of *felo-de-se*, saying that the man had run upon his lordship's rapier and killed himself! This further brings to mind the Grave-diggers scene in *Hamlet*. One of them says of Ophelia, "She drowned herself wittingly." He argues thus:—"Here lies the water, good; here stands the man, good; if the man goe to the water and drown himself, it is will he, nill he, he goes. Marke you that. (MARKE YOU THAT). But if the water come to him and drowne him, he drownes not himself; argal, he that is not guilty of his owne death shortens not his owne life.

2nd G.: But is this the law?

1st G.: I, marry is't. Crowner's Quest Law. Will you have the truth on't? If this had not been a Gentlewoman . . ."

Is not "will he, nill he," a very strange word in connection with suicide? "nill he" implies some kind of compulsion, the man going against his will. This was the case in the death of the serving man at the hand of the Earl of Oxford. Crowner's Quest Law decided that "Will he, nill he," he ran upon the earl's rapier and killed himself. "If he had not been a great Earl . . . the more pittie that great folk should have countenance in this world more than their even Christian."

The seventeenth Earl died in 1604 and was succeeded by his son, Henry de Vere (born 24 Feb. 1592-3). He was very debauched in his youth, sold the properties of his estates, and having no means, maintained himself by sordid and unworthy ways. He was a corpulent and heavy man, and on his death, in 1625, the title passed to a second cousin, Robert de Vere (19th Earl), who died in 1632. The 20th Earl was Aubrey de Vere, who bore the sword of State at the Coronation of King Charles II, and three successive sovereigns. On his death, on 13th March 1703, the ancient title became extinct. Such was the "ruining" of the Earls of Oxford, in the title, riches, and great estates. Shake-speare's prophetic soul foresaw it.

The great bases, layd for Eternity by Francis Bacon, stand firm and unshaken. They are not only bases for science and for the advancement of learning in the earth, but for Eternity, for the awaking and enlightenment of men's hearts and minds.

Let us have no more of this strange delusion that the deep philosophy and the spiritual knowledge in the Plays of Shake-speare could have been written by that "passing singular, odd, man."

Francis Bacon, who laid the foundations of science for the use and benefit of man, was also the writer of the great Plays by which, "as in a despised weed, he procured the good of all men."

"How true a twaine seemeth this concordant ONE."

IS THE "KAY" CIPHER A DELUSION?

THE RETORT COURTEOUS

By R. L. EAGLE

WHILE I feel honoured that my challenge as to the authenticity of the so-called "K" or "Kay" cipher should have drawn replies from such keen supporters as Messrs. Coymns Beaumont and Sydney Woodward, I am still far from convinced that what I wrote in April *BACONIANA* was not a true and indisputable argument against this cipher. Acceptance of the cipher has, in my opinion, been rendered impossible by those who expound it. For instance, Mr. Beaumont gives Bacon ten titles, representing 20 different numbers for him by using both "K" and "simple" counts. The late Mr. B. G. Theobald, in *Francis Bacon Concealed and Revealed*, went still further. He not only used *three* different methods of counting ("simple," "K" and "reverse") but added five more titles to those mentioned by Mr. Beaumont. He had, therefore, no less than 45 different numbers for Bacon alone! Thus he further reduced the argument to absurdity, for it is almost impossible not to get some "significant" figure in the result, after the various manipulations are employed. He did not get 287 by "Fra Rosi Crosse," but by "Fra Rosie Cross." He omitted the final "e" from "Crosse" (as it should read), because the numerical equivalent would be 318, and that was unwanted. "Fra Rosi Crosse" is, however, as incorrect as "Fra Rosie Cross." The more you extend the possibilities of alternative numbers, the more chance and coincidence become inevitable, thus the "decipherer" is led into false speculations and conclusions.¹

Carlyle was not far out when he wrote "you might prove anything by figures." The results obtained by "K" count are feeble in comparison with those in the recently published *Riddles in Mathematics* by Eugene P. Northrop.

If we take the "K" counts of those two past and present champions of the "Kay" cipher, namely "Frank Woodward" and "Coymns Beaumont," we have this remarkable coincidence:

C O M Y N S B E A U M O N T	
29 14 12 23 13 18 28 31 27 20 12 14 13 19	=273
F R A N K W O O D W A R D	
32 17 27 13 10 21 14 14 30 21 27 17 30	=273

If we take "Coymns Beaumont" (273) away from "Sydney Woodward" (312) we get 39—"F. Bacon" simple count. Take 132 ("Francis St. Alban" simple count) from 273 and we get 141, which is "Francis Tudor" (simple count). "De Vere" by "K" count is 160, and so is "Fr. Bacon," but 160 is often obtained to "prove" Bacon's "signature!" It turns out to be De Vere's also. I merely give these examples to show how easy it is to get Bacon, in some form or other, by such obliging ciphers.

¹Mr. Beaumont tells me he has seen Bishop Conybeare's copy of Tenison's *Baconiana* (1679) bearing the symbol "A/27" on the flyleaf. 27 happens to be the so-called "kay" cipher equivalent of A. It was also, I think, the number of the book on shelf A of the Bishop's library!

I do not doubt Bacon's use of the "simple" count, but this needs keeping within bounds and reason.

There is no disputing the fact that "Honorificabilitudinitatibus" is 287 by simple count. But it is extremely questionable whether Shakespeare introduced the word for any other purpose than to raise a laugh in the more cultured society of a performance at Court, or the Inns of Court. I showed on page 38 of *Shakespeare: New Views for Old* that it appeared letter for letter in the *Catholicon* of Giovanni da Genova as early as 1460. It is also found in its full and complete form in *A Complaynt of Scotland* in 1548—50 years before the publication of *Love's Labour's Lost*. Nashe has it in *Lenten Stuffe* (1599). Marston and Beaumont and Fletcher also make fun with it. The word became a "jeu d'esprit" of the period. We should expect this long word to be the equivalent of approximately 287. There are 14 different letters used, but none of the higher value than that of "U." The average numerical value of the letters from "A" to "U" is 10.5, and we must, therefore, expect the value of the word to be about 27×10.5 , which is 283.5. So 287 is neither surprising nor significant.

The lines "To the Reader" in the Folio have a total of 287 letters if we add in the heading and the initials "B.I." The verse alone has 274 letters, but suppose it had, say, 289 letters, would not the two formed by "B.I." have been deducted, and the heading ignored? An example of what I mean appears on the plate opposite page 15 in January BACONIANA. The letters in the names of the actors total 332. In order to get 287, the principal heading is omitted from the count, and the number of letters in the secondary heading have to be deducted. It is this lack of system and consistency which makes it so difficult to take these decodings seriously. It becomes apparent that there is scarcely any limit as to what can be "proved" by such calculations.

I agree that the quotation from "The Tempest" on the Shakespeare monument in Westminster Abbey is misquoted, but we must not forget that in the 17th and 18th centuries they made havoc of Shakespeare's words. Dryden's "improvements" were followed by such "revised versions" as Colley Cibber's "Richard III." This was preferred to what Shakespeare wrote, and Garrick, whilst posing as a lover of Shakespeare, performed this iconoclastic bombast with the public's approval. I place no significance whatever on the abbreviated and distorted lines appearing on the scroll of the monument. Moreover, the scroll is quite small and, had the words been cut word for word with the text, they would have been so cramped and minute that it would need a close inspection to read them. I am left entirely unmoved by the fact that the letters total 157, "signifying," so I am told, "Fra Rosi Crosse" in simple count. As I have said, I do not even admit "Fra Rosi Crosse" as anything more than a hybrid freak begotten by the cipherists. It does not belong to the period.

If anybody wants a day's amusement, let them pass it in the Abbey counting the letters in the inscriptions on the tombs and

monuments. They will get quite a "bag" of them giving one of those twenty magic numbers mentioned on page 59 of April BACONIANA. The "Fraternity of the Rosy Cross" will be revealed from the time of the Normans to the present.

I still think it most improbable that Bacon would not have seen the proofs of the "De Augmentis," especially if, as is supposed, he left the translation to others. If he had intended "kay ciphers" to be understood as "K" ciphers, he would not have passed "ciphræ clavis." In those days they were quite accustomed to "kay" and accepted it as the same word as "key," and "key" was pronounced "kay" as late as 1700. Dryden was, I think, the last poet to make "key" rhyme with "way" etc. As I have stated in my January article, "ciphræ" being plural cannot refer to a particular cipher, but to a group or species of cipher.

Neither Mr. Beaumont, nor Mr. Woodward, defend the illegitimate "Fra Rosi Crosse." Pope, in 1712, was the first to use the word "Rosicrucian" as an adjective, and Scott in 1820 as a noun. Neither "Rosi Crosse" nor "Rosicrosse" are admitted as belonging to the period.

I hope I have made it clear that I do not condemn from mere perversity. I think there are genuine objections to the acceptance of the "kay" cipher. I am also disturbed by the latitude which the cipherists allow themselves by adding, deducting or ignoring, without any apparent rule, Italic letters, Roman letters, Italic words, Roman words, stage directions, headings, etc. Hyphenated or compound words appear to count sometimes as one word, and sometimes as two. It would be helpful if those who are experts in such matters would compile a list of directions for the guidance of others!

I do not propose to keep up a "running commentary" on this subject, which is quite incidental to the objects of the Bacon Society. It is for the furtherance of those objects that I prefer to devote my studies. It is on these lines that we must strive to advance our knowledge and propaganda, but I would certainly not ignore the importance of cipher evidence.

I am very appreciative of the fact that I have been allowed to question and criticise a cipher which, I know, the editor himself favours, and one which has the approval of several distinguished members of the Society. I hope BACONIANA will never adopt the attitude of the majority of newspapers and periodicals of suppressing opinions which are opposed to the views or interests of those who control them. Men are never so likely to settle a question rightly as when they discuss it freely. Where truth is the only object, we *can* discuss freely without bitterness or rancour, leaving friendships entirely unaffected.

I have made an honest and straightforward statement of reasons which prevent me from accepting the "K" count. Like every other cipher, it must be judged calmly and without hasty adoption or rejection. We must also try to place ourselves, as far as humanly possible, into the personality of Bacon. If we do, we shall realise, among other things, that every moment of his life was precious. There was

no time to be wasted. Most of the ciphers, real or theoretical, would have required immense labour to calculate and insert. They would also have required constant supervision of the manuscripts, the printers, and most laborious and detailed correction and revision of proofs. To have inserted the biliteral cipher alone would have fully occupied an army of specialists, and when we find that there is not a single member of The Bacon Society who can decipher even one small passage, without Mrs. Gallup's book before him, or her alleged decipherment in memory (even though the system is known) those assistants must, indeed, have been "rare and unaccustomed." Their like cannot be found today. Did they ever exist? Many of my friends say "yes." I am not so easily convinced, but I am always willing to admit when I am mistaken. To refuse to agree that you are ever wrong is to betray inferiority. It suggests that you are afraid to afford the admission. And who more unpopular than the man who always, utterly, completely and insufferably considers that he is *always* right?

DATES OF PUBLICATION OF BACON-SHAKESPEARE WORKS

MUCH of the value and importance of Bacon-Shakespeare parallelisms depends upon dates of publication and writing. We often find that Bacon and Shakespeare change their views on particular theories and subjects, and that an opinion expressed, say, in 1600, is altered, or even reversed in 1623. But they never contradict each other at the same period of time. For the assistance of students, I have compiled the following tables as to publication, with the hope that they will prove useful:

WILLIAM SHAKSPERE		1564-1616		
FRANCIS BACON		1561-1626		
<i>Play</i>	<i>Printed</i>	<i>Plays and Poems</i>	<i>Printed</i>	
<i>All's Well that Ends Well</i>	1623	<i>Merchant of Venice</i>	1600	
<i>Antony and Cleopatra</i>	1623	<i>Merry Wives of Windsor</i>	1600	
<i>As You Like It</i>	1623	<i>Midsummer Night's Dream</i>	1600	
<i>Comedy of Errors</i>	1623	<i>Much Ado about Nothing</i>	1600	
<i>Coriolanus</i>	1623	<i>Othello</i>	1622	
<i>Cymbeline</i>	1623	<i>Pericles</i>	1609	
<i>Edward III</i>	1596	<i>Rape of Lucrece</i>	1594	
<i>Hamlet</i>	1604	<i>Richard II</i>	1597	
<i>1 Henry IV</i>	1598	<i>Richard III</i>	1597	
<i>2 Henry IV</i>	1600	<i>Romeo and Juliet</i>	1597	
<i>Henry V</i>	1600	<i>Sonnets</i>	1609	
<i>1 Henry VI</i>	1623	<i>Taming of the Shrew</i>	1623	
<i>2 Henry VI</i>	1623	<i>Tempest</i>	1623	
<i>3 Henry VI</i>	1623	<i>Timon of Athens</i>	1623	
<i>Henry VIII</i>	1623	<i>Titus Andronicus</i>	1600	
<i>John</i>	1623	<i>Troilus and Cressida</i>	1609	
<i>Julius Caesar</i>	1623	<i>Twelfth Night</i>	1623	
<i>Lear</i>	1608	<i>Two Gentlemen of Verona</i>	1623	
<i>Love's Labour's Lost</i>	1598	<i>Venus and Adonis</i>	1593	
<i>Macbeth</i>	1623	<i>Winter's Tale</i>	1623	
<i>Measure for Measure</i>	1623			

I have included Henry VI, parts II and III, among those first published in 1623 although they both existed in a crude and brief form under the titles of "The First Part of the Contention betwixt the two famous Houses of Yorke and Lancaster" (1594), and "The True Tragedie of Richard Duke of Yorke" (1595) respectively. Part I. was not printed in any form prior to 1623.

Plays of which no Record of any kind is known prior to Publication in the Folio
1623

The following five plays, printed above in italics to differentiate, are *All's Well that Ends Well*; *Taming of the Shrew*; *Measure for Measure*; *Timon of Athens*; *Coriolanus*.

Note.—"Measure for Measure" appears in a *forged* entry in the Revels accounts in 1604.

I have omitted "Henry VIII" as this *may* be what Sir Henry Wotton, in a letter in 1613, described as "a *new* play called 'All is True' representing some principal scenes of the reign of Henry VIII," when the Globe was destroyed by fire in June 1613. As it was a *new* play in 1613, and Oxford died in 1604, he could not, of course, have had any hand in it, whether or not, this was the Shakespeare play.

"The Winter's Tale" was seen by Simon Forman on 15th May 1611.

"Julius Caesar" appears to be alluded to by John Weaver in the "Mirror for Martyrs" (1601):

The many headed multitude were drawn
By Brutus speech, that Caesar was ambitious.
When eloquent Mark Antony had shown
His virtues, who but Britus then was vicious?

"Antony and Cleopatra" was entered on Stationers' register in 1608, but not published.

"As You Like It" was entered on Stationers' register in August 1600, but not published. No other records of either "Antony and Cleopatra," or "As You Like It" are to be found prior to 1623, though there was a faked story of "As You Like It" being performed at Wilton, the home of the Countess of Pembroke.

There was, of course, an old play called "The Taming of a Shrew" published in 1594, but there are few points of resemblance with the Shakespeare play.

R.L.E.

The Principal Prose Works of Bacon:

Essays	1597, 1612, 1613, 1625
Declaration of the Practices and Treasons committed by the Earl of Essex	1601
Apology concerning the late Earl of Essex	1604
Advancement of Learning	1605
De Sapientia Veterum	1609
Charge touching Duels	1614
Wisdom of the Ancients	1619
Novum Organum	1620
History of Henry VII	1621
Natural History	1622
History of Life and Death	1623
De Augmentis Scientiarum	1623
Apophthegms	1625
Translation of certain Psalms	1625
New Atlantis	1627
Sylva Sylvarum	1627

Use of the Law	1629
Laws of England	1630
Felicity of Queen Elizabeth	1651
Historia Ventorum (History of the Winds)	1653
Letter of Advice to Buckingham	1661
Resuscitatio (collected by Rawley)	1657, 1661, 1671
Tenison's "Baconiana"	1679
<i>Various manuscript works</i>	
Promus	ca 1594
Northumberland manuscript writings	ca. 1591-1594
Charge against Somerset	1616

THE ESSAYS

I.—Of Truth	1625	XXXI.—Of Suspicion	1625
II.—Of Death	1612	XXXII.—Of Discourse	1597
III.—Of Unity in Religion	1612	XXXIII.—Of Plantations	1625
IV.—Of Revenge	1625	XXXIV.—Of Riches	1612
V.—Of Adversity	1625	XXXV.—Of Prophecies	1625
VI.—Of Simulation and Dissimulation	1625	XXXVI.—Of Ambition	1612
VII.—Of Parents and Children	1612	XXXVII.—Of Masques	1625
VIII.—Of Marriage and Single Life	1612	XXXVIII.—Of Nature in Men	1612
IX.—Of Envy	1625	XXXIX.—Of Custom and Education	1612
X.—Of Love	1612	XL.—Of Fortune	1612
XI.—Of Great Place	1612	XLI.—Of Usury	1625
XII.—Of Boldness	1625	XLII.—Of Youth and Age	1612
XIII.—Of Goodness	1612	XLIII.—Of Beauty	1612
XIV.—Of Nobility	1612	XLIV.—Of Deformity	1612
XV.—Of Seditious and Troubles	1625	XLV.—Of Building	1625
XVI.—Of Atheism	1612	XLVI.—Of Gardens	1625
XVII.—Of Superstition	1612	XLVII.—Of Negotiating	1597
XVIII.—Of Travel	1625	XLVIII.—Of Followers and Friends	1597
XIX.—Of Empire	1612	XLIX.—Of Suitors	1597
XX.—Of Counsel	1612	L.—Of Studies	1597
XXI.—Of Delays	1625	LI.—Of Faction	1597
XXII.—Of Cunning	1612	LII.—Of Ceremonies	1597
XXIII.—Of Wisdom for a Man's Self	1612	LIII.—Of Praise	1612
XXIV.—Of Innovations	1625	LIV.—Of Vain Glory	1612
XXV.—Of Dispatch	1612	LV.—Of Honour and Reputation	1597
XXVI.—Of Seeming Wise	1612	LVI.—Of Judicature	1612
XXVII.—Of Friendship	1612	LVII.—Of Anger	1625
XXVIII.—Of Expense	1597	LVIII.—Of Vicissitude of Things	1625
XXIX.—Of the True Great- ness of Kingdoms	1612	Fragments of an Essay of Fame	1657
XXX.—Of Regimen of Health	1597	Essay of a King	1648

The "Table" prefixed to the 1612 and 1613 editions name two Essays which were never included, and which have not survived. These are "Of the Publicke," and "Of Warre and Peace."

A copy of these lists of dates would be helpful to the study of Dr. Melsome's book, and could be affixed to the blank page which follows the Introduction.

R. L. EAGLE.

REVIEW

"BACON-SHAKESPEARE COINCIDENCES." By EDWARD D. JOHNSON. (The Bacon Society, 3s. net.)

The Author presents the reader with a series of 95 coincidences between the writings and opinions of Bacon and Shakespeare.

There are of course hundreds of parallelisms of thought and phrases and turns of speech, besides the coincidences selected by Mr. Johnson in his pamphlet, but those he has picked out are very striking and appeal more readily to the general reader.

The truth is that the Shakespeare plays are packed with gems chosen from the writings of antiquity, and dressed new in the writings of Shakespeare, though not openly acknowledged by the poet. A full reference to the sources from which these quotations are taken would require a small volume to themselves. On the other hand, many of the quotations used by Bacon in his acknowledged writings, are given in the text or in marginal notes or index as in the 1640 edition of the *Advancement of Learning*.

But Bacon was not a mere compiler or borrower of sentences. He used the scattered bricks of antiquity to construct the most noble literary edifice of the modern world, a new temple of learning. And these bricks were transformed by the Alchemy of his genius into a rich and bejewelled store house of unexampled beauty and wisdom.

Mr. Johnson's gift is that he can express himself with great lucidity and with the conciseness of a legal upbringing. For example, as Baconians are well aware, Francis Bacon's *Promus*, with some 1,600 notes jotted down between the years 1594-6, is one of the most striking pieces of direct evidence which connect him with the Shakespeare Plays. Mr. Johnson notes that in the *Promus* are contained 203 English proverbs, and, he asks succinctly, "Is it a coincidence that, of these proverbs, 152 (or three-fourths) have been found directly quoted or alluded to in the 'Shakespeare' plays?" It would be invidious to quote many of these "co-incidences," but a nasty pill for the Stratfordians is that relating to the Bosphorus. The actor Shaksper died on 23rd April, 1616, and later that same year George Sandys published his *Journey*, and, referring to the Pontic Sea, says, "This sea is . . . much annoy'd with ice in the winter. The Bosphorus settelle with a strong current into Propontis." In *Othello* (Act iii sc 3) we read,

"Like to the Pontic sea whose icy current
. . . Keeps due on to the Propontic?"

As Mr. Johnson points out these lines were not in the Quarto of 1622 and first appeared in the First Folio of 1623. "Will of Stratford" could not have known this.

We heartily recommend this valuable little book to all our readers with which they can confound the pretensions of the Stratfordians with undeniable proofs of the one genius responsible for the Shakespeare plays.

CORRESPONDENCE

THE "KAY" CIPHER

In reading *BACONIANA* for April, one becomes aware of a very definite, though perhaps temporary cleavage of opinion. While not wishing to take part in the argument, and although admittedly accepting much deciphered information on the grounds of its genuine character, I still feel I ought to report a defect in the Kay cipher claims (as recently expounded), in so far as they are based on the note to the reader at the end of Rawley's 'Life' in the *Resuscitatio* of 1670. The letter to Dr. 'A' does actually exist in a copy in my possession, and appears on two pages (C3 and C4) following Bacon's prayer which made its first appearance in that volume, and which was subsequently noticed by Addison (Tatler No. 267).

Mr. Sydney Woodward has now a copy with these missing leaves, which are apparently rarely to be found, and not, so I understand, in any Museum or University library at present.

This letter to Dr. 'A' is an abridgement of the letter to Dr. Launcelot Andrews, Bishop of Winchester in Bacon's time, and it is (as the note indicates) printed in full on folio 27 of the miscellany works incorporated in that volume. But the 'note' is nevertheless peculiar and I would not be too sure that it is not in some way connected with the ciphers. The reference to three printing houses reminds one of a similar statement in a long note to the reader (in Latin!) at the end of the 1638 edition of Burton's *Anatomy*, wherein the author complains of trouble with many printing houses in England and Scotland, over the publication of this one particular edition.

The extent to which enciphered information may have been protected by private or piece-meal printing, remains to be disclosed. But whether or not the association of 'A' with '27' was intended as a clue, I feel sure that your readers would be glad to know of the existence of the supposedly non-existent leaves. For besides the letter to Dr. 'A' they contain a short English poem, reprinted in an anthology called 'The agreeable Variety' in 1711, and later as Bacon's work (Vienna 1726). For the latter information I am indebted to Mr. Halliday of Leicester.

May I add that, to an impartial observer who reads *Baconiana* "to weigh and consider," the sincerity of those who are pursuing the cipher evidence (Mr. Beaumont, Mr. Johnson, and Mr. Woodward) is no less apparent than that of Mr. Eagle, who is reluctant to accept evidence without subjecting it to a proper test.

Yours faithfully,
"ALMANACK."

London.

(See the reference to the Dr. 'A' letter in Editorial Notes—Editor.)

To the Editor, *BACONIANA*.

Sir,

1671

In *BACONIANA* (April 1946, p. 56) Mr. Sydney Woodward mentions that in Rawley's *Resuscitatio* (3rd Edition, 1671), there is a note at the bottom of page 17, requesting the reader "to take notice of a letter to Dr. A., that should not be printed," and that "the true copy cometh in the 27th folio." Mr. Woodward adds "but no letter to Dr. A. was printed in this book, so the footnote was unnecessary." We are asked to believe that this was "to draw the reader's attention to the letter A in conjunction with the number 27!" This is a matter upon which readers will form their own conclusion. As to how many copies are identical with that mentioned by Mr. Woodward, I cannot say. I did, however, write to a friend who has great experience of books connected with Bacon, asking him to refer to his copy. He informs me that the Letter to Dr. A. is actually the same letter that was addressed to Dr. Andrews, Bishop of Winchester from 1618-1626, and used as a Dedicatory Epistle to Bacon's *Advertisement touching an Holy War*. In many copies of the *Resuscitatio*, at the end of the Life of Bacon, there is the little note to the Reader, to which Mr. Woodward refers. In some copies this is cancelled by having a slip of paper

pasted over it, since it was unnecessary after the two leaves C₃ and 4, had been cancelled. These cancelled leaves contain the letter from Bacon to "My Reverend Friend, Doctor A." also four verses "To the Lord Bacon then falling from Favour." (these are unsigned), and the long Latin elegy by Thomas Randolph, first published in *Manes Verulamiani* (1626). In the cancelled leaves, however, the elegy is not signed.

Can anybody suggest why these leaves were cancelled, in view of their contents?

31, Arundel Road, Cheam.
16th May, 1946.

Yours faithfully,

R. L. EAGLE.

To the Editor,
Honourable Sir,

However strange it may seem unto you, it is nevertheless true we in the upper regions do follow with curious interest those affairs in which we participated when we were dwellers on earth, and it hath accordingly been brought to my notice by Mercury the swift and secret Messenger that in your learned and judicious Journal for the month of April last on page 54 the writer hath cast doubts—nay he hath affirmed that my Lord St. Alban "would either have written Fra Rosie Crosse or Fra. Rosae Crucis (I do not well understand the meaning of this last which can onlie be rendered—roses of the cross—or, of the rose of the cross, or, to the rose of the cross).

Be that however as it will, if the writer will consult the first collected edition of my Mathematical Works published in 1708 and turn to page 136 line 20 of my treatise on "Mathematical Magick" under the title of "Daedalus," wherein I speak of ever burning lamps, he shall find the following words—"Such a lamp is likewise related to be seen in the sepulcher of Francis Rosicrosse as is more largely expressed in the Confession of that Fraternity."

It will be here observed that I did expressly associate my Lord Francis St. Alban with the Fraternity of the Rosicrosse which I have written so that in the so-called K cypher its numeration conjoined with that of the word Fra shall produce the number 287.

My Lord St. Alban was never one to put a Key directly into the hands of any but his most trusted confidants, for the rest he held that the true seeker should "by indirections find directions out" as he himself once expressed it, being willing that onlie the sharper wits should unveil his secrets. Likewise My Lord believed with the ancient Father Tertullian who wrote "Quod tanto impendio absconditur, solummodo demonstrare destruere est." (When a thing is concealed with so much pains the mere demonstration of it destroys it.)

In Eugenius Philalethes his rendering into English of The Fama Fraternalitatis published in 1652, you may mark that the words are printed "Rosie Cross" on the title page which will give the same numeration as "Rosi Crosse."

Verbum sat. sapienti.

I am, honoured Sir, your very sincere well wisher

Vale

JOHN WILKINS, D.D.

late Bishop of Chester and the first Secretary of the Royall Society.

Ex Compis Elysüs xv die. Mai. 1946

(We cannot resist the above letter penned apparently by the shade of Bishop Wilkins on the subject of the Kay number 287.—ED.)

To the Editor of BACONIANA,
Sir,

QUERIES

The following particulars are, I fear, few, but may help. William Atkins, writer of Elegy XXXI in the *Manes Verulamiani*. He was a witness to Bacon's Will dated 19th December 1625 and was a legatee under it for either £80 or £30; the printed figure is not clear in my copy of *Verulamiana* p. 319 (1803).

MEDIO-TEMPLARIUS.

Hinton St. George, Somerset.

The Editor, BACONIANA.

Dear Sir,

IN THE INTEREST OF TRUTH

In your April number, my friend Mr. Ed. D. Johnson complains that I have represented Professor Porohovshikov of Emory University, Atlanta, U.S.A., as a well-known exponent of the Rutland theory. Mr. Johnson says that "this is not borne out by my correspondence with the Professor."

Perhaps I may be permitted to inform Mr. Johnson that I have in front of me, as I write, a book written by the Professor, entitled "Shakespeare Unmasked" published in New York (Savoy Book Publishers, Inc.) in 1931, in which the claims of the Earl of Rutland as the possible author of "Shakespeare" are ably advanced.

"Shakespeare Unmasked" is one of the finest studies in literary analysis which it has been my pleasure to read. The theory that the Earl of Rutland wrote some of the "Shakespeare" plays is based mainly upon the coincidence of events in his life with happenings therein alluded to, and Prof. Porohovshikov demonstrates that various matters that are interpreted, alike by orthodox and unorthodox critics, as having reference to men and affairs of the time, point strongly to the Earl of Rutland as the person most likely to have written the immortal works. While I cannot agree with the Professor that the plays are a "faultless" reflection of Rutland's career (in that most of the coincidences and concordances apply quite as strikingly to Sir F. Bacon as they do to the Earl) his book is a model of logical deduction and should be read by all students of the authorship controversy.

I also have been in correspondence with the Professor who begins a letter to me dated 26th Feb. last as follows: "Please accept my cordial thanks for your charming article in the last (Jan.) issue of BACONIANA and your kind words with reference to me. I still hold with you that the K cypher is an invention of our days and a very poor one."

Yours faithfully,

H. BRIDGEWATER.

The Editor, BACONIANA.

Sir,

OXFORD v BACON

I do not know who it was that said at the Brains Trust at John O'London's Circle that "there is no contemporary evidence that Bacon was a poet." Perhaps this was the result of a scrappy note made by your reporter. I did say that, if Bacon was a poet of distinction, it is difficult to understand why he did not join Oxford in contributing to some of the Elizabethan anthologies.

The meeting was thrown open. Why did not your reporter object to this answer at the time?

Some of us would like to know what Baconians think about Meres. If he had private information about Oxford, one might have expected him to have had some about Bacon. Surely the fact that in 1598 a contemporary hailed Oxford as a prominent writer of comedies is a very strong point in our favour. Perhaps it was this that made Mr. R. L. Eagle say at the City Literary Institute (in the debate with Mr. Percy Allen, reported on another page): "I think it possible that Oxford had a considerable hand in the earlier works but not in the later works." This is a most significant concession. Is it not the first time a prominent Baconian has admitted that the honours might have been shared? It is regrettable that your reporter has not quoted this.

We are now promised further evidence, from the *Manes Verulamiani* that Bacon was a "supreme poet." Surely the best evidence would be some poems! There is evidence that Bacon wrote poetry, but was it good? Does anybody praise its quality? Dickens might have been described as a "concealed poet"—his verse was little known—but not a poet of any merit.

If it is maintained that the poetry is in the plays, surely it is unique for a

man thus to reveal poetical genius, and for there to be an absence of separate compositions? Perhaps it is maintained that by Shakespeare and Oxford Meres meant Bacon!

I am pleased to recognise our "common ground" as regards disbelief in the Stratfordian, but must plead that the Baconians will not make their fellow sceptics ashamed of the folly of their allies. It may be pardonable to say—of the City Literary-Institute debate—"it is probable that if there had been a show of hands, the claims of Bacon would have gained a majority." Though I do not think any non-Baconian would endorse that verdict, wishful thinking is but natural to your reporter. I must, however, protest strongly against the absurd statement that the plays are not "full of love" and that "love seldom takes an important part." This is asking our common opponents to say that we are so busy bandying words about the author we do not read the plays.

W. KENT.

71, Union Road, Clapham, S.W.4.

13th May, 1946.

COMMENT ON THE ABOVE:

We welcome the above contribution from Mr. William Kent, who is a well-known authority on the literary landmarks of London. It having been suggested that I should comment on his various points, I do so as briefly as possible:

1. As the "reporter" at The Brains Trust arranged by The Shakespeare Fellowship at Kingsway Hall, I can only re-affirm that one of the team (but whom, I cannot recollect) *did* state that there was no contemporary evidence of Bacon having been a poet. It is, of course, easy, for a speaker to make such a mistake in extempore argument.

2. It cannot be said with any certainty that Bacon did *not* contribute to some of the Elizabethan anthologies. Many of the most admirable poems in them are unsigned, or appear as "anon." or by such a pseudonym as "Ignoto."

3. Baconians consider that no evidence can be found in Meres' *Palladis Tamia* (1598) that Oxford was identified with Shakespeare, but that, on the contrary, he draws a distinction between them. He only mentions Oxford as having written comedies, but names Shakespeare as "the most excellent in both kinds for the stage." There is nothing to show that he knew who Shakespeare was, or even cared.

A person writing, say, in 1880, about contemporary novelists would certainly include the name of George Eliot as one of the best, calling as witness *Silas Marner*, *Adam Bede*, &c. He would not name *in addition*, Marian Evans, even if he did know that "George Eliot" concealed the name of that accomplished lady.

4. To mention that it is "possible" that Oxford had a hand in the earlier Shakespeare works is neither to mean that he was "Shakespeare," nor that there is good and sufficient evidence. I did not say "a considerable hand."

5. Bacon's verse published under his name consists of his translation into verse of certain Psalms. Mr. Kent should know that these were *dictated* from a sick bed in his old age. It would have been a remarkable feat to have performed even in health and youth. Bacon's Psalms are far superior to similar attempts made by Sidney and Milton, both of whom, I need scarcely remind Mr. Kent, were great poets.

There appears to be an impossibility of rendering the Psalms as poems. I cannot understand why poets should endeavour to do so.

6. The best evidence that the plays are not "full of love" is to be found in the plays themselves. May I, however, refer Mr. Kent to pages 42-45 of my book *Shakespeare: New Views for Old*, where I have dealt with this, play by play? He will find the same subject treated at considerable length in Dr. R. M. Theobald's *Shakespeare Studies in Baconian Light*, pages 126-166. This book has long been out of print, but should be obtainable through secondhand book-sellers. It is worth a place on the shelves of every Shakespearean, whatever his belief as to the authorship.

R. L. EAGLE.

To the Editor BACONIANA

Dear Sir,

ROMANTICISING SURNAMES

After considerable reading, the name *Shakespeare* and its etymology finally appears as (probably) "derived from Jacques (Shaks)—Pierre (Pee-air)"; the suggestion followed that it was (probably) from the Norman French of 1066 and all that. This thrilled me so that I've forgotten where I saw it.

But let it go. For now I believe we have the real thing (probably). Here it is, stripped of all mystery. . . by one of England's dependables. From *Family Names and Their Story*, by S. Baring-Gould:

"The name of *Shakespeare* has probably nothing to do with a spear. The name is derived from Schalkes-boer, the Knaves' farm. Neither *Schalk* nor *knave* originally implied anything but what was honourable. *Schalk* was a servant, and enters into names *Godschalk*, God's servant, etc., (c.f. Gottschalk, music composer). Anglo-Saxon *Sceale* was used as a designation of a warrior. Adrian IV (Pope), or *Nicholas Breakspeare*, as he was called before his elevation to the papacy; took his name from Bragi's-boer, the farm of Bragi."

Thus Bragee's-ber to Breakspear! What's in a name? as Shakespeare or Schalkes-boer inquired.

From the same book we also are favoured with the origin of the name of Bacon:

"*Baco* we have in many *Bacons*.

"*Bacon* is not of the pig, but comes from *Bascoin* the family name of the Seigneurs of Molai. Anchetel Bascoin before the conquest made grant, of his lordship of Molai to Ste. Barbe-en-Auge; and William *Bacon*, Lord of Molai, in 1082 founded Holy Trinity, Caen; in 1154 Rogier *Bacon* is mentioned as of Ville-en-Molai, who held estates in Wiltshire."

Which gives us furiously to think—Francis Bacon; Anchetel Bascoin; Rosicrucians; Lodges; Masonic; De Molai (or Youth groups in Masonry) ??? So what next?

EARLE CORNWALL.

Los Angeles, Calif.

To the Editor of BACONIANA.

Sir,

SIR AMYAS PAULETT

There is a handsome tomb of Sir Amyas Paulett (died 1588) with whom Francis Bacon went to Paris in 1577, when the former was English Ambassador there, in the Poulett (modern spelling) Chapel at Hinton St. George, Somerset. It is stated in BACONIANA Vol. XX, No. 75 (Third Series), February 1929 in *Answers to Queries*: "Philip.—Francis Bacon erected a memorial to Sir Amyas Paulett in the Chancel of St. Martin's Church, London."

A note in the church at Hinton St. George states that this tomb was removed from St. Martin's Church, London, in 1728; this would be about the time the new church was rebuilt, and it therefore seems probable that this monument is the one erected by Bacon to his old master.

MEDIO-TEMPLARIUS

Hinton St. George, Somerset.

BOOKS FOR SALE

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