

BACONIANA

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THE ELIZABETHAN ERA

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The Bacon Society

(INCORPORATED.)

PRESIDENT:

SIR KENNETH MURCHISON

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.

Annual Subscription: By members who receive, without further payment, two copies of *BACONIANA* (the Society's quarterly Magazine) and are entitled to vote at the Annual General Meeting, one guinea; By Associates, who receive one copy, half-a-guinea per annum. Those serving in the United Nations Forces, 5/-. All subscriptions payable on January 1st.

Subscriptions for 1947, now due, should be sent to the
Hon. Treasurer, L. BIDDULPH, ESQ.,
32, Hatherley Road, Sidcup, Kent.

Membership;

All applications for Membership should be addressed to the
Hon. Secretary,
Thatched Cottage, Knowle Hill, Virginia Water, Surrey.

AN APPEAL TO OUR READERS.

The collection of Elizabethan literature which the Society now possesses is unique. This is mainly due to gifts and bequests of books made to the Society by generous donors in the past. The Society appeals to those who have acquired books relating to the Bacon-Shakespeare problem and the Elizabethan-Jacobean period generally and who would be unwilling that such should be dispersed in the future or remain unappreciated. Bequests of collections, large or small, or gifts of books, especially early editions would greatly benefit the Society and would be gratefully accepted.



BACONIANA

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EDITORIAL NOTES

"SHAKESPEARE'S CHAIR." In the late James Agate's *Ego* 5 (p. 148), there is an extract from *The Annals of Agriculture* for 1791, in which is included Arthur Young's *Tours through England and Wales*. Young visited Stratford in that year and observes:

"They show the poet's chair in a chimney-corner: Mrs. Jordan, of Drury Lane Theatre, kneeling down kissing this chair is become one of the chief anecdotes of the place."

This was the chair which replaced that sold by Thomas Hart (who ran the "birthplace" as his own business) in 1790 to Major Orlocoski on behalf of Princess Czartoriska of Poland for twenty guineas! During the next ten years Hart is said to have sold at least twenty old chairs in which he said Shakespeare sat. As soon as one was sold another appeared in the chimney-corner. Among the many "Shakespeare's chairs" was one in possession of the late Edward Ledger. This was formerly owned by Paul Whitehead who lent it to Garrick. It was alleged to have been "made from a cherry tree that grew in Shakespeare's garden at New Place!" It was the old mulberry tree from New Place which was the excuse for a big 18th century industry in turning out mementos, said to have been made from the wood. A forest of mulberry trees would have been needed to provide enough wood! Any old chairs or other antique furniture would produce an inflated price so long as it was shown in the "birthplace." We may laugh at the credulity of the 18th century visitor, but Stratford thrives to-day upon the gullibility of more than a hundred thousand visitors yearly.

* * *

AUTHORSHIP IN SHAKESPEARE'S TIME. Only those who have made independent investigation into the conditions prevailing in the period understand the necessity for Bacon's concealment of his authorship of plays and poems. The situation which Bacon had to bear in mind is admirably expressed by the late E. G. Harman in *The Impersonality of Shakespeare* (p. 251):

"In considering this problem it cannot be too clearly kept in mind that the conditions of that age were wholly different from that obtaining to-day. There was, for instance, no publicity, no 'society' apart from the Court, no literary curiosity, little or no sense of literature as a profession. Professional writers were either dependents or they starved. Players were

attached to the service of some great person whose livery they wore, or were treated as vagabonds. For a man of quality to be known as a writer of plays would mean social disgrace and, if he was an aspirant for a public position, ruin.

"To publish poems was regarded as beneath the dignity of a gentleman, or even a man of superior education. Under such conditions there would be no public curiosity about the authorship of plays."

Confirmation as to the correctness of these observations is to be found in many books and plays of the period. The anonymous *Arte of English Poesie* (1580) is particularly enlightening.

* * *

NURSE CHILDREN. Further investigations into the reason for Bacon's inclusion of "nurse-children" among persons "of near blood" who have "passages of sympathy between them" (see *Sylva Sylvarum*) x 986), led to Burton's *Anatomy of Melancholy* (1628) where we found a whole section devoted to the hereditary influence of nurses on children. This may be found in the "Everyman" edition in Vol. I pages 330-333. Burton quotes many classical writers in support of the opinion held in his time that "there is the same virtue and property in the milk as in the seed," and that the virtues, vices, &c. of children put to nurse "could neither be imputed to father nor mother, but to the nurse alone," and that "men and beasts participate of her nature and conditions by whose milk they are fed."

"Shakespeare" evidently accepted the prevailing opinion for the Nurse in *Romco and Juliet* says:

An honour I were not I thine only nurse

I would say thou hadst suck'd wisdom from (i.e. through)
my teat.

* * *

ANOTHER CONCEALED POET? About 1594, Sir John Davies (lawyer, poet, and friend of Francis Bacon), wrote his poem, *Orchestra*. It was entered on the Stationers' Register on 25th June, 1594, but not published until 1596.

It has a dedicatory sonnet addressed "to his very friend Master Richard Martin." Davies shows his admiration of Martin's "Muse" and "mellifluous Tongue" in this Sonnet, and again in verses 129-131 of *Orchestra*. There are, however, no poems published in his name. Anthony a' Wood (*Athenae Oxonienses*) said that Martin wrote poems.

Richard Martin (1570-1618) was born at Otterton (Devon). He became a commoner of Pembroke College, Oxford, and was a contemporary of Davies both at Oxford and at the Middle Temple. There was a violent quarrel between Davies and Martin during dinner in the Middle Temple in February 1597-8, in consequence of which Davies was expelled and returned to Oxford where he wrote his greatest work *Nosce Teipsum*. The quarrel was not settled until 1601, in which year Martin became M.P. for Barnstaple. Later he became Recorder of London, but never lost his connection with Devonshire. The Mayor of Exeter was his executor. He was buried in the Temple

Church. Ben Jonson's *Poetaster* is dedicated "to the Virtuous and my worthy Friend, Mr. Richard Martin."

In February 1612-3, he helped to organise a masque at the Middle Temple in honour of the marriage of Princess Elizabeth. This was a joint masque of the Inns of Court whereof the chief contriver was Francis Bacon, then Solicitor-General. His verse must have been of high standard for Davies to have praised it thus:

O, would you yet my Muse some honey lend
From your mellifluous Tongue, whereon doth sit
Suada¹ in majesty.

Towards the end of his poem, Davies refers to Martin as "the Swallow" because a martin is a species of swallow:

So might the Swallow, whose swift muse doth range
Through rare ideas and inventions strange,
And ever doth enjoy her joyful Spring
And sweeter than the nightingale doth sing.

O, that I might that singing Swallow hear
To whom I owe my service and my love.
His sugared tunes would so enchant mine ear²
And in my mind such sacred fury move
As I should knock at Heaven's great gate above
With my proud rhymes.

Here we must leave Richard Martin or we shall next hear of him as a "rival" to Bacon for the Shakespeare crown!

* * *

MR. PRIESTLEY HITS HIS WICKET. Every week, *John Bull* invites its readers to ask Mr. J. B. Priestley questions on various problems, and the one man Brains Trust is given a weekly page to display his wisdom or otherwise.

On July 12th, he replied to a query as to whether Bacon wrote Shakespeare, and on this subject the brain proved most untrustworthy. It was apparent that he had given no time to a study of the problem. Every one of his points had been dealt with and shattered in the books of Sir George Greenwood and many Baconians in the past fifty years. He tells his readers that the style of Shakespeare is not that of Bacon. Well, there are many passages in the prose of Shakespeare which are indistinguishable from Bacon. It is absurd to talk of Shakespeare's "style." Every character, emotion, and circumstance is expressed in widely contrasted styles. One character in a play will change, from prose to verse, from philosophical discourse to any kind of poetry sometimes in the same scene, or in a consecutive scene. Bacon similarly changed his style according to the subject-matter or the occasion. Mr. Priestley appears to expect that if Bacon had been Shakespeare he would have written his Essays etc. in blank verse!

¹*Suada* (called *Pitho* by the Greeks) was the goddess of persuasion through eloquence and reason.

²This seems to be borrowed from *Venus and Adonis*—"Bid me discourse, I will enchant thine ear."

Does not Mr. Priestley vary his own style with the passing years, and according to the type of audience or reader he is addressing? Is he writing his page in *John Bull* in the style of *Johnson over Jordan*?

Had Mr. Priestley written anonymously or under several pseudonyms rarely using his own name, after-ages would not have honoured him with much that he has written.

He says that Shakespeare's contemporaries credited him with the authorship. Nobody, in his lifetime, proclaimed the player as the writer of plays or poems. Authorship was of little or no interest in those times. Mr. Priestley repeats the error that the Stratford man was an "actor-manager." This false exaggeration is made with the intention of giving some importance to an insignificant member of Burbage's company. Nothing is recorded as to his performance of any part. He had no fame as a player, and his fourteenth share in the profits of the Globe does not justify his promotion by Mr. Priestley as "manager." The readers of *John Bull* are told that "genius accounts for everything!" What an easy way out, if it were true! The genius never will be born who could learn Latin, Greek, French, Italian, Music, Medicine, Law and all the rest of the knowledge which Shakespeare displays, unless he had access and opportunity for that instruction and application essential for the development of such a genius. There are certainly no signs of genius in Mr. Priestley's views on the Shakespeare problem. Mr. Priestley is perhaps a wise man on those subjects to which he has given thought and study, but he has, by his own example, supplied the answer as to the limitations of genius.

* * *

BACON'S MONUMENT. The following appeared in *Notes and Queries* of 9th August:

Francis Bacon's monument in the Church of St. Michael, St. Albans, is justly celebrated as a work of art, and as commemorative of a distinguished Englishman; but the name of the sculptor appears for long to have been left in doubt locally. For instance, an excellent Guide by Mr. Rogers declares the authorship of the statue to be unknown. It is true, however, that Sir E. Wigram (25 years ago) quoted a remark by Mr. Goscombe John in 1899, "I am confident that it was the work of an Englishman," as opposed to "an Italian!" My object now is to call attention to the successful researches, in such matters of Mrs. Esdaile who, in *English Church Monuments* (Batsford, 1947), devotes a paragraph to this famous statue.

Means exist of identifying works of art, e.g., by some striking similarity in execution in comparison with a known work, or by circumstantial matters common to each; and Mrs. Esdaile has employed both methods.

Murray's Handbook for Suffolk long ago said that the monument of Dame Jane Bacon at Culford was surely by the same hand as that responsible for the Francis Bacon monument; and Mrs. Esdaile's researches have revealed that it was to Thomas Stanton

(Holborn) that Dame Bacon in her lifetime paid £300 for her Culford tomb. The actual agreement (A.D. 1654) is fully referred to in the Arch. Journal for 1938 at pp. 153-4.

In addition, there is the circumstantial side (mentioned in *English Church Monuments*) that Dame Bacon was a daughter of the very man who (as Bacon's devoted secretary) had put up the memorial of his patron in St. Michael's—as the well-known inscription testifies, *viz.* "Sir Thomas Meautys, and if the daughter engaged Stanton for her tomb in 1654, might it not be specially due to his being engaged by her father a few years earlier?"

D. GWYTHYR MOORE.

We are inclined to think that Mr. Moore has been misled by Mrs. Esdaile. The owner of Culford mansion and park was Sir Nathaniel Bacon, the painter. He inherited it from Nicholas Bacon, the eldest son of Sir Nicholas Bacon, Lord keeper (d. 1579). Sir Nathaniel married Jane who was a daughter of Hercules Meautys and *not* Sir Thomas Meautys. When he married her she was the widow of Sir William Cornwallis: By her he had a daughter, Anne, who became his heiress. It was *she* who married her cousin Sir Thomas Meautys, and secondly Sir Harbottle Grimston from whom the present Earl of Verulam is descended.¹

* * *

GEORGE R. SIMS A BACONIAN. It is difficult to realize that September 2nd was the centenary of the birth of that genial and witty journalist and dramatist, George R. Sims. His output was immense, and for forty-five years he wrote a page in the *Sunday Referee* under the heading "Mustard and Cress" signed "Dagonet." It was probably the most popular feature of that buff-coloured journal which enjoyed a large circulation until the death of "Dagonet" in 1922. Its circulation then declined so seriously that the paper had to close down. G.R.S. was a Baconian and, though not widely read on the subject, he often expressed his view of the controversy, and in a good-humoured manner exposed some of the weaknesses of the orthodox arguments. Coming from so distinguished and popular a contributor the Editor must have been placed in an awkward predicament for, being a paper largely read by the theatrical profession, he had to appear as a good Stratfordian. Nevertheless the Editor was scrupulously fair and the controversy raged in the correspondence of the paper at frequent intervals between September 1912 and October 1922. Would there were others like him.

* * *

MR. VALENTINE SMITH. We are happy to record that Mr. Valentine Smith, the genial Hon. Secretary of the Bacon Society, who was indisposed some weeks ago, is himself again. Mr. Smith's principal hobby is the study of the Shakespeare—Bacon problem in all its many facets, but it is not so well known that he is one of the foremost cultivators and exhibitor of dahlias, the winner of a

¹See Page's *Supplement to The Suffolk Traveller* (Ipswich, 1844), p. 770, and *The Life and Letters of Sir Thomas Meautys* by Alice C. Bunten (1918).

number of First Prizes at the National Dahlia Show in London, which he grows on his charming estate at Virginia Water.

* * *

IT WILL interest our London members and those who visit the metropolis, to learn that the Bacon Society have secured premises—to be sure only a room at present—in the West End, which members are invited to use at any time between the hours of 10 a.m. to 5 p.m., from Monday to Friday.

The Lending Library has been transported to the new premises, publications issued by the Society are on sale, current and back numbers of *BACONIANA*, also pamphlets and circulars relating to the aims of the Society.

The office is under the control of Mrs. Birin who will be happy to be of service to members or to prospective members.

The address is, 50a, Old Brompton Road, S.W.7, one minute from South Kensington Tube Station, and where pass buses 14, 30, 96, and 49.

While on the subject of the Society's publications attention may usefully be drawn to some recent works in stock. There are still copies of Dr. W. S. Melsome's famous "The Bacon-Shakespeare Anatomy," (236 pages), price 15s.; Alfred Dodd's "Shakespeare's Secret Sonnet Diary" (9th edition enlarged, 305 pages, illustrated) 7s. 6d.; Edward D. Johnson's "Shakespearean Acrostics." (140 pages) 7s. 6d.; furthermore his "The Fictitious Shakespeare Exposed" (72 pages) 3s. 9d.; also his "The Mystery of the First Folio" (40 pages) 5s. 6d.; Francis Bacon's Cipher Signatures. 33 Diagrams, 4/-; "Francis Bacon—A Map of Days. A Guide to his Homes and Haunts," by W. G. C. Gundry, fully illustrated (50 pages) 4s.; "Enter Francis Bacon," by Bertram G. Theobald (122 pages), 3s. 6d.; "Was Shakespeare Educated?" by W. G. C. Gundry (36 pages) 2s. 6d.; and "The Shakespeare Myth," by Walter Ellis (illustrated, 32 pages) 1s. 6d.

In addition there are a few copies of "The Private Life of the Virgin Queen", by Comyns Beaumont (illustrated, 309 pages) 16s., net; and of "A Royal Romance," by James Arther (illustrated) of which a few copies remain in hand to be disposed of (360 pages), price 18s.

We owe thanks to those of our members who have helped to furnish the new H.Q. office. Miss T. Durning-Lawrence, one of our Vice-Presidents, donated £30 for an office desk, and has presented the Society with six leather-seated wooden office chairs; Mr. Walter Ellis gave two mahogany, leather-seated chairs; Miss M. Sennett has lent an elegant oval table; Mr. Boris Birin erected our bookcases and Mrs. Birin has lent two other chairs.

THE TWO DEATHS OF FRANCIS BACON

By MABEL SENNETT

I have in my care some manuscripts of the late Mr. B. G. Theobald, for many years President of the Bacon Society. Among these there is a book, not quite completed, entitled, "The Two Deaths of Francis Bacon." Up to the present time, efforts to get this published have failed owing to lack of paper. But as the matter is interesting and important for those who are striving to know the real story of the life on earth of Francis (Bacon) St. Alban, I give here a brief account of Mr. Theobald's work.

THE manuscript, of some 40,000 words, is divided into two parts, with fifteen chapters. Part I is called, "The First Death," and is an investigation into the reports of the death of Lord St. Alban on the 9th April, 1626.

Mr. Theobald's Foreword states his reasons for making an inquiry.

"When did Francis Bacon die? At first sight this may appear a needless question, since it has always been accepted that the date of his death was 9th April, 1626, that being stated by his chaplain and secretary, Dr. William Rawley, who published in 1657 the biography upon which all succeeding ones are based. But there are many reasons why legitimate doubts may arise on the subject, because a great part of the evidence normally available as to a man's death is either missing or open to suspicion for one reason or another.

"So far as I am aware, the first person in modern times who ventured to question the received date was Mrs. Henry Pott. In *Baconiana* for April, 1904, an article appeared from her pen, giving various reasons why the material facts of the case should be scrutinised. The article was followed in July 1904, by one from Mr. G. C. Bompas, M.A., a distinguished lawyer. He took the orthodox view and quoted documents which appeared to him sufficient evidence that 1626 was the actual year of decease. Then the question dropped. Later, however it was raised again, and more articles were published in the years 1913 to 1917, and even after that. These articles were chiefly by Mr. Parker Woodward, a lawyer and prolific writer on Baconian subjects; Mr. Granville Cunningham, Mrs. A. Chambers Buntin, Miss Alicia A. Leith, and Dr. H. A. W. Speckman, a Dutch Professor of mathematics, well versed in these studies.

"Seeing that so many mysteries surround the life and work of Francis Bacon, some of which have been revealed in recent

years, there is every reason for believing that more surprises are still in store. The unexpected has already occurred so many times that we must always be prepared for yet another revelation. If therefore, any reasonable grounds exist for doubting the date of his death, this is a proper subject for inquiry; and it should be possible to settle the matter.

"Accordingly I made a careful study of the evidence collected so far, amplified this, and added a considerable volume of fresh material, Part II of this book being entirely new. The whole is now presented to the public for consideration, and it will be interesting to see how the literary world reacts to the thesis here submitted . . ."

The account given by Dr. Rawley in *Resuscitatio* (1657), thirty-one years after the event, is the earliest record available. "He died on the 9th day of April, in the year 1626; in the early morning of the day, then celebrated for our Saviour's Resurrection; in the 66th year of his age; at the Earle of Arundells House, in High-Gate, near London, to which place he casually repaired, about a week before; God so ordaining that he should die there; of a gentle feaver, accidentally accompanied with a great cold: whereby the defluxion of Rheume, fell so plentifully upon his breast, that he died by Suffocation."

We do not know where Rawley obtained this information, nor why he waited so long to publish it.

The place of the reported death is also doubtful. It is usually said to be Arundel House, Highgate. (The Earl of Arundel being then temporarily a prisoner in The Tower); but in the biography of Sir Julius Caesar it is said that the Chancellor wrote many works "in utter retirement" at the house of Sir Julius and expired in his arms. Nothing about a journey or a stay at Arundel House. Aubrey quotes the account of the death at Arundel House, saying that Mr. Hobbes told him.

The place of burial is equally obscure. Rawley says "it was at St. Michael's Church, St. Albans, being the place designed for his buriall by his last will and testament, both because the body of his mother was interred there, and because it was the only Church, then remaining within the precincts of Old Verulam." Whether Rawley wrote in ignorance or with the purpose of misleading. . . the remarkable fact remains that neither Lady Anne Bacon nor Francis Bacon is interred at St. Michael's Church. The register of Lady Anne's burial, on 1st August, 1610, is to be found at St. Stephen's Church, St. Albans, and Mrs. Pott stated (*BACONIANA*, 1904) that she "received most positive assurance from the late Earl of Verulam, at Gorbambury that Francis St. Alban was not, as had been supposed, buried in the vaults at St. Michael's."

Further, "in spite of the directions in the will as to funeral, not a line can be discovered in any contemporary document as to any funeral or burial. Most important of all, the Administrator's accounts



MAGNIFICAT, CANTO, RE,
 PVTANS BENEFACTA IEHOVAE:
 ATVITAM RELEGENS! OH
 MISERERE MEI.

Iörg Kimmel: Ex.

A Portrait of J. V. Andreae at the age of 42, (1586-1654), of Herrenburg, Germany, a prominent Rosicrucian who may have been associated with Bacon in his later years, assuming he did not die 1626.

of the winding up of the estate shows no item for funeral expenses!

The monument erected to his memory in the church of St. Michael shows, not a recumbent effigy, but a life-like portrait of the man, seated in his great chair. The usual "*hic jacet*" (here lies) is replaced by "*sic sedebat*" (thus he sat). The inscription does not say, "he died," but, "he obeyed the decree of Nature, *Composita Solvantur.*"

Finally, if the Registers of St. Michael's Church be examined it will be found that all entries of burials prior to 1643 are missing. Transcripts of them are preserved in the Archdeaconry Court of St. Alban's Abbey, from 1572 to 1600 and from 1629 to 1630. This break includes the alleged dates of the burial of Lady Anne Bacon in 1610 and of Francis Bacon in 1626. "Is this," writes Mr. Theobald, "merely coincidence, or is it another of the many curious facts which baffle the inquirer at every turn, when he is trying to solve a Baconian puzzle?"

As to the publication of remaining manuscripts, Bacon's will, dated 1625, expressly enjoined Sir John Constable and Sir William Boswell to seal up all his papers whatsoever until they could read them at their leisure, directing his servant, Henry Percy, to deliver his manuscripts to Sir John Constable. As both these gentlemen were then in Holland, it was a convenient and safe method of getting the manuscripts well out of the way, and into trustworthy hands."

Mr. Theobald argues that if Lord St. Alban had decided to leave England and to continue his studies and writings in a place of quiet (for his Prophetic soul must have foreseen the civil war which was about to break out in England and the succeeding "Commonwealth") this could most conveniently be done by a feigned death, with perhaps only one or two trusted friends to know of it and to spread the news.

The news was spread immediately. On the 10th April, 1626, a letter was written from Whitehall by Sir Benjamin Rudyerd to Sir Francis Nethersole, in which he remarks, "My Lo. St. Albans is dead, so is Sir Thomas Crompton." The *States Calander* says, "Lord St. Albans died yesterday;" nothing more. The only other notice which can be discovered is that by Sir Thomas Meautys, Bacon's secretary; he wrote to his cousin, Lady Jane Bacon, wife of Sir Nathaniel Bacon, in April, 1626, briefly expressing his "desire and happiness to contribute anything towards your health and welfare . . ." and adds "P.S. Your brother went for the Low Countries yesterday with hope to return some six weeks hence. His Lady remains with My Lady Sussex. My Lo. St. Alban is dead and buried."¹

¹Consider carefully the wording of this note. I would suggest that this phrase was an agreed signal to let friends know that Francis (who was called Bacon), had voluntarily laid down the highest and last of his earthly honours, the Viscounty which was reserved to him at his fall from office by the action of the Bishops in the House of Lords, and that he had gone into the Low Countries. One is reminded of the anecdote related in the *Apophthegms of the Judge* (?Sir Nicholas Bacon), who returning from the Courts would lay aside his Robes, and saying, "Lie there, my Lord," go cheerfully to supper. The phrase is echoed in the *Tempest*, where Prospero, removing his magic garment, says, "Lie there, my Art."—M.S.

Of Thomas Meautys Mr. Theobald writes, "he is a very important witness. He was not a mere amanuensis; he was private secretary and personal attendant. He was a man of many parts, active both in body and in mind, with considerable executive ability, tact and common sense. . . His attachment to Francis Bacon, both in prosperity and in adversity, was of the warmest nature and his genuine kindness of heart made him a general favourite. . . There can be no doubt that the relations between master and servant were of the happiest and most intimate kind." He continues, "had Bacon been really dead, Meautys could not have refrained from expressing his emotion in some more feeling manner than this bald matter-of-fact announcement, but if he wished to create a fictitious story, a short uncompromising statement was the best method to adopt."

Mr. Theobald then goes on to consider the memorial poems, *Manes Verulamiani*, which Rawley published in 1626. . . "Much might be said as to the value of these eulogies in proving that Bacon was known to many of his contemporaries as a supreme poet, but on the question of his death, little can be gathered. One writer, Henry Ockley, of Trinity College, exclaims, "He is gone, He is gone, it suffices for my woe to have uttered this. I have not said he is dead. What need is there now of black raiment? See, See, our pens flow with black pigment, and the fountain of the Muses shall have become dry, resolving itself into tiny tears" . . . Certainly poetic eulogies can hardly be accepted as definite proof that these men had personal knowledge of Bacon's decease. If the report has been circulated that he was "dead and buried" and if they had not attended a funeral—of which no record exists—they must necessarily have been speaking from hearsay."

Returning to Thomas Meautys, as an instance of his devotion to Francis Bacon and as a specimen of his style, we may quote a portion of a letter, dated 11th September 1622. (No. 169 in the Gibson Collection). The concluding portion runs as follows,—"That my sole ambition having ever been and still being, to grow upp only under your Lopp: it is become preposterous even to my nature and habits, to thinke of prospering or receaving any growth eyther without or beside yor Lopp; and therefore let me clayme of yor Lopp; to do me this right as to believe, that wch my heart sayes or rather swears to me namely: that what addicon soever (by Gods good providence) comes at any time to my life or fortune, it is in my account, but to enable me the more to serve yor Lopp: in both; at whose feet I shall ever humbly lay down all that I have or am never to rise from thence other than yor

. Lopp in all duty and reverent affeccions

T. Meautys."

And now we approach one of the crucial points in the enquiry, namely, a letter which very nearly proves that Bacon was alive in 1631. The original letter is to be found in the Gibson collection of Bacon letters in Lambeth Palace Library (Vol. viii, Section 936, No. 252). This letter Mr. Theobald quotes in full, but here I will



A later portrait of J. V. Andreae, published as the title page of the re-edition of "The Christian Hercule", in his old age, The suggestion is that he may have been in close association with Bacon if the latter lived as a recluse in Germany after 1626, the accepted date of his death.



summarise it. It is addressed to, "My all honrd Lord," and begins by saying that the writer had almost sent an apology for opening a letter intended for some more deserving friend or servant of yours (for the infinite disproportion between the Noble favours therein expressed and my disability any way to merit). I could not otherwise conjecture. . . but now instead of asking pardon for a supposed error . . . I come to render unto your Lopp. all humble acknowledgment in soe ourprizing the poore indevors of yor unprofitable servant." The writer then goes on to relate the current news, from Germany, of a great battle in which Tilly himself was mortally wounded and pursued by the King of Sweden, and of "bloody execution at Mackdeburgh" . . . "At home we say Mr. Attor. General is past hope of being Chief Justice of the Common Pleas, for he is assured of it. The Attorney's place is now in competition only between Noye and Banks . . . and Banks is the likest to carry it . . ." So, having filled his paper, he concludes, ". . . I have more room in my heart than in my paper for my devotion and service to yor Lopp., my most honoured Lord.
 yor Lopp's to serve you,

October 11th

T.M."

First as to the date of this letter. The sacking of Madgeburg by Tilly was on the 20th May, 1631, and his defeat by Gustavus Adolphus at the battle of Breitenfeld was on 17th September of that year. It is therefore clear that the letter was written on 11th October, 1631. The writer, T.M., is undoubtedly Thomas Meautys, the letter is in his handwriting. The only question is to whom was the letter written? (1) The contents of the letter are such as would interest Bacon if he were living abroad. The Attorney General, Sir Robert Heath, was made Lord Chief Justice of the Common Pleas on 26th October, 1631; and the D.N.B. says "it excited no little surprise when, on 27th October, 1631, Noye was appointed Attorney General." In this case Meautys made a wrong guess, but we must note that Bacon himself, in 1614, had recommended Noye for the post of Official law reporter; he would therefore be interested to hear that he had now been advanced to the position of Attorney General. (2) From other letters, Meautys to Bacon, in this same Gibson Collection, we can identify not only the handwriting but the style of address which Meautys used when writing to his former master. . . This letter, No. 252 is addressed on the outside of the paper, "For your Noblest self, my most honoured Lord," but does not include the name of Lord St. Alban. (Perhaps because "Lord St. Alban" as a title was dead and buried.) If this letter was not addressed to Francis Bacon, to whom was it written? And how did it come to be included in the collection of Bacon letters in Lambeth?

Mr. Theobald goes fully into the question of some other, unknown person, "Lord X" to whom the letter could have been written; one to whom Meautys would express so deep an affection and devotion of service, who would be interested in the legal news from London and in the doings of other persons mentioned in the letter (which are here omitted for the sake of brevity) and who would hand the letter again

to Meautys or to his executors through whom it would get into the Lambeth Library.

Mr. Theobald then proceeds to consider some other indications that Francis Bacon was alive after 1626.

In the first place the remarkable fact that it was not until 1657, more than thirty years after the supposed death, that there was a single line of biography written in England. Why did Rawley keep silence? In 1627 he published the first edition of *Sylva Sylvarum*; in 1638 he put forth several important works under the title, *Opera Moralia et Civilia*, but still no account of the author's life. In 1640 Dr. Gilbert Wats issued a so-called translation of the *Advancement of Learning*, a very weighty publication, but no biography. Only in 1657 did Rawley at last give to the world some details, when he published the first edition of *Resuscitatio*.

On the other hand, only five years after the alleged death, namely in 1631, there appeared in Paris an interesting sketch, prefixed to a work entitled, *Histoire Naturelle de Mre Francois Bacon*. . . not an exact translation of the English *Sylva Sylvarum*, but a partially independent work. The author's name is given as Pierre Amboise, an otherwise unknown personality.

Amboise writes that he has been "aided for the most part by the manuscripts of the author." He also says that the reader will "encounter in my translation many things that they do not find in the original." How did a Frenchman come to see the Author's Manuscripts? He also refers to a letter, written by Bacon to King James, which was almost certainly private in 1631. It was not printed until 1702. Reference is made also to things which Bacon saw and heard when he was in Scotland—not otherwise published—and Mr. Theobald suggests that Bacon was alive and perhaps in France, and in contact with the writer. There follows a chapter dealing with "Contemporary writings"; and the Author proceeds to Part II, which he entitles "The Second Death."

This begins with some account of rumours and traditions that Bacon was known to be alive at a date, long subsequent to 1626. In BACONIANA, April, 1904, Mrs. C. M. Pott writes of a long correspondence with "a very learned German gentleman," who stated as an absolute matter of fact that Francis St. Alban lived to the age of 106 years (that is, the age assigned to the Rosicrucian Father) . . . I was also informed that he retired into the life of a hermit or recluse and assumed the name of Father X."²

This leads to an inquiry into the publication of The Rosicrucian Manifestoes and to the life and writings of J. V. Andreae (1586-1654), and Bacon's work in connection with the publications of the Rosicrucians. . . "it follows that he must have had friends in Germany who

²There is also an account (as I remember) that Francis Bacon joined with a secret Society known as Brothers of The Phoenix, at the House Palmbaum, and was there known as "Brother Fragile." Though Fragile in body he would be Fr. Agile in spirit.—M.S.

MRS. GALLUP'S CIPHER AND MR. JOHNSON'S DISCOVERY

By HASKELL BOND

DO the members of the Bacon Society wish the original manuscripts of the Shakespeare Plays to see the light of day again? If these manuscripts are found and the matter of authorship settled for all time will the Bacon Society fold up for lack of members? Would all interest in "The Greatest of Literary Problems" cease, or would renewed interest bring about a rebirth—a swelling tide of vital pulsating energy—which would "produce the good of all men" in a tottering world?

Does the Stratford-on-Avon trust want to see the original manuscripts of the Shakespeare plays? Will the Stratford crowd dare to risk a falling off of tourist trade in Stratford? Will they fight tooth and nail, to the last ditch to prevent the Ledger Stone from being lifted?

The time has come for positive, direct action in this matter. Mr. Edward D. Johnson's discovery of the Sixth Line Cipher confirming, as it does, Mrs. Gallup's Bi-literal work, is the starting gun for an attack on the Stratfordian mental lethargists. The time is now. Direct and positive action is called for.

If the Bacon Society wants to see the Shakespeare manuscripts there are certain steps to be taken in preparation for that thrilling day. One of the first steps is the vindication of Elizabeth Wells Gallup. Articles on analogies of Bacon and Shakespeare in *BACONIANA* will never do the trick. Proving her work will do it. And in proving her deciphering the job must be so thorough as to be factual and therefore admit no further cavil. That this will be done someday by someone or other is certain, but why wait for that future somebody? Why not do it now?

There is a good deal to start on when the vindication of Mrs. Gallup begins as, in time, it must and will begin. She was an educated and scholarly woman. She was a worker. When her deciphering was published to the world it met with intelligent analysis and criticism and a generous amount of scholarly billingsgate and animosity. The scholars studied the matter carefully and when they did not confirm it they were reasonably gentlemanly about it. Her traducers, in most instances did not stop to *think*—probably because they were incapable of thinking—and went off half-cocked. They said things which quickly boomeranged on them and made them look foolish in direct proportion to the magnitude of their blunders. To a man they convicted themselves, before the bar of timeless scholarship and learning, of surface thinking, and proved again that "a little learning is a dangerous thing."

One self-anointed expert, Sir Sidney Lee, didn't even wait to read what Mrs. Gallup had said in her Introduction, but came out with

the statement that the Italic and Roman types were never mixed in the manner claimed by her. Actually she had said very plainly that the Bi-literal Cipher occurred in the Italic type printing of the books she had studied, and had further explained with care the special instances in which Bacon used different fonts of Roman type; that in no instance were the Italic and Roman mixed together. Upon learning what Mrs. Gallup had said Sidney Lee's chagrin must have been closely akin to shame and painful to see. Of course it is possible that one so intellectually dishonest as Sir Sidney looked more to royalties than to truth and that he wrote with cool, unscrupulous intent to deceive. If that was the case there was no occasion for chagrin.

Her detractors had publicized their spontaneous outbursts and off-the-cuff opinions and they were believed by many surface thinkers. Unfortunately they did hurt her reputation which has been making a slow but steady come-back through the past forty-five years. All that remains now is to vindicate her. Why not do it and do it now?

Let the Bacon Society lead off with the decision to do just that thing. Let the Bacon Society subsidize some literary research scholars for a period of two or more years for this purpose. Let the Society announce to the world its aim and object in the undertaking. This done the project will gather momentum and financial aid will be forthcoming from unexpected sources. Mrs. Gallup's life work will be confirmed, and a tremendous impetus will be given to other research. The Stratfordians, as their various temperaments move them, will crawl into the Baconian camp under protection of the white flag or retire to the mountain fastnesses of shallow learning to lick their wounds and ponder impossible revenge.

In the Sixth Line Cipher, which Mr. Johnson has discovered, Bacon says clearly that he intended to place manuscripts in the Shakespeare grave which he would construct for this specific purpose. People who question Mr. Johnson's discovery just simply do not think; they react mentally but *they do not think*. Mr. Johnson is a realist. He knows that the Stratford outfit is more interested in tourists than in truth. Truth frequently costs money, which Mr. Johnson can well attest; tourists leave cash behind them. And so they will oppose opening the grave where a manuscript may lie awaiting its resurrection.

They will be successful in their opposition until a demand, which they cannot stem, is created. Let's begin the project which, among others, will create this demand. Let's vindicate Elizabeth Wells Gallup. Let's stoke the furnace of the House of Progress with the dust laden tomes of Furness. This will not burn down the edifice as did Parliament its buildings in 1834 while heating with the Exchequer tally-sticks. Let's agitate to lift the Stratford Ledger Stone and settle once and for all time, what lies under it. When this has been done, more tourists than ever before will flock to Stratford to see where Francis Tudor hid a Shakespeare manuscript. And let's get on with the job.

BACON ON REINCARNATION

By JAMES ARTHUR

IN the purer form taught by modern Theosophy, the doctrine of reincarnation was unknown in Bacon's days, though by his criticism of the older theory he undoubtedly furthered its inception. Its nearest equivalent in the West at the time was still the Pythagorean doctrine of Metempsychosis, Palingenesis, or the Transmigration of Souls,¹ either in human or animal bodies, according to the merits or demerits, the nobility or ignobleness, the humanity or brutishness, of the individual's previous life on earth. No less than three times do we find Shakespeare alluding to these beliefs in his Comedies. Two of these are of importance for our purpose—a better understanding of the doctrine; the third is but a playful skit at the Irish bards.

Says Rosalind in *As You Like It* (3. 2. 177), when she reads the verses her lover has dedicated to her and hung upon the trees:—"I was never so be-rhymed since Pythagoras' time, that I was an Irish rat, which I can hardly remember." The Commentator explains the jest as an allusion to "a superstition among the Irish peasantry that their bards could rhyme rats to death, and this became a stock joke with English writers."² It seems a poor display of magical power when exerted only on these little animals, and an abuse of the sacred gift of poetry to employ it for such lethal purpose. I have therefore asked myself if the story does not rest upon a misunderstanding, if perhaps in one or other dialect in Ireland "rat" did (or possibly still does) actually rhyme with "death." However, let the Irish answer the question.

Meanwhile we pass on to the more seriously meant passages. The first of these occurs in a railing speech of Gratiano's against Shylock in the trial scene of *The Merchant of Venice* (4. 1. 128):—

O, be thou damned, inexecrable dog!
And for thy life let justice be accused.
Thou almost mak'st me waver in my faith
To hold opinion with Pythagoras,³
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Govern'd a wolf, who hanged for human slaughter,
Even from the gallows did his fell soul fleet,
And whilst thou lay'st in thy unhallowed dam,
Infused itself in thee; for thy desires
Are wolfish, bloody, starved, and ravenous.

¹Reincarnation means literally re-fleshing; Metempsychosis, trans-souling; Palingenesis, re-birth.

²Dover Wilson in the Cambridge edition of the Play.

³Note the contrast between Christian "faith" and heathen "opinion."

The Commentators conjecture that Shakespeare had actually in mind a man of his own days—the Portuguese Jew of the name of Lopez (Lopus, Lupus, Wolf) who was executed at Tyburn in 1594. Modern historians are doubtful about Lopez' guilt, and are inclined to ascribe his conviction to Essex's personal grudge against him. We may leave the doubt for what it is worth. What is of significance for us is that Shakespeare as well as Bacon were evidently quite sure of it. Both were equally strong in their condemnation of the meditated crime, and no doubt entirely satisfied with the justice of the severe ordeal to which the criminal was subjected—"hanging, drawing, and quartering, amid universal execration."⁴

For Shakespeare's conviction, Gratiano is the witness; for Bacon's, "A true report" from his hand "of the detestable treason intended by Dr. Rodrigo Lopez, a physician attending upon the Queen's Majesty, whom he, for a sum of money, promised to be paid to him by the King of Spain, did undertake to have destroyed by poison, etc."⁵ In this report Bacon describes the intended felony as "against all honour, all society, all humanity, odious to God and man, detested by the heathen⁶ themselves . . . against nature, the laws of nations, the honour of arms, the civil law, the rules of morality and policy . . . the most condemned, barbarous, and ferine act that can be imagined."

"Ferine" means savage like a wild beast (Latin: *ferus*), like a "wolf" for example. The "ferine" adjectives used by Shakespeare to describe Lopez' intended "human slaughter,"

Wolvis, bloody, starved, and ravenous,
are therefore another strong "parallel" pointing towards the identity of the statesman-philosopher and the poet.

In a way still more interesting is the third reference to the Pythagorean doctrine, this time in *Twelfth Night* (4. 2. 52). Malvalio has been shut up in a dark dungeon on the plea that he is out of his wits. The Clown is then despatched to put an intelligence-test to him:—

Clown: What is the opinion of Pythagoras concerning wild fowl?

Mal.: That the soul of our grandam might haply inhabit a bird.

Clown: What thinkest thou of his opinion?

Mal.: I think nobly of the soul, and no way approve of his opinion.

Clown: Fare thee well: remain thou still in darkness. Thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock, lest thou dispossess the soul of thy grandam. Fare thee well.

⁴Dover Wilson in the Cambridge edition of the Play.

⁵Spedding, VIII 274. The report was "penned" about the 20th of March, 1594, but not published before 1657, when it appeared in Rawley's *Resuscitatio*.

⁶Plural! Cf. also the above note to Gratiano's speech.

The "wild fowl" and "woodcock" in which the soul of one's grandmother may be embodied, are an allusion to a story told of Pythagoras, that he remembered having been in a former life the Trojan hero Euphorbus, the son of Panthous, who was slain by Menelaus. In support of this assertion, Pythagoras is said to have picked out at first sight the ancient hero's shield in the temple of Hera at Argos, hung there by Menelaus, and claimed it as his own. This supposed recollection was ridiculed by Lucian in one of his satires, where he introduces a Cock who remembered once having been that same Euphorbus, implying thereby that the Samian sage had reincarnated in the fowl.

We now turn to Robert Burton's *Anatomy of Melancholy*, claimed by Bacon in the Biliteral Cipher as of his own penmanship. There the full story appears, as if in comment on Shakespeare's Comedy.

The Pythagoreans defend Metempsychosis and Palingenesis, that souls go from one body to another, having first drunk of the waters of Lethe, as men into *wolves, bears, hogs*, as they were inclined in their lives, or participated in (these brutish) conditions:

We take up our abode in wild beasts,

Or be transferred to the breasts of cattle.

Lucian's Cock was first Euphorbus, a Captain:

I remember that I myself in the Trojan war

Was the Panthoides Euphorbus;

a horse, a man, a sponge.⁷

Is it mere coincidence, or because Shakespeare and Burton are one in Francis Bacon, that we not only find the Cock of *Twelfth Night*, but also the Wolf of the *Merchant of Venice* reappearing in the *Anatomy*? And not only this "ferine," but also Bears and Hogs? Those who are acquainted with Bacon's Royal Birth mark⁸ will no doubt be curious to hear if the Lion is also somewhere near at hand, to make up the trinity of beasts that reveal the author's princely descent—the Hog (Bacon), born of the Lion (Elizabeth), and the Bear (Leicester). And sure, fronting the bear and hog, on the next page of Shilleto's edition of the *Anatomy*, there is a reference to "*Leo Decimus, that Epicurean Pope*," the Tenth Lion of the Papal House, confirming our suspicion that Bacon was the real author of the philosophical work, no less than of the Plays. For, if he had come into his rights, Francis Bacon would have been the Tenth Monarch of England in the direct line of descent from the House of Plantagenet-York-Tudor.⁹

Most worthy of closer consideration are, however, Malvolio's words:—"I think nobly of the (human) soul, and no way approve his (Pythagoras') opinion." This rejoinder has justly become famous,¹⁰ as the one valid criticism of the old palingenetic theory. For this

⁷*Op. Cit.*, Shilleto's edition, I. 186.

⁸See *A Royal Romance*, p. 212 ff., and 342 ff.

⁹See the Note at the end of this article.

¹⁰See the Arden Shakespeare.

one reason that theory became unacceptable to modern western philosophy. And it must have been the Poet's sense of dramatic irony that prompted him to let these wise words flow from the lips of a supposed madman, who thereby proved his sanity.

If we now turn to Bacon, we are confronted with the suggestive fact that for exactly the same reason, namely that he thinks too well of the human soul, the English philosopher also objects to Pythagoras' opinion, or we should perhaps say, to the opinion popularly ascribed to the Greek sage, who probably derived it from the common Hindu and Buddhist doctrines. The only difference between Bacon and Shakespeare is a slight difference in wording. The Poet's ground for rejection of the pagan notion—the "nobility" of the human soul, with the Philosopher becomes the "dignity" of the human soul.

For there are many and great excellencies of the human soul above the soul of brutes, manifest even to those who philosophise according to the sense(s). Now wherever the mark of so many excellencies is found, there also a specific difference ought to be constituted; and therefore I do not much like the confused and promiscuous manner in which philosophers have handled the functions of the soul, as if the human soul differed from the spirit¹¹ of brutes in degree rather than in kind, as the sun differs from the stars, or gold from metals . . . Let there be therefore a more diligent inquiry concerning this doctrine (of the soul); the rather because the imperfect understanding of this has bred opinions superstitious and corrupt and most injurious to the *dignity* of the human mind, touching metempsychosis," which indeed accepts "too near an affinity in all things between the human soul and the soul¹¹ of brutes."¹²

On this point then there is again perfect agreement, a close identity in thought and word, between Shakespeare and Bacon. Compare also the following passage, stressing the difference between the human and the brute soul by enumerating the former's "excellencies," and on that ground condemning the old conception of metempsychosis.

As for the rational soul in man, it is most certain that it is not propagated, nor subject to repair and death. Men talk also of the natural spirit (or soul) of animals and even of vegetables, which differs from the other (human) soul both in essence and form. For from the confusion between them has sprung the doctrine of metempsychosis and innumerable conceits of heathens and heretics.¹³

Bacon of course had his predecessors, from whom he borrowed much of his theory regarding the human and brute souls. The two principal ones and part-contemporaries were Telesio (1509-1588), and his disciple Campanella (1568-1639), but neither must the more remote

¹¹The Latin has for both, "spirit" and "soul," the same term "anima."

¹²Spedding, IV. 397-8.

¹³Spedding, V. 314.

Paracelsus be disregarded. Though Bacon uncompromisingly rejected many of Paracelsus' more prodigious doctrines, there is no doubt, not only that he made a thorough study of his medical, chemical and psychological works, but also that he often verbally agrees with him in his psychological speculations. For example, we find Paracelsus making the same "noble" distinction between man and brute in similar terms as in the above.

The divine principle in man, which constitutes him a human being, and by which he is *eminently distinguished* from the animals, is not a product of the earth, nor is it generated by the animal kingdom, but it comes from God, it is God.¹⁴

It is difficult to say in how far modern Theosophy has directly or indirectly, consciously or unconsciously, profited from the Baconian criticism, or in how far it has developed its particular theory of reincarnation independently from its own resources. But, however obtained, so much may we say that in making this Paracelsian-Baconian "distinction" the foundation-stone of its reincarnation doctrine, and clearing it of the old superstition regarding the rebirth of human souls in animal bodies, Theosophy has lifted its theory beyond the reach of any valid theoretical or "speculative" attack. Another thing is how far practical or "experimental" proof for the validity of the theory has been forthcoming. This reminds me of the answer given by a well-known B.B.C. story-teller, when he was asked to broadcast a ghost-story:—"It isn't that I don't believe in such things on principle, but I do like to be present (or at least remember that I was present, we may add) when the thing actually occurs, instead of just taking other people's word for it, but somehow or other my luck in this respect has not been very good."¹⁵ Nor has mine been better.

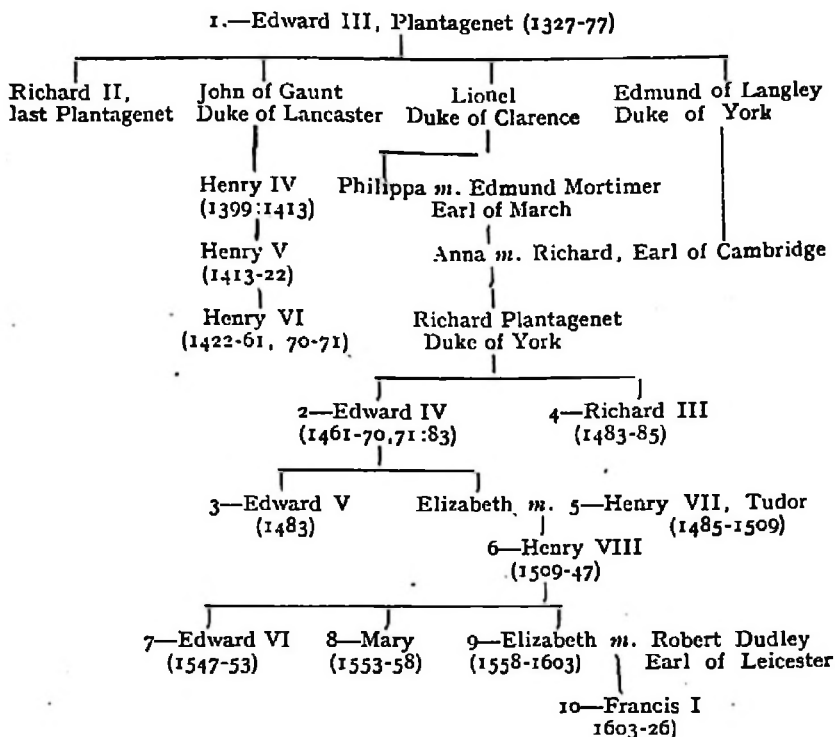
¹⁴Frank Hartmann, *The Life of Paracelsus*.

¹⁵From A. J. Alan's story, "The Diver" in his volume, *Good Evening Everybody*.

FRANCIS BACON AND THE ROYAL BIRTH CLAIM

(Notes, a continuation of the reference on p. 189)

The ten Monarchs or Royal Lions, including Francis the Uncrowned, are listed in the following genealogical tree, starting with Edward III, the Plantagenet Progenitor of the House of Lancaster and York, from the latter of which, through the maternal line, Bacon traces his royal descent.



The above table shows that there is no direct parental link running from the Tudors through one of the reigning Monarchs of the House of Lancaster. And it is significant that Francis Bacon, having in his *History of King Henry VII* first written that the King "was inheritor in his own person of the house of Lancaster," changed this phrase in the Latin translation of his work into, "he considered himself as heir of the house of Lancaster."¹⁶ It was a spurious claim. It is true that his mother, Margaret Beaufort, was a descendant of John of Gaunt, founder of the House of Lancaster, and his third wife. But the Lancastrian Kings were the progeny of his first wife. It explains also why in Shakespeare's 2 *Henry VI*, Act 4, where Bacon reveals much of his ancestry,¹⁷ no Lancastrian names are called upon to prove his claim to the English throne, but only Lionel, Duke of Clarence, his daughter Philippa, and her husband Edmund Mortimer, Earl of March, whose daughter Anne, through her marriage with Richard, Earl of Cambridge, son of Edmund of Langley, founder of the House of York, linked the Tudors to that House, and so twice to the Plantagenets. She was Bacon's great-great-great-grandmother.

¹⁶Spedding, VI, 29.

¹⁷See *In Baconian Light*, p. 148-52.

BACON AND GARBLED "HISTORY"

By R. J. W. GENTRY

ALTHOUGH few men and women would claim to be able to recall off-hand much of the crowded data they once had to learn at school, yet many would not find it impossible, or even difficult, to reproduce certain individual and disconnected items of knowledge upon occasion, especially if such pieces of information happened to be associated with some emotional reaction at the time of their absorption due to their being of a sensational nature. For instance, surely the best known date in English history is 1066; then perhaps 55 B.C. comes next in popular recollection; finally, the limit of the general capacity for retaining historical knowledge may well be reached with 1588. The fact that these dates are all connected with invasion, or attempted invasion, of this country would possibly supply the reason why we so easily remember them. When the events were first described to us, our patriotic feelings were probably more than ordinarily stirred, and buttressed our intellectual appreciation of the incidents and personages involved.

The multitudinous and practical concerns of adult life soon come along to supplant most of the knowledge we derived earlier from schoolmasters and textbooks, and it is not surprising that the majority of us become content with the very hazy notions we happen to retain of our "rough island story."

It is rather saddening to discover in general conversation how far sheer ignorance prevails in regard to the life and work of one of England's greatest men, indeed, one of the greatest geniuses of the world. Still further depressing is it to realise that where ignorance is not supreme, false ideas hold sway, and that these very ideas have been inseminated in the minds of intelligent people in the schools themselves.

Ask almost anyone who has been through the ordinary history course what he or she knows about Francis Bacon, and the reply will most likely take the following form: "Francis Bacon? Oh, yes. Wasn't he Lord Chancellor under James I? Wrote some Essays, too, didn't he? Very ambitious man, I understand. Fawned on Elizabeth for office and managed, by his servility, to obtain it from James. Shows an unscrupulous materialism in his essays 'Of Cunning' and 'Of Simulation and Dissimulation,' and evidently lived up to the principles he formulates in these writings. Overreached himself, took bribes, was found out, and dismissed in ignominy by James. Rather a pitiful figure, I think, and shows what a personal catastrophe can result from a fine brain being allied to a weak moral character."

That such an absurd and unjust estimate should be possible is understandable when one considers the kind of textbook commonly in use at the schools where people holding these views have been

had never given corrupt judgments, but he admitted that in accordance with the bad custom of the day, he had received presents from suitors, both before and after he had decided their cases. He was expelled from his office, fined, and imprisoned, though James released him almost at once from the Tower, and ultimately forgave him the fine. He remained henceforth in retirement, a disappointed and broken-spirited man, consoling his enforced leisure by working out part of the great plans of literature and philosophy, for which he had hitherto wanted leisure. He died in 1626, 'leaving his name and memory to men's charitable speeches, and to foreign nations and the next ages'."

This is a comparatively restrained description of the matter, but York and Powell nevertheless refrain from providing the real enlightenment upon such an apparent enigma of character which such writers would lead us to expect.

In the 1923 edition of Chamber's Encyclopedia, edited by Patrick and Geddes, a considerable amount of space is filled with vilification of Francis Bacon: ". . . his fall was now at hand. The Commons, led by Bacon's enemy, Coke, first inquired into a recent increase of monopoly-patents, by which Buckingham had enriched his relatives. Bacon had argued for their legality, and Parliament was anxious to call him to account for this opinion, but the King refused to sanction the step. Complaint was then made that Bacon was then in the habit of taking bribes from suitors in his court, and on the 17th March, 1621, charges were sent to the House of Lords by the Commons for inquiry. Bacon fell ill. That he took presents from suitors was undeniable, but that he allowed these gifts to influence his judicial decisions has been disputed with some effect. Nevertheless, the Stewart case shows that Bacon was guilty, in one instance at least, of polluting justice." There follows an unqualified opinion as to Bacon's personal character: "An unparalleled belief in himself, which justified to himself his ignoring of all ordinary laws of morality, is the leading feature in his character. He was taught by the example of the Machiavellian politicians who were his father's friends to disregard elementary notions of right and wrong; in early youth he was conscious from the first of the possession of intellectual power which, if properly applied, could revolutionise man's relations with nature, and as a consequence he recognized no justice in any moral obstacle which might prevent his attainment of such material wealth and position as would enable him to realise his intellectual ambition. Neither Macaulay's mingled contempt and admiration, nor Pope's popular epigram in his essay on man—

If parts allure thee, think how Bacon shined,

The wisest, brightest, meanest of mankind—

is an adequate summary of his character. Bacon found it necessary to turn much of his attention to politics in his attempt to gain worldly power, and showed there some of his mental capacity."

Seven years later was published "A Textbook of English Literature" (Wyatt and Collins) which is particularly severe in its stric-

tures on Bacon. On page 250, we read: "When James I came to the throne, Bacon's fortunes changed. He became in turn Solicitor-General, Attorney-General, and Lord Chancellor, being dismissed from the last dignity in 1621 for corrupt practices. Meanwhile, he had been raised to the peerage, first as Baron Verulam, and again as Viscount St. Albans. The reason for his dismissal is not such a stain on his name as his treachery to Essex, but his years as Lord Chancellor had been by no means strikingly honourable; he had supported the prosecution of Raleigh, had played into the hands of the favourite Buckingham, and had encouraged the King's attempt to impose his will on the law. After his fall, he retired to the country, and there devoted himself to writing and science. He died from a chill caught as a result of stopping his coach in order to stuff a fowl with snow, because he wished to test the effect of cold in stopping decay. Such is the man whom Pope called "the wisest, brightest, meanest of mankind"—an example of that strange duality often found in human beings, the blend of the mean and noble. For though Bacon was a false friend, and corrupt politician, he was a noble thinker."

Incidentally, how often the quotation from Pope is used with calumnious intent by writers on Bacon, or upon the too facile assumption that Pope meant something evil by the word "meanest"! His every other usage of this word is in the sense of "humblest" or "gentlest," and there is no reason at all to imagine that he departed from this meaning in the lines concerned.

An unusually fair assessment of the case against Bacon is, fortunately, to be found in "A History of Great Britain," Part II, by James Munro, and published by Oliver and Boyd (1914): "A more commonplace tragedy of the reign, unconnected with the Spanish policy of James, is that of the downfall of the Lord Chancellor, Francis Bacon. Bacon was the most learned man of his day in England; and some people still think that he was the only Englishman capable of writing the plays which we know as Shakespeare's. It was customary in those days for suitors in the law-courts to make presents to judges, sometimes after, and sometimes before, their decision. Bacon had taken presents; but he denied, probably truly, that he allowed his judgment to be influenced by them. In 1621, Bacon was made Viscount St. Alban. But in the same year Parliament met in an angry mood, and Buckingham tried to divert them from an attack upon himself by allowing them to assail another important official, the Chancellor. Bacon was tried by the Lords, and made incapable of holding office or sitting in Parliament. Bacon had become unpopular, not because of his conduct as judge, but because he had recommended certain persons for the grant of monopolies. In 1621, James, like Elizabeth twenty years before, promised that abuses would be remedied; but the next Parliament in 1624 insisted in taking control into its own hands, and passed an Act against monopolies."

A typical specimen of the glib and easy retailing of secondhand material is offered by the Right Honourable H. O. Arnold-Foster's "A History of England" Vol. II, (Cassell, 1926): "It would be

impossible to speak about the ministers of King James without saying something about a very distinguished man who served the king in the office of Lord Chancellor, and who ended his life during this reign in shame and disgrace. This was the famous Francis Bacon, about whom we read in the time of Queen Elizabeth. His name is known to all the world as the writer of 'Bacon's Essays.' He was, perhaps the cleverest Englishman of his time. He had been appointed Lord Chancellor, and had been given the title of Viscount St. Alban. In the quarrel between the king and parliament, Bacon was one of the king's ministers against whom the House of Commons brought the most serious charges. They declared that he had over and over again been guilty of taking bribes, which were offered to him on condition that he would give unjust judgments. The charges were true, and were proved beyond all doubt. The Chancellor was forced to admit that he was guilty. He was impeached by the House of Commons before the House of Lords. The unhappy man confessed his crime, and threw himself upon the king's mercy. He was sentenced to be imprisoned for life in the Tower, to be dismissed from all his offices, and to pay a fine of £40,000. The king consented to release him from prison, and the fallen Chancellor lived on for a few years at his house near St. Albans. He died in 1626."

The fifteenth edition of *Gill's History of England*, by Roscoe Mongan, states: "The chief minister of James was Sir Francis Bacon, the famous philosopher, who wrote for Prince Henry (the king's eldest son, who died in his eighteenth year) his celebrated *Essays*. Bacon was afterwards convicted of bribery, being, as Pope expresses it—'The greatest, wisest, meanest of mankind'."

Then Sir Henry Newbolt's preface to the World's Classics edition of Bacon's *Essays* contains these remarks: "(Bacon) rose by the wisdom of his counsel and brightness of his intellect, but also by the meanness of his conduct: after helping, as Queen's Counsel, to send his friend Essex to the scaffold, he was convicted as Lord Chancellor of taking money presents from suitors—even from suitors whom he knew he must decide against. The contrast is too glaring to be missed; it has been summed by Pope in a single witty line, and elaborated by Macaulay in a famous article. Other critics have been more one-sided, eulogizing or condemning to express their own bent and sometimes to serve their own occasions. These advocates have had very little influence upon the jury. By the verdict of generations of his countrymen, Bacon was a great man, whose undeniable faults are cancelled by lapse of time and by the intellectual abilities understood to be proved by his Latin works. These are left to experts and antiquaries; only the *Essays* survive, for they are literature, and can never be obsolete. Moreover, they are written in terse and masterly English: the voice of man can be heard in every line. . . Bacon's character is unique in its combination of great stature and great weakness.

". . . In his *Essays* he shows himself a consummate writer and a great observer of men and affairs. Yet he degrades human nature as

much as he illustrates it, and seasons his dish with mere shrewdness and commonplaces as well as with magnanimity and eloquence."

It seems generally accepted among the writers of school histories that the unsupported statements and flimsily substantiated opinions of the more notable authors like Macaulay are safe enough for inclusion as fact. Macaulay's notorious article on Bacon in the "Edinburgh Review" has been the source of much contumely against the greatest man England has ever produced, and it is ever to be remembered that Macaulay himself afterwards regretted this piece of work. Writing for effect may be the delight of the rhetorician, but it is apt to play havoc with sober historical truth.

As early as 1724, a Dr. Howell, in his "Ancient and Present State of England," records: "Sir Francis Bacon, Viscount of St. Albans, Lord Chancellor of England, was for Bribery (but it was his Servants that were bribed) put out of his Place, and committed to the Tower for some Days." And as recently as 27th July, 1946, a reviewer in the *Times Literary Supplement* says: "If only we possessed the account books of such a person as Hatton or Leicester, we should probably find that the major, or certainly a considerable part, of their fortunes came, not from the salaries of office, nor even from royal gifts of one sort or another, but from the offerings of innumerable suitors, needing their favour at court. And the recognition that this was a vital part of their earnings might take the edge from traditional remarks about the Queen's parsimony. Burghley, in his earlier years, grumbled about inadequate rewards, as did others in that insatiable society; but the builder of Burghley House and Theobalds, deserving as he was of all he received, had little cause to complain in the long run. And some unpublished documents still remain to show that even he—a model of probity in his age—took what we should not hesitate to call bribes.

In the light of the evidence that has accumulated since Macaulay's time, and very efficiently set out in Alfred Dodd's "The Martyrdom of Francis Bacon" (Rider), it is possible to reconstruct Bacon's fall from his high position in the State, and give a more accurate, albeit a more sensational because deeper, account of the machinations of his enemies that led to his political undoing. It is high time that the chapter on Bacon in any school history-book should read more on these lines:

"The most illustrious figure in the world of letters and politics at this time (1621) was Sir Francis Bacon, Baron Verulam, the Lord Keeper of the Kingdom and Custodian of the Great Seal, who afterwards became Lord Chancellor and Viscount St. Alban. Deeply learned in all the knowledge of his times, profound in his wisdom and experience of men and affairs, scrupulously upright and conscientious in his administration of State business, Bacon had earned the respect of statesmen and men of erudition not only in his own country but also throughout Europe. He had recently produced his masterpiece, the *Novum Organum*, a book which contained, as Hepworth Dixon says: 'the germs of more power and good to man than any other work

not of Divine Authorship in the world.' King James showed himself conscious of the honour of the book's dedication when he raised Bacon to be Viscount St. Alban soon afterwards. As a wit, his renown stood so high that Ben Jonson could write of him: 'There happn'd in my time one noble Speaker, who was full of gravity in his speaking. His language—where he could spare or passe by a jest—was nobly censorious. His hearers could not cough, or look aside from him, without losse. . . No man had their affections more in his power. The feare of every man that heard him was lest hee should make an end.' (*Discoveries*).

"Although Bacon was imbued with a strong sense of the necessity to preserve order and degree in civil life, yet he never hesitated to resist the imposition of any measure which he considered unjust to the common man. He was popular enough to be returned to Parliament by two constituencies—Ipswich and St. Albans—in the early part of James's reign. Professor Nichol refers to his 'reiterated counsel to accommodate the rules of the State to the pulses of the people,' and in the *De Augmentis*, Book VII, Bacon wrote: 'It is much more happy to fail in good and virtuous ends for the public, than to obtain all that we can wish to ourselves in our private fortune.'

"This attitude of Bacon's earned great respect for his integrity, but at the same time made him many enemies. Chief among these was Sir Edward Coke, an ambitious and cunning man, and rival of Bacon for office. Jealous of the latter's superior ability and honesty, Coke resolved to utilise the growing anger of the Commons against the royal abuses of the monopoly system to concentrate a personal attack upon the Chancellor.

"James saw it was necessary that someone of very high position should be interposed between himself and the wrathful Commons if he and his Favourite, Buckingham, were to deflect odium from themselves. Bacon, as President of the Council of Referees, that had supported the legality of the King's use of the monopoly-patents, was technically responsible for this Council's action, although he had himself voted against the practice. Consequently, when Buckingham, in the House of Lords, sought to clear James and himself by blaming the Referees for giving the King evil counsel, he incidentally furthered Coke's plot to enmesh Bacon; for, as principal Referee, Bacon was made the particular object of the attack.

"As matters proceeded, the vices of monopoly-patents were forgotten and the sensational indictment of the Lord Chancellor was vigorously pressed by the band of schemers under Coke. Some sort of case was contrived against Bacon on the score of bribery, i.e. accepting fees for perverting justice; but it was so weak that he, the most accomplished lawyer and orator of his day, could have demolished it with ease. That he had resolved to do so is proved by the manuscript notes he had prepared for his defence:

'There be three degrees or cases of Bribery charged or supposed in a Judge:

- (1) The first, of bargain or contract for reward to pervert Justice, *pendente lite*.
- (2) The second, where the Judge conceives the cause to be at an end by the information of the party, or otherwise, and useth not such diligence as he ought to inquire of it.
- (3) And the third, when the case is really ended, and it is *sine fraude* without relation to any precedent promise.

'Now if I might see the particulars of my charge, I should deal plainly with your Majesty, in whether of these degrees, every particular case falls.

- (1) For the first of them, I take myself to be as innocent as any born upon St. Innocent's day, in my heart.
- (2) For the second, I doubt, in some particulars, I may be faulty.
- (3) And for the last, I conceived it to be no fault, but therein I desire to be better informed, that I may be twice penitent; once for the fact, and again for the error. For I had rather be a Briber than a Defender of Bribes.'

"But Bacon had been cleverly manoeuvred into a false position, and it became evident to him that James and Buckingham intended to make him a shield to protect themselves, even to his ruin. Although conscious of his own innocence, and fully prepared to defend his honour in open trial, Bacon suddenly produced a sensation by abandoning all defence. This remarkable measure is explicable in the document he left, entitled: 'Memoranda of What the Lord Chancellor Intended to Deliver to the King, April 16th, 1621, upon his First Access to his Majesty after his troubles' in which occurs the significant sentence: 'I am to make an oblation of myself.' He was commanded by James to desert his defence. This he did, to save an unpopular and unwise king, whose will he obeyed for the sake of averting civil discord and the overthrow of the Crown, an institution which he held in the deepest reverence.

"Bacon's impeachment and fall ensued, but James, in common though belated decency, remitted the penalties imposed by the triumphant clique led by Coke. Bacon retired into private life and completed his tremendous literary and philosophical labours 'for the relief of man's estate.'

"No fouler blot upon justice has ever besmirched the record of our country's history than this vindictive treatment of the noblest man ever to emerge from our midst, and it is to be hoped that, at last, due amends may be made to his reputation and honour."

It is interesting, in conclusion, to cull two thoughts from Bacon's own writings upon the subjects of integrity and wealth: "The place of justice is a hallowed place; and therefore not only the bench, but the foot-pace, and precincts, and purprise thereof, ought to be preserved without scandal and corruption." (*Essay, Of Judicature*); and "Of great riches there is no real use, except it be in the distribution; the rest is but conceit." (*Essay, Of Riches*).

THE IRELAND SHAKESPEAREAN FORGERIES

By EDWARD D. JOHNSON

TOWARDS the end of the 18th century there was a series of forgeries of Shakespearean documents which created a furore at that time. The perpetrator was a youth of sixteen named William Henry Ireland. He seems to have been quite an engaging young rascal who gloried in his misdeeds and delighted in successfully hoaxing the literary men who were then interested in Shakespeare. This is how they came about. Young Ireland's father, Samuel Ireland, was very partial to antiquities of every description and particularly old books, so young Ireland used to search the book-shops and bring home any rare pamphlet or tract which chance or research discovered, on which the father would commend his son's pursuit and express his astonishment at his good fortune.

One day young Ireland happened to purchase a small quarto tract written by a gentleman of Lincoln's Inn and dedicated by him to Queen Elizabeth. This tract was bound in vellum with Elizabeth's Arms stamped in gold on the cover. As this work was dedicated to the Queen and was such a fine copy, he thought it very probably belonged to the library of the Queen, so he determined to endeavour to establish it as a presentation copy from the author. In order to accomplish this, he weakened some common ink with water, and on a piece of old paper wrote a dedicatory epistle as if from the author to Queen Elizabeth, requesting her gracious acceptance and countenance of his work. This letter he thrust between the vellum cover and the paper which had originally stuck to it but had then given way. He then presented the book to his father, who had no doubt as to its authenticity.

The father was also a very keen Stratfordian and was always extolling the genius of Shakespeare and every evening used to read one of the plays aloud. The father contemplated writing a book on the picturesque scenery of the River Avon, so he decided to visit Stratford and took his son with him, where they stayed for a week. They visited Stratford Church and the Charnel House, New Place, the birthplace and Clopton house and inspected all the relics, etc. They also visited Ann Hathaway's cottage, where the father purchased an old oak chair wherein it was stated the Bard was used to sit, during his courtship, with his Anne on his knee. They also called upon the old shop keeper who was in possession of the remains of the celebrated mulberry tree together with tobacco stoppers, busts, etc., all carved from the wood, which had so multiplied that young Ireland feared that a dozen full grown mulberry trees would scarcely suffice to produce the innumerable mementoes then extant. On their return from Stratford, young Ireland became more partial than ever to the pursuit after antiquities of every description and particularly to everything

that bore the smallest affinity to Shakespeare, the more so because his father said that he would willingly give half his library to become possessed even of one signature of Shakespeare. At this time, the father deemed it expedient that his son should be articled to a practitioner of the law, so young Ireland was articled to a Mr. Bingley of New Inn. In Mr. Bingley's chambers were a great quantity of old deeds, parchments and letters going back hundreds of years. One day, young Ireland was occupied in perusing a Mortgage Deed executed by Will Shakespeare and formerly in the possession of David Garrick, when the idea first struck him of imitating Shakespeare's signature in order to gratify his father. He first made a tracing of the facsimile of Shakespeare's signatures both to his will in the Commons and the before mentioned deed, then noted down the heads of the mortgage deed and repaired to his master's chambers and commenced the fabrication of the following instrument. Having cut off a piece of parchment from the end of an old rent roll in his master's chambers, he placed before him a deed of the period of King James the First and then proceeded to imitate the style of the penmanship as well as possible, producing a lease as between William Shakespeare and John Heminge and one Michael Fraser and Elizabeth his wife. To this he affixed the signature of Shakespeare, keeping the transcripts of his original autographs before him. The superscription of Michael Fraser he executed with his left hand in order the better to conceal it as being from the same pen. The next thing to do was to affix seals. Seals at the time of King James the First were formed of malleable wax and were stamped upon narrow pieces of parchment hanging from the deed directly under the signatures. Having affixed the strips of parchment, he cut off seals from some old deeds and heating a knife managed to cut an old seal in two and having scooped out a cavity in the opposite side to that bearing the impression of the seal, placed therein the strip of parchment. He then heated some more wax to form the back of the seal. To make this wax appear as old as the wax containing the seal, he heated it and rubbed in soot so that the wax appeared the same colour as the wax containing the seal. Having with much labour accomplished the two necessary seals, he took the deed home to present to his father. Having informed his father that he had a very great curiosity to show him, he presented the deed saying, "There, sir; what do you think of that." The old man looked at the deed for a long time with the strictest scrutiny, examined the seals and then said "I certainly believe this to be a genuine deed of the time." Such is the history of the first fictitious Shakespearean document that young Ireland produced. Numerous persons flocked to Mr. Samuel Ireland's house to inspect this deed and it was hinted that in all probability, many papers of Shakespeare might be found by referring to the same source from whence this deed had been drawn. Young Ireland, having heard this, determined on essaying some composition in imitation of the language of Shakespeare. If no such enticement had been brought forward, he would probably never have attempted forging a second document—

his original object being to give his father the satisfaction of possessing a signature of Will Shakespeare. Having heard of the Profession of Catholic Faith found at Stratford and said to have been written by John Shakespeare, the poet's father, he thought it would be a good idea to write a profession of faith for Will Shakespeare also, which he proceeded to carry out as follows. The paper he used was the outside of accounts kept in the reign of Charles the First, but as he did not know what watermarks were used in the reign of Queen Elizabeth, he was careful to select sheets which did not contain any watermark. Having a rooted objection to anything like superstition and bigotry and having heard that Will Shakespeare, like his father, was no protestant but of the catholic persuasion, he determined to decide the point on the other hand by making the profession of faith appear to have been written by a protestant. He then wrote Will Shakespeare's profession of faith forming the letters contained in the name Wm. Shakespeare as much as possible to resemble the tracings of his original autographs and introducing into the text as many esses as possible. Here are the last few lines of this forged Profession of Faith. "Forgyve O Lorde, alle oure Synnes and withe thye greate goodnesse take usse alle to thye Breaste. O cheryshe usse like the sweet Chickene thatte under the coverte offe herre sprcadynge wings receyves herre lyttle broode and hovyrynge overre themme keeps themme harmlesse ande in safetie.—Wm. Shakespeare."

The literary men of those days must have been extremely credulous to have considered this effusion as genuine but every person who read this profession of faith considered that genuine feeling breathed throughout the whole composition and was fully convinced that it was from the pen of Will Shakespeare.

The time had now come when young Ireland was asked where he had obtained these documents so he concocted the following story. He said that he had met at a coffee house a gentleman of fortune, who hearing that Ireland was interested in antiquities said that he had many old papers which had descended to him from his ancestors, asked Ireland to visit him and promised to make him a present of anything he fancied. He was shown a vast collection of old deeds and papers tied up in bundles and he said that among them he discovered the mortgage deed between Shakespeare and Heminge and Michael Fraser and his wife. Such was the way in which he accounted for his having become possessed of the manuscripts. He was then questioned as to the name of the donor when he said that the gentleman, being well aware of the inquiries which must take place on the production of the papers, did not think fit to subject himself to the impertinent questionings of anybody, and that he gave the documents to Ireland extracting from him a promise to keep the name of the donor concealed. This explanation appears to have been accepted at that time, but such would not have been the case to-day.

A Doctor Parr, a friend of Samuel Ireland, on reading the profession of faith said, "Sir we have very fine passages in our Church service and our litany abounds with beauties, but here, sir, here is a

man who has out distanced us all." Young Ireland, fired with the idea of possessing genius to which he had never aspired, and being thus urged forward to the production of more manuscripts, it became necessary that he should possess a sufficient quantity of old paper to enable him to proceed. He was fortunate in finding an old bookseller who, for the sum of five shillings, allowed him to take from all the folio and quarto volumes in the shop the fly leaves they contained. This proceeding provided him with the necessary paper. Being at that time ignorant of the water-marks which were used in Elizabethan days, he was at first careful to use such of the sheets as were not water-marked, but hearing in the course of conversation that a jug was the prevalent water-mark in the reign of Queen Elizabeth, he inspected all the sheets of old paper in his possession and selected some which had the jug water-mark, but mingled them with some of the unwater-marked sheets so as not to excite suspicion.

Having heard of a letter supposed to have been written by King James the First to Shakespeare, he thought at first of forging this but on further consideration considered that the production of such a letter would be too obvious, besides he was not acquainted with the writing and autograph of King James. He therefore determined on fabricating a letter from Queen Elizabeth to Shakespeare, in the execution of which he was helped by an original autograph of Queen Elizabeth in the possession of his father, which he could always procure without his father's knowledge and from which he made a hasty tracing when alone. His principal object in the production of this letter was to make Shakespeare appear to be of so much consequence in his own time as to be personally noticed by the Queen. This letter also went down very well and was accepted by Mr. Samuel Ireland's literary friends as being authentic.

One of Mr. Samuel Ireland's friends frequently laid great stress on the supposed bounty of The Earl of Southampton to Shakespeare (it being rumoured that Shakespeare had received £1,000 from that nobleman) and the light which would be thrown on that fact should any document be discovered denoting the sum so given by his Lordship. Profiting by this, young Ireland proceeded to write a letter purporting to have been sent by Shakespeare to Southampton. But, as he was afraid that some document might later on be discovered showing the exact sum paid by Southampton, he thought it expedient to hedge a little so put in the letter these words, "Doe notte esteeme me a sluggarde nor tardye for thus havynge delayed to answeere or rather toe thanke you for your greate Bountye." He had finished the letter and was about to direct it to Southampton when it suddenly struck him that as the letter was written to Southampton, it could never have been in the possession of Shakespeare, so to get over this difficulty he wrote at the top of the letter, "Coype of mye letter toe hys Grace offe Southampton" to which he affixed Lord Southampton's spurious answer. As he did not know if there were any correspondence or autographs of Southampton in existence, he thought he might with impunity write the letter in any style of writing he thought fit but

he penned it with his left hand so that no similitude might appear between it and the copy of Shakespeare's letter accompanying it. Everybody perusing the manuscripts expressed surprise at his Lordship's miserable penmanship.

He next decided to write a letter from Shakespeare to Anne Hathaway and penned an epistle to that lady including five stanzas of poetry and a braid of hair supposed to have been sent to her as a token of Shakespeare's undying affection. He had noticed that in the Droeshout portrait in the First Folio, Shakespeare's hair is depicted as straight and wiry and having in his possession a similar lock of hair which had been given to him by one of his lady friends, he utilised this, conceiving it to be very suitable to his purpose.

This letter was a great success and small quantities of the hair having been taken from the original lock were distributed into several rings and worn by believers in the authenticity of the manuscripts.

Young Ireland continued to forge similar documents for a long time but the frauds were ultimately discovered. He eventually wrote his confessions which were published in 1805.

THE TWO DEATHS OF FRANCIS BACON—*continued from p. 184.* collaborated in the work. Moreover the fact that the earliest edition appeared in Cassel, and others very soon afterwards in Frankfort, Danzig, and Amsterdam supports the idea that there were little groups of Rosicrucians in different towns over the Continent.

Mr. Theobald conducted a correspondence for some time with Herr Conrad Andreae of Frankfort-on-Main, a direct descendant of J.V.A. from whom he received several photographs of pictures in his house, many of them having been in the family for a long period. Two are here reproduced. No. 1 is noted on the back:—"at C.A.'s (genuine). This is a most valuable portrait, done 1628, and giving his native town, Herrenburg. He is then 42 years of age." No. 2 is noted:—"in frame in Conrad Andreae's house, Frankfort on the Main. It is the title page of the re-edition of: *The Christian Hercules*, by Victor Andreae (the grandfather of Conrad A's wife) a most conscientious translation from the Latin Original . . ."

Are these two portraits of the same person? There is also a photograph of the well-known portrait with a lighted candle and an hour-glass at the foot and the Arms of St. Albans and a winged helmet above. And there are several other portraits in Mr. Theobald's collection. A short letter, dated 1645, and signed, Jo Valentinus Andrea, bears strange comparison with known handwriting of Francis Bacon, bearing in mind that there is a gap of nineteen or twenty years from 1626 to the time of writing this letter, but it must be borne in mind that if the Andreae family claim parental descent from Francis Bacon it must eliminate any suggestion of any identity between him and J.V.A., as the age factor would prove an inseparable barrier.

Mr. B. G. Theobald was planning a visit to Germany, to meet members of the Andreae family and to continue these studies, when war broke out. His death came soon after, September, 1940.

It is due to his memory that his latest researches should be studied by members of The Bacon Society.

MABEL SENNETT.

THE MYSTERY OF "HONORIFICABILITUDINITATIBUS"

By R. L. EAGLE

IN my possession is a fragment from a very old black-letter Latin book which The British Museum has identified as being the lower portion of a leaf from a Latin Bible printed at Nuremberg by Anton Koberger in 1497. But of far greater interest are the manuscript jottings at the foot of this fragment. The fact that they are upside down compared with the printed matter shows that the fragment was not part of the Bible when they were written, for it is most improbable that a large book would be inverted on the penman's desk or table. A scrap of paper to which no value was attached would be used just as it presented itself. The fragment contains the commentary on the Song of Songs. On this, in a careful and clear hand, has been written:

honorificabilitudinitatibus
honorificability
confection
qualification
G.G.¹

There is also a name which might be Goodman or Goodrich. In the margin on the right is "for if you" and the name "Mary" twice. As for the long word which, as is generally known, appears in *Love's Labour's Lost* (v-1) as a jest, it seems to have been a favourite for trying out new quills. In a slightly abbreviated form it was written on the cover of the Northumberland manuscript about 1597 by a scrivener making several Bacon and Shakespeare memoranda. In his "Variorum" edition of *Love's Labour's Lost*, Furness says, "I have seen it in an Exchequer record, apparently in a hand of the reign of Henry VI, and it may be seen with some additional syllables, scribbled on one of the leaves of a MS in the Harleian Library, No. 6,113."

It is found as early as 1286 in the *Catholicon* of Johannes de Janua (or Giovanni da Genova). The *Catholicon* was first printed in 1460. Next, we have it in Dante's *De Vulgari Eloquentia*, written about the end of the 13th century. There are probably other works published on the Continent in which it appears. It is to be found in *A Complaynt of Scotland* (1548); Nashe's *Lenten Stuffe* (1599) which was a year after the publication of the Shakespeare play. Nashe uses it jestingly. So does Marston in his *Dutch Courtezan* (1605) and Beaumont and Fletcher in *The Mad Lover* (1619). It appears to have become a kind of "catch word" or "tongue-twister" among the

¹See Frontispiece to this issue.

intellectuals of the time. It is an abstract of honorificare, and meant, in the nominative, the state of being loaded with honours.

"Confection" and "qualification" were both rare words when they were written on the fragment in about 1600. Both only occur once in Shakespeare. The former is in *Cymbeline*, meaning a drug or compound, and the latter in *Othello*, in the sense of appeasement or abatement. "Confection" is derived from "confectionarius"—an apothecary. It is curious that "G.G." (or whoever the writer may have been) should have been interested in these particular words. *Othello* was first printed in 1622, and *Cymbeline* in 1623.

The fragment is now reproduced in the hope that the handwriting may be identified. It has recently been submitted to, and photographed by, The Folger Shakespeare Library, Washington.

HOW FRANCIS BACON SIGNED *THE TEMPEST*

IN Elizabethan times—there were only 24 letters in the alphabet I and J being the same, also U and V. Each letter in the alphabet has its numerical value as follows:

	A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	U	W	X	Y	Z
Simple	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
Reverse	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1

The last word in *The Tempest* in the First Folio is the word FREE. The simple count of this word FREE is 33 thus F, 6; R, 17; E, 5, E 5 = 33. The simple count of the word BACON is also 33, thus B 2, A, 1, C 3, O 14, N 13 = 33. The Reverse count of the word FREE is 67 thus F 19, R 8, E 20, E 20 = 67. The simple count of the word FRANCIS is also 67, thus F 6, R 17, A 1, N 13, C 3, I 9, S 18, = 67.

Thus the word FREE represents both Francis and BACON. The Reverse count of FREE being 67—the same as the simple count of Francis and the simple count of FREE being 33 which is the simple count of BACON. *The Tempest* was the last play written and is the author's literary testament so he signed it in the manner above demonstrated. Incidentally, according to Camden—the occult meaning of the word FRANCIS is free. Bacon was always on the look out for analogies and discovering that the count of the word FREE is 67 in reverse count and 33 in simple count and that FRANCIS is 67 in simple count and BACON is 33 in simple count he made the last word of the last play the word FREE. A neater cryptic signature can hardly be imagined.

If Shaksper wrote this play—it was very obliging of him to make the last word a word which gives the numbers 67 and 33—the same numbers as the words Francis Bacon.

EDWARD D. JOHNSON.

THE INFLUENCE OF FRANCIS BACON ON MODERN THOUGHT

By CORONA TREW, PH.D.*

IN endeavouring to make some assessment of what we owe to the genius of Francis Bacon, it is essential to stress the wonderful versatility of his life and thought.

There was almost no subject which did not at some time or another occupy his attention. His accepted or 'open' works are of enormous volume; and written, at that, in the midst of a life of public service to the State, which might well have fully occupied a lesser mind. This universal quality of his mind and work, together with a remarkable ability for self-analysis, is perhaps the starting point from which we should begin our study of his influence upon the ages that have followed him.

He stands as the forerunner of a new and striking revelation and forward leap in human experience, as we in this Lodge, dedicated to the study of his work, fully recognise. Also among the historians of modern thought there are many who recognize his place in bringing about the change from mediæval to modern habits of thought. He tells us himself in the Preface to his great work *Instauratio Magna*, that it was his intention to "try the whole thing anew upon a better plan, and to commence a total reconstruction of sciences, arts, and all human knowledge, raised upon the proper foundations." We, as Masons, are reminded of the charge to the newly initiated: "Upon the foundation laid this evening may you raise a superstructure perfect in all its parts."

In the Preface to the *Instauratio* he has given us an account of the spirit in which he embarked upon this task of re-establishing the foundations of all knowledge; of, as it might be, rebuilding a second temple on the ruined and mouldering remains of the old,—that old framework, within which the spirit of human endeavour and discovery was so strictly imprisoned and confined.

He had first to destroy all the old, and make a new beginning; and it is in that Preface that he tells us how he sets out upon his task.

Coming on the full tide of the English Renaissance, that renewal of the life of men to build afresh the world of thought and action,—not only was he an embodiment of that notable change in the consciousness of his times, but he far transcended those times and set an archetype for human adventure in the ages that were to follow.

All modern thinkers are agreed that this period from about 1550 to 1660 or thereabouts, represents the expression of one of the great expansions of human consciousness into an entirely new field. It

*Being an Address delivered in Lodge Pallas Athene, No. 987, International Co-Freemasonry.

is accepted as the epoch of the liberation of the mind from its emotional fetters and authoritarian tangles. To illustrate by extracts from but two scientific historians:

"The seventeenth century marks the transition period from ancient to modern science."

Three Centuries of Chemistry, ORME MASSON.

"The year 1600 thus represents as real a division as any that we can expect in the history of thought."

Science, Religion and Reality, CHARLES SINGER.

One of the members of our Order, Professor J. E. Marcault, has made a wide psychological study of the great stages of advance of human consciousness at various ages, both of individuals and of races as they develop, and he has seen this advance as an expression of what he terms the 'intuition of the mind.' To express it simply—this period in the history of Western Europe represents a shift in the whole focus of human consciousness on to the activities of mind. Previously to this, the growing Western civilisation was expressing its consciousness largely through an emotional field, and mental processes were chiefly intuitive and subjective.

The change by which mind, for the first time in this cycle, becomes an objective instrument of cognition, is strikingly illustrated by the establishment of individual languages and literatures to express thought; hence the great renaissance in poetry, drama, language and literature. The birth of a new mental framework, the so-called scientific habit of thought, is also characteristic of the new revelation. These changes were followed by the building of what was in effect a new civilisation. The Middle Ages belong to the period before this renaissance; and after it, we are on the threshold of the modern world, based upon our familiar methods of thinking and consequent action.

Francis Bacon embodies in himself this great change, and it appears as though he acted as a mediator for the transition. He is the forerunner of our age. When we study his life and writings, we seem to see him acting as the archetype and symbol of that thought-system which was to be established. In our Masonic terms, he stands as the Master Architect, whose task it is to intuit the Plan of the great Temple that is to be built, and set it out as a blue-print for those who have to carry out the actual building. This view of his place in the development of the modern world, would do much to discount those criticisms of his thought and work that have been made by modern orthodox scientific writers, *viz*: that he did not carry out in action the scientific method which he advocated.

Thus we see him as the embodiment of the great archetypal ideas of modern science, and in his philosophical writings he drew the plans for the future unfoldment of knowledge. That he recognized something of this, and in addition was fully aware of the nature of the mental instrument—his working tools—at his disposal, is shown in the extract from *De Interpretatione Naturae*, later incorporated into the *Novum Organum*.

"I found that I was fitted for nothing so well as for the study of truth; as having a mind nimble and versatile enough to catch the resemblances of things (which is the chief point), and at the same time steady enough to fix and distinguish their subtle differences; as being gifted by nature with desire to seek, patience to doubt, fondness to meditate, slowness to assert, readiness to consider, carefulness to dispose and set in order; and as being a man that neither affects what is new nor admits what is old, and that hates every kind of imposture. So I thought my nature had a kind of familiarity and relation with Truth."

From the foreword to *De Interpretatione*.

It is an obvious fact that to use an instrument or tool effectively one must maintain one's objectivity to it; and the same is true of the use of the trained mind. Bacon's greatness enabled him to understand and analyse the instrument of the mental intuition he was to embody.

The description which he gives of his mind is of interest in more than one respect. Note the full appreciation of the true functions of mind, to be at one and the same time nimble, versatile and comprehensive, a synthesising instrument of perception, and also able to remain fixed upon differences, and to mirror the state of things as they are within itself. This is one of Bacon's great contributions to the theory of knowledge, that synthesis and analysis in balanced proportion are essential functions of the mind, if it is to be used as a true instrument of human consciousness.

We may compare here the whole beautifully balanced set-out of our Masonic Lodges, in which the work of the three synthesising Principal Officers is carried out by the three active powers, each with a specific analytical function. The Lodge based upon the fundamental pattern of the divine Mind, shows the same threefold structure.

Another important contribution made by Bacon to the theory of knowledge, was the recognition of the relationship between the nature of man and the true nature of the universe, brought out in the following extracts from the *Instauratio*.

"The true relationship between the nature of things and the nature of the mind is as the strewing and decoration of the bridal chamber of the Mind and the Universe, the Divine Goodness assisting; out of which marriage there may spring helps to man, and a line and race of inventions that may in some degree subdue and overcome the necessities and miseries of humanity.

"It is in vain that you polish the mirror if there be no image to be reflected; and it is as necessary that the intellect should be supplied with fit matter to work upon, as with safeguards to guide its working.

"For man is but the servant and interpreter of nature, what he does and what he knows is only what he has observed of nature's order in fact or in thought; beyond this he knows nothing and can do nothing. For the chain of causes cannot by any force

be loosed or broken, nor can nature be commanded except by being obeyed. . . And so those twin objects, human Knowledge and human Power, do really meet in one; and it is from ignorance of causes that operation fails."

Spedding; Vol iv, page 32.

"And all depends on keeping the eye steadily fixed upon the facts of nature and so receiving their images simply as they are. For God forbid that we should give out a dream of our imagination for a pattern of the world; rather may He graciously grant to us to write an apocalypse or true vision of the footsteps of the Creator imprinted on His creatures."

page 33

What liner statement could one have of the true nature of man in his relationship to the universe in which he finds himself, and one that was sorely needed, at the time it was first set out, to clear away the recognized systems of the philosophers and schoolmen of the time?

This which may seem to us an obvious statement, was a great new mental revelation when written, and has formed the basis of the scientific method. Furthermore, Bacon's perception of his instrument was able to go further; and in some of his most memorable passages he analyses the distortions and fallacies which may affect the mind and cause it to give a false impression of things as they are.

In *Instauratio Magna*, in the section entitled 'Plan of the Work,' having discussed the nature of the errors to which the senses are prone, namely, failing to supply information or data, and giving wrong data, Bacon goes on to discuss the errors which may afflict the mind.

"The minds of men are strangely possessed and beset, so that there is no true and even surface left to reflect the genuine rays of things."

iv page 27.

Thus he realises here that the mind can, but rarely does, act as a lens or mirror to reflect within itself the true nature of things.

"The idols or phantoms by which the mind is occupied are either adventitious or innate. The adventitious come into the mind from without . . . but the innate are inherent in the very nature of the intellect, which is far more prone to error than the sense is.

"The mind, when it receives impressions of objects through the sense, cannot be trusted to report them truly, but in forming its notions mixes up its own nature with the nature of things."

iv, page 27.

These extracts form an admirable scientific analysis of the mental instrument, the working tools of the future edifice of thought.

Bacon was, of course, familiar with the teaching, handed down from classical times, that man, the microcosm, reflected the universe, the macrocosm; but he is not content to discuss this in the symbolical and mystical language of the times. He goes directly to the percep-

tion of the nature of mind and an analysis of those factors which will keep it true. He is thus in a fully objective relationship to his mind, and can analyse the nature of the instrument of thought.

Equipped with such an instrument, to what end shall it be put? Here again we may see that he was indeed the forerunner and embodied in his work the future course of thought and progress. He acts as a mighty focussing point, through which the great intuitions of thought are stepped down into a mental field where they will be available, in the centuries that follow, for lesser minds to develop and work out in scientific invention and discovery.

He took 'all knowledge as his province,' simply and without arrogance, and set out to overthrow completely the existing systems of thought. He spends considerable space in showing these to be erroneous, in the early pages of the *Instauratio*, and then embarks upon the outline of a new method, a new and truer way of using the mind, which has led to the great modern thought-system of our time.

He saw his vision clearly, and intended to use the new instrument to perfect a natural and experimental history, and to establish truly scientific knowledge so that it might serve as a true basis for philosophy. Thus he makes this clear in his dedication of the *Instauratio* to the King, James I, asking the King to follow the example of King Solomon, the prototype of all wise kings.

" . . . in taking order for the collecting and perfecting of a Natural and Experimental History, true and severe (unencumbered with literature and book learning) such a philosophy may be built upon . . . that so at length, after the lapse of so many ages, philosophy and the sciences may no longer float in air, but rest on the solid foundation of experience of every kind, and the same well examined and weighed."

page 12.

Although King James did not respond in the way Bacon had hoped, owing to his acute financial stringency, we can now see that during the course of the last 300 years the first part of this great ideal has been established.

To achieve this was no mere vague aspiration, but in the pages of his great work Bacon proceeded to develop the method by which his end was to be achieved. He saw the desired goal, understood the nature and use of his working tools, and further set out a detailed plan of the work to be carried out in later ages by the workmen of the Holy Temple. Thus seeing clearly the hindrances which might beset men in their adventure into new ways of thought—(the famous 'Idols' of the *Instauratio*)—he set out a new method which would enable the plan to be drawn out.

Seeing nature as a vast labyrinth, he held that nevertheless there was a pattern and a plan behind it, an organic connection between all the various natural phenomena which we experience.

(To be concluded)

'THE RUTLAND THEORY AND PROFESSOR POROHOVSHIKOV.

By HOWARD BRIDGEWATER

IN the last issue of *BACONIANA* there was published an article by Mr. Comyns Beaumont brilliantly disposing of the claims of Lord Oxford as the possible author of some of the immortal plays. That anyone could have been found to give serious consideration thereto is a tribute not to such evidence as is adduced in support of them but to the extremely clever advocacy of Mr. Percy Allen in his book "The Life Story of Edward de Vere as 'William Shakespeare'."

As my readers are well aware various other claimants to the title of the world's supreme poet and philosopher have appeared from time to time and all of them naturally have been enlisted from the ranks of the aristocracy, as one does not seek to find pearls of great price in the gutter. And if one thing is clear it is that the plays were the work of an aristocrat, as familiar with the Courts of Europe and the method of address and conversation of Princes and Prelates as is the proletariat with bread and butter.

Amongst these other claimants is the Fifth Earl of Rutland who is introduced to our notice by Prof. Pierre S. Porohovshikov in his beautifully written, illustrated and printed work "Shakespeare Unmasked" (published by the Polygon Press of Brooklyn, N.Y. in 1940) which I have studied with much pleasure and profit: for (apart from his theory, which one cannot accept) it contains much interesting information concerning Elizabethan times and personalities.

Mr. Porohovshikov belongs both by education and social connections to the cultured elite of Russian society. He is a graduate of the University of Moscow, with its first-class diploma (the equivalent of our M.A.). He began a legal career in Moscow, was Attorney General in the Russian Provinces and Judge at the High Court of Justice in St. Petersburg. As stated in the Preface (by Prof. George Vernadsky of Yale University) a book "The Art of Speech in Court" won for him a place in literary circles. The Imperial Academy of Science bestowed upon him the Pushkin Award—the highest in its field. Gradually Mr. Porohovshikov concentrated his interests on Shakespeare, for the Shakespearean riddle has fascinated him from youth.

In criticising his selection of Roger Manners, Fifth Earl of Rutland as the author of some of the plays I would wish firstly to say that it is fully recognised that he is a conscientious seeker after truth, and nothing but the truth, and to explain that his objection to Francis Bacon is, or perhaps I should say *was*, manifestly due to lack of

¹"Shakespeare Unmasked," by Prof. Pierre S. Porohovshikov.

appreciation of the malicious character of Macaulay's description of that great genius.

Now let us examine the claims advanced for his little-known courtier. Briefly they amount to this, that Rutland's life corresponded closely with the requirements logically demanded in the author of "Shakespeare." He was an aristocrat and intimate friend of Southampton, Essex, and other of the nobility. He was well educated and travelled extensively on the Continent. Moreover a study of *Twelfth Night* shows a remarkable correspondence between some of its passages and an anonymous play, entitled "Laelia" which was performed at Cambridge in 1595 and which—by resort partly to certain alleged decipherings—he attributes to Rutland, who was educated there, enjoyed a legal training and was withal a sportsman "the chase being a passion with him." Also he had suffered "the slings and arrows of outrageous fortune," being confined to the Tower on suspicion of having taken part in the Essex rebellion.

Roger Manners went to Cambridge when he was eleven years of age—in 1588. In 1595, when he would be only eighteen years old there was performed there the play "Laelia"—an adaptation of an Italian comedy "Gl'Ingannati," which, as the product of a college novice, may be said to be very good, and if the Professor could definitely fasten the authorship of it upon his hero his cause for Rutland would be greatly strengthened, as there would seem, from the quotations given, little doubt that this play was well known to the author of *Twelfth Night* and *Two Gentlemen of Verona*. In the following year there was performed another anonymous play entitled "Silvanus" and similarly, it would appear that this play was in the mind of him who wrote *The Midsummer Night's Dream* and *As You Like It*.

But I do not see that either play can be attributed to Rutland, especially the latter as "In September 1595 Roger Manners obtained the Queen's permission to 'pass over seas'; to France, Germany and Italy." And indeed Professor Porohovshikov goes far to contravert his own theory in the following passage which I quote from p. 96 of his book:—

"We have now to examine Rutland's authorship with regard to the time of composition of the earlier plays. This brings us to an apparently formidable contradiction. If the commonly accepted chronology of the dramas is correct Rutland cannot be Shakespeare. He should then have accomplished about half the poet's life work when he was barely out of his teens. Moreover, under the orthodox calendar, the three pieces which display such rich Italian background and minutely accurate Lombardian and Venetian topography, the *Two Gentlemen of Verona*, the *Taming of the Shrew* and the *Merchant of Venice* were written before their author (if Rutland) ever saw Milan, Mantua, Padua, and Venice. If this were true we would without hesitation follow our resolution of bowing to sound evidence and, throwing away our notes, forget all about Roger Manners as a poet and a playwright!"

It is a sad pity that this was not done for then we should almost certainly have had in this highly gifted student of Elizabethan literature a master champion of the Baconian case. But unfortunately he seeks relief from his quandary in questioning the date of composition of the plays, mentioning that no less than forty different dates have been suggested by well-known authorities for the composition of *Midsummer Night's Dream*.

But as it seems to me the Professor's dilemma is not solved by this means for, to take only one example, the *Taming of the Shrew* was published in 1594 and was possibly written some time earlier, i.e. prior to Roger Manners visit to Italy.

Professor Porohovshikov agrees that *Love's Labour's Lost*, *Venus and Adonis*, *The Rape of Lucrece*, were the work of Francis Bacon. Why then seek other authors for the other plays? As I have always contended this process, if it could be substantiated, would lead finally to the utterly ridiculous conclusion that there was no supreme poet at all, no "Shakespeare," but a galaxy of genii who, like mushrooms in a night, sprang simultaneously to light; and that in an age when, amongst the generality of the nobility, literature, as a personal pursuit, was looked down upon, whilst amongst the masses only a small percentage could write as much as their own names!

As demonstrated in the series of articles which I contributed to *BACONIANA* in 1931, 1932, and 1933, entitled "This Missing Historical Plays of 'Shakespeare'," there is vastly more reason for assigning to Bacon such other works of genius as appeared during the Elizabethan age (such as those attributed to Marlowe, Peele, and Greene, *after their respective deaths*) than there is to support the theory of contemporaneous talent of such high order.

The Professor states "Shakespeare wrote no more after 1612 because he died in that year," which was, of course, the date of the demise of the Earl of Rutland; his assumption being that all the plays that were first published in the folio of 1623 had been written before 1612! He does not explain the numerous additions to *Othello* (first published in 1622) that are found in the First Folio edition!

In presenting Roger Manners as candidate for the crown of all literature the Professor labours under the great disadvantage—common to all claimants other than Bacon—that he cannot compare the style, knowledge or philosophy of "Shakespeare" with any acknowledged work, for Roger appears to have left no literature behind him other than a few letters, which betoken no particular literary talent.

While the Professor's work is fascinating as a study of Elizabethan times and personalities, and is full of illuminating comment upon the plays, and constitutes moreover a trenchant indictment of the traditional authorship theory, he has patently built his main edifice upon a foundation much too weak to sustain the colossal weight that he would put upon it.

QUIZZING THE PRESS CRITICS

THE IGNORANCE AND PREJUDICE OF CRITICS OF CERTAIN
JOURNALS ON THE SUBJECT OF BACON

By CONYNS BEAUMONT

OVER sixty years ago a brilliant American Baconian scholar was so indignant at the manner whereby the late Richard Grant White furiously attacked Mrs. Henry Pott's well-known work on Bacon's *Promus*, that he actually published a volume of seventy-eight pages to slay him with rapier thrusts—as he certainly did. The writer in question, William O'Connor, dared to question whether reviews were of any real advantage to literature. They tend, said he, "to prevent its direct operation upon the public mind, substituting for consideration, instead of the book itself, an account of it by some more or less competent critic. This account is almost sure to be partial, inadequate, or incorrect, and is often disparaging or hostile. Worst of all, it can be so moulded as to deter the reader from any examination of the work noticed, which may yet be of exceeding value."

As one who has been in active journalism for some forty years, mostly editing journals, though occasionally reviewing books, I won't say I associate myself entirely with the late Mr. O'Connor. Reviewers may be a necessary evil but they have no easy task with the multiplicity of published books pouring into a newspaper office. With the exception of certain specialists they are expected to be walking encyclopaedias of knowledge on every possible subject, and at the same time produce an article which is racy, and if possible, clever. Most of them judge an author less on the merit of his work, unless famous, than on the name of the publisher. I have watched critics working on journals, digest the bookcase of new books sent in for review, select those by well-known authors and famous publishers, while the small fry in writers and publishers, regardless of the book's merit, were passed over without even cursory examination unless they saw a chance to indulge in sarcastic pleasantries or even round abuse with which to fortify their article.

Among this type of *intelligentsia* those who proclaim themselves Baconians have almost invariably been selected as the target for violent attack. Some use a rapier thrust, more of them wield a bludgeon and such attacks have been pursued for over sixty years with a virulence which time and new evidence does little to mitigate. It is not so much that they set out to defend the authorship of Will Shaxper or Shaksper of Stratford-on-Avon, for they frequently show tolerance towards those small coteries who advance their contentions that Edward de Vere, Earl of Oxford, or the Earl of Rutland, or the 16th Earl of Derby, wrote the Shakespeare Plays and Sonnets. No, it is Bacon against whom they tilt with all the energy and oblivion of a Don Quixote against wind-mills. Even if their literary education is sufficiently advanced to have enabled them to have appreciated the fact that Francis Bacon was the most learned man of Elizabethan times—or, it may justly be stated, of all time—that he could have been the author of the Plays is anathema to them. The claim arouses all

their latent bellicosity, suppressed after the reviewing of an assortment of more or less dreary books, published by firms with big advertising accounts, and so the author who dares to proclaim Francis Bacon as Shakespeare arouses their most homicidal instincts. If he go further and present the evidence of the royal birth of Francis as the explanation of so much secrecy otherwise inexplicable in his wonderful, yet chequered career, the author need expect no mercy.

I will frankly confess that when I wrote *The Private Life of the Virgin Queen* I anticipated all this. I wrote it for the purpose of getting the claim of the royal birth of Francis before the general public, to ascertain as far as possible what would be the likely reaction of the man in the street to the libraries. I recall vividly how I first learned of this when I was sent to Chepstow-on-Wye by the late Lord Northcliffe, on the occasion when Dr. Orville W. Owen, of Detroit, the discoverer and decipherer of the famous "Word" Cipher, arrived there some thirty-five years ago in order, as he proclaimed in the press, to find if possible the lost Shakespeare and other priceless manuscripts of Francis, in addition to further relics which he claimed had been buried in a specially prepared *cache* in the bed of the swift-flowing Wye. Owen's authority for this strange hiding-place was, he contended, given in a cipher contained in the first edition of Sir Philip Sidney's *Arcadia*. The search failed before the area mapped out had been worked owing to disagreement between Owen and his backers, and remains undecided to this day. I remember vividly my amazement when I was told by him that Francis was the legitimate son of Queen Elizabeth and Robert Dudley, Earl of Leicester, who were married secretly in 1560, but in such circumstances that their union could not be divulged for high reasons of state, and that Francis was brought up as the son of Sir Nicholas and Lady Bacon. Hence Elizabeth posed as the Virgin Queen and Francis, when he discovered his true birth in 1576 was forced under threats of his death not to divulge the facts. This stupendous matter is known to Baconians and accepted by them except for a few who question the accuracy of the ciphers.

In a sense then my venture was a test to see how public opinion reacted to this fascinating problem, *vieux jeu* though it be to informed and instructed readers. I will state at once that to such of the general public who have read the book the result as seen by my post-pag and personal contact has been one of astonishment and interest. I found the same response when I gave a lecture on the subject to the Torquay Literary Society a few months ago, where an overwhelming number of persons present showed the deepest interest and wanted to know more.

Of the critics in the press the most adverse proved to be the supposedly higher-class publications. *The Times* Literary Supplement reviewer termed it "this sensational story" and "melodramatic narrative." The writer wound up with a sentence to the effect that "the niceties of Elizabethan English are no doubt difficult of comprehension to one whose knowledge of the principles of English grammar is as hazy as Mr. Beaumont's." Well, well! Strangely enough the Elizabethan English is reproduced verbatim from the Ciphers! One would think our supposed premier literary journal (if it be) could find a better line of argument or refutation than to seek to discount an historical thesis with a cheap jibe because of a possible uncorrected error or two if such exist. It is evident enough that the critic knew nothing whatever about the Ciphers and didn't want to know. The critic of the *Manchester Guardian*, which calls itself "Liberal" but is perhaps the most old-fashioned and Tory of our public journals, after summarising that "the portait emerges of a loose cruel virago whose marriage to Leicester had become a State Secret," adds with gusto that, "it is not likely that historians will modify their views of the Queen or her reputed sons." In other words historians of the future (as of the past

with certain exceptions) should ignore any evidence that does not appeal to them and hence may produce untrue history! The journal *Time and Tide* alludes facetiously to the author "ingeniously working that mine of delight the dear old secret ciphers." The author incidentally presented historic evidence wherever possible in support of the Ciphers, but apart from that I very much doubt whether the critic has ever read a line either of the Word or Biliteral Ciphers or even heard of their existence. What, we may ask, is the value of such airy flippancies? James Agate of the *Daily Express* has died since he wrote his critique of this book. Everyone knows of course that Agate was a supreme egotist, and brought himself into the limelight on every occasion. So, according to his idea of a critique, after quoting a passage from the Biliteral Cipher entirely foreign to the context, he indulged in a facetious account of his next book in which Queen Elizabeth confesses herself the mother of a string of Elizabethans, on the evidence of a cipher discovered by him stuffed in a chair he purchased for 1s. 9d. in the Caledonian Market! His was a pathetic confession of inability to weigh up serious evidence in a fascinating and important literary problem, and a miserable evasion of a great subject.

Such critiques as those cited might make an author despair of justice if any writer ventures to wander beyond the bounds of rigid convention and would support O'Connor's arraignment of critics. For instance "Quidnunc" of the *Irish Times*, another journal appealing to an educated public, claims sententiously that my book is "a revelation of how far otherwise normal people can 'cod themselves'." and described Baconians as "remarkable people." I don't know who "Quidnunc" is, nor do I care, but I am confident that his knowledge of the secret history of Elizabeth's times is completely lacking, for otherwise he could not pen such schoolboy nonsense.

On the other hand I perceive an awakening in other organs of the press. In the Conservative *Illustrated London News*, while Mr. W. R. Calvert opines that I "delight fishing in strange waters," he grants that the book is "full of wonders." Mr. J. H. C. Ledker in the *Southern Times*, Dorchester, says "this interesting volume will appeal to the historian and general reader alike." The *Warwick Advertiser* says that "opponents of the Bacon theory will doubtless squirm with rage at this assertion (the royal birth) but nevertheless Mr. Beaumont produces substantial evidence and has produced a book that is original in theme, thoughtful and eminently readable." Similarly *Britannia and Eve* agrees that, "the author produces a completely and vividly new outlook on Queen Elizabeth's real life." The *Torquay Directory* boggles at criticism directed against the Cecils, but terms it "a very readable book which is sufficiently interesting in itself to appeal even to the Philistines." The critic adds, "I should think that Holywood will love it." I should like to think it!

I could cite several other notices which either summarize the main contention of this work or show friendliness to it, but I will terminate this analysis of the press on the Baconian problem by a mention of *Cavalcade*, a journal with a large weekly circulation. Their critic, who terms the work "a forceful challenge to historical orthodoxy" gives a very fair summary of the claims advanced including the royal birth and ends thus: "In less able hands the argument would carry little conviction. Comyns, however, marshals his material with such consummate skill that none but an equal authority on the other side would endeavour to confound him. . . Right or wrong Comyns provides a provocative thesis and some entertaining reading." At such an unexpected compliment, I can but bow my grateful acknowledgments, and we may recognise that slowly, yes, with leaden feet, intelligent and open-minded men and women are gradually beginning to realise that Baconians are not quite so mad as the high-brows fancy.

MR. CLAUD W. SYKES AND THE RUTLAND THEORY.¹

By R. L. EAGLE

LET it be stated, without any ado, that Mr. Sykes' "William Shakespeare" is Roger Manners, fifth Earl of Rutland (1576-1612).

The Rutland theory was first mooted by Carl Bleibtreu, a German, forty years ago. In 1912 a Belgian professor, M. Demblon, followed by another book, but Rutland has found few supporters. This is somewhat surprising as it makes a better case than the Oxfordian and, in two aspects (but only two) it has an advantage over the Baconian. The first is that Rutland's travels in Italy are recorded, and he stayed for a time at Padua's university, visiting also those places which were familiar to the author of the plays. The evidence for Bacon's visit to Italy depends upon that of the unknown writer of a short life of Bacon, written in French, and prefixed to "L'Histoire Naturelle" (translated by Pierre Amboise), Paris, 1631. No particulars as to the date of this visit have been preserved, but presumably the journey was undertaken during Bacon's three years on the Continent from 1576-1579. This summary of Bacon's life is the earliest piece of biography. It was unknown to Spedding. Walter Begley, in *Bacon's Nova Resuscitatio* (1905) was the first to call attention to it and to quote from it. There is a copy of this edition in The British Museum. The tour of Rutland followed the usual route taken by young noblemen sent through Northern Italy as part of their education, so there is nothing remarkable nor exceptional in that.

The other point in Rutland's favour is the journey to Denmark, including Elsinore, in 1603—the year before the revised and enlarged edition of *Hamlet* was published. But, as Mr. Sykes mentions (p. 123), according to Stowe, there also embarked on the "Golden Hind" on June 28th, nine knights, twenty esquires and one hundred gentlemen and yeomen. Why should not Bacon have been in this company? They formed James' special embassy to attend the christening of Christian IV's son and heir.

Apart from these two considerations, I can find little to commend the claim for Rutland. The best part of the book is its shattering exposure of the Stratford myth. But that has been done often enough, and it is easy prey for anybody who knows his subject and how to marshall his facts.

Mr. Sykes, in his plea for Rutland, enlarges upon trivial detail until he manages to build up a story. Many facts are distorted and

¹"*Alias William Shakespeare,*" by Claud W. Sykes. (London: Francis Alder. 15s. net.)

stretched. Mysteries are created out of commonplace events and circumstances—always signs of a weak argument. Statements are attributed to Baconians which no Baconian to my knowledge has ever put forward. These Mr. Sykes proceeds to demolish, but as the targets are of his own erecting, and they are set up for that purpose, this is naturally not difficult.

If, for instance, we turn to p. 146, we read: "With regard to Shakespeare's period of pessimism, a study of Bacon's life shows that he had no reason to be down-hearted during it." On the contrary, he suffered greatly following the trial and death of Essex. In 1601, his beloved brother and partner, Anthony, had died. For the last ten years of her life, Lady Bacon was slowly and tragically dying. Her mind had given way, and it was stated that "she was little better than frantic in her age." She died in 1610, aged 82. On the next page, Mr. Sykes asks, "Why should Bacon have suddenly ceased writing plays in 1611?" This year is given in order to fit in with Rutland's last illness and death in 1612. He did *not* cease writing plays in 1611, and he was busy revising and enlarging them up to the printing of the Folio in 1623. Mr. Sykes dates *Timon* to 1607, but there is no evidence for this, nor is there any record of the play before 1623. It reflects Bacon's own experiences and emotions on his fall from position and power in 1621. Mr. Sykes is unfortunate in his attempt to fit *Timon* to Rutland. On page 188, he says "Rutland was still hard up in 1607 when Shakespeare wrote *Timon of Athens* and *Timon's* house might be Belvoir Castle." Now two pages further on he has apparently forgotten 1607 for, he writes:

"Rutland was at the mercy of indigent gentlemen who could claim some distant kinship. One particularly absorbent sponge was Sir William Constable, who appealed for assistance from a debtor's prison in 1609. After his release he claimed further help."

Bacon and his faithful steward (Sir Thomas Meautys) lived at Gorhambury. Bacon's extravagance and generosity had plunged him into debt. In his need his former "friends" who had benefited by his bounty, left him in the lurch, and his servants, like rats, deserted the sinking ship.

The "sponges" in "*Timon*" are not shown as *needy* but as greedy flatterers. They are not applicable to Rutland's circumstances. Mr. Sykes is frequently claiming that Rutland "was in the right place at the right time." The truth is, however, that he adjusts the dates of the plays (or rather the supposed dates) to suit Rutland's movements and the incidents in his life. A good case does not need manipulations of internal and external evidence to make it coincide with the desired effect and preconceived opinion. He says that Rutland attacked Leicester as "Claudius" (p. 138). Did he not momentarily forget that Rutland was only twelve when Leicester died? On p. 118 he states, with regard to "Polonius," that "Bacon would not have dared to satirise his famous uncle (who died in 1598) especially as he had to reckon with his son, Robert Cecil. Well, Bacon's *Essay of*

Deformity was thought, even at the time, to have been a hit at Robert Cecil, who was deformed. The caricature of Burleigh as "Polonius" is so carefully disguised that it took about 300 years to see through it. Bacon had every reason to dislike his uncle and cousin for they had used their influence to keep him out of office during Elizabeth's reign. Rutland had no particular grievance against the Cecils, so far as I can discover.

Rutland entered Gray's Inn in 1598 (see p. 167), but severed his connection in the following year. He did not go there to study law but, as many young noblemen did, to belong to that "honourable Society" and enjoy its privileges. It was an exclusive "club." If Mr. Sykes imagines that this short contact was sufficient to account for the abstruse legal knowledge of "Shakespeare," then he will believe anything. Even if Rutland had gone as a student of law, the year 1598 is at least eight years too late to account for Shakespeare's law in *Venus and Adonis*, *Lucrece*, *Love's Labour's Lost*, and *1 Henry VI*. Perhaps, to save space and time, I might refer to Greenwood's *The Shakespeare Problem Re-Stated* (pp. 412-414 &c.). But Mr. Sykes might like to consider especially lines 511-522 of *Venus*. Rutland was only seventeen when this poem was published. We have no clue as to how long this had remained unpublished. It shows great experience of learning, and a pen well practised in composition. It is not a beginner's work even though "William Shakespeare" may call it "the first heir of my invention." It shows, too, the author's familiarity with the many poetic "figures" and their application as discussed and explained in *The Arte of English Poesie* (1589). The poem was probably written about 1590 when Rutland would be only fourteen.

Romeo talks about "sealing a dateless bargain with engrossing death" with the phial of poison in his hand. No dramatist who was not soaked in law would commit such an absurdity. The scene in the Temple Gardens in *1 Henry VI* shows that the author knew the customs and habits of the Inns of Court, and that it took four members to make a "mess" when dining in hall. So he does in *Love's Labour's Lost* but that is not the only evidence of the lawyer in this comedy. All these works were written, and three at least were published, before Rutland ever went to Gray's Inn.

Mr. Sykes appears to admit that "Shakespeare" had the mind of Bacon. He writes (p. 152), "Burghley, as guardian of Rutland, passed him on to Bacon, and young Rutland would have every opportunity to draw on Bacon's ideas!" Where did Mr. Sykes obtain any evidence that Bacon was ever Rutland's guardian? Or even that they ever lived together? As Bacon's ideas and opinions frequently

¹See IV. 3 and V. 2. Note, too, how the Bastard in *King John* (I, i) uses "mess" for dining in distinguished company, adding "but this is worshipful Society." The play is mentioned by Meres in 1598. It was written by 1596 (two years before Rutland joined Gray's Inn) as we know by an allusion to the English fleet against Spain in June 1596:—

A braver choice of dauntless spirits
Than now the Eng^l'sh bottoms have waft o'er, &c.—(II, i)

changed with experience and years even up to the publication of the *De Augmentis* and the Folio in 1623, and as Rutland was dead eleven years before the Folio was printed, he could not have "drawn on Bacon's ideas" for the revised and new opinions found in "Shakespeare" after 1612. Had anybody else possessed Bacon's learning, and imagination, it is unbelievable that he should have not have recorded it in works intended for the thinkers and philosophers of his and after-times. He would have felt the urgency for this, and it could not have been suppressed. But Bacon is the only candidate whose mind is recorded in other writings, and it has been proved to be identical with Shakespeare's. Rutland, Oxford and Derby left nothing to posterity. They had nothing worth while to bequeath. Bacon, moreover, is the only one to whom, on his death, tributes to his superlative accomplishments as a concealed poet were collected and published.

I do not think the possible candidates have been exhausted, and we may have more anon. But unless the arguments for them are less vulnerable than they are for the three "also rans," Bacon, who was first in the field, will find his title even more assured through the weakness of such "rivals."

I find from my notes on reading this book that I had forty-six points of disagreement with Mr. Sykes. I have had to confine myself to a few of these owing to pressure of space in these times. But I would be the last to pretend that Rutland has nothing in his favour. He has, and Mr. Sykes has made the most of them. If it were not for the weight of argument *against* Rutland I should have been more impressed, if not somewhat shaken. What need is there for Rutland, or anybody else but Bacon who tells us more than once in his works that he was engaged upon writings which exactly describe the Shakespeare plays, and the form in which they were intended to be presented. So much are they on his mind that the titles of some of the plays creep into his private correspondence. He writes of the stage as the best medium for teaching history and morals, and showing how the passions are kindled, the manner in which they work and their effect. He arranged plays and masques at Gray's Inn, and referred to himself as a "concealed poet." The Baconian case is so strong that it has no need for manufactured or exaggerated evidence. Mr. Sykes could have improved his book by a rigid adherence to fact. One should not condemn the Stratfordians for "make-believe" and then commit the same fault. Let me give an example of what I mean. On page 183, he mentions that in December 1606 (*sic*) King James paid a visit to the Earl of Pembroke at Wilton House. Rutland was present. Mr. Sykes adds, in order to give it significance that he was there "to help entertain the king," though there is nothing to show that he was there for that purpose any more than other noblemen who attended. Then, we read that "Shakspeare was present." Now it was not 1606, but in December of 1603 that James and his Court settled at Wilton. Burbage's company were ordered to give a performance, not by James but by officers of the royal household. Mr.

Sykes uses the word "invited," but that is not the case. There is no evidence as to whether Shakspeare was included in the company. About fifty years ago somebody spread a false report about a letter in which the Countess of Pembroke bade her son, the Earl, bring the king from Salisbury to Wilton to witness a performance of *As You Like It*. She is alleged to have added, "We have the man Shakespeare with us!" The truth is that in the autumn of 1603, James and his Court installed themselves for two months at Wilton because of an epidemic of plague in London. The Pembrokes had no say in the matter. No such letter exists, nor has it ever been produced. As Sir Sidney Lee comments (and he would have grasped at this straw, even if he could have qualified it with a "doubtless") it is "an ignorant invention."

To the Editor of *BACONIANA*

Sir,

THE HILLIARD MINIATURE OF FRANCIS BACON

It may be of interest to some of your readers to know the original source of modern engravings of the above miniature, in view of the professed ignorance of some authorities on the subject, and of the fact that it is not to be found in the collection at the Victoria and Albert Museum(?)

According to James Spedding (vol. 1, pages xvi to xxi) in which he deals with portraits of Francis Bacon, he mentions on page xx, the Hilliard Miniature, of which he says that an engraved copy was published in Mr. Montague's edition of Bacon's Works. This, he says, was taken from a miniature by Hilliard, then in the possession of John Adair Hawkins, representing Bacon in his eighteenth year, a work of exquisite beauty and delicacy. Mr. Spedding then goes on to express his disappointment at the failure of Montague's engraver to reproduce it in all its original beauty, etc. Are we then to suppose that Spedding had seen the original miniature?

The portrait published by Spedding at the commencement of vol. 1 is taken from an engraving by Simon Pass, from a copy which he (Spedding) obtained from a Mr. Smith of Lisle Street, who informed him that it came from a broken up copy of Holland's *Baziliologia* published in 1618. Spedding continues, "although one would not expect to find Bacon there, Brunet mentions a copy in the *Bibliothèque du Roi* at Paris, which besides the portraits which usually compose the collection, contains also other portraits of the same kind, representing Queens, princes of the blood, and lords of the courts of James 1st and Charles 1st etc."

The copy in the British Museum has no portrait of Bacon, but as the plates are not numbered and there is no table of contents, one cannot be sure that any copy is perfect.

Yours truly,

TOUCHSTONE.

CORRESPONDENCE

To the Editor of *BACONIANA*
Sir,

THE AUTHENTICITY OF DR. OWEN'S "WORD" CIPHER

In the review of Mr. Comyns Beaumont's recent book, "The Private Life of the Virgin Queen," published in the July issue, your Reviewer writes, "I would suggest to readers that some of the long descriptions and speeches transcribed by the decipherers and *not yet verified*, should be taken with a grain of salt. Although the Reviewer immediately disclaims casting any doubt or discredit by this expression, "salt," it appears to this writer that there is a doubt implied because of the phrase "and not yet verified." But if the history were secret is it not difficult to verify, if not impossible, by contemporary records which the secret history has for its object to correct?

It is true that historians such as Livy, writing of events long passed, may put into the mouths of his historical personages words and speeches which were not verbatim, but in this particular instance the writer is recording history and describing scenes of events with which he was intimately acquainted, and for the most part an actual witness. The Reviewer seems to suggest that this secret history is nothing more than a series of impressions couched at times in poetical and dramatic form. Does not the suggestion tend to create a general atmosphere of doubt which may eventually lead to a spirit of disbelief as to the general credibility of the account? What reliability can be placed on any history if such a standpoint be adopted?

References to speeches put in the mouths of various historical characters, such as Henry IV., come under the category of "Livy written" history at which the historian was not present and so in the same way with Shakespeare who was not actually present at Henry IV's death scene. It does not, however, seem improbable that a dying man tossing on a sleepless pillow would naturally desire "sleep, gentle sleep" even though not verbally expressed, but there is no need to stress this point. The same line of reasoning applies to all the historical plays excluding perhaps certain speeches in Henry VIII. Again I cannot agree with the suggestion that it was improbable that the ill-fated Amy Robsart should have appealed in person to Queen Elizabeth to allow her husband, the Earl of Leicester, to return to her. A woman in defence of her rights, touching husband or children, would cast off all feelings of personal fear, as we see frequently happening in present-day affairs. Bacon had set himself to write a true account of events during his own life-time and largely concerning his own personal life which had been smothered or struck out from historical records.

We must beware of trying to allegorise everything. We concede that the Scriptures, myths, legends, etc., contain much allegory, but that allegory could not exist without the solid background of physical fact. Your Reviewer should bear in mind that, when impugning the Owen Cipher it is in fact also impugning that of Mrs. Gallup, for Dr. Owen's "Word" Cipher was published several years before Mrs. Gallup, whose Biliteral Cipher confirms the earlier "Word" Cipher in all salient features, and is emphasized more than once in the Biliteral as Bacon's *principal* cipher.

There is a point in Mr. Beaumont's book dealing with the Essex trial which calls for a reconsideration of the blame usually accorded to Francis Bacon. If Bacon was, as he implies in his recorded writings and as supported by Dr. Rawley's testimony, a messenger with a divine mission and an allotted task to perform for the assistance of mankind, to help him to regain his former happy state, what would have happened if he had been swept to the scaffold with Essex who for all his personal charms was a man lacking in all the requisites of kingship? The Shakespeare plays would probably not have come down to us, neither would the philosophical works of Bacon. There would have been a practical black-out and the English Renaissance would have had to await some other genius to unfold it. It is also quite clear that none of the ruling authorities recognised nor valued Bacon's supreme genius. It was a happy thing for England that he survived the Essex catastrophe!

Yours faithfully,

PROTEUS.

To the Editor of BACONIANA

Sir,

MR. DODD'S SONNET THEORIES

I am sorry I overlooked Mr. Dodd's reference to Lintott's Reprint of the 1609 text of the Sonnets which appeared on page 27 of January BACONIANA. At the time of writing I had before me the "succession of witnesses" following the Benson "Medley" of 1640, appearing on pages 25-26 where there is no reference to Lintott's Reprint of the 154 Sonnets as in 1609. I offer my apology for the oversight.

Now Mr. Dodd calls Lintott's reprint a "secret" one. If one advertises a secret then it might have been, but even without the advertising there are facts which make even a suggestion of a secret quite absurd. Lintott advertised the book in the contemporary newspaper *The Post Boy* on 24th—27th February, 1710-1. He repeated it in the same paper on 3rd March 1710-1 and again on 31st July, 1711. In several of Lintott's publications between 1711 and 1722 there is to be found a list of books published by him. I have before me *The Miscellaneous Poems and Translations* of Mr. Pope, "Printed for Bernard Lintott, 1814." Facing the title-page is a list of "Books lately Printed for Bernard Lintott." The last but one of the 37 books is "Shakespeare's Poems." I have one other Lintott publication and that is Robert Owen's tragedy *Hypermetra*, "Printed for Bernard Lintott, 1722." The list of books he published is now more imposing and the prices are stated. I observe among them "Shakespeare's Poems, Printed from very old Editions, 2s. 6d."

In his advertisements Lintott says, "Some of these Miscellanies were printed from an old Edition which Mr. Congreve obliged me with; others by an ingenious Gentleman of the Middle Temple." There were two impressions of *Shakespeare's Poems*. One has a repeat title-page in front of the 154 Sonnets where the wording is "Sonnets to Sundry Notes of Musick." This title-page had previously appeared in front of the proper *Sonnets to Sundry Notes of Musick*. This was corrected in the other impression to *Shakespeare's Sonnets* as being from the edition of 1609.

Some impressions have an "Advertisement" to the Reader. I infer that Mr. Dodd's two copies do not possess this because, if so, he would have read:

"The Writings of Mr. Shakespeare are in so great Esteem that several Gentlemen has subscrib'd to a late Edition of his Dramatick Works in Six Volumes; which makes me hope that this little Book will not be unacceptable to the Publick."

This is a reference to Rowe's edition of the Plays in 1709 in six volumes. In 1711 it was correct to allude to it as "a late Edition." There was no other six volume edition then published to which it could refer.

So much for Lintott's "secret edition!"

It seems to me that the whole matter of the date and publication of the Sonnets can be settled by Mr. Dodd giving the source of the four words put into inverted commas in this statement on page 207 (10th Edition) of his "Shakespeare's Sonnet Diary"—

"As a further safeguard the book was 'onlie sold to Brothers'." The spelling "onlie" denotes a period quotation. Where, when and by whom is there any such mention as to the sale of Shakespeare's Sonnets "onlie to Brothers?"

Yours truly,

R. L. EAGLE.

To the Editor of BACONIANA

Sir,

CANONBURY TOWER

The plight into which Canonbury Tower has fallen must surely move to tears or indignation any lover of Francis Bacon, with whom the place is a direct link.

When Attorney-General (1616) Francis obtained a lease of Canonbury Manor from Sir John Spencer, alderman of the City of London. It can therefore be safely assumed that the Tower is venerable for having housed the great poet-philosopher on occasion.

Damage and degeneration of fabric are the inevitable lot of old buildings, but our Society must assuredly make it a point of honour to preserve, as far as humanly possible, any place having such close association with Bacon. Nor must it easily be allowed to pass into other, less loving hands.

At least one room might be transformed into a Francis Bacon Museum, where, among other things, the Society's more valuable books could be on view. But security of storage must first become assured.

Although rather inaccessible for frequent and regular visitation, Canonbury Tower may well be a place of pilgrimage for Baconians in the future.

Yours sincerely,

CONSERVATOR.

CRANMERS "PROPHECY" IN HENRY VIII.

To the Editor of BACONIANA

Sir,

It occurs to me that Mr. Comyns Beaumont's book *The Private Life of the Virgin Queen*, is the resin-drenched torch which will set fire to the effigy of Elizabeth's HONOUR, which according to the Prophecy must burn to ASHES before her HEIR, to whom she leaves the greatness of her name, SHALL STAR-LIKE RISE.

"Nor shall this peace sleep with her; but as when
The bird of wonder dies, the maiden Phoenix
Her ASHES new create another HEIR
As great in admiration as herself,
So shall she leave her blessedness to one
When heaven shall call her from this cloud of darkness
Who, from the SACRED ASHES OF HER HONOUR
Shall STAR LIKE RISE, as great in fame as she was,
And so stand fix'd."

(Henry VIII. Act V. Sc. 4).

Many eminent Baconians have been striking matches dangerously close to that effigy, but did not quite set it alight. Now, the hour has struck. The deed is done. It takes courage to write a book, which reveals unpleasant truths and Mr. Beaumont is to be complimented.

It is through Elizabeth's ATONEMENT that Francis shall come forth.

Magna est veritas et Prævalebit!

Yours truly,

To the Editor of BACONIANA

Sir,

CLOTON CULDEE

WHY BACON SELECTED 1623 AS THE PUBLICATION DATE
OF THE FOLIO

It is a pity that certain people scoff at Francis Bacon's word and Bi-literal ciphers because they contain statements which are confirmed as being true by subsequent events. For instance, Bacon in his bi-literal ciphers states that he intended to publish his Shakespeare Folio at "a most auspicious time." Why did he arrange for the publication of *The First Folio* in the year 1623? The following appears to be the reason for choosing the year 1623 for publication.

The first play published was *King John* in 1591, and the last plays published were in 1623—a period of 33 years and 33 is the simple seal or count of the word BACON. This is confirmed by Bacon stating in his word cipher.

"We give you here a third part of our life, for thirty three years have we gone in travaile of these children of our wit." This last statement is confirmed again because on the last page of the Play of *The Comedy of Errors* in the First Folio we read, "Thirty three years have I but gone in travaile of you my sons." According to the play the correct time was 25 years but Bacon altered this to 33 for the reason above stated and arranged that the above passage should appear on page 100 in the Comedies because 100 is the simple seal or count of Francis Bacon. He also placed two dots over the two letters e in the word three to draw his reader's attention to this. The so called scholars who butcher and attempt to edit the text of the First Folio offer no explanation as to the reason why the number of years is given as 33 instead of 25—neither do they explain why two dots have been placed over the two e's of the word three.

Bacon in his bi-literal cipher story writing of Will Shakespeare says: "We having put forth a number of plays in his theatre, shall continue soe doing since we do make him a thrall to our will." The simple seal or count of the word Shakespeare is 103 and in the first column of the page numbered 103 in the Histories we read "long time thy shadow has been thrall to me." In Elizabethan days the word shadow was used to indicate a player as we find in Macbeth the line "Life's but a walking shadow, a poore player," and in the 1640 Edition of Shakespeare's Poem, the author is referred to as "This Shadow."

It is also interesting to note that Bacon was created Lord Verulam and the last play in the First Folio is *Cymbeline* which is the name of a British King who commenced to reign at Verulam 33 years before Christ.

Yours faithfully,

EDWARD D. JOHNSON.

To the Editor of BACONIANA

Sir,

SUGGESTIONS FOR "BACONIANA"

It surely goes without question that every effort should now be made to increase the membership of our Society and extend the influence of its work. The interest of a wider public must somehow be caught.

One suggestion to this end is that the present sober dignity of the BACONIANA cover might give place a little to colour, and so more effectively attract the general eye on the bookstall.

Another is that some concession be made to the ordinary reader's liking for mystery, intrigue, and the challenge to orthodoxy, and that, accordingly, those aspects of our case which are indeed arresting and dramatic in their significance should be presented to him with greater emphasis. It is a safe bet that the bookstalls can pretty readily sell books with such titles as: *The Secret Shakespeare*; *The Stratford Myth*; *The Marriage of Elizabeth Tudor*; *The Private Life of the Virgin Queen*; *The Mystery of Francis Bacon*; etc.

Yet another point is to shew that Bacon's fundamental principles of thought could have practical application in these times in the sphere of private and public morality and social planning.

There is most decidedly a high place always to be reserved for learned disquisition and polite controversy, especially regarding the problem of the authorship of the Plays; but an appeal on more than one plane of interest is necessary if the number of readers is to be considerably augmented. The general reader must find something in BACONIANA which is within his intellectual scope, and which immediately seizes upon his curiosity. Once interested, he may well be led later on to a deeper study of Bacon.

Yours sincerely,

R. J. W. GENTRY.

[It is the aim of the Council of the Bacon Society to increase the membership by all accessible means, and any who realise that the genius who wrote the Shakesperian Plays and Sonnets was certainly not "Will Shaxpur" of Stratford-on-Avon, are welcome to apply for membership by applying to the Hon. Sec., 50a, Old Brompton Road, London, S.W.7. BACONIANA is widening its range in many directions. It is intended to introduce a new and attractive coloured cover as soon as can be conveniently arranged.—ED.]

[Owing to pressure on space we regret that several letters have had to be held over in this issue.—EDITOR].

BOOKS FOR SALE

	<i>Price including British postage</i>
Shakespeare's Law. By Sir George Greenwood	2/6
Exit Shakapere: An outline of the case against Shakapere. By Bertram G. Theobald	2/6
Enter Francis Bacon: The case for Bacon as the true "Shakespeare." By Bertram G. Theobald.	3/6
Francis Bacon Concealed and Revealed: Bacon's Secret Signatures in his unacknowledged books. By Bertram G. Theobald	7/11
Shakespeare: New Views for Old. 14 Illustrations. By R. L. Eagle	11/-
Francis Bacon's Cipher Signatures. 72 Illustrations. By Frank Woodward	21/-
Secret Shakespearean Seals: Revelations of Rosicrucian Arcana. 78 Illustrations. By Fratres Roseæ Crucis	21/-
Shake-Speare's Sonnet-Diary. 22 Illustrations. By Alfred Dodd.	7/11
The Bacon-Shakespeare Anatomy. 2 illustrations. By W. S. Melsome	15/5
Francis Bacon's Cipher Signatures. 1st Edition. 16 Diagrams. E. D. Johnson	3/-
Francis Bacon's Cipher Signatures. 2nd Edition. 32 Diagrams. 2 illustrations.	
The Fictitious Shakespeare Exposed. By E. D. Johnson	3/9
Bacon Shakespeare Coincidences By E. D. Johnson	3/6
The Martyrdom of Francis Bacon. 17 illustrations. By Alfred Dodd	21/5
Francis Bacon, A Guide to His Homes & Haunts. 22 Illustrations. By W. G. C. Gundry.	4/4
Was Shakespeare Educated? By W. G. C. Gundry. 14 Illustrations	2/9
The Mystery of the First Folio of the "Shakespeare" Plays. 22 Folio page Plates, 37 pages of Text. By E. D. Johnson	5/6
Shakespearean Acrostics. 139 Folio pages. By E. D. Johnson	7/6
The Private Life of the Virgin Queen. By Comyns Beaumont	16/-

PAMPHLETS FOR SALE

Shakapere's Real Life Story (published by the Bacon Society).	2d.
The Life of Francis Bacon (published by the Bacon Society)	2d.
The Shakespeare Myth. By Walter Ellis (Illustrated)	1/3
Pope and Bacon: The meaning of "Meanest." With Foreword by Marjorie Bowen. By H. Kendra Baker	1/2
The First Baconian. By Lord Sydenham	9d.
A Cypher within a Cypher: An elementary lesson in the Bi-literal Cypher. By Henry Seymour	1/2
Dr. Rawley's Epitaph By Bertram G. Theobald (Illustrated)	1/2
Who wrote the so-called "Shakespeare" Plays? By Sir Kenneth Murchison	3d.

