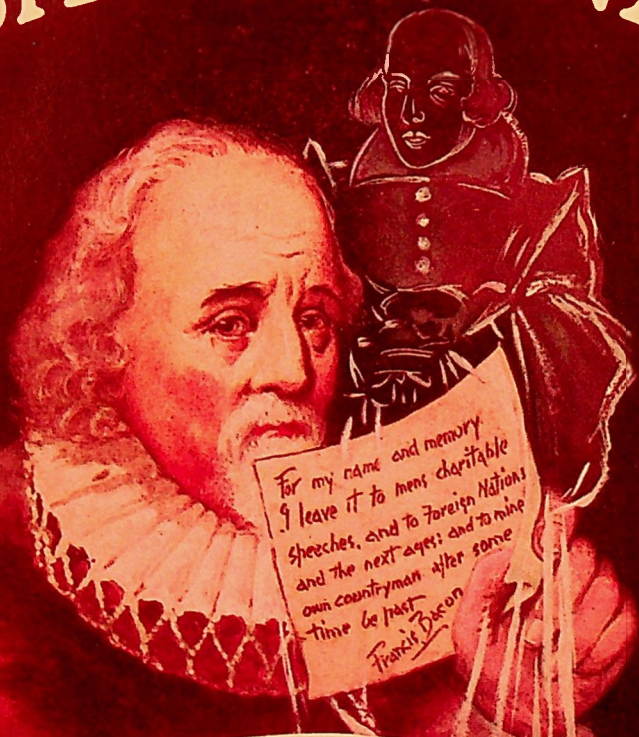


THE JOURNAL OF THE FRANCIS BACON SOCIETY

# BACONIANA



JANUARY, 1948.

Vol. XXXII.

No. 126.

## LEADING FEATURES

### The Editor's Comments.

The Rosicrucian "Three Treasures." By LEWIS BIDDULPH.

Sir Amice Poulet's Monument. By EARL POULETT.

The Mystery of Marlowe's Death. By R. L. EAGLE.

58 Pages.

Illustrated.

2/6 net.

# The Bacon Society

(INCORPORATED.)

PRESIDENT:

SIR KENNETH MURCHISON

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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

VOL. XXXII. (63rd Year) No. 126. January 1948

## EDITORIAL COMMENTS

Our new centre at 50a, Old Brompton Road, S.W.7, a minute's walk from South Kensington, Piccadilly Tube and Underground stations, with bus connections to all parts, is proving popular. Interested persons are beginning to call, not only members of the Bacon Society but others who wish to purchase our booklets or other publications and whose eyes are being opened as to what Francis Bacon was and what he stands for in the discriminating world of to-day. It is bringing the public into personal contact with the Society itself, and Mrs. Boris Birin, the Assistant Secretary, who is in charge of the centre is performing valuable work in passing on her own vivacious enthusiasm for the cause. Recently the first of a series of informal discussions took place in the Centre from 5-30 p.m. to 7 p.m., when Miss Mabel Sennett, Chairman of the Council, took charge and invited those present to raise any point of interest they wished regarding the life, work, and aims of Francis Bacon. It proved highly successful and until further notice the second Tuesday in each month will be set apart for similar exchange of ideas.

\* \* \*

Mr. Edward D. Johnson, of Birmingham, whose output of literature and energies are really profound, has just issued two new publications on the subject of Francis Bacon, both of which should prove of most valuable assistance to the crusading task of converting the world to a proper understanding of the aims and objects of the great master, philosopher and poet. "The Shaksper Illusion" (2s. 6d.) presents a singularly lucid summary on the subject of the Shakespearean dramas and with the little known life of the Stratfordian Shaksper. Simultaneously Mr. Johnson has issued an admirable analysis and description of Bacon's Biliteral Cypher with copious extracts from Mrs. Gallup's decipherments and discovery of its hidden story. "The Biliteral Cypher of Francis Bacon," (2s. 6d.) was badly needed and should be in the hands of all our members and it is to be hoped in those of the public as yet ignorant of this enthralling subject. Both of these are reviewed at greater length elsewhere. Furthermore, a new edition of his work "Francis Bacon's Cypher Signatures" (3s. 9d.) has just been published.

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But Mr. Johnson's prodigious industry does not cease even there.

He indulged in a striking controversy—striking seems an appropriate word here—with the Shakespeare Trust in regard to the alleged birthplace of the Stratford Idol. In the *Birmingham Post* of August 20th last, a special article was published, written by Mr. Levi Fox, Director of the Birthplace Trust, to commemorate its centenary of purchase for the nation, to say nothing of its asset as a draw to pilgrims at the supposed Shakespeare shrine. In his article Mr. Levi Fox claimed that the premises were occupied and owned by "John Shakespeare, William's father, and tradition assigns the western part as the poet's birthplace." Thereupon, Mr. Johnson wrote a letter to the *Post*, pointing out that "the only portion remaining of the building which stood on the site of what is now known as the Birthplace are the cellars." He also stated:

"It is more than a century after William Shaksper's death in 1616 before we can discover any evidence of any 'tradition' that he was born in Henley Street. No part of the house occupied in 1575 survives, yet, knowing this the Shakespeare Trust has no compunction in charging credulous visitors to Stratford the sum of one shilling for the privilege of gazing at a room in which they are told by the guide that William Shakespeare was born, which is quite untrue."

\* \* \*

This searching criticism had the effect of drawing a long letter from Mr. Levi Fox, of which the main feature was the following admission:

"The records do not indicate precisely at which house in Stratford-on-Avon William was born. Local tradition alone assigns the western part of the Birthplace property as his birthplace . . . with regard to the fabric of the building Mr. Johnson appears to be ill-informed. He advances no evidence to disprove the accuracy of any of the statements made in my article."

Immediately, Mr. Johnson returned to the attack. He addressed another letter to the *Daily Post*, which was so comprehensive that we publish it in full, since the Editor of the *Daily Post* refused to print it, saying, "we are unable to give further space to this correspondence."

Sir,

27th August, 1947

SHAKESPEARE'S BIRTHPLACE

Mr. Levi Fox writes "The Records do not indicate precisely at which house in Stratford-on-Avon William was born." Precisely, so there is no justification for telling the visitors, "This is the actual room in which our celebrated poet was born." It would be more accurate to say, "We have reason to believe that Shakespeare was born somewhere on these premises, but exactly where we do not know," but such a statement would of course reduce the takings very considerably.

The documentary proof that John Shakespeare was living in Henley Street as early as April 1552 (referred to by Mr. Fox) is that in that year, he had a butcher's shop there and was fined twelve pence for maintaining a nuisance by accumulating on the premises the filthy offal of his trade. He married Mary Arden in 1557. Is it reasonable to suppose that John Shakespeare, then a rapidly rising citizen of Stratford, should take his bride, who was an heiress in the eyes of his fellow townsmen, to reside over the shop where he plied his trade, malodorous from the shambles below and the effluvia of the pelts which would be unendurable? The year before his marriage in October 1556 he had purchased a house in Greenhill

Street which was a tenement with garden and croft, and a more suitable place to take his young bride to, and it is quite likely that his son was born in the Greenhill Street House. Between the years 1759 and 1769, there was a demand for a Birthplace for "commercial exhibition," but *at that time the Greenhill Street house had disappeared*, so the two tenements in Henley Street which John Shakespeare had purchased in 1575 were seized upon, when a great blunder was made by choosing the house to the west which by no possibility could have been the birthplace because, as Sir Sidney Lee states, "there is no evidence that John Shakespeare owned or occupied the house to the west before 1575."

The tradition has a pedigree beginning 195 years after Will Shakspeare's death. In *The Gentleman's Magazine* of 1760, there is a reference to Stratford but there is no allusion to any Birthplace, and it is quite clear that there was at that date no birthplace on view. In Malone's "Supplement to Shakespeare's Plays 1769" is a picture of the Birthplace showing a house with two dormer windows. The next drawing of the Birthplace is in Wheler's "History and Antiquities of Stratford on Avon" 1806, which shows an entirely different building with no dormer windows at all. There is also a picture of the Birthplace in 1847 but none of these pictures bear any resemblance to the Birthplace as it appears to-day, which now has three dormer windows

In 1847 the Birthplace was described as "of low crazy frontage with a crippled hatch, the filthy remnant of a butcher's shamble with its ghastly hook on the outside, the squalid forlornness of the rooms within, together conveyed such a sense of utter desolation as to merge all those feelings of respect and awe such a relic should inspire."

In 1847, at a meeting held at Stratford it was decided to purchase the birthplace and a circular was got out appealing for funds. At this meeting one speaker wished to insert the word "probable" in the description of the cottages known as the Birthplace, but he was howled down, because if the public were doubtful, the money for the proposed purchase would not be forthcoming.

Yours faithfully,  
EDWARD D. JOHNSON

The Editor  
*The Birmingham Daily Post*

The indomitable Mr. Johnson, on receiving this letter back from the Editor, sent a copy to Mr. Levi Fox. He was favoured with a post-card stating, "I do not normally participate in controversy so I shall not reply further," whereupon he wrote to Mr. Fox and told him that he (Johnson) had publicly accused the Shakespeare Trust of obtaining money under false pretences, and suggested that the Trust should bring an action against him for libel when the whole question could be ventilated in the Law Courts and the public be told the facts. The challenge was ignored. It only remains to be added that, on the authority of Mr. Fox himself that the average yearly pilgrimage to the "Birthplace" before the war was little less than 100,000, that is £5,000 per annum for what Mr. Johnson alleges is not the birthplace of the Idol at all. But nothing at Stratford-on-Avon rings true regarding the "Bard of Avon."

\* \* \*

The spate of books, which seeks to show that the Stratfordian poacher and later usurer, Will Shaksper or Shaxpur, was not and could not have been the author of the wonderful plays of William Shakespeare, grows apace. After Mr. Claud W. Sykes strives to argue that Roger Manners, fifth Earl of Rutland, was the real author

because he visited Denmark and learnt about Hamlet at first hand; we now have Mr. William Bliss claiming "The Real Shakespeare," (Sidgwick & Jackson, 18s.), who as "Yorick" and using an imaginary "Eugenius," as a sounding board, argues that the young Shakespeare twice went to sea, first on the *Golden Hind* with Drake and later on a trading venture in the Spring or early summer of 1585, a venture which terminated in ship wreck on the Illyrian coast. He rebuts the assertion that Shakespeare was an actor (despite the evidence of the 1623 folio) and after various remarkable literary junketings he brings Shaksper back to earth to talk vaguely about eternity and other matters. Well, miracles never cease and one day we may find Mr. Punch claiming the authorship of the Plays and Sonnets! Amazing is the frivolity of these claims to immortal genius!

\* \* \*

But Mr. Bliss is not alone in bringing back the spook of Shaksper in order to prove fanciful contentions. The ubiquitous Mr. Percy Allen struts briskly into the limelight once again as the champion of that discredited Elizabethan fop, Edward de Vere, Earl of Oxford, who illtreated and deserted his wife, and was a reputed lover of Queen Elizabeth and as far as we can judge wrote doggerel. In his "Talks with Elizabethans" (Rider & Co., 15s.) he claims that through the mediumship of Mrs. Hester Dowden, he has held conversations with Will Shaksper, Oxford, and Francis Bacon. According to the medium's automatic methods—for what they may be worth—Oxford and Will met on earth and there developed between them an intimate friendship in which no jealousy existed. Like Odysseus in his visit to the Underworld, this Mrs. Dowden, although not sacrificing a black ram and ewe to achieve results, brought all three to communicate their respective functions of 350 years or so ago. Are we seriously asked to believe that after so long a lapse of time the souls of Bacon, Oxford, and Shaksper are yet able to be attracted to this wretched planet by a medium and an automatic writing outfit? Says our Will, "He (Oxford) knew my limitations and I was familiar with his." The Earl, we are told, poetised the drama but it was the yeoman who made it successful. Strange that we have no real record of even an acting success by the Stratford player, who was apparently completely without fame among his contemporaries. Oxford (via Mrs. Dowden) modestly claims that "my work was but the filling of a frame in most cases. I would have you know that I never wrote a play from the beginning to the end. I filled in the framework." Frequently (we are told) the play or the ideas for such were taken to Francis Bacon and his opinion was asked, though it was "accepted in only a few cases." Thus, if one should accept Mr. Allen's description of the medium, the immortal plays were a partnership between Oxford and Will Shaksper, while Bacon was ignored, and Shakespeare's bust in Stratford Church is "a Symbol of all together," as Mr. Allen says. It is astounding that so astute a propagandist as the author should attach his name to such a farrago of nonsense by which he contrives to convince the

world that Oxford was Shakespeare. It proves the paucity of his case.

\* \* \*

How a Mr. James Carter, who published four columns in *The New York Herald Tribune* (20 July last) in glowing and enthusiastic support of Edward de Vere, Earl of Oxford as Shakespeare, will consider Mr. Allen's spook claims, we shudder to think. He starts out bravely with the contention that in the nineteenth century Sir Francis Bacon was the strongest claimant—incidentally he was the only claimant—but "the theory was regarded without enthusiasm and was eventually rejected." Pretty good for a start, since the Bacon Society is going strong and is in its 62nd year, but Mr. Carter has probably never heard of it and we may take it for granted that he is totally ignorant of one per cent of the various facets which to anyone who takes the trouble to master the evidence and is competent to weigh evidence, proves Francis Bacon to have been the true Shakespeare and the composer of the Sonnets. The Oxford claim originated in 1920 when Mr. J. Thomas Looney, a retired schoolmaster, published his "Shakespeare Identified." It was only a degree less speculative and fantastic in these claims than was Mrs. Eva Turner Clark's "The Man who was Shakespeare," both of which were analysed by Mr. Comyns Beaumont in the July issue of *BACONIANA*. Licentious and vain braggarts and fops, even if they owned a theatre do not thereby become stars and give birth to splendid themes and majestic philosophy. *Non generant aquilae columbas!*

\* \* \*

Another leading advocate of the Oxfordian fancy, Mr. William Kent, certainly took something of a rise out of the *Stratford-on-Avon Herald* (Sept. 19th) when he wrote a letter challenging Professor Allardyce Nicoll, who gave the presidential address to the Shakespeare Club, to a public debate on the theme, "Is it reasonable to believe that William Shakespeare of Stratford wrote the Shakespeare Plays?" The Professor declined. Mr. Kent boldly threw down the gage—would some or any Stratfordian enter the breach? To this the Editor of the *Herald* rejoined, "It is hardly surprising that he (Prof. Nicoll) declines to be drawn into public debate and it will be almost as surprising if any Stratfordian 'enters the breach'," he writes. "Time enough when there is a breach to enter." Indeed, we have been astonished at the poverty of the arguments adduced by Oxfordians and Baconians when invited to speak in the series of lectures at the British Council Centre and we do not propose to devote further space to the subject unless facts are put forward in the place of fancy." Yet the alleged birthplace of Shaksper himself is all fancy and no fact!

\* \* \*

To a certain extent we are inclined to agree with the Editor when he speaks of the poverty of arguments adduced by Oxfordians and Baconians, but there is a very complete answer to his assertion nevertheless. This year a debate was staged at Stratford between



Oxfordians and Baconians, and our representative present, Mr. Alfred Dodd, was given a meagre fifteen minutes in which to advance the entire Baconian claims. Such a debate is a miserable farce, and it speaks volumes for the courage of Mr. Dodd that he accepted such a condition. The claims of Francis Bacon have expanded and increased year by year over the past half century, but to give even a resumé a versatile speaker would be hard put to it to cover the ground in one hour. A bare fifteen minutes was almost an insult. Moreover, why should the Oxfordians have been regarded as eligible for double the length of time than our representative? And if it came to that, if there be a debate why should it have to be with the Oxfordians? Without wishing to cast any invidious reflection upon the latter, since at least they are united with us in repudiating the authorship of the Stratford Shaksper, we consider our claims are based on the strongest foundations, historical and literary, and if we are to send members to address gatherings—as we are frequently invited so to do—it should be on the evidence which we can present to show that Bacon was Shakespeare, and not to waste our energies in showing that Edward de Vere was not.

\* \* \*

“I edit Shakespeare chiefly to please myself,” said Prof. J. Dover Wilson in a recent broadcast. Among his extraordinary claims let us single out one or two. “Some under-strapper at the theatre or in the printer’s office introduced a few details into the Folio texts, such as the divisions into acts and scenes; but otherwise the plays appeared in print very much as they left the hands of what we should now call his actor-manager. Shakespeare was always kept so busy writing new plays for his company that he never had time to publish any of them.” Then he continues: “These old texts were printed from his untidy drafts, just as they were written, helter-skelter, in the heat of inspiration, as his mind and hand went together, or from playhouse transcripts with the prompter’s notes and alterations . . . and so they let us right into his theatre and into his study.” Do they now! What shred of evidence does Prof. Dover Wilson possess to prove (1) that some understrapper introduced a single detail in the Folio? (2) What claim has he for the statement that the plays appeared in print much as they left the hands of the stage manager, in view of the enormous alterations in the 1623 Folio, seven years after Shaksper was a corpse? (3) How he knows about untidy drafts, just as they were written, seeing that not a single proof or copy of the Plays has ever been found? How astonishing it is that a Professor of English should dare to give out such stuff and be tolerated by the B.B.C.

\* \* \*

But this Professor Dover Wilson does not pause there in his reckless assertions given out as good gospel. “And in 1916 another discovery was made . . . nothing less than a manuscript play with three pages in Shakespeare’s hand-writing and it had been lying in the British Museum for the past 160 years. This means that we now





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

Jörg Kimmel: Ex.

A supposed 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, to be compared with the later portrait.



*Io: Valentinus  
Andica. D.*

A later portrait of J. V. Andreae, published as the title page of the re-edition of "The Christian Hercules," in his old age. The suggestion is that the two men are facially di-similar and that the earlier dated portrait may have been Bacon. (See Editorial Comments in this issue).



have a scene of 147 lines in the hand that many generations have longed to see; and it shows us how Shakespeare wrote, how he spelt, and even to some extent how he punctuated—or, rather how seldom he troubled about punctuation." This is a hardy old annual. In 1924 Sir George Greenwood in "Shakespeare's Signatures and 'Sir Thomas More'," smashed the claim into little pieces, and the Stratfordians were wise enough to pipe down.

\* \* \*

In 1923 had appeared yet another work, dealing not only with Shakespeare's handwriting, but also with many critical matters in connection with Shakespeare's Plays, entitled *Shakespeare's Hand in the Play of Sir Thomas More*, Papers by five writers including Professor J. Dover Wilson, and E. M. Thompson. In this work two distinct propositions were advanced, which must not be confounded. The first asserts the identity of the handwriting of the six signatures attributed to William Shaksper of Stratford-upon-Avon with the handwriting of the "three-page-addition" made by some contemporary dramatist at some unascertained date, to the old MS play of "Sir Thomas More," now preserved in the British Museum. The second proposition essayed to prove on critical grounds that the writer of this "three-page-addition" must have been identical with the man who wrote the plays of "Shakespeare" . . .

Sir George Greenwood went very carefully, and with detail, into a comparison of the six signatures of William Shaksper and challenged the statements of Dover Wilson, E. M. Thompson, and the co-authors of the above mentioned book: a careful argument which should be closely studied. He quoted from a letter written to him by the late Mr. M. A. Bayfield (20th August, 1921) who had an article in the *Times Literary Supplement* of the 30th June, in which letter he wrote:—"I cannot see how anyone who has ever examined handwritings could say that the W's in the Addition and signatures show any signs at all of having been written by the same hand . . . and I am very glad to be in agreement with yourself on the point . . . I was genuinely surprised at the feebleness of E.M.J.'s answer to my article; . . . he could not make a single point . . . I should never have entered the fray, but that I was sick of Dover Wilson's repeated assumptions that the Shakespearian authorship of the Addition was as good as proved."

This was written in 1921, and published in Sir G. Greenwood's book in 1924, and Professor Dover Wilson, ignoring the repudiation, is still repeating his assumption that the handwriting of Shakespeare (the Author of the plays) is known. He still blatantly repeats assumptions as though they were proven. It is staggering to find a supposedly literary professor taking liberties of this nature and making untrue and misleading claims with the assistance of a probably quite ignorant B.B.C. Where does Dover Wilson draw the line? or doesn't he?

\* \* \*

We much regret that owing to an editorial error, a paragraph on page 206 of our October issue, was incorrectly rendered in Miss

Sennett's article entitled "The Two Deaths of Francis Bacon." It was stated that "if the Andreae family claim parental descent from Francis Bacon it must eliminate any suggestion of any identity between him and J. V. Andreae" (1586-1654). Actually what Miss Sennett was striving to make clear was that the two portraits published in our October issue could not have represented the same man, although claiming to have been one and the same. Miss Sennett writes as follows on this strange mystery:

Can these two portraits represent the same person? It seems impossible. Note the eyes, the nose, the brow, different in each. Compare the portrait No. 2 with that published in *BACONIANA* for September, 1924. And, if possible, with the portrait of Francis Bacon as Lord Keeper of the Great Seal of England (engraved by Simon Passeus.) The long nose, the arched eye-brows and unwrinkled brow are not those of J. V. Andreae, the theologian of Herrenburg. Yet both portraits are said to be of John Valentine Andreae, and both are preserved in the home of the present members of the Andreae family. The suggestion is that Francis, having laid down his last and highest earthly title of St. Alban, used the name of J. V. Andreae, perhaps when living with that family, or perhaps both were members of the Brothers of the Phoenix, or Palmbaum. (See footnote on page 184).

There are several other portraits in Mr. Theobald's collection, which he received through the kindness of Herr Conrad Andreae of Frankfurt and Munich. These include the well known portrait, surrounded by family crests (two of which bear the letters F. and B. instead of arms), and showing the lighted candle and hour glass at the foot, to indicate that the person represented was still living. A short letter, dated 1645, and signed Jo. Valentinus Andreae, bears some resemblance to the known handwriting of Bacon twenty years earlier.<sup>1</sup>

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Our readers will be interested to learn that in the New Year a new Life of Francis Bacon by Alfred Dodd, will be published by Rider & Co., Ltd., 68, Fleet Street, London, E.C.4. There will be two volumes entitled *Francis Bacon's Personal Life Story*. The books will be published separately. The first volume deals with the Elizabethan Era to the death of Queen Elizabeth; the second, with the James period to the "passing" of Francis Bacon in 1626. The approach to the subject is vastly different from all other biographies. It concerns not only his open life, recognised life and labours, but also his secret idealism and the works he actually accomplished. It is a factual compilation from his childhood to old age. It promises to be, perhaps, the most authoritative work since Spedding wrote his masterpiece of seven volumes. There are in the first volume about 400 pages, 200,000 words, 50 illustrations, and an index of some 2,000 references. The story of Francis Bacon's Life is fascinatingly told. It can be ordered from the Bacon Society, or from the publishers, price 25s.

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We greatly regret to record the death at Hindhead on November 5th, of Mr. Herbert Kendra Baker, a leading member of the Francis Bacon Society and formerly a frequent contributor to *BACONIANA*. He passed away at the age of 82. THE EDITOR

<sup>1</sup>As a matter of interest to such of our readers as may not have seen the two portraits alleged to have been of J. V. Andreae, we are reprinting them in the text.—Ed.

# THE INFLUENCE OF FRANCIS BACON ON MODERN THOUGHT

(Part II)

By CORONA TREW, PH.D.

*We have pleasure to publish below the second part of Dr. Corona Trew's outstanding address which she delivered in Lodge Pallas Athene, No. 987, International Co-Freemasonry in the latter part of last year. In her first part Dr. Trew stressed the wonderful versatility of Francis Bacon's life and thought, instancing his Instauratio Magna, the De Interpretatione Naturae and emphasizing how he took "all knowledge as his province." In her conclusion she shows his influence on modern thought.*

**B**ACON set out a classification of the sciences which, if rightly understood, can be seen as the basic one along which modern science tended to develop. This classification is further related to a general philosophy of the human mind and its inherent modes of thought, showing a scientific plan of both microcosm and macrocosm, which is well worth a deeper study. It is possible that in this philosophical background of knowledge, the future development of a philosophy of science may lie.

In the famous inductive method, Bacon sets out the manner in which the new instrument of mind is to be applied. Seeing the universe as infinitely complex, though based on pattern and plan, he realised that the workmen needed instruction and guidance in the use of their working tools.

The thread of the new method of induction was to be the clue that would guide the mind through the labyrinth. This method was another of his great contributions, and forms the basis upon which all scientific investigations are made.

"I consider induction to be that form of demonstration which upholds the sense, and closes with nature, and comes to the very brink of operation, if it does not actually deal with it.

"What the sciences stand in need of is a form of induction which shall analyse experience and take it to pieces, and by a due process of exclusion and rejection lead to an inevitable conclusion."

From the 'Plan of the Work' of the *Instauratio*  
iv, page 25.

Finally, in this survey of his great Plan, we see that he perceived the true end and purpose of knowledge, and set forth an ideal that all who follow truth should hold before themselves.

"The end of our Foundation is the knowledge of Causes and secret motions of things, and the enlarging of the bounds of Human Empire, to the effecting of all things possible."

From the *New Atlantis*, iii, page 156.

Such was the plan of the Master Architect, the nature of the tools to be used in carrying it out, and the instruction given for the application of those tools.

We may well consider to what extent that plan has been effectively carried out in the course of the last 300 years or so, and how much yet remains to be achieved.

It is generally recognized by scientific historians that Francis Bacon was, in a special sense, the chief influence in bringing about the birth of modern knowledge, both in his clear understanding of the defects of mediaeval systems, and in the development of the new inductive method so soon to be applied generally by scientific investigators.

"He (Bacon) made a notable contribution to thought when he developed his early remark that the induction heretofore employed is improper, for it determines the Principles of Sciences by simple enumeration without adopting exclusions and resolutions or just separations of Nature."

From 'London and the Advancement of Science.' Published for the centenary meeting of The British Association, 1931.

Even more important is the accepted view that it was largely as a result of his work that the movement, which eventually resulted in the foundation of The Royal Society, owed its origin.

The Royal Society of London for Improving Natural Knowledge originated in the meetings of a group of men who had taken up experimental investigation under the inspiration of, and along the lines set out by, Bacon. They termed themselves a 'philosophical college,' and scientific historians trace a direct connection between this title and the ideas set out in the *New Atlantis*.

The ideal of instituting a scientific foundation to put his new method into effect, is undoubtedly one that he had in mind for a very long time. As early as 1594, in *Gesta Grayorum*, he suggested the idea of collecting a perfect library in a house with "a spacious and wonderful garden and a goodly huge cabinet, and a still-house furnished with mills, instruments, furnaces and vessels." In the *New Atlantis* the idea is developed, and he describes Solomon's House, that great scientific foundation to be, as he saw it—"the noblest foundation that ever was upon the Earth; the Lanthorne of this kingdom"—dedicated to the works and study of the creations of God. Its end was, as we have seen, "the knowledge of Causes and secret motions of things; and the enlarging of the bounds of Human Empire, to the effecting of all things possible."

The vision of the *New Atlantis* ends with the sad phrase: "The rest was not perfected," and Bacon did not live to see it put into effect. However, his inspiration was to survive, and the vision was to lead in 1648 to Sir William Petty proposing an institution for scientific research, finally to be incorporated in 1661 as The Royal Society. This, although not a College, was to evolve into something

still greater, which has indeed served as the representative of that Solomon's House, the 'Lanthorne of this Kingdom.'

Immediately following the *New Atlantis* in the published works is a remarkable list of Natural Powers, or, as we should see them to-day, research projects, which one can well envisage Bacon foreseeing as coming ultimately within the range of human achievement. The list is a remarkable one, and includes many discoveries that have only come in our own time, e.g., the prolongation of life, the mitigation of pain, the altering of features, acceleration of germination, drawing of new foods out of substances now in use, making new thread for apparel, and new stuffs such as paper, glass, etc.

As Masons we may well see here the detailed plan of the work for the guidance of the workmen. So remarkable is this list, together with the inventions foreshadowed in the *New Atlantis*, that one graduate of London University, writing on 'Education in London' for the centenary publication of the British Association, expressed himself in the following words:

"Bacon sees in clairvoyant vision the wonderful scientific discoveries of a later age. They are all there, the now familiar faces: the phonograph, microphone, aeroplane, submarine, synthetic perfumes, high explosives, artificial gems, weather forecasts, microscopical diagnosis, inhalation of gas.

"Marvellous man! Well do you deserve the statue in your well-loved Inn, the garden of which you planted. We know that you wrote the essay on gardens, beginning: 'God Almighty first planted a garden; and indeed it is the purest of human pleasures. It is the greatest refreshment of the spirit of man, without which buildings and palaces are but gross handiwork.' Did you, peradventure, as some think, write Shakespeare's plays as *parerga*?"

T. L. Humberstone, B.Sc., in 'London and the Advancement of Science.'

We see that to some extent the contribution made by Francis Bacon to modern knowledge is acknowledged by orthodox modern thinkers, but we, in this Lodge, may go further and look for other lines along which this great plan needs to be applied.

Many are agreed that our present time is one in which scientific invention and discovery have outrun ethical and philosophical knowledge. We have seen the establishment of natural knowledge, so far as science is concerned, and this pillar of the *Instauratio* is firmly established: but the other pillar, that one labelled 'philosophy' is sadly lacking. We might well make an especial study of that part of his great work which deals with this aspect, and see what guidance may be found here.

His theory of the nature of knowledge and its relationship to the whole man, tends to be disregarded by modern scientific thinkers. Philosophies of knowledge are out of fashion, and this is a sign of the troubles of our times. Our age needs a new statement of faith in the fundamental ideals and ends of human experience, and a re-statement



of the fundamental nature of human beings and their relationship to the universe and to God. All these can be found in Francis Bacon's works. Studying his writings, one is profoundly impressed by the quality of spiritual dedication of life and purpose, that is infused into his approach to the quest for knowledge. For most modern thinkers such a quest is but an intellectual activity, and we have much to learn from him in this respect.

The path of knowledge and scientific discovery is for Bacon an expression of the whole man, and so must be approached in a spirit of humility, reverence and self-dedication. One cannot but feel that men have, so far, carried out but a part of his great plan, and that in some ways the pursuit of knowledge has become one-sided. In our Masonic system we have something,—a very great deal, if we would use it fully,—of the other aspect, the developed natural philosophy; and it seems as though it is our task to express this to the utmost, that the true balance may be restored.

If we can catch something of Bacon's spirit and purpose in this task, and, through insight into the philosophy of our Masonic system—which so strikingly embodies much of the philosophical basis of his work—each launch our ship of Spirit upon the waters between the great Pillars of Knowledge and Wisdom, we may do our part to co-operate in establishing that House which is to be the 'Lanthorne of this Kin dom.'

In accepting this as our task we cannot do better than seek for that same spirit in which Bacon set out upon his task, and turn to the Introduction to the *Instauratio* for guidance.

The approach made in the *Instauratio* to the great quest for all knowledge, human and divine, which was Bacon's avowed object in setting out the work, is of striking interest to the Freemason. At the least one may trace a startling resemblance and parallel between the initial stages of this quest for knowledge and the entrance of a Mason into the Masonic Temple at his initiation. In illustration, let these passages from the Preface be carefully considered.

"That the state of knowledge is not prosperous nor greatly advancing; and that a way must be opened for the human understanding entirely different from any hitherto known, and other helps provided, in order that the mind may exercise over the nature of things the authority which properly belongs to it.

"It seems to me that men do not rightly understand either their STORE or their STRENGTH, but over-rate the one and under-rate the other. Hence it follows, that either from an extravagant estimate of the value of the arts which they possess, they seek no further; or else from too mean an estimate of their own powers, they spend all their strength in small matters and never put it fairly to the trial in those which go to the main. These are as the pillars of fate set in the path of knowledge; for men have neither desire nor hope to encourage them to penetrate further."

Thus at the outset of this path of Knowledge we are faced with two *Pillars of Fate*; one typifying those arts which man possesses, the *store* of human achievement, already established and the other the *powers* which man possesses within himself, his innate strength. All this might be gathered up in one phrase 'to establish in strength.'

The warning is given to be neither rash nor fearful. Too much reliance on established knowledge and the treasures of this world cause contentment, and man goes no further on the quest. Too much frittering of powers, on the other hand, on small matters, or without a clear appreciation of the goal, uses up strength so that none is left for the real work.

"Since opinion of STORE is one of the chief causes of want, and satisfaction with the present induces neglect of provision for the future, it becomes . . . absolutely necessary, that the *excess of honour and admiration* with which our existing stock of inventions is regarded, be, *in the very entrance and threshold of the work . . . stripped off*, and men be duly warned not to exaggerate or make too much of them."

iv, page 13.

To pass this first portal on the highway of knowledge, which we must remember was, for Bacon, *all* knowledge,—of God, of Man, and of the Universe,—these two dangers must be avoided; and the student is warned to be neither too complacent, (fearful) nor too discursive of his powers (rash).

He must be neither too much preoccupied with the things of this world, nor too much in haste to jump into the unknown without acquiring a guide to the labyrinth which must be traversed.

He must also come poor and penniless, stripped of all reliance on the honour and glory of his existing stock of knowledge. If stopped by either of these pillars, he will have neither 'desire' nor 'hope' to encourage him to penetrate further. He must avoid fear on the one hand and rashness on the other, and so steadily persevere on his course, and he will be given a guide.

."The universe, to the eye of the human understanding, is framed like a labyrinth . . . Our steps must be guided by a clue."

*Instauratio*, iv, page 18.

"Before we can reach the remoter and more hidden parts of nature, it is necessary that a more perfect use and application of the human mind and intellect be introduced. For my own part at least, in obedience to the everlasting love of truth, I have committed myself to the uncertainties and difficulties and solitudes of the ways, and relying on the divine assistance have upheld my mind both against the shocks and embattled ranks of opinion, and against the fogs and clouds of nature, and the phantoms flitting about on every side: in the hope of providing at last for the present and future generations guidance more faithful and secure. Wherein if I have made any progress, the way has

been opened to me by no other means than the true and *legitimate humiliation of the human spirit.*"

pages 18-19.

It is further stressed that the quest must be undertaken in the heart, first of all, and in all humility.

"He that is ignorant, says the proverb, receives not the words of knowledge unless thou first tell him that which is in his own heart."

page 22.

Bacon, in some of the most beautiful passages, and in words comparable with the Bible phraseology, affirms his own humility in entering upon the great quest of all knowledge; and then offers his prayers to God for guidance and protection along the hazards of the quest.

"Wherefore, seeing that these things do not depend upon myself, at the outset of the work I most humbly and fervently pray to God the Father, God the Son, and God the Holy Ghost, that remembering the sorrows of mankind and the pilgrimage of this our life wherein we wear out days few and evil, they will vouchsafe through my hands to endow the human family with new mercies. This likewise I humbly pray, that things human may not interfere with things divine, and that from the opening of the ways of sense and the increase of natural light, there may arise in our minds no incredulity or darkness with regard to the divine mysteries; but rather that the understanding being thereby purified and purged of fancies and vanity, and yet not the less subject and entirely submissive to the divine oracles, may give to faith that which is faith's."

page 20.

On entering on so great a quest we must consider in whom we put our trust and the protection of The Divine, in all His attributes, is needed for the completion of such a task.

With this preliminary passage of the first portal, the door of the Temple of Knowledge is opened, and the Great Work begun.

# THE MYSTERY OF MARLOWE'S DEATH

By RODERICK EAGLE

JUST over twenty years ago, Professor Leslie Hotson, an American, discovered at The Public Record Office, evidence that Marlowe was employed as a secret service agent—a government spy. Marlowe was sent on missions abroad, and Rheims is named as one of the places.

To this city many English catholics had fled, and they were suspected by Queen Elizabeth's Privy Council of plotting against the Queen and Government.

Was the death of Marlowe at Deptford in May 1593 connected with the secret service? Was he really killed, or was it merely a piece of stage-management?

According to the Coroner's report, discovered by Dr. Hoston, in 1925, Marlowe, Ingram Frizer, Nicholas Skeres and Robert Poley met together at 10 a.m. on 30th May, 1593, at the house of Eleanor Bull, a widow, of Deptford.

After supper on that day, Marlowe lay on a bed, Frizer sat close to the bed with his back to it; Skeres and Poley were close to the bed also, but it is not made clear whether they were facing it or not. There was said to have been a quarrel over the bill. Marlowe put out his hand, "suddenly and out of malice," drew Frizer's dagger, *which was at his back*, and gave him two wounds in the head, two inches long and a quarter of an inch deep.

Two shallow wounds of the same dimensions suggest at once that they were self-inflicted. Frizer was unable to get away because Skeres was on one side of him and Poley on the other. Frizer, however, alleged that he struggled with Marlowe for the dagger, secured it, and stabbed him above the right eye "two inches deep and one broad." It was stated that "Marlowe then and there instantly died." But any medical man will tell you that though a coma would occur, the person would not die instantly, but would probably linger as much as two or three days. The verdict of the jury of sixteen men, who had viewed the body, was that Frizer killed Marlowe in self-defence.

As the inquest was on 1st June, the jury must have been collected rapidly. They were probably all illiterate, for it was a rare accomplishment to be able to read or write, and they would have been instructed by the coroner as to the verdict they should return.<sup>1</sup> There are many questions arising from the evidence of the witnesses which would be put by a present-day coroner.

What were the four men doing between 10 a.m. and supper? What was the purpose of the meeting? As there was a heated argu-

<sup>1</sup>The coroner's name was William Danby. As the alleged murder took place within 12 miles of the sovereign's person, the coroner, by the law of those times, represented the Crown. Hence the report to the Privy Council by whom he would have been instructed.

ment between Marlowe and Frizer why was the latter so foolish as to present his back, and his dagger, to Marlowe? If, as Frizer said, he could not get away because he was close between Skeres and Poley, how was it that he managed to turn round on Marlowe quickly enough to prevent further wounds, and to struggle with him? Did the other two men take any part in the quarrel, or make any attempt to separate the antagonists? None of these obvious questions was raised at the inquest, if the coroner's report is full and reliable.

Now, it is apparent that Frizer's two identical wounds were superficial, even though he had presented himself as an easy "target," instead of doing, what any other sane person would have done, namely face his rival hand on hilt.

If one tries to reconstruct the "murder" from the positions of the men as stated at the Inquest, it is surely obvious, and would be to any intelligent Coroner, that Marlowe would have stabbed Frizer in the *back*, and would have had no difficulty in making a certainty of him.

Skeres and Poley supported Frizer at the Inquest, and were instrumental in securing a verdict favourable to him. No doubt, the statements each was to make had been prepared and agreed before the events of the late evening.

The Coroner's report was forwarded to the Privy Council on 15th June, and was accepted without question, or further examination of witnesses.

Investigation has revealed the interesting and significant fact that these men were secret service agents in the pay of the Government. There is a record of Marlowe being connected with official spying as early as 1587—the year he took his M.A. at Cambridge. That was the year before the Armada sailed from catholic Spain in an attempt to conquer England. We learn that the Privy Council instructed the University authorities not to delay conferring the M.A. degree on Marlowe:

"Their lordships request . . . that he be furthered in the degree he was to take at this next Commencement, because it was not her Majesty's pleasure that any one employed as he had been in matters touching the benefit of his Country should be defamed by those that are ignorant in the affairs he went about."\*

It appears from this that Marlowe had been doing some spying on the English catholics at Rheims (the "nerve-centre" of this "underground" movement) and was about to pay a further visit. Rumours had been spreading that he was going to Rheims to join the catholic refugees intriguing against Elizabeth to procure her death and establish a catholic monarch. Probably Marlowe did join them so that he could gain inside information, and that would easily account for such rumours. The university authorities knew that Marlowe had been to Rheims and, misinterpreting the object of his visit,

\*Between March 1587 and June 1588, Walsingham received £3300 (the equivalent of about £20000) for secret service—the largest sum ever given to him in so short a time.

which was quite understandable, hesitated about conferring the degree on him. Hence the intervention of the Privy Council.

Francis Walsingham, Secretary of State, was the head of Elizabeth's spy organisation. Robert Poley was one of his chief agents. He it was who detected the Babington plot to put Mary Stuart on the throne. The disclosure led to her execution in 1587.

Poley has been described as "the very genius of the Elizabethan underworld."

Ingram Frizer was employed by Sir Thomas Walsingham, cousin of Sir Francis Walsingham, and he was also connected with the spy organisation. Marlowe's great poem "Hero and Leander" was published in 1598—four years after his "death"—and was dedicated by the printer to Sir Thomas Walsingham. In this dedication, mention is made of favours which Sir Thomas had bestowed upon Marlowe, and of "the great worth which you found in him." Marlowe is known to have been staying at Sir Thomas's house at Chislehurst (not far from Deptford!) in May 1593, shortly before the affair at Eleanor Bull's house.

Frizer continued in the service of the Walsinghams after the "murder," and was living in the house of Sir Thomas until, at least, 1597—just as Marlowe had previously been living. The dedication of "Hero and Leander" in 1598 reminds Sir Thomas of the "liberal affection" he had bestowed on Marlowe. Yet we find him bestowing the same "liberal affection" on his slayer!

Is it not clear that Marlowe's death was "a put-up job?" And is it not apparent that the Privy Council knew it, and that it was arranged through the Walsinghams.

Suppose that Marlowe was entrusted with a secret mission abroad, and that it was essential to throw counter-spies off the scent, what more effective device could there be than to give out that Marlowe was dead, with a Coroner's verdict to support it? It would not have been difficult in those days, especially in a port like Deptford, to get the body of a man who had met with a violent death. Such men as these would have no compunction against killing a man in the darkness and dressing his body in the clothes which Marlowe had been wearing. Marlowe would then slip away in other clothes to a ship waiting for him in the river.

The jury was, according to the report, drawn from various places. They would not know Marlowe and, consequently, could not identify the body except as a body, and would have no reason to imagine that it might be other than Marlowe's.

On the same day as the Inquest, the body was buried in the churchyard of St. Nicholas Church, Deptford. The Register reads:

"Christopher Marlowe slain by ffancis ffezer, the 1 of June."

Somehow, the christian name of Frizer or Frezer was entered as "ffancis" instead of Ingram.

All sorts of wild and incorrect versions of Marlowe's death

became current in England—that it was a quarrel over a game of backgammon; over payment of the bill; that “Marlowe was stabbed to death by a bawdy serving-man, a rival in his lewd love.” Gabriel Harvey of Pembroke College, wrote that Marlowe died of plague. Harvey’s brother was rector of Chislehurst and, no doubt, he got his information from him. So that was the story supplied by the Walsingham household!

There is no evidence as to whether Marlowe ever returned from the Continent. Had he done so, it would have been necessary for him to have taken another name. Soon after Marlowe’s “death” plays and poems began to appear bearing his name, usually in an abbreviated form, such as “Ch. Marl.”

Two editions of “Tamburlaine” were printed prior to 1593 (*i.e.* 1590 and 1592), but no author’s name appears upon the title-pages. Later in 1593 the name “William Shakespeare” is found for the first time in print.

Mysteries heap upon one another as we try to penetrate the obscurities and secrets of this elusive period.

No wonder that it never ceases to attract students who delve deeply into the literary and historical puzzles which were woven in those days of intrigue, plot and counter-plot; when men and women had ever to be on their guard in conversation and writing against anything said or written which might be twisted into treason or heresy! The precautions they took to conceal their identities, hide their real thoughts and meanings, and cover up their traces, were ingenious and baffling for, once an accusation could be fixed on anybody, the authorities were swift and terrible in their vengeance.

Scholars have often pointed out that the Shakespeare plays represent a gradual evolution from Marlowe. They have noticed the Marlowe touches in the Henry VI trilogy, *Titus Andronicus* and *Richard III*. They are no less apparent than the Shakespearean ring in some of Marlowe’s lines, particularly “Edward II” and “Hero and Leander.”

Was Shakespeare merely under the influence of Marlowe in his early histories and tragedies, or was this “imitation” the natural development of the *same* writer?

Suppose that Marlowe’s “death” was planned, as now appears probable, we are faced with these alternatives:

1. That Marlowe, the spy and atheist, did not write the works posthumously ascribed to him.
2. That Marlowe did write them, and continued to write in secret after his supposed death in 1593, using the name of “William Shakespeare.”
3. That Bacon’s earlier experiments in poetry and drama were published under Marlowe’s name.

I do not consider that No. 2 is at all probable for, in spite of every possible precaution, life in England would have been too dangerous, since there were many living who had known Marlowe. It seems reasonable, therefore, to choose Nos. 1 and 3.



# SIR AMICE POULET'S MONUMENT AT HINTON ST. GEORGE AND A FEW NOTES ON HIS LIFE

By THE EARL POULETT

**S**IR AMICE POULET<sup>1</sup> lies buried in the Poulett Monumental Chapel in the church at Hinton St. George, Somerset, where his ancestors and descendants likewise lie and have monuments to their memories. His tomb has not always been in its present position; it was not until 1728 that it was removed to its present situation.

There is a record of its removal, together with his body, upon the entablature of the monument which records the event in the following inscription:—

“St. Martin’s Church in Westminster Being pulled down  
And it being refused To place This Monument in the New Church  
There, It was removed With The Body To This Place, In Respect  
To The Memory of Sr. Amos Poulett By The First Earl Poulett,  
Knight Companion of The Most Noble Order of The Garter Anno  
1728.”

It has been asserted that Francis Bacon erected a monument to his former chief in St. Martin’s Church, but whether this is the original the present writer is not in a position to confirm: true it is, that this pious commemoration would not be unlikely, as the youthful Bacon went abroad in the train of Sir Amice in 1577, who was then Ambassador at the Court of France: also, it should be noted that the present writer’s family had a town house in Fleet Street at this period, and were therefore London neighbours of the Lord Keeper, Sir Nicholas Bacon, Francis Bacon’s father. In view of the latter’s veneration for Sir Amice, the supposition that he placed a monument in St. Martin’s Church to perpetuate his memory is not unlikely.

It is not proposed to describe the tomb and monument in detail here, as the accompanying drawing by Mr. Colin Winn will do that more effectively, and the inscriptions upon it are to be dealt with by other hands, if they are not sufficiently clear in the drawing; suffice it to say, that the tomb, which is of the altar type, stands on the West side of the Poulett Chapel against the wall.

There is a small inscription of two verses in quatrain form, rather obscurely placed, with the initials “E.R.” above; these are supposed to stand for *Elizabetha Regina*, and the verses to be the Queen’s tribute to a faithful subject. They run as follows:

<sup>1</sup>More generally known in our histories as Sir Amyas Paulet, his name has been spelled in various ways. Sir Amice signed his letters “A. Poulet.” The inscription on his Tomb is Amicio Pouleto, and, as he wrote his Christian name “Amice,” it was probably so pronounced: the Marquis of Winchester spells the name “Paulet,” while the Duke of Cleveland, as heir to the Duke of Bolton, assumed the form “Powlett.” The above has been taken for the most part, from The Letter-Books of Sir Amias Poulet, edited by John Morris, S.J. The Editor is in error in stating that the name on the tombstone is spelled ‘Amitio Pouletto’; this is not so, as it is plainly written ‘Amicio Pouleto’ in the dedicatory lines on the entablature.

On the base of the sinister column—

“Never shall cease to spread wise Poulett's Fame,  
These will speak & Men Shall blush for Shame  
Without offence to speak what I do know,  
Great is the debt England to him doth owe.”

On the base of dexter column—

“The former age ceast not their praise to sound  
In whom one special virtue might be found,  
All Virtues in this noble Knight did dwell,  
What age might then suffice his praise to tell?”

Sir Amice was a trusted counsellor of Queen Elizabeth, but he was no time-server, and did not hesitate to oppose his imperious Tudor Mistress when she hinted, or perhaps it would be more correct to say, commanded him to put a period to the life of Mary, Queen of Scots, of whom he was for some time the custodian.

The evidence of this is contained in a letter<sup>1</sup> signed by Sir Francis Walsingham and William Davison, the Queen's Secretary, dated London, 1st February, 1586—

It runs as follows—

“After our hearty commendations, we find by speech lately uttered by her Majesty that she doth note in you a lack of that care and zeal of her service that she looketh for at your hands, in that you have not in all this time of yourselves (without other provocation) found out some way to shorten the life of that Queen, considering the great peril she is subject unto hourly, so long as the said Queen shall live. Wherein, besides a kind of lack of love towards her, she noteth greatly that you have not that care of your own particular safeties, or rather of the preservation of religion and the public good and prosperity of your country, that reason and policy commandeth, especially having so good a warrant and ground for the satisfaction of your consciences towards God and the discharge of your credit and reputations towards the world, as the oath of association which you both have so solemnly taken and vowed, and especially the matter wherewith she standeth charged being so clearly and manifestly proved against her.

“And therefore she taketh it most unkindly towards her, that men professing that love towards her that you do, should in any kind of sort, for lack of the discharge of your duties, cast the burthen upon her, knowing as you do her indisposition to shed blood, especially of that sex and quality, and so near to her in blood as the said Queen is.

<sup>1</sup>Hearne's MS. Diary Vol. LXXXV. p. 89, from Gwyn's transcript, transcribed and communicated to Mr. Edward Prideaux Gwyn, Gentleman Commoner of Christ Church: Hearne's Diary is preserved in the Bodleian Library.

"These respects do greatly trouble her Majesty, who, we assure you, has sundry times protested that if the regard of the danger of her good subjects and faithful servants did not more move her than her own peril, she would never be drawn to assent to the shedding of her blood. We thought it very well to acquaint (you) with these speeches lately passed from her Majesty, referring the same to your good judgments.

"And so we commit you to the protection of the Almighty."

This letter was received at Fotheringay the 2nd of February, at five in the afternoon. There was also an enclosed note from Mr. Secretary Davison, also dated 1st February, which indicates pretty clearly his natural desire to keep the letter a close secret, it runs:—

"I pray let this and the inclosed be committed to the fire, which measure<sup>1</sup> shall be likewise mete to your answer, after it hath been communicated to her Majesty for her satisfaction."

There was also a further communication from Davison which manifested his not unnatural anxiety that this incriminating correspondence should be consigned to the oblivion which only fire can give: it is dated 3rd February and runs:—

"I entreated you in my last to burn my letters sent unto you for the argument sake, which by your answer to Mr. Secretary (Walsingham?) (which I have seen) appeareth not to have been done. I pray you, let me entreat you to make heretics of the one and the other, as I mean to use yours, after her Majesty hath seen it."

This was followed at the end of the postscript by the following further appeal:—

"I pray you let me hear what you have done with my letters because they are not fit to be kept, that I may satisfy her Majesty therein, who might otherwise take offence thereat, and if you entreat this postcript in the same manner, you shall not err a whit."

To this invitation to assassinate, or poison their royal prisoner, Sir Amice Poulet and Sir Drue Drury, who appears to have been associated with the former in his guardianship of the Scots Queen, sent this answer:

It is dated 2nd February, 1586, at six in the afternoon, and is addressed to Sir Francis Walsingham:—

"Your letters of yesterday coming to my hands this present day at five in the afternoon, I would not fail according to your directions to return my answer with all possible speed, which (sic) shall deliver unto you with great grief and bitterness of

<sup>1</sup>For *measure* Lord Oxford has read *we assure*: Harleian MSS N. 6994 f. 50. Lord Oxford appears to have been unaware that these notorious epistles had already been published in 1722 by Dr. Mackenzie in his *Life of Queen Mary* (*Lives* iii, 340). They were also published in 1725 in Jebb (*App.* VIII).

mind, in that I am so unhappy to have liven to see this unhappy day, in the which I am required by direction from my most gracious sovereign to do an act which God and the law forbiddeth. My good livings and life are at her Majesty's disposition and am ready to so lose them this next morrow if it shall so please her, acknowledging that I hold them as of her mere and most gracious favour, and do not desire them to enjoy them, but with her Highness' good liking. But God forbid that I should make so foul a shipwreck of my conscience, or leave so great a blot to my poor posterity, to shed blood without law or warrant. Trusting that her Majesty, of her accustomed clemency, will take this my dutiful answer in good part (and the rather by your good mediation), as proceeding from one who will never be inferior to any Christian subject living in duty, honour, love, and obedience towards his sovereign.

"And thus I commit you to the mercy of the Almighty.  
From Fotheringay, the 2nd of February 1586.

Your most assured poor friends,  
A. Poulet  
D. Drury."

"Your letters coming in the plural number seem to be meant as to Sir Drue Drury as to myself, and yet because he is not named in them, neither the letter directed unto him, he forbearth to make any particular answer, but subscribeth in heart to my opinion."<sup>1</sup>

Sir Amice was too prudent to destroy the disgraceful letters which had so excited his righteous indignation, and subsequently carried them to London, where they were, no doubt "made heretics of," as urged by Davison.

Mindful of his own reputation, he left copies with his family, so that it might be known that he had repudiated the base proposal. In a letter he writes, a little later:—

"If I should say that I have burned the papers you wot of, I cannot tell if everybody would believe me, and therefore I reserve them to be delivered to your own hands at my coming to London. God bless you and prosper all your actions to His glory.

"From Fotheringay, the 8th of February, 1586.

Your most assuredly to my small power  
A. Poulet."

It was thought well by the present writer to include the fore-going correspondence as it throws light on the character of the man whom

<sup>1</sup>With the following note by Mr. Gwyn, Hearne's copy ends:—"I copied these letters in December 1717, from a MS. copy folio book of letters to and from Sir Amias Poulet, when the Queen of Scots' governor at Fotheringay. This book is in the hands of John, Earl Poulett, his immediate descendant, and in that book is likewise contained a particular account of the trial and execution of the Queen of Scots, which seems to be done by Sir Amias himself."

This is not now among the Poulett MSS at Hinton St. George. Poulett.

this monument commemorates, and furnishes evidence, if this were needed, that the sepulchral panegyrics are not merely of the *de mortuis* type, but are justified by his integrity while alive.

If the quatrains below the letters "E.R." on Sir Amice's tomb are indeed those of the Queen, they indicate, apart from other evidence which exists, that she continued to hold him in high regard to the end of his life: he died on 26th September 1588. He had been made Chancellor of the Garter on the Eve of St. George, 1587, in succession to Walsingham.

In a letter<sup>1</sup> to him written probably during the summer of 1586 the Queen addresses Sir Amice in the following terms:—

"Amias, my most faithful and careful servant, God reward thee treble-fold in three double for thy most troublesome charge so well discharged. If you knew, my Amias, how kindly, besides dutifully, my grateful heart accepteth and praiseth your spotless actions, your wise orders, and safe regards, performed in so dangerous and crafty a charge, it would ease your travails and rejoice your heart."

Sir Amice, in addition to being Ambassador at the Court of France, was also appointed Captain of the Isle of Jersey; he succeeded his father, Sir Hugh Poulet, in this office in 1571: he had been made Lieutenant of the island in April 1559, while his father acted as Vice-President of Wales.

It may be of interest to readers of *BACONIANA* to record his reference to Francis Bacon (later Viscount St. Alban) in a letter written from Chartley. The last paragraph reads:—

"I look daily to hear from your friend.<sup>2</sup> Let this suffice, I pray you, until some new occasion shall minister better matter. And thus I commit you to the mercy of the Highest, with my hearty commendations, and the like from my wife to yourself and our good friend Mr. Francis Bacon.

"Chartley, the 25th of January, 1585.

Your assured friend,

A. Poulet."

"To my very good friend Mr. Thomas Phelippes,<sup>3</sup> attending on Mr. Secretary at Court."

In a short article like the present it is only possible to touch upon a few incidents in Sir Amice's career: there are a large number of his letters in existence.

A volume of his letter-book containing his letters when Ambassador in France, the first dated from Tours, May 26th, 1577, and

<sup>1</sup>State Papers, *Mary Queen of Scots*, Vol. XIX, n. 55; calendared by Mr. Thorpe; Cotton MSS., Caligula, C.IX., f. 606.

<sup>2</sup>"Your friend" is Poulet's name for Gifford.

<sup>3</sup>Phelippes was on familiar terms with Francis Bacon: the former was Thomas Phelippes, known as "the decipherer."

"The Marquis of Worcester is desirous to be acquainted with Francis Bacon by Phelippes means."—*Dom. Eliz.*, Vol. ccliv., n. 103.

the last from Paris, January 10th, 1577-7 is in the Bodleian Library.<sup>1</sup>

It was edited in 1866 by Mr. Ogle for the Roxburghe Club.

In the Public Record Office there are preserved the originals of more than one hundred letters addressed by him to Sir Francis Walsingham, while he was custodian of Mary, Queen of Scots.<sup>2</sup>

In a letter, probably from Poitiers, which is undated, but which was apparently written about the end of September 1577, judging by its order in the printed transcript,<sup>3</sup> Sir Amice Poulet writes to the Lord Keeper, Sir Nicholas Bacon, father of Francis Bacon:—

“This quiet tyme doth give me no occasion to trouble your Lordship with longe lettres, onlie I must tell you that I rejoyce moche to se that your sonne, my companion, hathe, by the grace of God, passed the brunt and perill of this journey; whereof I am the more gladd, because in the begynninge of these troubles yt pleased your Lordship to refer his contynuanee with me to my consideration. I thanke God these dangers ar past, and your sonne is safe, sownd, and in good healthe, and worthie of your fatherlie favoure.”

The drawing of the monument, for the reproduction of which in *BACONIANA* the writer is glad to give his permission, is the work of Mr. Colin Winn: it gives a good idea of its present condition in the Poulett Private Chapel; the artist is to be congratulated on his effort to portray it, thus perpetuating in black and white the memorial of one who played a prominent part in the Elizabethan era, and whose life belongs to English History.

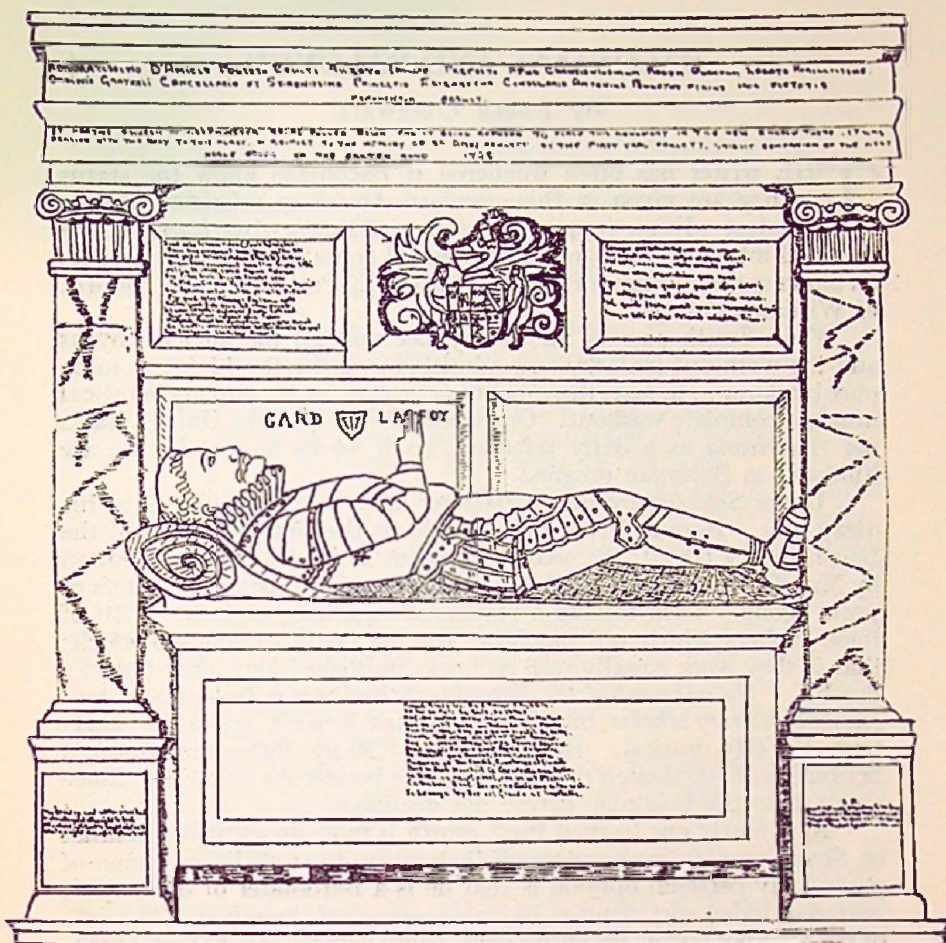
“*Wenn der Leib in Staub zerfallen  
Lebt der grosse Name noch.*”

SCHILLER

<sup>1</sup>Rawlinson MSS. A., 331.

<sup>2</sup>State papers, *Mary Queen of Scots*.

<sup>3</sup>Copy-Book of Sir Amias Poulet's Letters written during his Embassy to France (A. D. 1577) from a MS in the Bodleian Library, edited by Octavius Ogle, M. A., Late Fellow of Lincoln College, Oxford: printed for the Roxburghe Club, MDCCCLXVI, page 130.



The Monument, with inscriptions, to Sir Amice Poulet (generally known to historians as Sir Amyas Paulet), in the Poulett Chapel of Hinton St. George, Somerset. (For details see pp. 43, 54)



## BACONIANS AND BALONEY

By EARLE CORNWALL

THE writer has often wondered if Baconians know the status they are given in this standard American reference work—latest edition (1941) of the *Encyclopaedia Americana*. One would think their 32 huge volumes would contain up-to-date articles on Shakespearian subjects; but eight pages by Prof. Hallett D. Smith, of Williams College.

Prof. Smith parrots Sir Sidney Lee and all the ancient myths and the worn-out malarky now admitted even by the Idolaters to be pure bunkum . . . in fact, these eight pages seem, at least to my heretical mind, a complete washout. Our school children in the United States use *Americana* as a daily reference, so it seems no wonder we are hindered in Baconian progress.

Under *Shakespeare's authorship* we have dear Prof. Smith at his dizzy best. Here he gives Delia Bacon as the *first proponent* of the Bacon theory (1857); the second, Ignatius Donnelly (1888); followed by Mrs. Gallup (1899); having no regard for those listed by writers of years ago. Then follows a statement regarding ciphers,—“all of these ciphers which tell *anything*, can be made to tell too much; that is they work equally well on books published long after Bacon's death. *No adherent of the Baconian School was a trained and professional literary scholar*, but the heresy had a wide appeal to amateurs.” (My italics). He continues, “Many Baconians lectured brilliantly, even though their writings are ponderous and dull. Since about 1910 the Baconian heresy has declined.”

Apparently our learned Prof. Smith is more an alleged specialist on Shakespearian *modus operandi* than an up-to-snuff literary man of parts. My personal opinion is that he is a Bardolater of the stupid, narrow-minded sort, stuffed like a sausage with imaginary “Lives” of the Shaxper yokel; his entire eight pages being a nonchalant brush-off for all those 150 odd gentlemen of refinement and literary or legal attainment whom we find listed, for instance, in P. Porohovshikov's *Shakespeare Unmasked*; Sir George Greenwood, Lord Penzance, Judge Webb, Judge Stotsenburg, Barrister Morgan, Mark Twain, Grant White, Dr. Melsome, etc.

His final phrase is intended as a knockout and likely as a deterrent for children, all and sundry, who consult *Americana* on the Great Question. I consider this sentence the choicest bit of absurdity seen in many a day, *viz.*, “All this of interest principally to show how the Baconian skyrocket explodes in a shower of sparks before the dead stick finally falls to earth.”

The entire article seems unkind, unfair, unbalanced and false in statements. Mr. A. H. McDannald is Editor-in-chief of *Americana*, offices at 2 West 45 St., New York. It is what we term baloney.

# THE ROSICRUCIAN "THREE TREASURES"

THE CURIOUS PROPHECIES OF PARACELSUS AND  
FRANCIS BACON

By LEWIS BIDDULPH

**T**HE Christian Father, Tertullian wrote—"*quod tanto impendio absconditur, etiam solum modo demonstrare, destruere est . . .*" i.e. to reveal something which has been hidden with such pains is merely to destroy it. This seems to have been the opinion also of the 17th century occultists as it is quoted on the title page of the Abbe de Villars' book—"The Comte de Gabalis." This has been the policy of all secret Societies and Associations of a similar nature throughout the ages. Can it be doubted then that the origin of the Rosicross Fraternity was likewise carefully concealed under veils of sufficient density to ensure security from the prying eyes of opponents or the curious? In the same way as Masonic origins defy even the masonic researchers and historians of the last and present centuries, so the Rosicrucian Society after it had emerged into the open in 1614, withdrew behind the veil of secrecy to carry on its work and defies the researches of all those who look for something concrete to vindicate their theories.

The late Arthur Edward Waite, an accomplished scholar and litterateur, wrote an exhaustive book on the Brotherhood of the Rosicross which is a mine of information on the literature of the subject and finally selected one Simon Studion, an obscure writer on mystical subjects, as the likely father of the Society. We may however dismiss Mr. Waite's suggestion with as little ceremony or even less, than that with which he dismissed the thesis and claimed Francis Bacon as the Restorer, if not the Founder of the Brotherhood. It must however be said in fairness to Mr. Waite that he was not acquainted, as many Baconians are, with the works of Francis Bacon in their hidden and mysterious implications. He did not know, as Spedding divined, that Francis Bacon had some inner secret, which was not plainly declared in his acknowledged writings. Further, Mr. Waite was not acquainted with some of the informative hints contained in writings of authors of the middle 17th century, when controversy on the Rosicrucian Manifestoes had died down. The present writer had some slight correspondence with Mr. Waite shortly before his death; giving him a reference to Dr. Wilkins book on Mathematical Magic, as the source of a story mentioned by Hargreave Jennings, that diffuse and unsatisfactory writer, in his book on "The Rosicrucians" etc. At the same time I took the opportunity of drawing Mr. Waite's attention to the passage regarding the

tomb of the Rosicrucian Father, Francis Rosicross. Mr. Waite in his reply admitted that it was very curious and was evidently somewhat shaken in his preconceived views of Francis Bacon's connection with the Rosy Cross Society. There is no time or space here to enter on the history of the famous Manifestoes. They appeared anonymously causing a great furore in Germany and England arousing a fierce controversy which raged for some years.

The World of Occult investigation is indebted to Mr. Waite for drawing attention to the passage in Paracelsus' treatise on Metals (see Waite's "Real History of the Rosicrucians," 1887, p. 34), wherein Paracelsus makes the following prediction:—"God will permit a discovery of the highest importance to be made, it must be hidden till the advent of ELIAS THE ARTIST," and again in the first chapter of the same work:—"It is true there is nothing concealed which shall not be revealed, for which cause a marvellous being shall *come after me*, who as yet lives not and who shall reveal many things." These prophecies have been referred to the Founder of the Rosicrucian Order. Buhle, a German historian of the Rosicrucian movement, says that at the beginning of the 17th century a reformation far more radical and more directed to moral improvement of mankind than that accomplished by Luther, was believed to be impending over the human race as a necessary forerunner of the day of judgement.

The comet of 1572 was declared by Paracelsus to be the sign and harbinger of the coming renovation. Paracelsus however recorded a still more precise prediction . . . "that soon after the decease of the Emperor Rudolf, *three treasures* would be found, never before revealed." It has been claimed that these treasures were the three Rosicrucian pamphlets, *i.e.* (1) The Reformation of the Whole Wide World; (2) The Fama Fraternitatis; (3) The Confessio Fraternitatis. Paracelsus' predictions aroused the minds of his followers and others among the learned to a state of high expectation and they looked eagerly for the manifestation of a great event. At the time when a prediction is made, it is difficult to fix its meaning and application with any degree of certainty and it is not unusual for the real elucidation to be deferred until some little time after its fulfilment. Whilst admitting the importance of the publication of the Rosicrucian Manifestoes in 1614 and the stir caused throughout Europe at their appearance and implication we cannot, in view of subsequent history, seen through the reflecting mirror of time and research, confine the fulfilment of the predictions to these somewhat curious publications.

Who, we may ask, was "the Artist Elias" whose coming was to cause a great Reformation and Restoration? Who was this great artist? Is there any particular personality of that period who stands head and shoulders above his contemporaries and like the great Julius Caesar strides the world like a Colossus? There is in our judgement only one reply to that question. Only one personality great and grand enough to fill the position and one who included in himself all the qualifications of a supreme artist, the universal genius, the great

Renovator, the great organiser of the New World of Sciences, who would re-orientate men's minds from the old well-worn paths of Aristotle and his school into the new unexplored regions of discovery of Truth and Nature, at the same time always subordinating men's limited intelligence and reason to the sacred Revelation of God, through removing the trammels of the Roman Church which had for a thousand years bound men's minds to her own interpretation of Scripture and Nature. That man was FRANCIS BACON.

Assuming that the first of these treasures of Paracelsus' prediction was the publication of the three documents, *viz.*: (a) The Universal Reformation of the Whole World; (b) The Fama Fraternitatis or Report of the Brotherhood of the R.C.; and (c) The Confessio, (in Latin with a German translation) we may accept this suggestion only by regarding them as the musical prelude before the raising of the curtain in the Theatre. The first treasure then we suggest can only be the authorized version of the Bible published in 1611 (The Rosicrucian Manifestoes were in circulation in *Manuscript* form some years previous to their appearance in print in 1614). The second treasure we suggest, was the publication of Francis Viscount St. Alban's great philosophical works, the *Novum Organum* in 1620 and the enlarged edition of the *Advancement of Learning*, in its Latin cloak as the "De Augmentis Scientiarum" in 1623, whilst the third Treasure was the Great Folio volume of the Shakespeare Plays published in the same year. However magnificent and heart stirring the publication of the three Rosicrucian Manifestoes must have appeared to the expectant followers of Paracelsus and the learned men of Europe at the time, it is clear to us in the present age that the name of Treasures can only be fittingly applied to the three great masterpieces above mentioned, the first and third of which have become interwoven with the daily speech and thought of the world and of those particularly who speak the English tongue, whilst the second, *viz.*, the Philosophical Works of Francis St. Alban have long been recognised as the foundation of modern Science.

Leaving Paracelsus and his predictions, let us briefly examine the contents of the Rosicrucian Manifestoes themselves. As a preliminary to our examination, we may pronounce the definite and general opinion now adopted, to be that, (1) the Manifestoes were a serious publication; (2) that there was a group behind it directed by one leading personality. The first publication of the Society contained the following documents: (A) The first Preface; (B) The General Reformation; (C) The Fama; (D) Adam Hasselmayers' letter, and appeared not later than the beginning of August 1614.

*The Confessio* was published in 1615, also at Cassel in Latin, followed by a German translation . . . the previous publication of 1614 being in German. The General Reformation, which was the title of the first edition and held the prime position in the pamphlet, was only reprinted once again, *viz.* in the second edition sometime between August and the end of the year. It has been assumed by many writers that this document is irrelevant to the Fama and Confessio. Why

then we may ask, was it given such importance? especially taking into consideration that it was not an original document, being merely a German translation of the 77th advertisement of an Italian work published by Traijano Boccalini in 1612 entitled "Ragguagli di Parnasso." In our view the inclusion of this document was for a two-fold purpose. Firstly to catch the eye of the reader and direct his attention indirectly to the serious purpose and declaration contained in the Fama; secondly, to serve as a foil to the Fama and its avowedly *Christian* character. In other words The General Reformation sets forth the inability of the ancient pre-Christian world to bring about its reformation, although sponsored by the God Apollo himself, assisted by the seven Sages of Greece and the most eminent Roman philosophers, Marcus and Annaeus Seneca. The Fama, on the other hand, presents a Fraternity of Christians headed by the God illumined C.R.C. Their hope of success lies in the Reformation of the Church, the Renovation and Restoration of the Ancient Wisdom and the opening up of new methods of science and the interpretation of Nature, so that men might be restored to the state of knowledge and happiness which existed before the "fall."

(To be concluded)

To the Editor of BACONIANA  
Sir,

#### BACON'S SIGNATURE IN *ROMEO AND JULIET*

In Mrs. Gallup's decipherment of the italics in the 1623 Folio by the Biliteral Cypher, the following intriguing reference occurs:—

"that the Clowne in the play who speaks of the Plantain leafe is a wise man—here but outruns that great Nature: hunt out this Cipher or anagram at once."

The only place in the Folio where a Plantain leafe is mentioned is on page 55 of the Tragedies (*Romeo and Juliet*). The three relevant lines are:—

"Your plantain leafe is excellent for that (34)

For what I pray thee (16)

For your broken chin." (17)

The last 2 lines contain 33 letters (= Bacon in Simple Cypher) and the whole contains 67 letters (= Francis in Simple Cypher).

The last 2 lines are made up as follows:—

4 letters HAT 9 letters

4 letters OUR B 9 letters.

i.e., 26 letters from AUTHOR B.

The first line of the extract is the 56th up the column. 56 = Fr. Bacon in Simple Cypher.

Is this the anagram referred to? The reference to 3 popular cypher numbers is also surprising.

Another "coincidence" which may interest your readers occurs on page 229 of the Comedies—the last page of the *Taming of the Shrew* and the 33rd line from the end.

What is she but a foule contending Rebell.

W is sh b a f con R = W. sh. is fR bacon

The 1623 Folio is an amazing book.

Yours faithfully,

Bath, Somerset.

F. V. MATARALV.

## FRANCIS BACON'S *PROMUS*

By EDWARD D. JOHNSON

FRANCIS BACON'S "*Promus*" is by itself sufficient evidence to show that the man who wrote the "*Promus*" also wrote the "Shakespeare" Plays.

Bacon kept a private memorandum book which he called a "*Promus of Formularies and Elegancies*" in which from time to time he jotted down any words, similies, phrases, proverbs or colloquialisms which he thought might come in useful in connection with his literary work, gathering them together so as to be able to draw upon them as occasion should require. The word "*Promus*" means storehouse, and Bacon's "*Promus*" comprises nearly 2000 entries in various languages such as English, Greek, Latin, Italian, Spanish and French.

The "*Promus*" which was in Bacon's own handwriting fortunately, was preserved and is now in the British Museum. No one, of course, knows the date when he commenced to make this collection, it may have been in his early twenties, but a number of entries appear to have been written during the years 1594 to 1596, Folio 85 being dated Dec. 5, 1594, and Folio 114 being dated 27 Jan. 1595. The "*Promus*" was a private note book and was unknown to the public for a period of more than 200 years after it was written.

Now it is a significant fact that Bacon in the works published under his own name makes very little use of the notes he had jotted down in the *Promus*. What was the object of making this collection of phrases, etc.? The answer is that they were used in his dramatic works published by Bacon in the name of "William Shakespeare." A great number of these entries are reproduced in the "Shakespeare" plays. The Stratfordians try to get over this fact by contending that these expressions were in common use at the time, but Bacon would not be such a fool as to waste his time by making a note of anything that was commonly current. The words and expressions in the *Promus* occur so frequently in the "Shakespeare" plays that it is quite clear that the author of the Plays had seen and made use of the *Promus* and Will Shakespeare could not have seen Francis Bacon's private notebook.

The most important evidence in the *Promus* is the word ALBADA, Spanish for good dawning (Folio 112). This expression 'good dawning' only appears *once* in English print, namely, in the play of *King Lear* where we find "Good dawning to thee friend," Act 2. scene 2. This word ALBADA is in the *Promus* 1594-96 and *King Lear* was not published until 1608. If Will Shakespeare had not seen the *Promus*, and as he could not read Spanish, it would mean that some friend had found this word ALBADA, meaning good dawning—and told Shake-

speare about it, and that Shakespeare then put the word into *King Lear*, which sounds highly improbable. A part of one of the folios in the *Promus* is devoted by Bacon to the subject of salutations such as good morrow, good soir, good matin, bon jour, good day. From this it would appear that Bacon wished to introduce these salutations into English speech. These notes were made in the *Promus* in 1596 and it is a remarkable co-incidence that in the following year 1597 the play of *Romeo and Juliet* was published containing some of these salutations, and they afterwards appeared in other 'Shakespeare' plays—good morrow being used 115 times, good day 15 times, and good soir (even) 12 times. *These words are found in the "Shakespeare Plays and nowhere else.*

The following show some of the connections between the *Promus* and the "Shakespeare" Plays.

- |                               |  |
|-------------------------------|--|
| <i>Promus</i> (1594-96)       | "To drive out a nail with a nail."             |
| <i>Coriolanus</i>             | "One fire drives out one fire;                 |
| Act 4, scene 7                | one nail, one nail."                           |
| (1623)                        | "one nail by strength drives out another."     |
| —————                         |  |
| <i>Promus</i> (1594-96)       | "Fire shall try every man's work."             |
| <i>Merchant of Venice</i>     |  |
| Act 2, scene 9 (1600)         | "The fire seven times tried this"              |
| —————                         |  |
| <i>Promus</i> (1594-96)       | "Conscience is worth a thousand witnesses."    |
| <i>Richard III</i> , Act 5,   |  |
| scene 2 (1597)                | "Every man's conscience is a thousand swords." |
| —————                         |  |
| <i>Promus</i> (1594-96)       | "A Fool's bolt is soon shot."                  |
| <i>Henry V</i> , Act 3, scene |  |
| 7 (1623)                      | "A Fool's bolt is soon shot."                  |
| —————                         |  |
| <i>Promus</i> (1594-96)       | "Good wine needs no bush."                     |
| <i>As You Like It</i>         |  |
| Epilogue (1623)               | "Good wine needs no bush."                     |
| —————                         |  |
| <i>Promus</i> (1594-96)       | "I had not known sin but by the law."          |
| <i>Measure for Measure</i>    | "What do you think of the trade Pompey?        |
| Act 2 scene 1 (1623)          | Is it a lawful trade."                         |
| —————                         |  |
| <i>Promus</i> (1594-96)       | "Gratitude is justly due only for things un-   |
|                               | bought."                                       |
| <i>Timon of Athens</i>        | "You mistake my love, I give it freely ever;   |
| Act 1, scene 2 (1623)         | and there's none can truly say he gives,       |
|                               | if he receives."                               |



- Promus* (1594-96) "To slay with a leaden sword."  
*Love's Labour's Lost*  
 Act 5, scene 2 (1598) "Wounds like a leaden sword."
- 
- Promus* (1594-96) "If our betters have sustained the like events; we have the less cause to be grieved."  
*Lucrece* (1594) "When we our betters see bearing our woes, we scarcely think our miseries our foes."
- 
- Promus* (1594-96) "When he is dead, he will be loved."  
*Coriolanus*, Act 4, scene 1 (1600) "I shall be loved when I am lacked."
- 
- Promus* (1594-96) "*Suum cuique.*" (To every man his own).  
*Titus Andronicus*  
 Act 1, scene 2 (1600) "*Suum cuique* is our Roman Justice."
- 
- Promus* (1594-96) "Galen's compositions and Paracelsus' separations."  
*All's well that ends Well*  
 Act 2, scene 3 (1623) "So I say both of Galen and Paracelsus."
- 
- Promus* (1594-96) "He had rather have his will than his wish."  
*Henry V.* Act 5, scene 2 (1623) "So the maid that stood in the way for my wish shall show me the way to my will."
- 
- Promus* (1594-96) "They have a better question in Cheapside 'What lack you?'"  
*King John* Act 4, scene 1 (1623) "What lack you?"
- 
- Promus* (1594-96) "Poets invent much"  
*As You Like It*, Act 3, scene 3 (1623) "The truest poetry is the most feigning."
- 
- Promus* (1595-96) "He who loans to a friend loses double."  
*Hamlet* Act 1, scene 3 (1604) "Loan oft loses both itself and friend."
- 
- Promus* (1594-96) "We think that a rich man is always right."  
*Timon of Athens* Act 1, scene 2 (1623) "Faults that are rich are fair."  
*Timon of Athens* Act 4, scene 3 "The learned pate ducks to the golden fool."

- Promus* (1594-96) "Have recourse to a foreign war to appease parties at home."
- 2 *Henry IV* Act 4, scene 5 (1600) "Be it thy course to busy giddy minds with foreign quarrels."
- 
- Promus* (1594-96) "Always let losers have their words."  
*Titus Andronicus* Act 1, scene 1 (1600) "Losers will have leave to ease their stomachs with their bitter tongues."
- 
- Promus* (1594-96) "The prudent man conceals his knowledge."  
 3 *Henry VI* Act 4, scene 7 (1623) "'Tis wisdom to conceal our meaning."
- 
- Promus* (1594-96) "Things done cannot be undone."  
*Macbeth* Act 5, scene 1 (1623) "What's done cannot be undone."
- 
- Promus* (1594-96) "Let every man be swift to hear, slow to speak."  
*Hamlet* Act 1, scene 3 (1604) "Give every man thine ear, but few thy voice."
- 
- Promus* (1594-96) "Leisure breeds evil thoughts."  
*Anthony and Cleopatra* Act 1, scene 2 (1623) "We bring forth weeds when our quick minds be still."
- 
- Promus* (1594-96) "A boy's love doth not endure."  
*King Lear* Act 3, scene 6 (1608) "He's mad that trusts in a boy's love."
- 
- Promus* (1594-96) "A cat may look on a King."  
*Romeo and Juliet* Act 3, scene 3 (1597) "Every cat and dog may look on her."
- 
- Promus* (1594-96) "He had need be a wily mouse should breed in a cat's ear."  
*Henry V* Act 3, scene 7 (1623) "That's a valiant flea that dare eat his breakfast on the lip of a lion."
- 
- Promus* (1594-96) "Our sorrows are our schoolmasters."  
*King Lear* Act 2, scene 4 (1608) "∴ To wilful men, the injuries that they themselves procure, must be their schoolmasters."

- Promus* (1594-96) "To fight with a shadow."  
*Merchant of Venice* Act  
 1, scene 2 (1600) "He will fence with his own shadow."  
 \_\_\_\_\_
- Promus* (1594-96) "*Diluculo surgere saluberrimum est.*"  
*Twelfth Night* Act 2,  
 scene 3 (1623) "*Diluculo surgere, thou knowest.*"  
 \_\_\_\_\_
- Promus* (1594-96) "To stumble at the threshold."  
*3 Henry VI* Act 4,  
 scene 7 (1623) "Many men that stumble at the threshold."  
 \_\_\_\_\_
- Promus* (1594-96) "Thought is free."  
*The Tempest*, Act 3,  
 scene 2 (1623) "Thought is free."  
*Twelfth Night*, Act 1,  
 scene 3 (1623) "Thought is free."  
 \_\_\_\_\_
- Promus* (1594-96) "Out of God's blessing into the warm sun."  
*King Lear* Act 2,  
 scene 2 (1608) "Thou out of heaven's benediction com'st  
 to the warm sun."  
 \_\_\_\_\_
- Promus* (1594-96) "Put no confidence in Princes."  
*Henry VIII* Act 3,  
 scene 2 (1623) "O, how wretched is that poor man, that  
 hangs on princes' favours."  
 \_\_\_\_\_
- Promus* (1594-96) "Frost burns."  
*Hamlet* Act 3, scene  
 4 (1604) "Frost itself as actively doth burn."  
 \_\_\_\_\_
- Promus* (1594-96) "Appetite comes by eating."  
*Hamlet* Act 1, scene  
 2 (1604) "As if increase of appetite had grown by  
 what he feeds on."  
 \_\_\_\_\_
- Promus* (1594-96) "Better coming to the ending of a feast than  
 to the beginning of a fray."  
*1 Henry IV* Act 4,  
 scene 2 (1598) "The latter end of a fray and the beginning  
 of a feast."  
 \_\_\_\_\_
- Promus* (1594-96) "He stumbles who makes too much haste."  
*Romeo and Juliet* Act 2,  
 scene 3 (1599) "They stumble that run fast."

# "THE MUSES WELCOME" 1618

"*Mediocria Firma*"

By RODERICK EAGLE

**A**CTING upon the suggestion of a well-known bookseller I went to the British Museum to examine:

"The Muses Welcome to the High and Mightie Prince James . . . King of great Britaine . . . at his happie Returne to his . . . Kingdome of Scotland after 14 Yeeres absence, in anno 1617. Digested according to the Order of his Majesties Progresse, by I.A."

This is a lovely folio with exquisite binding. The British Museum copy was a presentation one and bears on the cover the royal coat-of-arms and the I.R.

The printer was Andrew Hart of Edinburgh. The compiler was John Adamson, professor of Philosophy and Principal of Edinburgh University.

The volume contains speeches and poems in praise and welcome being tributes to king James. Some are in Latin, a few in Greek, but most are in English. Some of the contributions are signed, but many are anonymous.

The striking peculiarity about the book is that the motto "*Mediocria Firma*" appears on a scroll at the foot of an unsigned poem of 22 lines headed:

"A Dedicatorie to their magnificent King  
From the Lovers of Learning."

It begins:

Who with sweet layes (O King) would please thine eare  
Or make thy glorie more by verse appeare.

It is of high merit but, naturally, flattering in the extreme. There is no apparent reason for the "*Mediocria Firma*" at the foot of the poem but, curiously enough, the same scroll and motto is printed at the foot of page 153 following a Latin poem in dialogue form. This is signed "Ioannes Stuartus, Mercator Perthensis."

I wrote to the Keeper of the Manuscripts of Edinburgh University who replied:

"I cannot explain the use of the motto '*Mediocria firma*,' but he suggests that 'perhaps a clue is to be found in the printer's expenditure of the whole battery of typographical ornament contained in his printing house.'"

We do not agree, except with regard to the marvellous example of the printer's art. He gave us *excess* rather than moderation.

We have contemporary proof that Francis Bacon was King James' literary adviser. He named him his "Apollo." It is by no means improbable that he would have been consulted by Adamson with regard to the choice of contributions to be published, and the printing and publishing of the work. In that case he would have had a hand at least in the dedicatory section and it does not seem unreasonable to suggest that he wrote the lines above his family motto "*Mediocria firma*."



A DEDICATORIE  
TO THEIR MOST MAGNIFI-  
CENT KING,

*From the Lovers of learning.*



How with sweet layes (O KING) would please thine eare,  
Or make thy glorie more by verse appeare,  
Hec with a Torch should seeme to cleare the day,  
And with a teare enlarge the groundlesse sea:  
For not inspyr'd by *Phabus* men Thee deeme,  
But gold-wing'd *Phabus* selfe they Thee esteeme,  
Nor did'st thou drink of *Aganippe* Well,  
But thou a Spring art where *Joves* daughters dwell,  
In which grave *Pitho* with each fair-hair'd *Howre*,  
And blew-ey'd *Pallas* all their *Nectar* powte:  
Yet thus much wee, the *Muses* nurslings, would,  
Though not as thou deserv'st, yet as wee could,  
In this glade tyme, when now, by thy Repaire  
To these deare bounds where first thou suck'd aire,  
Joy over-joy'd in formes confus'd appeares,  
And maks old age amaz'd of *Asons* yeeres,  
As was oure dewtie, humblie to Thee bring  
These lines, a gift but small for such a KING,  
Save that wee know, what all the world doth know,  
That thou canst small things take, as great bestow;  
Which is the rarest, too and richest Gemme,  
That can adorne a Princes Diademe.

Done out of the grecke.



This, however, does not explain its repetition on page 153 though the printer could have used the block as convenient to fill in a vacant space without realizing its special application to the dedicatory poem.

Can any reader offer some other explanation of the mystery?

## FRANCIS BACON AND POLITICS

By R. J. W. GENTRY

THERE can be no deliverances of a master-mind more valuable, as a contribution to men's effort after a general recognition of civilized principles of social conduct, than its political judgements. The genius who devotes his life to the superlatively important problem of society's well-being merits not merely our sincerest applause, but also our deepest gratitude.

It behoves us, then, to think well upon what Francis Bacon has set down as his convinced opinions regarding the management of a nation's business. In these times of ours especially, when there is so much talk of social planning to encompass the amelioration of the lives of war-strained peoples, yet so much uncertainty and contention as to the means of doing so, the weight of Bacon's views, as those of a statesman-philosopher of universal knowledge and sympathy, on what should be the main issues and ends of political endeavour, is greatly enhanced.

Naturally, he will not provide a cut-and-dried political programme of a party character, tied to limited and particular matters; his general findings will be "not for an age, but for all time." It is because there seems a danger that partisan rivalries and temporizing subterfuges are blurring the deeper and firmer axioms of government that it is eminently necessary now that these latter are rescued and set plainly before the minds of all before anything like a sound general procedure can be elaborated by those whose task it is to rule. Bacon's reflections and generalisations on the management of men and their common troubles may well have some bearing on our own problem of diagnosing, and then prescribing for, our present political and social malaise.

In the first place, it is everybody's business to interest himself in the concerns of the community. "Caution is given," says Bacon, in the *Advancement of Learning*, Book II, "that upon displeasure, retiring is of all courses the unfittest; for a man leaveth things at worst, and depriveth himself of means to make them better." We should not, then, remove ourselves in despair from the political scene because it is difficult, but seek proper constitutional means to redress what evils we find. The word "constitutional" is to be regarded particularly, as Bacon frowns upon changes that are sudden and merely the outcome of impatience and irresponsibility. "The sinews of wisdom are slowness of belief and distrust." He remarks (in *Of Innovations*) that, although a "froward retention of custom is as turbulent a thing as innovation," yet "they that reverence too much old times are but a scorn to the new."

How then, should would-be political reformers move? "It were good . . . that men in their innovations would follow the example of time itself, which indeed innovateth greatly, but quietly and by degrees scarce to be perceived: for otherwise, whatsoever is new is unlooked for; and it ever mends some, and impairs others. . . . It is good also not to try experiments in states, except the necessity be urgent, or the utility evident; and well to beware that it is the reformation that draweth on the change; and not the desire of change that pretendeth the reformation." Again, the same note of warning: "In all negotiations of difficulty, a man may not look to sow and reap at once; but must prepare business, and so ripen it by degrees." (*Of Negotiating*).

Mere self-interest is a poor guide to political action: "Divide with reason between self-love and society; and be so true to thyself, as thou be not false to others; especially to thy king and country." (*Of Wisdom for a Man's Self*). If only this were to become a cardinal principle of conduct among all classes of society!

What kind of men are to be recognised as fit to govern a state? Bacon has a predilection for men of active and positive insight. He rejects (in *Of Seeming Wise*) those who are constantly hedging and enlarging upon the difficulties of any proposed and considered plan. "Some are never without a difference, and commonly by amusing men with a subtlety blanch the matter. . . . Generally such men in all deliberations find ease to be of the negative side, and affect a credit to object and foretell difficulties: for when propositions are denied, there is an end of them; but if they be allowed, it requireth a new work; which false point of wisdom is the bane of business." Not always does the most vociferous and denunciatory back-bencher excel when promoted to be Cabinet Minister!

Opportunity is to be seized, but with discretion. "For occasion, as it is in the common verse, turneth a bald noddle, after she hath presented her locks in front, and no hold taken." Those called to rule must have resolution and initiative sufficient to appreciate a favourable turn of events, and to act upon it. Yet precipitancy is a bad thing, and a show of boldness not always trustworthy, although the masses admire it. "There is in human nature more of the fool than of the wise, and therefore those faculties by which the foolish part of men's minds is taken, are most potent." (*Of Boldness*). How well the sheer demagogue knows this psychological truth and uses it to his own advancement!

In the same Essay, Bacon goes on: ". . . boldness is a child of ignorance and baseness, far inferior to other parts. But nevertheless it doth fascinate, and bind hand and foot those that are either shallow in judgement or weak in courage." Bold indeed are the public declarations of virtuous intention made by so many candidates at the popular elections; what mountains of anomaly and injustice are to be rolled away at last by their strong shoulders, if and when they are elected to govern! But, warns Bacon, "boldness is an ill keeper of promise." No, he would have rulers who are not given to flamboyant professions and shows of action, but such as are sage and not easily moved. "The right use of bold persons is, that they never command in chief, but be seconds, and under the direction of others. For in counsel, it is good to see dangers; and in execution not to see them, except they be very great."

A qualification, naturally admired by Bacon, that should adorn men occupying high offices of state is learning. As he points out, we should be most unwise if we committed ourselves, in illness, to physicians who work by practical hit-and-miss methods, unenlightened by any grounding in the theory of their science; or placed our confidence, when going to law, in advocates who are restricted in knowledge to their own personal experience of cases, and who have no acquaintance with general legal principles. Similarly, why should we imagine that men, untrained in scientific reasoning, unlearned in history and economics, innocent of any culture of the schools, unpractised in statecraft, successful in catching the popular eye and ear only by their noisy demagogues, should be the best people to be entrusted with the sacred burden of rule? Who could demur at his statement that "the life of the execution of affairs resteth in the good choice of persons"? In the *Advancement*, Book I, he marks the need for governors to be of some distinction of culture: "It cannot be but a matter of doubtful consequence, if states be managed by empiric statesmen, not well

mingled with men grounded in learning. But contrariwise, it is almost without instance contradictory that ever any government was disastrous that was in the hands of learned governors." Again, "I doubt not but learned men, with mean experience, would far excel men of long experience, without learning, and outshoot them in their own bow." For, as he says in *Of Studies*, "... expert men can execute, and perhaps judge of particulars, one by one; but the general councils, and the plots and marshalling of affairs, come best from those that are learned." (*Of Studies*).

Moreover, those undertaking the administration of a country should be men of sincere public spirit, not pre-occupied with self-aggrandizement: "Generally let . . . states choose such ministers as are more sensible of duty than of rising." (*Of Ambition*). Bacon seems to favour an "independent" outlook in politicians, for he writes (*Of Counsel*): "In choice of committee, for ripening business for the council, it is better to choose indifferent (*i.e.* impartial) persons, than to make an indifferency by putting in those that are strong on both sides." And he has this opinion of democracies: ". . . they are commonly more quiet, and less subject to sedition, than those where there are stirps of nobles; for men's eyes are upon the business, and not upon the persons; or if upon the persons, it is for the business' sake, as fittest, and not for flags or pedigrees. We see the Switzers last well, notwithstanding their diversity of religion, and of cantons; for utility is their bond, and not respects. The United Provinces of the Low Countries, in their government, excel: for where there is equality, the consultations are more indifferent, and the payments and tributes more cheerful." (*Of Nobility*).

"When discords, and quarrels, and factions are carried openly and audaciously, it is a sign the reverence of government is lost . . . So when any of the four pillars of government are mainly shaken or weakened, which are religion, justice, counsel, and treasure, men had need to pray for fair weather." In our times, there is danger that each of these chief props of society is moving under the stress and heave of popular despair. The churches are far from recovering their power to curb man's natural concupiscence; the operations of the black market have prevailed so widely as to be a standing affront to the just sharing of goods; counsel is at sixes-and-sevens over policy, through the continuing fret of ideologies; treasure has been dissipated in appalling destruction and slaughter. Discords, quarrels and factions have shown themselves daily in strikes, lockouts and absenteeism. We are at a desperate pass.

Bacon anticipates acutely some of the measures actually being taken by the government to-day, in its social planning, to mitigate these evils. He says, in the essay *Of Seditions and Troubles*: "The first remedy or prevention, is to remove by all means possible that material cause of sedition, whereof we spake; which is want and poverty in the state. To which purpose serveth the opening and well balancing of trade; the cherishing of manufactures; the banishing of idleness; the repression of waste and excess by sumptuary laws; the improving and husbanding of the soil; the regulation of prices of things vendible; the moderating of taxes and tributes, and the like." Regarding the people themselves, he opines: ". . . a smaller number, that spend more, and earn less, do wear out an estate sooner than a greater number that live lower and gather more." He goes on: "Above all things, good policy is to be used, that the treasure and monies in a state be not gathered into few hands. For otherwise a state may have a great stock, and yet starve."

This last comment rather leads to the question of Bacon's attitude to wealth and its use: "Believe not much them that seem to despise riches: for they despise them that despair of them: and none worse when they come to them." (*Of Riches*). He speaks of the likelihood of most methods of fortune-making being at least questionable. The best, from the standpoint of the general good, is by means of improving the yield of the ground; "for it is our great mother's blessing, the earth's; but it is slow." Diligence and a good name for honest dealing are two potent ways to enhance a man's wealth. Moreover, free individual enterprise has its rightful place in a nation's economy: "... when a man's stock is come to that, that he can expect the prime of markets and overcome those bargains, which for their greatness are few men's money, and be



partner in the industries of young men, he cannot but increase mainly." He has, however, a warning word about the ethics of trading: "But the gains of bargains are of a more doubtful nature, when men should wait upon others' necessities." And "... where a man buys, not to hold, but to sell over again, that commonly grindeth double, both upon the seller, and upon the buyer."

It is well known that Bacon, as an aristocrat, had great respect for 'degree,' that is, rank and office, and their place in the human polity. He held that order in society could not be achieved, or maintained, without a ready acceptance of lawful authority by those ruled. But this does not mean that he had no sympathy with the people in general. On the contrary, his acts as a parliamentarian give witness of his humane attitude. First of all, what does he feel about the lot of the common people? "The state and bread of the poor and oppressed have been precious in mine eyes: I have hated all cruelty and hardness of heart." (*Prayer of the Lord Chancellor*). Then, he said this: "Believing that I was born to the service of mankind, and regarding the care of the commonwealth as a kind of common property, which, like the air and water, belongs to everybody, I set myself to consider in what way mankind might best be served." (*Preface to The Interpretation of Nature*).

What Bacon really feared was mob-rule, for which he had a loathing that can easily be understood, if we try to imagine the actual condition of the realm when he lived. As Ignatius Donnelly writes (*The Great Cryptogram*, Vol. I, page 177): "... the populace of London of that day had but lately emerged from barbarism; they were untaught in habits of self-government; worshipping the court, sycophantic to everything above them; unlettered, rude and barbarous; and were, indeed, very different from the populace of the civilized world of to-day." In his *History of Henry VII*, Bacon notes: "He would never endure that the base multitude should frustrate the authority of Parliament." Our great philosopher dreaded that "domestic fury and fierce civil strife" should cumber all the parts of England, as a consequence of ignorant and tumultuous mob-action. Hence his, at times, stringent denunciation of popular clamour, although his generous philanthropy embraced the whole human family.

In 1601, as a Member of Parliament for both St. Albans and Ipswich, Bacon was already high in reputation for his steady resistance to any measure which he considered was anomalous or oppressive. This attitude, of often opposing himself to powerful men, and even the despotic Queen herself, called for great moral strength, and proclaims the fact that he was averse to advancement by any other path than integrity and ability. 1598 had seen his stand against encroachment by the Crown on constitutional laws pertaining to finance. He once stimulated an assembly of lawyers to reform the law, so that it should serve the people, and not only lawyers. He led the movement that established the power of the House of Commons alone, as against the Crown, in money bills and the levying of taxes. He fought the unfair privilege of the Privy Council and the House of Lords, and sought to stay the decline of tillage throughout the country, and the increase of enclosures. He was in the forefront of the Commons against any injustice or tyranny.

While Bacon was thus manifestly a man of action in the execution of government, he devoted himself as well, in his *New Atlantis*, to depicting an idealisation of society. This short work has a compactness that does not easily admit of apposite quotation, and should be studied in its entirety by serious students of political theory. Although not applicable, in all particulars to the present times, it does reveal the supporting framework of a noble and prosperous community, ruled by enlightened governors, and is itself the projection of the mind of a pre-eminently sane visionary. It visualises mainly the great benefits of enterprise in scientific research, and its application to the needs of men.

One can only wish such a master-planner as the author of the *New Atlantis* reveals himself to be, were living in our midst in these dire days. What need we have of such resplendent ability in organisation and clear-sighted, humane direction of the national affairs. What inspiration his guidance and example could raise in us; and what confidence we could place in him as chief Minister of State.

## MARK TWAIN AND BACON-SHAKESPEARE

He was especially interested that winter (1908-09) in the Shakespeare-Bacon problem. He had long been unable to believe that the actor-manager from Stratford had written those great plays, and now a book just published, "The Shakespeare Problem Re-stated," by Sir George Greenwood, and another one in the press, "Some Characteristic Signatures of Francis Bacon," by William Stone Booth, had added the last stone of conviction that Francis Bacon, and Bacon only, had written the Shakespeare dramas. I was ardently opposed to this idea . . . I produced all the stock testimony—Ben Jonson's sonnet, the internal evidence of the plays themselves, the actor who had published them—but he refused to accept any of it. He declared that there was not a single proof to show that Shakespeare had written one of them.

"Is there any evidence that he didn't?" I asked.

"There's evidence that he couldn't," he said. "It required a man with the fullest legal equipment to have written them."

"When you have read Greenwood's book you will see how untenable is any argument for Shakespeare's authorship."

The Booth book was at this time a secret, but he had it in his mind when he said. "*I know* that Shakespeare did not write those plays, and I have reason to believe that he did not touch the text, in any way."

"How can you be so positive?" I asked.

He replied: "I have private knowledge from a source that cannot be questioned. It is the great discovery of the age," he said, quite seriously. "The world will soon ring with it." "There is only one other illustrious man in history about whom there is so little known," and he added, "Jesus Christ."

He stated that Wm. Stone Booth's book revealed that the acrostic name of Francis Bacon, in a great variety of forms, ran through probably all the so-called Shakespeare plays. That it was far beyond anything of the kind ever published: that Ignatius Donnelly and others had merely glimpsed the truth.

Mark Twain's own book on the subject: "*Is Shakespeare Dead?*" found a wide acceptance and probably convinced as many readers. It contained no new arguments; but it gave a convincing touch to the old ones, and it was certainly readable.

Mark Twain had the fullest conviction as to the Bacon authorship of the Shakespeare plays. He attended a fine performance of "*Romeo and Juliet*." At the close of one splendid scene he said, quite earnestly: "That is about the best play that Lord Bacon ever wrote."

From A. B. Paine's "*Life of Mark Twain*"  
Chap. 276, pp. 1479-1486.

## REVIEWS

**M**R. EDWARD JOHNSON, of Birmingham, a very valued and generous supporter of the Francis Bacon Society, who has already published seven books or lengthy booklets on the subject, has now added another two to his repertory, namely, "The Bi-literal Cipher of Francis Bacon" (The Bacon Society, 2s. 6d.) and "The Shaxper Illusion," (George Lapworth & Co., 2s. 6d.) "The Bi-literal Cipher" as explained appears at a most opportune time because more and more serious students of Francis Bacon's works, including of course the Shakespeare Plays and Sonnets, are realising how vital to an understanding of Bacon's career is the realisation that he used a variety of ciphers, prominent among which is the Bi-literal. The rivals whose circles claim de Vere, 17th Earl of Oxford, or Stanley, Earl of Derby, or Francis Manners, Earl of Rutland, are check-mated immediately Francis Bacon's ciphers are adduced. It is an aspect of the authorship they refuse to examine into. If the truth be known, few of these critics have ever heard of the ciphers and certainly have never examined the evidence lucidly and without bias. Why should Bacon have taken such explicit care to hide his light under a bushel, except for reasons which only the serious student has discovered? Does it ring true when it is said that he was the concealed poet and took such pains to remain unknown because it might have affected his career and damaged preferment? That is sheer nonsense. Since he never emerged from a relatively social obscurity all of Elizabeth's reign, despite his great qualities, the argument that all this tremendous secrecy was because it might damage his career is ridiculous. But when we know that he was the legitimate son of the Queen Elizabeth and Leicester, whose secret marriage must never be known because of the Amy Robsart scandal and his own birth four months afterwards, we have complete and unanswerable reasons why he was suppressed and bullied, with his life even in danger, as he stresses again and again in the Bi-literal. The secrecy was that of the Queen's private life, not primarily his at all.

Mr. Johnson points out that Francis Bacon first mentions the Bi-literal (or Omnia per Omnia Cipher) in his *De Augmentis* of 1623, again in 1638 by Dr. Rawley (both in Latin) and in 1640 for the first time in English, by Gilbert Watts who in his translation gives the reader the clue, showing that five letters of the outside form makes one letter of the secret cipher. Mr. Johnson shows in a series of fascimile plates exactly how this comes about. There is the proof to any who may run and read. Some years ago, a distinguished Frenchman, General Cartier, who had been Chief of the French Decipherment Bureau, published a book and proved exactly what Francis Bacon was secreting. He showed how sometimes letters of the two founts were difficult to distinguish (A and B small letters) and how Mrs. E. Gallup used to lay such aside and later on fill in the gap of a letter here and there. Obviously she could not have concocted the amazing secret history she deciphered. Mr. Johnson's Bi-literal explanatory work ought to be on the bookshelves of all Baconians.

His other work, "The Shaxper Illusion" (50 pages, with a coloured cover of Francis Bacon's portrait with the ghost of Shaxper in the background), gets right down to first things. Doubting whether Shaxper could even sign his name, "as apparently William was never able to spell or write his name," he shows in two brief pages all that is known definitely of him. He ridicules writers like Mr. Hesketh Pearson, who manufactures a career for him entirely out of his imagination. Altogether, this brochure is so logical and masterly that it should effect a large sale. As Mr. Johnson says his "object is to raise enquiry among the general public."

Lastly, our ubiquitous friend has issued a new edition of "Francis Bacon's Cipher Signatures," with 32 diagrams and two illustrations (4s. net). It shows how Francis Bacon concealed his signature on page after page in an unmistakable manner. C.B.

In a recently published pamphlet: "The Bacon-Shakespeare Identities Revealed by Their Handwritings,"<sup>1</sup> Mr. Johan Franco introduces a "psychographological" analysis of five specimens of Francis Bacon's manuscript, which purports to show his character and development of personality. The investigation has been carried out by Mr. Henry O. Teltcher, and Mr. Franco provides parallel notes demonstrating the pertinence of the readings to the historical events of Bacon's life.

The outcome happens to be a confirmation of the facts and conclusions established by other modes of research, and indicates that he possessed the qualities, not only of a philosopher and statesman, but also of a poet.

Mr. Teltcher, we are assured, was unacquainted at the time of his study with the debating points of the Bacon-Shakespeare problem.

Without having read Mr. Teltcher's book on psychographology, however, one finds it difficult to evaluate its claims to be regarded as an art (or science) or the reliability of its findings, taken by themselves.

The scholar, proceeding tentatively, and arguing from demonstrable fact, might feel justified in rejecting, as merely fanciful and subjective, such elaborate readings as the following: "Friends are extremely important to Bacon; he is always attracted by equally individualistic, enthusiastic and generous characters; those who are also understanding of his own complex and intricate personality. As mentioned before he needs to express himself fully, and he is ever seeking for understanding friends who are willing to lend an ear to his viewpoints. Bacon possesses strong sympathies and antipathies where people are concerned. He dislikes persons—whatever positions they may hold—who are narrow-minded, petty, slow-thinking, people whose very aloofness makes him 'freeze up' whenever he is confronted with them face to face. He despises those among his contemporaries who lack the courage of their convictions, spineless natures who are primarily concerned with their welfare and selfish interests. Undoubtedly a man of his strong emotions is capable of hatred and resentment of people and conditions; he will not shy away from employing strong measures against those whom he considers his enemies."

It is hard to imagine Baconian students who have, following the learned Sir George Greenwood, repudiated the conclusions of the palaeographer, Sir. E. Maunde Thompson, on the famous Hand "D" in the "Sir Thomas More" MSS. being able to accept the delineations of Mr. Teltcher. If palaeography can go astray into surmise and over-extended argument, is "psychographology" a procedure so soundly constituted that it must be free of such dangers?

Whether it is possible, by studying handwriting, to "bring to light aspects and motivations, hopes and reflections, disappointments and anxieties of a man who became one of the foremost subjects of historic controversy" is, at least, questionable.

Also included in this pamphlet is an interesting article by Mr. Wm. Henry Burr on the supposed signatures of Shakspeare in which he maintains that Shakspeare was "unable to write or even to spell his own name," Well and good! But what, then, is the relevance of the title: "The Bacon-Shakespeare Identities Revealed by Their Handwritings"?

R. J. W. G.

<sup>1</sup>*The Bacon-Shakespeare Identities Revealed by Their Handwritings.* Johan Franco. (Morre, N. York).

## DISCUSSION GROUPS

**T**O date, two Discussion Groups have been held at The Francis Bacon Room, 50a, Old Brompton Road, South Kensington, S.W.7, and both meetings were marked by a spirit of great friendliness and animation, members demonstrating an intense and enthusiastic interest in the various aspects of Baconian research. In particular, members expressed their satisfaction at these opportunities offered for meeting one another informally.

As it was noted that more people arrived nearer the hour of 6 p.m. (the meetings being between 5 p.m. and 7 p.m.), it was decided to make them later and from now on, the times will be 6 p.m. till 8 p.m.

The first discussion, held on November 11th with Miss M. Sennett in the Chair, was based on the unfriendly views towards Francis Bacon expressed in a book by Mrs. Stokes. Each point that she makes, was read out and then the members weighed in with their answers!

These were so devastating to Mrs. Stokes' theories that the subject was abandoned as not worthy of further argument. After that, discussion became general and developed along more esoteric lines.

The second meeting was held on December 9th, with Mr. Walter Ellis in the Chair and the subject was: *Francis Bacon was a Poet*. Miss Sennett opened the proceedings by asking members what precisely did they understand by the words Poet and Poetry. Discussion disclosed that members believed the words were meant to describe a facility of expression in highly imaginative idiom and flowing musical cadence of words and not merely the ability to write verse.

Thus, although members cited contemporary evidence proving that the scholars of the day knew Bacon to be both Dramatist and Poet, the style of certain passages in Bacon's acknowledged works was also accepted as being poetic, both in the choice of allegory, metaphor or idiom and in the musical rhythm of the phraseology. The famous *Manes Verulamiani* were quoted showing contemporary evidence that Bacon was considered not only as a poet but as *the greatest poet of them all!*

Again, in a letter dated 1604, to the Earl of Devonshire, Bacon confesses having written a sonnet to Elizabeth . . . and John Aubrey says: ". . . he was a good poet but concealed as appears by his letters"; in his *Advancement of Learning* Bacon states: ". . . for the expressing of affections, passions, corruptions and customs we are beholden more to poets than to philosophers." Thus we know that his mind was preoccupied with poesy and its power and he would hardly have missed using such a great and wonderful instrument in his work for *the elevation of mankind*. It must not be forgotten also that Francis Bacon pictures knowledge as an intellectual globe or "World" which he divided into three "continents" named History, *Poesy*, and Philosophy. We know that he was an Historian and Philosopher and we therefore have grounds to assume he would not have neglected the third "continent" Poesy!

Incidentally, through these discussion groups members are forming an "intellectual globe" right in the Francis Bacon Room, which we hope is acceptable to him!

Again the discussion became general and turned on Bacon's connection with Rosicrucianism, considered in the light of the part he played in the trial of Essex.

Notes were read out, taken from the historian Hepworth Dixon (an unbiassed non-Baconian point of view), who puts on record the fact that when all turned and fell away from the rash Earl, there was one and only one, Francis Bacon, who never ceased to plead with the Queen, kneeling to her, flattering her, even writing a sonnet on mercy, refusing to believe that she meant to destroy Essex. It was a very moving discussion, disclosing a touching loyalty to the great master mind.

Time sped by and it was nearly 8 p.m. before some went home.

A suggestion has been put forward that for a future discussion, the February one perhaps, the subject might be Dean Stubbs' interesting comment:—"There are some things in Shakespeare I fancy he might have been *burnt* for, had he been a theologian, just as certainly there are things about *politics* and about *Civil Liberty* which, had he been a politician or a Statesman, *would have brought him to the block.*"

It is further suggested that members attending the discussions, should study at least *one* of the Plays, noting down on a piece of paper the "matter" they find which indeed would have placed the author in such perilous straits and which explains the *excellent reasons for concealing his true name*. These notes could then be read out and discussed.<sup>1</sup>

## LECTURE TO THE COUNTY BOYS' SCHOOL, WINDSOR

Windsor County Boys' School is to be congratulated upon its enterprising and broadminded literary and debating society. The Cocoa Tree Club, which organised a well attended meeting on December 11th to hear two of our members state the Baconian case.

For forty minutes the audience of senior boys, with some guests from the neighbouring girls' school, listened closely to Mr. R. J. W. Gentry's extremely scholarly and well marshalled arguments for Francis Bacon as the author of the Shakespeare Plays. Some members of the teaching staff also attended and took part with the boys in the general discussion that followed the address. Questions were lively and well considered. For example it was asked if Bacon could possibly have kept his secret from inquisitive State spies; whether Jonson, Heming and Condell were not to be relied upon for their testimony in the First Folio; whether the Plays would not have sold better under Francis Bacon's name!

Mr. White, a master, pointed out that Professor Dover Wilson had publicly stated (*The Listener*, 27th November, 1947) that we have 147 lines of Shakespeare's Manuscript, identified as far back as 1916!

Mrs. Birin ably assisted Mr. Gentry in dealing with these questions and it was generally deplored that time restrictions prevented the discussion from continuing as long as some of those present desired.

<sup>1</sup>This claim of Prof. Dover Wilson is discussed in Editorial Notes.—Ed.

# SHAKESPEARE AND REINCARNATION

By CLOTON CULDEE

**I** DO not set myself up as one of Shakespeare's commentators. His knowledge is that of the ocean and mine but one of the drops therein. Nevertheless, one may aspire!

In BACONIANA, October 1947, issue, Mr. James Arther produces as evidence in the article, "Bacon on Reincarnation," Gratiano's speech against Shylock in *The Merchant of Venice*:—

"Thou almost mak'st me waver in my faith  
To hold opinion with Pythagoras,  
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."

For the purpose of his article Mr. Arther assumes that this reference to a "hanged wolf" referred to a MAN, whose name, Lopez, resembled the latin for wolf, i.e., Lupus.

I venture to suggest that Shakespeare meant precisely what he wrote and referred to a wolf and not to a man who was hanged and once again demonstrates his amazingly wide and intimate knowledge of the curious customs abounding in France, not only in the great Towns but in the country. For it is recorded in France that an animal, author of an offence, whether Ox or Ass, Horse or Hog, was apprehended, incarcerated and finally judged in a criminal court, just like his betters and if convicted of a criminal offence, hanged on the public gallows by the public Executioner. The first recorded judgment against a murderous animal is dated 1266. A hog was burnt at Fontenay-aux-Roses, near Paris, for killing and eating a child.

About 1300, Charles Comte de Valois, ordered the hanging of a bull which had gored and killed a man. One very curious judgment is not only recorded but also painted as a fresco on the west wall of the Church of the Holy Trinity at Falaise. This represents the hanging of a hog, in 1386, for having perpetrated the crime of eating part of a child. The fresco shows the poor animal on the gallows, cord about his neck, his body in the grip of the Executioner and the watching crowd, which includes the noble on horseback, waiting to see justice done! But the strangest part of this hanging is that the poor hog has boots on his hind legs, white gloves on his front paws and wears a little jacket, thus to make him look like a man!

There are many and varied examples of such hangings recorded in France and I venture to suggest that our Shakespeare had the opportunity to read these records in France.

Proceedings were also taken against the insect world, but in these cases, it being impossible to bring a weevil or a locust to the Bar of Justice, the Church was brought in to pronounce them, with all due solemnity, *Excommunicado*! One rather amusing, because it is not barbarous, proceedings against weevils, which had laid waste the vineyards of St. Julien, is recorded as having taken place in 1587. In this case, the people, through their advocate, protested against the destruction caused by the said weevils, and offered them the chance of removing to another territory—banishment in fact. The weevils' advocate returned answer that the weevils declined to remove, as the territory suggested was barren and would cause his "clients" deaths! The end of this curious suit of the people versus the weevils, is not recorded!

To return to our Shakespeare, in the same article, Mr. Arther quotes a passage from *Twelfth Night*:—

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

*Malvolio*: That the soul of our Grandam might happily inhabit a bird.

*Clown*: What thinkest thou of his opinion?

*Malvolio*: I think nobly of the soul and no way approve of his opinion.

<sup>1</sup>(See L'Abbe Langevin: *Recherches Historiques sur Falaise*)



*Clown:* Fare thee well: remain thou still in darkness. Thou shalt hold opinion with Pythagoras ere I will allow of thy wits and fear to kill a woodcock . . . etc.

Again, I do not read in this, as Mr. Arther does, a hint in favour of the theory of reincarnation but I suggest that it does savour of a hint that Shakespeare knew the Rosicrucian esoteric tenets, *i.e.* that Angels, Women, and Birds (or fowls) were anciently of *one* creation, with which *man* . . . had no right to mingle. It is the soul of his *Grandam*, you will note, that Malvolio is questioned about.

I hesitate to point the obvious, but we have contemporary evidence that Francis Bacon travelled in France and what his vigilant eyes did not perceive, his brother Anthony, who spent many years in that country, would have noted and supplied. There is absolutely no evidence whatsoever that the Stratford Shaxper ever went further than London and back to Stratford.

Truly "by the mind" shall he be seen!  
*Tempore pulet occulta veritas.*

### INSCRIPTIONS ON SIR AMICE POULET'S MONUMENT IN THE POULETT CHAPEL AT HINTON SAINT GEORGE, SOMERSET

(Continued from page 25)

When the writer of this note requested his friend, Dom John Stéphan, O.S.B., of St. Mary's Abbey, Buckfast, to make the accompanying translations from the old French and Latin, he asked that rubbings, or photographs of the inscriptions might be supplied to him to help in the translations: as time was of importance, the writer asked Dom Stéphan to do what he could with the transcriptions which had been forwarded to him: if, therefore, there should be any errors in the translations the fault must be attributed to mistakes by the present writer in transcribing the inscriptions, and must not be considered as due to any fault on the part of the scholarly translator. The writer desires to thank Dom Stéphan for his prompt and kindly help in making the translations from the Latin and archaic French.

W.G.C.G.

#### ON THE ENTABLATURE

*Honoratissimo Patri D'Amicio Pouleto  
Equiti Aurato<sup>A</sup> Insulae Prefecto<sup>B</sup>  
Apud Christianissimum Regem  
Quandam<sup>C</sup> Legato Nobilissime<sup>D</sup>  
Ordinis Garterii Cancellario  
el Serenissima<sup>E</sup> principis<sup>F</sup>  
Elizabetha Consiliario Antonius  
Monumentum posuit.*

<sup>A</sup>*Equiti aurato*, simply an Heraldic, or Chilvaric method of indicating knighthood.

<sup>B</sup>Captain of the Isle of Jersey.

<sup>C</sup>Should be *quondam*, (at one time).

<sup>D</sup>*Nobilissime* should be *Nobilissima* (dative).

<sup>E</sup>*Serenissima* and *Elizabetha* ought to be in the genitive and read *Serenissimae* and *Elizabethæ* (not *a*)

<sup>F</sup>*Elizabeth* is called Princess (or Prince) as was the custom.

(continued on page 54)

## IMPOSSIBILITIES.

By EDWARD D. JOHNSON.

**D**R. Samuel Johnson wrote "nature gives no man knowledge, and when images are collected by study and experience can only assist in combining or applying them. Shakespeare, however favoured by nature, could impart only what he had learned." These words are profoundly true and can only mean that if the "Shakespeare" plays were written by Shaksper of Stratford, then he was a miracle, as his life, as we know it, shows that he was a man without education and with no social experience. As Emerson said, "I cannot marry the man to his works."

It is an undeniable fact that all writers of imagination can only be successful within the limits of their experience, and that they all fail once they attempt to write anything outside those limits. The writer has recently read two detective stories in both of which the person murdered died intestate and the husband claimed the whole estate as next of kin. The writers of these stories being ignorant of the law did not know that a husband is not of kin to his wife and in any case was not entitled to the whole of her estate. Any work of genius must be conditioned by reading and observation as stated by Johnson. Imagination is not knowledge and anyone who has read Charles Dickens' works will know that he was quite unable to portray accurately members of the upper classes because he had had no experience of their lives and he was not able to describe accurately anything that he did not know. This rule holds good throughout all literature and we are asked to believe that Shaksper was the sole exception, and that his work was performed under conditions which apply to no other writer, either past or present.

Shaksper is supposed to have been able to write about things, of which it was impossible for him to have had any experience, with an accuracy unsurpassed by any other writer. It is also undeniable that every piece of writing expresses in some way or another the personality of the author. The plays of Æschylus clearly show his personality, likewise the works of Aristophanes, who was the Shakespeare of Greece. The sole exception is Shaksper whose personality so far as we know it never appears in the "Shakespeare" plays. We also have the strange fact that Shaksper was one of the common people and yet in the "Shakespeare" plays the common people he describes are nearly always the object of ridicule and contempt, being referred to as the common rabble, sweating herd, etc. "Shakespeare" plays are written from the aristocratic point of view—the whole atmosphere being aristocratic, and yet there is no evidence anywhere to show us that Shaksper was acquainted with any aristocrats or anyone connected with court circles.

There is something strangely inconsistent in the life of Shaksper of Stratford as we know it. As a general rule, when a man of humble birth by his own unaided efforts raises himself to a prominent position in the world of letters he generally retains that position until he dies. But we find that Shaksper's life both opens and closes in obscurity, yet between the ages of 33 and 45, he is supposed to have enjoyed great fame as the author of the "Shakespeare" plays. It is surprising to discover that from the age of 45 onwards he apparently voluntarily ceases to write and returns to his native village where he settles down and devotes himself solely to business. We see that the middle period of his life is not in harmony with the first and last periods. If he really had been the author of the "Shakespeare" plays, then it seems incredible that when he retired to Stratford, he should cut himself off from all intercourse with literary friends, yet we can find no trace of personal intercourse with any of his London contemporaries, no letter written by Shaksper to anyone, and no record that he ever received a single letter from any other poet or playwright. If Shaksper had really won literary fame in London, what explanation is there for his sinking back in after life into his original unintellectual surroundings at Stratford with no literary friends to discourse with? We know that in those days the various theatrical companies toured the provinces and their activities are duly recorded, but there is not a single reference to Shaksper, neither is there any contemporary record of his ever having appeared as an actor in a "Shakespeare" play. Although there are in existence the records of some eighty performances of plays at the court between the years 1597 and 1616, *Shaksper is never mentioned by name in any of such records.*

The writer of the Plays was not only gifted beyond all other men but his knowledge of the classics, not generally available in those days, was profound and extensive. Imagination cannot give such knowledge.

The above facts should be sufficient to show how impossible it is that Shaksper could have written the "Shakespeare" plays.

## CORRESPONDENCE

To the Editor of BACONIANA  
Sir,

### THE MYSTERY OF HONORIFICABILITUDINATIBUS

The question is asked in the October number of BACONIAN by Mr. R. L. Eagle, "Who was G.G.?"

The answer is—Francis Bacon.

I have a Bible full of this kind of mysterious writing. It is perfectly familiar to me as Bacon's work.

The two G's are intended to be turned upside down—to read two H's, or Honors (*i.e.* The Wild Boare, or The Pig). Two H's make a Bi-Hon, or Di-On; or Bacon. Further, if the G's be examined through a Hand Mirror it will be seen that one of them at least makes a clear 6X, or Six and a Pair of Scissors. That is the Six Pig, Six Pike, or Shakespeare. *It also reads Frank Us, or Francis.* Hence, the Two G's read—Francis Bacon—Shakespeare, by themselves alone (*and there is plenty more!*)

Years ago I sent a photograph of Six G's to be seen in Bacon's Bible, to the Bacon Society.

Those Six G's represent the Shakespeare side—The Six Honors (Aitches, upside down)—the Si Con, Sicus, Sukon, Shake On, or Shake-Pig. These Two G's represent the two Honors, the Di-on, or Bi-con—Bacon. I consider that Mr. Eagle is quite wrong in assuming that these writings were done *after* the leaf had been parted from its original parent Bible. *It was quite typical of Francis Bacon to scrawl his queer bits on the margins of Bibles, upside down, or anyway!*

His Bump of Reverence was not at all well-developed—so far as Bibles were concerned. No doubt, during the long and interminable Conferences, Law Suits, State Occasions, Tedious Sermons in Church, Bacon would often fiddle about with his pen or pencil. I understand that it was not at all unusual, in those days, for the gentry to have bottles of ink and writing materials in their capacious boxes.

The word *Goodman* or *Goodrich*, or rather, the word given out as *Goodman* or *Goodrich*, is a disguised—God Pig, a favourite device of Bacon's. The Idea is—Deus—Sus; and so —Dion-S-Us; or Dionysus, Dionysus is Bacchus, or *Bacon*. But there is a lot more than that. The word is quite clearly and obviously a disguised *Hog Dion*, which is Frank Us Bacon, or Francis Bacon. Not only that, knowing these signals as I do, it is perfectly obvious that Bacon is also making the *London signal*, which also reads Francis Bacon.

Thirdly, the word *Mary* is quite obviously a disguised form of *Bacon*. *It is also a disguised form of Shake-Us (Shake-Pig).*

← S  
← H.  
←

Note the M. of MARY,  
which can be read as S.H.,  
or as B(acon)

Note the M (see the frontispiece in the October issue). It can be a B; and it can be an SH. Then follows A. Then follows R, *with a distinct suggestion of a bar across it, to make an X*. That is the hint that R stands for X, the Cross or Xoiros (a pun by the way). Thus R can also be H, the Honor; and so a key (Ke) which is *always the Pig*, in Bacon's philosophy.

Therefore, MAR can read—S H A Kc—Y. The Y of Mary is in itself, in the way it is made, US (or The Pig). So that, *Mary can read Shake-Pig*, and so Shake-Pike, or Shakespeare; G being a Key letter.

Mary can *also* read, of course, B A Con (R) Us (Y)—Baconus.

There is plenty more. I have absolutely no doubt whatever that this scrawling was done by Francis Bacon. It is *far* too subtle and tricky to be Forgery!

Yours faithfully,

3, Westbourne Park, Scarborough.

DOUGLAS J. BOYLE.

To the Editor of BACONIANA

Sir,

### HONORIFICABILITUDINITATIBUS

I have the highest respect for Mr. Eagles' erudition; but alas! he is no philologist. It is quite impossible for *confectio* to be derived from *confectionarius*. Suffixes are only appended to a word already existing. No one is going to make me believe that the mother is the daughter of her own putative son.

As a matter of fact, although it has always been a learned and not a popular word, *confectio* is quite ancient. It occurs in Cicero; and in Celsus in conjunction with *medicamenti* to mean the compounding of a medicine. And in *Cymbeline*, Cornelius uses it in Act v, sc. 5, to mean what pharmacists call "the mixture" or "the powder."

Did Bacon take it direct from Latin? It is quite possible, in view of the subject of this comedy, so exquisite, pace Dr. Johnson. But if he took it from French, *confectio* occurs in Wace, XIIth century. Wace was a native of Jersey. In modern French *confection* usually refers to ready made clothing; less frequently to "dispensing." In view of the precocious learning which characterises *Cymbeline*, I have often thought that Bacon first conceived it during his residence at Poitiers.

There is a quarto, I have heard, dated 1604, but internal evidence seems to me to point to five and twenty years earlier. Bacon makes that grotesque matamore Cloten quote Bertran de Born's most original poem, *la Dompna Soisebevda*, "the imagined Lady," a piece of exquisite irony that an older poet would have hardly dared to indulge in. Poitiers is quite near Hautefort and Dalon.

Bertran de Born is mentioned as all the world knows in the *Inferno*, but also in the *de Vulgari Eloquentia* (Book II, c. 2 and 2. 7) to which Mr. Eagle refers. Bacon was very fond of the literature of the xvth century and especially of du Bellay whom he quotes, and whose "*Illustration*" may have led him to the *de V. E.* or conversely.

All three poets had a similar poetical reform in view.

I read Mr. Eagle with much pleasure, notwithstanding his strange terminology. When all is said, *honorifica* etcetera is weird.

SALVAMEN.

To the Editor of BACONIANA

Sir,

### BACON AND THE JAMES I BIBLE

Here of late, I have been reading a bound volume or two of the Baconian booklets, two years earlier BACONIAN Magazine and the Life of Alice Barnham and Thos. Meauty's, all from curiosity concerning Bacon's life. He was surely a fascinating character. I have as yet no *Life of Bacon*.

Somewhere I have seen one of those short references to his connection with the Translation and publication of King James Holy Bible, 1611—at least the

statement that he had *some* connection with this great work. Yet in my recent search I cannot find any reference whatever to Bacon and the Bible.

If he *was* connected he should have credit. I would appreciate very much any future article in BACONIANA dealing with this subject.

One of my acquaintances in the Post Office—a recent graduate of our great University of Southern California—overhearing my remarks to a third person, quickly retorted, "Why, King James the 1st translated the Bible, didn't he?" reminding me that some of us who are painfully self-educated, and saw *our* college only at a distance—are not so much a pain in the neck of our betters as we might be!

I own a set of *Encyclopaedia Americana* (1941 latest ed.) which is the counterpart of *The Britannica* in size and number of volumes.

Under "Bacon" I find a generous four page article by Frederick N. Robinson, Prof. of English, Harvard University; a mention of Bacon's full literary activities, but not a word on Holy Bible.

Then under "Holy Bible" dozens of pages by Wm. Berry Smith, and under "King James Version" a record of the 47 translators "including three or four ancient and grave divines" who worked seven years on the project; again no word of Bacon.

I wish I could thank all the regular contributors for the intellectual thrills I get from four years of BACONIANA, and I do indeed. I can certainly extend the Thank You's to include those of my personal and esteemed friends too, Capt. Douglas Moffat, now on the high seas, and Prof. Porohovshikov of Atlanta, Georgia.

Sincerely,

EARLE CORNWALL.

To the Editor of BACONIANA

Sir,

#### AN INVITATION TO A FUNERAL

Was it customary in Bacon's time to issue invitations to a funeral? Would a man who from some indications seems to have been a Roman Catholic have been attracted by a promise of "a good sermon" by a preacher from Gray's Inn? Would a "preacher" have conducted the service in St. Steven's Church, St. Alban's? Or was Fr. Bacon *purposing* a funeral in private? If so, where? Would Bacon, or anyone hold a funeral service for the deceased one month after the burial?

These perplexing questions are occasioned by the statement in the article by Mabel Sennett (BACONIANA, October) that, "The register of Lady Anne's burial, on 1st August, 1610, is to be found at St. Steven's Church, St. Alban's . . .")

The letter from Fr. Bacon, which in the light of the fact above cited displays many remarkable features, I quote. It is from the British Museum collection, Lansd. MS. xci. art. 94. Orig. (Montagu edition, 1825, v. 12,481).

#### TO SIR MICHAEL HICKS

Sir Michael,

It is but a wish, and not any ways to desire it to your trouble, but I heartily wish I had your company here at my mother's funeral which I purpose on Thursday next, in the forenoon. I dare promise you a good sermon, to be made by Mr. Fenton, the preacher of Gray's Inn: for he never maketh other feast; I make none: but if I might have your company for two or three days at my house, I should pass this mournful occasion with more comfort. If your son had continued at St. Julian's it might have been an adamant to have drawn you; but now, if you come, I must say it is only for my sake. I commend myself to my lady, and commend my wife to you both. And rest

Yours ever assured,

Fr. Bacon

This Monday,  
27th of August, 1610.

Yours sincerely,

(Mrs.) MYRL BRISTOL

Iowa City, Iowa, U.S.A.

## TRANSLATION (continued from page 48)

To his most honoured father, Sir Amice Poulet,  
 Knight and Captain of the Island:  
 To the Most Christian King  
 At one time most noble Envoy:  
 Chancellor of the Order of the Garter,  
 And Counsellor to the most serene Princess Elizabeth  
 Antony has raised this monument of filial devotion.

## ON THE ENTABLATURE

St. Martin's Church in Westminster Being Pulled And it Being  
 Refused to Place This Monument in The New Church There, It Was  
 Removed with The Body To this Place, In Respect To The Memory  
 Of Sir Amos Poulett By The First Earl, Poulett, Knight Companion  
 of The Most Noble Order of The Garter Anno 1728.

## BASE OF SINISTER COLUMN

## E R

Never shall cease to spread wise Poulett's Fame,  
 These will speak and men shall blush for shame  
 Without Offence to speak what I do know,  
 Great is the debt England to him doth owe.

## BASE OF DEXTER COLUMN

The former age ceast not their praise to sound  
 In whom one special virtue might be found,  
 All virtues in this noble Knight did dwell  
 What age might then suffice his praise to tell.<sup>g</sup>

## ON THE MIDDLE PANEL OF THE MONUMENT

*Passant Arreste, Ioy<sup>1</sup>, Voy L'Honneur D'Angleterre  
 La Foy, La Piete, La Bonte La Valeur,  
 Bref, Des Autres Virtus Le Plus Beau Le Meilleur  
 Que Ce Pctit Tombeau Dedans La Terre Enserre  
 Non Non Iene Croy pas qu'un si petit<sup>2</sup> De Terre  
 Couvres tant virtus, Ait Esteint tant Honneur  
 Que ce preux Chevalier, ce Renomme Seigneur  
 Avoit acquis En paix avoit Acquis En Guerre  
 Ce Nestoit que Douceur, Savoir, Integrite,  
 Prudence et Bon Conseil, Constance et Gravite  
 Dont le Ciel Honoroit cc Coeur<sup>3</sup> cette ame Belle  
 La Vertu ne meurt point; Son los<sup>4</sup> est Eternell;  
 Ce Tombeau au tient<sup>5</sup> Ses os; sa Belle ame est au ciel  
 Sa Lovange<sup>6</sup> Ioy Bas est Grande est Immortelle.*

<sup>g</sup>Commas inserted by the transcriber.

<sup>1</sup>Icy, ici=here.

<sup>2</sup>Si petit=si peu de=a pinch of.

<sup>3</sup>spelt "caeur" in inscription.

<sup>4</sup>los or loz=laus, praise.

<sup>5</sup>contient or retient, contains, or retains.

<sup>6</sup>Louange=louange, praise.



## TRANSLATION (Free)

Pilgrim, stay here and behold England's honour  
 For Faith and Piety, Goodness and Valour,  
 In brief, the best and comeliest model of all virtues  
 Which this tomb enshrines in its bosom.  
 No no, I can't believe that a pinch of earth  
 Covers such virtue or ends so much glory  
 As this noble Knight, this renowned Lord .  
 Had won in peace as well as in war.  
 There was nought but Sweetness, Learning, Integrity,  
 Prudence and Wisdom, Constance and Gravity  
 With which heaven had honoured this great heart and soul.  
 Virtue dieth not; its reward is everlasting.  
 This tomb his bones retain, his soul is acclaimed by heaven.  
 His praise here below is great and immortal.

## DEXTER PANEL

## GARD LA FOY

*Quod verbo Servare Fidem (Poulete) Solebas,  
 Quam bene conveniunt haec Tria verba tibi  
 Quod gestis Servare Fidem (Poulete) solbas<sup>7</sup>  
 Quam bene conveniunt haec tria Signa tibi  
 patria te Sensit, Sensit Regina Fidelem,  
 Sic Fidus Civis Sicque. Senator eras.  
 Te Fidum Christus Te fidum Ecclesia Sensit  
 Sic Servas inter multa pericla<sup>8</sup> Fidem  
 Ergo quod servo Princeps Ecclesia nato  
 Patria quod fido cive sit orna dolet,<sup>9</sup>  
 Interea Christus defuncti facta Coronat  
 Aquo Servatam viderat esse Fidem  
 Margareta Poulet hoc Epitaphium moeroris simul  
 Et amoris in perpetuum testem Amicio Conjugi  
 Sua Charissimo Clarissimo Dicavit.*

## TRANSLATION

## KEEP THE FAITH

Since by word thou wast wont to "Keep faith,"  
 How well these three words become thee, Poulet;  
 As by deeds thou wast wont to "Keep faith"  
 How well these signs become thee.  
 Thy country and thy queen knew thee as true,  
 And so wast thou as citizen and Senator.  
 Christ in His Church relied on thy loyalty,  
 As thou didst prove it amid many dangers.

<sup>7</sup>This should be *solebas* not *solbas*.

<sup>8</sup>*Pericla* is an abbreviated form of *pericula* in poetry.

<sup>9</sup>*Sit orna dolet* is obscure.

Hence while a Queen mourns over a subject,  
 The Church over a son and country over a citizen,  
 Meanwhile Christ His dead servant's deeds crowns,  
 Margaret Poulett has raised this monument of grief  
 And of love, as a perpetual memorial to Amice her spouse  
 Most dear and most renowned.

## SINISTER PANEL

*Conjugis est (testante Deo) pars altera Conjux  
 Vir Caput est, unum corpus uterque refert.  
 Uno Caro, mens una, thoro sociata jugati.  
 Solamen Vitae praesidium que suae;  
 Ergo me luctus quis par queat esse dolori  
 Cui vitae pars est altera dempia<sup>10</sup> meae,  
 Sed quid flere juvat non sic revocabere, conjux  
 Namque tibi pietas stravit ad astra viam  
 Haec Spes Sola juvat qui nos conjunxit in Unum  
 Hinc sibi postremo jungere velle die.*

## TRANSLATION

God's Word declares the wife is her husband's counterpart;  
 He is the head, but with her one body he makes,  
 One flesh, one spirit, united intimately.  
 He is the comfort and guardian of her life.  
 Whence no one can grieve as I do  
 For the loss of half of my life.  
 Weeping availeth little, it will not restore thee to me;  
 For thee hath piety prepared the way to heaven,  
 This hope alone helps, that He who united us here  
 Will re-unite us on the last day.

<sup>10</sup>*Dempia* must stand for *dempta* (taken away).

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