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SPECIAL FEATURES OF THIS ISSUE

Bacon, the Supernal Patriot

By R. J. A. BUNNETT, F.S.A.

Bacon and the English Language

By SIR E. DURNING-LAWRENCE, Bt.

Who Wrote Henry IV?

By R. L. EAGLE

Don Adriana's Cryptographs

By "ARDEN"

Editorial Comments

Correspondence

The Francis Bacon Society

(INCORPORATED)

PRESIDENT:

MR. SYDNEY WOODWARD

THE objects of the Society are as follows:

1. To encourage study of the works of Francis Bacon as philosopher, statesman, lawyer, and poet; his character, genius, activities, and life; his influence on his own and succeeding centuries as also the tendencies and effects of his work.
2. To encourage study in favour of his authorship of the plays commonly ascribed to Shaksper of Stratford, and to investigate his connection with other works of the period.
3. To influence and educate the public as far as possible by publicity methods available, to recognise the wisdom and genius as contained in his works admitted or secret and his great philosophical qualities which apply to all times.

Annual Subscription: By members who receive without further payment one copy of BACONIANA, the Society's quarterly magazine (post free), and who are entitled to vote at the Annual General Meeting, one guinea.

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All subscriptions are payable on January 1st.

Those joining later in the year are entitled to receive the back numbers of that year to date, on receipt of subscription.

All communications and applications for Membership should be addressed to the Hon. Secretary, at the office, 50a, Old Brompton Road, London, S.W.7. Tel. Kni. 1020.

It facilitates election if those desirous of joining the Society could mention the name or names of any present member who may be personally known to them.





The late Mr. George Bartlett Curtis

A distinguished American member of the Society and a leading literary figure in New York. (See *Obituary*, p. 56)

BACONIANA

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COMMENTS

'No people overcharged with tax is fit for Empire' (Francis Bacon: Essays)

IF we accept Bacon's adage quoted above we are as a nation unfitted to possess an Empire, for no free state has been bled white more severely than Britain in the last ten years and most especially during the last five. The logical upshot of Bacon's claim may be that the British people should rise en masse and revolt against the spendthrifts who are impoverishing the nation daily, sapping the national strength every day that they are suffered to retain office, where they have themselves contrived every possible privilege for themselves.

* * *

We are not a political organ but we are entitled to look facts in the face. The Society is suffering, like all else, owing to the grim situation. The death duties alone are such that anybody who has been thrifty and saved has it mostly snatched from his heirs by paralysing death duties whereby many of our greatest historic families have been brought to utter penury by taxes which are really sheer legalised robbery. In such circumstances the Francis Bacon Society, more fortunate than some in the past, can however, look for no legacies to help fight its cause in the future. The same applies to subscriptions. People are forced to cut down any needless expenditure owing to the daily increased cost of living through Government extravagance and incompetence. We have been compelled to amend our subscription by charging every member a guinea per annum, including one copy of this periodical in place of two hitherto. Yet our members may reflect that actually they are only paying 10s. 6d. subscription for the rest includes its official organ post free, and they have other privileges. We are offering considerable bargains in books to those who may wish to purchase them and shall be shortly offering others in order to augment our funds.

* * *

We were asked recently if it were of major consequence to the world whether Bacon wrote the Shakespeare Plays or not. The reply had to be that it was not a bread-and-butter problem but

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Notice to Contributors.—The Editor is always pleased to consider articles for publication on subjects of interest to readers of the Magazine. Such should be addressed to the care of the Office, 50a, Old Brompton Road, London, S.W.7, with a stamped addressed envelope for return if unsuitable.

it was of universal importance in a literary, historical, and philosophical sense, to say nothing of justice, for the Plays of Shakespeare are supreme beyond all such literary works in the entire world's history. As a thinker and an exponent of wisdom and knowledge in a thousand different ways, no other great writer, ancient or modern, can approach him in genius. Is it not the right and task of all men, whatever their nationality—for Bacon was above nationality alone—to help place him on his rightful pedestal and overthrow the unlucky victim who, for commercial purposes over 180 years ago, was disinterred and made to pretend to be the rightful one? It is a wrong in which the entire world should unite to rectify.

* * *

It was a brave gesture on the part of Lambeth Borough Council to decide to hand over on loan to the British Museum a Second, Third, and Fourth Folio Edition of Shakespeare and also other early editions of the works of Bacon presented to them by the late Sir Edwin Durning-Lawrence, many years ago. On Nov. 23rd, the Marquis of Cambridge, as a trustee of the British Museum, at a duly staged ceremony with the Mayor and Corporation present, accepted the works which had been previously kept locked in a strong-room at the Town Hall. They were insured for £4,000. The Marquis, according to Press reports, refused to comment on the Bacon-Shakespeare question, as to which Durning-Lawrence during his lifetime was so leading a protagonist of the claims of Francis Bacon.

* * *

Edwin Durning-Lawrence was born in 1837, the year when Queen Victoria ascended the Throne, he being the youngest son of Alderman William Lawrence, and the nephew of two other Lawrences who became Lord Mayor of London in turn. He inherited wealth and died a very rich man. In 1885 he first visited Stratford-on-Avon and began to study the question, three years later becoming a Baconian and in due time a pillar of the Baconian cause. He spent large sums in acquiring original editions of Bacon and Shakespeare, and was for many years a leading member of the Bacon Society, and was its President when he died suddenly in 1914, bequeathing almost his entire library with its priceless works to London University, where our members are privileged to visit, while our own library is in the same building; were Sir Edwin's collection in our possession to-day we might realise a few valuable editions and utilise the fund to arouse the entire nation and foreign peoples to the truth of our cause which is not only national but universal wherever education and thought extend. It is sad to reflect that truth and justice appear to revolve more than ever upon the possession of big funds!

* * *

Since I am touching upon the subject of Sir Edwin Durning-Lawrence, attention may be drawn to a few of his publications which the Society is prepared to sell to its readers, all well-worth reading. In 1912 he wrote "The Shakespeare Myth," originally as a penny

pamphlet—in the days when a penny bought something—which presents a most valuable summary of the case for Bacon, perhaps the best of its type, of which a million copies were eventually sold. (A few copies in hand can be purchased from the Society's office for 3s. post free, with red-cloth cover and title in gilt lettering). Some years later he re-published the "Myth", together with an additional feature entitled "Macbeth proves Bacon is Shakespeare," (also obtainable, in blue-cloth cover and gilt lettering, price 4s. post free); and finally there emerged the "Myth," "Macbeth," and an examination of Milton's epitaph to prove Bacon was Shakespeare, (sepia-cloth cover, gilt lettering, price 4s. 6d. post free). There are not many copies of these in stock, but these well-bound, handsome little volumes are well worth the price asked and are not likely to be re-printed, although we are re-printing in this issue one short excerpt entitled "Bacon and the English Language," which may present a very convincing proof of the truth that Bacon was Shakespeare, and one that could be made more of on public platforms.

* * *

In our last issue we were severely critical of the B.B.C., which, after allowing an American Stratfordian named Dr. Giles E. Dawson to broadcast his views on "Who Wrote Shakespeare?" definitely refused to permit our President, Mr. Sydney Woodward, to obtain a like privilege and query many false statements the speaker made. Nor only did the Director, however, refuse our reasonable request, but a week or two later actually repeated the inaccurate broadcast. It is fair to assert that such a narrow attitude reveals the shallowness and emptiness of the usual level of talks this Government-owned monopoly is permitted to inflict all too often on a long-suffering public. I suppose its policy as regards the public is "If ignorance be bliss 'tis folly to be wise," but it is regrettable that the present generation is spoon-fed with conventional or "orthodox" views, and anything new in the realms of thought or logic is spurned and boycotted. Let us hope, however, that the recent announcement of the B.B.C. that it intends to institute a "bolder policy" on "live controversial subjects", may result in giving us a fair hearing. A few of our alert members have taken time by the forelock and have written to Sir William Haley, Director-General of the B.B.C., to suggest talks on the authorship of the Plays. We will, however, wait and see!

* * *

Speaking, nevertheless, personally, I am not in favour of debates on the subject of Bacon-Shakespeare, because the subject is too involved and hence the time element operates adversely. It gives the speaker too little time to develop his own case and attempt to demolish that of his opponent, so the result is bound to be sterile on the merits of the case. It is possible for a speaker to outline his case—say Mr. Allen on behalf of the Oxfordians—then give his critic a certain amount of time to attack any weaknesses, and finally accord the first speaker a few minutes to meet his adversary's views. In like manner a

Baconian can present his case and meet reasoned opposition. My experience has been that efforts to give two or more viewpoints at one sitting obtain no result and only lead to confusion.

* * *

In later pages we report the talk given by Mr. A. P. Godfrey at a meeting kindly arranged by the British Empire Society recently. In the space of time allotted to him our representative could not have presented a more complete and logical case than he did. Yet, with a time limit, and two other opponents, Stratford and Oxford, how could anyone expect to win converts or really influence the listeners? I feel sure I speak for the Council of the Society, however, when I say that we are all enthusiastically in favour of giving lectures and talks on as wide a scale as possible, and we are doing our best to enlist the services of trained speakers to interest societies, colleges or schools interested in arriving at the truth.

* * *

It may interest some of our readers if I refer to Mr. Eric Webb, a member of the Society, who is devoting all his leisure time in giving talks and lectures in the Manchester region. A school-master by profession, he is especially anxious to interest the youth in the subject of Bacon as Shakespeare on a broad basis. Under the auspices of the Youth Educational Scheme, an informal educational service by Voluntary speakers, and thanks largely to the assistance of Mrs. Anna F. Tomlin, A.L.A.M., its Hon. Secretary, he has convinced growing audiences to a large extent by developing the Acrostic Cypher system used by Bacon to indicate his authorship. Taking "Don Adriana's Letter," so cleverly discovered and elaborated by Mr. Edward Johnson in 21 separate yet inter-connected acrostic-designed ideas, as shown in his pamphlet ("Don Adriana's Letter"), Mr. Webb has even widened the area and further extended the hidden words, shewing on a black-board or by designs on a large scale exactly how these hidden discoveries can be made. We publish a short article by Mr. Webb on the subject in this issue. The Society will have to consider instituting a junior membership for those under age for something like 2s. 6d. per annum if this energy reflects the youthful mind to any considerable extent.

* * *

The latest idea of the Government in regard to their one pet ewe-lamb, the Festival of Britain on the South Side of the Thames to which all else is subordinated, is apparently to link it up in some way with Stratford-on-Avon, in order to attract wealthy Americans there, or, maybe the idea originated with the Shakespeare Club in Stratford. At any rate the idea is to run a fast special train and call it the "William Shakespeare" Express. Mr. Michael Redgrave, the well-known actor, writing from the Garrick Club to "The Times", squirmed at this piece of vulgarity at the expense of our national poet, and suggests if such a train be run it might better be termed "The Bard," than to name it the "William Shakespeare Express" because otherwise it might offer ammunition to the Baconians, with whom he

himself would agree. For our part, with due respect to Mr. Michael Redgrave, while some of us may think it in dubious taste to commercialise Shakespeare in this manner, in view of the exploitation of Shakespeare's genius in the misguided manner of the tradesman's mentality if it is not surprising at least it is not dishonest, unless the idea of the formulators is to hoodwink innocent visitors with false claims on reaching Stratford.

* * *

Let us recall the following: In Jan. 1947, Prof. Allardyce Nicoll, of Birmingham University, gave a remarkable Presidential address to the hotbed of Stratfordian policy, the Shakespeare Club. In this address, as reported in the *Stratford-on-Avon Herald*, Prof. Nicoll frankly admitted that they did not know when or where Shaksper was born; whether he ever went to the Grammar School; and whether he married Ann Hathaway or not. Our comment at the time was "The Stratford Idol is Cracking." Rumbblings went on and on Aug. 20th, 1947, Mr. Levi Fox, the Director of the Birthplace Trust, to commemorate the centenary of the purchase of the site for the nation,—for it was very nearly snatched away by Barnum, the famous American stunt showman, who proposed to set it up in America as Shakespeare's birthplace—wrote an article in the *Birmingham Post*, claiming that the premises were owned and occupied by "John Shakespeare", the father of William, and that tradition assigned it as the birthplace of the poet.

* * *

Mr. Edward Johnson, of Birmingham, so well known to all Baconians, in the *Post* challenged this claim, saying that it was over a century after Shaksper's death before any "tradition" occurred, and that no part of the original house had survived, although credulous visitors were charged 1s. for the privilege of gazing at a room which the guide said was where William Shakspeare was born, and was "quite untrue." Mr. Levi Fox questioned this viewpoint and again Mr. Johnson returned to the attack in the *Post*, dated 27th Aug., 1947, which that journal refused to publish, but he sent a copy to Mr. Levi Fox who declined to continue the controversy. On the authority of Mr. Fox, the average income before the war from shillings to view this alleged sham birthplace was some £5,000 a year. When Mr. Johnson was the recipient of a mere post-card from this Mr. Levi Fox [revealing deliberate lack of courtesy to use no stronger word] the former wrote formally to him and said he had publicly accused the Shakespeare Trust of obtaining money under false pretences, and challenged the Trust to bring an action against him for libel, when the truth could be ventilated in the Law Courts and the public be told the facts. The challenge was ignored. So that is Stratford-on-Avon, and I cannot summarize the situation more accurately than does Mr. William Kent, the able editor of the Oxfordian journal, *The Shakespeare Fellowship News-Letter*, in these words.

"All Stratfordians should note that they can now broadcast

the fact that Stratford cannot defend its faith in William Shakspeare as author of the Shakespeare plays on a public platform, and dare not defend a charge of making money under false pretences in a public court.''

* * *

Human mentality is very peculiar in the way it develops where convention or orthodox acceptance of events is taken on trust with the utmost obstinacy. The thought occurs when looking through an article written by Mr. Beverley Baxter, M.P., in the London *Sketch*, to which I believe he is a regular contributor. He was writing about great men and came to Shakespeare. He says he "had been dead a hundred years before his stature was realised," but to be meticulous it was nearer two hundred years, for he died in 1616 and Garrick resurrected him so to speak in Stratford in 1769, for purely commercial reasons, as hitherto nobody (except one or two in the know) had given a second thought to Will Shaksper. But let that pass. "Outside of the theatre," continues Beverley Baxter, "he seemed to have met no-one and corresponded hardly at all. How could Bacon with his massive brain have been aware of such arrival or indifferent to his existence?"

Possibly I do Mr. Beverley Baxter an injustice. Perhaps he was writing with his tongue in his cheek, yet with the context I incline to think that he was writing through sheer ignorance of the Baconian case. What surprises me and others who have studied the subject, is the extraordinary ignorance of men like Beverley Baxter on the subject for if we take his question literally he cannot know the first thing about the subject of Shakespeare and the Plays. That means that he has never made any investigation and yet he does not hesitate to throw his opinions around. He is as innocent as a babe of the fact that not only did Bacon know Shaksper of Stratford but he employed his name at a critical period when he was given the then considerable sum of £1,000 and later New Place, to accept the onus and conveniently disappear when the Queen was searching for the author of *Richard II*. Evidently Mr. Baxter has accepted the orthodox Stratfordian false pretences as gospel without the slightest inquiry into the circumstances. There are thousands more like him but not so prominent. A famous journalist, years ago he was Editor-in-Chief of the *Daily Express*, Lord Beaverbrook's right-hand man, who largely built it up to its swollen circulation. What is especially surprising is that journalists like Beverley Baxter are trained from their youth to rely on facts. Apart from any desire to romance or draw conclusions from insufficient data, any reporter who makes a slip in his facts may let his paper in for an expensive libel action. Also, in the case of Mr. Baxter we have a prominent Conservative M.P., who may very well hold a Ministerial position when the present Government are superseded. If he expresses political views with as little knowledge as he shows in regard to the Bacon-Shakespeare question faith in him will be shaken! We shall send him a few of our publications in the hope of his revising his present ideas.

EDITOR

REVIEWS

In the East My Pleasure Lies. By BERYL POGSON

WE have only received a copy of Mrs. Beryl Pogson's work entitled *In the East my Pleasure Lies*, as we are going to press, and so cannot, unfortunately, give this work the attention it deserves. Mrs. Pogson is one of the most able Shakespearean students of our day, an Honours Graduate of London University, who possesses considerable classic knowledge. In her work, she shows us, using nine of the Plays, that Shakespeare used the Drama intentionally with the object of giving mankind a clearer vision of the path of self-development to higher realisation and freeing him from the illusions that hypnotize and distract him. Her most interesting work gives us an esoteric interpretation of Othello, King Lear, Cymbeline, Measure for Measure, Midsummer Night's Dream, Timon of Athens, Macbeth, Hamlet, and Antony and Cleopatra. She throws a fascinating occult light on the motives of all these plays. (1)

Archbishop David Mathew's *Life of Sir Tobie Mathew*, (2) just published, agrees in all respects with the recent articles of this most interesting Elizabethan-Jacobean figure, around whom, in recent issues, we published a couple of articles from the pen of Mr. R. J. A. Bunnett.

He is described as a courtier, as in a sense is right, true, for his father was Archbishop of York and he had four other bishops in his pedigree. Yet he had the courage to fling all his ecclesiastical upbringing and advantages aside and embrace the faith of Rome in a period where in England the most violent hatred and prejudice against Rome existed. The Queen, and Church, did all they could to persuade this elusive but naturally deeply religious character to eschew Rome and the fascination of her method of worshipping Christ, as against the dull, unimaginative, half Mosaic attitude of the Church of England which Rome had abhorred. For years Tobie was an outcast, a great English patriot but one detesting the unimaginative methods of the Church of England, where the clergy fought as to whether to have seven candles or no candles and all the rest of the trivialities which have so greatly injured the Church of England and the cause of Christianity in the opinion of many.

In all this and other matters only one great mind could appeal to Tobie Mathew. The Archbishop says:

"The name of Francis Bacon has a crucial significance in any reconstruction of Tobie's life. It is not yet clear when they first met, but the association was developed before the autumn of 1601. At that time Bacon was forty; he was neither rich nor successful, but already in a measure isolated. The Essex tragedy was very recent and he had taken a leading part in a prosecution launched by the Crown against his former friend." (p. 23)

Just so. Bacon realised what is the most rare attribute in the world, sincerity, in Tobie Mathew, and as the author says he became the disciple of Bacon, and in spite of the Jesuit influence, to which later he yielded so completely, he never lost the unmistakable imprint of Bacon's spirit.

An elusive, unobtrusive figure, wistful, always seeking something he never quite found, a traveller up and down through Europe, haunting churches and monasteries, he was a devoted patriot—hence perhaps the link between Bacon and himself—a great linguist and courtier. For his services in trying to arrange the marriage between the Princess of Spain and Charles I., then Prince of Wales, he was knighted, and allowed to enter England. By the time he was in his sixties English hatred of Rome was again to the fore and in 1655, he died in the English College at Ghent. This little work of a fervent man is well worth reading. C.B.

(1) Published by Stuart and Richards, 120 pp. Price 9s.

(2) *Sir Tobie Mathew*, by David Mathew, Max Parrish, London, 6s.

FRANCIS BACON—THE SUPERNAL PATRIOT

By R. J. A. BUNNETT, F.S.A.

PART II

(In our last issue, the author had just reached the critical point, as Bacon, now Viscount Verulam, Lord Chancellor, had attained the apex of political power and influence, when Coke and his fellow conspirators, in order to strike at the Throne, accused Bacon of accepting bribes. He had a complete defence but to save the Throne, at the personal demand of James I, deliberately allowed judgment to go against him by default. He made the personal sacrifice, as Mr. Bunnett wrote, of position and reputation to save the face of the cowardly King.

In the concluding part the author deals with the aftermath. He reveals Bacon's perfect devotion to his motherland, as represented in his immortal works, he being the greatest of patriots of our country.

EDITOR.)

HEPWORTH DIXON sums up the position in these words, after an exhaustive examination of each item in the charge:—
"Thus after the most rigorous scrutiny into his official acts, and the official acts of his servants, not a single fee or remembrance can by any fair construction be called a bribe: not one was given on a promise: not one in secret: not one is alleged to have corrupted justice." He had committed no wrong.

In the striking prayer, which he composed, Bacon said, "Besides my innumerable sins, I confess before thee that I am debtor to thee for the gracious talent of gifts and graces, which I have neither put into a napkin, nor put it (as I ought) to exchangers, where it might have made best profit; but misspent it in things for which I was least fit, so as I may truly say my soul hath been a stranger in the course of my pilgrimage."

There was ever the hankering after the scholar's life, which he had surrendered in the service of his King, and now there was still literature wherein he could find consolation. In 1622 appeared his *History of Henry VII*, and the first part of the *Natural and Experimental History*; next year the *De Augmentis* was published, and the First Folio of the 'Shakespeare' Plays. It is an interesting speculation whether we should ever have possessed the first folio if his enemies had proved unsuccessful in their attempt to procure Bacon's fall from office.

The late Dr. W. S. Melsome in his *Bacon—Shakespeare Anatomy* remarked: "It would seem that Bacon had the remarkable faculty of scattering his opinions about in the plays, like the loose pieces of a jig-saw puzzle." And it was in the Shakespeare Historical Plays that he was able to give full vent to his deep affection for "this blessed plot, this earth, this realm, this England." "This England" was ever a theme that kindled Bacon's matchless power as a lord of language; and the Historical Plays—actually they are a combination

of fiction and pageantry—were to be teachers of the sense of History. Dr. R. W. Chambers wrote in his *Man's Unconquerable Mind*—"The History Plays are often quite wrong in their facts. Where they are triumphantly and gloriously right is in the interpretation of the spirit of England as it had grown up in the sixteenth century. When Shakespeare had lived to see the policy of legitimacy and unity carried to a happy conclusion by the union of the kingdoms under the legitimate heir, his work as a writer of historical plays was done. He turned in his tragedies from the problem of England to those of human fate." In other words, when Bacon had surrendered all thought of succeeding to the throne, he felt that his efforts to teach his countrymen history must be suspended in favour of his acting history, by the support of the monarchy against threatening dangers.

"Histories" wrote Bacon "make men wise," but nothing that could be called History in this sense had as yet appeared at either of the English Universities. In the *History of Cambridge University* we are told, a contemporary professor described the average student as one who "cares nought for wisdom, for acquirements, for the studies which dignify human life, for the Church's weal, or for politics. He is all for buffooneries, idleness, loitering, drinking, lechery, boxing, wounding, killing." It is an interesting and significant fact that the gaps in the "Shakespeare" historic series were largely and mysteriously filled by plays written under other names, some of whom we know were Bacon's "masks." Henry III in *Friar Bacon and Friar Bungay* (Greene 1594); *Edward I* (Peele 1593); *Edward II* (Marlowe 1593-8); *Edward III* (anon 1596); *Edward IV* (Heywood 1600); Henry VII in *Perkin Warbeck* (Ford 1634); Edward VI and Mary in *Sir Thomas Wyatt* (Dekker and Webster 1607); and finally the times of Elizabeth in *The Troubles of Queen Elizabeth* (Heywood 1605).

In that extremely important part of the *Advancement of Learning* which deals with 'History', Bacon stated, "It is the true office of history to represent the events themselves together with the counsels, and to leave the observations and conclusions thereupon to the liberty and faculty of every man's judgment." The whole teaching of the historical plays can be summed up in the fact that *a nation is only strong so far as it is united*, and that it can only exercise its just influence in the world *if it gets rid of the warring sections within its own community*, and banishes or overcomes the pretensions of rival leaders.

Though he was by no means deceived like Browning's 'Patriot' that it would be "Roses, roses all the way," of all our poets 'Shakespeare' was the profoundest lover of England, as well as being the most universal. His patriotism was no constricted creed, and he cherished a largeness of outlook which precluded any narrow insular prejudice. Imogen in *Cymbeline* would not allow that Britain had all the sun that shines, other countries too had day and night. "Our Britain" was, she said:

"In a great pool a swan's nest: pry' thee think
There's livers out of Britain."

The last half of the 16th century was a time of fermentation: two mighty streams of life were running side by side, the Renaissance and the Reformation. They had this in common; they both stood for a more abundant life and liberty. The new wine of life was not being poured into old bottles; writers dared to be themselves; men of every profession and calling ventured to tread new paths; the thought of the nation was set free, and in the freeing of thought, no man did more than Francis Bacon. We find a note in his *Promus* (1594) "Thought is free." 'Shakespeare' re-echoed the sentiment in *Twelfth Night* and *The Tempest*. Heywood, Beaumont and Fletcher, Marston, Webster and others reiterated the phrase. English nationalism became very conscious of its own glories when at last she was free from the portentous menace of Spain.

It is impossible to study the Historical Plays of 'Shakespeare' without responding to the dramatist's exultant pride in his native land. If it were propaganda, it was magnificent, with the supreme quality of being not for an age but for all time.

"O England model to thy inward greatness
Like little body with a mighty heart"

Shakespeare's works, wrote Professor Raleigh, "are not the eccentricities of a solitary genius; they are the creed of England," "the dear mother England" of Philip Falconbridge. How keenly too, 'Shakespeare' adjured his countrymen to preserve for themselves and their descendants, "this precious stone set in the silver sea."

And there was ever present to his mind the protective power of the sea surrounding his country's shores. Again and again in telling phrases, Shakespeare emphasizes this one aspect of the sea, "the guardian of England," "Our sea-walled garden." Says the Queen in *Cymbeline*:

"Your isle, which stands
As Neptune's park, ribbed and paled in
With rocks unscaleable and roaring waters."

And as cries Hastings in *Henry VI*

"Let us be back'd with God and with the Seas
Which he hath given for fence impregnable
And with their helps only defend ourselves:
In them and in ourselves our safety lies."

There is a great deal about war in the 'Shakespeare' plays, the histories are filled with it, and the tragedies and comedies alike have a constant background of military operations. Bacon knew well enough that, though war was a ruinous business, wasting and destroying the lives and substance of his countrymen, it had a strange power of bringing out all that is best in a nation. When foreign aggression menaced men's freedom and the land they loved, brave men became braver, smaller souls caught the contagion of virility and strength, and cowards learned to divest themselves of fear. "Plenty and peace breeds cowards" (*Cymbeline*). We used to hear in comparatively recent days of "the balance of power," but it was no fresh concept. In his *Essay Of Empire*, Bacon mentions that "During that trium-

virate of Kings, King Henry the Eighth of England, Francis the First, king of France, and Charles the Fifth, emperor, there was such a watch kept, that none of the three could win a palm of ground, but the other two would straightways balance it, either by confederation, or if need were by a war."

And in his *Certain Observations Upon a Libel* (1592) the author said: "The wars are no massacres and confusions; but they are the highest trials of right; when princes and states that acknowledge no superior upon earth, shall put themselves upon the justice of God for the deciding of the controversies by such success, as it shall please him to give on either side." And in the House of Commons (39 Elizabeth), Bacon could enlarge upon, "the happy effects of our so long and so much desired war." (With Spain). In *I Henry IV*, Falstaff calls his sorry collection of soldiers, "the cankers of a calm world and a long peace," which is re-echoed in the *De Augmentis* by, "For men's minds are enervated and their manners corrupted by sluggish and inactive peace."

Bacon's thoughts were ever bent on increasing the glory of his native land, and to add to her security from foreign foes. In his *Essay Of the True Greatness of Kingdoms and Estates*, he wrote: "But above all for empire and greatness, it importeth most that a nation do profess arms as their principal honor, study and occupation." Again "Walled towns, stored arsenals and armories, goodly races of horse, chariots of war, elephants, ordnance, artillery, and the like; all this is but a sheep in a lion's skin except the breed and disposition of the people be stout and warlike."

He had superlative confidence in "this happy breed of men." Englishmen were "feared for their breed and famous by their birth," and for the sake of their country they must be prepared to submit themselves to "the proud control of fierce and bloody war." And, for all his reverence for monarchy, he recognised that the *man* in the King could fail to reach the required heights and miserably fall. King John is represented as a cowardly knave, a truckler to a foreign power, a would-be murderer, an altogether worthless creature, but John was, let us recollect, an usurper. Richard II is little better—a frivolous, weak-witted, corrupt, sordid, dishonest fool, and too sorely he realizes his limitations.

"For within the hollow crown
That rounds the mortal temples of a king,
Death keeps his court: and there the antic sits
Scoffing his state, and grinning at his pomp . . .
I live with bread like you, feel want, taste grief,
Need friends. Subjected thus,
How can you say to me—I am a king!"

Yet the character of Richard II is so brilliantly and subtly drawn that, as Hazlitt remarked, "the weakness of the king leaves us leisure to take a greater interest in the misfortunes of the man." Richard "is human in his distresses. . . and we sympathize with him accordingly. The sufferings of the man make us forget that he ever was a king."

And Bacon knew that the kingly state was a grievous burden, a responsibility heavy to be borne, and sometimes in the end stark tragedy. There were many sad stories to be told of the death of kings.

Henry VI too was a shallow, empty imbecile, below the measure even of contempt.

His estimate of the character of Richard III was by no means universally held in Bacon's day—perhaps to flatter the House of Tudor he felt constrained especially to denigrate the Yorkists.

“Deform'd, unfinished, sent before my time

Into this breathing world scarce half made up.”

Richard is made so to describe himself. And in his *History of Henry VII*, Bacon speaks of Richard as “king in fact only, but tyrant both in title and regiment, and so commonly termed and reputed in all times since.”

Sir William Cornwallis wrote in 1600, “Malicious credulity rather embraceth the partial writings of indiscreet chroniclers and witty playmakers, than his (Richard's) laws and actions, the most innocent and impartial witnesses.” Most of the historical chroniclers of the past days had been monks, who coloured events as they effected the church, and estimated characters as they were hostile or subservient to the clergy, and who were ever ready to believe and record the most fantastic tales. The three Parts of *Henry VI*, and *Richard III* were written, it seems, with the main purpose of proving by salient and eloquent witnesses how a country is ruined by faction, and only saved by the high virtues of its noblest citizens.

In three successive studies Bacon has drawn the ideal Englishman as he himself understood and saw him. In *King John* we have the first outline in Falconbridge, a cheery, fresh-natured, robust personality, very youthful in his insolence. But he is made of the right stuff, and rises to a real nobility at the close of the play, when he lectures the weak and fickle King John on the royal pride which should belong to an anointed king. It is to Falconbridge that we owe these stirring lines:—

“Naught shall make us rue

If England to itself do rest but true.”

The spirit of sheer patriotism is not so strong in Harry Hotspur, a fine, fearless, self-respecting soldier, who would find it “an easy leap to pluck bright honour from the pale-fac'd moon.” At once rough and tender, brusque and sympathetic, humorous and dauntless, he is clearly a prime favourite with his delineator in his admiration for that sensitive individual honour which makes an Englishman great. And thirdly, Henry V—the most ideal of them all. He has every manly quality which a fighting hero should possess; above all, personal courage, combined with a resolute faith in the prowess of his countrymen. He is a captain who holds himself on the same levels of hardship and endurance as every common soldier, a King who carries the name of England far and wide as a terror to her enemies. “He was king bless'd of the King of Kings.” Brandes described the play of *Henry V* as “a national anthem in five acts.”

And when 'Shakespeare' puts into the mouth of Henry that stately soliloquy on the cares of kingship, cannot we see Francis Bacon revolving in his mind what would have been his lot had he succeeded Elizabeth on the throne, and had that famous "Suit", of which in his younger days we hear so much—which was undoubtedly that he should be recognized as the legitimate son of the Queen and heir to the Crown—been granted by her Majesty and her Ministers?

"To thine own self be true." That message flashes itself into every corner of the earth in which the blood of Shakespeare's England tingles and the echoes of his magic utterance linger. There is besides a 'self' common to the English-speaking peoples that is beneath all divisions racy of 'Shakespeare's purpose and vision.

And cannot we hear the authentic voice of Francis Bacon, summing up all that he felt for England, in that great and majestic paean on his native land—the most imperishable lines on the glories of England which have ever been composed,—a touching lament, informed with the quality of great art, which he puts into the mouth of the stern and foreboding John of Gaunt, "time-honoured Lancaster" (and 'Shakespeare' did not always discriminate as to what character should express his finest sentiments).

"This royal throne of kings, this sceptred isle,
 This earth of majesty, this seat of Mars,
 This other Eden, demi-paradise
 This fortress built by nature for herself
 Against infection and the hand of war; . . .
 This precious stone set in the silver sea . . .
 This blessed plot, this earth, this realm, this England."

WHO WROTE "THE LIFE AND REIGN OF KING HENRY IV"?

By R. L. EAGLE

THERE is much misunderstanding and confusion as to the trouble about Richard II—particularly his deposition by a subject, and the treason and "trial" of the Earl of Essex in 1601.

The deposition scene in the play was not performed in the public theatre, though it is said to have been presented in the streets at the time of the attempted insurrection of Essex. Sir Gilly Meyrick, and other friends of Essex, contrived a performance of "the play of deposing King Richard the Second." Presumably this was the Shakespeare play. According to the evidence of Augustine Phillips, the actor, who arranged the performance, "the play of the deposing and killing of King Richard the Second" was "so old and so long out of use that they should have small or no company at it." Meyrick, however, calls it "the play of King Harry the IVth" and Bacon referred to it as "the story of Henry IV." Further difficulties in accepting it as the Shakespeare play are that the deposition scene is a comparatively small part of it; that the Bishop of Carlisle's speech condemns deposition, and that it would hardly be "old and long out of use" when it had only been published, for the first time, four years previously. It was first published without an author's name, and with the deposition scene omitted. Not until the quarto of 1608 (five years after the death of Elizabeth) was it printed.

In Bolingbroke, Earl of Hereford, Elizabeth saw indications and coincidences pointing to Essex, and her suspicion was aggravated by "Hereford" being the second title of the Earl, derived from Walter, the first Earl. There are clear indications in the play that the author had Essex in mind when drawing Henry of Hereford. Essex was the hero of the London populace, and his affability to them was one of the charges against him at his "trial" for treason. It had provoked much comment, and excited the suspicions of the Queen. In the play the same courses are attributed in picturesque language to Hereford:

K. Rich.: Ourselves and Bushy, Bagot here and Green
Observed his courtship to the common people;
How he did seem to dive into their hearts
With humble and familiar courtesy.
What reverence he did throw away on slaves,
Wooing poor craftsmen with the craft of smiles
And patient underbearing of his fortune

As were our England in reversion his,
And he our subjects' next degree in hope.

The Duke of York speaks to similar effect in Act v, Sc. ii.

In *The Declaration of the Earl's Treasons*, the official account drawn up by Bacon for the Government, we find the following:

"So likewise those points of popularity, which every man took notice and note of, as his affable gestures, open doors, making his table and his bed so popularly places of audience to suitors, denying nothing when he did nothing, feeding many men in their discontentments against the Queen and State and the like."

And further, in the same document:

"besides, his general conceit that himself was the darling and minion of the people, and specially the City."

It is incorrect to state, as is often done, that the Queen ordered Bacon to discover the author of the *play*. It is made perfectly clear by Bacon both at the trial, and in his references to the matter elsewhere, that she alluded to Sir John Hayward's book *The First Part of the Life and Reign of King Henry IV* written by I.H., London (by John Wolfe) 1599.

Sir John Hayward, the historian, was born 1564 and died 1627. He became M.A. Pembroke College, Cambridge, 1584.

There is a dedication of the book to the Earl of Essex. This dedication is written in Latin in glowing praise of Essex who is referred to as *praesenti judicium et futuri temporis expectatione*. To have referred to Essex as "the expectation of the future" at such a time was surely courting disaster. Such references to Essex, together with the treatment of the deposition of Richard, led to the appearance of Hayward before the star-chamber, and his imprisonment from which he was not released until the accession of King James. The manuscript of the book was said to have been in the hands of Essex for a fortnight. Bacon declared that Essex wrote a formal letter to the Archbishop of Canterbury, desiring him to call in the book. It is, however, extremely unlikely that he did so, and highly probable that he passed the manuscript to Bacon who knew all about the contents. The "Address to the Reader" is magnificent, and bears the impress of Bacon:

"And since I am entered into this point, it may seeme not impertinent to write of the 'stile' of a history, what beginning, what continuance, and what meane is to bee used in all matter; what things are to be suppressed, what lightly touched, and what to be treated at large: how credit may be won, and suspicion avoided: what to bee observed in the order of times, and description of places and other such circumstances of weight: what liberty a writer may use in framing speeches, and in declaring the causes, counsailes and events of things done: how far he must bend himself to profit: and when and how hee may play upon pleasure; but this were too large a field to enter into: therefore least I should run into the fault of the *Mindians*, who made their gates wider than their towne, I will heere close up, onely wishing that all our English histories were drawn out of the drosse of rude and barbarous English: that by pleasure in reading them, the profit in knowing them, might more easily bee attained."

Such are the concluding words of this "Address." Surely this torrent of words, without a full-stop, indicates the hand of Bacon.

The old Queen imagined this history was a seditious prelude to put into the people's heads boldness and faction, and she thought there was treason in it. She sent for Bacon and asked him if the book was treasonable. The story is told in Bacon's *Apophthegms* (1625):

"The book of deposing King Richard the Second, and the coming in of Henry the Fourth, supposed to be written by Doctor Hayward, who was committed to the Tower for it, had much incensed Queen Elizabeth; and she asked Mr. Bacon, being then of her counsel learned, whether there were any treason in it? Who, intending to do him a pleasure, and to take off the queen's bitterness with a merry conceit, answered, 'No, madam, for treason I cannot deliver opinion that there is any, but very much felony:' the Queen apprehending it gladly, asked how; and wherein? Mr. Bacon answered 'Because he had stolen many of his sentences and conceits out of Cornelius Tacitus'."

It will be seen that after all these years, Bacon does not state that the book (he does not name the actual title) was written by Hayward, but only that it was "supposed" to have been written by him, and he was clearly anxious to divert the queen's suspicions by making light of the matter.

Everybody should read the *Apology in Certain Imputations concerning the late Earl of Essex*, written in the form of a letter to the Earl of Devonshire. In this Bacon recounts his interview with the angry old queen, and how he tried to draw her off the scent:

"About the same time I remember an answer of mine in a matter which had some affinity with my Lord's cause, which *though it grew from me, went about after in other men's names.*⁽¹⁾ For her Majesty, being mightily incensed with that book which was dedicated to my Lord of Essex, being a story of the first year of King Henry the Fourth, thinking it a seditious prelude to put into the people's heads boldness and faction, said she had good opinion that there was treason in it, and asked me if I could not find any places in it that might be drawn within case of treason; whereto I answered, 'For treason surely I found none, but for felony very many.' And when her Majesty asked me wherein, I told her the author had committed very apparent theft, for he had taken most of the sentences of Cornelius Tacitus, and translated them into English and put them into his text. And another time, when the Queen *would not be persuaded that it was his writing whose name was to it*, but that it had some more mischievous author, and said with great indignation that she would have him racked to produce his author, I replied, 'Nay, Madam, he is a doctor, never rack his person, but rack his style; let him have pen, ink and paper and help of books, and be enjoined to continue

(1) This is obscure. It was, apparently, Bacon's clever answer which "went about after in other men's names." Today we should insert "and" before the second "which" in the sentence.

the story where he breaketh off, and I will undertake by *collecting the stiles* to judge whether he were the author or no."

Why did the Queen suspect that some other than Hayward wrote the book? It is not correct that Hayward's name was "to it," for only the initials "I. H." appear. As to whether the Queen suspected him of being the real author of the little book it is impossible to say, but this appears to be the case. It is at least clear that Bacon was already familiar with the book when this interview took place, otherwise he could not have told the Queen that it contained many sentences and conceits taken from Tacitus. If this book came wholly or in part from Bacon, or if Bacon had written the play, or if Hayward were one of the "good pens" of the Baconian scrivenerly, it was certainly most unfortunate that Bacon should have got mixed up with this part of the case against Essex. The main business of the prosecution fell upon Bacon's enemy Coke. If Coke suspected Bacon's connection with the writing or publication of the book, it would be typical of his spiteful nature to assign this part of the case which was quite unimportant and was merely the countenancing by Essex of a book which had given some offence to the Queen. Bacon protested against the introduction of this matter as being injudicious, but he could not refuse. Here is what Bacon says in the "Apology" concerning the distribution of parts in the Judicial Enquiry:

"Hereupon the next news I heard was that we were all sent for again, and that her Majesty's pleasure was we should all have parts in the business; and the Lords falling into distribution of our parts, it was allotted to me that I should set forth some undutiful carriage of my Lord of Essex in giving occasion and countenance to a seditious pamphlet, as it was termed, which was dedicated unto him, which was the book before mentioned of King Henry the Fourth. Whereupon I replied to that allotment, and said to their Lordships that it was an *old matter* and had no manner of coherence with the rest of the charge, being matters of Ireland, and that therefore *I, having been wronged by bruits, this would expose me to them more; and it would be said I gave in evidence my own tales.*"

The points which are very significant as to the authorship of the play or book are:

- (1) The Queen doubted Hayward's authorship of the book, and Bacon says it was "supposed" to have been written by Hayward.
- (2) There had been "bruits" (reports or rumours) that Bacon had written some tale or tales which included the deposition of Richard by Henry Hereford.
- (3) That this subject of the deposition of Richard, and its alleged application to Elizabeth and Essex was "an old matter."

Richard II is undoubtedly an early play. Its style and frequent use of rhyme prove this point. Dr. A. S. Cairncross dates it as early as 1587—about the time when William of Stratford left his native town for London. I am also convinced that Hayward's little book had been written many years before it was printed, though the dedi-

cation to Essex, and the Address to the Reader were added at the time of printing. The style is euphuistic—a fashion which was out-of-date when the book was printed. Some examples from it may be quoted:

“Ambition is like the Crocodile, which groweth so long as he liveth: or like the Ivy, which fastening on the foot of the tallest Tower, by small yet continual rising, at length will climb above the top.”

“. . . like certain Ravens in Arabia, so long as they are full, do yield a pleasant voice, but being empty do make a horrible cry.”

“. . . so that like the fish Sepia, thou troublest all the waters wherein thou liveth.”

“The commons are commonly like a flock of cranes, as one doth fly all will follow.”

“Whose affections are like unto glass; which being once cracked, can never be made otherwise than crazed and unsound.”

I find many of Bacon's tricks of speech and writing in the book. The reader may form his own opinion:

“He was quicke and present in conceite, forward in attempt, courageous in execution, and most times fortunate in event.”

“Smooth and pleasing speeches need small endeavour and always find favour, whereas to advise that which is meet is a point of some paines, and many times a thankless office.”

Such sentences might have come from the *Essays*. The curious fact remains that we hear nothing of William of Stratford in connection with the trouble. Had he been known as the author of the play, he would surely have suffered imprisonment like Ben Jonson, Marston, and Chapman for far less offences in their writings. In 1597 he was back temporarily in Stratford and was purchasing New Place, perhaps for the safety of himself and the author, until the danger had passed. By some means he had come into the possession of a considerable sum of money. We can only draw our own conclusions.



BACON AND THE ENGLISH LANGUAGE

By SIR EDWIN DURNING-LAWRENCE, Bart.

(The article reproduced below originally appeared in "The Shakespeare Myth," by the late Sir Edwin, but is pertinent to all students of the English tongue, which has triumphed over the French and Italian languages, owing largely to its versatility, thanks to the genius of Francis Bacon, as yet appreciated by few. It also affords the strongest proof in its elasticity and vast numbers of words that Bacon and Shakespeare were identical.

WE owe our mighty English tongue of to-day to Francis Bacon and to Francis Bacon alone. The time has now come when this stupendous fact should be taught in every school, and that the whole of the Anglo-Saxon speaking peoples should know that the most glorious birthright which they possess, their matchless language, was the result of the life and labour of one man, viz.—Francis Bacon, who, when as little more than a boy, he was sent with our ambassador, Sir Amyas Paulett, to Paris, found there that "La Pléiade" (the Seven) had just succeeded in creating the French language from what had before been as they declared "merely a barbarous jargon." Young Bacon at once seized the idea and resolved to create an English language capable of expressing the highest thoughts. All writers are agreed that at the commencement of the reign of Queen Elizabeth, English as a "literary" language did not exist. They are also agreed that what is known as the Elizabethan Age was the most glorious period of English literature. All writers are agreed that our language to-day is founded upon the English translation of the Bible and upon the Plays of Shakespeare. Every word of each of these was undoubtedly written by, or under the direction of, Francis Bacon.

Max Muller, in his "Science of Language," Vol. 1, 1899, page 278, says: "A well educated person in England who has been at a public school and at the university . . . seldom uses more than about 3,000 or 4,000 words . . . Shakespeare, who probably displayed a greater variety of expression than any writer in any language, produced all his plays with about 15,000 words." This is an under-estimate. There are about 22,000 different words in the plays, of which 7,000 are new words, introduced—as Murray's Oxford Dictionary tells us—into the language for the first time. Neither Dickens nor Thackeray made use of more than 7,000 or 8,000 words. Does anyone suppose that any master of the Stratford Grammar School, where Latin was the only language used, knew so many as 2,000 English words, or that the illiterate householder of Stratford, known as William Shakespeare, knew half or a quarter so many?

But to return to the Bible—we mean the Bible of 1611, known as the Authorised Version, which J. A. Weisse tells us contains about 15,000 different words. It was translated by 48 men, whose names are known, and then handed to King James I.⁽¹⁾ It was printed about one and a half years later. In the preface which is evidently written by Bacon, we are told “we have not tyed ourselves to an uniformitie of phrasing, or to an identitie of words.” This question of variety of expression is discussed in the Preface at considerable length (compare with Max Muller’s references to Shakespeare’s extraordinary variety of expression) and then we read: “Wee might also be charged . . . with some unequall dealing towards a great number of good English words . . . if we should say, as it were, unto certain words, Stand up higher, have a place in the Bible alwaies, and to others of like qualitie, Get ye hence, be banished for ever.” This means that an endeavour was made to insert all good English words into this new translation of the Bible, so that none might be deemed to be merely “secular.”

Is it possible that any intelligent person can really read the Bible as a whole, not now a bit and now a scrap, but read it straight through like an ordinary book and fail to perceive that the majestic rhythm that runs through the whole cannot be the language of many writers, but must flow from the pen, or at least from the editorship, of one great master mind?

A confirmation of this statement that the Authorised Version of King James I, was edited by one masterhand is contained in the “Times” newspaper of March 22nd, 1912, where Archdeacon Westcott, writing about the Revised Version of 1881, says, the revisers “were men of notable learning and singular industry . . . There were far too many of them; and successful literary results cannot be achieved by syndicates.”

Yes, the Bible and Shakespeare embody the language of the great master, but before it could be so embodied, the English tongue had to be created, and it was for this great purpose that Bacon made his piteous appeals for funds to Bodley, to Burleigh, and to Queen Elizabeth.

Observe the great mass of splendid translations of the Classics (often second-hand from the French, as Plutarch’s “Lives” by North) with which England was positively flooded at that period. Hitherto no writer seems to have called attention to the fact that certain of these translations were made from the French instead of from the original Greek or Latin, not because it was easier to take them from the French, but because in that way the new French words and phrases were enabled to be introduced to enrich the English tongue. The sale of these translations could not possibly have paid any considerable portion of their cost.

¹Note.—The forty-eight translators made use of “The Bishop’s Bible,” but no copy of this work, on which appear any annotations by the translators, can be discovered. See Bishop Westcott’s “History of the English Bible,” 1905, p. 118.

Thus Bacon worked. Thus his books under all sorts of pseudonyms appeared. No book of the Elizabethan Age of any value proceeded from any source except from his workshop of those "good pens", over whom Ben Jonson was foreman.

In a very rare and curious little volume, published anonymously in 1645, under the title of "The Great Assises holden in Parnassus by Apollo and his Assessours," Ben Jonson is described as the "Keeper of the Trophonian Denne," and in Westminster Abbey his medallion bust appears clothed in a left-handed coat to show us that he was a servant of Bacon.

O, rare Ben Johnson—what a turncoat grown!
Thou ne'er wast such, till clad in stone;
Then let not this disturb thy spirite,
Another age shall set thy buttons right.

Stowe ii., p. 512-13.

In this same book, we see on the leaf following the title page the name of Apollo in large letters in an ornamental frame, and below it in the place of honour we find Francis Bacon placed as "*Lord VERULAN Chancellor of Parnassus.*"

This means that Bacon was the greatest of poets since the world began. This proud position is also claimed for him by Thomas Randolph in a Latin poem published in 1640, but believed to have been written immediately after Bacon's death in 1626. Thomas Randolph declared that Phoebus (*i.e.*, Apollo) was accessory to Bacon's death because he was afraid that Bacon would some day come to be crowned king of poetry or the Muses. George Herbert, Bacon's friend, who had overlooked many of his works, repeats the same story, calling Bacon the colleague of Sol. *i.e.*, Phoebus Apollo.

Instances might be multiplied, but I will only quote the words of John Davies, of Hereford, another friend of Bacon's, who addresses him in his "Scourge of Folly," published about 1610, as follows:—

As to her *Bellamour* the *Muse* is wont;
For thou, dost her embozom; and dost use,
Her company for sport twixt grave affaires.

Bacon was always recognised by his contemporaries as among the greatest of poets. Although nothing of any poetical importance bearing Bacon's name had been up to that time published, Stowe (in his *Annales*, printed in 1615) places Bacon seventh in his list of Elizabethan poets.

THOSE CYPHERS!

By COMYNS BEAUMONT

TO anyone who really wants to determine for certain that Francis Bacon was the true author of the Plays of Shakespeare as against Will of Stratford-on-Avon, or the Earl of Oxford, or Lord Derby, or any other competitor put forward, I claim that the Cyphers used in his works are decisive. For therein we learn the true reason of the necessity which compelled him, in view of his birth, to prevent his name from leaking out because, as he repeats more than once, had the knowledge come to the Queen's ears it was more than his life was worth.

* * *

When, back in 1910, then a youngish man, I first learnt of his claims to royal birth from the lips of the late Dr. Orville W. Owen, at Chepstow-on-Wye, I confess that I felt staggered by the information that he was the son of Queen Eliazbeth and the Earl of Leicester, born in wedlock. It led me as a result to make a close study of the cyphers, their contents and their methods of elucidation, more especially of the Biliteral Cypher discovered by Mrs. Gallup, although I make no claim to pose as an expert. Always interested in history, especially of the Tudor period, the information imparted to me at once explained how Shakespeare, in his historical and other plays, was so familiar with the atmosphere of royal courts, of monarchs, princes, nobles, statesmen, and others of high degree which could not possibly have been known to a small-part actor in those class-ridden times, even if he had possessed genius and had been able to do more than laboriously inscribe his name as "Shakespeare," if, indeed he were thus able.

* * *

There are many flaws in Owen's translation of the Word Cypher—a suitable name, for it is extremely 'wordy'—having many passages which should never have been included, owing to his not possessing all the "Guide" words, in addition to which, as I learnt not long ago from Miss Pauline Holmes, who is now at work on his Wheel in America, that he was unable to secure several original or facsimile versions of certain of the works as listed by Bacon to his decipherer. Nevertheless, one may separate the grain from much of the chaff and learn many surprising state secrets unknown to orthodox state history from his Cypher, supported by the later work of Mrs. Gallup, who followed Dr. Owen a little later, along another plane.

* * *

Her Biliteral Cypher, on the other hand, is far more concise, the main information relating to his birth being frequently repeated in slightly different wording, because Bacon's policy was to attract an investigator who might stumble upon the secret of the

two faces of italic letters so lavishly, and often pointlessly, introduced into the text, and thus glean his secret as the first encouragement to delve further into this great mystery. As we know he gave the full clue in his *De Augmentis Scientiarum* of 1623 in Latin, translated into English in Gilbert Wats' edition dated 1640. However, my purpose is not to enter into a discussion on these particular cyphers but rather to present a point of view which crops up periodically among some Baconians who for some obscure and unaccountable reason resent reference to them or consider them a side issue of little importance.

* * *

The Francis Bacon Society has existed for some fifty years or more as a literary organisation which at times has been almost rent asunder by objectors to the evidence of the cyphers. It may be that to discover some fresh academic resemblance in the works of Bacon and Shakespeare gives the few objectors a literary thrill, but fifty years of analogies has not got the Society victorious and I doubt if as such it ever would. If anybody wants to trace these analogies they need go no farther than to consult Dr. Melsome's learned "Bacon-Shakespeare Anatomy", which covers the field. It is most puzzling that there should be any doubt as to the existence of a cypher, or, indeed, so many varieties of cyphers in Bacon's works, considering that cyphers were in common use in his day, and not only so but it is known that from his youth, on his first visit to France, he began to make a close study of them. He not only mentions several variations of cyphers but there is at least *prima facie* evidence that we might expect to find them in his works. There is nothing far-fetched in the idea. They present an impassable barrier to the Stratfordians who turn a blind eye to them.

* * *

Coming down to detail I defy any honest person with a grain of gumption or common sense to study Mr. Edward Johnson's Cryptogrammatic or Diagrammatic series of discoveries in "Don Adriana's Letter" and question its accuracy, existence and information. There it challenges the reader of "Love's Labour Lost" (Act IV) in the most blatant manner. Don Adriana's letter is frankly a farrago of deliberate nonsense, and Bacon evidently invented this Spaniard, with his euphuistic (exaggerated, over-stressed) phrases, the fashion of the time, in order to be able to use eccentric words for his purpose. Actually throughout much of this play is concealed Bacon's description of the Spanish Armada, (fully presented in the Word Cypher), and euphuism enabled him to drag in nautical phrases and names of ships engaged in action, such as Jaquenetta and Costard. In the Letter itself, as Mr. Johnson proves by 21 perfect precision tables or diagrams, Francis Bacon imposes his name over and over again as the author. If his twenty-one diagrams are thrown on the screen before any intelligent audience I defy any listener able to question their intention or accuracy. Think of it! These anagrams, are perfectly designed over a limited amount of space and words.

Any reader who does not possess a copy of this remarkable tour-de-force, should obtain one from our office. It is an eye-opener!

* * *

How did Bacon contrive such a trick? Obviously he designed the various diagrams first, placing the letters he needed for his declaration, and then, when he had them placed in position he composed the letter, bringing in each letter where it had to be. He signs it "in the dearest design of industry" as doubtless it was! Such a multiplicity of diagrams all mathematically perfect would seem almost impossible, and yet Mr. Eric Webb, an energetic member of the Society, who is lecturing in the north on its behalf, and using Mr. Johnson's "Don Adriana's Letter" discoveries, is thrilling young audiences with them, and has discovered yet others who are convinced by such a revelation. Admittedly Bacon could not have placed so many "eggs" in one small basket had he not been able to pick and choose any words he liked so long as they made even dubious sense. The point, however, is that all the diagrams are mathematically correct and all constitute the same claim to the authorship!

* * *

This leads me to another point. The importance of the Cyphers cannot be over-estimated. They yield evidence which the Stratfordians and a mass of ignorant or pig-headed individuals cannot face so all they can do is to abuse or sneer at us. It compels one to admit sadly that there exist large numbers of men (more than women, who are much more open-minded as a rule), who appear to be totally indifferent to truth or justice. They are afraid of the truth for it upsets their hide-bound ideas. So they try to disparage Bacon.

* * *

This sort of narrow prejudice makes a lover of England feel ashamed of his nation. One expects perfidy where Stratford-on-Avon is concerned for there it is simply a question of big money. Since 1769 Stratford has traded under false pretences and knows it. On the other hand its sham facade brings in big business, thanks to the innocent pilgrims beguiled thither. Admittedly Stratford is a pleasant town and its Memorial Theatre is very attractive, built by the Flower family, the Stratford brewers, who use the smug-faced figure on the wall of the Church as a lucky trade-mark, as represented on their beer-bottles. Perhaps it is as well after all if the mob do lionise Will Shaksper if they must so do in this cheap manner, as I feel sure Francis Bacon would detest the thought of such blatant and vulgar homage to himself. Mr. Flower, the brewer, lately deceased, went to America, I believe, and collected funds there either towards the Theatre or for other "Shakesperian" aims in Stratford. It would be interesting to learn if the Rockefeller Institute found large sums for the cause, as is alleged in Virginia, U.S.A. We may have more information on this subject in the near future.

* * *

If we can understand the attitude of Stratford business people where "our Will" is tied up with commerce, it does not excuse the

mass mind as reflected in the B.B.C., who star an unknown American Professor in this country to expose his utter ignorance of Baconian claims, calling it "Who Wrote Shakespeare?", and when his ignorance on the subject was exposed and although the B.B.C. Directors refused to allow us in turn to state the case for Bacon, they actually repeated the "Talk" a little later. Does it not indicate that there are numbers of people who do not want the truth? Who are afraid of the truth? Who will adopt any shifty device to avoid the truth? Who alternatively are anxious to perpetuate a fraud? Is this fair play—on which the British people pride themselves? Dare the B.B.C. claim that they have shown fair play in this matter of Dr. Dawson's "Talk"?

* * *

What is astonishing is the lack of logic over this question. At any rate the fact stands out quite clearly that the persons who pretend to authority on the subject of the authorship and who, with all the knowledge and evidence collected by the Francis Bacon Society over the last fifty years at their disposal if they desire truth, studiously avoid it, prove themselves either totally devoid of logic or are insincere. They do not want to disturb a false belief which has passed for truth for some three hundred years. They do not even think on a big scale, or attempt to realise that it would add fresh laurels to the Plays which Bacon wrote primarily to educate his own and future generations. They do not wish to render justice to the greatest mind in the world's history among philosophers as well as poets and his great ideal of uplifting thought to the highest spheres.

* * *

Indeed, this attitude of indifference to the truth, compels one to wonder how far the average intelligence has advanced since the Revolution, when the herd mind is yet content to place on the highest pedestal of great learning wedded to genius the figure of an ignorant country rustic. If the Revolution rid itself of the domination of Rome it scarcely seems since to have evolved far either in logic, or, alternatively, desire for truth. Socrates *redivivus* could make rings round most of our present-day "Professors" who, with few exceptions, seem to be hidebound to orthodoxy and convention without ever making or caring to make any inquiry. The question of the authorship of the Plays is not merely an academic problem, for it is national, and it would be a sensible action on their part if the main Universities were to establish a strong committee of learned scholars to investigate into the truth of the claim to Bacon's authorship. As Bacon was educated at Cambridge and represented the University in Parliament; it should take a lead in this question. It owes it to Francis Bacon.

* * *

One other aspect of this important subject demands mention before I lay aside my pen. A recent member of the Society refuses to renew his subscription because he disapproves of views aired in *BACONIANA* presumably in connection with the Cyphers, "which," he alleges, "have nothing whatever to do with the authorship of

the Shakespearean works' Bless my soul! Why has he not read some of our literature? If all he wants is to find analogies between Bacon and Shakespeare I commend him to Dr. Melsome's work. If he wants only academic articles, whilst we give as much space as possible to such, let it be confessed that fifty years of such evidence has not stirred the world one iota. On the other hand frank exposure of the Stratfordian nonsense and the publicity given to the Cyphers have stirred up the Press and Public. It is estimated that at least 95 per cent of our members are in favour of the Cypher aspect as vital. They explain mysteries in his career otherwise quite inexplicable and evidence which cannot be thrust rudely aside.

* * *

So far from the Cyphers having nothing whatever to do with Shakespeare's works, they have everything to do with them, as in the case of "Don Adriana's Letter". They not only give us convincing proof that he was the author but they afford the strongest reasons why he did not avow himself, owing to his royal birth and the consequences likely to ensue had Queen Elizabeth been aware of his hidden activities, of which in fact she did more than once suspect him. Yet, had he been simply "Mr. Francis Bacon", son of the Lord Keeper, after at least the death of the Queen why should he still have continued to conceal his authorship since it was quite widely known that he indulged in literary undertakings? Even if he had continued to conceal the authorship in the reign of James for any personal reasons, why, after his own death in 1626—the official date of his demise—was his name hushed up and known only to a few close confidants and inner members of the Rosicrucians?

* * *

Why was it never revealed despite the fact that no-one knew the merit of his Plays better than himself or was more anxious to have the truth emerge? The only logical explanation is that it was related to the Stuart Dynasty, and proclaimed James I as an usurper; and later, with the Stuart difficulties it would perhaps have created a dynastic question of magnitude. To realise such intricate matters one must try to look at the problem through the eyes of those who were living in those centuries and the lurking dangers if the truth were divulged. To-day it is another matter. If ever the world comes to recognise Francis Bacon as the true author of the Plays, his hidden birth problems, and upbringing, will present the strongest possible clue and evidence.

THE "ENTRANCE" TO DON ADRIANA'S LETTER CRYPTOGRAPH

BY "ARDEN"

MANY readers of *BACONIANA* will be familiar with Mr. Edward D. Johnson's signature tables, especially those found in Don Adriana's Letter from Love's Labours Lost.

As a form of cryptography their appeal is largely visual and the proof of intention by Francis Bacon to so signal his authorship rests rather vaguely on the "probability" of being able to extract any so-called signature from any text. But, as far as I know, neither the author of "Who Wrote Shakespeare", (in the Summer Number of *BACONIANA*) nor anyone else, put the matter to the test and asked themselves the following questions:

1. Can J. JONES be found more than once in any text?
2. Why, if there is so much in The Letter, should we not find more?
3. Why, if Bacon invented the cryptograph, should there not be also a logical beginning and an end to it all?
4. What are the rules for the unfolding implicit in the demonstration?

Consideration of these questions and a strict examination of the Letter would have brought the right answers. And the most important of these is the one that helps us to formulate the rules and to do this [since Francis Bacon offers us none] is to find the answer to question number 2. There is much more in the Letter and part of this belongs to the *ENTRANCE AND THE CONCLUSION*.

The key to all cryptography lies in the rules for its unfolding and since the decipherer has to formulate his own, these rules must be both inclusive and exclusive and above all, appeal to commonsense. In the case of the Don's Letter the one outstanding rule is "Symmetry", both for spacing and design, and because this rule is not sufficiently "exclusive" of chance our critics find it easy to aver that J. JONES is just as likely to be found. In this case "probability" the only other check to the tables, is not conclusive, hence, it is easier still to claim "J. JONES" without the demonstration, and leave it at that. And yet, had the Letter been examined thoroughly several details would have dispelled the doubts at once.

Without going into details, it is now four years since I wrote out the letter as a table and spotted the corroborative evidence that more lay in the Letter. And within the last twelve months I have been enlarging the "Middle" of the cryptograph so that moving backwards and forwards I did eventually arrive at the "Entrance" and the "Conclusion" to it all. Like all solutions the answer seems

simple enough when found. This, for instance, will appeal to fellow Baconians: let those who know the Don's Letter tables examine the signatures F. BACON and BACON. Is not the C—O—N of BACON keyed by the name "HOG" and do they not "hang" around the letter "O", the only place Francis Bacon could use for counter-signing his name?

Thus:

G		H
C....O....N	and	C....O....N
H		G

What is the argument from "probability" now? In Bacon's 36th Apothegm we learn that "Hog cannot be Bacon unless it be well hang'd." and Shakespeare tells us that "Hang-hog is Latten for Bacon, I warrant you." (See M.W.W. page 53, Folio.) To complete the fun let the Latin for "to hang" be looked up in a dictionary and we shall find "suspendere," hence "sus" = pig, hog, sow; and "pendere" = to hang down.

When the critics DEMONSTRATE their "J. JONES" we can now expect to see "JOB" attached to the letter "O" and to do so for all their discoveries. Further-more, and here we can say "Goodbye" to the critics, anyone who has the Don's Letter Table can find the "FRANCIS" names attached to the "F" of F. BACON where it ought to be.

Now for the "Entrance" to the Don Adriana's Letter Cryptograph.

Table I. "See Wit."

In the table of letters and text are the words ONE. SEE. TWO. and from the letter W can be seen the word "WIT". This word is attached to a second word "WIT" on line 19. Hence, SEE ONE, SEE TWO. From the letter W there is WIT spelt out four letters apart on the diagonal. Advancing further up and down, again we find "WIT" using the same letter "I". From each of these letters "W" we find an "I" on the top line and so once again we get two more words "WIT".

Up from the centre letter "I" we find another letter "T" and this gives another "WIT" symmetrically placed and counted about the letter "I".

To balance all this, we find yet another letter "W" on the left which then repeats several of the symmetrically placed "WITs". Now come down the diagonals and we reach two more words "SEE". It should be noted that the words "WIT" occupy exactly half the Table of letters.

Down from the lefthand "W" on the bottom line is the letter "I" and where the diagonals from the letters "W" meet is a "T", hence "WIT" once again. Here we may pause to consider the "probability" of finding all these words "WIT" in a text, and that they should reach from the top to the half way line and then to the bottom.

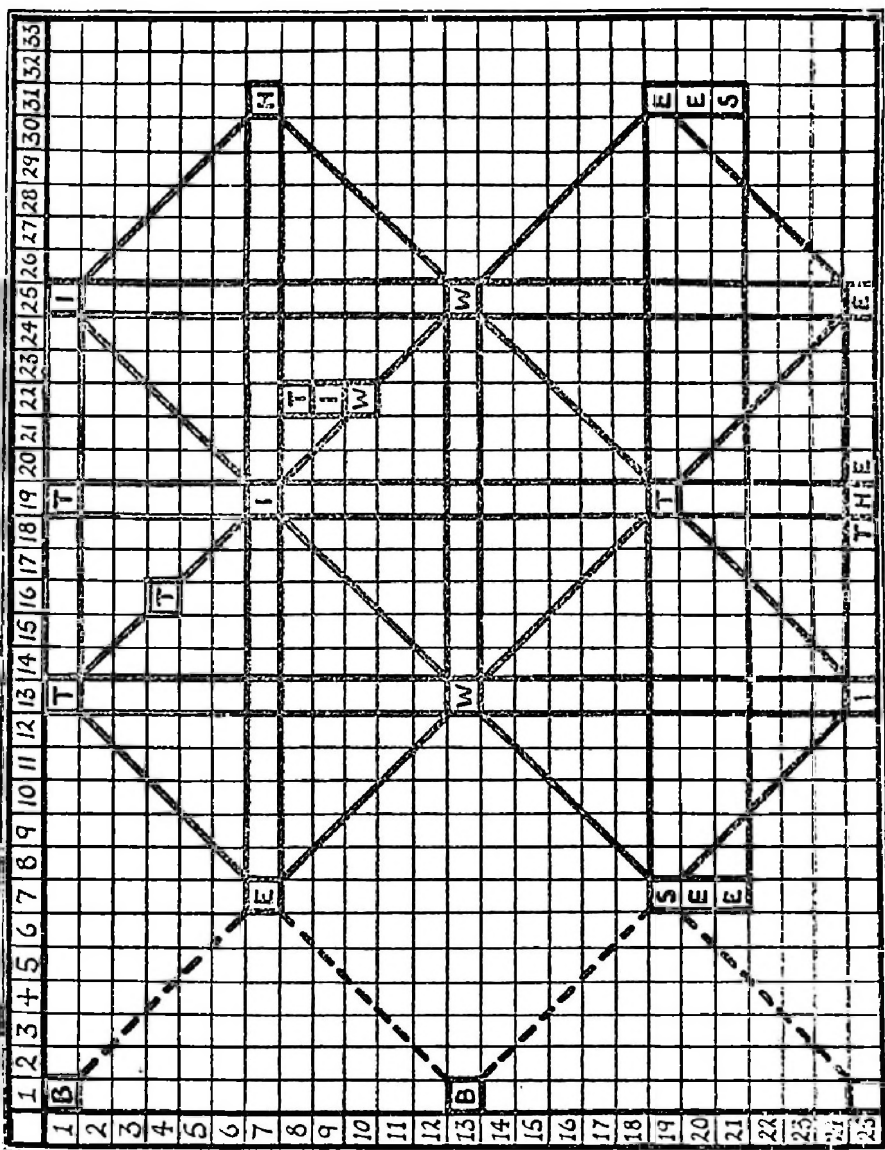


PLATE II

Table 2. "See the Wit"

The first rule is now obvious (1) Symmetry in spacing and design. Is not number two thus? (2) A word so arranged is first of all keyed by the same word from the text in the closest formation.

With rules 1. and 2. we can complete the rest of the ENTRANCE. Down from the letter "T" we find "THE" in symmetry keyed by "THE" in the text on the bottom line. Up from this letter "T" is "THE" conforming to the rules and from all the outer letters thus placed on the left we reach the letter "B" in square 1×1 . and letter "B" in square 1×13 . and a connection with the letter "E" at the beginning of the bottom line.

The ENTRANCE is complete and we remember that the two letters "B" give us the signatures F. BACON or F. BACONO and plain BACON from Mr. Johnson's tables. There can be no symmetrical extension to the right because the edge of column 33 does not allow it.

Rule 3 is obvious: The words "SEE" act as guides. It will be seen that there is one square just asking to be filled in. This is a letter "B." Attached to this letter is one of the most important signatures in the Letter. It does not spell BACON. I leave it to those who are curious enough to try and find it. When found it will be in a different pattern or design and will lead to further discoveries in the cryptograph. Plot all the words "SEE" and this will help. There are ten of them.

And now in conclusion may I add that in the last three months I have demonstrated Mr. Johnson's tables and my own to many audiences and I can testify to the interest they have aroused. It is to the discoverer of the Don's Letter that we ought to pay tribute for in it lies a cryptograph that ordinary mortals can work for themselves and it is the mind of "Shake-speare" we see at work.

SHAKESPEARE'S PROFOUND KNOWLEDGE OF THE BIBLE

by LEWIS BIDDULPH

The following paper was read and discussed on November 7th last, at the usual monthly meeting of members and friends, at 50a Old Brompton Road, London, S.W. 7, with the President in the Chair.

IT has been observed and believed by many people in the past and also in the present time that the Author of the Shakespeare Plays had no particular religious convictions, because they were unable to find any specific reference to the Christian religion or dogma. Whilst it is true that the author does not attach himself to any religious creed, the whole tone of his writings preaches a high morality: human virtues and vices, strength and weaknesses are mirrored forth to the attentive reader. It seems beyond reasonable doubt that like all great Scriptures, including our own, Shakespeare is dissecting the human heart with all its failings and vanities as a pattern to be avoided, and at the same time showing the inevitable consequences of breach of the moral law, and the excellencies of wisdom. Does he not write in *Henry VI*, iv. 7—

"Ignorance is the curse of God
Knowledge the wing by which we fly to heaven" ?

It has been said that Freemasonry demands as a basic quality in all persons seeking admission to the Order, a belief in 'On: Almighty God,' so that no difference of creed shall hinder any man from joining the Brotherhood. Christians, Jews, Mohammedans, and all men believing in God are equally welcome to its ranks. So I believe, in a similar way the Shakespeare Plays were written to appeal to men and women of all religions and nations without any particular bias of creed or religious dogma.

In 1905, when Shakespeare had become a battlefield of discussion, and the Baconian Theory of authorship had shewn clearly to the orthodox students and followers of the Stratford tradition that the plays of Shakespeare could no longer be regarded as the product of an uneducated genius, because of the immense erudition contained in these writings, a certain Doctor of Divinity—The Reverend Thomas Carter—published a book on *Shakespeare and Holy Scripture*. I quote here the Doctor's short preface which is pertinent to the enquiry. He writes:—

"I have endeavoured to find out how far the English Bible influenced the thought and formed the vocabulary of the greatest English writers. It is obvious that the citing of passages which may be termed parallelisms has its limitations, and that interesting parallels might be discovered in any great literature. Words which are to be found in Shakespeare and the Holy Scriptures, may also have been the common property of the countryside. But a careful study of the poet reveals a wide knowledge and use of scripture, and one is therefore justified in assuming that more remote parallels may have arisen from the same source."

Dr. Carter's careful study of the plays and poems convinced him that the English version used by Shakespeare was the Geneva Bible, which indeed was the most popular version of that time, and continued to be used until it was eventually superseded by the Authorised Version of 1611. Dr. Carter gives instances drawn from all the plays and the poems,

with the exception of *Venus and Adonis*, and shows by comparison that the wording of parallelisms points to the Geneva version and none other almost without exception as might be expected.

In this connection he remarks—"The Geneva Bible by reason of its size and price was a home and school version, and admirably adapted in every way to become a household bible. Puritan teachers in the homes of the great families, and schoolmasters used the Geneva version for the purpose of instructing and catechising the young. We know that Bacon, Milton and many other great men of the Elizabethan period were trained in the Version and used it to the end of life. No writer has assimilated the thoughts and reproduced the words of Holy Scripture more copiously than Shakespeare. As Dr. Furnivall puts it—"he is saturated with the Bible." Sir Sidney Lee did not consider Shakespeare's knowledge of the Bible to be anything more than what a clever boy would be certain to acquire at school or church on a Sunday, but Sidney Lee underestimated the extent of Shakespeare's debt to the Bible for thought and words." Dr. Carter says further in this connection, that a man as Shakespeare, the man of Stratford, could not have had the time nor opportunity for scholarly pursuits, and that his genius had to find a vehicle for expressing thought in the language and words with which he was familiar, *viz.* the Bible. A man does not learn the Bible by intuition, and there must have been a period in the Poet's history when that knowledge was acquired. If in manhood then the presumption would be in favour of Shaksper's personal piety. If acquired in youth it would be a strong testimony in favour of the religious influences of his home and training given by his parents and schoolmaster.

From what we know of Shaksper's early life and training and his conduct all through life, it seems quite impossible that the man of Stratford possessed any adequate knowledge of Holy Scripture, or that he put it into practice. So this fact alone furnishes a strong *prima facie* presumption that he could not have been the author of the Shakespeare Plays.

Let us turn to the Plays to see some of the peculiar parallelisms of thought and words between passages in the plays and the Geneva version of the Bible:—

"O'ercovered quite with *dead mens* rattling bones with
reeky shanks and yellow chapless *skulls*"

—*Romeo and Juliet*, iv i. 81

"Some lay in dead men's skulles"

Richard III, iv iv 27

"The Field of *Golgotha* and *dead men's skulls*."

Richard III, iv i, 142

The word *Golgotha* at once points to the source of inspiration for the phrase "dead men's skulls", and we find that Witcliff, Rheims and A. V. read: "Golgotha, which is the place of Calvarie." "Golgotha, that is to say, a place of a skull." Whilst Tyndal, Cranmer and Geneva read: "Golgotha the place of dead men's skulls."

In *Richard II*, iii, iv, 85 we read:—

"Their fortunes both are *weighed*,
in your Lord's *scale* is nothing but himself
and some few vanities that make *Him light*
but in the *balance* of great Bolingbroke. . ." etc.

This at once recalls the passage in the Book of Daniel in the scene of Balshazzar, the King of Babylon and the writing on the Wall.

Authorised Version, Daniel v. 27 reads:—

"Thou are weighed in the balances and art found wanting."

Genevan Version read:—

"Thou art weighed in the balance and art found too light."

In *Richard II*, Act I, we read:—"Give me his gage, lions make leopards tame." Norfolk replies: "Yea but not change his spots." This is a reference to Jeremiah XIII, 23, and reads as follows in *Genevan Version*:—"Can the black Moore change his skin or the Leopard his spots." All versions previous to the *Genevan* read:—"Cat o' mountain" not leopard.

Again in *King John*, IV xi, 30, the words of our Lord are introduced *viz*:—

"Oftimes excusing of a fault

Doth make the fault the worse by the excuse,

As patches set upon a little breach

Discredit more in hiding of the fault

Than did the fault before it was so patched."

Authorised Version, Mark II, 21, reads:—"The Rent is made Worse."

Tyndal, Cranmer read:—"So the rent is made worse." Wycliff reads:—

"More breaking is made."

Genevan Version reads:—"Also no man soweth a piece of a new cloth in an old garment, for else the new piece that filled it up, taketh away somewhat from the old and the breach is worse." This proves the source to be *Genevan*.

Here is an example from *The Taming of the Shrew*, IV, 150.

"Where is the cook? Is supper ready, the house trimmed, rushes strewed, cobwebs swept, the serving men in their new fustian, their white stockings, and every officer his wedding garment on."

This recalls the parable of the Wedding Supper in St. Matthew XXII, 11-12.

The *Genevan Version* is the only one which has the word *on* after Wedding Garment. The previous versions leave out the word *on*. The *Authorised Version* has "A man which had not on a wedding garment." This proves again the *Genevan* source of the quotation.

This parable of the Wedding Supper is again reflected in the play of *Henry V*, IV, iii, 70.

King Henry: "All things are ready if our minds be so"

Compare *Genevan Version*, Luke IX, v. 17-18: "Come for all things are now ready. But they all with one minde began to make excuse."

The *Authorised Version* reads: "But they all with one consent began, etc."

Another example showing how the dramatist used the very words of the *Genevan Version* and not of others, is to be found in *As You Like It*, V, iv, 35. Jacques says:—

"There is sure another flood toward, and these couples are coming to the Ark. Here comes a pair of very strange beasts."

The *Authorised Version* gives *two* not couples. *Genevan Version* reads: Genesis VII, 2, "Of every clean beast thou shalt take to thee by sevens, the male and his female; but of the unclean beasts by couples, the male and his female."

Take again the play of *Othello* who says in v. 2, 47. "Peace and be still." This calls to mind our Lord's saying in the storm in the boat on the sea of Galilee. But in the *Authorised Version* it reads: "Peace, be still" (omitting the word "and"), Mark IV, 39. But in Tyndale and

Genevan Version it reads: "*Peace, and be still*" showing clearly the text in mind of the author.

There are many other interesting examples some of which are important as showing that Shakespeare is never at fault, and the commentators have fallen into error trying to correct imaginary errors or misreadings in the text, whereas, with rare exceptions the text is correct, and the commentator is in error owing to his lack of understanding and failure to recognise the source which inspired the passage. I will cite one example of this from *Othello*, Act v, after the betrayal and murder of Desdemona. Othello says:—

"Then must you speak
Of one that loved not wisely but too well,
Of one not easily jealous but being wrought
Peepled in the extreme; of one whose hand
(Like base Judean) threw a Pearl away
Richer than all his tribe."

Thus the 1623 Folio. But most modern Editors have followed the reading in the 1622 Quarto viz. "Indian." Theobald proposed Judean, thinking it referred to Herod who in a fit of jealousy threw away such a jewel as Marianne was to him. But this suggestion cannot be right because Herod, although King of Judah, was not himself a Judean but, an Idumean (or Edomite). The reading "Indian" is clearly far-fetched and *mal a propos*. A reference to scripture and the parable of the "Pearl of Great Price" will bring us back to the path. An Indian might be ignorant and throw a pearl away, but why "base"—unworthy?

The words "base Judean" to most minds acquainted with the Bible in connection with betrayal and murder, would suggest Judas, the man of Kerioth, who betrayed our Lord, who was indeed a Pearl of great price. The name Judas has come down to succeeding ages as the basest of all Judeans so we may leave the original reading of "Base Judean" as being the true text and conveying the exact meaning intended by the author.

Traitor and treachery through all ages, accompanied by murder, have been properly regarded as the basest of crimes. The great Dante himself stigmatized this crime and symbolized it in the persons of Judas Iscariot, Brutus and Cassius, the two latter being the betrayers and murderers of Julius Caesar. Like Judas, Othello kills himself.

A similar case of interference with the Folio text by commentators who thought to clarify the text by so doing, is to be found in the play of *King Lear*. In Act III, vi, 77, Lear says to Edgar who has just offered his services to the old mad King:—

"You Sir, I entertain for one of my household,
Only I do not like the fashioning of your garments.
You will say they are Persian but let them be changed."

Let me now quote from Dr. Carter. The words "Persian attire" have been adopted, in order that critics may point out very wisely that the rags of Edgar hanging down picturesquely remind Lear of the hanging handsome robes of Persia. Stevens says alluding perhaps to Clytus refusing the Persian robes offered him by Alexander, and Gollanz as sapiently observed:—"It is spoken ironically alluding to the gorgeous robes of the East." But why Persian? Why not Greek, Roman, Assyrian (or Arabian)? All the Eastern nations wore gorgeous flowing robes.

Any child who knows his Bible, would be able to explain at once Lear's meaning is that the garments of Edgar must be *changed*, even

although Edgar might say that they were Persian and could not be changed, for the unchangeable nature of the Law of the Medes and Persians was proverbial. The emphasis is on "let them be changed." Reference Daniel vi, 8, "Now, Oh, King, confirm the Decree, and seal the writing that it be not changed; alluding to the Law of the Medes and Persians which altereth not."

A very interesting passage is to be found in *The Merchant of Venice* i, iii, 31., in the use of the word "*Nazarite*" when in reply to Bassanio's invitation to dinner Shylock says:—

"Yea to smell pork, to eat of the habitation which your prophet, the *Nazarite*, conjured the devil into."

This use of the word *Nazarite* in reference to our Lord instead of *Nazarine* is quoted as an instance of inaccuracy on the part of Shakespeare. Many critics suppose *Nazarite* is another word for *Nazarine*, but there is a great difference between the two words. *Nazarine* is from the Greek word "*Nazarenos*" (Mark, i, 24). Jesus of Nazareth, used also in Mark. x, 47; xiv. 67; xvi 6., and refer to an inhabitant of the Town of Nazareth. But the word used by St. Matthew and St. Luke in the Acts of the Apostles is "*Nazaraïos*," which does not mean an inhabitant of Nazareth, but a member of a consecrated order *Nazarite*. In the Book of Numbers vi, 2. and in Judges xiii, 5, this is made clear, it is one separated unto the Lord.

The Genevan Version has a note on Numbers saying:—"Which figure was accomplished in Christ." Calvin has a note on the other passage (Judges) "Christ is the original model." Throughout the Genevan Version Christ is always spoken of as the true *Nazarite*. The other versions are not consistent in their translations of the two words. But Shakespeare follows the Genevan Version which is consistent in its distinction between the two words *Nazaraïos*, a *Nazarite*, and *Nazarenos*, a dweller in Nazareth the village.

There is no space here to give the full list of comparisons, but every play affords many striking illustrations.

DONATIONS TO ASSIST OUR CAUSE

The Francis Bacon Society desires to thank most cordially the following members who have sent donations to the Hon. Sec., to help meet the difficulties of the present situation—

Mr. F. Stanley Thompson	£5 5s. od.
Col. R. G. Turner	£1 1s. od.
Mr. A. C. Davies	10s. od.
Mrs. R. H. Dunbar, U.S.A.	34

FRANCIS BACON OR STRATFORDIAN "SHAKSPER"?

A brief Report of MR. A. P. GODFREY'S address to The Royal Empire Society, in a debate held on November 30th, between representatives of the Francis Bacon Society, the Oxfordians, and the Stratfordians.

IF I were asked to give in a few words the difference between the Baconian attitude and the Stratfordian attitude on this authorship controversy, I would say without any hesitation, that whereas we Baconians are *always* ready to produce incontestable proofs for every piece of evidence we put forward in support of our claim, every scrap of evidence Stratfordians bring forward is pure conjecture and guesswork which never has been or never could be substantiated.

The main source from which much of this apocryphal evidence was collected came from a number of biographies on the life of Wm. Shakespeare of Stratford written more than sixty years ago by worthy gentlemen, who ever since have been encouraged to arrogate to themselves the title of "Stratfordian authorities."

I cannot remember who it was who made the remark "Biographers are the THIEVES of the TRUTH." After studying some of these Shakespearean biographies written by the so-called Stratfordian authorities, I feel there is considerable justification for such a remark.

Not one tittle of the material information connected with Shakespeare's life-story is other than hearsay evidence or just idle gossip, none of which would be admissible in any Court of Law. Yet it is on this baseless evidence that the so-called "Shakespeare TRADITION" has been established, and for almost a century the "Shakespeare TRUST," the responsible governing authority, has permitted and encouraged a gullible public to feast upon a legend which was both illogical and false.

You can argue almost *ad infinitum* upon theories concerning Shakespeare's birth, his family, his home, his education, his sojourn in London, his association with the theatre, his retirement to Stratford, his death, the interpretation put upon his Will, but, if you dare to advance any theories which are considered heterodox to the Stratfordian conventional view, then the Shakespeare TRUST OLIGARCHY will denounce you as Pariah in the literary world, and inflict upon you a TABOO which may permanently ostracise you from academic and literary circles.

We Baconians are not only out to debunk Stratfordian theories, but we intend to fight this dishonourable TABOO, and to see to it that these Commissars of the Literary World, the Shakespeare Trust authorities, be exposed, and their mischievous influence destroyed.

Whatever difference of opinion may exist on this Authorship controversy, all agree that these Immortal Plays and Poems are the World's Greatest and Grandest literary production of the human mind. They not only cover an immense field of knowledge and human wisdom, but they are expressed in a language which is both majestic and inspired.

The Plays themselves prove beyond question that the writer of them must have been a man of very great scholarship, for the Plays bristle with quotations and excerpts from not only all the well-known classical authors like Ovid, Horace, Virgil, Sophocles, Homer, Aristotle and many others,

but also from the writings of many of the contemporary authors of that day. The author, therefore, must have been also an accomplished linguist, for many of these works by Continental authors were still in the vernacular.

The Plays indicate that the Author must have travelled extensively all over the Continent, and that he was intimately acquainted with the topography of the towns and districts he visited. The author must have had an outstanding knowledge of the Law, of Medicine and particularly of the Bible. He must have been intimately associated with Court Circles because, the etiquette, language and customs of the Court are so copiously and so conspicuously illustrated in the Plays.

We Baconians claim that there was living in London at the time these Plays were written one man, and one man only, who personified all those stipulated requirements. That man was Francis Bacon, the greatest literary genius that has ever adorned the world of letters. What were the educational backgrounds of Wm. Shakespeare of Stratford and Francis Bacon?

Even Stratfordians admit that no evidence exists that Shakespeare ever attended the Grammar School at Stratford. I do not think it is an important point, because there is a strong presumption that his school career covered only six or seven years, as financial difficulties in the Shakespeare family necessitated Wm. Shakespeare having to leave school at thirteen years of age, in order to assist his father in the butchering trade.

It is doubtful if Stratford Grammar School or any other Grammar School at that time, had a curriculum of studies which would have given a student the opportunity of mastering even one or two of the classical authors I have mentioned.

The usual book equipment in an ordinary Grammar School was the Bible, a Latin Accidence, two Latin authors, and of course the Horn Book. There existed no facilities whatsoever for study in any foreign languages. The real trouble in those days which, of course, was more accentuated in country districts, was the complete absence of books, even among the country gentlemen class. This had the dire effect of limiting the vocabulary of all and sundry. If you could read, and had a vocabulary of even one thousand words you were "learned", and you had certain privileges in law. The average Warwickshire peasant had a vocabulary less than five hundred words. The peasantry of all parts of England spoke in a dialect or a patois which could only be properly understood by those living in the same district.

Yet, with all these unfortunate educational disadvantages Stratfordians ask us to believe that Wm. Shakespeare, completely destitute of polished accomplishments, arrived in London actually with the erudite classic poem "The First Heir of my Invention," *Venus and Adonis*, in his pocket, headed if you remember with that famous excerpt in Latin Ovid's *Metamorphoses* which reads "Let The Common Herd Admire Common Things so long as to me Apollo's self, hands goblets brimming with the waters of Castaly." So our provincial friend of Stratford quite shortly after his arrival in London wished to be considered no longer as a member of the common herd.

Also not very long after his arrival in London we are given to understand that he had composed a play *Love's Labour's Lost* which for sheer erudition and culture is quite unique in the history of literature. It displays moreover an absolute proficiency in the French language even to its colloquial and idiomatic use.

Bacon's early education could not have been in better hands. Both Sir Nicholas and Lady Anne Bacon were distinguished for their great scholarship. The Nicholas Bacon home was the visiting centre of all the great scholars, the cultured set, and literary giants of that period.

After receiving in his very tender years the helpful tutoring from Roger Ascham, Elizabeth's own tutor, he was sent to Trinity College, Cambridge, when only twelve years old, to study under that very learned, but extremely stern scholar John Whitgift, later Archbishop of Canterbury.

At sixteen years he went to France under the diplomatic tutelage of Sir Amyas Paulet, Ambassador to the Court of Henry III of France. It is undeniable that the scenes in this play *Love's Labour's Lost* are laid at the French Court disguised as in Navarre, and Bacon's immediate association with the authorship of that play can be traced, not only to the wide range of scholarship it displays, but fortunately for the Baconian Claim that association is doubly confirmed. Examine the names of three of the characters in the play itself, namely, Biron, Boyet, and Dumayne. These are by no means ordinary names I think you will agree. Where did Bacon obtain these very unusual names? They are the actual names of French officials which appear on the passport of Anthony Bacon, the brother of Francis Bacon, who was also at the Court of Navarre. That passport is in the Manuscript Department of the British Museum, it can be seen by anyone who obtains the necessary permit. Incidentally this valuable piece of evidence was discovered a few years ago, quite by chance, by one of the lady members of our Society.

A very few words about Bacon's legal, medical and biblical knowledge. Bacon's legal knowledge came from his legal training at Gray's Inn and elsewhere. Where would Wm. Shakespeare of Stratford have familiarised himself with such out-of-the-way phrases as: "enfeoffed"—"indentures-tripartite"—"in capite"—"succession-intestate," and I could enumerate many other legal phrases all of which appear in the Plays.

Altogether the general legal procedure and the application of these legal terms is so accurate that they have received the most glowing tributes of praise from the very highest ranks in the Legal Profession, including many High Court judges.

Equally the author's knowledge, in which mention is made in the plays of practically of every disease known at that time, in some cases actually suggesting the best remedy. Listen to what Cerimon says in *Pericles* III, 2. "Tis known I have ever studied physic and I have made familiar to me the blest infusions that dwell in vegetives and metals."

Compare these words with Bacon's own reference in his *Essay of The Regimen of Health*—"I have been puddering with Physic all my life."

As you know Bacon wrote over sixty Essays dealing with every conceivable subject, including Health, Education, Judicature, Religion, etc. But probably the most striking medical reference is in *Coriolanus*, I, I, where the author shows very distinctly that he had a pre-existent knowledge of Harvey's theory of the "Circulation of the Blood." Menenius says "I sent it through the rivers of your blood, to the heart, to the seat of the brain, and the strongest nerves receive from me their natural competency whereby they live." Wm. Harvey was one of Bacon's most intimate friends.

One can trace too in the plays the author's profound knowledge of the Bible. The large number of actual quotations and parallel expressions show clearly that the author must have devoted much time and study to the Bible, for one can justifiably say "the plays are saturated with Bible quotations."

Where did Shakespeare of Stratford obtain his Bible knowledge? After all you do not learn the Bible by intuition. Have Stratfordians any evidence which suggest that he learnt it at his mother's knee?

Did I hear someone suggest the word Genius?

Genius they say will supply any deficiency of opportunity of obtaining academic qualifications. Carlyle described Genius as the "transcendent capacity of taking trouble."

Genius may give the power for acquiring knowledge, but Genius by itself is not knowledge.

Can Genius, for example, grant to a man at a flash, familiarity with languages that he has never had the opportunity of studying?

Can it grant to him an intimate knowledge of countries he has never visited? Or the ways and manners of people he has never seen?

No! the Genius of the author of the Immortal Plays was Genius in conjunction with wide reading. (Bacon was an omnivorous reader).

No! Genius has its limitations. Genius will not supply the poet with a vocabulary; Information and Experience are necessary for that.

There is a vocabulary of 15,000 words in Bacon's acknowledged works. Interestingly enough there is a vocabulary of 15,000 in the Immortal Plays.

Wm. Shakespeare of Stratford certainly never had a vocabulary of 15,000 words, I very much doubt if he had a vocabulary of 1,500 words.

Now let me fly back quickly to Stratford, to assist at the last scene of all in Shakespeare's life.

A month before he died he made his Will. Reference is made in that Will to the second-best bedstead he leaves to his wife. Is that all she was worth to him? Other trifles and household possessions are also mentioned, but not a word or syllable of any books, plays, or manuscripts of plays, many of which were published for the first time in the First Folio of 1623 seven years after his death.

These unpublished plays surely had a value. If he had written them he surely would have disposed of them by the usual conventional way, namely, by Testamentary Bequest.

Then the last scene of all. Can the Stratfordian, or any other person mention a biographer, contemporary or subsequent, who refers to Wm. Shakespeare's funeral at all?

Can Stratfordians give us the name of a single contemporary poet, dramatist or literary personage who assisted at his interment?

He was unhonoured and unsung. Not a soul was present to pay homage to this mythical author of the Immortal Plays.

(Having only a few minutes left of the time agreed on for each speaker, Mr. Godfrey offered some pungent criticisms of the Oxfordian claims, reported here briefly).

THE OXFORDIAN CLAIMS

Oxford died in 1604. The First Folio was published in 1623, nineteen years after his death. Oxfordians suggest that these manuscripts were probably discovered in a room of Brook House—sheer guess work. When they cannot explain away the lapse of nineteen years, they conjure up some unknown syndicate of literary people who combined to complete the plays, without one iota of evidence to support such a statement. Who made the large additions to the Quartos that had been published in the 1623 Folio?

What satisfactory explanation is there for not publishing during his

life time, the plays that Oxford wrote? After all his poems were published and therefore, what is the explanation of the concealment of the MSS for nineteen years before they were published in 1623?

I could ask a hundred similar questions, but I doubt if I could get any satisfactory reply, or any kind of factual evidence to support my questions. What evidence is there that Oxford gave one thought to Medicine? Did he write any treatises on Medicine, as Bacon did? Did he know the great Physiologist, Wm. Harvey, whose theories about the Circulation of the Blood were only published in 1616, twelve years after Oxford's death. There was no Quarto Edition of *Coriolanus* published, and no record of any kind is known of this play prior to its publication in the Folio 1623.

What record is there that Oxford had any sense of religion at all? From the history of his personal character, which I will not dissect here, there is no evidence whatsoever that he had an intimate knowledge or even a slight acquaintance with the Bible. He wrote no important religious treatises on religious matters as Bacon did in his *Essays on Unity of Religions* and *Confessions of Faith* and his Translation of the Psalms.

The religious background behind Bacon's philosophy is found everywhere both in his acknowledged works and in the Plays, and it stands out like a Beacon Light.

That is why the Immortal Plays make such a universal appeal. They were written not for this country alone, nor for its people, but for the benefit of the whole world, for every country, for every nation, for every race, and for every creed. That is why Bacon stands out as the Giant Intellect of the Human Race.

A vote of thanks to the speakers terminated the debate.

BACON'S *ADVANCEMENT OF LEARNING* AND ITS MODERN APPLICATION

By BERYL C. POGSON

In 1878 James Spedding wrote to Thomas Huxley: "In the course of my last long vacation . . . I was inspired with a new ambition, namely, to think justly about everything which I thought about at all, and to act accordingly; a conviction for which I cannot cease to feel grateful, and which I distinctly trace to the accident of having in the beginning of that same vacation given two shillings at a second-hand bookstall for a little volume of Dove's classics, containing *The Advancement of Learning*."

THE *Advancement of Learning* was dedicated by its author, Francis Bacon, to King James I, to whom he pays the highest compliment that it is possible for a philosopher to offer to a monarch, when he addresses him thus:

"Of all the persons living that I have known, your Majesty were the best instance to make a man of Plato's opinion, that all knowledge is but remembrance and that the mind of Man by nature knoweth all things and hath but her own native and original notions (which by the strangeness and darkness of this tabernacle of the body are sequestered) again revived and restored."

It would be fruitless labour to read *The Advancement of Learning* without comprehending the full significance of these words, in which the philosopher Bacon is repeating to the Western world of his day the message that has echoed down the ages, having resounded two thousand years earlier in the ears of the Mediterranean nations through the golden voice of Plato, to be re-affirmed in seventeenth century Europe for the purpose of spreading a culture comparable with that of Athens in the Age of Pericles. What is the author saying in the above passage? He is saying: *all knowledge is but remembrance*. He is reminding us of Plato's doctrine of reminiscence, the belief that all knowledge is accessible to the mind of Man, because the higher part of Man's mind has once known all things, but that for the attainment of knowledge in any degree of purity it is necessary to break out of the prison of the senses into the light of the illumined mind. Thus, following the tradition of his predecessors, Francis Bacon sets out on the task of furthering the culture of his age, in the faith that Man, who is the heir to the wisdom of the Universe but knows it not, may, if he become aware of his inheritance, attain to his divine intuition and comprehend his own nature and that of the external world and even gain some insight into the Mind of His Creator. In rejoicing at the perfection of the King's learning, the author dedicates his work as a memorial of the triple qualities of one who has "the power and fortune of a king, the knowledge and illumination of a priest, and the learning and universality of a philosopher." Now these designations

need not necessarily be taken as personal, for it seems more probable that the terms are used symbolically, to define the qualities of the ideal Ruler. Thus it may be the aim of the author to bring into being these attributes of the King-Priest-Philosopher which exist in his royal patron as potentialities.

In this, his first philosophical treatise, published at the age of forty-five, Francis Bacon fulfils his self-imposed task of making "a small globe of the intellectual world." At the outset he declares his intention of proclaiming the "excellency of learning and knowledge" and prepares to survey what has already been achieved in his age in the field of knowledge. "To clear the way," as he says, he vindicates learning "from the discredits and disgraces it hath received all from ignorance." It is first of all necessary to answer the most important criticism, namely, that "the aspiring to overmuch knowledge was the original temptation and sin whereupon ensued the fall of man," that "increasing knowledge increaseth anxiety," and further, that even St. Paul spoke of "vain philosophy." Such is the threefold criticism that has always been the weapon of those timid spirits who in their ignorance mistrust learning. Bacon refutes this objection once and for all by explaining that the fall of Man was not the result of the "pure knowledge of nature" through which Man had the power to name the "creatures in Paradise, as they were brought before him according to their proprieties", but of the knowledge of good and evil which made Man seek to become independent of God. He makes it clear that the learning which he is urging men to seek is the pure universal knowledge of nature which gave Man when he was awake the power of perceiving the essential meaning of all living things so that he was able to *name* them. He insists that this original knowledge is still available for the mind of Man, if he can find the means to get in touch with it. Quoting Solomon, he says:

"God hath framed the mind of man as a mirror of glass, capable of the image of the universal world, and joyful to receive the impression thereof, as the eye joyeth to receive light."

He maintains that there is no limit to the knowledge that can be attained by one who enquires in the right spirit, and it can bring no harm if it is accompanied by good will or charity—it is only dangerous "when it hath some nature of venom." That anxiety can be increased by knowledge he attributes to accident only, "for all knowledge and wonder (which is the seed of knowledge) is an impression of pleasure in itself." That knowledge brings a man to atheism he steadfastly denies, intimating that it is only a superficial knowledge that "may incline the mind of man to atheism, but a further proceeding therein doth bring the mind back again to religion," so that, having seen the dependence of causes, he is bound to see "that the highest link of nature's chain must needs be tied to the foot of Jupiter's chair." As for the incompatibility of learning and politics, learning and arms, this is strongly disproved by classical examples. Such is the vindication that confutes the traducers of learning.

The author now examines the discredit into which learning has

fallen through scholars themselves, who often fail to reach in their personalities the standard expected of those who should command respect, this being made the more difficult of attainment through their penury and meanness of employment. As for the faults of learning itself, he finds that the chief of these, an affectation of style, arises when men, through studying words rather than matter, become more interested in imitating classical authors than in expressing clear thoughts of their own. He particularly censures the *credulous* man as a deceiver, an imposter, for he neglects to ascertain truth for himself, and through him the sciences of astrology, natural magic and alchemy, in spite of their noble ends, have fallen into disrepute, for they demand the utmost integrity and truth. Finally, of all the errors of the age into which learning has fallen, he counts as the worst "the misplacing of the last or furthest end of knowledge," for men seek learning out of curiosity, or for entertainment, or to increase their reputation or their wealth, and have ceased to regard it as "a rich storehouse for the glory of the Creator and the relief of man's estate."

Having indicated the faults which have detracted from the honour in which learning is held in his age, the author now proceeds to extol the dignity of knowledge, tracing its descent through the degrees of the Hierarchy, from God the Creator, through the Seraphim, angels of light, the Cherubim, angels of love, and the Thrones, Principalities and Powers, all of which represent different levels of consciousness, for Man cannot receive the highest knowledge directly but it has to be stepped down so that he can receive it from the level of being that is closest to him. Just as the level of light or illumination is higher than that of domination, Bacon shews how rest and contemplation are higher in scale than action, for light, he reminds us, was created as the first form, and the Sabbath, the day of rest, was the most blessed day, and contemplation was Man's *delight*, being the stillness of mind in which his understanding could be illuminated by revelation. In considering lower forms of knowledge he recalls how "inventors in the arts and those who taught somewhat" were honoured among the Ancients above the founders of cities. Nevertheless, to rulers *who were versed in learning* he gives very high praise, and attributes the felicity of the period in the history of Rome from the death of Domitian through the ensuing six reigns to "a succession of six princes, all learned," culminating in Marcus Aurelius Antoninus, surnamed *the philosopher*, in whom are displayed the "blessed effects of learning in sovereignty, painted forth in the greatest table in the world." From these he passes to his own country and cites Queen Elizabeth as an example of royal learning, and then illustrates the concurrence of military virtue and learning in Alexander the Great and Julius Caesar, and finally in Xenophon whose extraordinary achievement was not the result of experience but simply of putting into practice the ideals which he had learnt in philosophy, so that, while yet a young scholar, he was empowered to lead the 10,000 Greeks from Greece to Babylon, and from Babylon to Greece, in safety, to "the astonishment of the world."

The Advancement of Learning has been adjudged by some a dull work, difficult to read, but few could fail to be inspired and carried along in spite of themselves when they reach these pages wherein Bacon eulogizes these learned princes and conquerors who are given life by his description of their practical wit and wisdom in dealing with the problems that confront them. And the panegyric in praise of learning at the end of the First Book reads like a poem. Never has the cause of learning been pleaded more sweetly or persuasively than by this master of our language who assures us how learning softens "the fierceness of men's minds" and mitigates the fear of death, and that "for the pleasure and delight of knowledge and learning it far surpasseth all other in nature," and "by learning man ascendeth to the heavens and their notions, where in body he cannot come," and finally, that even those philosophers who have denied the immortality of the soul have yet conceded that the understanding might survive death, "so immortal a thing did knowledge seem unto them to be."

For the benefit of those who are unresponsive to pleading Bacon concludes with a different method of appeal, knowing that some people prefer to contradict rather than to agree. For such people he says that he knows his pleading will have been in vain, for those who prefer wealth or power or habit or material things to learning will continue to do so. "For those things must continue as they have been: but so will that also continue where upon learning hath ever relied and which faileth not: wisdom is justified of her children."

Such are my brief comments on Bacon's defence and survey and eulogy of learning in the First Book of the treatise. Whoever has read to the end of the First Book must surely be charmed into a resolve to seek further knowledge. The Second Book cannot in this short space available be discussed in detail. The author now proceeds to consider practically what should be done to "endow the world with sound and fruitful knowledge." For the preservation of learning, he deems places of learning and libraries essential, with adequate endowment to reward those who teach and study, and an extensive printing of books. In connection with this practical survey it is interesting to consider how far what is advised is in existence to-day. Libraries are now accessible to the poorest, likewise university education, and books are cheap and available for all. Whether he would consider that men of learning are duly rewarded is a matter of doubt, but certainly more money has been allotted of recent years to purposes of research. But even in his own day he had cause to deplore the fact that the colleges seemed to be dedicated to the professions rather than to the study of philosophy, and how much more truly can this be said to-day.

His survey of achievements in the field of history is interesting for many gaps to which he draws attention have since been filled. He desired a history of literature, and the supreme history of the literature of his own country has been supplied by his own University.

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learning have been written and also certain histories of the marvels of nature which he advocated on the lines of the interesting work on demonology by King James. He states that "a just and perfect history" must represent "a time, a person or an action." The histories of Greece and Rome are most excellent examples of the first, because of the glory of the periods that they cover. He suggests a complete history of Greece incorporating Thucydides and Xenophon, covering the ground with which they do not deal, and, although this deficiency has been supplied, Greek history still lives for most of us in the graphic pages of those two historians who *lived* the history that they wrote so that the march of the 10,000 and the speeches of Pericles are engraved in our memories in letters that cannot be erased. The history of Britain advocated by Bacon has also been written many times since his day, yet the Wars of the Roses live nowhere else so clearly as in the historical plays written under the name of Shakespeare. He stressed the need for more biography, and in this art surely he would find his vision excelled in this present time and would give thanks that he, as well as others, has received better reward than the "dispersed report" and "barren elegies" which he laments were the lot of some of his contemporaries.

In poetry he finds no deficiency. The Elizabethan Age was an age of poetry and already had produced the genius who was to bring universal poetic glory to our land, but his name is never uttered by the author of *The Advancement of Learning*. It is, however, interesting that in speaking of poetry Bacon praises in particular "poesy parabolical," and this subject is much enlarged in a later edition. He emphasizes in this connection the use of fables and hieroglyphs and the necessity of concealing truth from the uninitiated and yet of hiding it in a place where those who seek can find it.

And now, having pointed out the need for relating all sciences together, each in its right place in the scale of knowledge ascending to unity, he turns to the knowledge of Man, comprising medicine and the science of the soul. The former is a subject very near to his heart and his comments on the state of the science of medicine in his own time are most scathing, exposing the harm wrought by ignorance and neglect. In this field, ignorance has long been replaced by learning and skill and a high ideal of professional duty, although the newest laws have forced the conscientious practitioner against his will sometimes to neglect his patients. For psychology, the science of the soul, he sets a very high standard, thinking it to be inspired from God, and therefore not subject to the laws of earth. All his shrewdness as an observer of men is displayed here as he advises men to study their own natures, for, although looking often in the glass, they forget themselves and have no idea what they are really like. These passages form a most interesting psychological discourse which repays detailed study. He touches here on the power of divination which he deems most possible when the mind is withdrawn and collected into itself and made receptive by abstinence. The art of invention he finds deficient in his own age, and reminds his readers

how inventors in antiquity were consecrated, being thought to be inspired, as indeed they were, although the multitude are inclined to attribute the art of invention to chance.

In conclusion let us turn to Bacon's review of his age, in which he describes the third visitation of learning, comparing the Elizabethan period with those of classical Greece and Rome, and citing the advantages of his own age. These advantages are: "the excellence and vivacity of the wits of this age;" the example of the classical writers in translation; the art of printing which has made books widely accessible, the increase of communication throughout the world, the natural history which has been disclosed through travelling; the leisure wherein the times abound; "the present disposition of the times to peace," the royal example, and "the inseparable propriety of time which is ever more and more to disclose truth." With these advantages he thinks that this third period of time will surpass the ages of classical Greece and Rome *if men will only follow Truth for its own sake*. Posterity has proved him right in this. The Age of Shakespeare has proved comparable with the two previous ages, because of the excellence of its literature and the renown of its greatest dramatist. If we review the state of our country to-day, how many of these advantages still remain with us? And what is the condition of learning after three hundred and fifty years? We still have men of genius, although their final reputation cannot be estimated; translations of the classics are published in so cheap and agreeable a form that Homer can be read in English by anyone with his feet on the mantelpiece; books are likewise available to the majority through the Public Libraries; communication has never been so widespread, nor leisure so universal; and in the last century we had a period of peace under a Queen who, although not learned herself, had a Consort who did much for the culture of the nation. In some way the advantages have over-reached themselves until they now seem to hinder the cause that originally they advanced. The speed of communication has hastened the pace of life, and people have forgotten that a *school* was once a place where a man could spend his leisure, so that, although leisure has become more abundant, it is used in ways that even Bacon did not foresee. Moreover our success in the field of science and invention has not furthered the cause of culture, for Bacon's precept that the Truth must be followed for its own sake has been ignored, and Truth has been sought for ulterior ends such as financial gain and war. Yet if that single precept had been obeyed the whole history of this present century might have taken a different course, for the power of Divine Wisdom, illuminating the minds of the scientists and inventors, might have raised the level of consciousness of the world, instead of which learning has been degraded by being put to wrong uses and its noble end has been forgotten.

NOTE.—The text referred to in this article is the 1605 edition of *The Advancement of Learning*

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WHAT THE STRATFORD MONUMENT TELLS

By EDWARD D. JOHNSON

Underneath the Bust is the following Latin inscription:

*Iudicio Pylium genio Socratem arte Maronem
Terra legit populus maeret Olympus habet*

which gives us—

IUDICIO PYLIUM=a Nestor in his judgment. Pylos King of Pylos named NESTOR was a *judge* who was known for his wisdom and eloquence. Francis Bacon was also a *judge* similarly noted. Shaksper was never a *judge*.

GENIO SOCRATEM=a Socrates in his genius. Francis Bacon being a great Philosopher was also a genius like Socrates. There is nothing to show us that Shaksper was either a philosopher or a genius.

ARTE MARONEM=A Maro by his art. Virgilius Maro was a great poet and so was Francis Bacon as the 32 elegies (*Manes Verulamiani*) published in 1626 clearly show.

TERRA TEGIT=here covered by earth. What is here covered by earth! The fame of a man who was a great judge, a great philosopher and a great poet, which cannot possibly apply to Will Shaksper as none of those descriptions applies to him.

POPULUS MAERET=the people bewail him. This cannot apply to Shaksper because when he died not one took the slightest notice. No poet or dramatist came to his funeral or sent any condolences to his family, or made any comment that this supposed genius had passed away.

OLYMPVS HABET=he resides in Olympus—the legendary abode of the Greek gods.

If the reader will look at the inscription he will see that there are 6 words with initials of larger size namely, I P S and M. in the first line and T O in the second line and the 6th letter in the alphabet is F.

In the first line there are 33 *small* letters thus

udicio ylium genio ocratem arte aronem = 33

and in the second line there are also 33 *small* letters thus

erra legit populus maeret lymprus habet = 33

33 is the simple seal or count of Bacon this

I 2 3 I4 I3
B A C O N =33

so the number of capital letters 6= F and the small letters in the two lines= BACON BACON.

It is most improbable that there should be exactly 33 small letters in each of the two lines by accident. We thus see the name F. Bacon hidden by the numbers derived from the capital and small letters in the inscription.

OBITUARIES

Messrs. GEORGE BARTLETT CURTIS and SAMUEL BOND HASKELL

The Francis Bacon Society records with regret and with a feeling of personal loss the death of two of its American members, both of whom have contributed articles and correspondence to *BACONIANA*—George Bartlett Curtis, Registrar and Secretary of the Faculty of Lehigh University in Bethlehem, Pennsylvania, who died on June 8th, 1950, and Samuel Bond Haskell, Chief of the Adult Probation Department of the Hamilton County Common Pleas Court in Cincinnati, Ohio, who died on September 16th, 1950. See Frontispiece for portrait.

George Bartlett Curtis received the degree of Bachelor of Arts from Wesleyan University in 1916. His election to Phi Beta Kappa bears testimony to the quality of his undergraduate work. In 1923 Columbia University conferred on him the degree of Master of Arts. Before joining Lehigh faculty in 1920 as assistant professor of economics, he served as a private in World War I and was later affiliated with the Foreign Department of the Guaranty Trust Company of New York and the World Book Company. In 1926 he became Registrar and Assistant Dean of Lehigh University; from 1938 to 1949 he was University Editor as well as Registrar; from 1927 to his death he was Secretary of the Faculty.

Recognition came to him from beyond the confines of the Lehigh campus. He served on the Commission on Secondary Schools of the Middle Atlantic Association of Colleges and Secondary Schools. For seven years he was president of the Eastern Association of College Deans and Advisors of Men. He was a past president of the Middle Atlantic Association of College Registrars.

He was a member of Phi Beta Kappa, Alpha Kappa Psi, Phi Alpha Theta, Sigma Chi, Scabbard and Blade, Sons of the American Revolution, the Modern Language Association of America, the American Economic Association, the Francis Bacon Society, and the Shakespeare Association of America.

To his wife, Mrs. Josephine Crocker Curtis, his son, Robert Bartlett Curtis, and daughter, Dorothy Curtis, all three of whom are members of Phi Beta Kappa, the Francis Bacon Society extends sympathy. R. I. P.

Samuel Bond Haskell received the degree of Bachelor of Arts from Dartmouth College in 1917. He served with the Juvenile Court of Cleveland, Ohio, before winning the Hamilton County post in a state-wide civil service examination.

He was an ensign in World War I, serving aboard a submarine chaser. In World War II he established a naval base at Southport, South Carolina, and served later in the Pacific. He was commanding officer of the Fifty-first Fleet Division, Naval Reserve in Cincinnati, when it was activated at the outset of World War II.

He was a Thirty-second Degree Mason, member of the Gyro Club and the National Probation Association. His interests were many and varied, and for many years he had studied the Shakespeare authorship controversy. His articles in *BACONIANA* were written under the pen-name of Haskell Bond.

To his wife, Mrs. Ruth Colby Haskell, his son, Samuel B. Haskell, Jr., and daughter, Mrs. William Graf, the Francis Bacon Society extends sympathy. R. I. P.

CORRESPONDENCE

To the Editor of *BACONIANA*

"SHAKESPEARE" AND DANTE

Sir,

Nobody seems to notice the following passage in *Measure for Measure* when Claudio is pleading with his sister to save his life:

Or the delated spirit
To bathe in fiery floods, or to reside
In thrilling regions of thick-ribbed ice

Ice is not a conventional feature of hell, but the passage is *lifted* out of Dante's *Inferno*, whose lowest circle is one of thick-ribbed ice. The first English translation of Dante was that of Cary, early in the 19th century. But it is well-known that Bacon had travelled in Italy, and in those days there were no Cook's tickets (!) so that a good knowledge of Italian must have been a necessity.

Yours faithfully,

EDWARD GREENLY, D.Sc., F.G.S.

To the Editor of *BACONIANA*

"THE PRENZIE ANGELO"

Sir,

The adjective "prenzi" which occurs twice within three lines in *Measure for Measure* (III, 1) has proved an insoluble riddle to the commentators and lexicographers.

The fact that it is found twice proves that it is not a misprint, but a newly coined word which has just been struck in the author's mind. It is not used by any other author, nor elsewhere by Shakespeare.

In line 94 we find "The Prenzie Angelo," and this is immediately followed by Isabella's allusion to Angelo hiding his true character "in prenzie guards." Here "guards" mean the facings of a garment.

I turned to the great Oxford Dictionary hoping to be enlightened about "prenzie," but all it has to say is:

PRENZIE. (obs.) A doubtful word in the following passage, probably an error.

The passage is the one to which reference is now made.

As the play is indebted to the Italian novelist, Cinthio (whose works were untranslated), I consulted a very comprehensive Italian dictionary. There I found "Prénce" which is a form of "Principe" used by poets. Give "prénce" its Italian pronunciation and you get very near to "prenzie." The fact that Angelo is not called "prince" in the play does not appear to me important. He is occupying the throne even if temporarily. In the last Act of *Measure for Measure* the Duke is styled "Prince" seven times because he holds a princely or "prenzie" position.

"COUNTY" for Count is another Italian title anglicized. We have "The county Palatine" (*M. of V.* 1, 2); "The county Paris" (*R. and J.*, IV, 2 &c), and in *Twelfth Night*, the duke is alluded to as "the county."

It will be noted that all these plays are based upon untranslated Italian novels and plays. The Italian for "Count" is of course *Conte*.

Yours truly,

CALLINACHUS

The Editor.

"BACONIANA."

FOLIO MISPRINTS

Mrs. Myrl Bristol (Summer Number, p. 179), appears to consider that there is too wide a difference between the Folio's "delighted spirit" (*Measure for Measure*, III-1), and "delated spirit," meaning "wafted away," in which sense Bacon so frequently employs that word.

"Delated" does, at least, make the lines intelligible, and such a misprint is no wider of the mark than many others in the Folio. I might point to such instances as:

Julius Caesar. Fo. p. 117. "We heare two lions litter'd in one day," instead of "We are."

Romeo and Juliet. Fo. p. 60. When Juliet calls "Romeo," instead of the exclamation "My name!", Romeo murmurs "My Neece!"

Romeo and Juliet. Fo. p. 65. Here we find "run-awayes eyes" for "rude dayes eyes," which is the obvious and natural antithesis to "gentle night" and "civil night" found in the same soliloquy.

It is in the Latin, French and Italian words in the Folio where the compositors went so completely "off the rails." A few examples may be shown:

Merry Wives. F. p. 42. "vnboyteene verd," for "un boitier vert."

Love's Labour's Lost. Fo. p. 132. "vemchie, vencha, que non te vede, que non te perreche," This utter nonsense is what the compositor set up for "Venetia, Venetia chi non ti vede, non ti pretia."

Love's Labour's Lost. Fo. p. 141. "Fortuna delaguar." This should read "Fortuna de la guerra."¹

One might go on quoting hundreds of examples of such glaring misprints which cannot be reasonably accounted for as being of cipher origin or purpose. I would, however, call Mrs. Bristol's attention to the frequent introduction of actors' names in place of the characters they represented. *Much Ado* has a stage direction "Enter Prince, Leonato, Claudio and Iacke Wilson." Jack Wilson was "Balthasar."

In IV—2 of the same play, *Kemp* occurs nine times and *Kem* three times prefixed to Dogberry's speeches. In the same scene, *Cowley* occurs three times for "Verges."

In 3 *Henry VI* we have "Enter Gabriel" for "Enter Messenger," and in III—1 of the same play a stage direction appears as "Enter Sinklo and Humphrey" for the two Keepers. In the dialogue which follows we have *Sink* five times, and *Sin* once for the 1st Keeper, and *Hum* eight times for the 2nd Keeper. The name of *Sinklo* also occurs in the Induction of *The Taming of the Shrew*.

Some Floio mistakes are due to blunders of the ear owing to diction. Others are from duplication of matter; errors in punctuation; misused parentheses; mispagnations &c.

PROSPERO.

¹ Note, too, on p. 126 of "L.L.L." the false Latin of "Actus Secundal" and on p. 136, the dreadful mess of "Bome boon for boon prescian, a little scratcht, 'twill serve." This should read "Bone, bone for bene! Priscian a little scratcht 'twill serve." Nathaniel has just remarked "Laus deo bone intelligo." A little scratching changes "bone" into the correct Latin "bene." Moreover, both Priscian and Deo should have been given a capital letter—the first being the name of the Latin grammarian, and the other alluding to the Deity.

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