

# BACONIANA

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May 1955

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# THE FRANCIS BACON SOCIETY

(INCORPORATED)

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Among the Objects for which the Society is established, as expressed in the Memorandum of Association, are the following:—

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

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The subscription for membership is one guinea payable on election and on the first day of each succeeding January. Members receive a copy of each issue of *BACONIANA*, without further payment, and are entitled to vote at the Annual General Meetings.

## TO OUR SUPPORTERS IN THE U.S.A.

There is one rate of subscription of three dollars per annum or twenty-one shillings sterling in place of the former two rates of four and two dollars. The subscription is payable on election and on the first day of each succeeding January.

In view of the present high level of costs,—notwithstanding the fact that the Society is now being run most economically—this new rate of subscription for membership is extraordinarily low. In these circumstances, the Council will be most grateful to all members if they can further promote our united witness to the cause of Lord Bacon by occasionally forwarding an additional sum by way of donation, and, above all, by recommending their friends for election to membership.

The Society would also be saved much time, and bank collection costs, if members found it convenient to remit their subscriptions in sterling (twenty-one shillings) by draft or International Money Order on London.

# BACONIANA

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*It should be clearly understood that BACONIANA is a medium for the discussion of subjects connected with the Objects of the Society, but the Council does not necessarily endorse opinions expressed by contributors, or correspondents.*

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## EDITORIAL

IT is with some hesitation that we refer in this column to the merits and demerits of the bi-literal cypher; this being a question on which the present Council is reserving judgment. Nevertheless, something must be said in view of the continued interest and queries of members. In the present issue we publish a short article by Mr. Penkuhn who, after a painstaking effort to carry out the instructions of Mrs. Gallup, has become sceptical. Perhaps others who have been more successful in their decipherments may be able to give constructive help. On the other hand correspondence shows that some members are concerned at one member's continued efforts to suggest that Mrs. Gallup was a fraud, on what they consider to be arbitrary grounds.

Perhaps the following remarks will clarify our position. It is evident from Chapter 6 of the *De Augmentis* that Bacon intended his followers and readers to study this particular cypher, possibly for their own information and benefit, possibly for some ulterior purpose. Bacon who wrote little or nothing that was idle is hardly likely to have gone to this trouble without a reason. But, as a means of converting the outside world to the Baconian hypothesis, the bi-literal cypher is demonstrably still a failure. Those who (as Bacon himself expresses it) require evidence of a kind that can immediately "Strike and fall under the Senses" are clearly opposed to accepting the decipherments of Mrs. Gallup. Therefore, until these decipherments can be demonstrated by someone with greater powers it will be a waste of time to base our claims on them; at the same time they cannot be ignored by those who wish to make new discoveries. Just because no one else has apparently yet possessed the same powers as Mrs. Gallup, are we justified in assuming that the bi-literal cypher was never used?

Mrs. Gallup's work has been corroborated by Mr. Henry Seymour, Mrs. G. H. Fiske, Mr. James Phinney Baxter, Mr. Frank Woodward, Mr. Edward D. Johnson, and many others; but no one else has yet

equalled her powers, nor has anyone been able to undertake decipherment on the same scale. Perhaps the most searching test for Mrs. Gallup was applied by Mr. Baxter, who, using her own published code and alphabets, proceeded to garble (or shall we say "scramble") an entirely unknown combination of English and German words with a given Folio text. From this trial, despite her failing eye-sight, Mrs. Gallup emerged with a good deal of credit; for she replied, with an apology for her "rusty German":

"Search Kaiser Kultur Krieg Tod  
gemachten Macht ist Rachen of Verulam".

The real test message had been:—

"Search Kaiser Kultur Krieg und  
Schlachten Macht ist Recht, n of Verulam".

Although Mr. Baxter accepts responsibility for some mistakes in coding, this test may give readers some idea of Mrs. Gallup's powers of de-coding.

We commend study of the cyphers to members who want to explore the hidden or esoteric meanings of Bacon and Shakespeare, but we are not in a position to guarantee any particular decoding as free from error. Nor do we at present commend this study as the best means of converting the outside world to our beliefs; for it sometimes has the opposite effect of worrying people, if not of incensing them. Our own experience is that the best arguments for lecture or debate are those given by Mr. Eagle in his three articles for the student or beginner\*, and also in two recent booklets by Mr. Edward Johnson.\* These works provide strong support for the Baconian case without dependence upon cyphers which are usually regarded with suspicion by those who cannot spare the time to prove them. Indeed their effect on the orthodox mind is usually the reverse of their effect on those who have skill in them.

\* \* \* \*

The following guide has been prepared by Mr. Wright in response to an enquiry for information about the cyphers.

GENERAL:

(1) *Advancement of Learning* (Francis Bacon) 1605. Chapter on Cyphers; very general reference of one page length only.

(2) *De Augmentis* (Francis Bacon) 1623.—Translation by Gilbert Wats, 1640. Specific reference to six different cyphers and detailed account of the Bi-literal Cypher, running into many pages. "Devised in our youth when we were at Paris", but first referred to publicly twenty-five years later, as in (1) above, and next published in detail eighteen years further on, i.e. forty-three years after its invention. Clearly, Bacon must have been using the Bi-literal Cypher during the interval, and for some important purpose.

(3) "Illustrations of Bacon Cyphers," by Henry Seymour, BACONIANA, 1924, No. 67, p. 256.

(A full description of Bacon's cyphers, with examples, is given in

\* Now advertised on our back page.

*The Greatest of Literary Problems* by James Phinney Baxter, 1951. (Houghton Mifflin Co., Boston and New York, U.S.A.)

BI-LITERAL CYPHER:

(4) BACONIANA, 1922:

(i) "On Bi-literal Deciphering" by Henry Seymour, p. 5.

(ii) "Mrs. Gallup's Bi-literal Cipher," by Frank Woodward, p. 31.

(iii) A "Cypher within a Cypher" by Wilfrid Gundry, p. 62.

(The actual deciphered story is in *The Bi-literal Cypher of Sir Francis Bacon*, by Mrs. E. W. Gallup, 1900 (Gay and Bird) ).

WHEEL (OR WORD) CYPHER:

(5) "A Cypher Triad," by W. G. C. Gundry, BACONIANA, 1929, No. 76, p. 135.

(6) "The Importance of the Word Cypher" by Comyns Beaumont, with a photograph of the "Wheel" used by Dr. Owen, BACONIANA, 1944, No. III, p. 39.

TIME (OR CLOCK) CYPHER:

(7) "BACONIANA, 1906, No. 14, p. 117

(8) "BACONIANA" 1907, No. 18, p. 116.

"Francis Bacon's Time or Clock Cypher" by A. J. Williams (Parts I and II: continuation not traced).

NUMERICAL CYPHER:

(9) "Shakespeare's Legacy," by C. W. Hopper, BACONIANA, 1929, No. 75, p. 52.

(10) "Bacon's Cipher Signatures" by E. D. Johnson, BACONIANA, 1946, No. 119, p. 81.

\* \* \* \*

In considering Mrs. Pogson's recent contribution to our subject, though not to our journal,\* we have to recognise that she is among those who are following Lord Bacon's more "oblique" methods; hence there is no direct mention of Bacon in her essays. She seems to follow and fit in with a series of writers who have been engaged in interpreting Shakespeare for more than half a century.

Leaving aside Delia Bacon, Mr. W. F. C. Wigston began in this way with his *New Study of Shakespeare* (1884) and also in a book under the pen name of "Mercade," which was a kind of historical interpretation of *Hamlet*. Later on Mr. Wigston felt inclined to come more into the open and made more direct references to Lord Bacon.

In 1921 Mr. Colin Still published an admirable interpretation of *The Tempest* as a mystery play. This was followed by a fine essay *Myth and Miracle* by Professor Wilson Knight, who subsequently published a whole series of books of a very useful kind on Shakespearean interpretation. Professor Knight stresses the importance of symbolism, sometimes animal, sometimes mineral, which is to be found in different plays. But (if we understand him correctly), he does not consider this symbolism was used intentionally or on purpose, but that it came about as a natural result of artistic genius. However we like to regard it,

\**All's Well That Ends Well* (Messrs. John Wadsworth Ltd.)

the symbolism is there, and, like the Scotsman in London, we may assume that "it is there with a purpose"!

In Mrs. Pogson's esoteric interpretations a good deal of attention is paid to symbolism and some of her discoveries are enlightening. For example the sinister character of Iago in *Othello* is often mentioned; but how many people would realise that he has declared himself as a certain order of being, in the very first Act, in as much as he uses a reversal of the biblical text and says "I am *not* what I am?" This, Mrs. Pogson suggests, is an indication of *Deus Inversus*, and it rather reminds us of the Lord's Prayer said backwards. It would spoil the reading of her books if we mentioned too many of these illuminating discoveries. On the whole we are in agreement with her interpretations of the meaning of the various plays; but there are certain exceptions. For instance we agree with her epilogue on the theme of the "twofold death" originally posited by Porphyry,\* and we find many of her illustrations of this theme in Shakespeare to be justified. But possibly it is stretching things too far to say that Caesar, whom the poet describes as "the noblest man in all the world," is intended as an example of spiritual failure, and that Brutus is to be regarded as a man making spiritual progress.

This, to our minds, is somewhat against the general tenor of the play, in which it seems to be the spirit of Caesar which dominates the action both before and after his murder. We agree with Mrs. Pogson that there was a sacrificial element in Caesar's murder, and that, in a sense, it was a ritual. The play, however, seems to us to demonstrate the triumph of Caesar's spirit—a spirit which, in the words of John Buchan, converted the habitable world into an Empire, which lasted four centuries, paving the way for Christianity. But perhaps the "personal" Caesar—what Bacon would have called the "private and particular" Caesar—and that eternal path-finding Spirit of Caesar, will some day be reconciled in a fuller interpretation of the Shakespeare play. Indeed we are sometimes haunted by these lines of Gogarty . . .

"The Spring with dates of the decease  
of Caesar, Christ, and Socrates."

. . . and if Spring is the time of human sacrifice, we may also remember Bacon's ordeal in March 1621 and his recorded death on Easter Sunday in 1626.

Mrs. Pogson's erudition and research have instructed us in many things, although we believe there is also a general lesson to be found in most Shakespeare plays, apart from esotericism. Kings and Rulers are so often overthrown, and citizens and gardeners are so often given an opportunity to speak philosophy.

Mrs. Pogson's books, some of which can be supplied, have a very real bearing on the first object of our Society, and we commend them as a most stimulating study to all students of esotericism in the Shakespeare plays.

\* \* \* \*

We are printing another very interesting article from the pen of Mr. Gentry. Overwhelming evidence as to the enormity of the libels

\*In the East My Pleasure Lies.

on Lord St. Alban's integrity uttered by Lord Macaulay and certain earlier writers is adduced: and the importance of Thos. Bushell's vindication cannot be exaggerated. Bushell's evidence can hardly be ignored, and has yet to be convincingly refuted. Mr. Gentry's contribution is indeed timely, and we share his hope that the grievous wrong that has been laid upon Bacon's name and memory will be put right.

Incidentally, our readers may care to ponder the curious *double entendre* which appears to us to run through Arthur Wilson's remarks on "the great Lord Chancellor Francis Bacon." His last sentence seems almost a vindication: and the whole passage might profitably be compared with Ben Johnson's ambiguous verses addressed To the Reader, and printed on the title page of Shakespeare's 1623 First Folio.

\* \* \* \*

Unfortunately, the second article which we planned to reprint from an old BACONIANA has been crowded out. This should appear in the next issue, and, *pace* our readers, we are not entirely displeased to think that we have such excellent contemporary material from which to select.

\* \* \* \*

Members are asked to note that, as a result of a reassessment of our stocks of books and pamphlets, the sale lists on the back cover have been revised. We are anxious to effect further sales of available literature so as to bring our writings to the notice of a wider public, avoid deterioration of stock, and bring in valuable additional revenue. Please help us to achieve these aims.

\* \* \* \*

Members are asked to note that the Annual General Meeting of the Society will be held on Tuesday, June 7th, 1955, at 5-30, in the Common Room, Grays Inn, Holborn, London, W.C.

### New Publication

## BACON OR SHAKSPERE

A GUIDE TO THE PROBLEM

(Revised Title)

by Roderick L. Eagle

Obtainable from the Secretary  
Francis Bacon Society, Canonbury Tower,  
Islington, London, N.1

Price 2/9, including postage

## A PIONEER

### II

**M**ARK TWAIN, in the autobiographical sketch "Is Shakespeare dead?" recalls bright days on the Mississippi when Delia Bacon's book first led him to reject the traditional authorship of the Plays. Certainly her book did more than raise doubts. It was actually the first attempt at a consistent and rational solution. This was its particular merit, and it gained her a powerful convert in Mark Twain. But if any credit is due for being the first person to question the orthodox canon, it cannot be accorded to Delia Bacon.

As her kinsman has pointed out the precise authorship of the Shakespeare Plays has been a matter of dispute since the date of the First Folio itself. When that extra-ordinary book was printed in 1623, seven years after the death of its reputed author, it contained no less than twenty new plays. Yet while the editors claimed to supply a complete collection—"all the rest, absolute in their numbers, as he conceived them"—they ignored many plays which had already appeared under the actor's name during his life. So that, failing a single manuscript, or even a letter written by the actor to anyone, the possibilities for dispute are endless.

This complete lack of manuscript evidence has not unnaturally attracted the attention of the forger. During the last century a host of counterfeit signatures appeared on old documents, most of which have happily been exposed. Yet so wide is the cult, that some of the more famous forgeries have now a market value to collectors of Shakespeariana! Some enthusiasts went so far as to favour the public with whole plays and extensive textual alterations; of these the most notable were the Ireland forgeries and those promulgated by Mr. Payne Collier.

In the British Museum there is a copy of Florio's translation of Montaigne, 1603, in which the Shakespeare "signature" is stated to be spurious. However, this book may be more valuable than the authorities suppose, because it contains genuine marginalia in the form of symbols often used by Bacon and Ben Jonson—the Caduceus of Mercury, the Trefoil and the half-moon.

But if counterfeit signatures are now plentiful, there is no dearth of newly-discovered portraits. These have been described as "so various as to suit the taste and ideas of every proposing purchaser"! It is of course the lack of genuine evidence that inspires these "discoveries"; and it is a deficiency which is too often supplied by false statements. Thus the Folio facsimiles of separate plays, edited by Professor Dover Wilson, are prefaced with these astonishing words—

"... the original texts, which are now recognised as having been printed from play-house manuscripts, *often in Shakespeare's own handwriting, . . .*"



Needless to say no such manuscripts have yet been found, nor is there any concrete evidence that the actor, unassisted, could write a letter. All we have is five signatures of varied spelling in what seems to be a "guided" hand, and three of these occur in a Will which makes no mention of the ownership of plays or books, published or unpublished, or indeed of literature in any form.

Under these circumstances of prolonged dissension, even among the orthodox, it is hardly surprising that Delia Bacon and W. H. Smith, the first writers to proclaim openly that the actor Shakespeare wrote none of them, should have met with incredulity and resentment. Previous commentators had been more careful. Ben Jonson, Archbishop Tenison, Pope, Mead and others had thrown out hints. Later critics had been careful to avoid drawing conclusions; Shelley declares Bacon to be a poet of the highest order; Gervinus devotes several pages to the remarkable similarities of thought, philosophy and diction in Bacon and Shakespeare. Lord Chief Justice Campbell draws attention to Shakespeare's profound legal acquirements; Coleridge is frankly sceptical, and Emerson could not "marry" the sordid record of the actor's life with the sublimity of his verse. We even find the great Prince Bismarck confirming these doubts from a statesman's point of view; for he could not understand how anyone in the actor's position could possess the inside knowledge of kings and courts and the conduct of great affairs.

Now these technical difficulties, as Delia Bacon recognized, cannot be explained by repeating the simple word "genius." To be learned and to be a genius are two different things, and the author of these plays was both. But whereas genius performs the magic and the "alchemy", only reading, experience and observation can supply the knowledge. In his preface to *Shakespeare* Dr. Johnson writes thus—

"Nature gives no man Knowledge. . . . Shakespeare, however, favoured by Nature, could only impart what he had learned."

In these circumstances it is surely idle to pretend that there is no mystery or problem.

\* \* \* \*

Although the Baconian heresy is not yet a century old, the theory was discussed on a certain summer evening in London, just over a hundred years ago. There was a small tea party at the Carlyles' house in Cheyne Row, for Chelsea has been a home and haunt of many writers since the days of Sir Thomas More. On this occasion a meeting between two very different disciples of Lord Bacon—James Spedding and Delia Bacon—had been suggested by Emerson in a letter to Carlyle, and had been duly arranged, "to deliberate", as their host put it, "on the Shakespeare affair". Of these deliberations more may come to light in Spedding's letters; meanwhile I quote from correspondence published by Theodore Bacon—

To Miss Delia Bacon

"My dear Madam,

"Will you kindly dispense with the ceremony of being called on (by sickly people in this hot weather) and come to us on Friday evening to tea at 7. I will try to secure Mr. Spedding at the same time; and we will deliberate what is to be done in your Shakespeare affair. A river steamer will bring you within a gunshot of us. You pronounce 'Chainie Row' and get out at Cadogan pier, which is your first landing place in Chelsea . . . except Mrs. C and the chance of Spedding there will be nobody here.

Yours very sincerely,  
T. Carlyle."

To her sister some weeks later Delia Bacon writes of this meeting as follows—

"My visit to Mr. Carlyle was very rich. I wish you could have heard him laugh. Once or twice I thought he would have taken the roof of the house off. At first they were perfectly stunned—he and the gentleman he had invited to meet me. They turned black in the face at my presumption. 'Do you mean to say . . . ' said Mr. Carlyle, with his strong emphasis; and I said that I did, and they both looked at me with staring eyes . . . At length Mr. Carlyle came down on me with such a volley! I did not mind in the least. I told him he did not know what was in the plays if he said that; and no one *could* know who believed that that booby wrote them. It was then that he began to shriek—you could have heard him a mile. I told him too, that I should not think of questioning his authority in such a case if it were not with me a matter of knowledge. I did not advance it as an opinion. They began to be a little moved at my coolness at length, and before the meeting was over they agreed to hold themselves in a state of readiness to receive what I had to say on the subject. I left my introductory statement with him. In the course of two or three days he wrote to ask permission to show my paper to Mr. Monkton Milne . . . inviting me to come there very soon . . . He also enclosed to me a letter of introduction to Mr. Collier . . . I have not sent it yet. *That was five weeks ago.*"

It seems, then, to have been the independent Delia Bacon who chose to break off this association with two distinguished men who both wished her well, but who would not take her proposition seriously. Later she was to receive much kindness and moral support from Carlyle, at a time when the world of letters seemed to be united against her. But let us return to the first meeting in Chelsea. One can imagine the embarrassment of Spedding—the "gentleman he had invited to meet me." He was by that time an "authority" on Bacon. The *Works* followed by the *Letters and Life*, fourteen volumes in all, were in due course to come out year by year. Much work still lay ahead of Spedding, but the line he was to take, and never to change, had already been laid down in "Evenings with a Reviewer." It was a line of "extenuation" rather than "exoneration", a sitting-on-the-fence line which he was not even to alter or reconsider in 1861, when Hepworth Dixon found, in hitherto inaccessible State Papers, the very information regarding Lord Bacon's arraignment and the "Fee-system" which

Spedding's defence of Bacon lacked. It was unlikely therefore that so obstinate a character would give credence or consideration to Delia Bacon's thesis.

With the jovial incredulity of Carlyle on one side and Spedding's repugnance for new-fangled ideas on the other, Delia Bacon was to find herself in opposition to the whole Victorian world of Letters; this was a world in which reverence and awe for tradition was supreme, a world in which even the conservative Spedding appeared as a Radical. Two of her own countrymen, Emerson and Hawthorne, had indeed caught a gleam of the hidden gold she was discovering, but all they could do for her was to get her safely introduced to the "Authorities" of her day. Perhaps if Emerson's hopes had been realised, and that Chelsea summer evening had put her in closer touch with Spedding, she might have gained a friend in Lord Bacon's biographer. And, more important still, Spedding's eyes might have been opened to a deeper meaning in the Shakespeare Plays which he also much affected. Who knows? The dry bones of his wearisome biography might have become articulate—might have stood up and walked in a more "living" history! But Spedding, alas, is soon to vanish from our story; the real meaning of these things was not for him.

In a long and delightful letter to E. B. Cowell, Edward Fitzgerald, ranging from the delights of his own garden to those of old Khayyam, writes of Spedding as follows—

"Spedding has been here in near three months. His Bacon keeps coming out: his part—the Letters, etc., of Bacon—has not yet come, so it remains to be seen what he will do with this: but I can't help feeling he has let the pot boil too long . . ."

The whole failure of Spedding to perfect his vindication of Lord Bacon seems to be foreshadowed in this joking criticism—*the pot had boiled too long*. In earlier days, when occupied with "Evenings with a Reviewer" he could sometimes be diverted, as we see from another letter from Fitzgerald to Tennyson—

" . . . I have never yet heard the famous Jenny Lind, whom all the world raves about. Spedding is especially mad about her; and, after that, is it not best for weaker vessels to keep our of her way? Night after night is that bald head seen in one particular position in the Opera House, in a stall! The miserable man has forgot Bacon and Philosophy and goes after strange women!"

It was a pity, that, five years later, an even more strangely gifted woman could not inspire the unimaginative Spedding with her enthusiasm for the living philosophy of his master. But neither Delia Bacon in 1853 nor Hepworth Dixon in 1861, nor even the Northumberland MS in 1867, could dissuade him from seeking the living amongst the dead.

\* \* \* \*

Delia Bacon's hypothesis has to be considered with the following questions in mind—

Was she justified in suspecting the author of the Plays of a deeper artistic purpose than is usually recognised?

Is it conceivable that the author could have been indifferent to gain or glory or to cash or credit where these plays were concerned, and commanded by a loftier motive?

Are these expressions of undoubted poetical genius free of all control, or do they bear evidence of being shaped and moulded to drive home some lesson in psychology, or to raise some social problem?

Is there not ample evidence within many of these plays to sustain the view that, while the author lived, they were continually metamorphosed and frequently tortured and forced to carry a treble portion of his dramatic purpose?

Fortunately these questions are answered for us by the reactions of two great thinkers, Leo Tolstoy and Robert Bridges, both of whom considered the Shakespeare Plays to be a prostitution of art. The opinions of these two men are admirably discussed by Professor Wilson Knight; and it will be sufficient here to quote Tolstoy—

“My perplexity was increased by the fact that I have always keenly felt the beauties of poetry in all its forms: why then did Shakespeare’s works, recognised by the whole world as works of artistic genius, not only fail to please me but even seem detestable?”

These misgivings are ample proof that there is something in the Plays which is unaccounted for in Shakespearian criticism. It is a clear recognition by two great and sensitive minds that the plays are often manipulated, even at risk of violation, in order to exaggerate some danger or to carry out some purpose which is not explained. Bridges, for instance, complains that *Macbeth* presents no clear motive for the crime, and that the author’s method is not so much to reveal as to confuse—“Now this veiled confusion of motive is so well managed that it must be recognised as a device intended to escape observation.” It is only the Baconian hypothesis which can “square” these facts, and “compass” the author’s design, which is hinted at as follows—

“I have, though in a despised weed, procured the good of all men.”

(Bacon’s Prayer)

“And keep invention in a noted weed

That every word doth almost tell my name.”

(Shakespeare Sonnet 76)

Now surely this was a revolutionary kind of poetry, which aimed to influence the future of the whole human race by reflecting, as in a mirror, the wills and passions of men and nations in all ages. For it is the temporary nature of earthly dominion which is stressed and in *King Lear* it reaches its *reductio ad absurdum*—“Change places, and handy-dandy, which is the Justice and which is the thief?”

Certainly this author, whoever he was, was out to question Authority—not a “particular or private” authority of course—but the custom of unquestioning belief in authority. He was busy encouraging people to think, and judge for themselves, like those philosophising citizens and tribunes in *Coriolanus* or the soldiers on the eve of Agincourt. He was giving to posterity (within the framework of an imagined dramatic world), a wider field of mental experience.

“How can I tell what I think till I know what I say?” exclaimed the old lady, in difficulties which we have all experienced in some degree. It was to provide a common ground of experience and mental exercise—a “table of inquiry” for all human desires and passions—that the thirty-six Shakespeare Plays were written; and certainly they constitute a “literal” answer to Lord Bacon’s demand for “literate experience,” a wide field for exercising his “Georgics of the mind.”

This great play of *King Lear*, which Shelley described as the most perfect specimen of the dramatic art, is a continuous tale of “authority” dethroned and personal relationships reversed. It is as much a sermon against parental tyranny as it is against filial impiety. Almost every natural relationship is rudely outraged, even that of host and guest. The play even begins with an unnatural and indecent boast from an otherwise noble character. To such an extent is the theme of “outrage” enforced and exaggerated, that both Tolstoy and Bridges accused the author of bad art. Tolstoy considers him to be “a man quite devoid of the sense of proportion and taste” and “having nothing in common with art or poetry”: Bridges thought that the plays “were written to please the foolish, the filthy for the filthy, the brutal for the brutal”, and that to admire or even tolerate such things was “to degrade ourselves to the level of his audience.”

If the real author, from some Elysian field, can contemplate these criticisms, from the highest praise of Shelley to the deepest censures of Tolstoy and Bridges, it will be with a smile; for his hidden purpose is most surely working out, and his answer is given in the authentic voice of Francis Bacon—

“With regard to the meanness or even filthiness of particulars, for which, as Pliny observes, some apology is due . . . the Sun enters the palace and the privy alike, and is not polluted thereby . . . For whatsoever deserves to exist deserves to be known, and Knowledge is the image of existence.

“Now the mean and the splendid alike exist: and just as the sweetest odours may be distilled from putrid matter, such as musk or civet, so may valuable light come from mean and sordid instances.”

(*Novum Organum* I, 120)

In the play of *King Lear* with its brutal extravagances, the mean and the splendid alike exist; and sometimes, as when Cornwall’s servants turn upon him, or the Fool rebukes the King, it is the meanest and humblest which become the teacher. From beginning to end this play is shaped and moulded to a pre-conceived pattern which can be sensed though not explained in the very first act. Later it reveals itself

as a social problem and is thus partly summarised by Delia Bacon (allowing her the poetic licence of a Duke for an Earl !)

"With one Duke in the stocks and another wandering blind in the streets, with a Dukeling in the form of mad Tom to lead him, with a King in a hovel calling for straw, and a Queen hung by the neck till she is dead; with mad Tom on the bench ('thou robed man of justice') and the Fool ('his yoke O fellow of equity') at his side; with the inquiry as to which is the Justice and which is the Thief openly started—one would almost fancy that the subject had been exhausted, or would be if these indications should be followed up. What is it in the way of social alterations which the author's imagination could conceive of, which his scruples have prevented him from suggesting here?"

But perhaps the most charming mockeries of Authority and of Executive Power are reserved for the lips of the King himself—

"Ay, every inch a King;

When I do stare, see how the subject quakes."

"I here take my oath before this honourable assembly she kicked the poor King her father."

"Thou hast seen a farmer's dog bark at a beggar? . . .

And the creature run from the cur? There thou mightest behold the great image of Authority: a dog's obeyed in office . . ."

As one turns over the pages of Delia Bacon's book one comes upon instance after instance of social and ethical questions brought up for examination on Bacon's "table of inquiry" in the Shakespeare Plays. How discreetly must that author have had to feel his way forward, evading Tudor despotism, flattering Jacobean pedantry! There was a row over *Richard the Second*, which shows that Her Majesty's ears were much too sharp for anything as bold as *King Lear*, or *Coriolanus* or *Julius Caesar*. The play of *Hamlet* would, no doubt, have been equally offensive but it did not appear till 1603, the last year of the Queen's reign. Even so it was extensively altered in 1604, on King James's accession, when for some unknown reason it was thought necessary to introduce a completely new character called "Francisco" who, after extracting the patriotic words "Long live the King" from Barnardo, is relieved from his watch and disappears from the play.

\* \* \* \*

The simple truth is that from time immemorial plays, myths, and parables have been devised with two main objects—

Entertainment;

The diffusion of important ideas by means of Entertainment.

The ideas and sympathies to be diffused were usually conventional and orthodox. Morality plays, for instance, were intended to foster and preserve existing loyalties and sympathies, rather than to redirect them. But the authors of the Utopias, Sir Thomas More, Campanella

and Bacon, had begun to look ahead to a promised land, of which Bacon's *New Atlantis* is the happiest and most serene example. Many years later novelists such as Dickens and Hardy continued to broaden the popular outlook by raising moral and social problems; but the modern Novel, as good judges tell us, is now striving to go further. It is even less concerned with "received opinions," and often aims to lead the sympathies of its readers into entirely new channels, in a word, to implant new conceptions of right and wrong.

Now this also was a large part of the artistic purpose of the Shakespeare Plays. For, like Delia Bacon, we hold to the belief that there was a purpose, and a more lofty one than that of putting the author in easy circumstances! But we have to remember that the very democratic ideas inculcated in these plays (which have gradually transformed the basic tenets of Magna Carta into practical rules of conduct in our own day) were not considered politic or practicable in the days of Tudor despotism. In those days any criticism of the Crown was rigorously suppressed, and whoever dared risk it must have an eye on the Star Chamber, the rack and the manacles. For in most European countries the torture chamber and the stake were then considered quite a normal part of governmental equipment.

Terrorism of course still exists, but we have made a notable advance in as much as it is now generally admitted to be an evil thing, and those who practise it have to pretend they are not doing so. Flagrant and unabashed cruelty is no longer tolerated. This gradual change in men's outlook, this civilizing influence, is sometimes reflected in the Shakespearean universe. For example the ancient Britain of *King Lear* is more savage, more pagan, than the Scotland of *Macbeth*. The Duke of Cornwall, prior to performing the most diabolical act of cruelty in all Shakespeare—before with his own fingers plucking out the eyes of the bound Earl of Gloucester—is able to look forward to this satanic pleasure with relish and pride—

"Leave him to my displeasure. Edmund, keep you your sister company: the revenges we are bound to take upon your traitorous father are not fit for your beholding."

But the haunted and conscience-struck Macbeth, who is a more valiant warrior, is unable to proceed in so care-free a manner; he is depicted as regretting the older, freer and more savage times—

"Blood hath been shed ere now i' the olden time,  
Ere human Statute purged the gentle Weal:  
Ay, and since too, murders have been perform'd  
Too terrible for the ear: the time hath been  
That when the brains were out, the man would die  
And there an end: but now they rise again."

Times have now changed still more, so much that it is hard to realize that, when these plays were written, they were quite revolutionary. Under cover of re-furbishing older plays from the *Gesta Romanorum* or the *Decameron*, or of re-writing Holinshed's Chronicles in the form of "living" histories so strongly advocated by Bacon, the

author manages to introduce his very democratic ideas. Let anyone examine the conversations of the Tribunes or the Citizens in *Coriolanus*, or of the conspirators in *Julius Caesar*, or between the soldiers and the King (Henry V incognito) on the eve of Agincourt, or between the gardeners in *Richard the Second*, or between Mad Tom o' Bedlam and King Lear in the storm on the heath, and he will realize the risks the author was taking in promulgating such views; views which clearly no philosopher, statesman or scholar would dare openly profess.

Social question after social question, loyalty after loyalty, passion after passion, are brought up to this "table of invention," in the Shakespeare Plays, and we are forcibly reminded of those words in the *Novum Organum*—"We form a history and tables of invention for anger fear and shame and even for examples in Civil Affairs."

Now just as Bacon himself so often approaches his point under cover of a broadside of classical quotations to which no one would be likely to object, so does the author of the plays make excellent use of the Classics by putting his most revolutionary ideas into the mouths of subsidiary characters; people who were safely in their graves before the Tower of London was built! In the words of Francis Bacon a "new method" had been found "to glide into minds the most obstructed." But the entertainment value had been nicely calculated too, and it was sufficient to guarantee these plays—these epoch-making fields of "literate experience"—from destruction at the hands of "reactionaries." If in no other way, they would still be preserved in this "despised weed" in much the same way that the mystery of the Tarot cards has been preserved in gaming houses and places of amusement.

\* \* \* \*

Spedding, who usually sets so much store on the reasoning faculty, seems to have opposed the Baconian theory of authorship largely on grounds of style. This is a weak argument. Adaptability in style is a prerogative of great art, and the style in Shakespeare varies so much that orthodox critics have felt called upon to explain it as being the work of that famous "unknown collaborator"! After all Shelley's styles in prose and poetry are quite distinct, and Lewis Carroll on *Mathematics* would be different from *Alice in Wonderland*! We may perhaps put it this way: that although identities of style and diction are useful factors in tracing an author, the demonstration they afford is greatly enhanced if a deeper identity, like that of original thought or philosophy, can also be shown to exist.

Delia Bacon's demonstration goes even further; it finds and proves an identity of purpose and of plan in the *Advancement of Learning* and the Shakespeare Plays; and when this is seen to exist it is no longer such a mystery why these two great contemporary "pens" never once mention each other!

Delia Bacon, so Hawthorne tells us in his preface to her book, preferred to rest her theory on this underlying identity of purpose and



plan, rather than on an historical demonstration which she withheld from publication. Her own words confirm this—

“External evidence, of course, will not be wanting . . . But the author of this discovery was not willing to rob the world of this great question; but wished rather to share with it the benefit which the true solution of the problem offers . . . It seemed better to save to the world the power and beauty of this demonstration, its intellectual stimulus, its demand on the judgement. It seemed better that the world should acquire it also in the form of criticism, instead of being stupefied and overpowered by the mere force of an irresistible, external historical proof. Persons incapable of appreciating any other kind of proof—those who are capable of nothing that does not “directly fall under and strike the senses,” as Lord Bacon expresses it,—will have their time also; but it was proposed to *present the subject first to minds of another order.*”

What a disappointment it must have been to this sensitive person to find that neither Carlyle nor Spedding could understand her point of view—that neither of them possessed those “*minds of another order,*” and that the externals of style and tradition which are attributes of the personality, should have meant so much more to them than the inward unity of purpose and plan, which is an aspect of the Spirit.

Her own treatise, *The Philosophy of the Shakespeare Plays unfolded*, is absolutely consistent, though difficult to follow. Bacon himself said that teachings had not only to be true, but needed to be “presented with art”. This was his *scala intellectus*, the ladder by which men could climb to enlightenment, through the comprehension of things exemplified. And among “things exemplified” he counted not only emblems and hieroglyphics, but “Stage-plays”, the current use of which he reports as deficient!

The Art of Delivery, according to Bacon, contained two distinct methods; one was “magistrall,” the other was “initiative.” The magistrall method—a kind of “I’m telling you”—is necessarily used in biography and criticism, but according to Bacon it was often unconvincing. It was not enough, in his opinion, to be “magistrall,” a “new method” had to be found to enter mens’ minds “obliquely”. Since those times playwrights and novelists (and historians too) have turned instinctively more and more to the “initiative” method. They too assume Lord Bacon’s “helmet of invisibility,” and avoid hanging about in their own plays and books! Whatever needs to be said “magistrally” is much more effective when delegated to the dramatic personae. The high priest of any true Art or Religion can do more by being “initiative” from the altar than by being “magistrall” from the pulpit. Those who recognise this have understood Bacon’s meaning.

Delia Bacon, better than all her contemporaries, understood this distinction. Her best teaching—that in which she could be most “initiative”—was delivered orally and therein she excelled. But her discoveries in Shakespearian criticism had to be transmitted to posterity in book form, a form of delivery which cramped her particular style. She never concerned herself with the external details of Lord

Bacon's life; for her, the inner meaning and purpose was the all-in-all. She knew that his "oblique" method of teaching was the real foundation of the Shakespeare Plays; and that whoever it was who had been engaged in constantly revising and embellishing them for the best part of a life-time, was steeped in the Baconian philosophy. But with all this great understanding of her subject, it was on grounds of "art" and "style" that her book became "gravelled", and failed to get across. What a pity it was that her most "initiative" thoughts and intuitions could not have been delivered in the clear and lucid style of Spedding!

We might perhaps go further, and lay it down as an axiom that, until the so-called Baconian Heresy is itself presented with art (as perhaps the pen of Bacon or Shakespeare might have presented it), it will not "get across" to the crowd. Some are destined to reach it by the force of a clear reason unclouded by convention, and others by intuition. It was framed that way, ". . . to select its own readers." All that it concerns the multitude to know is given out *obliquely* in the Shakespeare Folio. This is the medicine of Jacques which was intended "to cleanse the foul body o' the infected world." But those who insist on taking their medicine only out of this bottle are encouraged, if they so wish, to swallow the label too!

(to be continued)

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## FRANCIS BACON'S "FALL"

By R. J. W. GENTRY

"THE place of justice is a hallowed place; and therefore not only the bench, but the foot-pace, and precincts, and purprise thereof, ought to be preserved without scandal and corruption". These words occur in Francis Bacon's essay *Of Judicature*. They have the ring of sincerity, and breathe a noble idealism; yet what do most of our history books still tell us regarding Francis Bacon, but that he ended a distinguished career as Lord Chancellor by committing the very crime he condemns, by implication, as the most heinous in a judge—the deliberate tilting of the scales of justice in the interests of his own personal gain? If the charge be true, then Bacon, although one of the most splendid intellects the world has ever seen, diminishes in moral stature to a base degree indeed. But the charge is wrong, and the "history" mere calumny; those that teach it are seriously at fault.

The historian chiefly responsible for establishing this misconception of the great philosopher-statesman in the lesser minds of school-book writers is Lord Macaulay. Many have followed his opinions uncritically, no doubt bemused by his brilliant literary skill. He wrote always for effect; if sober truth happened to get in the way of graphic presentation or some flashy rhetorical device, so much the worse for truth. Sir Winston Churchill's view of Macaulay puts him in place: "Macaulay with his captivating style and devastating self-confidence was the prince of literary rogues who always preferred the tale to the truth and smirched or glorified great men as they affected his drama,"<sup>1</sup>

But perhaps there was, after all, some justification for Macaulay in the writings of earlier historians? The journals and narratives of men like Sir Simonds D'Ewes, Sir Anthony Weldon, and Arthur Wilson would provide grist to his mill, and almost certainly he drew upon these for his material of denigration. It would not be amiss, then, to glance at these three writers in turn.

The antiquarian, D'Ewes (1602-1650), in his *Life*<sup>2</sup> written by himself, has this passage: "Upon Thursday May the 3d. [1621] Sr. Francis Bacon, Lorde Verulam & Viscount St. Alban, who had been exuted of the Lorde Chancellor's place the Tuesday foregoing, by the taking of the Great seale of England from him . . . was, for his notorious & base briberie in that place, censured by the upper howse of Parliament to pay £40,000 fine to the king, to be imprisoned during his Majesties pleasure in the tower of London, never againe to be capable of any place of judicature under his Majestie, or to sitt amongst the Peeres in the upper howse. Never had anie man in those great places of gaine hce had gone thorough, having been attornie generall before hee was

<sup>1</sup>*Marlborough and his Times*.

<sup>2</sup>M.S. preserved in the British Museum (Harleian Library). Probably written in 1636.

Lord chancellor, soe ill husbanded the time, or provided for himselfe, but his vast prodigalitie had eaten upp all his gaines, so as it was agreed on by all men, that he owed at this present at least £20,000 more than he was worth. Had hee followed the just & vertuous steps of Sr. Nicholas Bacon, Knight, his father, that continued Lord Keeper of the great seale some 18 yeares under Queene Elizabeth of ever blessed memorie, his life might have been as glorious, as by his manye vices it proved infamous. For though hee were an eminent scholler, & a reasonable good lawer (both which hee much adorned with his elegant expression of himselfe and his gracefull deliverie) yet his vices were soe stupendious & great, as they utterly obscured & outpoized his vertues. For hee was immoderatelic ambitious & excessivelie proud, to maintaine which hee was necessitated to injustice & briberie, taking sometimes most baselic of both sides. To this later wickednes the favour hee had with the beloved Marquesse of Buckingham emboldened him, as I learned in discourse from a gentleman of his bedchamber."<sup>3</sup>

Ncw this all sounds pretty damning, but of course the important thing is the integrity and accuracy of the witness, D'Ewes himself. It is interesting to know<sup>4</sup> that he was an extreme and exclusive Puritan; that even as a young man at Cambridge University he had 'sombre and ascetic habits', and that he was prone by nature to exaggerate the 'follies and irregularities of those with whom he did not think fit to associate'. The *Dictionary of National Biography* goes on to say that D'Ewes, 'with the captiousness which is the vice of narrow minds, was not above disparaging the work of others. He sneered at Selden, and found much fault with Camden's work'. An inference is drawn from this by the distinguished scholar, the Rev. Walter Bageley: "If D'Ewes treats his *friends* in such an envious and disparaging manner, we may expect him to treat his opponents still worse, especially such a *bête noire* as Bacon was to him in many ways. So I cannot accept such evidence as of sufficient weight to counterbalance the much weightier evidence of Bacon's friends and contemporaries as to his magnanimous, generous, and, generally speaking, *high* character, free from malice, envy and spite, while his works bespeak the character of a philosopher aiming at the good of his fellows and their progress towards better things, and looking with an eye of pity on their errors and failings."<sup>5</sup> D'Ewes, the spiteful, narrow-minded hater of Francis Bacon, is hardly safe to rely upon in his use of the gossip he obtained from underlings, who, most of them, basely deserted their master in his adversity.

If Macaulay took his opinions of Francis Bacon from Arthur Wilson, again he was disingenuous; for Professor C. H. Firth says that, "As an historian Wilson is very strongly prejudiced against the rule of the Stuarts."<sup>6</sup> It is therefore not surprising that Wilson writes in this

<sup>3</sup>Included in a volume entitled *Historia Vitæ Ricardi II* (1729), edited by Thomas Hearne, Section xiii, p. 385.

<sup>4</sup>From the article on D'Ewes in the *Dictionary of National Biography*

<sup>5</sup>Bacon's *Nova Resuscitatio*, Vol. III, p. 105.

<sup>6</sup>Article on Wilson in the *D.N.B.*

strain of King James's Lord Chancellor: "Not long after comes the great Lord Chancellor Bacon to a Censure, for the most simple and ridiculous follies that ever entred into the heart of a Wise man. He was the true Emblem of humane frailty . . . His crime was Bribery and Extortion . . . and these he had often condemned others for as a Judge, which now he comes to suffer for as a Delinquent: And they were proved and aggravated against him with so many circumstances, that they fell very foully on him, both in relation to his Reception of them, and his expending of them: For that which he raked in, and scrued for one way, he scattered and threw abroad another; for his Servants, being young, prodigal and expensive Youths, which he kept about him, his Treasure was their common Store, which they took without stint, having free access to his most retired Privacies . . . and 'tis a wonder a man of his Noble and Gallant Parts, that could fly so high above Reason, should fall so far below it; unless that Spirit that acted the first, were too proud to stoop, to see the deformities of the last . . . These things came into the publick mouth, and the Genius of the Times (where malice is not corival) is the great Dictator of all Actions: For innocency it self is a crime, when calumny sets her mark upon it."

Begley informs us that Wilson's *History* has been described<sup>8</sup> as 'truth and falsehood finely put together', and that 'a partial presbyterian vein constantly goes through the work'; and he brings forward Heylyn, who (in 1659) called Wilson's book 'a most infamous pasquil' and a libel; and Wood, who concludes his remarks on the book by classing the author with those puritanical people whose genius it was 'to pry more than they should into the courts and compartments of princes, to take occasion to traduce and bespatter them.'

As for Sir Anthony Weldon<sup>9</sup>, another of Macaulay's props, he can also be dismissed as an inveterate Court scandalmonger. Heylyn and others regarded his book as 'libellous',<sup>10</sup> and even Macaulay himself admitted that Weldon "is likely to have exaggerated."

The essential purity of such a nature as Bacon's was *known* to be by his friends, and witnessed to in their writing, would *a priori* make it impossible that he should have committed the crime alleged against him. The letter he wrote to the King in the days of his stress conveys his deep emotions: "When I enter into myself, I find not the materials of such a tempest as is comen upon me. I have been (as your majesty knoweth best) never author of any immoderate counsel. I have been no avaricious oppressor of the people. I have been no haughty or intolerable or hateful man, in my conversation or carriage. I have inherited no hatred from my father, but am a good patriot born. Whence should this be? For these are the things that are to raise dislikes abroad. For the House of Commons, I began my credit there, and

<sup>7</sup>The *History of Great Britain* (1653).

<sup>8</sup>By William Sanderson, whose *Reign and Death of King James* contains a detailed criticism and refutation of Wilson's attacks.

<sup>9</sup>The author of *The Court and Character of King James* (1650).

<sup>10</sup>See D. Bush: *English Literature in the Earlier XVIIth Century*, p. 213.

now it must be the place of sepulture thereof; and yet this parliament, upon the message touching Religion, and the old love revived, and they said I was the same man still, only honesty was turned into honour. For the Upper House, even within these days before these troubles, they seemed to take me into their arms, finding in me ingenuity which they took to be the true straight line of nobleness, without crooks or angles. And for the briberies and gifts wherewith I am charged, when the books of hearts shall be opened, I hope I shall not be found to have the troubled fountain of a corrupt heart in a depraved habit of taking rewards to pervert justice; how-ever I may be frail, and partake of the abuses of the times."<sup>11</sup>

But that he never even approached such conduct was *proved* by William Hepworth Dixon, a barrister and expert in assessing evidence. His book, *The Story of Lord Bacon's Life*,<sup>12</sup> was based upon his examination of State Papers which had been hitherto jealously guarded from the general view by successive Secretaries of State.<sup>13</sup> After his detailed analysis of the charges against Bacon, he concludes: "Thus, on a scrutiny, unparalleled for rigour and vindictiveness, into Lord St. Alban's official acts, not a single fee or remembrance, traced to the Chancellor himself, could by any fair construction be called a bribe. Not one appeared to have been given on a promise; not one appeared to have been given in secret; not one appeared to have corrupted justice."

Regarding Bacon's Act of Submission and Confession, he says: "In this . . . the general plea of guilty is limited in kind and in degree by the particulars. Bacon admits the receipt of the several gifts, fines, fees, and presents, some by his officers, some by himself; if the receipt of such fees and gifts is held by the Peers to be proof of corruption, he confesses to the offence. But he ends where the facts end, nowhere admitting, nowhere allowing his judges to infer, that he had ever accepted a fee or reward to pervert justice . . . It is clear that the corruption to which Bacon confesses was informality and inattention, not perversion of justice for the sake of gain. He confesses to the neglect which arose from overwork, to the abuses which belonged to the organisation of his court; in a word, he confesses that he was guilty of holding the great office of Lord Chancellor. While he takes to himself some share of blame, he takes to himself no personal share of guilt. He confesses to carelessness, not to crime."

It is necessary to bear in mind the fact that the mode of remunerating State officials today is very different from that which obtained in the days of Elizabeth and James. Forgetting this, we may easily misjudge the situation. A salutary warning on this point was issued by a reviewer in the *Times Literary Supplement* (27 July, 1946): "If only we possessed the account books of such a person as Hatton or Leicester, we should probably find that the major, or certainly a considerable part, of their fortunes came, not from the salaries of office, nor even from

<sup>11</sup>Mary Sturt: *Francis Bacon*.

<sup>12</sup>Published in 1862. Macaulay died in 1859.

<sup>13</sup>See article on Dixon in *D.N.B.*

royal gifts of one sort or another, but from the offerings of innumerable suitors, needing their favour at court. And the recognition that this was a vital part of their earnings might take the edge from traditional remarks about the Queen's parsimony. Burghley, in his earlier years, grumbled about inadequate rewards, as did others in that insatiable society; but the builder of Burghley House and Theobalds, deserving as he was of all he received, had little cause to complain in the long run. And some unpublished documents still remain to show that even he—a model of probity in his age—took what we should not hesitate to call bribes."

It is strange how those writers who have dwelt upon what they term Bacon's "venal love of money and position" ignore the fact of his lavish generosity to all and sundry. To do so is to cast the additional insult of hypocrisy on one who wrote: "Of great riches, there is no real use, except it be in distribution; the rest is but conceit."<sup>14</sup> But we have early evidence that some other writers had very different views about Bacon, his attitude to money, and the way he allowed his servants to impose upon his open-handedness. In 1724, Dr. Howell records: "Sir Francis Bacon, Viscount of St. Albans, Lord Chancellor of England, was for Bribery (but it was his Servants that were bribed) put out of his Place, and committed to the Tower for some Days."<sup>15</sup> David Lloyd had referred, some time before, to Bacon's easy-going manner with his servants: "Great was his understanding, and great his mind too, above it in his kindnesses to his servants, to whom he had been a better Master, if he had been a worse; and more kind, if he had been lesse indulgent to them. . . He reflected upon himself, when he said to his servants as they rose to him in his Hall; *Your rise hath been my fall*. Though indeed he rather trusted to their honesty, than connived at their falshood; for he did impartial Justice commonly to both parties, when one servant was in fee with the Plaintiff, and the other with the Defendant. . . How little he valued wealth appeareth in that when his servants would take money from his Closet, even while he was by, he would laugh, and say, *Ay, poor men, that is their portion*."<sup>16</sup>

The famous antiquarian, Thomas Fuller (1608-1661), in telling the same story of the double-dealing of Bacon's retainers, adds: "Their lord, ignorant hereof, always did impartial justice; whilst his men (making people pay for what was given them) by compact shared the money betwixt them, which cost their master the loss of his office."<sup>17</sup>

Again, John Aubrey (1626-1697) gives similar evidence in his anecdotes about Bacon: "When his lordship was at his country house at Gorhambury, St. Albans seemed as if the court were there, so nobly did he live. His servants had liveries with his crest (a boare); his watermen were more employed by gentlemen than any other, even the king's. King James sent a buck to him, and he gave the keeper fifty

<sup>14</sup>*Of Riches.*

<sup>15</sup>*Ancient and Present State of England.*

<sup>16</sup>*Statesmen and Favourites of England, 1665.*

<sup>17</sup>*The Worthies of England.*

pounds . . . His favourites tooke bribes; but his lordship alwayes gave judgement *secundum aequum et bonum*. His decrees in Chancery stand firm, i.e. there are fewer of his decrees reverst then of any other Chancellor."<sup>18</sup>

But the most valuable and striking testimony as to Bacon's innocence is to be found in the self-revealing declaration of one of those very members of his household, his seal-bearer, Thomas Bushell, whom Bacon had treated almost as a son. This man had been unscrupulous in his own interests, to the detriment of his master's, and had deserted him when the blow fell. Afterwards, Bushell repented of his share in the causation of Bacon's troubles, and had the grace to confess his fault openly. The book in which this spectacular admission occurs—*The First Part of Youth's Errors*, 1628—is very scarce, so that it may be of interest to reproduce the pages containing the pertinent section.

Bushell writes in a spirit of remorse, as well he might; it may be suggested, however, that he was something of an intellectual exhibitionist. As to this, J. W. Gough, his biographer, says, "*The First Part of Youth's Errors* undoubtedly bears the stamp of sincerity."<sup>19</sup>

Bushell most clearly and unmistakably enables us to see where the guilt really lay. The situation Bacon was forced into, however, was seized upon by his powerful enemy and implacable rival, Sir Edward Coke, and by his false friend, the Marquis of Buckingham, who sought to make a scapegoat of the Lord Chancellor in the face of the Commons' anger at his rapacity and that of the clique about him.

In the first really complete editions of Bacon's Works<sup>20</sup> appears Rawley's *Vita Francisci Baconis*, where some additions maintain that ". . . There were some who by various detractions endeavoured to brand the name of so great a hero, but their efforts were in vain. His removal from Office by King and Parliament was merely the result of envy . . . It is certain that nothing which pertains to greatness of soul was wanting in him; but that he lived . . . as the most memorable example of all Virtue, Piety, Humanity and especially Patience."

Ben Jonson, a friend of Bacon's, supports this view in words written after the great man's fall: "In his adversity, I ever prayed that God would give him strength, for greatness he could not want. Neither could I condole in word or syllable for him, knowing no accident could do harm to Virtue, but rather help to make it manifest."<sup>21</sup>

Dr. William Rawley, who described himself as 'His Lordship's first and last Chapleine', composed a short *Life* of his master, which was first published in 1657. In this, he says: "There is a commemoration due as well to his abilities and virtues as to the course of his life . . . I have been induced to think, that if there were a beam of knowledge

Professor Nichol may well say, of Bacon's friends, that ". . . they derived from God upon any man in these modern times, it was upon him."

<sup>18</sup>*Lives*.

<sup>19</sup>*The Superlative Prodigall: A life of Thomas Bushell*.

<sup>20</sup>Published at Frankfurt-on-Main in 1665 and Leipzig in 1694.

<sup>21</sup>*Timber, or Discoveries*, published posthumously in 1641.



# THE FIRST PART

OF

*Youths Errors:*

Written by THOMAS BVSHEL,  
*the Superlative Prodigall.*

Luke 15. 18.

*I will arise and goe to my Father, and say  
unto him, Father, I have sinned against  
heaven and before thee, and am no more  
worthy to be called thy sonne, &c.*

Printed at London. 1628.



*To his approved beloved M.  
John Eliot Esquire.*



He ample testimony  
of your true affection  
to wards my Lord Verulam Viscount Saint  
Albans, hath obliged me your ser-  
uant. Yet least the calumnious  
tongues of men might extenuate  
the good opinion you had of his  
worth and merit: I must ingenu-  
ously confesse that my selfe and  
others of his seruants were the oc-  
casion of exhaling his vertues  
into

into a darke eclipse; which God knows would haue long endur'd both for the honour of his King, and good of the commonaltie; had not we whom his bounty nursed, laid on his guiltlesse shoulders our base and execrable deeds to be scand and censur'de by the whole Senate of a state, where no sooner sentence was giuen, but most of vs forooke him, which makes vs beare the badge of Lewes to this day. Yet I am confident, there were some Godly Daniels amongst vs; howsoever I will not mention any for feare of attributing more then their due, and offending others; but leaue the sequel to their owne consciences, who can best iudge of innocencie. As  
for

for my selfe with shame I must acquite the title, and pleade guilty; which grieues my very soule, that so matchlesse a Peete should be lost by such insinuating caterpillars, who in his owne nature scorn'de the least thought of any base, vnworthy, or ignoble act, though subiect to inhiracies, as ordain'de to the wisest: for so much I must assure you was his hatred to bribery, corruption, or symmonie, that hearing I had receiue the profits of first fruits for a Benefice, which his pious charitie freely gaue, presently sent to me, and being asked of his Lordship, I sodainly confessed, whereupon hee fell into so great a passion, that replide, I was cur'd in  
my

unite with others in bearing witness to the stainlessness of Bacon's private life, his perfect temperance, self-possession, modest demeanour, and his innocent pleasantry. They combine in giving us a picture of the man utterly incompatible with the anomalous monster of Lord Macaulay."<sup>11</sup> The time is indeed ripe for a revision of the commonly held opinion of Bacon's character, and for the re-casting of the accounts of his "fall" given in many history books still in use.

Francis Bacon himself, seeming to look forward to the day when this would be done, concluded his Will with these words: "For my Name and Memory, I leave it to Foreign Nations, and to mine own Countrymen, after some Time be passed over." That he should be compelled, pathetically, to look to others for a just view of his case, is understandable, at that period of history; but some time has passed over, and now it is indeed the turn of his own countrymen to look again to Francis Bacon's name and memory in order to evaluate them truly, and so put right the grievous wrong that has long been laid upon them.

<sup>11</sup>*Life*, p.202

## GIFTS FROM ORTHODOXY

By ARDEN

### PART III. *Bartholomew Fair* (continued)

**I**T remains for us to follow up the allusions to Shakespeare in *Bartholomew Fair*, especially with regard to Adam Overdo and check all the details we can which seem to point to Overdo as Bacon-Shakespeare. Looking back over many Jonsonian studies by Baconians and others, I find it surprising that the clues especially adduced with regard to Sogliardo-Shaksper have not been followed up to any great extent. It would have seemed a natural extension to these studies to have firmly taken the line that if we find allusions to Shaksper as distinct from Bacon and Shakespeare, then why not to their contemporaries? As is shown by Jonson's prose works and the *Epigrammes* he was primarily interested in personalities, their attitudes and peccadillos. Despite the influences which we are given to understand would modify his outspokenness, he appears to have found it safe enough to bury many a scaring comment in his plays. That he was not always successful in this is illustrated by the trouble he had over his play *Eastward Ho!* Some unknown patron gave him protection when he had made preparations for suicide rather than accept disfigurement. That he knew of such risks is evident from the introduction to *Bartholomew Fair* containing the warning that we must not see hidden personalities in the characters of the play.

It is not without interest that we find in *Transactions: New Shakspeare Society*—Series I, 1888, the following opinion expressed by Sidney Lee, B.A.:

"But in the many Elizabethan dramas which rank below the masterpieces, and even in those scenes of the masterpieces which touch earth, historical students and dramatic critics will find, if they take the necessary trouble, that local and contemporary topics are very thinly veiled—that passing events are mirrored with comparatively slight distortion."

With that in mind we can now ignore Jonson's warning and take it for the hint it really was. Orthodoxy has given us a lead!

#### Allusions to Bacon and his Contemporaries in 'Bartholomew Fair'.

1. The Induction to the play is an elaborate *legal skit* which aims at:
2. A "concealed state-de-cypherer" in the audience.
3. The induction contains a "covenant" which is read out by a "scrivener"—*vide* Bacon's known connection with the scrivenry at Twickenham. By itself this means very little, but in Act 5, Sc. 2,

Overdo himself goes off to find a scrivener in order to prepare a warrant and we remember that Jonson must have had close connection with Bacon's scrivenry of "learned pens". There have been many opinions expressed on Jonson's remarks regarding the manuscripts of the Shakespeare Plays that were "without a blot." There is a great mystery about Bacon's scrivenry at Twickenham and as we shall see Jonson uses the term "scrivener" as a form of insult to Adam Overdo.

4. The Justice as a "Mirror of Magistrates": *vide* Bacon's law offices, his work, and the opinions expressed in his prose writings.

5. Justice Overdo's opening lines reveal that he has and will adopt various *disguises* in order to spy out "enormities" in the Fair: *vide* Bacon's critical writings, and reform of legal matters. Bacon made a name for himself speaking out against the abuses of the times and his opinions on the deficiencies of poetry and drama are too well known to quote here. Jonson was a stickler for the "dramatic unities" and in this he would be critical of the Shakespeare Plays.

6. Overdo had the honour "to act as judge."

7. Overdo ends his speech:

"... in justice name, and the king's and for the commonwealth": *cf* the Baconian phrasing, Bacon's love of kingship, and his work for the uniting of the Commonwealth under James. There is a touch of parody here on the Bacon-Shakespeare manner of writing.

8. Justice Overdo's love of the phrase "I warrant you": *vide* the "Hang-hog is latten for Bacon, I warrant you" line from *The Merry Wives of Windsor*. I may add here that the matter gains point in later allusions which will make the subject much clearer.

9. Overdo's comment in Act 2, Sc. 1.:

"My disguise takes to the very wish and reach of it. I shall by the benefit of this, discover enough, and more: and yet get off with the reputation of *what I would be: a certain middling thing, between a fool and a madman.*"

*Vide* Bacon's own motto: *Mediocria Firma*: "the middle way": "the mean."

10. Later in the same scene Overdo in the disguise of Master Arthur O'Bradley is said to be, "... studying for an oration now"—*vide* Bacon's power as an orator and Jonson's opinion on this.

11. In the same lines Overdo quotes from "... my friend Ovid." Later in the play he also quotes from Horace. Bacon's liking for quotation from both these writers is well known. The traditions regarding the Stratford Man are silent on this point.

12. The general atmosphere in the real and punning sense of many scenes set at the "booth" of the "pig-woman Ursula" smacks of the odour of "bacon." Her sign has an emblem and a notice which is read out by Littlewit:

"This is fine verily. Here be the bestpigs and she does roast them as well as ever she did, *the pig's head says*":

*vide* Jonson's other references to the presence of a "boar", "pig", etc. Sogliardo's coat-of-arms was "A Boar, without a head, rampant."

13. In the lines preceding the above, Knockem points to the sign ("a pig's head, with a large writing under it") in the stage direction! Then Knockem again:

"Excellent, excellent, mistress, with fire and juniper and rosemary branches! *the oracle of the pig's head, that, sir.*"

And as I see it, apart from the esoteric allusion to the Bacon-Shakespeare workshop, a "pig's head" on a "sign" is a "hang-hog", and the oracle is contained in the cryptogram "Hang-hog is latten for Bacon, I warrant you." (Folio). Juniper and rosemary point to the playhouses, for they were burned in the pit in order to quench the smell of the groundlings. The whole scene should be studied for its implicit references to Bacon.

14. It is difficult to decide whether Jonson is really hitting out at the authorship of the Shakespeare Plays or playing a part in the scheme of things whereby these allusions reveal the true authorship behind the mask of Shaksper the Actor.

The combination of admonition and insult suggests that Jonson is making a claim for notice, and recondite or not, some of the allusions seem to be very near the bone. Witness the scene in Act 2, Sc. 1.:

Knockem, Quarlous (Jonson according to orthodoxy), and Winwife, have arrived at the pig-booth and Overdo is in the background in disguise:

*Knockem:* This is old Ursula's mansion; how like you her bower?  
Here you may have your punk and your pig in state, sir,  
both piping hot.

*Quarlous:* I had rather have my punk cold, sir.

*Overdo (aside):* *There's for me: punk! and pig!*

Incidentally it is Spedding who hints that Bacon had a great dislike of his own name! As it is, Jonson is hinting at 'prostitution' and Overdo-Bacon is expected not to like the name "pig"!

15. That there is some hidden meaning in the name Ursula seems to be a reasonable assumption. In the same scene, Knockem makes the comment: ". . . shine Ursula Major . . ." thus underlining the allusion to the constellation better known as "the big dipper" or "the plough." If the "pig-booth" means the Bacon-Shakespeare workshop, then, perhaps, Ursula is a reference to its 'guiding star'. This seems to tie up with Jonson's own later (Folio) allusion to Shakespeare as the "Star of Poets" and a "constellation."

(to be continued)

# ON DECIPHERING MRS. GALLUP'S BI-LITERAL CYPHER

By A. PENKUHN

**T**HROUGH reading E. D. Durning-Lawrence's *Bacon is Shakespeare* I became, last year, interested in the matter; and after reading BACONIANA in the Tate Library at Brixton, where the most complete set is available, and in particular Mr. Beaumont's article of January 1949, I tried in vain to check on Mrs. Gallup's and Mr. Seymour's work in respect of Bacon's *Henry the Seventh of 1622*. The only edition available to me, in the British Museum, differs from the edition reproduced in BACONIANA.

I recently decided to check Mrs. Gallup's deciphering of a work by Bacon, which has been printed in rather large italics, and can be consulted by anybody in the Durning-Lawrence Library of London University. This, judging from the reproduction in Mrs. Gallup's work is identical in type with the one used by her, and is Bacon's *Novum Organum* of 1620. Another copy I am not sure of what year, exists in the Tate Library.

Mrs. Gallup gave a key of "a" and "b" fonts and an example of her deciphering letter by letter for pages 37 and 38 of the Praefacio of the second part of Bacon's *Novum Organum*. According to this key many different types have been used (in her opinion) for the small letters f and s. For letters, b, h, i, m, n, o, p, r, t the difference between "a" and "b" fonts is so minute according to the table that their classification seems equally highly disputable. I therefore decided to check only upon the remaining letters a, c, d, e, g, l, q, v, x, y, z.

I shall refer to each letter by the word and the line, the latter being stated in brackets, and count page 37 from *Vi de Natura* (line 1) to *inter* (line 22) and page 38 from *inter* (line 23) to *ad* (line 52). It is not clear to me whether the word *inter* has to be deciphered from page 37 or 38.

*Letter a.* According to the key table the "a" font has no sharp point on top, but the "b" font has. In my opinion the letter *a* in *ad* (line 8) is the only one on page 37 which corresponds to the shape which is supposed to be the "a" font and all other letters *a* are more or less pointed and their deciphering as "a" and "b" font seems to be too arbitrary.

*Letter c:* According to the key table the "a" font is thicker in line and part of an oval whereas the "b" font is thinner and part of a more circular form. On page 37 I agree with Mrs. Gallup in the words *hoc* (3), *Scientias* (7), *contemendas* (17) and *nec* (18) and disagree in all others except in *affecere* (8), *nocuerunt* (12), *huic* (13) and *Sciri* (14) where I am in doubt. In particular in *efficaces* (10) the first *c* is of "b" font and the second *c* definitely of "a" font, and the *c*'s in *certe* (17) and

*contemnendas* (17) show no difference whatsoever, and should be of "a" font where Mrs. Gallup regards the first as "b", the second as "a" font!

*Letter d:* According to the key table the most marked difference seems to be that the top seems to be square in the "a" font and slightly bent to the left in the "b" font. Using this criterion alone, I agree with Mrs. Gallup in the words *de* (1), *detrimentis* (7), *ad* (8), *faciendam* (9), *ad* (9), *extinguendam* (10), *quod* (12), *quadam* (16), *delapsi* (17), *contemnendas* (17), *deriuarunt* (19), *studio* (19), *modum* (20). I am of the opposite opinion in the words *de* (2), *fiducia* (4), *odio* (15), *doctrinae* (16), both *d*'s in *adducerunt* (18) and *quodam* (19). I hesitate to allocate a font in the words *validi* (9), *abrumpendam* (10).

*Letter e:* Here at last one thinks the key table makes the difference between the fonts quite clear and deciphering easy which is rather strange, as this letter is more used than any other and the danger of premature detection in Bacon's time might have been increased. The line which closes the *e* is supposed to be inclined to the left in the case of the "a" font and horizontal and higher in the case of the "b" font. If one looks at page 37 one does not however find many letters which approach these two extremes. I agree with Mrs. Gallup in the words *de* (2), *re* (2), *siue* (3), *siue* (4), *ambitiose* (5), *more* (5), *professorio* (5), *Scientias* (7), *detrimentis* (7), the first *e* in *affecere* (7), *enim* (8), *fidem* (8), *faciendam* (9), *etiam* (9), *inquisitionem* (9), *extinguendam* (9/10), *abrumpendam* (10), the second *e* in *efficaces* (10), *fuerunt* (10), the first *e* in *Neque* (10), *virtute* (11), *nocuerunt* (12), *virtutem* (12), *autem* (13), *ingressi* (13), *posse* (14) *asseruerunt* (14), *ex* (15), *fluctuatione* (16), *etiam* (16), *ex* (16), *opinionem* (17), *delapsi* (17), clearly a "b" font, the second *e* in *certe* (17) and *contemnendas* (17). I disagree in *de* (1), *explorata* (2), *pronunciare* (2), *ex* (3), clearly of "a" font, the first *e* in *fecerint* (4), the second *e* in *affecere* (8), the first *e* in *efficaces* (10) the second *e* in *Neque* (11), *profuerunt* (11), *corruperint* (12), the first *e* in *certe* (17) and I am in doubt with the third *e* in *affecere* (8), both *e*'s in *perdiderint* (13), *que* (14), *siue* (14). In line 15 the *e*'s in *siue* and *ex* are adjacent and therefore easy to compare. In my opinion they are both of "b" font where Mrs. Gallup gives the first as "b", the second as "a" font! As a whole I agree with Mrs. Gallup in regard to this letter to a higher proportion than with the former letters.

*Letter g:* According to the key table the "b" font seems to be wider than the "a" font and the hook on top is bent down. I agree with Mrs. Gallup in the words *extinguendam* (10), *ingressi* (13), *urgere* (27), *Regulam* (32), *gradus* (36) and disagree in *indignationes* (26) and *agitatione* (36).

As there are not enough letters *g* on pages 37 and 38 one would have to continue research beyond the example at the beginning of Mrs. Gallup's book and find the "a" and "b" fonts corresponding to the text, given after paragraph 2, page 86 of her book.

*Letter l:* The "a" font is supposed to be thicker towards the top and to have the short line at the bottom at a sharp angle. On pages 37 and 38 of Bacon's work I found no letter *l* that is thicker on top and



has the line at the bottom at such a sharp angle as sketched in Mrs. Gallup's key table. This table is in my opinion misleading and the difference of the "a" and "b" fonts according to Mrs. Gallup must be in something which I did not discover.

*Letter q:* The difference between "a" and "b" fonts is supposed to be in the top. The "a" font is a kind of circle lying against a line, whereas the "b" font is shown in the key table as a kind of pear shape blending with the line. Unfortunately printing ink can easily close the gap on top of the "a" font and make it appear as "b" font. I think therefore this letter is unreliable and refrain from an opinion.

*Letter v:* This letter is certainly a relief for the de-cypherer as the curved shape supposed to be the "a" font is very clearly distinguished from the form with the sharp hook in front, supposed to be the "b" font. Strangely enough this type, appearing on pages 37 and 38 is not shown in the key table, which shows a much smaller difference in the fonts; in particular two types of "b" font, which do not occur at all, at least on pages 37 and 38!

*Letter x:* The key table shows two types with hooks on all four ends. The difference is apparently supposed to be in the more circular shape of the bottom left hook in case of the "a" font. I found that some letters *x* have practically no hook at the top on the right and it seems that the key table is insufficient in pointing out the difference between the two fonts. Too much printing ink closes the hooks, or makes them disappear and this letter seems to be unreliable for deciphering.

Summing up the result of my study of two pages of *Novum Organum* and checking upon Mrs. Gallup's allocation of Bacon's "a" and "b" fonts, I must say that I agree entirely with her opinion only in respect of the letter *v* and that even in the case where her key table seems to indicate a definite difference between the fonts and disregarding the letters where an arbitrary or biassed opinion is most likely to occur, I am nearly as often of different opinion as I am in agreement with her. Although I am a layman in this kind of work, I have good eyesight, used a magnifier and had access to the original work; and this book is printed with a particularly large type. Many of your readers could probably go to the Durning-Lawrence Library in London and repeat my check up on the same original book, which by the way has the Bacon sign of a Hog impressed on the binding and may therefore have been in Bacon's possession. I am now completely unconvinced of Mrs. Gallup's deciphering as with such a high percentage of unsafe allocations of fonts one can conclude anything.

## BOOK REVIEWS

FRANCIS BACON OF ST. ALBANS

by EDWARD D. JOHNSON (price 3/9 including postage)

Mr. Johnson is one of the most prolific writers on the Baconian controversy now living, and this book makes a worthy addition to the nine books and five pamphlets which are already advertised by the Society for sale.

Enthusiasm and sincerity of belief are difficult to confute when backed by a persistent logic, and Mr. Johnson displays all these qualities in full measure.

A vigorous and concise Foreword introduces the reader to the true character of Francis Bacon, and an apt quotation from Sir Winston Churchill who described Lord Macaulay, his chief detractor, as ". . . the prince of literary rogues, who always preferred the tale to the truth and smirched or glorified great men according as they affected his drama", deserves wider recognition, and is extremely effective when contrasted with the remark of Sir Tobie Matthew, a *personal* friend who said of Bacon: "It is not his greatness that I admire, but his virtue".

The book begins with a description of Francis Bacon's decision at an early age to seek Truth where she might be found—the mark indeed of a great spirit. The author subsequently makes much play with the circumstances and composition of, and ambiguous allusions contained in *Venus and Adonis*, commonly ascribed to "Shakespeare", and the first book to appear with this name as a signature to the Dedication, though it is not found on the title-page. The closely argued theme of the true authorship of the "Shakespeare" Plays is developed throughout the remainder of the work; the quoted passage from Bacon's *Essays*: "Openness in fame and opinion; secrecy in habit, dissimulation in seasonable use; and power to feign if there be no remedy", should in itself cause the sceptical reader to pause and reflect.

Montaigne was certainly a source of inspiration to Bacon. We wonder how many of our members know (as Mr. Johnson points out), that Montaigne refers, in an essay, to the use of Terence's name as the author of six Comedies; but only as a mask for the true writers, Scipio Africanus the younger and his friend Laelius?

By the time the reader nears the end of this lively work, he will be hard put to it to resist the remorseless logic of Mr. Johnson's thesis, and a dozen well-chosen and apposite remarks by eminent thinkers on the authorship "problem" help to clinch the issue.

The book naturally has a few faults, which with due respect we would summarise as a tendency to repetition of argument, an undue pre-occupation with Sir Sidney Lee (who is surely largely discredited by now), a few small but annoying printing errors, and some controversial statements. But its merits far outweigh any shortcomings

and we heartily recommend members to buy and read it. Incidentally the ground covered is not identical with, but is largely complementary to, B. G. Theobald's *Exit Shakespeare and Enter Francis Bacon*, both of which are on sale at the joint price of 5/6.

N.F.

## BACON MASONRY

by GEORGE V. TUDHOPE

Mr. George V. Tudhope has published a well produced and illustrated book under the intriguing title *Bacon Masonry*. The author's aim is clearly stated in the opening lines of the Introductory Chapter:

"A Mystic Word, now known in Freemasonry as the 'Lost Word,' has existed since time immemorial. But the *name* and *meaning* of that Word have been known to very few.

"Today that name and meaning seem completely lost. It is, therefore, of utmost interest that it be re-discovered and revealed for the benefit of all fellow creatures.

"Much cumulative evidence discloses that Francis Bacon, Baron Verulam, Viscount St. Alban, is the original designer of Freemasonry and that he discovered the meaning of that Mystic Word and introduced it into the Order of Freemasonry as the 'Lost Word.' Freemasons have been searching since the formation of the First Grand Lodge in 1717 for that 'Lost Word' without any indication that its true name, meaning and purpose have been found.

"My objective is to reveal the name and meaning of the Mystic Word in Freemasonry and to throw new light on Francis Bacon and the part he played in Freemasonry, using evidence gathered during many years of research."

There are eleven chapters dealing with Francis Bacon's association with the early days of Freemasonry and the evidences of his being in fact the actual designer of the Craft. The Author's scope may perhaps be indicated by quoting a few of the Chapter Headings. "The Lost Word, - Bacon's Fraternities in Learning (The Knights of the Helmet, The Fra Rosi Crosse Society) - The Acception Masons-- Symbols of Freemasonry - Emblems regarding Bacon's Life" - and, finally, one dealing with "Bacon, Boyle and Desaguliers." The eighteen Plates are clearly printed and the whole production is pleasant to handle. The book is well documented and includes a bibliography and index.

This little volume should prove of the greatest interest to both Baconians and Freemasons—the latter especially might be enlightened on some points connected with the Craft of which they are members. The work is commended to all who are attracted by the title and it may be obtained direct from the Author, c/o Howell-North Press, 2801 Shattuck Avenue, Berkeley 5, California. Price \$3.50 cents.

ALEPH

## THE OAK ISLAND ENIGMA

by THOMAS P. LEARY

This beautifully printed and illustrated little book was typeset and published by the author at his own expense, and is limited to one hundred copies. The story makes good reading for those who are interested in the mysterious, as the Preface, which we reproduce *verbatim* below indicates.

This is a story of treasure on a deserted island.

The historical account of Oak Island, Nova Scotia, given here is true; that is, as true as any history of events covering more than 150 years. It is a disappointing story, since it has no ending or real beginning.

Most tales of this sort are founded on an ancient map or legend which point to some part of the world as the hiding place of great riches. Usually the man who buried the treasure, and the date of its interment, are well known, but the exact location of the cache is obscure.

Yet the reverse is true of Oak Island. The particular spot where its treasure was buried has been fixed, within a few yards, since the late Eighteenth Century. No scrap of concrete evidence exists to connect it with any person or any age, and the character of the treasure is equally uncertain. We can only depend on a knowledge of human nature to be sure that it is something of enormous value.

No satisfactory explanation of the origin of the earthworks has ever been given. The Mahone Bay area, in which Oak is located, was well settled by the Acadians before 1700. We must necessarily select some date prior to that as the date of its burial, since the labour connected with the excavation could have been kept secret only when the Bay was uninhabited.

The explanation given here is, admittedly, a theory founded on another theory which is not commonly accepted. The skeptical and those who believe only what they were taught in grammar school will reject it immediately. The more imaginative may take it much as they take the story of Atlantis, impossible to prove or disprove, but worth knowing about anyway. To the few who have troubled themselves to study the Baconian question the subject may be of particular interest.

At all events, a fortune lies buried on Oak Island, whether it is gold, diamonds or mouldy parchment. This book is written simply in the hope that someone with the wherewithal to accomplish the job will go there, dig it up, and satisfy the author's curiosity.

Mr. Leary thinks that the "treasure" may have some connection with "the lost manuscripts of Sir Francis Bacon." We do not feel competent to adjudicate in the matter, but it is true that Bacon was intensely interested in the establishment of the Newfoundland colony, as is witnessed by contemporary documentary evidence, and the issue of a stamp commemorating the tercentenary of the colonisation scheme bearing his portrait.

Members who wish to obtain further information can do so by purchasing the book which we can order from the author at 20/- in the U.K., or \$3 in the U.S.A., both post paid.

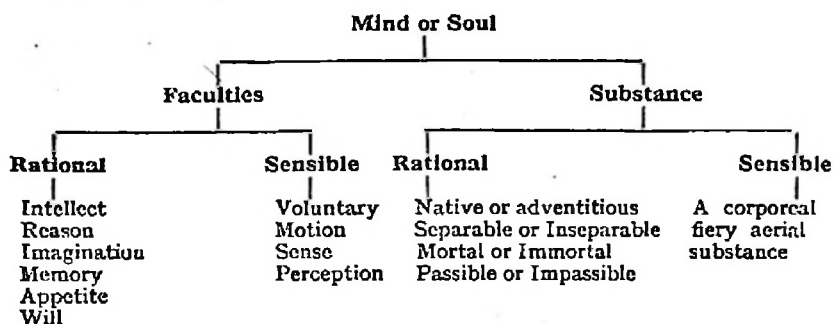
N.F.

# FRANCIS BACON'S UNACKNOWLEDGED DEBT TO THE SCHOOLMEN

by ANTHONY MARY COLLINS

## PART III

**N**ATURAL Philosophy, as has been said, was related by Francis Bacon to Natural Theology or the knowledge of God by the light of nature. This is very fully set out in Chapter I of Book II of the *De Augmentis*. But in order to make the intellectual act understandable, as accepted by both schools, it may be suitable here to deal first with the other of the three sub-divisions of his Scheme of Philosophy, namely "Man," and especially his "Soul and Mind". These faculties with Bacon seem sometimes interchangeable terms. His Scheme may be rendered in the following manner (although this is a very bare outline):



From the above that is to say from the Rational and Sensible Faculties of the Mind or Soul emanate, says Bacon, Logic and Ethics. This is all contained in the *De Augmentis*, Book IV, Chap. 3. Now the Schoolmen also divided the faculties of the soul into two series, but called them Intellective and Sensible.

In the *Summa Theologica*, Part I, Question 80, Art. 1, St. Thomas says: "It is necessary to assign an appetitive power to the soul"; in Question 79, Art. 4, "The active intellect is something in the soul"; in Question 79, Art. 6, "Memory, understanding, will, are one mind"; in Question 79, Art. 8, "Reason intellect and mind are one power." Francis Bacon in *De Augmentis*, Book IV, Chap. 3, said the Rational Faculties of the Soul were Intellect, Reason, Imagination, Memory, Appetite, Will. He himself says "The faculties of the Soul are well known". It will be seen that he names the faculties given by the Schoolmen but adds Imagination, to which he assigns a special province.

Now both Bacon and the Schoolmen contend that all knowledge other than divinely infused knowledge comes through the senses. The Thomists' conception of the process of an idea may be summarised as follows:

Sensitive Knowledge	{	Material Object Impression Species Sensibilis
Intellectus Agens		
Rational Knowledge	{	Species Impressa Passive Intellect Species Expressa

The object creates an impression on the external senses, producing a phantasm, an exact replica in the memory or imagination. The active intellect acts upon the phantasm and abstracts from it the essential part making it understandable, whereas before it was purely sensible. This intelligible species (Impressa) is impressed on the passive intellect and an intelligible species (Expressa) is formed, the idea or concept.

Bacon in *De Augmentis*, Book V, Chapter I (according to the translation by Rev. Joseph Davey which makes it somewhat clearer in this instance) says—

“The doctrine of the use and objects of the mental faculties has two parts, well known and generally received: *viz.* logic and ethics. Logic treats of the understanding and reason, and ethics of the will, appetite and affections; the one producing resolutions, the other actions. The imagination, indeed, on both sides, performs the office of agent, or ambassador, and assists alike in the judicial and ministerial capacity. Sense commits all sorts of notions to the imagination, and the reason afterwards judges of them. In like manner reason transmits select and approved notions to the imagination before the decree is executed: for imagination always precedes and excites voluntary motion, and is therefore a common instrument both to the reason and the will, only it has two faces . . .”

It will be seen that Bacon gives to the Imagination “performing the office of an agent” the powers of the active intellect. His analysis is less intricate than that of the Schoolmen and he clothes his views on the actions of the mind or soul in less academic language, but it is difficult to isolate his variations of mental process or to establish that in fact his version of the working of the mind differs so intrinsically from the method of the Scholastics, as to dissociate it entirely from their philosophy. Although later in the passage he confuses the sphere of the imagination somewhat, it is clear at least that he agrees with the Thomists in maintaining that the principle of understanding is in the mind itself, and each human soul possesses an individual principle of reasoning namely personality. This is set forth explicitly by St. Thomas in Part I, Question 79, Art. 4, and 5 of the *Summa Theologica* when he maintains that the Active Intellect is something in the soul and refutes the doctrine of those ‘who hold that there is one active intellect for all’.

St. Thomas deals with the Will and Intellect in Part I of the

*Summa Theologica*, Question 87 as follows. The fourth Article says "The act of the will is nothing but our inclination consequent on the form understood." In other words the will follows the intellect, which is in effect what Bacon said in the last quotation in a more diffuse way. In Part I of the Second Part of the *Summa Theologica*, Question 9, the matter is further set out for the Thomists when Aquinas says the will is moved by the intellect (Article 1), and by the sensitive appetite (Article 2) making it clear that in each case it is under the form of 'good'. Bacon bears this out in his Essay on *Revenge*—"There is no man doeth wrong for the wrong's sake"—and in the longer passage quoted above he maintains the relation established by the School of St. Thomas between sensible knowledge, the intellect, and the will, and he emphasises also the dependence of the will on the form of the intellect.

St. Thomas in the same *Summa*, Part I Question 84, Art. 6, deals explicitly with the knowledge of the soul, pointing out that there are three opinions held by Philosophers—

Aristotle said "The principle of knowledge is in the senses" holding a middle course between.

Democritus who held that knowledge is caused by a discharge of Images not distinguishing intellect and sense, and that an impression brought about by sensible things affects all our knowledge, and

Plato, who held that the intellect is distinct from the senses, being an immaterial power not making use of a corporeal organ for its action,

and in the opinion of Aristotle the Schoolmen follow.

Francis Bacon himself says in the *Novum Organum*, Book I, Aphorism xxxvii

"The method of those who have held the Acatalepsy" (Incomprehensibility) "and our way agree somewhat in their beginnings, but in the end they are immensely separated and opposed. For they assert simply that nothing can be known. Where we, that not much in nature can be known by the way now in use: but they forthwith destroy the authority of both sense and intellect: we contrive and provide helps for the same."

He goes on to say that Plato introduced Acatalepsy first in jest and irony and later made a dogma of it—something which is 'Probable' but not tried. He sets out three opinions as did St. Thomas:

Sophistical, represented by Aristotle which is Rational.

Empirical, represented by Gilbert, practically his contemporary and a scientist whose views even today find favour, but whose foundations Bacon said were laid on the narrow and dark basis of a few experiments, and

Superstitious, represented by Pythagoras (whose chief doctrine was one of transmigration of the soul between the Divine Nature and Man), the philosophy of the Greeks being according to Bacon a mixture of superstition and theology.

It seems he had to choose between Sceptics, Plato, and (as stated above) Aristotle, Materialism, and Greek Philosophy, together with that of the Jewish and Arabian Schools which in the later Middle Ages had great followings, such as the Averroists previously mentioned. Bacon could have adopted the views of any of these but he chose to follow the lead of the Schoolmen, namely that we start on solid earth getting ideas entirely from the world, that our mind starts as a clean slate but by the operation of all the senses which are receptive, we get in contact with the real external world, and thus by the operation of the active intellect (or as he says the imagination) we get our ideas which move our will.

Thus in upholding the validity of the intellectual process by which we interpret things and reason about them (to return to the outline of Scholastic Philosophy previously given<sup>1</sup>) he further teaches the essential difference between living and non-living things and also the fact of the soul giving personality. It was, in the outline just referred to, pointed out that the Schoolmen maintained from the examination of human actions the fact of Free Will. This was continually expressed in Bacon's writings, and especially in his *Confession of Faith* as a doctrine held by him, and implied elsewhere generally in his writings following on the acceptance of Good and Evil, to be dealt with later. The *Summa Theologica* Part I, Question 83, Art. 1, deals with this on behalf of the Schoolmen—"Whether man has free-will?" and the answer is 'Yes'. They taught that God moved the will of man but moved it to move freely (*Summa Theologica*, Part I, Q. 105, Art. 4).

Bacon frequently circumscribes a specific point of the Schoolmen, rendering it in a generality. In Book IX of the *De Augmentis* he says that

"The prerogative of God comprehends the whole man and is extended as well to the Reason as to the Will of man."

One feels that Bacon who came from a family of Calvinists, is accommodating the subtle explanation of an admittedly awkward article of faith, fringing the question of predestination, to a more 'convenient' form. The principle however appears the same here as admitted by him in his *Confession of Faith*.

To continue following the outline of Scholastic Philosophy, Bacon followed the Thomists in maintaining that the existence of a Supreme Being could be argued from reason, which brings us to the third division of his Philosophy—Natural Theology.

He says at the end of Chapter 4, of Book II of the *De Augmentis*:

"So far are physical causes from drawing men off from God and Providence, that on the contrary, the Philosophers employed in discovering them can find no rest, but by flying to God or Providence at last":

<sup>1</sup>BACONIANA, No. 149, page 73.



and from Book II, Chapter 2:

"As the power and skill of a workman are seen in his works, but not his person, so the works of God express the wisdom and omnipotence of the Creator . . . ."

Before St. Thomas Aquinas there had been held the *a priori* theory that God had put all knowledge in our minds. Bacon clearly adopted the Thomists' teaching here against the views for instance of St. Bonaventura who held that man could know quite independently of the senses of the existence of God.

The Thomists however claimed that the existence of God could be established by the five proofs from reason, but that our knowledge of his Essence which is also his Existence, and of the dogmas of the Christian faith, was by revelation. St. Thomas in the *Summa Theologica*, Part I, Question 2, Art. 3, sets out the proof as follows: First he deals with the reduction of potentiality to actuality, God being the First Mover; also secondly being the First Efficient Cause. Thirdly he deals with possibility and necessity, Being having its own necessity; fourthly he quotes the gradation in things 'more' or 'less', and lastly he proves the existence of God from His Governance of the world, all things being directed to their natural end by intelligence.

Bacon's acceptance of the rational proof of the existence of God is expressed frequently in general terms such as those quoted, his reasons not being itemised philosophically. In the *De Augmentis* however, Book II, Chapter 1, he indicates the same arguments as St. Thomas under the third and fourth headings; in Book II, Chapter 2, he mentions the last proof by government, and his statement in Book I on God working nothing in nature but by second causes, seems also to follow the same trend of argument.

Long before Francis Bacon however, the Schoolmen had insisted on the need for Natural Science. St. Thomas says in his Commentary on Aristotle's *Meteorology* IV

"He who despises natural science despises himself. It is true that many writers make little of the natural sciences on the ground that such sciences are useless for that speculation about divine truth which is . . . the happiest and most desirable life for man. Such writers however, are mistaken. All the sciences of Nature—not merely those which deal with general truths but also those which deal with particular facts and the properties of each being—are helpful in making God known to us, for we arrive at a knowledge of causes by starting from these obvious and natural facts which are their effects."

which is Bacon's conclusion but not his premise.

St. Thomas however insisted on the separation of Natural and Revealed knowledge of God in the *Summa Theologica*, Part I, Question 12, Art. 12, where he says

"Our natural knowledge begins with sense . . . but our mind cannot be led by sense so far as to see the essence of God . . . Hence

from the knowledge of sensible things the whole power of God cannot be known . . . But because they are his effects and depend on their cause we can be led by them so far as to know of God whether he exists . . . ."

Bacon agreed with Aquinas here. He said in *De Augmentis*, Book III Chapter 2:

"Out of the contemplation of nature and out of the Principles of Human Reason to discourse . . . concerning the mysteries of Faith . . . is in my judgment not safe."

He went further and in *De Augmentis*, Book III, Chapter 4, he insisted—a natural corollary to his remarks on the exclusion of the Final Cause, that Natural Science and Metaphysics should be kept separate. This however had long been advocated by one of the leading Schoolmen William of Occam (or Ockham), who held that logic is the analysis of discursive science. Science is about things, but Logic is not. Logic again is concerned with Universals and Science with Particulars. He had endeavoured to undo the complete dependence of Logic and Theory of Knowledge on Metaphysics and Theology, thereby encouraging Scientific Research. Here he went further than St. Thomas who admitted that the Augustinians were in error in stating that only revealed knowledge existed. William Occam was regarded at one time as bringing about the breakdown of Scholasticism. In the "Logic of William of Occam" the author Ernest E. Moody disagrees with this and is supported in his views by Bertrand Russell. Moody says the Venerable Inceptor, as he was called,

"was whether he knew it or not, the father of the modern empirical and experimental point of view, sowing the seeds that came to flower in Francis Bacon, Locke and Hume."

He is generally regarded as an opponent of Aristotelianism and the Augustinian theory of knowledge, and Moody goes on to say that it is normally held that

"Occam was a sceptic, that his convictions with respect to universals were equivalent to an attack on Aristotelian metaphysics and on realism in science, and that the only positive aspect of his thought that is of interest is to be found in an empiricist and subjective orientation akin to that of Francis Bacon, Locke and Hume, and to the philosophical background of modern experimental science."

Moody however partly dissents.

Actually both Occam and the Thomists said Universals in Logic are merely concepts of many things, individuality being only of things and intellects. They both however agree with the 'Universale ante rem' in the mind of God before Creation. Now Bacon in his *Confession of Faith* refers to God "out of his eternal infinite Goodness and Love purposing to become a Creature" and goes on to establish the purpose in the mind of the Deity before the Act of Creation, which presumably is the same theory. He therefore discards the theory of Evolution in

series implied but never expressed by Aristotle, and Pantheism deriving from the Greek view that Creation out of nothing is impossible (explicit in the unorthodox view of John the Scot), in favour of the Creationism of the Schoolmen generally, and as explained particularly in the *Summa Theologica* Part I, Q. 44, Art. 1 and Q. 47, Art. 1. This is a philosophic justification of the belief, the proof being from the divers grades in perfection in things, and it is built on the doctrine of the Divine Simplicity (Question 3, Art. 4). Bacon accepts Creationism but why, he does not say: it was presumably from the first chapter of Genesis. This great thinker seems so child-like in his theological faith, his writings are so redolent of his reliance on Revelation, that one wonders how a mind so astute, provocative and experimenting in other directions can have absolved itself from detailed enquiry into that part of philosophy which concerns theology; and this only on the grounds that the Schoolmen (by their despised reasoning) had justified for ever so much of the accepted Faith.

(Concluded)

Editorial Note: In BACONIANA, No. 150, page 134, line 13, the reference to "page 2" should have read "page 73, BACONIANA, September, 1954."

## THE SHAKE-SPEARE SONNETS

By F.G.F.

IT is perhaps presumptuous to suggest a solution to a problem which has aroused so much controversy among a host of experts of various nationality, but they have most of them assumed that the author of the sonnets was William Shakespeare.

Now this was not the case. Francis Bacon states specifically, in cypher, in *De Augmentis Scientiarum* 1623, that he wrote the Sonnets circulated under the name of Shakespeare, and that he considered them "among the worthiest of my works". If Bacon's word is not accepted he must be deemed to have lied, and not only that, but his friend Ben Jonson and his secretary and chaplain W. Rawley, who both assisted him in putting his cyphers into print, must have conspired with him to mislead posterity; yet Ben Jonson was Bacon's chief competitor as a playwright.

The suggestion that Mrs. Gallup might have invented the cyphers is quite absurd, to anyone who examines them, for a number of reasons. To mention one, Bacon's translation of Homer's *Odyssey* is included in cypher in *Advancement of Learning* 1624, and Mrs. Gallup was merely a good decipherer and not a classical scholar. Further, if Bacon's word is accepted, the sonnets do not offer the same difficulties.

The first debatable question is; to whom were the sonnets addressed? It seems to be generally accepted that it was to Henry

Wriothesley, the young Earl of Southampton, they were written, and this seems to be confirmed. Southampton had lost his father when only eight years old and became the ward of Lord Burghley the Lord Treasurer. It was to Southampton that the poems *Venus and Adonis* and *The Rape of Lucrece* were dedicated, in the name of William Shakespeare.

Francis Bacon, fifteen years older than Southampton, was at Gray's Inn, when the young man went there in 1589, and seems to have become his mentor and friend. It is a curious fact that the first eighteen sonnets all urge the young man to marry, and produce a family to continue his line. A subject which is surely too personal to have been broached by Shakespeare. They seem to have been written about the year 1592 or a little before.

At this time Lord Burghley was anxious that his ward Southampton should marry Lady Elizabeth de Vere, daughter of the Earl of Oxford. Bacon was at that time petitioning Burghley to grant him some favour, the object of which he does not specify in his cypher. It does not seem improbable that these early sonnets were written to placate the great Lord Treasurer. The sonnets follow the eulogistic form customary at the time, but are addressed to a great personal friend, and not to a patron as they presumably would have been, if written by Shakespeare, who enjoyed just such patronage.

Only two of the sonnets appear to be definitely dated. In No. 104 the writer says that three years are past since "first your eye I cy'd." Bacon probably met Southampton for the first time when he joined Gray's Inn in 1589. If so this would date the sonnet as written in 1592, and it would appear that the sonnets, up to then, had been written about that time. On the other hand the second dated sonnet seems to be No. 107, which is understood to refer to the death of Queen Elizabeth and accession of King James I, and also to the release of Southampton from life imprisonment by James. The relevant lines are:

"Suppos'd as forfeit to a confin'd doom.

The mortal moon hath her eclipse endur'd,

Incertainties now crown themselves assur'd,

My love looks fresh, and Death to me subscribes,"

The Earl of Essex, six years younger than his brother Francis Bacon, seems to have been the object of hero worship by young Southampton and was followed by him, on all his expeditions abroad and in his fatal insurrection. Bacon took a leading part in the trial in which both Essex and Southampton were condemned to death. The latter was subsequently reprieved for life imprisonment, and was released in April 1603 by order of King James. The date of sonnet No. 107 would therefore seem to be 1603.

The trial naturally engendered bad feeling between the young man and Bacon who pleads:—in No. 109, "O! never say that I was false of heart", and No. III, "O! for my sake do you with Fortune chide, The guilty goddess of my harmful deeds." Southampton was a good-looking young man and No. 126 begins "O thou, my lovely boy". It is difficult to imagine that William Shakespeare would so address a

great nobleman, even a young one. No. 127 mentions the writer's beloved, "Therefore my mistress' eyes are raven black."

She is referred to by commentators as the "Dark Lady of the Sonnets" and has been the subject of much controversy. Bernard Shaw wrote a short play or sketch under that title; unfortunately he was unable to find any young lady, in contemporary literature or correspondence, in any way connected with Shakespeare, who could fit the title role. Now Bacon, when sent to the French Court in Paris by Queen Elizabeth in 1576, lost his heart completely to Marguerite de Valois, daughter of Catherine de Medici and King Charles of France, and wife of Henry of Navarre. He wanted to marry her, and she appears to have been willing to assent, and was seeking a divorce from Henry; but Queen Elizabeth would not agree. Bacon says in his cypher in *Romeo and Juliet*,

"It was a sad fate befell our youthful love my Marguerite".

He remained constant however to her memory for many years, in fact till he married in 1606.

Now Marguerite, with an Italian mother and a French father, was naturally dark, and according to a portrait at Versailles, she had strikingly black eyes but lightish hair. This, however, may be explained by the recorded fact that her hair was dyed at several periods, and was probably black as Bacon remembered her. She seems to have been extremely attractive not only in her person, but also in her intelligence. She had the members of the Pleiades at her feet in addition to several of the greatest nobles of France. Southampton visited Paris several times, the first while he was still at Cambridge, and probably became a victim to her charms, since so few could resist her.

She may well, therefore, have been that "Dark Lady of the Sonnets", who has proved so elusive. Marguerite's character had deteriorated in course of time, and Bacon had changed his mind as to her worth and desirability, though not to the extent of being able to forget her. No. 131—

"Thy black is fairest in my judgment's place.

In nothing art thou black save in thy deeds".

It will be noted that the writer is addressing his mistress, and not the young man, and he continues so to do. Bacon was no doubt jealous of his friend, but acknowledges that he has supplanted him in her affections, cf No. 134, "So, now I have confessed that he is thine." He mourns accordingly both for himself and for his friend, because he thinks she will corrupt him; see No. 144, "Wooing his purity with her foul pride."

The later sonnets were written it seems during Bacon's dark period when he was suffering from deep remorse, thwarted ambition, and wounded affection.

## CORRESPONDENCE

To the Editor of BACONIANA

Dear Sir,

Can you tell me if anyone has gone to the trouble of checking the work of Mrs. Gallup, or whether it has all been taken for granted? There are one or two members who say that her stories are just the outpourings of a fertile imagination and in fact, would proclaim her to be a fraud. What is the opinion of the Society generally?

I have not seen, anywhere, proof brought by these dissenters to substantiate their claim for fraud. If the decipherings of Mrs. Gallup have been proved to be correct, then I protest at your allowing the letter headed "Canonbury Tower" and written by R. L. Eagle to be inserted in the December BACONIANA. To me it is not worth the paper it is printed on. Except for the last paragraph, the bulk of the letter concerning the "Tower" comes from the Librarian of the Islington Central Library, and being all supposition and probability reads like a page taken from Sir S. Lee's *Life of Shakespeare*.

We are told that the buildings were erected *probably* in 1562, and that a long range of buildings *probably* stables was pulled down c. 1840. The only part left of the original Mansion being the "Tower" and that since this last date it has been known as "Canonbury Tower". Now unless I am mistaken, one thing is evident and sticks out a mile, and that is, no one knows what name was given to the original buildings, whether it was known as Canonbury Park, Place, or just Canonbury. So why could not the Mansion have always been known as "Canonbury Tower"? At least they seem sure that the building has been designated this last name since the 19th Century.

And what is the purpose of this worthless and incomplete information? Just a feeble effort to try and trip poor Mrs. Gallup: and on this flimsy piece of news concerning "Canonbury Tower" we are asked to admit that the work of Mrs. Gallup was fraudulent.

Assuming Mrs. Gallup's decipherings are correct, as I for one believe they are, I am surprised at you, Mr. Editor, printing this letter of R. L. Eagle in the truly respected BACONIANA.

I should very much appreciate your reply and views on this grave matter, and so with my best wishes for the New Year, to yourself, and success to the Society.

Yours sincerely,

H. C. BREACH

**Editorial Note:** For the answers to some of these questions see the Editorial columns.

To the Editor of BACONIANA

Dear Sir,

In the current number of BACONIANA, No. 150, Mr. R. L. Eagle, in a letter addressed to you, refers again to his query as to when Canonbury Tower was first so designated. Mr. Eagle appears to be under the impression that his point has been given support by the extracts he quotes from a letter which he received from the Librarian of Islington Central Library.

If Mr. Eagle and the Librarian will examine the very detailed and beautifully executed map to which I referred in my previous letter, they will see quite clearly that the Tower we know to day *never was* part of Canonbury House or the "Mansion."

It was known as The Queen's Tower or Queen Elizabeth's Tower before Mrs. Gallup was born, and as you so rightly observe in your Editorial, "it would not have been unreasonable to have called it 'Canonbury Tower'."

I do not profess to know enough about Mrs. Gallup's work to make any constructive criticism regarding either its factual accuracy or otherwise; but if this business of trying to catch her out on points regarding which the critic himself has no certain knowledge, is the best that can be done—well !!

If Mrs. Gallup did "make it all up" then she spent a lot of time and paid a heavy price in losing her sight and her work would be that of an inventive genius, worthy to rank among the best fiction writers of her day!

Yours faithfully,

Wm. ASPDEN

To the Editor of BACONIANA

Dear Sir,

### SHAKESPEARE'S USE OF ITALIAN

To add to Mr. Gentry's extremely enlightening article in the two previous issues of BACONIANA, and to the many examples known of Shakespeare's debt to Italian literature, the following are submitted:

"Top of judgment" (*Measure for Measure*, II, 2). In Dante, *Purgatorio* (VI, 37) we find "cima di giudizio."

"Ape of nature" (*Winter's Tale*, V, 2). This is the "scimia di natura" in Dante's *Inferno* (XXIX, 139).

"Her combinate husband" (*Measure for Measure*, III, 1) is interesting. It is the only use of "combinat" (betrotted) by Shakespeare and was coined by him. Rose in his translation of *Orlando Furioso*, notes "the close and whimsical relation there is here between the English and Italian idiom," and adds, "Thus every Italian scholar understands 'her combinate husband' to mean her husband elect."

"A sibyl . . . .

In her prophetic fury sew'd the work."

*Othello*, III, 4

This shows familiarity with Ariosto's *Orlando Furioso* (canto 46, Stanza 80)

"Une donzella delta terra d'Ilia

Ch'avea il furor profetico."

The words "prophetic fury" do not occur in Sir. John Harrington's translation (1591).

R. L. EAGLE

Editorial Note: We are very grateful to Mr. Eagle for these constructive notes, which will serve to confirm Mr. Gentry's views.

To the Editor of BACONIANA

Dear Sir,

### THE VOCABULARY OF THE BILITERAL CIPHER STORY

I am inclined to think from Mr. G. F. de Almeida's letter in BACONIANA, September 1954, that he has not got access to the great *Oxford Dictionary*, nor has he apparently noticed my letter in December, 1953, p. 134. I pointed out that "thrill" was used by Mrs. Gallup as a noun for which the first use dates to 1680. I was quite aware that as a verb it is used much earlier. "Meandering" was not used until the verb was coined from the noun "Meander" and it is first found in 1677.

What Mr. de Almeida does is to give instances of words which are not identical with those I mentioned, and he then proceeds to claim his substituted words as contemporary with Bacon. He does not even get near to finding Mrs. Gallup's often used "Tudor" before the date I gave of 1779.

I have a list of some 200 words which are found in Mrs. Gallup which either did not exist in Bacon's period, or else were not used with the meanings attached to them in the cipher stories. How could she have expected to avoid such pitfalls? Danger also lurks in words which have lost their original meanings such as "secure" (*unsuspecting, careless*); "presently" (*at once*) and "extravagant" (*wandering*).

I am interested to observe that we agree that Mrs. Gallup's "cressivo" is American. But how could Bacon have used a word unknown in England, and not even included in any English Dictionary?

Yours faithfully,

R. L. EAGLE

[Note: We do not think this argument can usefully be carried further since those who are convinced of Mrs. Gallup's integrity, even if she made mistakes, are unlikely to be influenced by the deductions of modern dictionary compilers. After all, philology is also an evolving science. Bacon himself obviously used many words which were unknown in the England of his day (*vide* Mr. Gentry's article in December and Mr. Eagle's letter in this issue). If Mrs. Gallup had intended to practise a deception she would clearly have been more careful to moderate her choice of words; but as a decipherer she would be bound to print the results she obtained. Our own efforts at deciphering have, we regret to say, often produced words unknown to any dictionary! In closing this correspondence we would respectfully point out that one of the so called anachronisms suggested by Mr. Eagle, was Mrs. Gallup's use of the word 'shadowy'; this word, as we have pointed out, occurs in *King Lear*, Act I sc. 1, in spite of what the dictionary may say. In fairness we should add that Mr. Almeida has sent a further list of words to back up his arguments.—EDITOR.]

To the Editor of BACONIANA

Dear Sir,

### "CANONBURY TOWER"

In an editorial note commenting upon the reply of the Librarian of Islington Central Library to a query of mine, it is suggested that "it would not have been unreasonable" for Bacon to have called the mansion by its present title, even though that title did not exist until at least 200 years after his death. May I point out, however, that Bacon did not merely lease that portion of the building containing the tower which was not an unusually prominent feature of the house?

Would Bacon have even written "Canonbury"? In the reports of the Deputy Keeper of the Records (Vol. 25) it is shown as "Canbury" and "Cambury." I have found Ben Jonson calling it "Canbury" as late as 1633 in *A Tale of a Tub*. "We will cross o'er to Canbury in the interim."

I wonder if any reader can supply proof that Bacon ever took up residence at Canonbury?

Yours truly,

R. L. EAGLE

[Note: We still think it "not unreasonable" for Bacon to have called a tower a tower! We also feel that Lord Bacon required this place for some purpose of his own, since he quite definitely took a lease of it. The question as to whether he ever stayed there, unless some reader can oblige Mr. Eagle, must therefore be left, but there is a reasonable inference. We regret that, pending more definite information, this correspondence must cease for the time being.—EDITOR.]

To the Editor of BACONIANA

Dear Sir,

Mr. Edward D. Johnson's brochure "Francis Bacon of St. Albans," begins with the statement "On the 22nd January 1560/1, Francis Bacon was born at Wolsey's new palace, Whitehall, London."

This is an unfortunate beginning for the biographers, following historical records, give York House in the Strand as his birthplace. The ordinary reader who is familiar with the generally accepted facts of Bacon's life would, therefore, conclude that Mr. Johnson is unreliable. It would have been advisable to have quoted the source to justify a communication which is contrary even to Bacon himself. How could Mr. Johnson deal with the reply made by Bacon in a letter to the Duke of Lennox when urged, after his fall, to sell York House?

"In this you will pardon me. York House is the house where my father died, and where I drew my first breath."

Ben Jonson's Ode, written to be read on Bacon's sixtieth birthday, to the assembly celebrating at York House, refers to Bacon having been born in "this ancient pile." Surely, many present would have known that this was the truth.

Some of us know that Mr. Johnson means to imply that Bacon was the son of the Queen and, therefore, would have been born at Whitehall Palace. But as



there is proof that he was born at York House, how did the Queen manage to give an audition to Archbishop Parker at the Palace, and also proceed to York House on the same day to give birth to Francis Bacon? York House was in the parish of St. Martin, but Whitehall was not. It was in the parish church of St. Martins-in-the-Fields that Bacon was baptized as the son of the Lord Keeper.

Yours faithfully,

TROPHONIUS

To the Editor of BACONIANA

Dear Sir,

In his article about Mrs. Gallup's Cypher in the *19th Century and After*, of July 1902, Mr. W. H. Mallock points out that minute differences will, to a greater or less extent, be obscured or rendered elusive by defects in the type, by accidental breakages of some of the letters, by bad inking, by irregularities in the paper and so forth. In Macbeth's epistle to Lady Macbeth, Act 1, sc. 5, are 328 letters in all, whereof 51 are mistakes. Therefore errors = 16 per cent of the total.

In Bacon's Bi-Literal it is possible, in case of mistakes, to limit the number of possible correct letters, as is not feasible (as I presume) in other cyphers.

In the case of: 1 mistake 2 letters are possible, error 20 per cent.

2 mistakes 4 letters are possible, error 40 per cent.

3 mistakes 8 letters are possible, error 60 per cent, etc.

as follows from these instances, wherein the wanted letters in the case of 5 a's are inscribed.

aaaaa A	aaaaa A	aaaaa A
b B	ab B	aab B
	ba C	aba C
	bb D	abb D
		baa E
		bab F

Even with 40 per cent errors, it is not difficult to find the correct letters.

Yours truly,

COUNT L. L. DE RANDWYCK

To the Editor of BACONIANA

Dear Sir,

In the *19th Century and After*, 1905, is inserted in the September issue an article, "A Fiscal Reform of Cervantes' Time," by J. W. Crombie, which begins as follows:

When Cervantes lived in Seville no one was more notorious in the city than Francisco Arias de Bobadilla, Count of Puñocrostro.

"Know, Friend," says a muleteer to his comrade, in one of Cervantes' tales, "that this Count of Puñocrostro has a demon in his body that fixes the fingers of his fists in our souls."

This sentence is inserted in "La illustre Fregona", a tale from the *Novelas Exempulares*, which are ascribed to Francis Bacon in the same way as *Don Quixote* has been. I suppose Bacon was only able to write that tale, having been in Seville, at any rate in Spain, at that time. This might indicate that Bacon was in Spain in or after Bobadilla's time.

Yours truly,

COUNT L. L. DE RANDWYCK

To the Editor of BACONIANA

Dear Sir,

The suggestion of Badges for Baconians, put forward by Mr. Geo. H. Smith, fails to allow for the limited appeal of badge wearing by adults in this country. Prejudice is likely to be strongest among members whose public acknowledgment of their interest would do most good to the cause.

As an alternative or supplementary form of publicity, members might be very willing to incorporate a small badge in the headings of their note-paper. To obviate changes of printer, dies for die-stamped note-paper and blocks for ordinarily printed paper could be held by the Society and loaned out as requested.

The cost of these could be shared between the members initially prepared to

display the badge, or it could be borne by the Society as a publicity charge. In considering these alternatives it will be remembered that support of the scheme would increase the printing costs of the members concerned.

Mr. Smith's suggestion of a design incorporating a portrait of Francis Bacon and the words 'Member of the Francis Bacon Society' seems very suitable.

Yours faithfully,

DENNIS W. PRICE

To the Editor of BACONIANA

Dear Sir,

#### STAGE DIRECTIONS

Mr. W. G. C. Gundry has re-introduced to readers of BACONIANA the subject of the "Prose History of the Reign of King Henry the Seventh", with its significances of italicised words, and phrasing. His article is one of great interest, charm and lucidity.

May I venture to suggest that the hints so artfully strewn through the "History" could constitute a two-edged sword, in that the words italicised, "counterfeit", "imposter", "Pretender", "England" and also and especially the word "King" in the phrase "partly out of a proud humour in the Nation to give a KING to the Realm of England"—could refer to the problem of the legitimacy as far as the Royal Succession of James VI and I was concerned as well as the real authorship of the Plays.

It is an historic fact that the baby born to Mary Queen of Scots on 19th June 1566, was out of her keeping and in the care of the Countess of Mar for some two months prior to his christening at Stirling, while the affection of the Countess towards the baby was the subject of comment at the time, as also was the remarkable likeness of the child to her husband John the second Earl of Mar. If owing to the severe pre-natal shock to Mary at the time of the murder of Rizzio, her child did not long survive birth (a matter which experienced persons might well have foreseen and been prepared for) and the baby brought up as heir to the Throne were actually the son of the Earl and Countess of Mar—then Francis Bacon, from whom (as one so near to the Throne) very little could have been hid, might well have used his knowledge of James I's possible "counterfeiting" of royal descent to embody some hints in the prose "History".

At the time of its writing, Essex was gone, both Cecils; Sir Nicholas and Lady Anne Bacon, Anthony Bacon, all were dead. And most important of all, the brilliant Prince Henry, England's hope had died, whilst the heir apparent, Charles, was through his nature and the circumstances of his life, already involved in the conflict between the growing Puritanism of the times and his French wife with her religious advisers and entourage. Francis would have felt safe in so writing at that period of his life.

I suggest that some of the mysterious "hinting" may have been directed at James, warning him that his title to crowned and annointed kingship was by no means assured, even though he had been welcomed "out of a proud humour in the Nation" as "King" succeeding the very long reign of a Queen.

I think Mr. Gundry has come very near to all this when (top of page 59) he comments that by italicising "later" Francis Bacon had in mind an impersonation of his own time; indeed so subtle was his method that in addition to the true authorship, and James' legitimacy, he may well have had several other "counterfeittings" in mind and left it to his readers to select the cap that fitted.

Yours etc.,

M. C. TAYLOR

Silverstream, New Zealand

To the Editor of BACONIANA,

Dear Sir,

Referring to your Editorial Note in the December issue of BACONIANA, and R. L. Eagle's note "Did Shakespeare know Spanish?", Martin Hume in his book *Spanish Influence on English Literature*, deals in a fairly comprehensive fashion with the influence of Spanish writers on Shakespeare.

The author says that at the beginning of the 14th century a certain Castilian prince, Don Juan Manuel, wrote a book, *El libro de Patronio*, the first or completed

part of which consisted of seventeen stories, all mostly from Oriental sources, and supposed to be told by Patronio, a philosopher, to a prince. This work was the forerunner of the modern short story, and was enormously popular, versions of it finding their way to France and Italy, with some of the tales reaching England. Calderon borrowed plots from them, and Le Sage and other French authors adopted the stories as their own, and there is no doubt that 'Shakespeare' took the *Taming of the Shrew* from one of these, viz: "Count Lucanor."

'Shakespeare' was also indebted to the pastoral romance named 'Diana,' by George Montemayor, which, written partly in prose and partly in verse, mingles magic and sorcery with the woes of love-lorn shepherds.

Sir Sidney Lee states that a MS version of 'Diana' by Thomas Wilson, and dedicated to the Earl of Southampton, which was in circulation in 1596, was probably written much earlier; but of course he was necessarily trying to show that William Shakespeare—not being acquainted with Spanish—must have seen an English version. Some of the verses from 'Diana' were translated and printed with the poems of Sir Philip Sidney as early as 1591.

When Bartholomew Young published in 1598 his translation of the book, which he apparently made in 1583, it immediately became exceedingly popular.

In the second book of 'Diana' there appears a story, "The History of the Shepherdess Felismena", which tells how a love-lorn lady, deserted by her fickle swain, follows him abroad in the guise of a page, and in this capacity acts as his messenger in the wooing of a new innamorata. The latter falls in love with the lady, who to all appearances is a youth, and consequently many and intricate complications ensue.

The plot of *The Two Gentlemen of Verona* is identical with this tale. The play, though not published until the 1623 Folio appeared, was written some years before Young's translation was published.

The *Lazarillo de Tormes*, the autobiography of a penniless lad, who lived by his wits, was the first Spanish realistic novel. Written in 1546, and published eight years later, the book became popular at once both in Spain and abroad, French and Italian translations quickly following.

The author is unknown; though the 'Lazarillo' has been ascribed to the great noble, statesman and historian—Don Diego Hurtado de Mendoza, the Emperor's ambassador in Venice, and his representative at the Council of Trent, in 1546. The best known English edition of the story is that of David Rowland of Anglesey, published in London in 1586. The popularity of this translation is shown by the use made of it by Elizabethan dramatists. 'Shakespeare' knew something of it at least, for in *Much Ado About Nothing* (II, I), Benedict exclaims to Claudio, "Hol now you strike like the blind man: 'twas the boy that stole your meat and you'll beat the post"; which is one of the incidents in the 'Lazarillo'.

'Shakespeare' of all the Elizabethan dramatists has perhaps borrowed the least directly from Spanish sources, but, as Mr. Eagle observes, he frequently introduces Spanish names, characteristics and phrases.

The 'Ancient' Pistol in *Henry V*, who had picked up Spanish in the wars, interlards his vaunts with it. Possibly Pistol is a burlesque upon what was then regarded as the characteristic Spaniard, vain and showy, grandiloquent and pompous.

Martin Hume considered that Don Adriano Armado in *Love's Labour's Lost* is a caricature of Antonio Perez, the Spanish Secretary of State, who was exiled and escaped to France in November 1591: he came to England in the autumn of 1593. The play was first published in 1598, "newly corrected and augmented," though originally written of course much earlier. Perez was patronized by the war party of Essex, and in consequence was much disliked and distrusted by Burghley, and the moderates, as well as at first by the Queen herself. Lady Anne Bacon was furious at the partiality Francis showed towards him. "A proud, profane, costly fellow, whose being about him I verily believe the Lord God doth mislike", she wrote to Anthony Bacon, and one of the latter's agents said of Perez in 1594: "Surely he is, as we say, an odd man and hath his full sight everywhere . . . I have hardly heard of him, and yet, I know not how, I begin to admire him already."

With regard to Cervantes, Martin Hume, in speaking his *Galatea*, published

in 1585, expresses surprise that, "so consummate a realist should even temporarily have clothed his ideas in the languid, insipid artificiality of the pastoral". Moreover, though it failed to attract attention, this work was to the date of his death Cervantes' favourite writing, and he was continually proclaiming his intention of producing a second part.

Parker Woodward in his *Sir Francis Bacon - Poet - Philosopher - Statesman - Lawyer - Wit*, states that Bacon was definitely the author of *Don Quixote*, in which, "he wished to hold up to ridicule the practices of duelling, tournaments and knight-errantry." The book, he says, could not be published in England during the lifetime of the Queen, who revelled in tourneys, and so Spain being a suitable country for its production, "a poverty-stricken Spanish writer of unsuccessful plays named Cervantes was employed to co-operate and to act as the pseudo-author."

Shelton, Mr. Woodward states, was a courier to Spain in the employment of Lady Suffolk (the correspondent of the King of Spain at the English Court), and was doubtless used as an intermediary for carrying the manuscript to Spain, but Bacon's friend, Gondomar, then living at Valladolid (where the Royal Court was held and Cervantes also resided), probably conducted the negotiations.

The writer also suggests that the true rendering of 'Don Quixote' is *D'on qui s'ote*, or 'Of one who would withdraw himself', and that the name 'Sancha Panca' was intended to indicate a man who never thinks before speaking.

Yours faithfully,

R. J. A. BUNNETT

To the Editor of BACONIANA

Dear Sir,

#### BACON AS METHUSALEH !

I was about to send in my annual subscription to the Society when I read with astonishment and dismay the first line of Count de Randwyck's letter on the last page of the current issue of BACONIANA, viz. "now that it can be accepted that Francis Bacon died at Stuttgart, Dec. 18, 1647." I should like to know by whom his fantastic statement is accepted.

No doubt it is founded upon some fearful and wonderful alleged deciphering, but however it is arrived at it is against all the facts upon which any reliance can be placed and should not have been given publicity.

As you know I was Chairman of the Council for many years and have been a member of the Society for over thirty years. . . .

Yours very truly,

HOWARD BRIDGEWATER (Barrister-at-Law)

[We are sorry to incur the displeasure of Mr. Bridgewater. Nevertheless the freedom of members to express their personal views in BACONIANA (and more especially in the correspondence column) must always be upheld, except where such views are directly opposed to the interests and objects of the Society.

EDITOR.]

*It should be clearly understood that BACONIANA is a medium for the discussion of subjects connected with the Objects of the Society, but the Council does not necessarily endorse opinions expressed by contributors, or correspondents.*

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