

BACONIANA

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THE FRANCIS BACON SOCIETY

(INCORPORATED)

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

1. To encourage for the benefit of the public, 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 for the benefit of the public, 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 two guineas 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.

Members would assist the Society greatly by forwarding additional donations when possible, and by recommending friends for election. Those members who prefer to remit their subscriptions in American currency, are requested to send \$5.



ment. Jesus, in the Christian Mythology, refused to answer the charges against him until forced to do so by the High Priest's adjuration. He refused again to answer when brought before Pilatus "insomuch that the governor marvelled greatly". Socrates, at his trial, refused to make the customary emotional appeal of bringing in his wife and children to plead for mercy for him. He also refused to avoid execution by escaping, when offered the chance. All three were teachers of men!

It appears that the remark that Bacon was their "Risen Master" was originally made without further explanation. Masonic reticence—though widely misunderstood—doubtless has adequate reasons behind it, and perhaps it would be very difficult to explain to the general public what those reasons are. Fortunately—within certain limits—the independent occultist has greater freedom of discussion than the Masonic one.

Yours faithfully,

H. T. HOWARD

Editor's note.—"The meeting" was held at Earl's Court, London. The Masonic suggestion that Bacon attained a "mystical resurrection" appears to be at variance with Lake Harris' view of "Shakespeare" in his *Esoteric Science* (privately published), but of course the scope for divergence of opinion is limitless.



Stained-glass window in St. Michaels Church, Gorhambury, believed to be a Rosicrucian symbol. The six pointed star is formed by two interlaced triangles, one red and one white.

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.

EDITORIAL

Eight years have passed since Lord Bacon's quatercentenary. Four years have passed since the academic world celebrated what it believed to be the quatercentenary of the Bard, when a great deal of money was spent in commemorating the wrong man in the wrong year! We believe that both these occasions have contributed to a more generous recognition of the genius of Francis Bacon. And while the fame of the real Shake-speare shines as brightly as ever, the image of his shadow—the reputed business-man-poet of Stratford—does seem to have shrunk a little.

It was natural that pursuit of our second Object—the solution of the Shakespearean authorship problem—would bring our Society into collision with powerful vested interests. After that it was only a matter of time before the hostility thus aroused would prejudice our first Object, the study of Francis Bacon as philosopher, statesman and advocate of science. However this cannot last forever. Men of letters and men of law, however anxious to dissociate themselves from the Shake-speare controversy, are not so gullible as to swallow, without reservations, an oral tradition which identifies the Bard as a person without educational record or books, whose chief aptitude, at the crown of life, was for private gain at the expense of poorer men. In this respect Will Shaksper's record is only too well documented, and the utter barrenness and futility of a creed which persists, nay, glories in ascribing our national drama to such a narrow and profane source, must become more and more frustrating as time goes on. We need to find something more worthy as a background for Shakespearean interpretation than

the *sterquinarium*, the slaughter of a calf with a high-sounding speech, and the famous second-best bed. To mention these things is to bring upon ourselves the charge of denigrating Shakespeare. But this is the legend we are asked to accept, and the real denigration of Shakespeare consists in associating him with it. To some it may well seem better to shirk the issue and abandon the inquiry as to the Bard's identity. To us it is imperative to seek for the truth. For when sufficient progress is made in this direction, the importance of Francis Bacon as philosopher, mystic and prophet of the new age will be better understood.

* * * *

The late Earl of Verulam, before joining our Society, wrote to our President with characteristic candour. He wished to make it clear that, while he had not yet seen sufficient evidence to convince him that Bacon alone wrote the Plays, he had seen more than enough to convince him that Will Shaksper did not. But it was in Francis Bacon himself that he was chiefly interested. Thus Lord Verulam was aligning himself with our first Object, without prejudice to the second. We were delighted to welcome him as a Baconian in the universal sense, if not in the controversial sense. The words of Gladstone to our Society in its early days come to mind . . . "Considering what Bacon was I have always regarded your discussion as one perfectly serious and to be respected".*

Our view being still very much the minority view, we must allow time for its assimilation. No one engaged in the Shaksper industry can be expected to give up his bardolatry all at once. Yet once the first flood of indignation at anyone daring to challenge the national idol has had time to subside, the devotee may begin to look a little more closely at that idol; and the thought may arise, especially in relation to the Stratford Monument, that "fetish" might perhaps be the better word.

The latter bears no resemblance to the finely-conceived monument in Westminster Abbey, with the left forefinger pointing to

* W. E. Gladstone to Dr. R. M. Theobald, 1889.

a garbled passage from *The Tempest*. Neither monument resembles the mask-like Droeshout engraving in the 1623 Folio (adorning our postage stamps in 1964), which caused Gainsborough to exclaim, "A stupider face I never beheld!".

While our members, according to their inclination, may follow either of our declared objects, and not necessarily both, our journal must aim at the dual objective. To clear Bacon's name of calumny, and to re-light the torch which he held up in the obscurity of philosophy and religious belief, is the first charge laid upon us. The second is the study of those works of "re-creation" which he was in the habit of sending to his friend Tobie Matthew for comment and criticism, along with the chapters of his *Instauratio Magna*. In regard to the former, Matthew replied on one occasion with cryptic caution: "I will not return you weight for weight but *measure for measure*" (italics ours). There is also in this correspondence that curious mention by Bacon of his "works of the Alphabet"; for which Spedding is at a loss to account unless it be ciphers. But there is a clue to this; for in Bacon's note-book, in his own hand-writing, appears the entry "Tragedies and comedies are made of one Alphabet"†, which could explain his curious use of this word.

In pursuing our second objective (the Shakespearean authorship) external and internal evidence are both required. The external evidence would be for the benefit of those who have doubts, who perhaps "delight in giddiness and count it a bondage to fix a belief"‡. The internal evidence would be for those who would understand the implications of the mystery. To find external proof of authorship is the object of the Fund entrusted to us by the late Mrs. Hopkins. The internal evidence can best be found by correlating the works ascribed to Bacon and Shakespeare. For it is those strange identities of subject-matter, of philosophy, theosophy, mythology and history, no less than those striking parallels of thought and diction in these two different sets of works, that must be our guide to the interpretation of both.

* * * *

† *Promus*: 516.

‡ *Essay: Of Truth*.

Restoration work carried out on the ruins of Sir Nicholas Bacon's house at Gorhambury, under the supervision of the Ministry of Public Works and Monuments, has now reached an advanced stage. Defoliation of the brick, stone, iron, and the little timber remaining, and exploration at ground level, has proved to be a lengthy process, but the patient care of the restorers has not gone unrewarded.

Perhaps the most interesting revelations to date have been the coat-of-arms with a Garter surround and the motto *Dieu et mon droit* above, and the inscription below, the window space, all on the north-east corner tower of the existing structure. The inscription is in Latin and the translation reads:—

WHEN NICHOLAS BACON BROUGHT THESE
BUILDINGS TO COMPLETION TWO LUSTRAS OF
ELIZABETH'S REIGN HAD PASSED: HE HAD BEEN
KNIGHTED AND MADE KEEPER OF THE GREAT
SEAL. MAY ALL GLORY BE ASCRIBED TO GOD
ALONE.

Unfortunately frosts have broken down much of the stonework, necessitating urgent repairs to the walls still standing, and it is sad to recall that only ground-level brickwork remains to remind us of the Long Gallery wing, upon which the gilded figure of Henry VIII stood not so long ago. Pieces of the torso lay nearby until recently.

Some years ago, too, an underground passage was revealed on the opposite side of the modern road to the north-east of the ruins, but it has not been determined, it seems, whether its direction was towards the main house, now vanished, or the nearby Temple Cottage. Temple Cottage was once thought to have been one of Bacon's summerhouses, but the structure indicates the late 18th century, and the Doric columns are not Tudor. Four classical figures adorning its roof may date from the Tudor house, but this is conjecture.

For this information and other valuable assistance we are indebted to Mrs. King, the late Lord Verulam's private secretary, who asks us to note that a "lustrum" was the term for a period of five years.

Opposite the gates to Gorhambury Park, on the Hemel Hempstead road, stands St. Michael's Church. This is one of three parish churches in St. Albans, built by the Saxon Abbot Ulsinus, A.D. 948, the others being St. Peter's and St. Stephen's. St. Michael's is well known for the Monument to Francis Bacon, although there appears to be no evidence that he was buried in the vault beneath.

In front of the chancel, and near the Monument, is the gravestone of his Secretary, Sir Thomas Meautys, who erected the statue to his master's memory. The lettering on Sir Thomas' tombstone had long been obliterated, when, how, or by whom, is not known; but the inscription was re-cut in 1955, on the instructions of the late Lord Verulam, from information received from the Keeper of the Printed Books at the Bodleian Library. Apparently, in 1657, eight years after Meautys' death, Elias Ashmole (the famous antiquarian and Rosicrucian, after whom the Ashmolean Museum in Oxford is named) visited St. Michael's Church. In his notebook, still preserved in the Bodleian Library* he had—fortunately for posterity—recorded the inscription on this tombstone, which was later to be mysteriously chiselled out.

The present Earl of Verulam is a descendant of Sir Harbottle Grimston, who purchased Gorhambury in 1652. Sir Harbottle was Speaker of the Commons under King Charles II, who granted the St. Albans Charter. The monument to Bacon with its curious inscription beginning with the words *sic sedebat* (instead of the customary *hic jacet*) and the Meautys grave, are not the only points of interest in the Church, or indeed in the chancel. In the stained-glass window, which according to the Grimston family tradition came from Gorhambury, is the coat-of-arms of Sir Francis Bacon. The finely carved pulpit is said to have come from the Tudor Gorhambury House chapel, though there is no documentation available to confirm this. The pulpit is officially described as being Jacobean†, but the backboard contains carvings of the Holy Spirit over a crowned Tudor rose, with a cornucopia underneath. It has

* MS. Ashmole 784. Folio 8v

† *The Parish Church of St. Michael, St. Albans*, by J. C. Rogers.

been suggested that the rose may have been executed in honour of one of Queen Elizabeth's visits to old Gorhambury House, but there are also four panels, profusely carved, in the pulpit. The decorative design of the panels seems to include two backing capital Fs, linked by lateral and backing capital Bs and/or Rs.

As will be seen from the half-tone reproductions of the panel and backboard there is some evidence of an attempt to suggest the initials F.B. or F.R.B. in the ornamental design of the former, whilst in the latter the Tudor rose and crown give their own signals to believers in the Royal Birth theory. We cannot make an authoritative pronouncement on these pointers, but our readers will remember how the initial letters of the first two lines of *The Rape of Lucrece* (1594) are arranged almost into a kind of monogram: thus $\text{F}^{\text{R}}_{\text{B}}$ (cf. *Baconiana* 159, page 54). Again, the preliminaries in Napier's *Logarithms* (1614) close with a Latin verse of six lines, of which the initial letters form a perfect vertical acrostic signature: "I SIN FB" (See *Baconiana* 160, page 62).

The description of the monogram in the Church Guide as strapwork may, therefore, be inadequate.

The entire pulpit and the short mounting stairs are of richly ornamented oak, of a dark brown hue, with a wrought-iron stand attached. The surmounting hour-glass, first mentioned after renewal in 1628, was stolen six years ago, and has now been replaced by a fine eighteenth-century specimen.

In the Lady Chapel to the east of the Church is a Rosicrucian window showing the six-pointed star in the form of two interlaced triangles, red and white . . . The Churchwardens' accounts date from 1627, and the parish register begins in 1634 . . . St. Michael's Church surely has a special message for Baconians . . .

The City of St. Albans is an important part of our English historical heritage. The very name derives from the Roman soldier Alban, the first Christian martyr in Britain, who was executed in the grounds of old Verulamium in about A.D. 303. Abbot Ulsinus is said to have founded the City *circa* 950 and possibly the School also, though sources date the latter to Saxon times, since by the early Norman period it had an enviable Continental



The carvings on the backboard of the pulpit of St. Michaels Church.



Strapwork on the pulpit panels at St. Michaels suggesting interlacing rs, Bs and/or Rs.

reputation. Sir Nicholas Bacon was its Patron, and is still remembered in the prayers on Founder's Day. The school motto is that of the Bacon family, *Mediocria Firma*. The school was the only one allowed until Tudor times—an interesting reminder of the fact that education was then virtually unobtainable except for the aristocracy, or at ecclesiastical foundations.

Gorhambury derives its name from Abbot Geoffrey de Gorham, elected in 1119, and a successor of the first Norman abbot, Paul de Caen, who acceded soon after the Saxon monastery was demolished. The monastery foundations can still be seen by St. Albans Abbey. Circa 1130 the first mansion was built by a relative of Geoffrey de Gorham in the Park, on the eastern slope of the hill, leading to the present seat of Lord Verulam, head of the Grimston family. In 1155 Nicholas Breakspear, an *alumnus* of St. Albans School, was enthroned as Pope Adrian IV, the only Englishman to hold this office. Adrian IV, who died in 1159, was said to be too "pious" for the cardinals and was the son of an Abbey tenant.

In 1561, when Sir Nicholas Bacon acquired Gorhambury, he pulled down Geoffrey de Gorham's house and built the Tudor mansion mentioned earlier in these notes. Later Sir Francis built a new mansion named Verulam House half a mile away, but of this, alas, only foundation-traces remain, whereas parts of the ruins of Sir Nicholas' house still stand. The present Gorhambury, designed by Sir Robert Taylor, was finished in 1784, and still contains many pictures and books belonging originally to Francis Bacon.

* * * *

According to the illuminated pedigree of James Bacon, citizen and alderman of London, dated 2nd February, 1568/9, the lineage of the Bacon family can be traced back to one William Bacon, in the times of Edward II (1307 - 27). Sir Nicholas *filis* (1540/1624) was the first of the order of Baronet created by James I. The twelfth baronet in line, Brigadier Sir Edmund Bacon, Lord Lieutenant of Norfolk, is a direct descendant and is now Premier Baronet of England.

The Arms, granted to James Bacon in 1568*, were later used as seals by Sir Francis when Lord Chancellor, some with the crescent attached indicating a cadet branch. Five of these seals on contemporary documents were displayed at the St. Albans City Exhibition held in 1961 during the quatercentenary celebrations of his birth.

The late Colonel W. le Hardy, Hertfordshire County Archivist, wrote that Francis Bacon was "passionately interested in planning and architecture". This is a little-known facet of his genius, although *he is said to have designed Verulam House personally*, as well as the ornamental ponds which lie between this site and the modern Redbourn - St. Albans road.

Francis Bacon's interest in St. Albans associations was intense and his very title, Viscount St. Alban, commemorated the Roman martyred on the spot where the Abbey now stands. As has been mentioned before, on assuming this title he observed: "Now it may be truly said that I wear the habit of St. Alban."

The general historical interest of St. Albans and its environs dating from pre-Roman times is almost limitless, and it is perhaps fitting that the City arms without motto or supporters are amongst the oldest in England.

* * * *

In *Treasures of Britain*, a sumptuously-produced volume with beautiful plates issued recently under the auspices of the Automobile Association, there is a short illustrated article on Shakespeare. The caption to a reproduction of the Droeshout engraving in the First Folio makes some interesting points: first that the engraving was suspected to be a "fake" (we should prefer to say a "mask"): second that a medical scientist had noticed two right eyes: third that the coat was alleged to have two left sides.

* James was a brother of Sir Nicholas Bacon, *père* (1509/79) and the Arms were: gules on a chief argent two mullets sable for Bacon, quartered with the arms of Quapladde; bary of six pieces of gold and azure a bend gules with a crest on a torse silver and gules, a boar passant ermin mantled azure doubled gold.

The eminent medical specialist was of course Lord Brain, whose death was reported in *Baconiana* 167 (page six). The fact that the coat definitely has two left sleeves has always been studiously ignored by orthodox commentators, although it was emphatically and professionally confirmed in *The Tailor and Cutter* a good many years ago. This is the first time we have seen these peculiarities mentioned in an impartial, if not orthodox, production. We congratulate the Editor of *Treasures of Britain*, and we hope that such candour will prevail. For we are encouraged to believe that our case is at last finding a wider acceptance.

* * * *

In December last the Shakespeare Birthplace Trustees announced their intention to commemorate the 200th anniversary of the "first official Stratford-Upon-Avon Festival" and also the celebrated actor, David Garrick, who organised it, this year. For this purpose a fine medallion by Paul Vincze, who is a naturalized Hungarian, has been struck. This artist recently executed a medallion for the Shakespeare quatercentenary, and another in commemoration of Sir Winston Churchill. The Trustees carefully avoided all mention of the fact that the "Birthplace" exhibition and layout were not set up till 1769, and then only because the Church Monument and Bust were thought to be insufficient attraction in themselves to cope with the increasing numbers of visitors!

In the book review section we print renewed evidence of the claims still being foisted on a long-suffering public by Stratford-Upon-Avon apologists. We were all the more pleased, therefore, to read an enlightened contribution by Brian Dunning in the May 1st issue of *Country Life*. In confirmation of our own notes and under the title, *With Garrick at Stratford*, Mr. Dunning wrote that the town's "status as the capital of the Shakespearean industry" is due largely to the extraordinary bi-centenary junketings of David Garrick, the famous actor, in 1769. In the 1750's, according to Horace Walpole, Stratford was "the wretchedest old town I ever saw". Only New Place and the notorious mulberry tree ranked as

tourist attractions: the birthplace was "discovered" by Garrick and the civic fathers, after New Place and the mulberry tree had been destroyed.

In the Shakespeare industry authorities breed authorities, and celebrations breed celebrations. In September, the year of Our Lord, 1969, the Birthplace Trust will be celebrating the bi-centenary of a celebration, *i.e.* of Garrick's festivities in 1769. Can cynicism go further?

* * * *

Londonderry has recently been very much in the news. In the article *Traveller's Tales in Baconiana* 163, mention was made of Bacon's participation in the foundation of modern Ulster. This was part of a major re-settlement scheme in 1609 backed by the great companies of the City of London. It was a scheme which was to be unrivalled in the British Isles until just before the end of the second world war.

The writer of *Traveller's Tales* quoted an extract from *Town in Ulster*, written by Gilbert Camblin in 1951, which will bear repeating here

"The great scheme for the development of six Ulster counties, and the building of twenty-three new towns is one of the earliest examples of regional planning".

Last November a Press conference to The Honourable The Irish Society (which built Londonderry's mile-long walls "for £11000" under the auspices of the common Council of the City of London) reported that a new Commission is now to take over the powers of the Londonderry Corporation. Nevertheless The Irish Society remains, reminding us of the historic links between London and Ulster in the first Elizabethan age, and our own.

* * * *

We were interested to see in the Diarist column of *The Times* in December last, the report of an interview with our member Jean Overton Fuller. The subject was her newly published biography of

Swinburne, but mention was also made of her projected book on the life of Francis Bacon, which is already well advanced. Miss Overton Fuller is a well-known authoress and this biography, when published, should reveal a more sensitive understanding of its subject than some of the earlier ones.

* * * *

Shakespeare in Italy has often been the subject of discussion in *Baconiana*, as one of the insoluble problems of Shakespeare orthodoxy, which is easily solved by the Baconian theory. If R. L. Eagle had mentioned Bacon in his excellent article *Shakespeare and Italy*, we have to ask ourselves whether *The Contemporary Review* would have accepted it. Nevertheless the article as it stands, without any reference to the Shakespearian authorship, completely undermines the Stratfordian position. It is a perfect example of what Polonius would have called "going round to work". There is no evidence and little likelihood that the Stratford man ever travelled on the Continent, least of all in Italy. So the Bard's obviously first hand personal knowledge of its topography and customs is glibly and inadequately referred to hear-say.

Most of the young nobility of those days travelled in Europe, and it is known that the Earl of Oxford did so. Ben Jonson got as far as the Low Countries "trailing a pike" as a soldier, and later went on foot to Scotland. Bacon's sojourn in France, and at the Court of Navarre as a young man, is well known. What is not so well known is that he also visited Spain and Italy. His English biographers from his chaplain William Rawley to James Spedding, make no mention of this. But Bacon's first biography was not published in English in 1657, but 26 years earlier in French. In the "Discours de la Vie" which was prefixed to the *Histoire Naturelle* in 1631, Bacon's early travels in Spain and Italy are confirmed. And in the body of the same book we learn, what seems to have passed unnoticed by all English biographers, that Bacon visited Scotland on one occasion at least.

Mr. Eagle's well-documented article proves beyond doubt that the author of the Shakspeare plays (whoever he was) had first-

hand knowledge of certain parts of Italy, its topography, customs, and laws, precisely in the manner recommended by Bacon in his essay *Of Travel*.

* * * *

We are pleased to announce that the late Edward D. Johnson left his extensive collection of books on Baconian subjects to the Society. Members will find with their copy of *Baconiana* a list of books enclosed which we are able to offer at nominal prices. Sales will help to recoup our expenses in collecting and cataloguing the collection, and, as we feel Mr. Johnson would have wished, ensure that our cause becomes more widely known.

The valuable seventeenth century books will be gratefully received into our permanent library.

* * * *

In 1892 Thomas W. White wrote his *Our English Homer, Or Shakespeare Historically Considered*. On page 13 appears the following: "Chapman was generously patronised by Francis Bacon and Prince Henry during his later years". We shall be glad to hear if any readers can indicate the supporting evidence for this statement. We know that Ben Jonson and George Chapman went to prison together in 1605 as a consequence of their share in the composition of *Eastward Ho*. We also know that Ben Jonson later became one of Bacon's "good pens", translating the *Essays* into Latin. Was Chapman one of them too?

* * * *

Our readers will be aware that reprints of the various series of *Baconiana*, up to 1964 inclusive, have been issued by an American firm, The Kraus Reprint Organisation, and made available on an international scale, in particular to public and university libraries and similar institutions. Royalties on these sales are payable to our Society, and we were pleased to hear that some

interest has been aroused in the Far East Another American firm is now offering a reprint series of the Chaucer Society publications. These include the "six-text" edition of *The Canterbury Tales*, containing formerly unpublished manuscripts. Additional texts available are *Troilus and Criseyde*, and manuscripts of the minor poems. Some of these manuscripts are in the Harleian Collection at the British Museum, a fact which will hardly surprise readers who have followed Mr. Bokenham's recent articles.

There are often parallels in the literary achievements of great minds, despite the lapse of centuries, in subject matter, if not in treatment. The Shakespeare play, *Troilus and Cressida*, springs to mind, as a case in which the treatment of the source material is very different from that of Chaucer. Bacon's *Essay Of Truth* is paralleled by Chaucer's manuscript *Truth* (the subject being almost endemic to giant intellects), but a more amusing example is the well-known work, *Chaucer To His Empty Purse*, which recalls Bacon's life-long struggle to raise the necessary funds to finance his work. In both instances money was needed solely for great services to posterity which have yet to be appreciated. It may be that Chaucer's *The Romaunce Of The Rose* had its sequel in Bacon's clandestine activities with the Rosicrucian movement. We are reminded of the lines:—

So among the roses of the martyrs,
Brightly shines St. Alban.

* * * *

In reference to our previous note on the reprint of the 14 Volume set *The Complete Works and Writings of Francis Bacon*, by James Spedding, The Garrat Press Incorporated have asked us to point out that inquiries should be addressed to them at 250 West 54 Street, New York, N.Y. 10019. The set has been selling "quite rapidly", and the 45% discount to our Members has been reduced to 20% for two months from the date of this issue of *Baconiana*. The full cost of the set is \$395 and individual volumes cost \$32.5.

* * * *

We are sorry to learn that Dr. J. Gerstenberg has been disappointed by the lack of response to the notice on his book, *Strange Signatures*, in a recent Editorial.

Dr. Gerstenberg, though living abroad, has been an enthusiastic Baconian for many years, and we value his support. His book contains 17 plates of emblematic rebuses found in the 1623 Folio, some magnified 40 times, and we shall be only too pleased to pass on orders from readers for copies of this work, or *Mr. William Shakespeare*, also written by him, and published abroad.

THE PLOT OF ALL'S WELL THAT ENDS WELL: A BACONIAN SOURCE

By Benjamin Farrington, Emeritus Professor

“The story of *All's Well*”, Quiller-Couch reminds us, “comes out of Boccaccio”. But all Shakespeare’s borrowings are transformed. It is with such a transformation that this paper is concerned. The plot involves an illness and a cure. This situation, provides an opportunity for an attack on the medical profession. This does not interest Boccaccio, but it is exploited by the Elizabethan playwright with a virtuosity which fills out two delightful scenes. The substance of these two scenes is, I think I can show, derived from two unpublished Latin writings of Bacon.

First for Boccaccio. What he tells us is this: the King of France had a swelling on his breast which had been unsuccessfully treated by many doctors and had grown into a fistula. To him in his despair comes Giletta (Helena in the play), daughter of Gerard of Narbon, a famous physician recently deceased; by means of a remedy imparted to her by her father she cures the disease. There is in Boccaccio no comment on the medical aspect of the case except the entirely commonplace observation that medical attention sometimes aggravates the complaint.

In the play, on the other hand, the failure of the physicians is made the ground for an attack on the whole tradition of medicine. Not only its competence but its philosophy is impugned, and when the tables are turned on the doctors by the success of Helena’s cure, not only the Fellows of the Royal College of Physicians but the great names of Galen, among the ancients, and Paracelsus among the “moderns”, are made objects of hilarious scorn. Let us quote.

In Act 2, scene 1, Helena says to the King:

Gerard de Narbon was my father:
In what he did profess, well-found
On’s bed of death
Many receipts he gave me, chiefly one,

Which as the dearest issue of his *practice*
 And of his old *experience* th' only darling,
 He bade me store up

To this the King replies:

We thank you, maiden,
 But may not be so credulous of cure,
When our most learned doctors leave us, and
The congregated College have concluded
That labouring art can never ransom nature
From her inaidible estate: I say we must not
 So stain our judgment, or corrupt our hope,
 To prostitute our past-cure malady
 To *empirics*.

Here we are in an atmosphere entirely foreign to Boccaccio. Boccaccio is not concerned with the quarrel between rival schools of medicine. Still less is there the slightest hint of a king who has learned from his Royal College of Physicians a comprehensive but erroneous view of the relation between science and nature; who has learned in particular, so far as medicine is concerned, that it is the doctor's business to recognise incurable diseases, not to find cures for them.

Bacon's quarrel with the medical profession on this head is now notorious; but he dealt with it tactfully while he was alive. In his *Advancement of Learning* (1605) he remarks in passing that doctors "inquire not the perfect cures of many diseases, or extremities of diseases, but pronouncing them incurable, do enact a law of neglect, and exempt ignorance from discredit". But this was only the tip of the iceberg. In his *Cogitata et Visa*, which was privately circulated in 1607 in Latin, but neither published nor translated till after his death, he castigates the official medical teaching on disease in terms which I take to be the source of the King's speech quoted above:

What is most deplorable for the present and ominous
 for the future is that men, against their own interests, try

to protect their ignorance from its due ignominy, and to make do with the little they have. The medical practitioner, for instance, in addition to the particular reserves incidental to the practice of his art (on which he relies to safeguard its reputation) summons also to his aid a comprehensive reserve as to the possibilities of art as a whole. That is to say, he seeks to transform the present limitations of his art into a permanent reproach against nature and whatever his art cannot achieve he artfully declares to be impossible in nature.

This I take to be the origin of the sentiment the King has learned from his incompetent physicians, "that labouring art can never ransom nature from her inaidible estate".

I am confirmed in this opinion by what follows. When the King's cure is announced, the discomfiture of the doctors becomes a source of ironical merriment in the court:

Parolles. Why, 'tis the rarest argument of wonder that hath shot out in our latter times.

Bertram. And so 'tis.

Lafeu. To be relinquished by the artists—

Parolles. So I say.

Lafeu. Both of Galen and Paracelsus.

Parolles. So I say.

Lafeu. Of all the learned and authentic fellows—

Parolles. Right, so I say.

Lafeu. That gave him out incurable—

Parolles. Why, there 'tis, so I say too.

Lafeu. Not to be helped.

Parolles. Right, as 'twere a man assured of a—

Lafeu. Uncertain life, and sure death.

Parolles. Just, you say well; so would I have said.

Lafeu. I may truly say, it is a novelty to the world.

Here, in the mention of the names of Galen and Paracelsus, there is surely enough to clinch the matter. In his *Temporis Partus*

Masculus, another unpublished Latin writing (it is also unfinished, being an experimental piece abandoned in favour of *Cogitata et Visa* which traverses the same ground in a more mature style). Bacon wrote a preliminary version of his attack on the medical profession in which Galen and Paracelsus figure as the chief villains. He castigates them by name:

Is that Galen I see there, the narrow-minded Galen, who deserted the path of experience and took to spinning idle theories of causation? You there, Galen, are you the man who rescued from infamy the ignorance and idleness of the medical profession? Was it you who lodged the profession in a safe shelter by setting such limits to the art, and duty, of medicine, as should suit their sloth? Did you take it upon you to pronounce this disease incurable, and that, cutting short the patient's hopes and the physician's labours? . . . There on the other side I see the alchemists arrayed, Paracelsus among them . . . Who would not laugh to see Galen and Paracelsus running to take shelter under the authority of Hippocrates (who) brings out a few maxims which Galen and Paracelsus take for oracles and vie with one another for the honour of interpreting.

We may now sum up our findings. *All's Well* is indebted to Boccaccio for the incident of a king suffering from an "incurable" complaint which is successfully treated by a girl who has learned the remedy from her father. *All's Well* transforms this situation into one in which the Royal College of Physicians, the "authentic fellows" of the College, on the authority of Galen and Paracelsus, have presumed to pronounce as a sure conclusion of natural philosophy that labouring art can never ransom nature from her inaidible estate; and all share the derision of the Court when the disease proves amenable to simple treatment. When we look for the source of this surprising transformation of Boccaccio's commonplace theme, we find it in a few pages of two small unpublished Latin writings of Francis Bacon. We might add that there is another very characteristic Baconian touch when Lafeu and

Parolles, interrupting one another, find in the cure "the very hand of heaven, in a most weak and debile minister—great power, great transcendence—which should give us a further use to be made than alone the recovery of the king, as to be generally thankful".

It is time now to look at some dates. The only text of *All's Well* is the First Folio of 1623. It is a very poor text described by Quiller-Couch as "largely a palimpsest and overwritten upon juvenile work after a considerable interval of time". Dover Wilson accepts this opinion and adds: "The F. text is the product of a Jacobean revision (c. 1605) of an Elizabethan play . . . undertaken by Shakespeare and a collaborator, the bulk of the work devolving upon the latter." The dates of Bacon's two writings are 1603 for *Temporis Partus Masculus* and 1607 for *Cogitata et Visa*, the period of his life when he was much busied with plans for a reform of medicine for which mankind might indeed be generally thankful. Was Bacon the collaborator? Had Shakespeare access to Bacon's unpublished Latin writings? The questions arise, but I do not wish now to suggest an answer. But there is, I think, much evidence for some greater degree of connection between Francis Bacon and the plays than is generally acknowledged. I hope by this paper to have added to it.

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TRITHEMIUS, THE ROSICRUCIANS AND "SHAKE-SPEARE"

By T. D. Bokenham

Some forty-five years ago, when there existed an American Bacon Society, a remarkable series of articles by Dr. H. A. W. Speckman, a Professor of Mathematics at Arnhem in Holland, was published in their Journal, *American Baconiana*. These articles reveal that an ancient transposition cipher, made use of in the early Rosicrucian manifestos, was also used, with identical keys, in the scrolls on the Shakespeare Monument in Westminster Abbey, erected 125 years later.

For many years Dr. Speckman had been studying various old literary works of unknown or doubtful authorship for signs of hidden letter devices embodying mathematical rules of construction which might reveal their origin.

In one of these articles, Speckman examined the 17th century manifestos of the secret Fraternity, the Rosicrucians, whose avowed purpose was to reform the general conditions of mankind. He took special note of their *Fama Fraternitatis*, which was published in Cassel in Germany in 1614 with a treatise called *The Reformation of the Whole World*. He also examined their *Confessio*, which was published with the *Fama* in Frankfurt in 1615. *The Reformation* was a German translation of the Italian work *Generala Riforma del Universa* by the architect Boccacini and published in Venice in 1612. It appears from the style, however, that the *Reformation* and the *Fama* were really works of the same author, and Dr. Speckman adds, "these works express in a striking manner the views contained in the *Two Bookes of Sir Francis Bacon of the Proficiency and Advancement of Learning Divine and Humane* of 1605. It is interesting to learn that in the second English translation of *The Reformation* of 1704 the name of the original Secretary of the Rosicrucian Fraternity, Mazzoni, was replaced by the name Sir Francis Bacon!

Now Dr. Speckman was an authority on certain mathematical cipher systems used in the 16th and 17th centuries, and in particular

one published by the Abbot Trithemius in his *Polygraphia* of 1506. This system was again given publicity in 1586 by the Frenchman, Blaise de Vigenère, in his *Traité des Chiffres*, a work in which, in Dr. Speckman's view, Francis Bacon had had a hand. It was also described in the famous manual on cryptography, *Cryptomenitices*, issued by "Gustavus Selenus" in 1624.

The Latin alphabet used by Trithemius consisted of twenty-two letters only, the letter I standing for I, J and Y, and the letter V standing for U, V and W. His system depended on the transposition of the letters of his cipher text a given number of places to the right or to the left (or both). The resultant letters were then incorporated into an open text, not at random but by some definite rule, as for example, the initial letters of certain lines of print, or perhaps of consecutive words in a given line or sentence.

In order to calculate these transpositions it is advisable to use an adapted slide-rule, but the following examples will show the variations especially noticed in these articles:

The Trithemius alphabet:

A B C D E F G H I K L M N O P Q R S T V X Z
 5R—F G H I K L M N O P Q R S T V X Z A B C D E
 6R—G H I K L M N O P Q R S T V X Z A B C D E F
 6L—R S T V X Z A B C D E F G H I K L M N O P Q

Dr. Speckman was looking for indications of an author's signature which might possibly be enciphered in the text of the *Fama*. He experimented with the initial letters S.V.A.T.I. of the last line of this treatise, which reads SUB UMBRA ALARUM TUARUM, IEHOVAH (Under the shadow of thy wings, O God) and found that when transposed *five* places to the right in this Latin alphabet, these letters became A.C.F.B.O., which can be read as an anagram of F.BACO (the Latin form for F. Bacon). This may not seem a conclusive answer to Dr. Speckman's search, but it is an extraordinary fact that these Latin words "Sub umbra alarum tuarum Jehovah" were actually found by Dr. Speckman in the flyleaf of a 1640 edition of Bacon's *New Atlantis*. He also mentions that the context from which they were taken (from the second Epistle of Timothy) was found by Mrs. Constance Pott in Bacon's own handwriting in a manuscript in the British Museum!

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Dr. Speckman also pointed out that the four letters S.V.A.T., when transposed *five* places to the right, yield A.C.F.B., and when transposed *six* places to the left yield M.O.R.N. Taken together they can become M (agister) FR. BACON. This is an important discovery because the letters S.V.A.T. in varying order, appear at above the normal frequency in quite a number of interesting places in *Shakespeare's Works*, particularly as initial letters to successive lines in certain of the Sonnets, where, it seems, reference is being made to the poet's name. Sonnets 23, 37, 48 and 53 and the famous Sonnet 76 in which we are told that "Every word doth almost fel my name" are cases in point. Moreover, the 1640 edition of Bacon's *Advancement of Learning*, which many scholars now believe to be Bacon's own final and complete work in English, is stated as being "interpreted by Gilbert WATS"!

Other interesting finds based on this system were given in these articles in *American Baconiana*. For example, the epitaph on Shakespeare's gravestone at Stratford yielded BACON HIT (or hid). The lines opposite the "portrait" in the Shakespeare Folio contain the famous couplet:

This Figure that thou heere sees't put
It was for gentle Shakespeare cut.

IT WAS happens to consist precisely of the initial letters S.V.A.T.I. of the last line of the *Fama Fraternalitatis* which yielded F. BACO: "Put F. BACO for gentle Shakespeare".

The initial letters of the words THESE · INSVING · SONNETS · MR · W · H · ALL from the Dedication to the 1609 edition of *Shake-Speare's Sonnets* when transposed five places to the right, become B.O.A.R.C.N.F. = FR. BACON!

If the first half of the Trithemius alphabet be transposed eleven places to the right or left and placed under the original letters it will be found that the lower transposed letters are the second half of the alphabet as follows:

1	2	3	4	5	6	7	8	9	10	11
A	B	C	D	E	F	G	H	I	K	L
M	N	O	P	Q	R	S	T	V	X	Z

Here we have a twenty-two single letter alphabet converted into an alphabet of alternate or double letters, and is what

Dr. Speckman understood Bacon to mean when he wrote in his *Advancement of Learning* of "Cyphers of double letters under one character". It is interesting to note in the above diagram the groups of letters AM-FR-BN-CO, which are produced under the numbers 1623, the date of the first Shakespeare Folio . . . M(agister) FR. BACON!

The important fact about the apparent use of this Trithemius cipher system in the Shakespeare works is that it was given publicity in the great Selenus book on cryptography which appeared one year after the Shakespeare Folio. Dr. Speckman made an interesting suggestion regarding the curious frontispiece of this important book. He reminded us that in his day Francis Bacon was referred to as a second Trithemius. He then directed our attention to the lower picture in this frontispiece. This shows a man in monastic garb seated at a table writing. Another figure, representing the author "Gustavus Selenus" himself, is to be seen removing a curious hat from the other's head. Speckman suggested that the seated figure represents the Abbot Trithemius whose mitre is being removed. Take M.I.T.R.E. from T.R.I.T.H.E.M.I.U.S., and one is left with the letters T.S.U.I.H., which, if transposed five places to the right yield BACON! This seems an extremely subtle way of identifying Bacon with this particular cipher system, and also with the other very significant pictures on this title page.*

Dr. Speckman made a special study of the inscriptions to be found on several monuments in this country. These include Francis Bacon's at St. Albans, Spenser's and Shakespeare's in Westminster Abbey, and Shakespeare's at Stratford.

They all bear evidence of the use, amongst other systems, of the Trithemius Cipher System described above. Since Shakespeare's monument in the Abbey was not erected until 1741, this is an important discovery which suggests that the system was still being used by the Rosicrucian Fraternity, who, it seems, were responsible for the strangely garbled quotation from

* A further article on this interesting frontispiece is in course of preparation.

The Tempest which appears on the lower scroll. This consists of thirty-three words and one hundred and fifty-seven letters† and it is interesting to see what Dr. Speckman found on this monument.

The tablet above the poet's head bears the following inscription consisting of fifty letters and six Roman numerals:

GVLIELMO SHAKSPEARE
ANNO POST MORTEM CXXIV°
AMOR PVBLICVS POSVIT

The obstinacy with which Alexander Pope, its author, is known to have insisted on retaining not only the words AMOR PUBLICUS (which were the subject of protest at the time, being considered poor Latin), but also the number 124 (which in 1741 should have been 125) convinced Dr. Speckman that this inscription contained a cipher.

In Vigenère's *Traité des Chiffres* is shown, for the first time, a method of using the initial and/or final letters of words of a given text for cipher purposes. Dr. Speckman, taking his key as the number 56 (the total number of letters and figures in the inscription), transposed the initial letters of the words five places to the right, and the final letters six places to the right—with the exception of the letters O which, being equivalent to zero, could, as we know, remain unchanged.‡ This gave him:
Initial letters GS/APM/APP transposed 5R = MA/FVR/FVV
Final letters OE/OTM/RST transposed 6R = OL/OCS/ABC
Re-arranged in their several lines these become:

OLAM/VR FC OS/FBAC VV

These, in turn, can be arranged thus:

F. BACO VRVLAM FC OVS

which Dr. Speckman felt justified in extending to:

F. BACO VeRULAM FeCit OpUS,

which, in English, reads: F. BACON VERULAM DID (or created) THIS WORK. Imagine his surprise some years later when he discovered that by taking the Roman numerals as single letters

† See previous article, *Baconiana* No. 165, pp. 49-50.

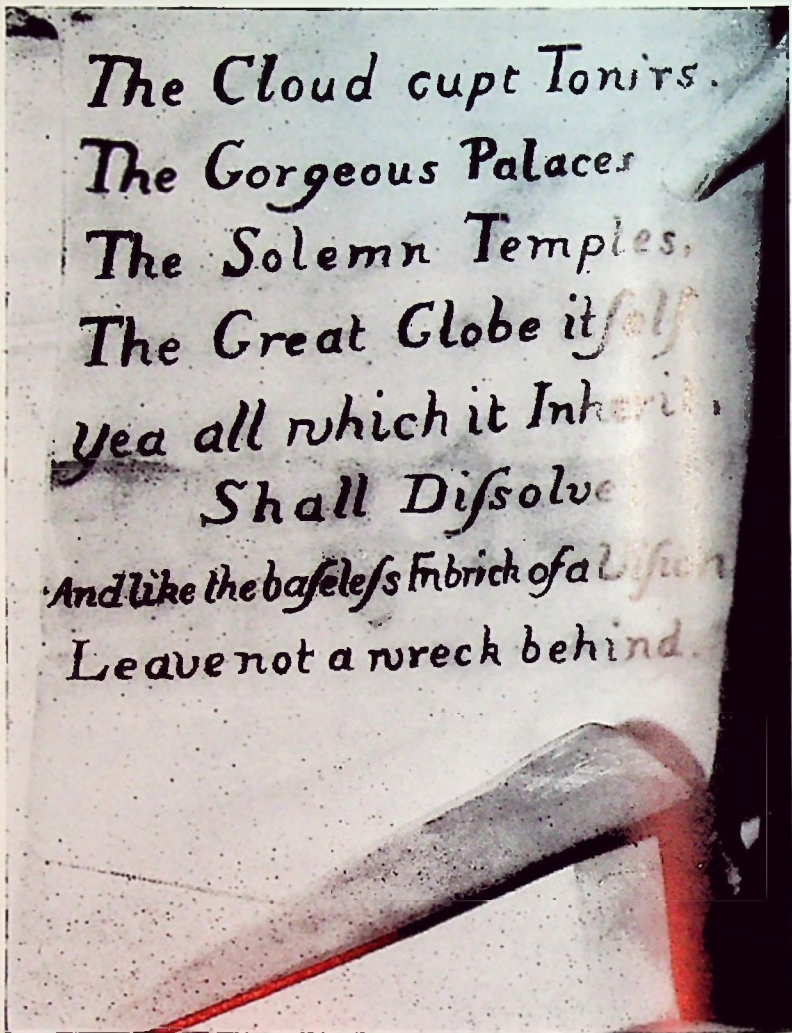
‡ See Camden's *Remaines of Britain*, 1605.

THE SHAKESPEARE MONUMENT IN WESTMINSTER ABBEY



The attitude is arresting. The finger points to the word "Temples" in a strangely mutilated passage from *The Tempest*.

THE INSCRIPTION ON THE SHAKESPEARE MONUMENT IN
POET'S CORNER, WESTMINSTER ABBEY.



"And the most, though meanest of things
are made more precious when they are
dedicated to Temples . . ."

(First Folio)

[N.B. The inscription above is a garbled passage from *The Tempest*.
The penultimate line is borrowed].

and transposing them six places to the right he obtained the letters IEEPD^o, which accounted for four of his missing letters, and which filled out this message in Latin:

F. BACO D^o VERULAM FECI OPUS.

Turning to the lower scroll (see Plate), Dr. Speckman pointed out that the total number of letters here was 157 (one of the Rosicrucian Seal numbers), and that the number of letters up to and including the predominantly displayed words SHALL DISSOLVE was 103 (= Shakespeare (s)). He should, perhaps, have noticed that the number of letters of the last two lines of this section of the inscription totals 33 (= Bacon (s)) and that the number of letters of the last three lines of the entire scroll totals 67 (=Francis (s)). In view of a possible *double entendre* in the words SHALL DISSOLVE Dr. Speckman wondered if the total number of letters in these words (13) and the false number 124 of the upper tablet, so insisted upon by Alexander Pope, were, as he described them "gates" (or entries) to a cipher. It so happens that the 124th letter of this inscription is the B of "Fabrick". *Thirteen* letters further on is the N of "vision", *thirteen* letters beyond this is the C of "wreck". Continuing to the top of the scroll, the *thirteenth* letter following is the O of "Cloudcapt", followed by the H of "The" (line 2) and the second A of "Palaces". Here, then, is a running acrostic of equally spaced letters spelling BNCOHA which, if we disregard the letter H is an anagram of BACON. It was then found that a second acrostic of similarly spaced letters, starting with the F of "Fabrick" gave him the letters FIRCSA, which nearly spells the name FRANCIS. Taken together, Speckman felt more than justified in claiming a solution FRANCIS BACHO. It should be noted that not only does Camden specifically allow this abbreviation (the H being an optional silent letter), but that in *Traité des Chiffres* a certain cipher method was (erroneously) attributed to ROGERIUS BACHO which also seems to justify the use of this unusual spelling.

Dr. Speckman's next step was to notice the preponderance of capital letters in this inscription. His findings, with respect, were not entirely satisfactory, but it has been possible to improve

on his original idea. Let us consider that part of the inscription so far unused and list the capital letters from the specially marked word **TEMPLES** to the word **INHERIT'** (see Plate). They are **TTGGYI**. Let us now use this key 5 and 6, and first transpose these letters five places to the right, (remembering that in the Trithemius system $Y = I$). This yields the letters **BBMMOO**. Now let us transpose these capitals six places to the left. This yields **NNAACC**. Taken together we have a composite group of letters which can spell **M**(agister) **BACON** twice over.

We should remember that this monument was erected by public subscription at the instance of the third Earl of Burlington, Dr. Martin, Dr. Mead (a well-known patron of the Arts, and a former Vice-President of the Royal Society, to whom at least two recent editions of Bacon's works had been dedicated), and Alexander Pope who, Dr. Speckman states, was a prominent Rosicrucian. § They were all acquainted with the late Robert Harley, Earl of Oxford, and his son Edward, whose great manuscript collections included several of Bacon's unpublished manuscripts, including his *Promus*.

The enciphered inscriptions are therefore of the utmost significance, and one wonders whether other messages remain to be deciphered from this eighteenth century monument. My own findings are as yet incomplete, but if we continue with Dr. Speckman's acrostics and start from the **T** of **TEMPLES**, which is the thirteenth letter from the **A** of his **BNCOHA** acrostic, and list every thirteenth letter up to the word "Fabrick" we obtain the letters **TAYIEN**. (Please note that the **A** of "Fabrick" appears on the scroll as an "N"). Now if these letters are transposed five places to the right they yield **B.F.O.O.O.K.S.** Continuing with Dr. Speckman's **FIRCSA** acrostic at intervals of 13 letters, we obtain the letters **MRLILIS** which, if transposed six places to the right (note that we are still using the numbers 5 and 6) give us the letters **S.A.R.P.R.P.B.** Together we now have **BFOOOKS SARPRPB**.

§ See the reference in the *Rape of the Lock*—Editor.

Could this composite group of letters in some way refer to hidden "BOOKS PAPRS O' FR. B?" I must leave this to the Reader, and merely observe that this monument would seem to be a very important signpost in our search for the Truth.

ANDWHENMYKNIGHTLYSTOMACKEISSUFFISD
 WHYTHENISUCKEMYTEETHANDCATECHIZE
 MYPICKEDMANOFCOUNTRIESMYDEARSIR
 THUSLEANINGONMINEELBOWIBEGIN
 ISHALLBESEECHYOUTHATISQUESTIONHOW
 ANDTHENCOMESANSWERLIKEANABSEYBOOKE
 OSIRSAYESANSWERATYOURBESTCOMMAND
 ATYOUREMPLOYMENTATYOURESERVICESIR
 NOSIRSAIESQUESTIONISWEETSIRATYOURE
 ANDSOEREANSWERKNOWESWHATQUESTIONWOULD
 SAVINGINDIALOGUEOFCOMPLEMENT
 ANDTALKINGOFTHEALPESANDAPPENINES
 THEPERENNEANANDTHERIVERPOE
 ITDRAWESTOWARDSUPPERINCONCLUSIONS
 BUTTHISISWORSHIPFULLSOCIETY
 ANDFITSTHEMOUNTINGSPIRITLIKEMYSELF
 FORHEISBUTABASTARDTOTHE TIME
 THATDOETHNOTSMOAKEOFOBSERVATION
 ANDSOAMIWHETHERISMACKEORNO
 ANDNOTALONEINHABITANDDEVICE
 EXTERIORFORMEOUTWARDACCOUTREMENT
 BUTFROMTHEINWARDMOTIONTODELIVER

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Jacobite has asked us to print the passage from *King John* as quoted in his article, *Theseus and the Magic Square*, i.e. "squared". Those who have reached the stage shown are, he tells us, on the right track for the solution. Further enquiries should be addressed to Jacobite, c/o the Society. See letter; page 102.—Editor.

IMAGERY, THOUGHT-FORMS AND JARGON

By M.P.

I suppose most people would agree that a skilled writer, when he chooses, can write in different styles on different subjects, and even on the same subject if need be. But a style can be natural or artificial, expressing either the real man or the mask. And if the style is affected and the imagery assumed, there may still be favourite images or figures of speech that will creep into the composition if a strict watch is not kept.

One of the unusual ideas common to Bacon and Shakespeare is that personal behaviour is external to the Self, serving as a kind of garment or costume which can be put on or discarded like a suit of clothes, or even imposed as a curb or restraint. I quote from some examples, compiled long ago by Mrs. Henry Pott, which will show how very alike were the thought-forms of these two great contemporaries (*italics mine*).

Bacon This *behaviour* is as the garment of the mind and ought to have the conditions of a garment. For first, it ought to be made in fashion; second, it should not be too curious or *costly*.

(*De Augustis*, viii/1)

Shakespeare *Costly* thy habit as thy purse can buy,
But not express'd in fancy; rich not gaudy.

(*Hamlet*, 1/3/70)

Shakespeare How oddly he's *suit*d. I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and *his behaviour* everywhere.

(*Merchant of Venice*, 1/2/79)

Shakespeare I would entreat you rather to *put on*
Your boldest *suit* of mirth . . .

(*Merchant of Venice*, 2/2/221)

Bacon . . . thirdly, it (behaviour) ought to be so framed as to best set forth any virtue of the mind, and supply and hide any deficiency;

(*De Augustis*, VIII, 1)

- Shakespeare *Apparel* vice like virtue's harbinger;
 Bear a fair presence, though your heart be tainted;
 Teach sin the carriage of a holy saint;
 (Comedy of Errors, 3/2/12)
- Shakespeare Shew me the counterfeit matron—
 It is her *habit* only that is honest;
 Herself's a bawd.
 (Timon of Athens, 4/3/112)
- Bacon A deformed body can never be so helped by
tailor's art but the counterfeit will appear.
 (Letter to Rutland)
- Shakespeare You cowardly rascal, nature disclaims in thee:
 a *tailor* made thee.
 (Lear, 2/2/60)
- Bacon Men's *behaviour* should be like their apparel; not
 too straight or *point-device*, but free for exercise
 or motion.
 (Essay, Ceremonies and Respects)
- Shakespeare You are rather *point-device* in your *accoutre-*
ments as loving your self than seeming the lover
 of any other.
 (As You Like It, 3/2/401)
- Bacon . . . lastly, and above all, it (behaviour) ought not
 to be too straight, so as to confine the mind and
 interfere with its freedom in business and action.
 (De Augmentis, viii/1)
- Shakespeare And *dress'd myself* in such humility
 That I did pluck allegiance from men's hearts.
 (Henry IV, 3/2/50)
- Shakespeare . . . never would he
 Appear i' the market-place, nor *on him put*
 The napless *vesture* of humility.
 (Coriolanus, 2/1/251)

Bacon and Shakespeare, therefore, were alike in their attitude to behaviour, regarding it only as an external feature, an attribute to be changed or controlled by custom, fashion or discipline. The

word "Habit" which relates to custom and to clothing, is a link.

Bacon (Spedding's translation) I come now to those points which are within our command and which operate on the mind to influence the will and appetite . . . I therefore make a few observations on *Custom and Habit* . . .

. . . the mind is brought to anything with more sweetness and happiness if that whereunto we *pretend* be not first in the intention, but be obtained as it were, by the way, and while we are attending to something else . . . there are many other useful precepts touching the regulation of *custom* . . .
(*De Augmentis*, vi. 3)

Bacon (in English) Behaviour is but a *garment*, and it is easy to make a *garment* for a body that is itself well-proportioned . . . and in the power of the mind it is a true rule that a man may mend his faults with as little labour as cover them.

(Letters)

Shake-speare *Assume* a virtue, if you have it not.
That monster, *Custom*, who all sense doth eat,
Of *habits* devil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a *frock or livery*,
That aptly is *put on*. Refrain to-night . . .
(*Hamlet*, 2nd Quarto 3/4/164,
omitted in First Folio)

* * * *

The accurate use of legal jargon in Shake-speare has long been a subject of discussion.* So too has been the use of a jargon peculiar to Cambridge University.† Professor Arthur Gray, himself an *alumnus*, has given us many examples. According to him there

* Cf. *Shakespeare's Legal Acquirements*. Lord Chief Justice Campbell, 1859.
† *Shakespeare and Cambridge University*. Stewart Robb, *Baconiana*, 132.

is a familiar ring to Cambridge ears in the lines . . .

Knock at his *study* where they say he *keeps*
(*Titus Andronicus*)

'Tis not in thee to scant my *sizes*
(*King Lear*)

Size, he tells us, is the Cambridge word for a certain quantity of food or drink privately ordered from the buttery. The word and its derivatives "Sizar", "to size" are peculiar to Cambridge and its daughter Universities of Dublin, Harvard and Yale. §

Once, when quoting Professor Gray's examples of Cambridge parlance in *Shake-speare* I was taken up on this point by a well-known journalist. While he accepted the validity of the examples given, he denied their significance as evidence of authorship, on the grounds that he himself could easily ghost the jargon of Cambridge, and that consequently the Bard (whoever he was) must be credited with the ability to do likewise. But why, I asked him, should King Lear of ancient Britain, Timon of Athens, and Tamora, Gothic Queen of ancient Rome, all affect the parlance of Cambridge University, centuries before it came into existence? My interlocutor at once agreed that he had overlooked the distinction between a purposeful ghosting of a local jargon and an absent-minded relapse into it. Indeed it was rightly said by Professor Frederick Boas, when commenting on Timon of Athens, "the misanthropist talks as if he had graduated on the banks of the Cam".

Identical thought-forms and parallel diction in Bacon and Shakespeare gain in significance as they become cumulative, but identical *mis*-quotations are always significant. Here is an interesting example (*italics mine*) . . .

Bacon Is not the opinion of Aristotle worthy to be regarded wherein he saith that young men are no fit auditors of *moral* philosophy, because they are not settled from the boiling heat of their affections,

§ *Shakespeare at Cambridge*. Arthur Gray.

nor *attempted* with Time and Experience.

(*Advancement of Learning*,
Book 1, 1605)

Shake-speareNot much

Unlike young men whom Aristotle thought

Unfit to hear *moral* philosophy.

The reasons you allege do more conduce

To the hot passions of distemper'd blood . . .

(*Troilus and Cressida*, 11 (2))

Now it was not moral but political philosophy to which Aristotle had referred. The mistake is said to have originated with Erasmus; so from the orthodox standpoint it can be explained on the supposition that Bacon and Shakespeare had both read Erasmus' *Familiar Colloquies* in Latin, or else Shakespeare had been reading Bacon's *Advancement of Learning*. Whether such collusion was likely I must leave the reader to judge; but there is more. Bacon, who was in the habit of quoting from memory, unwittingly goes on to mend the mistake by re-introducing politics into the theory as a corollary of his own . . .

. . . but is it not true also that much less are young men fit auditors of *Policy* till they have been seasoned with religion and *morality*? . . .

In Bacon's eyes morality and politics are both intertwined in this theory. In Shakespeare—where the problem concerns Helen of Troy—it is clearly one of morality and policy. Bacon and the Bard are both taking advantage of the same mis-quotation to support exactly the same theory.

We are greatly indebted to Mr. Richard C. Horne of Washington D.C. for kindly informing us that a very close parallel of Bacon's mis-quotation of Aristotle exists in a contemporary MS., now in the possession of Columbia University at New York. According to Mr. Horne the form is as follows . . .

. . . And therefore Aristotle saith that young men *cannot harken* to the precepts of wisdom because of the boiling heat of their affections . . .

This approach, "And therefore Aristotle saith . . ." is unmistakably Baconian in style; and the substitution of "precepts of wisdom" for "political philosophy" sounds more like Bacon mis-quoting Aristotle from memory, than someone else mis-quoting Bacon from the *Advancement of Learning*. But apparently there is more to be found in these MSS. Mr. Horne who at present has sole rights of research on these papers, informed us that they contain the name of the Italian painter and sculptor, Julio Romano, though in what context I cannot say. We therefore look forward to hearing more about this document in due course. Julio Romano is mentioned by name in *The Winter's Tale*. Either Shakespeare perused the first edition of Vasari's *Lives of the Painters*, or he read the actual inscription on Romano's tomb at Mantua, or he was a member of a most elaborate intelligence network! (see *Baconiana* 167. Correspondence). All these alternatives point to Bacon or Oxford—both of whom had travelled in Italy—rather than to Shakspeare or Marlowe.

* * * *

Stratfordians often remind us with great assurance that Professor Caroline Spurgeon's work, *Shakespeare's Imagery*, has settled the authorship controversy once and for all against the rival claims of Marlowe and Bacon. Apparently Oxford was not taken into account, probably because of the very small *corpus* of his acknowledged works from which his imagery could be drawn and classified.

There is some charming Shakespearean criticism in Professor Spurgeon's book, but she is so anxious to dispose of the Baconian theory—by proving from internal evidence alone, the existence of two widely different identities—that her conception of the real Francis Bacon has become biassed, and the conclusions she draws from her charts and tables are unwarranted.

The tabulation and classification of images is basically a statistical problem, but in her hands it has inevitably become a behaviour problem; one may even wonder whether a computer would not be faced with the same difficulty. For surely an author

writing on philosophy or law may be expected to use less of one kind of imagery and more of another, than when he is writing plays or poems. It is not so much a matter of choice as of what is naturally appropriate. This is a factor beyond simple enumeration, of which the computer would have to take account. To arrive at a satisfactory formula would entail wide and prolonged research.

But leaving aside the author's right to change his imagery to suit different subjects, the identities of thought-form and diction in Bacon and Shakespeare are still too obvious and too numerous to be gainsaid by an arbitrary method of classification. The method would have to be mathematically exact. It would need to take into account the changes in style and ornamentation according to the age and experience of the writer. For, as Macaulay observed, the imagery used by Bacon in *The Essays* of 1597 is completely outshone by the imagery used in his final version of 1625. Somehow, during twenty-eight years of meditation and revision, the *Essays* became transfigured.

This reversal of a normal process is not very hard to account for in the case of Francis Bacon. His first love, I am quite sure, was Poesy, his second Philosophy, and his last love was for some kind of combination of the two. His legal and political career was never a love but a duty, and in it (as he himself tells us) his soul was a stranger in the course of his pilgrimage. In his time, there were those who knew his secret, Ben Jonson being among the most outspoken. But it was Shelley, in a later age, who was able to discern Bacon's poetical genius in his philosophical works alone. "Lord Bacon was a Poet", he tells us in the *Defence of Poetry*, "his language has a sweet and majestic rhythm which satisfies the sense no less than the almost superhuman wisdom of his philosophy satisfies the intellect". And in writing of Plato in the preface to his translation of *The Banquet*, Shelley describes his language as that of an "immortal spirit" and compares him with Bacon alone.

It has been well said that this is the highest praise that Shelley can give, and William O. Scott goes on to point out the important thing in Shelley's eyes, namely that thought is a vital part of poetry

—"thought manifested through images".‡ In Bacon then, we not only see a mind which, in theosophical parlance, might be described as rising to the highest levels of the mental plane, but also a spirit which could sense and sound the depths of the emotions. We are tempted almost to say with Shelley "I had rather be damned with Plato and Lord Bacon, than go to heaven with Paley and Malthus".||

If Shelley is a sufficient judge of poetry, is it not possible for us to believe that, when Bacon's early love of poetry, masques and theatricals, had to give way to the serious business of a statesman's career, he may well have had no alternative but to set aside for a while the plays and poems that delighted his youth, and to begin to adorn and beautify his philosophy?

But I digress. Our Society's firm reply to Caroline Spurgeon, written by G. E. Habgood and Dr. W. S. Melsome, was printed in *Baconiana* 100 during the war, and was probably overlooked.** As a review it is perhaps a little unappreciative of the charm of her chapters on Shakespeare, but it demonstrates the essential fallacy of her method of comparison. For the headings under which her images are classified overlap each other, which means that border-line instances can be classified under whichever heading best suits the argument. For example she claims (page 16) that with Shakespeare "Nature" images are always most frequent, whereas with Bacon "Nature" definitely takes second place. We then find, from the list of books consulted, that she has classified Bacon's "Nature" images without consulting his *Natural History* (the work in which they preponderate most) or his *History of the Winds*, or his *History of Life and Death*. These are the very works in which we should expect to find most of his "Nature" images.

Oddly enough it appears from her charts that Shakespeare's images under the heading "Learning" are more frequent than with Bacon. This is an unexpected conclusion, but one with which we have no quarrel, believing that these two authors correspond to

‡ *Shelley's Admiration for Bacon*, by W. O. Scott in *PMLA*, reprinted in *Baconiana* 163 by kind permission of G. Winchester Stone.

|| Preface to *Prometheus Unbound*, P. B. Shelley.

** Re-printed in the present issue.—Editor.

the right and left hands of a single mind. With Marlowe, according to her charts, the images under the sub-headings "Classical" and "Religion" vastly exceed all others. These are included under the general heading "Learning", which also includes the subsection "Law". But whereas the legal imagery in Shakespeare and Marlowe is tabulated, for Bacon it is not given at all. Here is another weakness in the method of comparison. For while the classical element in Marlowe is unquestionably strong, no one can say that it is not very much to the fore in Bacon and Shakespeare.

The most extraordinary conclusion in Caroline Spurgeon's book, as it seems to me, is that Shakespeare and Bacon are widely different in their view of Nature. I will therefore disprove this by extracting from a previous article, a few "Nature" parallels which are also "thought-form" parallels; for by pondering on these we can get away from the mask and closer to the man.

A charming parallel between Bacon and "Shakespeare" is their love of exactly the same flowers, as chiefly expressed in Bacon's essay *Of Gardens* and in *The Winter's Tale*. In this single essay Bacon lists the names of 54 flowers, trees and shrubs, all of which are named in the Plays. If there was any plagiarism here, it would not have been by Bacon. For, as Spedding admits, it is not probable that Bacon would have anything to learn from Shakespeare concerning the science of gardening.

There is also a small parallelism of diction which perhaps deserves notice. Perdita, the country maid—after making a series of classical allusions of which any scholar might be proud—comes, in a memorable passage, to the following words:—

... lilies of all kinds.

The flower-de-luce being one.

Bacon's words in his essay are as follows:—

... flower-de-luces and lilies of all natures.

The imagery here is surely identical!

* * * *

Bacon, in the *Sylva Sylvarum* (S.441) tells us that:

Shade to some plants conduceth to make them large and

prosperous more than the Sun.

Accordingly, if you sow borage among strawberries:

You shall find the *strawberries* under those leaves far more than their fellows.

In *Henry V* (1/1) the Bishop of Ely, using this strange analogy, expounds on the large and luxuriant development of the Prince's nature on his emerging from the shade of low company:—

The *strawberry* grows underneath the nettle
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality
And so the Prince . . .

* * * *

Bacon's identification of Art as an attribute of Nature is well known. Shake-speare insists firmly on the same philosophy and chooses a country lass to expound it (with full supporting classical allusions to Proserpina, Dis's waggon, Cytherea's breath and Phoebus!) to the King of Bohemia. In a very beautiful setting the following lines occur . . .

There is an *art* which in their piedness shares
With great creating *nature* . . .

. . . Say there be;

Yet *nature* is made better by no mean
But nature makes that mean: so, o'er that *art*,
Which you say adds to nature, is an *art*
That *nature* makes

. this is an art
Which does mend *nature*, change it rather, but
The *art* itself is *nature*.

(*The Winter's Tale* 4/4)

Bacon devotes many pages to this particular theory. In 1605 he writes: "It is the duty of *Art* to perfect and exault *Nature*." In 1612 he complained that it was "the fashion to talk as if

Art was something different from *Nature*". In 1620 he writes: "*Nature* to be commanded must be obeyed", and in 1623 he writes:

Still therefore it is *Nature* which governs everything; but under *Nature* are included these three; the course of *Nature*, the wanderings of *Nature*, and *Art*—which is *Nature* with man to help.

(*De Augmentis* 2/2)

Clearly the point is much laboured by Bacon and, to a Baconian it is not surprising to find it thrust into a lovely pastoral scene by Shake-speare. For it is surely an unusual philosophy on which this country lass chooses to lecture King Polixenes at a sheep shearing!

* * * *

In 1603 Bacon sent the King a discourse on Persian Magic, giving specimens of certain laws of nature which are equally laws of mind and thought. He also sent the King a discourse on the "Happy Union of the Kingdoms of England and Scotland"—in which the following aphorism occurs:—

The second condition is that the *greater* draw the *less*. So we see when two *lights* do meet, the greater doth darken and drown the less. And when a *smaller river* runs into a greater, it lesseth both the name and the stream.

In *The Merchant of Venice* Portia repeats both Bacon's similes and in the same order:—

So doth the *greater* glory dim the *less*.
A substitute *shines brightly* as a king
Until a king be by, as doth *an inland brook*,
Into the Main of waters . . . †

This is a triple parallel. Here, in totally different context, we have identical chains of thought expressed independently, both referring to the "greater" and the "less", and both using the same symbols of light and water.

† *The Merchant of Venice*, 4/1/198.

No computer (specially programmed to prove that Bacon and Shake-speare were totally different in their thought-forms) will convince me that the imagery used above is not identical.

* * * *

The accuracy of Shake-speare's legal jargon, as compared with that of his fellow Elizabethan dramatists, is a matter for lawyers to assess. On Sonnet 46 Lord Chief Justice Campbell has made the following comment:—"This . . . sonnet is so intensely legal in its language and imagery that, without a considerable knowledge of English forensic procedure, it cannot be fully understood". In other words Sonnet 46 is very far from being nonsense.

It follows that the Bard, whether he was a lawyer himself or a layman ghosting the jargon of the Law, must have understood the imagery he was using. And unless he was using it from force of habit alone, it was a deliberate attempt to reveal or to ghost a legal background.

But was this ghosting of legal parlance really so deliberate? Might it not have been largely automatic, a surrender to an habitual thought-form? The answer is that we do not know. All we can say is that Sonnet 46 was composed in much the same mood as that which caused "the Duke of Austria"[§] to describe a kiss "as *seal* to this *indenture* of my love" or Romeo, in a moment of intense passion, to "seal with a righteous kiss a *dateless bargain* to *engrossing death*".[‡]

Now however trivial these legal technicalities may seem, the legal thought-form is employed in earnest. Neither Shake-speare nor the Duke nor Romeo is joking; nor are they using satire. The author seems to be expressing his thought in a way which comes naturally to him.

* * * *

From Behaviour we have come by degrees to the Law. We have considered technicalities, trivial in themselves, but significant

[§] *King John*, 2/1/20.

[‡] *Romeo and Juliet*, 5/3/114.

in as much as they indicate a sustained pattern of thought; in other words the trained mind. Let us now set aside these technicalities and close with what is perhaps the greatest and most potent conception of Law and Justice of our era:—

Bacon Judges ought (as far as the Law permitteth) in *Justice* to remember *Mercy*; and to cast a severe Eye upon the example, but a *merciful* Eye upon the person.
(Essay Of Judicature)

Shake-speare Though *Justice* be thy plea, consider this,
 That in the course of *Justice* none of us
 Should see Salvation; we do pray for *Mercy*.
(Merchant of Venice, 4/1/199)

Today this lofty view of Law and Justice is happily becoming too widely held to prove a personal identity; but in those days of Tudor despotism it was not so. It was sadly neglected by the Church in the days of the Inquisition, and by Protestants and Catholics alike in the days of the Reformation. It has been consistently outraged by the modern totalitarian police States of the present day. But it pervades the works of Bacon and Shake-speare alike.

PROFESSOR SPURGEON AND HER IMAGES

By F.E.C.H. and W.S.M.

"Shakespeare's Imagery and what it tells us," by Caroline F. E. Spurgeon, D.Lit., London; Doc. Univ. Paris; Hon. Litt.D. (Michigan, U.S.A.); Emeritus Professor of English in the University of London, is an impressive work. Its publishers (Cambridge University Press) describe it as "not just another set of essays upon Shakespeare, but a study of the poet from an entirely new angle, based on entirely new evidence which is drawn from the whole of Shakespeare's images now for the first time collected, sorted and examined."

It is not our purpose to criticize this book as a study of the whole of Shakespeare's images, a term which the authoress employs to include every kind of simile and metaphor, connoting any and every imaginative picture, nor her method of counting these images, placing them in categories of analogy and deducing therefrom the characteristics of the poet's personality, temperament and thought. We think there are very strong objections indeed both to the validity of the method itself and the conclusions reached as a result of its application, but we shall, for the present, limit what we have to say of this book to consideration of a part of its second chapter, in which Shakespeare's imagery is compared with that of Bacon and join issue with the writer's conclusions (from her premises which we think entirely false) that "between these two sets of writings we have not one mind only but two highly individual and entirely different minds."

Dr. Spurgeon, for the purposes of her comparison, has analysed only Bacon's *Essays*, the *Advancement of Learning* (we are not told whether the Latin or English version was used), *Henry VII* and the first part of the *New Atlantis*. In the comparative anatomy of two brains, she might just as well have ignored a lobe of one of them, or, having carefully dissected Shakespeare's body, removed from Bacon's only the skin, crying "The poor man was without bones!"

It is difficult indeed to understand how, when writing of

nature images and telling us those of Bacon and Shakespeare are of a very different character, Dr. Spurgeon could have dispensed with the light an analysis of those in Bacon's *Natural History* would have afforded her; she dispenses, however, not only with this light, but with a great many others, and, as we shall see, it is not surprising that thus partially blinding herself she misleads her readers.

Dr. Spurgeon states (1) "With Shakespeare, nature images are the most frequent: with Bacon, nature definitely takes second place." This statement cannot, of course, be supported because, as we have pointed out, Dr. Spurgeon has not counted Bacon's nature images; her analysis has ignored the work in which she might reasonably have expected to find most of them; but let us see how far comparison of a few will take us.

In the first place Bacon thinks of Nature as a Book of God both in his *Interpretation of Nature and Parasceve IX*. The same image is to be found in *As You Like It*, II, 1, and in *Antony and Cleopatra*, 1, 2. Again, both for Bacon and Shakespeare, the Mind is a Mirror held up to Nature. Dr. Spurgeon is familiar, of course, with *Hamlet*, III, 2, but, although she has not analysed *The Interpretation of Nature*, she should have noted in the *Advancement of Learning* that "the mind of a wise man is a glass wherein images of all kinds in nature are represented". Again, both Bacon and Shakespeare insisted upon our liability to account to Nature: one in *Cogitationes de Natura Rerum* and the other in Sonnet 126; both saw Custom as an "ape of Nature"; one in the *Advancement of Learning* and the other in *Winter's Tale*, V, 2; to both the laws of Nature furnished models for government; Bacon in the *Union of England and Scotland*, Shakespeare in *Richard III*, III, 4. Bacon was greatly attracted by analogies between Nature, animate and inanimate, and human society; he found one such analogy in the harmony of music, another in a bee-hive and a third in a garden. Shakespeare, too, used all three. Again both Bacon and Shakespeare compare the benefits of Nature with a loan; Bacon in *Valerius Terminus* and Shakespeare in *Measure for Measure*, I, 1, and Sonnet 4.

Examples might be multiplied indefinitely: not only did the same images occur in Bacon and Shakespeare again and again, but it is impossible to justify the statement that with the former they definitely take second place.

(2) "When thinking of mental activity," Dr. Spurgeon states, "some picture of light seems nearly always to come before Bacon. Shakespeare shows no sign of this great interest in light nor of Bacon's association of light with intellect." Well, for Shakespeare "there is no darkness but ignorance" (*Twelfth Night*) and, if ever there were a fine association of light with intellect, surely it is to be found in *Love's Labour's Lost*, I, 1. The passage is familiar and too long for quotation, but the image of light as a window is not as well known. It is common to both Bacon and Shakespeare and is to be found in *De Augmentis*, VII, and in *All's Well*, II, 3 and *Love's Labour's Lost*, V, 2. The light of reason is referred to in the *Two Gentlemen of Verona*, II, 4, and the light of truth in *Love's Labour's Lost*, I, 1; these examples would appear to indicate that Shakespeare as well as Bacon associated light (*lumen iccum*) with the operation of the intellect and its results. But does not Dr. Spurgeon completely falsify her own statement when she writes that Shakespeare shows no signs of Bacon's great interest in light? On page 213 of her book she writes that in *Romeo and Juliet* the dominating image is light; in the first scene of *I Henry VI* she writes that we are at once struck by the effect produced upon us by the contrast of a blaze of dazzling light (p. 225) against a background of black and mourning. The conception of the King as the Sun is fairly constant with Shakespeare (page 235) and is not this a "light" image? Dr. Spurgeon traces it in *Richard II*, both parts of *Henry IV*, *Henry V* and *Henry VIII*. Surely Shakespeare shows some signs of Bacon's great interest in light, Dr. Spurgeon herself being the judge. We have counted forty references to light in the Shakespeare plays, besides those referred to by Dr. Spurgeon.

(3) "Shakespeare visualises human beings as plants and trees choked with weeds or well pruned and trained. Bacon pictures them in terms of light." If Bacon does, he compares Man, just

as Shakespeare does, to a tree in the essay *Of Death*. "Man having derived his being from the earth, first lives the life of a tree, drawing his nourishment as a plant and made ripe for death: he tends downwards and is sowed again in his mother, the earth, where he persisteth not, but expects a quickening". Again Bacon writes "I compare men to the Indian fig-tree which being ripened to his full height is said to decline his branches down to the earth".

It is worth while to consider this glorious essay, so entirely Shakespearean in thought and expression. Dr. Spurgeon will have noted that like the Indian fig tree "Nature as it grows again towards earth is fashioned for the journey, dull and heavy" (*Tit. And.*, II, 2) and, just as Bacon writes "Man is made ripe for death," so Shakespeare tells us "from hour to hour we ripe and ripe. And then from hour to hour we rot and rot" (*As You Like It*, II, 7) and "Men must endure their going hence, even as their coming hither. Ripeness is all" (*King Lear*, V, 2). Once more, just as Shakespeare compares our bodies with gardens planted with herbs or weeds (*Othello*, I, 3) Bacon tells us "A man's nature runs either to herbs or weeds." Neither does the identity of visualisation, as Dr. Spurgeon calls it, end there. "Man is sowed again in his mother, the earth," and Shakespeare makes Charles, the wrestler, ask "Where is this gallant so desirous to lie with his mother earth?" (*As You Like It*, I, 2). The entire eighth paragraph of the essay *Of Death*, with its seven different images, all appear in one or other of the Shakespeare plays.

(4) Bacon's mind is steeped in Biblical story and phrase in a way in which there is no evidence in Shakespeare, whose comparisons and references are few and familiar.

In stating that Shakespeare's comparisons and references to the Bible are few and familiar, Dr. Spurgeon has not only dispensed with the light of all the authorities, but her own light as well. We should hardly have thought it possible that even a cursory reader of the Bible and of the Shakespearean plays could have failed to have been struck by Shakespeare's exceptional knowledge and use of the Old and New Testaments. We know that

Dr. Spurgeon has analysed Shakespeare and would not dare to suggest that she has neglected the Bible as she has neglected so much of Bacon's works, but what are we to think in view of the following facts ?

Besides references to Cain twenty-five times, to Jephthah seven times, to Samson nine times, to David six times, to Job twenty-five times, in two plays, *2 Henry VI* and *Henry VIII*, the number of allusions to the Psalms runs into double figures, all of which may be familiar but are certainly not few. Shakespeare definitely makes identifiable quotations from, or allusions to, at least forty-two books of the Bible, eighteen each from the Old and New Testaments and six from the Apocrypha. Shakespeare's biblical images and references are not to be analysed only by reference to those in which proper names are actually mentioned. He often used an incident recorded in the Bible without mentioning proper names at all. Examples furnished by Mr. Richmond Noble (*Shakespeare's Biblical Knowledge*, p.21) are the allusions in *King John* to the sun standing still: Joshua is not mentioned. In *Twelfth Night* and *Cymbeline* those who cared to do so could identify the allusion to setting the feet on the necks of five kings. Again, without mentioning her name, the story of Jael and Sisera is referred to in *The Tempest*. Five times reference is made to the reply by the Shunamite woman to Elisha's enquiry as to her dead child's health and *Richard II* contrasts the reception by Christ of the children with His attitude to the rich young man who sought the Way of Salvation.

Secondly, we would refer Dr. Spurgeon to the following authorities, all unimpeachably orthodox in regard to the authorship controversy, that Shakespeare's knowledge of the Bible was altogether exceptional and, as the late Mr. E. E. Fripp wrote, "Probably Francis Bacon alone among contemporary laymen knew his Bible as well. Not the most subtle allusion in Shakespeare to Scripture would be lost on Bacon." (*Shakespeare, Man and Artist*, Vol. I, p.102).

Dr. Wordsworth, Bishop of St. Andrews; Dr. Thomas Carter; Dr. Christian Ginsburg, one of the most learned Biblical scholars of the 19th century and one of the Revisers of the Old Testament;

Canon Todd, among the greatest Biblical authorities in the Irish Church, and Mr. Anders, in *Shakespeare's Books* mentioned the Bible as one of the books of which Shakespeare had especial knowledge.

It is not, of course, necessary to the purposes of our argument to demonstrate that Shakespeare's knowledge of the Bible was exceptional; we have, as we think we have done, only to show the utter absurdity of Dr. Spurgeon's statement that Shakespeare's comparisons and references to the Bible are few and familiar. If she still plead they are familiar, let us remind her of "the base Judean, *Othello V, 2*; St. Philip's daughters, *1 Henry VI, 2*; Shylock's reference to "the stock of Barabbas," and Antony's to "the horned herd". Doubtless these are familiar enough to her, but to how many except to those whose knowledge of the Bible and Shakespeare is as profound as her own are they familiar today? And to whom among lay-men, except Francis Bacon (to him upon her own admission) would they have been familiar in Shakespeare's time?

(5) "Astronomical images reveal very definite differences between Bacon and Shakespeare, yet both hold by the old Ptolomaic system." This statement is also entirely unsupported except by one example—Shakespeare never mentions the primum mobile. Against this we will record three very striking identities between Bacon and Shakespeare's astronomical images. First, to both the stars are fires; Shakespeare "The skies are painted with unnumber'd sparks; They are all fire." (*Julius Caesar, III, 1*); Bacon "The stars are true fires." (*Descriptio Globi Intellectualis*.)

Second, both Bacon and Shakespeare think of the stars as like the frets in the roofs of houses—a very unusual comparison and we think a highly individual one. Shakespeare "This majestical roof, the sky, fretted with golden fire," (*Hamlet II, 2*); Bacon "For if that great Workmaster had been of a human disposition, he would have cast the stars into some pleasant and beautiful works and orders, like the frets in the roofs of houses." (*Advancement of Learning*).

Third, and a singular conception, is of God as an Ædile arranging the stars as a show and this is common to both Bacon

and Shakespeare and seems to have been derived from Cicero's *De Natura Deorum*. This identity is very remarkable. "This huge stage presenteth nought but shows Whereon the stars in secret influence comment." (Sonnet 15).

"Velleius, the Epicurean, needed not to have asked why God should have adorned the heavens with stars, as if he had been an Ædilis, one that should have set forth some magnificent shows or plays." (*Advancement of Learning*).

Deep in the consciousness of Bacon and Shakespeare lay the idea which so frequently finds expression in the works of both, that of the world as a theatre; this image is indeed a dominant one and is identical with both writers even in minor details; to enumerate these would lead us, however, too far from Dr. Spurgeon whom we will pursue on this ground only so far as to remind her that not only did Bacon and Shakespeare adhere to the old Ptolomaic system to the end after the entire scientific world had rejected it, but they were also agreed in rejecting the Copernican theory long after the entire scientific world had accepted it. We except, of course, the opinions of the churchmen and those astronomers writing under the influence of the church.

The astronomical images, as far as these are lunar, instead of revealing very definite differences, as Dr. Spurgeon states, reveal the most startling similarity in the work of Bacon and Shakespeare. For both writers the Moon is cold and fruitless; both record her influence operating upon the earth in exactly the same way (a) By the drawing forth of heat, (b) By the inducing of putrefaction, (c) By the increase of moisture and (d) By the exciting of the motions of spirits as in lunacies. These are set out by Bacon in *Sylva Sylvarum*; the first two by Shakespeare in exactly the same order in *Timon of Athens*, IV, 3; the third in *A Midsummer Night's Dream*, II, 2, and III, 1, and *Richard III*, II, 2, and the fourth in *Othello*, V, 2.

(6) We think Dr. Spurgeon's next dictum is again entirely unsupported by evidence of any kind. It is that "the nature images are of a very different character. Bacon's interest is in the practical processes of farming; Shakespeare's of gardening". Dr. Spurgeon is aware that Bacon wrote an essay *Of Gardens* and she has

analysed its images, metaphors, similes—we care not what she calls them—comparing them carefully with those of Shakespeare. She or her assistants have, we presume, read this essay; if she or they under her direction had done so desiring impartially to reach a true conclusion whether these two minds as she thinks them—Bacon's and Shakespeare's—were twain or one, she and they would have realised—must have realised—and then honestly recorded Bacon's intense love of gardening which he describes in the second sentence of his essay as the purest of human pleasures. But no. Dr. Spurgeon prefers to write that Bacon's interest was in the practical processes of farming. Must we not conclude that prejudice, the desire to make a case, to bolster up a conclusion with which somehow or another at whatever cost of truth and candour her premises must be fashioned to justify, induce her to do so?

We write plainly about this not because we have any particular quarrel with Dr. Spurgeon, but because her controversial methods are typical of modern orthodox scholarship, which, it seems, will sacrifice every ethic of criticism and even intellectual honesty of purpose upon the Stratford Shrine.

In the essay just referred to, twenty-one of the thirty-five flowers mentioned in the Shakespearean plays are enumerated. Of the rest, all but three are noted or studied by Bacon; the exceptions are the columbine, pansy and long purples. All these flowers were but a few of those well known in the time of Bacon and Shakespeare; in all the former's gardening notes there are only five which are not mentioned by Shakespeare, while of Ben Jonson's list of flowers only half are ever alluded to by Bacon.

Again Bacon was the first writer to distinguish flowers by the season of their blossom. Shakespeare follows this order exactly. He says daffodils come with March; Bacon that for March there come violets, especially the single blue which are the earliest; Shakespeare writes "spongy April betrimms the banks with peonies and lilies" and with May comes the Rose. Bacon studied gardening in every detail with loving care. As an old man he wrote to Lord Cranfield that he proposed to visit him at Chiswick and gather violets in his garden. In the *New Atlantis* he writes of grafting and inoculating as well of wild trees as fruit trees which

Shakespeare makes Polixenes explain that "we marry a gentle scion to the wildest stock and make conceive a bark of baser kind by bud of nobler race". The trial of seeds by skilful gardeners, the curious idea that the earth was especially prepared for the cornflower, the images of our bodies as gardens and our England as a sea-walled garden are all common to Bacon and Shakespeare. We will add one extraordinary parallel. In *Troilus and Cressida*, I, 3, Shakespeare writes

Checks and Disasters

Grow in the veins of actions highest rear'd;

As knots, by the conflux of meeting sap

Infect the sound pine and divert his grain

Tortive and errant from his course of growth.

Bacon studied the effect of sap upon a tree's growth, too, and wrote "The cause whereof is, for that sap ascendeth unequally, and doth, as it were, tire and stop by the way. And it seemeth, they have some closeness and hardness in their stalk which hindereth the sap from going up, until it hath gathered into a knot and so is more urged to put forth". And so we find that Shakespeare writes the knots are caused by the conflux of the meeting sap; Bacon writes that where it is arrested the sap gathered into a knot and both think the knots produce the new branches. Yet Dr. Spurgeon writes that in Bacon and Shakespeare we have two highly individual and entirely different minds. Bacon's interest is in farming processes. Be it so. And so was Shakespeare's.

Bacon writes of *The Pacification of the Church*, "And what are mingled but as the chaff and the corn which need but a fan to sift and sever them". Shakespeare's is the same image, "the broad and powerful fan Puffing at all, winnows the light away: And what hath mass or matter by itself Lies rich in virtue and unmingled" (*Troilus and Cressida*, I, 3).

But Bacon writes "Money is like muck, not good except it be spread". And this is a farming image and therefore his interests are in the practical interests of farming and not like Shakespeare's in gardening. But, alas! Shakespeare thinks of wealth as "common muck", too (*Cor.* II, 2), and of money as dire (*Cymbeline*, III, 6), so that by parity of Dr. Spurgeon's reasoning Shakespeare's

interests must be in farming as well, and what becomes of her images and her beautifully coloured chart showing the result of a classification which is an entirely arbitrary one, based as far as we can see upon no principle of selection whatever? We will not compare them to that "mass of wealth that was in the owner little better than a stack or heap of . . . spread over Your Majesty's Kingdom to useful purposes" (Bacon's Letter to James I *re* Sutton's Estate, 1611). "Money is like muck, not good except it be spread" is a remark, according to Dr. Spurgeon, peculiarly characteristic of Bacon. It really is no such thing. Bacon appropriated it from Mr. Bettenham, a reader of Gray's Inn, and exactly the same comparison is made by Jonson, Webster and Dekker. Money is described as muck by Nashe, Peele, Marston, Beaumont and Fletcher, Middleton and Rowley, Heywood and Massinger. The "remark" is therefore not peculiarly characteristic of Bacon or of Shakespeare. But here is something which is. Another word for "muck" is "compost". Writes Bacon "We have also great variety of composts . . . for the making of the earth fruitful" *New Atlantis*; but composts also make weeds grow, so Shakespeare has it "do not spread the compost on the weeds to make them ranker". (*Hamlet*, III, 4).

(7) We will consider Dr. Spurgeon's comparisons of Bacon's and Shakespeare's sea images together. She tells us (a) they differ in that Shakespeare's are general, Bacon's concrete and particular; (b) Shakespeare's most constant images are those of a tide rushing through a breach, a ship being dashed on the rocks and the infinite size, depth and capacity of the Ocean. These three, Dr. Spurgeon says, she never finds in Bacon. We cannot think she can have looked: we know that she has not looked far. She adds that Shakespeare's is the landsman's view of the sea; Bacon's that of a man in a ship or boat and Shakespeare she says never once uses the word "ballast". She will find, if she looks again, that he does, in the *Comedy of Errors*, III, 2. An example of Bacon's "general" sea images is furnished by Apothegm, "A sea of multitude". In this image Bacon refers to the large army with which Charles VIII invaded Italy, against which it would be perfectly correct to say, if such were the fact, the Italians, like

Hamlet, thought of "taking arms". A very curious identity of metaphor or image is to be found in *The Advancement of Learning*, Book II, and *Timon of Athens*, IV, 2. Both Bacon and Shakespeare write of a "Sea of air". Other Baconian images are "Vast seas of time"; "a sea of quicksilver"; "a sea of baser metal", while Shakespeare has seas of joys, cares, tears, glory, blood and tears.

If Dr. Spurgeon will compare the orders given by the Boatswain in *The Tempest*, I, 1, with Bacon's *History of the Winds*, she will find that the latter writes, when a ship is on a lee shore, and, to avoid disaster, must put to sea again, she can lie within six points of the wind, provided she set her courses. Those were the exact orders given by the Boatswain in the play "lest we run ourselves aground"

Both Bacon's and Shakespeare's view was "that of a man in a ship or boat". Shakespeare refers (*Henry VIII*, I, 2) to a curious piece of sea lore:

As ravenous fishes do a vessel follow
That is new trimm'd, but benefit no further
Than vainly longing.

How many landsmen knew or know what was meant by "trimming" a ship? Shakespeare's knowledge of seafaring, like Bacon's was technical, but he thought, of course, in terms of the ships of his time. In *Richard III*, I, 4, we have "the giddy footing of the hatches". Hatches were then movable planks laid on the ship's beams, taking the place of the modern upper deck: they afforded a very insecure foothold indeed. In *Pericles*, III, 1, a sailor cries "Slack the bolins", and besides this Shakespeare used a great number of clearly nautical expressions, for example, "clapp'd under hatches", "fetch about" and anchor "coming home"; "bear up and board 'em", "the wind sits in the shoulder of your sail" and "to hull here". No landsman ever wrote like that: Shakespeare had been to sea.

So much, then, for Shakespeare as a landsman. Now we will look at three sea images Dr. Spurgeon finds in Shakespeare, but never in Bacon. She will find "the great deluge of danger" in *The Felicities of Queen Elizabeth*; she will find "peremptory

tides and currents which, if not taken in due time, are seldom recovered", in the *Advancement of learning*, II, as well as in *Julius Caesar*, IV, 3; she will moreover discover that Bacon and Shakespeare use the word "tide" in exactly the same metaphorical sense—the tide of opportunity, the tide of affairs, the tide of business, the tide of error, the tide of blood. Again the size, depth and capacity of the ocean is, pace Dr. Spurgeon, as common an image with Bacon as she writes it is with Shakespeare; she will find in the *Experimental History*, the Ocean of Philosophy and in the *Great Instauration* the "ocean of history". In their attempt to express great quantity and extent, both Bacon and Shakespeare refer to the ocean as a symbol; we have already referred to their identical sea-images. They cannot be said to be in one case "general" and in the other "concrete"; they do not differ in quality at all.

(8) On page 24, Dr. Spurgeon writes "Mr. Wilson Knight has shown recently how constant is the "tempest" idea and symbolism in Shakespeare's thought, and, on page 25, "I never once find this analogy in Bacon". She will find it in several places; she will find (*Works VII*, p. 158), "Solon compared the people unto the sea and orators and counsellors to the winds, for that the sea would be calm and quiet, if winds did not trouble it"; she will find it in the *Advancement of Learning*, II, xxii, 6, "For as the ancient politiques in popular estates were wont to compare the people to the sea, and the orators to the winds: because as the sea would of itself be calm and quiet, if the winds did not move and trouble it; so the people would be peacable and tractable, if seditious orators did not set them in working and agitation; so it may be fitly said, that the mind in the nature thereof would be temperate and stayed, if the affections, as winds, did not put them in tumult and perturbation," and in *Works*, VI, p. 589, "Shepherds of people had need know the calendars of tempests in state . . . as there are certain hollow blasts of wind and secret swellings of the seas before a tempest, so there are in states" (*Essay XV*); "as by proof, we see the waters swell before a boisterous storm" (R. 3, 2, 3, 43); and "when any of the four pillars of government are mainly shaken or weakened

(which are religion, justice, counsel, and treasure) men had need to pray for fair weather," just as doubtless she has found the "windy orator" in *King John*, V, 1, where we have the "tempest" idea and the "fair weather which men have need to pray for" to calm the storm as well as the cause of the tempest which was religion (stubborn usage of the Pope).

In place of Bacon's "hollow blasts of wind . . . before the tempest" we have in Shakespeare, "The Southern wind . . . by his hollow whistling in the leaves foretells the tempest and a blustering day" (*I H4*, V, 1, 5), and in each case it was "the affections, as winds," that put men's minds "in tumult and perturbation," and caused the blustering. Here, then, is the very analogy which Dr. Spurgeon says "I never once find in Bacon".

(9) On page 28, Dr. Spurgeon writes "Bacon . . . definitely asserts that he strongly approves of war," while "Shakespeare hates war . . . associates it with loud and hideous noises" (pp. 28 - 29). Here again Dr. Spurgeon is very misleading. Bacon, too, associates war with noise (*Life*, I, p. 384); tells us "war is too outwardly glorious to be inwardly grateful" (*Ib.*, p. 383); that "the humour of war is raving" (*Ib.*, p. 381); that "wars with their noise affright us" (*Works*, VII, p. 272). Bacon disliked war as Shakespeare did; but what kind of war? Surely civil war, and here again Bacon and Shakespeare entirely agree. They both approve, too, of an energetic foreign policy calculated to distract people from internal politics—to "busy giddy minds with foreign quarrels". It is well known that Bacon was averse to civil war, religious or political, and he tells us the Greeks were full of divisions among themselves. Of these divisions Shakespeare, too, must have been aware, for he makes Ulysses say "Troy in our weakness stands, not in her strength".

Dr Spurgeon quotes Timon's words: "beastly mad-brain'd war"; but Timon is dealing with civil war, and so is Ulysses. If Shakespeare hated all kinds of wars, why does he rail at peace? He says it breeds cowards, is a very apoplexy, is a kind of lethargy which expressions are echoes of Bacon's statement that "men's minds are enervated and their manners corrupted by sluggish and inactive peace" (*De Aug.*, VIII, III).

We will leave Dr. Spurgeon's images of the sea and of the tempest and close fittingly enough with those of Time.

(10) On page 29, she writes "On certain abstract subjects (such as the action of time) they (Bacon and Shakespeare) held diametrically opposite views": and on page 29 she quotes from *Lucrece*.

"Time's glory is to command contending Kings
To unmask falsehood and bring truth to light".

Dr. Spurgeon compared this passage with one from the *Advancement of Learning*, which has nothing whatever to do with time and truth; and to demonstrate once more how careless has been her comparison of the minds of Bacon and Shakespeare, on the preceding page of the same book she might have read Bacon's real view of time and truth, which is substantially the same as Shakespeare's "As time, which is the author of authors, be not deprived of his due, which is, further and further to discover truth" (*Advancement of Learning*, I, 4), and on page 220 she could have read that "the inseparable propriety of time is ever more and more to disclose truth" (*Ib.*, II, xxiv).

With regard to the action of time, Bacon and Shakespeare both enjoin that its order must be observed, for "men frequently err and hasten to the end when they should have consulted the beginning"; both compare the value of time to a man in sickness or in sorrow; both see that men are as the Time is and finally for them both, as for us, Time is the wisest Judge, the supreme Arbitrator.

Let us for the last time now listen to Bacon-Shakespeare.

"Time is the wisest of all things and the author and inventor every day of new cases" (*Bacon*).

"It is an argument of weight as being the judgment of time" (*Bacon*).

"The counsels to which Time is not called, Time will not ratify" (*Bacon*).

"Time trieth troth" (*Bacon*).

"Time is the old Justice . . . and let Time try" (*Shakespeare*).

"O Time thou must untangle this" (*Shakespeare*).

“That old arbitrator Time will one day end it” (*Shakespeare*).

“I entreat your honour to scan this matter no further.

Leave it to Time” (*Shakespeare*).

for “Time must friend or end” and “the time will bring it out”.

We may perhaps return to Dr. Spurgeon's images of Shakespeare. We may perhaps try to show on some future occasion that her exhaustive analysis of these discloses not the Shakspere of Stratford-upon-Avon at all, but in part the real Shakespeare, the Shakespeare of Gray's Inn and St. Albans, that the Figure of Shakespeare which she writes “emerges” “although his senses, especially those of sight and hearing and taste were abnormally acute” was certainly not “a countryman through and through” nor “most interested in homely indoor occupations and routine”. Dr. Spurgeon has attempted to fashion a Shakespeare to fit the Stratford shrine, but he cannot be made to shrink to this little measure. Despite her own efforts, she has found a Shakespeare “the most diversely minded, having an understanding of all varieties of human nature which has never been approached”.

In seeking Shakespeare she has discovered Bacon.

OBITUARIES

Of the distinguished members whom our Society has lost in recent years perhaps one of the best known to the outside world was Edward D. Johnson. As a practising solicitor living in Warwickshire, E.D.J. was often aroused to indignation at what he called Stratfordian impostures. A prominent and formidable controversialist in the 1930s, not always in agreement with the Council of the day, he continued his support for our cause with undiminished vigour right up to the early 1960s, when at last increasing physical burdens began to take their toll. Uncompromising and fearless in debate—even with fellow-Baconians on occasion—he offered once a £1000 reward, through the Press, to anyone who could prove the authenticity of the Stratford “Birthplace”. As a lawyer in Birmingham E.D.J. was well aware of the weakness of the Stratford legend, and the strength of his own legal position. Of course the challenge was not accepted, by the Birthplace Trustees or any other interested party; and this was a great disappointment to him, though perhaps sound tactics on the part of the orthodox. However a constant stream of literature, invariably printed at his own expense, gradually won him a larger audience. It was therefore most gratifying to us all when the Mitre Press recently reprinted his *The Shakespeare Illusion*, advertising it in the *Times Literary Supplement* and elsewhere.

It was some years ago when the writer visited Edward Johnson at his invitation and for the first time, after some years of correspondence. A certain grace of manner and a most generous hospitality soon endeared the old warrior to us, and perhaps he too warmed to a younger adherent to a cause so close to his heart. At any rate a meticulous explanation of the complicated cypher described in his recent work, *Francis Bacon's Maze*, tested to the full our mathematical and logical capabilities. This was a memorable occasion, marked by a return journey to London by train through flooded Sussex fields. To the writer it seemed, for all the world, like a ship ploughing its way through remote and lonely waters, and in a way strangely symbolic of E.D.J.'s resolute pursuit of our cause.

Readers of *Baconiana* will miss the lively contributions from E.D.J.'s pen, and indeed these are too numerous to note here. But happily many of his books and pamphlets are still in print and listed on the back covers of this issue. While we do not always accept the author's views we shall, in Voltaire's phrase, always defend to the death his right to express them. So we bid adieu to a great Baconian, at the same time extending to his widow our sincere sympathy at her bereavement.

N.F.

It was with a real sense of loss that we received news of the death on December 22nd, 1968, of Edwood Dinwoody Johnson. E.D.J., as he became known to us, was a lawyer by profession, a member of our Society for more than half a century, a past Hon. President, and a most redoubtable Baconian. It was through the late Alfred Dodd that the writer first came to know him, and to appreciate his confident and sanguine approach to our controversy. This, he believes, was illustrated best when he accused the Birth-place Trustees of obtaining money under false pretences, and receiving no reply, wrote an open letter in the *Birmingham Post* inviting them to sue him. This forthright and uncompromising attitude was a great source of encouragement to our members. The same attitude, some twenty years later, proved to be equally inspiring to The Shakespeare Action Committee, at the time of the Centenary celebrations.

Of E.D.J.'s home life it is not for us to speak, but rather for those who shared it. But perhaps the writer may recall the very generous hospitality which he and his wife received from Mr. and Mrs. Johnson during several visits to consult him on the Society's affairs after his retirement to Eastbourne. Some words of Delia Bacon, once quoted by the writer, appealed to E.D.J. strongly, and may perhaps serve as a valediction.

. . . The demonstrated fact must stand. The true mind must receive it. Because our learning is not equal to reconciling it with that which we believe we knew already, we must not on that account reject it. That is to hurt our-

selves. That is to destroy the principle of integrity at its source . . .

It was in this spirit that E.D.J. espoused the cause of Francis Bacon.

M.P.

Many are the ways men and women can leave a mark in life—by their works of art, through their writings or the gift of speech, and, not least, by their personalities.

With the death of Arthur Powell in January, 1969, the Francis Bacon Society lost a staunch and enthusiastic member, one who will be remembered, not, as in the case of Edward Johnson, by communication of his ideas through the writing of books, but because of his benign presence at the Society's meetings in London.

Such was their enthusiasm and interest that, despite the fact that they lived in Canterbury, Mr. and Mrs. Powell were two of our most regular supporters at social gatherings. During question time Mr. Powell could be relied upon to raise relevant queries and to add helpful comments to discussion. He also gave a lecture himself, which will be remembered by those who heard it, for the evening was a happy one.

Without doubt Mr. Powell will be greatly missed for many reasons, not least because of his friendliness and courtesy to new members. Indeed he came to be regarded by fellow Baconians not merely as "one of the country members", but as a personal friend.

If Arthur Powell had lived in the 17th Century he would, surely, have become one of Bacon's trusted and devoted workers, for he possessed some of the very qualities which Bacon valued and referred to in his writings—courtesy, kindness, loyalty, sincerity and integrity.

We extend our heartfelt sympathy to his widow, in her bereavement.

H.B.

SHAKESPEARE AND ITALY

By Roderick Eagle

Many years ago, during the course of business, I was examining an Italian document at the end of which the currency was exchanged into sterling. The word used for 'exchange' was *cambio*. When I saw this word, I remembered it in connection with the name which Lucentio (*Taming of the Shrew*, II, i) takes when he exchanges places and identity with his servant, Tranio. Hortensio, who is the rival of Lucentio for the affection of Bianca, also disguises himself in order to gain access to her. He pretends to be a professor 'cunning in music and the mathematics', and takes the name Licio. In the First Folio of 1623, we find it printed 'Litio'. Similarly Hortensio is printed 'Hortentio'. This was an attempt to give those names a semblance of their Italian pronunciation. The Italian word *liceo* means an academy or university and was, therefore, an appropriate choice on Shakespeare's part, as was *Cambio*. *Bianca* is perfect Italian for 'white'. She is the virtuous and gentle daughter in contrast to her rough and sullen sister. *Biondello* is the name of the simpleton who is also a servant of Lucentio. This is another correct Italian word applicable to the character. It means 'light haired'. On the stage it is customary to represent him with flaxen hair. *Lucentia* is from *lucente* (shining). *Lucio* in *Measure for Measure* is well named for the light fantastic creature that he is. *Gobbo* (the blind old man in *The Merchant of Venice*) is given a name which means 'stooping'. † *Malvolio* is, of course, *malavoglia* (ill-will) and is in accordance with his contempt for 'Sir Toby and the lighter people' in Olivia's household. *Benvolio* is the antithesis of *Malvolio*, and is well-named for the good natured friend of Romeo.

Cassio in *Othello* is scornfully referred to by Iago, who resents his being promoted as lieutenant and superior to Iago's rank of

‡ Near the Rialto a kneeling stone figure supported, on his *hunched* back, the spiral staircase of a little sixteenth-century pulpit. From this, laws and decrees of the Republic were announced in speech and by bill-posting. The figure was known as *Il Gobbo di Rialto* and may well have suggested the name Gobbo.

'ancient' or ensign, as 'a great arithmetician, a counter-caster'. Cassio is a Florentine. The Florentines were noted as masters of banking, arithmetic and book-keeping. The name is derived from *cassiere* meaning a book-keeper or cashier. The play is based upon the *Hecatommithi* of Giraldi Cinthio of which no translation existed. The name Cassio does not appear in it.

There are many reasons for believing that the writer of the plays had visited Italy. Charles Knight, the Shakespearean editor and commentator, has this note upon the passage:

Unto the tranect, to the common ferry
Which trades to Venice.

If Shakespeare had been at Venice (which from the extraordinary keeping of the play, appears the most natural solution), he surely must have had some such situation in his eye as Belmont. There is a common ferry at two places—Fusina and Mestre. The ferries in Venice are called *traghetti*, and 'tranect' is probably a misprint for 'tragect'. Karl Elze, who maintained that the only possible explanation of the poet's exact local knowledge is that he visited Italy (*Essays* 1874), remarked: 'What visitor does not here at once recognise the Venetian *traghetto*?' The poet knew there was such a boat and ferry, and he also knew the distance Portia and Nerissa would have to travel from Belmont (Montebello, just beyond Vicenza) to Padua, whither Balthasar is despatched with a letter to Dr. Bellario in advance: 'For we must measure twenty miles today'.

From Montebello to Padua is exactly twenty miles. The Duke says he will dismiss the Court unless Bellario, 'a learned doctor from Padau', arrive. Such was the reputation for learning attained by that famous university that the Venetian Senate decreed that no degrees should be recognised save those of Padua.

In the same play the poet writes:

This night, methinks, is but the daylight sick,
It looks a little paler: 'tis a day
Such as the day when the sun is hid.

whereupon Knight remarks:

The light of the moon and stars in Italy is almost as yellow as the

sunlight in England. Two hours after sunset, on the night of a new moon, we have seen so far over the lagunes that the light seemed only a *paler* day.

Mr. Horatio F. Brown, author of *Studies in the History of Venice*, who has been described as 'the greatest English authority on things Venetian', writes:

It is that salient point, the Rialto, its mere sound and name, which gives the setting of the drama the strong Venetian flavour which it undoubtedly possesses.

Was Shakespeare aware of the great German Exchange-House, and the fact that commercial relations between Venice and Germany were of the closest description? With no German city was trade more active than with Frankfurt; and the poet shows his knowledge on this point when he makes Shylock in his misery recall his business transactions in that city, and the diamond he bought there. Shylock's confidence that he will receive pure justice from the Venetian tribunals is true to fact and honourable to the Republic; Antonio recognises this when he says:

The duke cannot deny the course of law;
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of his State;
Since that the trade and profit of the city
Consisteth of all nations.

Upon these six lines, Mr. Brown observes:

That states the truth about Venetian commercial policy; the great freedom and security she always allowed to strangers accounted for much of her prosperity and for the rooted affection which her dependencies bore towards her.

Charles Knight, in his reference to *The Taming of the Shrew*, says:

It is difficult for those who have explored the city of Padua to resist the persuasion that the poet himself had been one of the travellers who had come from afar to look upon its seats of learning, if not to partake of its 'ingenious studies'. There is a pure Paduan atmosphere hanging about this play.

Professor Georg Brandes, the Danish commentator, wrote to the same effect:

We notice with surprise not only the correctness of the Italian names, but the remarkable way in which, at the very beginning of

the play, several Italian cities and districts are characterised in a single phrase. Lombardy is 'the pleasant garden of great Italy'; Pisa is 'renowned for grave citizens'; and here the epithet 'grave' is especially noteworthy since many testimonies concur to show that it was particularly characteristic of the inhabitants of Pisa.

It has been pointed out that the remarkable form of betrothal of Petruchio and Katharina (namely that her father joins their hands in the presence of two witnesses) was not English in form, but peculiarly Italian. In *Measure for Measure* (III, i) the Duke says that Angelo was 'affianced' to Mariana 'by oath and the nuptial appointed'. He was, therefore, 'her combinate husband'. 'Combinat' is from *combinare*, meaning to fix, and is here used for contracted or betrothed. This shows familiarity with the Italian language and idiom. Earlier in this scene we have 'the *prezies* Angelo'. This has puzzled the commentators and 'priestly' is found in some modern editions. It is, however, coined from *prence*, often used by Italian poets for 'princely'.

Special attention was long ago directed to the speech at the end of the second act of *The Taming of the Shrew* where Gremio reckons up the goods and gear with which his house is stocked. Literally all those articles of luxury have been seen in the palaces of Northern Italy.

The first act of *Othello* is thoroughly Venetian in spirit and detail. The dark night, the narrow streets, Brabantio's house with close-barred doors and shutters, the low voices of Iago and Roderigo, the sudden uproar springing up out of the quiet night, the torches and lackey, the 'knave of common hire' (the gondolier), the Doge and senators in council; all this is admirably conceived to picture forth one full night in Venice. Brabantio, when he learns of his daughter's flight, calls for 'some special officers of night'. Would Shakespeare have thought of such a strange and picturesque description of the night patrol had he not known that in Venice those officers bore the title of *Signori di Notti*?

In *The Taming of the Shrew*, Shakespeare shows that he knew more about Padua than its university and its being a 'nursery of arts'. He knew that it belonged to Venice and that Mantua did not:

'Tis death for any one in Mantua
 To come to Padua. Know you not the cause?
 Your ships are stayed at Venice, and the duke,
 For private quarrel 'twixt your duke and him,
 Hath proclaimed it openly.

Mr. Brown's comment is that 'it was surely not a little for a London play-actor to know so much of the complicated political geography of Italy'.

When Juliet asks the Friar, 'Shall I come again to evening Mass?' we might well consider that it is not customary in the Catholic Church to celebrate *evening* Masses; but these were actually in use in Italy at that time, especially in Verona where the scene is laid. Capulet invites guests for an evening's festivities which, as the drama shows, take place on a Sunday. This was a favourite evening for festivities in Latin countries, since the Holy Day would really finish at sunset. Juliet is to be married to the Count Paris at St. Peter's Church. This church still stands in the Via San Fermo, close to the Capulets' house.

Shakespeare made considerable use of untranslated Italian novels and plays for his main plots. I have already mentioned the origin of *Othello*. In Fiorentino's novels may be found the story of *The Merchant of Venice*. The main plot of *Cymbeline* comes from Boccaccio's *novella* (*Decameron* II, Giorn. IX Nov.), where we have the trunk used for conveying the villain into the lady's bedchamber: his discovery of a private mark on her person, and her later disguise in male attire.

Much Ado About Nothing owes much to a *novella* by Bandello, particularly the Claudio-Hero plot. *Twelfth Night*, so far as the romantic portion is concerned, is based upon two Italian comedies. One is by an unknown author and was called *Gl'Ingannati* (The Cheated). In this appear the characters Malevolti and Fabio, which names are certainly suggestive of Malvolio and Fabian. *Gl'Inganni* (The Cheats) was published in 1592 and written by Curzio Gonzaga. In this play, the sister who disguises herself in male attire (and is thereby mistaken for her brother whom she resembles) assumes the name *Cesare*. It cannot be a coincidence that Viola, in identical circumstances, takes the name of *Cesario*.

Nor can it be disputed that Shakespeare was sufficiently a master of Italian to be able to read with enjoyment the literature of that great country, then the most civilised in Europe and the world. It was only possible to learn modern languages through private tutors. What could have induced Shakespeare to study and make himself proficient in both French and Italian? He could not have made himself so familiar with the geography and customs of Italy without travel and residence there for a considerable length of time. There were no guides or descriptive books available, and even if one had been published, it would not have mentioned such small details as those of which Shakespeare proved his knowledge.

That Shakespeare held the value of travel highly is shown in the words of Valentine at the very beginning of *The Two Gentlemen of Verona*: 'Home-keeping youths have ever homely wits . . .' Later, in the same act, Panthino urges Antonio to move Proteus, his son, to go aboard, saying:

Let him spend his time no more at home,
Which would be great impeachment to his age,
In having known no travel in his youth.

Antonio expresses his agreement, and adds:

I have considered well his loss of time,
And how he cannot be a perfect man,
Not being tried and tutor'd in the world.

It may be asked, if Shakespeare was so well acquainted with Northern Italy, how does he come to connect Verona and Milan with a waterway in *The Two Gentlemen of Verona*? Not only do Italian writers of, and prior to, the seventeenth century mention the existence of such a waterway, but a map of Lombardy published in 1564 shows it. Travel by the canals and rivers was far safer than on land when the roads were infested with bandits.

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“SHAKESPEARE”—A MYSTICAL APPROACH

By H. T. Howard

We live in a materialistic age. It is an age in which the sciences and arts are divorced from the Mysteries. It is an age in which men attempt to draw a distinction between what is “sacred” and what is “secular”. Now this distinction is unwarrantable and unsound. It is a modern convention—the poisonous fruit of XIX century materialism, which has done more than anything else to hinder spiritual progress. In such a climate it is exceedingly doubtful whether ancient, mediaeval or even Renaissance art and literature can be fully understood.

In this article an attempt is to be made to indicate some of the profound mystical considerations which lie behind the work of that great man known to the world as ‘Shakespeare’. And in this connexion an attempt will also be made to show that the numbering of certain Sonnets in the Rhyme Link Sequence established by Sir Denys Bray, is so related to the numbering of the same sonnets in the 1609 Edition (in a geometrical manner), as to constitute a species of code, whereby not only a certain mystical symbol is indicated, but also those numerical relationships which—occurring as they do frequently in Nature and in Art—were ever considered to be sacred and of profound significance.

We live, we repeat, in a materialistic age. But from time immemorial the outlook was very different from this. In classical times, for example, there were nine representative arts under the patronage of the Nine Muses. In other words, it was held that the gods spoke to men through nine divine modes, as it were.

Now there is—and has been for a long time past—an attempt to represent by means of a diagram every force and factor in the manifested world and in the soul of man. That diagram is known to Quabalists as the Tree of Life. Its ten Sephiroth or stations are held to represent the ten stages by which created things were brought into being. In reverse order, in a certain

sense, they are held to represent the stages by which man from utter materiality reaches upwards towards the Godhead.

It is possible to assign the nine representative arts—Epic Poetry, History, Bucolic Poetry, Tragedy, Sacred Song, Erotic Poetry, Astronomy, Dance and Lyric Poetry to nine of the ten stations on the Tree of Life, namely the second to the tenth inclusive. They may therefore be said to conform to a Cosmic pattern.

Classical poets commonly invoke the Muse, and the poets "Shake-speare" and Milton adopt this habit also. Their adoption of this practice is not mere literary affectation—as in the case of some other poets—but wholly sincere, for their Muse is God Himself. Thus after many centuries the grand Cosmic Scheme of ten Muses and their arts is fulfilled!

Milton invokes his Muse in these terms:—

Sing, heavenly muse, that on the secret top
Of Oreb or of Sinai didst inspire
That shepherd who first taught the chosen seed,
In the beginning how the heavens and earth
Rose out of chaos: or, if Sion hill
Delight thee more, and Siloa's brook that flowed
Fast by the oracle of God; I thence
Invoke thy aid to my adventurous song
That with no middle height, intends to soar
Above the Aonian mount while it pursues
Things unattempted yet in prose or rhyme.

His reference to the "Aonian Mount" clearly implies that he considered his Muse to be superior to the other nine. "Shakespeare" (whom we believe to have been Bacon) adopts the same attitude in Sonnet 38.

Be thou the tenth Muse, ten times more in worth
Than those old nine which rimers invoke
And he that calls on thee, let him bring forth
Eternal numbers to outlive long date.

This sonnet, in the 1609 original printing, contains numerical evidence which supports the view that “Shakespeare” considered God to be his Muse.

But if Milton and “Shakespeare” invoked a tenth Muse, we are entitled to ask whether what they produced is a tenth representative art.

It is true that these men used familiar forms—epic, bucolic, dramatic, lyric and erotic poetry. But behind these familiar outward forms there often lurks (at least in the case of Shakespeare) an inner meaning which can easily be missed by those who know not what to look for. It is this which constitutes such work yet another mode by which the gods might speak to men.

Milton, in “An epitaph on the admirable dramatic poet William Shakespeare”, himself bears witness to this quality. He speaks of “those Delphic lines” and says that they make a deep impression on the heart. In other words, he regards Shakespeare’s poetry as containing sacred oracles. We may therefore expect to find enigmatic passages requiring interpretation, like the ancient Oracle of Delphi.

As Shakespeare wrote so many plays, it might be as well at this point to consider what our attitude to plays ought to be. In these days many people seem to regard a play as mere entertainment. Yet in classical times a play was considered to be a sort of religious exercise, and as such preceded by a sacrifice to Dionysos—otherwise known as Bacchus.

Surely this means that in a play we should expect to see the interaction of certain powers in the process of working towards a logical conclusion? In other words, it is a study of the behaviour of human beings under the influence of those seven Divine Powers symbolised by—and commonly called—the Seven Sacred Planets, such as occurs in real life. Shakespeare himself seems to put forward this idea in *As You Like It*, albeit in a quizzical manner, as though to hide his real meaning. In this passage the Seven Sacred Planets are linked with stages of growth and modes of behaviour.

. . . At first the infant
Mewling and puking in the nurse’s arms.

The Moon—the power behind initial growth and development.

And then the whining schoolboy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school . . .

Mercury—the power behind intellectual activity.

. . . And then the lover
Sighing like furnace, with a woeful ballad
Made to his mistress's eyebrow . . .

Venus—the power behind emotional activity.

. . . Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth . . .

Mars—the power of energy and determination.

. . . And then the justice,
In fair round belly with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances.

The Sun—the power behind all harmony and good order.

Therefore also the power behind judgment, which has to do with the restoration of that harmony when it is broken. Many sacred traditions of the world connect the Sun with Judgement. In the Christian Tradition, for example, it is said that Christ—who is called the "Sun of Righteousness"—will come to judge both the quick and the dead. In the Old Norse Tradition Forseti, the Divine Judge is the son of the Solar god Balldr. In ancient Egypt the Divine Judge was Asar (Osiris) who is in some respects a Solar god.

If Mars is that power that has to do with energy and discipline, Jupiter is the exact opposite. It is the power behind comfort, ease and leisure; it therefore has to do with retirement. Hence Shakespeare's sixth age is a perfect picture of retirement:—

. . . The sixth age shifts
Into the lean and slippered pantaloon,

With spectacles on nose and pouch on side,
His youthful hose well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again towards childish treble, pipes
And whistles in his sound . . .

Such accurate observation is almost unkind!

. . . Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

Saturn—the power that has to do with the approach towards an inevitable end, and the subsequent transformation.

If we read the serious message behind the somewhat flippant words, might we not concede that this passage is in the nature of an oracle? Moreover does not this passage seem to tell us in what manner we ought to regard a play? Does it not seem to say that the really vital thing is not so much what people do, but the spiritual powers they use or misuse in doing what they do? Approached in this manner, any *real* play could be an immensely thrilling and satisfying experience.

Unfortunately, by such standards some modern plays could hardly be considered real plays. Spiritual and intellectual poverty of this sort is the direct result of divorcing art and science from the Mysteries.

But to return to Milton: did he have any particular "Delphic lines" in mind when he wrote the Epitaph? If so, what could they have been? Could they have been those wonderful lines at the beginning of *Love's Labour's Lost*?

Let fame, that all hunt after in their lives,
Live registered upon our brazen tombs,
And then grace us in the disgrace of death;
When, spite of cormorant devouring Time,
The endeavour of this present breath may buy
That honour which shall bate his scythe's keen edge,
And make us heirs of all eternity.

The poet here is telling us to get our priorities right. What is to be the first and foremost object of our lives? Is it to be earthly fame and honour? If so, what have we to look forward to at the end of it all? A sepulchral brass let into a stone slab, of the kind familiar to us in our mediaeval churches, which was in common use up to about 1650 and in occasional use for some time thereafter?* A sepulchral brass, showing one's effigy, titles and coat of arms? If fame is no longer a snare, that is all it is fit for—to be a trivial ornament on a tombstone!

He is telling us to get our priorities right! Of the twain which is the better course to follow, to allow one's self to become enmeshed in material interests and so to ensure continued re-incarnations, or to seek liberation from the "wheel of births and deaths" and so become an heir of all eternity, with yet greater opportunities of service?

There is only one way in which this can be done. First of all there is a moral preparation, lasting for centuries. Then in due course the chance comes to the individual to complete his moral and intellectual preparations. Thereafter he must penetrate, by degrees, those veils which hide the splendour of Absolute Reality from the perception of so many members of the human race.

Milton (who paid tribute to Shakespeare's "Delphic lines") also refers to these matters:—

Yet some there be, that by due steps aspire
To lay their just hands on that golden key,
That opes the palace of eternity:
To such my errand is; . . .

Milton knew what manner of man Shakespeare was, for he himself was such a man!

But what Delphic lines did Milton have in mind? There are passages which bear interpretations at two different levels of thought. In Act I, Scene I of the *The Tempest* Gonzalo says:—

* Cf. Sonnet 65:—

Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'er-sways their power . . .

“I have a great comfort from this fellow; methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging!”

Two-thirds of this scene is taken up with talk about hanging and drowning. The outer meaning is that if the boatswain is destined for hanging, and not drowning, then the implication is that Alonso and his friends will come safely to land, and not lose their lives at sea.

But there is another meaning. In the language of symbolism, death by drowning signifies being tied to the wheel of births and deaths. Hence Noah, who was “a righteous man and perfect in his generations” was not drowned in the Flood. Hence Utnapishtim, the Babylonia ‘Noah’ (so to speak) did not taste of death at all, but continued to live for ever.

But death by hanging signifies liberation from the wheel of births and deaths. Hence we find that in the Christian Tradition Jesus was hanged from a cross. Hence also we find that in the Old Norse Tradition Odin was hanged from a tree, and (like Jesus) wounded with a spear. (Havamal, verse 140). Hence also we find that in *Measure for Measure* the executioner insists that hanging is a mystery.

But what Delphic lines did Milton have in mind? Could he have been thinking of all those passages which seem to carry a meaning far beyond that demanded by the context? For example, consider this, also from *Measure for Measure*:—

Much upon this riddle runs the wisdom of the world.
This news is old enough, yet it is every day's news.

The first sentence here looks like a reference to the traditions about the Riddle of the Sphinx. The second looks like the well-known occult dictum: “All old mysteries are for ever new”. The same thought is to be found in the Egyptian Tradition:—

“I am the child who marcheth along the road of Yesterday. I am To-day for untold nations and peoples.”
(*Book of the Dead*, Chapter XLII, Trans. Budge).

The same thought is also to be found in the Christian Tradition:—

Jesus Christ is the same yesterday and to-day, yea and for ever. (*Hebrews XIII, 8*).

We live in an age in which men divorce all sciences and arts from the mysteries, and attempt to draw a distinction between what is "sacred" and what is "secular" (as we said at the beginning). But from ancient times it was not so, and thus we find that mathematics (especially geometry) was regarded as a sacred art. It was revered by Pythagoras and Plato, and in the philosophical schools which they formed. And Plato, over the vestibule of his house, set up the inscription: Let no one enter who is unacquainted with geometry.

This tradition persisted, and all through ancient and mediaeval times there were certain propositions, problems, plane and solid geometrical figures, numbers and numerical relationships, which were invested with a peculiar sanctity and interest.

Why should this be so? It is submitted that it is because all beauty has a mathematical basis, and is therefore founded on Law. Who is there who has not admired the graceful catenary displayed by any suspension bridge, or the smooth and beautiful parabola traced out by the cricket ball when the batsman has hit a boundary six? But the matter goes deeper than this. Why is it that of all triangular shapes, that of the Great Pyramid is one of the most satisfying? Is it because of the secret relationship between the area presented to the eye when standing opposite one of the sides, and the area of a circle standing on edge of the same altitude? (If the base angles of the pyramid be about $51^{\circ} 51'$ the areas are the same). Is it because when the eye sees this shape, the soul—all unknown to the gross consciousness of the personality—perceives the hidden relationship to that shape which, in ancient times, men ever considered to be perfect? Experimental psychologists have shown that to the majority of people, of all rectangular shapes that of the Golden Section is the most satisfying. Why is this? Is it not, again, because while the eye merely sees a satisfying shape, the soul perceives and

recognizes the hidden relationships which are the real cause of the satisfaction?

There are two numerical relationships which achieved special prominence in this way. One is the relationship between the diameter of a circle and its circumference, commonly denoted by the Greek letter π , whose value is approximately 3.1416; although, being incommensurable, the digits of its infinite number of decimal places never repeat.

This relationship was sometimes expressed as an angle, which would be about $17^{\circ} 39'$.

The centre of a circle represents Creative Energy, the circumference suggests its field of activity.

The other numerical relationship which came to be specially revered in ancient times and all through the Middle Ages is the Ratio of the Golden Number, and the Golden Section derived therefrom.

The value of the Golden Number is:—

$$\frac{\sqrt{5}-1}{2} = .618$$

The Ratio of the Golden Number is:—

$$1 : \frac{2}{\sqrt{5}-1} = 1 : 1.618$$

We can obtain it by dividing a line in such a way that the ratio of the smaller to the larger part of the line, is the same as the ratio of the larger part to the whole line.

This is sometimes known as the “extreme and mean ratio” and to divide a line in this way is the subject of *Euclid* Proposition 30 of Book VI, which is based on Proposition 11 of Book II.

A rectangle of these proportions was known as the Golden Section, and the diagonal gives an angle of about $31^{\circ} 44'$. There are various geometrical constructions which produce the Golden Section.

In the XIII Century Leonardo da Pisa (otherwise called Fibonacci) propounded the series which gives a succession of

approximations to the Ratio of the Golden Number, each term in the series being equal to the sum of the two preceding terms, thus:—

1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377 . . . etc.

The ratio of the Golden Number is an important theme in Nature, and is of some interest from the mathematical point of view. The ratio is to be found in the longer and shorter lines of the pentagram, for example; and this has been proved by the mathematicians.

The Ratio is to be found not infrequently in human and animal anatomy, in works of art, and in the proportions of musical instruments. It is frequently embodied—even unconsciously—in the artistic productions of craftsmen. The common postcard is approximately of these proportions. And when we consider that the periodic time of Venus is in Golden Proportion to the periodic time of the Earth, and that the kilometer is in Golden Proportion to the mile, the mystery seems deeper than ever.

The Ratio is related to the logarithmic spiral. It therefore enters into the consideration of certain aspects of animal and plant biology, such as the formation of the shells of snails and certain other molluscs, leaf emergence, the arrangement of seeds in a sunflower, and the arrangement of the scales of a pine cone.

We have seen that the two quantities dealt with are related to two angles, one of about $17^{\circ} 39'$, and the other of about $31^{\circ} 44'$. These two angles are embodied several times in the original printing of the 1609 Edition of the Sonnets. In the diagrams with which Professor Henrion illustrated his cogent essay on the alignments to be found in Sonnet 76, for example, each of the two angles is to be found three times.

These angles are given in various ways in other sonnets, by employing the initial letter and the final stop, by employing capitals and italics, or by employing alignments through certain significant words or letters. They have been found to be present in Sonnets 3, 4, 17, 20, 25, 28, 32, 36, 38, 49, 54, 56, 63, 78, 81, 83, 85, 87, 91, 97, 100 and 101 jointly, 101

and 102 jointly, 103, 106, 111, 112 and 113 jointly, and 130. There may also be several other examples not yet detected.

Let us show how, for example, in Sonnet 112 these angles may be found. To find the angle of $31^{\circ} 44'$, draw a line from “y” in “partly” (113, 3) to the top of the initial “Y” (112), passing through the italic capital “A” in “Abysme”. Draw another line from this “Y” (112) to the comma at the end of line 8, which touches or almost touches “i” (line 2), “I” (line 3), “y” (line 4), “I” (line 5), and “y” (line 6) *en route!* The other angle ($17^{\circ} 39'$) employs the same base line as before and the final full stop of Sonnet 112.

It is well known among Shakespearean (and Baconian) students that the 1609 Sequence of the Sonnets is not self-consistent from the literary point of view. In 1925 Sir Denys Bray published his *Original Order of Shakespeare's Sonnets* based on the rhyme link. Now in the inter-relationships subsisting between the two sequences a whole system of cryptology lies hidden. This is partly concerned with the Baconian authorship, and also Bacon's secret claim to Royal Birth. But it is also concerned with other matters of a symbolic nature, as we shall proceed to show.

If we take the last three and the first eight sonnets in the Rhyme Link Sequence (152 - 154 and 1 - 8) and substitute their corresponding numbers in the 1609 Sequence we have: 129, 144, 146, 20, 91, 25, 31, 53, 62, 22 and 18. Now we can rule a sheet of paper into 154 squares (as there are 154 sonnets) eleven across and fourteen down, and number these squares downwards. We can then plot the above numbers within the squares, as in Diagram A. We then see that seven of the points so plotted lie upon a rectangle whose length is thrice its breadth, divided into a square and a smaller rectangle.

Now this shape, as a ground plan, is considered to be sacred, both by Jews and students of the Mysteries. It was realised architecturally first of all in the Tabernacle in the wilderness, and afterwards in the Temple at Jerusalem.

This inner part of the Temple consisted of the Holy Place, a rectangle whose breadth was twice its length, which gave access to the square Holy of Holies beyond. In the centre of this square

of the presence of God. Yet the Rabbis wisely taught that every man by his actions might also, in a certain sense, manifest the Shekinah.

We have already mentioned the angle of $31^{\circ} 44'$ related to the Golden Section, and the angle of $17^{\circ} 39'$ related to the circle. If we join point 129 and point 25, and using it as a base line set off a bearing at the latter point of $31^{\circ} 44'$, it points almost exactly to the centre of the Holy of Holies. (According to our calculations the discrepancy is only $16'$). And if we join point 62 and point 25, and using it as a base line set off a bearing of $17^{\circ} 39'$ at the latter point, again it points almost exactly to the centre of the Holy of Holies! (According to our calculations the discrepancy is only $18'$).

As point 25 plays such an important part in the symbolism of the diagram, it might be worth while for the reader to read Sonnet 25 again. He will find that it deals with the hollow nature of earthly fortune, and concludes with the words:—

Then happy I that love and am beloved
Where I may not remove nor be removed.

There are other parts of the Rhyme Line Sequence which also lead to significant diagrams when treated in a similar way; the numbering being sometimes vertical (as in the above example), sometimes horizontal, sometimes diagonal. It is difficult to decide whether all this is the result of conscious and rational design, or of deep subconscious influence. The *conscious* construction of such a scheme, based on so many simultaneous complex inter-relations and dispositions would demand a brain like a computer!

It seems obvious that Shakespeare also revered the right angle, presumably because it suggested the Masonic Square, and symbolised moral rectitude. In two of the diagrams the right angle can be derived from a construction involving a secant and a tangent to a circle.

The same idea is also involved in the arrangement given above. Two-thirds of the distance along the line joining points

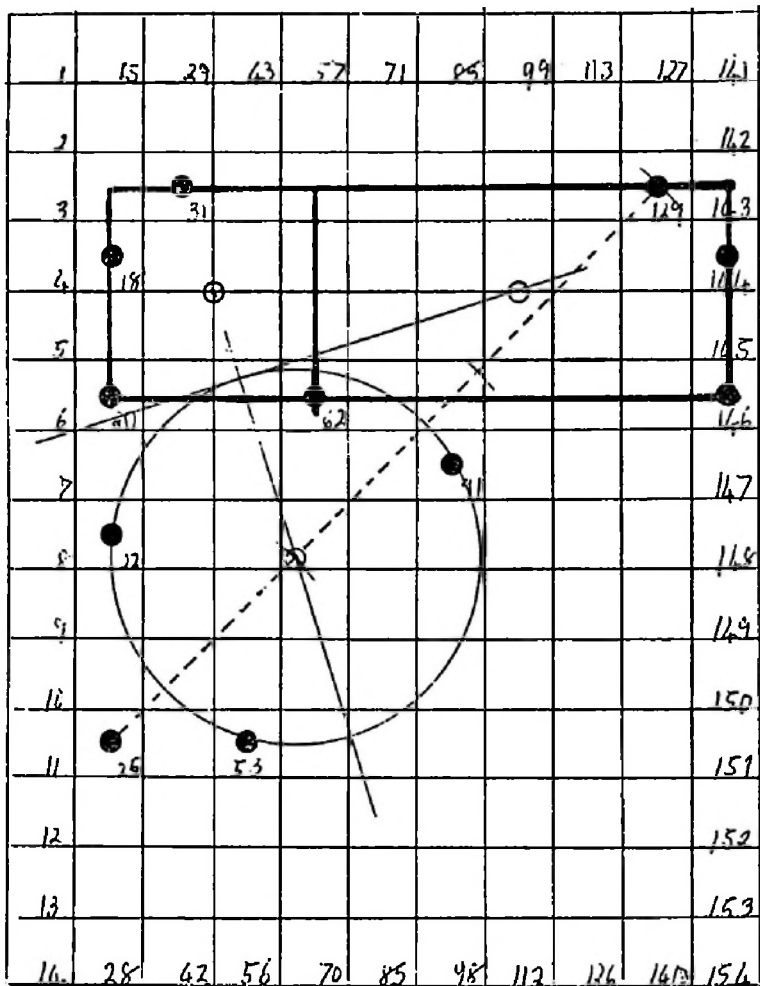


DIAGRAM B

129 and 25 (Diagram B) lies the centre of the circle passing through points 22, 53 and 91. A tangent to this circle passing through the centre of the Holy Place makes a right angle with the diameter passing through the centre of the Holy of Holies! Also (Diagram C) a tangent passing through the centre of the Holy of Holies

An attempt has been made here to demonstrate geometrically a curious mathematical relationship of the kind which occasionally lies hidden beneath the surface of certain specimens of mystical literature. Somewhat similar demonstrations can be made in respect of the I Ching, and also of certain passages in the Old Testament. Whether the result presented here is due to conscious design or to subconscious inspiration we must leave the reader to judge for himself.

But for those who have a "feeling" for such things, there is a compelling fascination and a kind of beauty attached to such meticulous arrangements.

* * * *

Two men may look at a circle. One may see in it only a mathematical curve which has its own characteristic equation. The other may see in its constant curvature the symbol of an Unchanging Power.

What is the benefit of a mystical approach to Shakespeare; or to anything else for that matter? The answer is surely that we have the misfortune to live in a materialistic age; and if we lose a sense of wonder and of awe, great can be the spiritual poverty resulting therefrom.

CRYPTICS AND SCEPTICS

By Noel Fermor

From time to time our Society is criticised on the grounds that it appears to devote more time and effort trying to prove that Bacon wrote the Shakespeare Plays, than concentrating on his acknowledged literary output, and other intellectual achievements. This criticism is based on a misunderstanding of our position. The charge laid upon us, which we gladly accept, is to persuade the academic world in this country and overseas, to study the *corpus* of works appearing under the names of Bacon and his contemporaries, in order to disclose their combined purpose, which was to benefit mankind.

Readers of *Baconiana* can be in no doubt as to the intellectual and spiritual sweep of the Plays, or the weakness of the claim that the Stratford-Upon-Avon man could have written them unaided. Read Act V, Scene 1, *Love's Labour's Lost* and then see if you can proclaim, in all honesty, that there is no cipher or hidden message in the following passage:—

Folio line

- 23 Boy. They have beene at a great feast of Languages,
24 and stolne the scraps.
25 Clow. O they have liv'd long on the almes-basket of
26 words. I marvell thy M. hath not eaten thee for a word.
27 for thou art not so long by the head as honorificabilitu-
28 dinitatibus: Thou art easier swallowed then a flapdra-
29 gon.
30 Page. Peace, the peale begins.
31 Brag. Mounsier, are you not lettered?
32 Page. Yes, yes, he teaches boyes the Horne-booke:
33 What is Ab speld backward with the horn on his head?
34 Peda. Ba, *puericia* with a horne added.
35 Pag. Ba most seely Sheepe, with a horne: you heare
36 his learning.
37 Peda. *Quis quis*, thou Consonant?
38 Pag. The last of the five Vowels if You repeat them.
39 or the fijt ij I.
40 Peda. I will repeat them: a e I.
41 Pag. The Sheepe, the other two concludes it o u.
42 Brag. Now by the salt wave of the mediteranium, a
43 sweet tutch, a quicke vene we of wit, snip snap, quick &
44 home, it reioyceth my intellect, true wit.
45 Page. Offered by a childe to an olde man: which is

- 46 wit-old.
 47 Peda. What is the figure? What is the figure?
 48 Page. Hornes.
 49 Peda. Thou disputes like an Infant: goe whip thy
 50 Gigge.
 51 Pag. Lend me your Horne to make one, and I will
 52 Whip about your infamie vnum cita a gigge of a Cuck—
 53 olds horne.

Of course you can not. Professional cipher experts are fully aware that a cryptogram has been inserted in the Plays pointing to Bacon's authorship. Bacon is at pains to demonstrate the use of ciphers in the *Advancement of Learning*, and he discusses their uses. Indeed their employment for State purposes was just as common in his time as in our own.

Bacon wrote that "the three requisites of a good cipher are that it should be easy to read, easy to write, and difficult of detection", and his contemporary Sir Francis Walsingham, Elizabeth's Secretary of State, faithfully followed these principles as the head and creator of a formidable Intelligence Service. Amongst the many agents Walsingham employed at home and overseas, was the youthful Gilbert Gifford, who was ordered to spy on Mary, Queen of Scots. Gifford so ingratiated himself that he became Mary's personal messenger, and copied her letters to John Ballard, Anthony Babington, and King Philip of Spain. Walsingham found the key to the cipher, and eventually Mary's apartments were searched. No fewer than fifty ciphers were discovered!

Other famous cipherists were Julius Caesar, the Italian Giovanni Baptista della Porta, the Frenchman Blaise de Vigenère, the 15th century Abbot Trithemius, and Samuel Pepys.

Plutarch tells of a system used by the Spartan generals, and ciphers were used in the English Civil War, especially by the Royalists. King Charles I was adept in their use.

Are we to believe, as Colonel and Mrs. Friedman assert, that Bacon, the man who wrote nothing that was idle, the man who took *all* knowledge for his province, disregarded his own advice? To accept this view amounts to a *reductio ad absurdum*.

This is not to say that Bacon employed modern exact scientific cryptographical methods: that would have been impossible. More-

over he did not need to do so. As Professor Pierre Henrion and others have pointed out, he needed an indeterminate cipher (which could be laughed off if need be) pinpointed by anagrams, acrostics, and similar devices; but which would draw attention to his "enigmatic enfolded writings", while disarming the hostile critic.

We are sometimes asked why Bacon wrote under *noms de plume*, as though the very question revealed the absurdity of such as an idea. Yet once again the practice is by no means unique, either in his times, before, or since. Examples are numerous, and the following are generally accepted.

Robert Burton (1576-1639) wrote as Democritus Junior, Sir Walter Scott anonymously, Rev. C. L. Dodgson as Lewis Carroll, Jean Francois Marie Arouet as Voltaire¹, Samuel Langhorne Clemens as Mark Twain. Again Jean-Baptiste Poquelin wrote under the pseudonym of Molière, Richard Harris Barham as Thomas Ingoldsby, Amandine Lucile Dudevant as George Sand. The three Brontë sisters, James Bridie and George Eliot used *noms de plume*. Books even have been written on the subject, such as *The Bibliographical History of Anonyms and Pseudonyms*, by A. Taylor and F. J. Mosher (1951). Voltaire is reported to have used 137 and Benjamin Franklin 57 pseudonyms!

The question then remains: why is the authorship problem persistently ignored by Universities and places of learning? The answer is complex but human. For any paid professor to acknowledge in public his disbelief in the Stratford man as the author, would certainly jeopardise his position and prospects in the hierarchy of orthodoxy, in a country so tradition-bound as this. Officially, therefore, the problem is swept under the carpet; as a result, the man-in-the-street is more receptive to the truth, less bigoted and not so scared of vested interests, than the scholar in his ivory tower. This was demonstrated during the Shakespeare Quatercentenary celebrations in 1964: to the great discomfiture of Stratfordians.

¹ An anagram of Arouet l(e) j(eune).

When all has been said, it still seems wrong that no official attempt is being made to investigate a problem that should respond to modern research techniques, particularly in view of the breakup of so much dogma in other fields. Orthodox scholarship, however, is subservient to entrenched vested interests, particularly at the tourist centre at Stratford-on-Avon, whose commercial attitude, even though dollar receipts are declining, will take a long time to die. Those who have been gulled into buying a "square foot of earth" in the vicinity, in response to an openly admitted speculation in real estate, will hardly be persuaded to enquire into the Bard's real identity!

* * * *

Hatfield House, built by Robert Cecil, and now owned by the statesman Lord Salisbury, is only a few miles from St. Albans, and the collection of papers probably deserves greater attention than it has received to date from Baconians. Included in this are letters from Bacon to Lord Henry Howard, and Cecil, and cipherists will note, with some relish that his signature appears variously as Fr. Bacon, Fr. Verulam, and Fra. St. Alban. This important evidence should surely be more widely known. There is extant a letter to Lord Henry Howard, dated 1604, which should also be better known, for in it the following poignant and significant passage appears: "... for my Lord of Essex, I am not servile to him havinge regard to my superior dutie: I have bine much bound to him, and on the other side I protest before God, *I have spent more thoughte and more time about his welldoing than ever I did about mine owne*".

Bacon's personal letters reveal characteristics which are a living rebuke to his defamers. Another to Robert, Lord Cecil of Essendon (later Earl of Salisbury) dated 3rd July, 1603, written from "Graie's Inne", is also worth quoting:—"For as to my ambition, I doe assure your Honour myne is quenched . . . my ambition now I shall onely put upon my penne whereby I shalbe able to obteyn memory and merite of the tymis succeeding". Characteristically, Bacon wrote that "Knowledge is a rich Store-House for the Glory of the Creator, and the relief of Man's Estate".

This devout humility, in marked contrast to that of his critics, is nowhere better exemplified than in *The Confession of Faith*, 1641 (probably written in 1603). Spedding describes this as "Seven pages of the finest English in the days when its tones were finest." Like *The Essays* it comes straight to the point with the opening lines:—

First, I believe that nothing is without beginning but God, no Nature, no Matter, no Spirit, no Essence, but one onely, and the same God. That God, as he is Eternal, Almightye, onely wise, onely good in his Nature, so he is Eternally Father, Sonne, and Holy Spirit, in three persons.

I believe, that God is so holy, pure, and zealous, that it is impossible for him to be pleased in every creature, though the worke of his own hands, so that neither Angell, Man, nor World could stand, or can stand one moment in his eyes, without beholding the same in the face of a Mediator. And therefore that before him with whom all things are present, the Lamb of God, was slaine before all worldes . . .

and perhaps inspired Samuel Coleridge to put into words the thoughts of right-minded men and women:—

Bacon with the language of the Gods
Reads the souls of men.

ORTHODOX INEXACTITUDES

By R. L. Eagle

1. Stratfordian Misrepresentation

Dr. H. N. Gibson in *The Shakespeare Claimants* (Methuen, 1962) shows how a skilful controversialist, applying himself to an illogical argument with disregard for the truth, can by distortion and suppression of fact and evidence, turn almost anything to his advantage, so that it can be made to appear to discomfort his opponents.

Typical of Dr. Gibson's manner of deluding his unsuspecting readers, is Chapter XVII headed "Vice Versa", the purpose of which, he says, "is to demonstrate the inadequacy of the theorists' cases". His first example concerns a long speech by Lord Bardolph in *Henry IV*, part 2 (I, iii) in which the building of a house is used as a simile. There is no need to quote more than the first four lines of the twenty-three quoted by Dr. Gibson:

When we mean to build
We first survey the plot, then draw the model;
And when we see the figure of the house,
Then must we rate the cost of the crection.

Dr. Gibson's argument is that, about the date of writing:

"Shakespeare purchased New Place" and "the house had fallen into a very bad state of disrepair". In his opinion, "the simile is so detailed and factual that we feel it must have been based on personal experience, and here we find that Shakespeare had just such an experience shortly before the lines were written. In the light of this, how can his authorship of the passage, and so of the whole play, be doubted?"

Well, there is absolutely no record as to the condition of New Place when Shakespeare purchased it, and it is his assumption that it was "in a very bad state of disrepair". Furthermore, the speech of Lord Bardolph (used as a simile) refers to the ground survey,

design and construction of a house on a selected plot of land. There is no allusion whatever to repairs to an existing house. Dr. Gibson is a schoolmaster and it is, therefore, all the more astonishing that one accustomed to correct the errors of his pupils should himself have committed such a "howler"!

This fatuous example is followed by one equally distorted, but with the omission of a date which, alone, would have made nonsense of the alleged parallelism. He quotes from the Queen's speech in *Hamlet* (IV, vii) containing an account of Ophelia's death by drowning "in the weeping brook" through the breaking of the branch of a willow on which she was climbing. She held "fantastic garlands" of gathered flowers "of crowsfeet (*i.e. buttercups*), nettles, daisies and long purples" (*i.e. orchis*). It was, therefore, in late spring or summer.

Having quoted the relevant lines from the play, he comments as follows:

When Shakspeare was about sixteen years old, a girl was found drowned after an unfortunate love affair. The inquest was held at Stratford, and her parents, in an attempt to prevent a verdict of suicide, pleaded that it was an accident. They said their daughter had fallen while climbing out along the branch of a willow tree which overhung the river in order to dip in the water some flowers she had gathered. The girl's name was Katherine Hamlett.

E. A. Armstrong (*Shakespeare's Imagination* p. 112), in his study of Shakespeare's authorship, makes use of this incident as an example of a personal name in reviving memory - association. According to his view, the name "Hamlet" revives in the mind of the author the memory of Katherine Hamlett from his youth, and this, in turn, recalls all that happened at the inquest, details of which are later poetically woven into the story of Ophelia. This seems reasonable enough. In any case there could hardly be a more certain and obvious origin of the Queen's speech or, in fact, of the whole episode, than the account of that particular inquest. And

Shaksperc is the only one of the claimants who can be brought into any association with it.

As I shall show the only association with Ophelia is that both young ladies were drowned. The most important omission by Dr. Gibson is the fact that the date of the girl's drowning was 17th December, 1579. Now it would be impossible to gather wild flowers in December. It is obvious, therefore, that the story is manufactured with an obvious and dishonest purpose. Who, then, was guilty of the invention about the gathering of flowers? Who invented first the story about the girl falling into the river owing to the breaking of the branch of a willow? Who invented the "unfortunate love affair"? None of these details were mentioned at the inquest. It may have been Clara Longworth de Chambrun in *Shakespeare: A Portrait Restored* (1957), who gives all these fictitious details on page 30.

Hamlett was not at all an uncommon surname in the Midlands, and it is very unlikely to have had anything to do with the Queen's account of Ophelia's death which occurred in circumstances entirely different from the drowning of a girl in December twenty-four years before. To say that it did merely confirms the length to which the Stratfordians are driven in the search for some connection between the player and the works they claim as his. The Hamlet legend dates back to the 13th century in Scandinavia, and was first printed in Latin in 1514. Belleforest made a version of it in *Histoires Tragiques* in 1570, and this seems to have been the foundation of the Shakespeare play. There was also a play on the subject to which Nashe made an allusion in 1589. This is generally assumed to have been written by Kyd. Therefore Katherine's surname had no influence, directly or indirectly, on the title of the Play.

The alleged connection between her drowning and the description of Ophelia's death apart from the invention related by Dr. Gibson was, so far as I can ascertain, first suggested by Edgar I. Fripp in *Shakespeare: Man and Artist*, published in 1938, seven years after the author's death. It is in two large volumes running to a total of 919 pages! For a mountain of assumption built upon a molehill of fact this book must surely be the record among Strat-

fordian "biographies"! The opening of the first chapter is so completely the reverse of the truth that the temptation is to read no further:

Shakespeare was born and bred under circumstances peculiarly favourable to dramatic and poetic genius.

For "favourable" read "unfavourable" and I would agree entirely.

On pages 146/7 Fripp refers to the drowning of Katherine Hamlet (Fripp conveniently deletes the final "t"!). He is, however, honest enough to state the verdict of the jurors at the inquest as recorded in the Dugdale Society's publication (Volume V page 50) that the deceased "going with a milk-pail to draw water at the river Avon, standing on the bank of the same, suddenly and by accident, slipped and fell into the river and was drowned; and met her death in no other wise or fashion".

There was, therefore, no question of suicide as with Ophelia. The Gravediggers' dialogue concerning Ophelia's death and burial is a skit on the legal quibble which arose from the suicide by drowning of Sir James Hales in 1564, as recorded in Plowden's *Commentaries and Reports*, written in Norman French and first published in 1571. It was a digest of special law cases for the instruction and guidance of lawyers. Further editions followed in 1578, 1579 and 1599. Bacon would be familiar with the book from his student days.*

So the gathering of wild flowers, the "unfortunate love-affair" and the falling from the branch of a willow are proved to be embellishments added by Shakespeareans in order to build up the Ophelia "parallel". Yet Fripp had the effrontery to conclude—"all this throws light on the story of Ophelia which, *we can hardly doubt*, was fashioned out of the Poet's youthful recollection of the drowning of Katherine Hamlet (*sic*) in the Avon". (The italics are mine!). According to Fripp the "youthful recollection" of this quite unsensational event was accounted for by the author of *Hamlet* having been "probably" in the employ-

* See Greenwood's *The Shakespeare Problem Re-stated* (pp. 415/6).

ment of Henry Rogers who was Town Clerk of Stratford in 1579 ! Another quite unfounded embellishment to the story.

It astonishes me that The Oxford University Press should have accepted Fripp's voluminous nonsense for publication.

2. More Shakspere Fiction !

Ewan Butler, in his book *The Cecils* (Frederick Muller, Ltd.), published in 1964 at 36s., allowed his imagination to carry him away when alluding to the Essex rebellion in 1601 which was preceded by the performing of *Richard II* by the Chamberlain's men at the Globe. The fabrication which appears on page 116 is a brazen example of Shakespearean invention. When no supporting evidence exists the usual custom is to qualify the statement with "may have", "would have", "doubtless", etc. Yet Mr. Butler writes:

On February 3, 1601, Essex House, in the Strand was filled with strange and sinister visitors. There were "swordsmen, bold confident fellows, men of broken fortunes, discontented persons, and such as saucily used their tongues in railing against all men". Essex, relying on the fact that he was a popular hero in London, planned to occupy the Court, the Tower and the City of London. Cecil, Raleigh and their friends were to be arrested, although the conspirators hoped it would not be necessary to harm the Queen. *A party of young gentlemen hurried down to see Mr. Shakespeare at the Globe Theatre. Would Mr. Shakespeare be willing to accept the equivalent of £40, and in return present King Richard II on the following Saturday, February 7 ? This tale of murder and rebellion was, they felt, just what the citizens of London would enjoy in the circumstances. Mr. Shakespeare accepted the bribe and presented the play (my italics).*

Now, what are the facts ? Neither on this occasion, nor during the trial of Essex, nor in the subsequent proceedings, was the name of Shakespeare mentioned once in connection with the play of *Richard II*, or with anything else. On 17th February, Sir Gilly

Meyricke was examined on this matter by Justice Popham and Edward Fenner who named Lord Monteagle, Sir Christopher Blount, Sir Charles Percy, Ellis Jones and Edward Bushell as having crossed the river to the Globe to arrange for the performance of the play. On the following day, the same examiners took a deposition from the player, Augustine Phillipps. In this deposition the sum of 40s (not £40) is twice mentioned as having been offered to the players as an inducement above their ordinary payment. Evidently the players had no idea as to the subversive reasons for playing *Richard II*, as Phillipps declared* that "his fellowes were determyned to have played some other play, holdyng that play of Kyng Richard to be so old and so long out of use that they should have small or no Company at yt. But at their request this examine and his fellowes were content to play yt the Saterdag, and had their XLs more than their ordynary for yt and so played yt accordyngly". If this were the Shakespeare play as is presumed, why was no mention made of the author's name, or indeed of the name Shakespeare in the whole of the proceeds against Essex? Sir Gilly Meyricke under examination said "the play was of Kyng Harry the iijth, and of the kylling of King Richard the second". But this regicide does not come into *Henry IV*, but into *Richard II*, in which play Bolingbroke does not become Henry IV, but remains as Bolingbroke to the very end. It is quite possible that the players who pleaded that the play was "so old and so long out of use" felt that they could not memorise and rehearse the Shakespeare play at such short notice. But for some obscure reason the player Phillipps was the only one of the company to face the examiners.

Surely, if the player Shakspere, was also the author, they would have demanded a statement from him. Is it possible that Southampton, who was a supporter of Essex, had already seen to it that Shakspere was well on his way to Stratford? In any case, the passage quoted above from Ewan Butler's book is a complete fabrication. "Mr. Shakespeare" was neither approached, consulted nor bribed. So far as the evidence goes, he was not even mentioned.

* *The Shakespeare Allusion Book*, Vol. I, pp. 81/3, edited by Sir Edmund Chambers.

3. "The Delighted Spirit"

It is obvious that in *Measure for Measure* (III.1) "delighted" is a first Folio misprint. Yet editors continue to retain it, although such extremes of discomfort as are mentioned in this context would create the reverse of "delight". The relevant lines as printed are:—

Ay, but to die, and go we know not where;
 and the delighted spirit
 To Bathe in fiery floods, or to reside
 In thrilling regions of thick-ribbed ice;
 to be imprisoned in the viewless winds,
 And blown with restless violence round about
 The pendent world

"Thrilling" in the fourth line has a very different meaning from its present-day application. Here it means causing one to shiver with cold.

As for "delighted" it was Cowden Clarke who first suggested "delated" to be the word originally written by Shakespeare. This word is derived from the Latin *defero, delatum*, and means that the spirit is wafted away. In the sense of "delivered over" it occurs in *Hamlet* (1, 2):—

Giving to you no further personal power
 To business with the king, more than the scope
 Of these delated articles allow.

Cowden Clarke supported his reading of "delated" in *Measure for Measure* by reference to Bacon's *Sylva Sylvarum*, published in 1626. In S 209 when considering the properties and speed of sound carried through the air, Bacon observes that "to try exactly the time wherein sound is delated, let a man stand on a steeple", etc.

Bacon was evidently pleased with the discovery and use of this word, for in the same section he considers the speed of light and writes "It is certain that the delation of light is in an instant". In S 129 and S 149 the word is also to be found. It is most unlikely that the player (whose Latin, if any, would have been "small") would have coined the word "delated", the classical derivation

of which still eludes our learned Shakespearean editors and commentators! The "experts" are apparently unwilling to consult or acknowledge a great contemporary writer like Bacon.

BOOK REVIEWS

The Life and Times of Shakespeare by Maria Pia Rosignoli.
Published by The Hamlyn Publishing Group, Ltd. Price 17s. 6d.
Translated by Mary Kanani. 1968.

Great care has been lavished on the production of this beautifully-illustrated book running to seventy-five pages, so that it is a painful duty to record the many inaccuracies and unsupported assertions to be found in the text. The book begins by admitting that we know little of William Shaksper's life except for business deals and litigation, but repeats the usual *petitio principii* in assuming that Ben Jonson's tribute, "I loved the man and do honour his memory on this side idolatry as much as any" referred to the tradesman whose dealings are on record, rather than the playwright of whom we know next to nothing.

The present "Birthplace" property in Henley Street is prominently illustrated on page six, and no mention is made of the fact established by R. L. Eagle and others, that the Elizabethan house has long been pulled down, and in any case William might equally well have been born in his father's house at Greenhill Street. Ignoring this fact entirely the caption reads: "the house to-day still contains the original furnishings"—a claim which, to the best of our knowledge, even the Trustees have now abandoned.

On the same page we are told with great confidence that Mary Arden, William's mother "was the daughter of a neighbouring landowner". However Halliwell-Phillips, most candid of orthodox Shaksper biographers, thought that, in common with many other farmers' daughters of the period, her "existence was passed in her father's house in some respects, we should now say, rather after the manner of pigs than of that of human beings" (Vol. 1, p.28). Even Sir Sidney Lee admitted that she was apparently without education, and that there was no proof that she could sign her name . . .

Hardly had we recovered our equanimity than we read "Shakespeare's father *may have been* illiterate: *he* on the other hand was sent to school . . .". According to Halliwell-Phillips, an

accepted authority, both William's parents "were absolutely illiterate."

As to William's alleged schooling, Sir George Greenwood, a careful scholar, points out that there is only "tradition" to rely on. There was a school at Stratford, but there is no record of his attendance, nor any contemporary reference to his education anywhere.

The statement in this book, therefore, that "Schooling was now as much for the sons of tradesmen and farmers as for the sons of gentlemen" is a glaring exaggeration. On page 12 (and this reminded us of the unauthenticated "life" of William set out diagrammatically at the 1964 Quatercentenary Exhibition¹) we read that he was sent to Stratford Grammar School at the age of seven. *The Dictionary of National Biography* is not so confident about this. There is little point in controverting an undocumented statement of this kind, or the following assertion, "We do know that his studies were cut short owing to his father's financial difficulties"

...

We shall not comment on the assumption that Anne Hathaway of Shrottery and Anne Whateley are identical, since the orthodox view on this is ambiguous, but we are concerned with the remark that Shaksper wrote *The Book of Sir Thomas Moore* (*sic*) using "the old-fashioned Gothic scrip". The fatuity of this claim was demonstrated in detail by Sir George Greenwood in his *Shakspeare's Signatures and Sir Thomas More*, and no reply from the orthodox side has even been vouchsafed; for the simple reason that none is possible.

At least in this book the authenticity of William's claim to a coat-of-arms, with the motto Not Without Right, is questioned, and thus the Baconian hazard that a more correct rendering of *Non Sans Droict* would be "No. Without Right", strengthened; albeit unwittingly.

Disallowing the claim the authoress gives an interesting insight into the philosophy of the maturer Plays (Page 55). This renders her dubious assertion that the playwright was influenced by his

¹ cf. *Baconiana* 166, pages 88 and 89.

memories of Charlotte Hamlett (the young girl who was drowned near Stratford) all the more disappointing².

After this catalogue of inaccuracies there follows a short chapter on "The so-called 'True' Shakespeare", and the quite unfounded asseveration that Delia Bacon was an "American descendant of the great philosopher Sir Francis Bacon". No such claim was ever made by Delia Bacon or her family!

This led us to think that the book hardly "merited serious attention", the very phrase used in dismissing the Baconian case. The fact that Sir Francis Bacon was childless seems to have escaped notice. After all this we were naturally not very surprised to read that Bacon was "the Queen's chancellor" (*sic*), or that Will Shakspeare was a frequent visitor to the Court!

We do not wish to be destructive, we fear that this tale of banal mis-statements is wearisome, but our task is to deliver a verdict. This is, that to offer this book for sale to an unsuspecting public in the popular *Portraits of Greatness* series appears to us highly irresponsible; if not fraudulent.

N.F.

* * * *

The Pictorial Story of Shakespeare and Stratford-Upon-Avon, by J. C. Trewin. Pitkin Pictorials Ltd.; 1968.

This is one of the *Pride of Britain* series of glossy books, and published under the auspices of the Birthplace Trust. The usual airy assumptions are expected, and forthcoming, though not so blatantly as in the contemporary production, *The Life and Times of Shakespeare*, reviewed above.

All except for mention of the desk "possibly used by Shakespeare in Stratford Grammar (*sic*) School", have been discussed already; but we were surprised to see that the "Baconian theory" receives a notice at last, though without further elaboration.

² See R. L. Eagle on pages 89/91, *ante*.

We were reminded that for five years, from 1611, Shaksper returned to live in Stratford, at a time when a Puritan council forbade players to act there. If, as the story goes, William was enticed away from London with sufficient capital to buy New Place, on a promise to dwell there for the last years of his life, the ban on play-acting at Stratford may be significant, and may reflect the pressure of higher authority. This point seems not to have received the consideration it deserves.

We do not feel able to recommend this 24-page publication as a trustworthy guide-book for visitors to Stratford-Upon-Avon.

N.F.

* * * *

The Women in Shakespeare's Life, by Ivor Brown.
The Bodley Head, 1968. Thirty shillings.

I can never understand what it is which prompts a good and well-established Shakespearean to write a book which has no hope of adding to our scanty knowledge as to the life of the Stratford player or his family and friends. One reads their books with no little amusement at the frequent repetition of "may have", "must have", "would have", "perhaps", "might reasonably", "It is probable", or "possibly", "doubtless", &c. When Mr. Brown writes "we can fairly visualise", I, for one, fail to do so "fairly" or otherwise! The women to whom Mr. Brown directs our attention are the mother, Anne Hathaway, Susanna, Judith, and the so-called "dark Lady". As to Shaksper's family, practically nothing is known, and what little is, is not worth while. The "dark lady" is here assumed to have been Mary Fitton—the mistress of the Earl of Pembroke. If William Shakespeare committed adultery with her it was most ungrateful, since those who believe in the Mary Fitton theory, must also accept the Earl as being the "beauteous and lovely youth" of the Sonnets, and the player's patron. The "jacket" of the book bears an illustration taken from an engraving by "W. I. Colls", after a portrait by an unknown

artist of Mary Fitton. The engraver, about whom I have so far been able to discover nothing, has obligingly given the lady dark hair and dark eyes. Now there are only two known portraits of Mary Fitton, and both are at Arbury. They show her with brown hair and grey eyes! Surely it cannot be that the engraving was intentionally falsified to boost the Pembroke-Mary Fitton group of Shakespeareans.

The fact is, of course, that there is not a scrap of evidence that Shakspeare and Mary Fitton ever met, or that she had even heard of him. Nevertheless, the few facts known about her life have been extended by speculation and invention here to a chapter of twenty-five pages!

The only woman of any importance in Shakspeare's life, so far as is known, was his wife Anne whom he married in 1582.* As most of his life between 1587 and about 1612 was spent in London, it is obvious that he had little affection for her and his two daughters. The son, Hamnet, died in 1596 at the age of eleven. Mr. Brown refuses to accept evidence of Judith's illiteracy from her use of a mark for signature to a document. There is no example of her handwriting, and if she had had that rare ability, especially in a country girl, to sign her name, she would have been proud of the accomplishment. Mr. Brown has the effrontery to write (p.39) that "she made her mark with the plain cross signifying the solemnity of the occasion when witnessing a deed"! Surely Mr. Brown must know that the use of a "plain cross" as a "signature" was the most common form of mark by those who were unable to sign their names, and whether, or not, when "witnessing a deed" made no difference whatever. Mr. Brown is at pains to make his readers believe that there were schools for girls available even in small provincial towns. There were no schools for girls in Tudor times, but the wealthier classes could, if they felt disposed, engage the badly paid schoolmasters to give their daughters some private education.

* There is no proof as to where, in the parish of Stratford, Anne was born and lived. Anne Hathaway of Shottery had married William Wilson on 17th January 1579.

Mr. Brown tries hard to persuade his readers to believe that in Shakespeare's time even peasant girls could read, and points to Mopsa in the pastoral scene of *The Winter's Tale*, in which she is given the ability to read a ballad. It suited Shakespeare to do so, and he gave no thought to its incongruity any more than he did when, for instance, he made Mrs. Page in *The Merry Wives* show knowledge of parliamentary procedure, as in her remark that she "would exhibit a bill in parliament for the putting down of fat men", or parade her knowledge of law by her understanding of "fee simple with fine and recovery". And does he not make Perdita, brought up from infancy by two illiterate "clowns", show that she had studied classical mythology from Ovid's *Metamorphoses*? If he wanted to put a lioness in the forest of Arden, he had no hesitation in providing it.

Mr. Brown is cautious about including the Queen among the women in Shakespeare's "life" and confines himself to writing:

"What words she exchanged with Shakespeare himself is unknown."

"He must at one time have been given some of her vigorous commentary and conversation."

There is no evidence whatever that the player was ever in the presence of the Queen to be honoured in conversation, so the "must" cannot apply. Such is the stuff and nonsense which makes up Shakespearean biography, and one can only wonder that anybody of Mr. Brown's intelligence can set such fiction down. What purpose does it serve except to mislead? Other reviewers have noted the author's inventive "genius". Among the *facts* mentioned is this, which is worth putting on record. The number of visitors paying for admission to the "birthplace" in 1967 was 302,033. What does duty for Anne Hathaway's Cottage attracted 222,572. These figures are three times those of 1938. Perhaps by the time this review appears in print the figures for 1968 will have been published. A comparison will be most interesting. Abraham Lincoln said that "you cannot fool all the people all of the time", but it seems very easy, and profitable, to fool a great many!

R. L. EAGLE

CORRESPONDENCE

The Editor,
Baconiana.

Sir,—I regret that owing to ill-health I have been unable to prepare the promised sequel to *The Magic Square* in No. 168.

For a different reason the shorter article on *The Tempest* has not been submitted to date. This is that I consider that the mathematics involved could not be expected of the ordinary reader without some preparation, since it is very specialised. Fortunately the B.B.C. has recently published a pamphlet which provides adequately for the non-mathematical reader. It is: *Mathematics in Action*, B.B.C. Television for Schools, Spring 1969. Price 2s. 6d. This is a "must" for any reader who desires to realise the full implications of the Biliteral Cypher, and also serves as an introduction to Statistics and Probability Theory*. After a reading of pages 17 to 22 it is thought *The Tempest* article should become lucid.

Yours sincerely,

JACOBITE

* A limited number of these pamphlets is available at cost price, plus postage.—Editor.

* * * *

The Editor,
Baconiana
Dear Sir,

MRS. GALLUP'S VOCABULARY

In an article entitled "Theseus in a Magic Square" (*Baconiana*, August 1968, p. 79) there appears a short "decipherment" extracted from Mrs. Gallup, part II, p. 191. It contains the expression "billet doux" which struck me at once as being an import either of the Restoration period, or even as late as the elegant and affected era of Sheridan. "Billet doux" was, I find, introduced by Dryden in *Marriage à la Mode* in 1673:

He sings and dances en Francais and writes the billets doux to a miracle.

Pope, who was a great admirer of Dryden, was so struck by this expression that he used it in *The Rape of the Lock*. So far as Bacon is concerned it is another of the many anachronisms to be found in the vocabulary of Mrs. Gallup's biliteral decipherings. I pointed out some of these in *Baconiana*, August 1953.

Yours truly,

R. L. EAGLE

The question arises whether this expression was used in France at an earlier date.—Editor.

* * * *

(Not printed)

The Editor,

The Daily Telegraph and Morning Post

Dear Sir,

WHY NOT OPEN SHAKESPEARE'S TOMB?

You report the opening of the tomb of Geoffrey de Ludham, Archbishop of York who died in 1265, in the presence of the present Archbishop, other dignitaries of the Minster, and representatives of the Royal Commission on Historic Monuments. The coffin was re-sealed after the various articles contained in it had been removed. These, it is said, are likely to be placed in a museum planned for the Minster.

After what period of time does a tomb cease to be sacrosanct? I am not a member of the Shakespeare Action Committee, but I do know that applications for the opening of Shakespeare's grave have been turned down. Unless sealed in leaden containers, I do not believe that any manuscript would have survived, but it would be of immense interest to know from measurements and other deductions whether any of the portraits, and the bust on the monument (which are all doubtful and all different), bear any likeness to their possible original. It would also be interesting to know Shakespeare's height and whether it is possible to determine the cause of his death.

Yours truly,

R. L. EAGLE

* * * *

The Editor,
Baconiana
Dear Sir,

Reading Press comments on the Pools and Betting frauds during recent years, reminds me that there is another big fraud which began in the middle of the 18th century on a small scale but has now assumed a big and very profitable industry and, for some unknown reason, is allowed to swindle tourists from all over the world. I refer to the so-called and well advertised "Birthplace" at Stratford-on-Avon. The Shakespeare Trust and the Custodian of the "Birthplace" plus the equally fraudulent "Anne Hathaway's Cottage" must surely be aware that there is no proof that Shakespeare was born in that house or, indeed, exactly where in the town he *was* born. His father purchased a house in Greenhill Street the year before he married and it is more than likely that William, who was the eldest son, was born there. His father purchased premises in Henley Street in 1575 when William was 11 years old. In 1769 (153 years after Shakespeare's death) David Garrick's "Jubilee" was held, and Shakespeare became a name to be exploited. A "Birthplace" was considered desirable and a small property in Henley Street was chosen. It was not the fine detached building exhibited today. This dates from 1850 and only the cellar of the original building on the site remains as it was. I reproduced a photograph of the former "Birthplace" in my book *Shakespeare, New Views for Old*, published in 1943 by the Hutchinson Group. I accused the Shakespeare Trust of "taking money under false pretences" after convincing the publishers that as the Trust had no case there would be no action for damages, and they did take refuge in silence!

Last year over 302,000 visitors paid for admission to the "Birthplace". This is three times up on 1938 and represents over £30,000. It is probable that 1969 will exceed these figures.

As long ago as 1889 a Custodian of the "Birthplace" resigned because, as he said, he was "disgusted" with the deception to which he found himself committed in the discharge of his duties. His name was Joseph Skipsey.

The above represents only a fraction of the evidence which supports my accusation of fraud.

Yours sincerely,

R. L. EAGLE

* * * *

The Editor,

Baconiana

Dear Sir,

I much enjoyed the meeting of April 11th, and found the discussion very interesting, especially the chance remark that was said to have been made by a Masonic acquaintance—that Bacon was their “Risen Master”. If this means that he thought that Bacon has succeeded in “crossing the Abyss” I am strongly inclined to agree. “Third Ray Student” (*Baconiana*, 167) clearly holds the same view. He refers to “the initiation associated with ‘Rejection by one’s fellow men’: possibly the sternest trial a person can go through”.

This corresponds to the “dark night of the soul” spoken of by the mystics, but is much more severe, because the Path of the occultist is different from that of the mystic. It is symbolised by the Agony in the Garden, Scourging, Crucifixion and Death of Jesus in the Christian Mythology, and is related to the 18th Key of the Tarot—the Moon. The moment of victory (“It is finished”) is related to the 19th Key of the Tarot—the Sun. The whole process is a kind of mystical death, and is followed by a mystical resurrection symbolised by the Resurrection of Jesus in the Christian Mythology (and, I suppose, of Hiram in the Masonic legend), and is related to the 20th Key of the Tarot—the Day of Judgment—in which a figure is seen rising from a tomb.

As refusal to attempt to cross the Abyss at the proper time constitutes an occult crime, the *voluntary acceptance* of the test is an important factor. Dodd tells us that Bacon refused to defend himself in obedience to the wishes of King James, whom he regarded in the mediaeval manner as a divinely appointed instru-

ment. Jesus, in the Christian Mythology, refused to answer the charges against him until forced to do so by the High Priest's adjuration. He refused again to answer when brought before Pilatus "inasmuch that the governor marvelled greatly". Socrates, at his trial, refused to make the customary emotional appeal of bringing in his wife and children to plead for mercy for him. He also refused to avoid execution by escaping, when offered the chance. All three were teachers of men!

It appears that the remark that Bacon was their "Risen Master" was originally made without further explanation. Masonic reticence—though widely misunderstood—doubtless has adequate reasons behind it, and perhaps it would be very difficult to explain to the general public what those reasons are. Fortunately—within certain limits—the independent occultist has greater freedom of discussion than the Masonic one.

Yours faithfully,

H. T. HOWARD

Editor's note.—"The meeting" was held at Earl's Court, London. The Masonic suggestion that Bacon attained a "mystical resurrection" appears to be at variance with Lake Harris' view of "Shakespeare" in his *Esoteric Science* (privately published), but of course the scope for divergence of opinion is limitless.

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