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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 £2·10 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.

And if we take the number of his name thus written, it will amount to just six hundred sixty six, the just number of this Beast here spoken of, as is here expressed.	W. is V. twice, that is,	10
	I. is a figure of	1
	LL. is twice 50. that is,	100
	L. is once	50
	A. is no numerall letter.	
	V. is 5. more,	5
	D. Stands for	500

Which in all amounts to the just summe of 666

REVEL. 13. 16.

The man that understanding hath
Behold and see, the Scripture saith
The number of the Beast is numbered
And comes unto the sum six hundered
Sixty and six: the name here writ amounts
Vnto the same if we doe rightly count.

From a contemporary tract. Note black magic insignia and cardinal's hat (See page 57)

From Robert Burton's *Anatomy of Melancholy*. Note the "elbow resting" attitude as in the Westminster Abbey Shakespeare Monument and Bacon's Monument in St. Michael's Church, Gorhambury
(See page 63)

BACONIANA

VOL. LVIII (89th Year) No. 175 OCTOBER, 1975

EDITORIAL

In accordance with our first Object the present Editors have consistently given special prominence to contributions discussing the literary and philosophical aspects of Francis Bacon's works and those of contemporary writers. At the same time we have endeavoured to print articles on the authorship controversy, and the cipher evidence in the Shakespeare Plays and other Elizabethan and Jacobean writing. Under both headings, a continuing revelation of the astonishing intricacies of the flowering Renaissance genius has developed, particularly, we feel justified in writing, in the last few years. We are therefore particularly pleased to receive three important and highly significant contributions from an old established Member, Professor Pierre Henrion.

In a letter to our President, Professor Henrion explained that he had been unwell, and for this we were truly sorry. He added, however, that his letters dealt with three matters, *viz*:—

an addendum to Sidney Filon's article in *Baconiana* 174 debating the "sore-sorrell" riddle in *Loves Labours lost*;

a list of the Founding Brethren of the Rosicrucian—Shakespearean organisation to be found in Robert Burton's *Anatomy of Melancholy*;

a comment on Colonel and Mrs. Friedman's book *The Shakespearean Ciphers Examined* and Group Captain Winterbotham's book *Ultra Secret*, a notice of which appears in our Book Review section.

Senior Members of the Society who attended the Francis Bacon Dinner at Gray's Inn on February 17th, 1961, held to celebrate the fourth centenary of the great philosopher and statesman, will remember the witty but pertinent speech by M. Henrion. This not only bore comparison with the speeches by eminent lawyers on this occasion, but had been prepared at short notice at the request of Commander Pares, who spoke eloquently himself.

We hope very much that, with health fully restored, Professor Henrion will now take an active interest in the activities of the Society.

Certainly his contributions provide the basis for further investigation of the type which has distinguished the pages of *Baconiana* recently, and for this purpose the fresh information now revealed is of exceptional importance.

* * * *

By kind permission of Sir Dingle Foot and the Editor of *The Times* we are re-printing an article from that newspaper dated February 4th, 1975.

The reference to Bacon's connections with Gray's Inn and his drama activities are relevant to the authorship controversy, in that they help to dispel the contention that he was unable to adapt his style to that, or those, used in the Shakespeare Plays. This view has been discredited on a number of occasions in *Baconiana* in the past, but it is interesting to note the accomplishments of "Henry Helmes", including that of Knight of the Most Heroical Order of the Helmet, bearing in mind that Francis Bacon founded the Order of the Knights of the Helmet in real life. The Christian name William means "with helmet" etymologically† (Latin *Gulielmus*) and a helm or helmet is a covering of armour for the head—a very necessary protection spiritually as Pallas-Athene, the Greek Goddess of Wisdom, and spear-shaker, demonstrates . . . Note that "the prince" was also "Great Lord of the Cantons of Islington", etc., Canonbury Tower, as well as Gray's Inn, thus coming within his area of jurisdiction.

† *Cf.* Chambers *Twentieth Century Dictionary*, 1971 Edition.

Leslie Hotson's theory, one of a number concerning "Mr. W. H's" identity, gains in credibility if we substitute the name Francis Bacon for the pseudonym William Shakespeare in the context of Gray's Inn, though it is wiser to look for principles than personalities in considering the Sonnets, as R. L. Eagle pointed out in his book, *The Secrets of the Shakespeare Sonnets.*

The title of the play presented by Bacon and Yelverton in 1588 before the Queen at Greenwich, mentioned by Sir Dingle Foot, was *The Misfortunes of Arthur* by Thomas Hughes. This is referred to on page 48 of *A Prospect of Gray's Inn* by Francis Cowper.

* * * *

Tuesday, November 19th, 1974, was an important date for Elizabethan *litterateurs.* On that day a notebook of ninety pages containing a love poem sequence written by and in the hand of Sir Robert Sidney was sold. Sir Robert was younger brother to the celebrated Sir Philip of the Battle of Zutphen fame, a poet of the first rank. Sir Robert's manuscript is said to be the largest body of original poetry in an Elizabethan poet's own hand to have come down to us, and when in Warwick Castle was incorrectly attributed to Robert Dudley, Earl of Leicester, the Queen's favourite.

The whereabouts of the Shakespeare MSS. remains unknown, despite the fact that MSS. in the hand of contemporary writers, besides Sir Robert Sidney, are extant. The Sidney notebook is now on display as a "Recent Acquisition" in a British Library Reference Division exhibition gallery at the British Museum.

* * * *

In *Tenements of Clay,* a book published by Julian Friedmann last November, the author, a Dr. Brinch, advanced the theory, first put forward over fifty years before, that William Shakespeare suffered from writer's cramp after *The Tempest,* which was produced at the height of his powers. The cramped Gothic script he had used throughout stopped the production of any more Plays,

we are told, as he died before the ten years usually needed for recovery!

This theory may be ingenious—but assumes too much even if the Stratford Man is credited with the authorship. Put Francis Bacon in his place, and the pieces in the jigsaw fit neatly without need to strain the credulity of the reader. In the first place it is known that Bacon employed a scrivenry at Twickenham. Secondly, it cannot be proved that the playwright wrote no more after 1616, the date of Shakspere's death, let alone some years before.

The first quarto of *Othello* did not appear until 1622, and Charlton Hinman in his Norton Facsimile of the 1623 First Folio commented that of the 18 Plays first published therein the Folio "provides not only the only substantive text but one printed from highly respectable copy". It also provides, according to him:—

(1) the only authoritative text for four Plays first published in "bad" quartos;

(2) the best text for three first published in "doubtful" quartos;

(3) the only good text for parts of *Titus Andronicus* and *Richard II*;

(4) a collateral substantive authority for three first published in "good" quartos.

In addition he writes that the Folio is "the primary if not the sole authority for twenty-five Plays, and a secondary authority for five others". For thirty of the thirty-six Plays in fact the 1623 Folio's value is beyond price.

In the light of these facts surely the writer's cramp theory is ruled out of court, whether Shakspere is accepted as the author or not.

* * * *

We are delighted to be allowed to reproduce an article by our Secretary which appeared originally in the Autumn 1974 issue of *Esoterica*, the Journal of the Esoteric Society of 40 Buckingham Gate, London, S.W.1. This contribution was compiled from extracts from a talk given at the Summer Party of the Society

held in the Compton Room at Canonbury Tower on Sunday, 30th June, 1974.

Clearly, more could have been written on the mystical and masonic implications of the panelling and carvings in the Tower, and its more celebrated occupants, but enough has been recorded to whet the appetites of our more inquisitive readers.

* * * *

On pages 71 and 72 of *Baconiana* 174 we re-printed a letter from R. L. Eagle from *The Times Literary Supplement* of 5th May last year.

In this letter Mr. Eagle referred to the frequent use of sugared ink by literary men sending one another literary sonnets. The allusion by Meres in 1598 to Shakespeare's "sugred sonnets among his private friends" can therefore only refer to literary friends, such as we know Bacon had in abundance. Contemporary biographical evidence, of which there is little, shows that William of Stratford's friends were of a vastly different type.

Thus Sir Sidney Lee in *A Life of William Shakespeare* wrote*

> The member of the Combe family whose personality appealed most strongly to the dramatist was Thomas Combe's brother John who added to his resources by loans of money on interest to local tradesmen and farmers. For some thirty years he kept the local court of records busy with a long series of suits against defaulting clients.

Mr. Eagle suggests that the interest charged by Combe and Shakspere would have been the usual 10%.

In 1604 Shakspere sued an apothecary to recover the balance of a loan for £1.15s.10d. In 1609 he sued John Addenbrooke for a £6 debt and won the case "but Addenbrooke left the town and the triumph proved barren". Next, Shakspere "avenged himself by proceeding against Thomas Horneby who had acted as the absconding debtor's bail". "Sugred sonnets" are hardly appropriate fare for a writer leading that sort of life among such people.

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* 1915 edition, page 470.

Lee ended his chapter on "Shakespeare's Financial Resources" by remarking that in his handling of practical affairs, Shakspere caught the prevailing spirit of vigour. In contrast, the playwright wrote that:

> Kindness is ever nobler than revenge.
>
> *As You Like It*: iv, iii, 129.

No wonder that Ralph Waldo Emerson could not marry the man to his works.

* * * *

In our last issue we printed a review of *A Concordance To the Essays of Francis Bacon* published by The Francis Bacon Foundation Incorporated of California, U.S.A. We are now informed by Mrs. Elizabeth S. Wrigley, the President (not Secretary as was incorrectly stated in the review) that this Concordance was in fact one of the projects listed by the founder in 1953. Work started in 1957, but subsequently discontinued pending a move to the Colleges where computers are available.

The Essay concordance was finished three years before publication last year. Work has now commenced on the *Novum Organum*, and it is hoped that all Bacon's *oeuvre* will be included in the Concordance eventually.

* * * *

Herr Arno Penkuhn, living at 74 Tuebingen I, Siebenhoefestr 109/2, West Germany, first wrote to the Society in mid-June, 1972, on a new "symmetrical" anagram cipher which he has worked out from the Shakespeare First Folio, 1623. His discoveries include a cryptogram in the Commendatory Poem initialled I.M. In the University of Tuebingen Library Herr Penkuhn found Joseph S. Galland's *Bibliography of the Literature of Cryptology*. On page 139, John Denham Parsons' article in *Notes and Queries* of April 24th, 1920 is listed, with the note "Author attempts to indicate the existence of a cryptogram in the First Folio commendatory poem initialled I.M.".

Whether or not cipher experts will eventually concede the validity, in part or whole, of Herr Penkuhn's claims, there is no contesting his remarkable tenacity of purpose at 82 years of age. Any of our readers who wish for more information as to these decipherments are invited to write to West Germany at the address given above. That it is incorrect to assume that the simpler forms of cipher such as anagrams and acrostics are not included in the 1623 Folio, along with the more subtle encipherments, was amply demonstrated by Professor Pierre Henrion in his masterly article in *Baconiana* No. 164, and indeed by Sidney Filon in his article *Mutatis Mutandis* in our last issue.

As a footnote we would mention that while in Paris Dr. Penkuhn located a copy of *Baconiana* at the Bibliotheque Nationale, which is illustrative of the wide geographical spread of our circulation.

* * * *

Further to our note in *Baconiana* 174, pages 5 and 6, concerning Patrick Garland's fictitious interpolation into his edition of *Brief Lives* by John Aubrey, which was repeated in the play at the Mayfair Theatre, Francis Carr has now been informed by Mr. Garland that the quotation was culled from Samuel Ireland. In his *Picturesque Views On The Warwickshire Avon* (1795) Ireland retailed "traditional" anecdotes culled from an imaginative but unreliable Stratford resident whom he had employed as a guide. These anecdotes were concocted especially for visitors. Samuel Johnson was well meaning if credulous, but unfortunately, his son William Henry Ireland was neither, if we can judge from the fact that he developed into a notorious forger of "Shakespearean" manuscripts.

* * * *

Professor Joel Hurstfield, one of the most authoritative contemporary historians specialising in the Elizabethan and Jacobean period, in a review of Professor Schoenbaum's book *William*

Shakespeare: a Documentary Life in *The Times* of April 24th, 1975, had the following significant comments to make:—

> We have no contemporary portrait of Shakespeare. The famous Droeshout engraving was unlikely to have been sketched from life. It has had a mixed reception. Dr. Schoenbaum mentions that an "over-subtle reader" may detect a latent irony in Ben Jonson's prefatory verse: Reader, look not on his Picture, but his Book. Dr. Schoenbaum is kinder to the Shakespeare Monument, a likeness dismissed by Dover Wilson as that of a "self-satisfied pork-butcher".

We prefer to be "over-subtle" . . .

* * * *

Dame Daphne du Maurier's book, *Golden Lads. A Study of Anthony Bacon, Francis, and their Friends* has been published as we go to print. The publisher is Victor Gollancz, and the price £5.

Reviews of this and a forthcoming book on Francis Bacon by this distinguished author and Member of our Society will appear in our next issue. In the meantime we urge our readers to purchase or borrow *Golden Lads* for their own enjoyment and instruction.

OBITUARY

The Council record with the utmost regret the passing away of Professor Benjamin Farrington on November 17th, 1974, at the age of 83.

Benjamin Farrington was a man of remarkable learning and versatility, at once a leading authority on the classics, and Francis Bacon's philosophical and religious thought.

A graduate of Trinity College, Dublin, Farrington first taught classics in the Queen's University, Dublin. Subsequently he lectured at the University of Cape Town finishing as Professor of Latin, and shortly afterwards, in 1935, came to England as Professor of Classics at Swansea. He retained this appointment until 1956.

As an author Farrington is well-known for his Penguin *Greek Science* which was reprinted a number of times. Perhaps in this work his wholly praiseworthy anxiety to lead others to an appreciation of the importance of the application of scientific knowledge, both ancient and modern, to the pragmatism of human living, first became apparent.

The logical dénouement of this abiding interest was a study of the works of Francis Bacon. In later life especially Farrington realised, like Bacon, the perils of treating science as though it were divorced from the Creator of all Being, and two notable works derived from this period; *Francis Bacon: Philosopher of Industrial Science, The Philosophy of Francis Bacon,* and *Francis Bacon, Pioneer of Planned Science.* The Master had gained his pupil, both deriving inspiration from the classical authors, Epicurus and Lucretius.

Farrington's interest in Bacon's religious oecumenicity was intense, showing through clearly in the contributions to *Baconiana* which we were privileged to print, and not least in a masterly article, *Francis Bacon After His Fall,* which appeared in No. 172.

In a wider field his book *Science and Politics in the Ancient World* attracted considerable notice in the academic world, though his ideas were not universally accepted. He himself criticized

firmly but objectively Sacha Rabinovitch's translation of Paolo Rossi's book *Francis Bacon from Magic to Science*, in a review printed in *Baconiana* No. 168, pages 90 - 93, leaving the reader in no doubt as to the authority of his strictures.

The Editors owe Benjamin Farrington an immense debt of gratitude, and the writer will miss keenly one of the friendliest souls he has had the good fortune to meet.

We extend our sympathy to Mrs. Barbara Farrington in her sad bereavement.

N.F.

PRINCE CHARLES AND THE SECOND GRAY'S INN ELIZABETHAN AGE

by Sir Dingle Foot, Q.C.

Last night the Prince of Wales was called to the Bar by Gray's Inn and became a Master of the Bench. He was following the example of his great-uncle, the late Duke of Gloucester, in 1926. But the connexion between Gray's Inn and the Royal Family goes much farther back.

It was preeminently the Inn of the first Queen Elizabeth and her leading statesmen. The hall, which had stood for more than 400 years was destroyed by German bombs on May 11th, 1941. But the pictures and the stained glass had already been removed. And, almost miraculously, the fire guards managed to rescue the rood screen, which is believed to have been made from the wrecked timbers of an Armada galleon and to have been the gift of the Queen. There are four portraits of the Queen herself, Lord Burghley (her principal minister) and of Nicholas and Francis Bacon. The three were members of Gray's Inn.

But in the sixteenth and early seventeenth centuries the Inn was not only famous for its eminent lawyers. Each Christmas and Shrovetide the students and younger barristers performed a masque. (One of these masques was repeated before Queen Elizabeth II in November, 1956 under the title of *Gesta Grayorum*). These performances became famous. Each year the students chose a "prince" to lead the revels. Outstanding was the performance in 1594 of an accomplished young man, Henry Helmes. He was described as:—

> The most high and mighty Prince Henry, Prince of Purpoole, Archduke of Stapulia and Barnardia, Duke of High and Nether Holborn, Marquis of St. Giles's and Tottenham, Count Palatine of Bloomsbury and Clerkenwell, Great Lord of the Cantons of Islington, Kentish Town, Paddington and Knightsbridge, Knight of the Most Heroical Order of the Helmet and Sovereign of the same, who reigned and died AD 1594.

In the following year the "prince" presented the *Masque of Proteus* to the Queen. At the end of the entertainment, when the courtiers would have continued dancing, the Queen exclaimed: "What! Shall we have bread and cheese after a banquet?" declaring that Gray's Inn was "an House she was much beholden to for that it did always study for some sports to present unto her".

On a later occasion, Yelverton and Bacon presented a play before the Queen at Greenwich. It was on this occasion that Lady Bacon exclaimed: "Alas! What excess of bucks at Gray's Inn? And so to feast on the Sabbath? God forgive and have mercy upon England!"

The masques continued in the following reign. On more than one occasion they were presented at court. But sometimes the proceedings were overdone. On Twelfth Night, 1623, the young men borrowed four small cannon from the Tower of London and fired them off in the middle of the night. The King started out of his bed and cried: "Treason! Treason!"

Before we leave Elizabethan times, there is another chapter. Shakespearian scholars have argued for generations about the identity of Mr. W. H. to whom the sonnets were addressed. Of course, they never agree and the disputation will continue until Judgment Day when all things are revealed.

But the most interesting study in recent years has been by an American scholar,* Mr. Leslie Hotson. His book, produced in 1964, is a work of immense learning. According to him, the sonnets were written in or about 1588 and 1589 (when Shakespeare was 25), and Mr. W. H., so far from being a member of the peerage, was a student of Gray's Inn. He was Mr. William Hatcliffe and he was a "prince" in one or more of the masques. Obviously he was a very handsome young man. "Thus a woman's face . . . Hast thou . . . and for a woman wast thou first created".

The interest of this book lies not merely in the identity of Mr. W. H. but also in Shakespeare's connexion with Gray's Inn. If the argument is well-founded it follows that Shakespeare constantly frequented the Inn. And so perhaps we may apply to the

* A Canadian in fact !—Editor.

barristers and students of Gray's Inn during the sixteenth century Kipling's lines (admittedly written in a different context):—

And Gloriana loved them,
And Shakespeare wrote them plays.

In the eighteenth century Gray's Inn entered a period of decline. For some reason, which it is difficult to understand, its intake was confined solely to Irish students and barristers. (Not that this is, in itself, a matter of reproach). In 1873 not a single man was called to the Bar by the society. Gradually, however, it revived. It produced such lawyers as Henry Duke, J. R. Atkin, and Shadi Lal (the first Indian to sit on the Judicial Committee of the Privy Council).

But there was above all F. E. Smith (later Lord Birkenhead). He probably did more than any man to revive the prestige of the Inn. His two years as treasurer *(i.e.* head of the society) in 1917 and 1918 were outstanding.

It is interesting to recall that it was at a Gray's Inn dinner in 1918 that Winston Churchill first met Franklin D. Roosevelt. And here is what Lord Birkenhead had to say about the Inn and its members:

> Let us be sure of our own destinies. Let us make up our minds, each according to the measure of his capacity, to realize this assurance, and to confront the adventure of life with this elementary proposition, that a Gray's Inn man is better than any other man; how much better he is, of course, may be made the subject of the long discussion. But a Gray's Inn man is better than any other man, he always has been better, he always will be better.

It is a verdict with which no member of Gray's Inn has ever wished to quarrel. Nor, we may suppose, will its latest Bencher.

(Re-printed from *The Times*).

BACON OR SHAKE-SPEAR

by Noel Fermor

We are sometimes asked why Francis Bacon would have chosen to write the Shakespeare Plays under an assumed name or pseudonym. This is a question which troubles many sincere enquirers after the truth of the authorship mystery and it is not easy to answer convincingly. It may therefore be useful to review the arguments and evidence which may legitimately be advanced, so that a better understanding of the issues involved can be achieved.

Perhaps we are pre-judging the issue, but it seems worth recording as a preliminary that, by his own admission, Bacon employed "pens".[1] Consequently it is reasonable to think that if Bacon were the master writer and inspirer of the Plays (especially the 1623 Folio, William Shakspere having died seven years previously in 1616) others, such as Ben Jonson, may have had a hand in them. The word "pens" indicates writers writing to the instructions of the penholder. Firm evidence as to the nature of the output of this scrivenry appears to be scanty however, as would have been deliberate if, in fact, the Plays were involved.

Our first point, then, is that if the "pens" helped to write the Plays, or provide necessary research information such as Writers Research supplies to modern professional authors, a pseudonym for the playwright would have been appropriate. It was certainly not unknown for sixteenth and seventeenth century writers to adopt this practice; which is so well documented as to preclude dissent, or the need to quote chapter and verse.

The hyphenated pseudonym used for the Plays, Shake-Spear, brings us to our next point. The name is superficially similar to Shaksper, or Shaxpur or the other forms used by or for the Stratford actor; but no more. Mystically, magically or Masonically, however, Shake-Spear is a composite pseudonym of the utmost relevance. Readers of *Baconiana* have been reminded on numerous occasions that Pallas-Athene, the Greek goddess of Wisdom, was

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[1] As will appear later.

portrayed as holding a spear—shaking it at ignorance, *i.e.* unfamiliarity with *gnosis*, or the knowledge of spiritual mysteries as *The Concise Oxford Dictionary* has it. She wore a helmet. The name William means helmet by etymological derivation, as was pointed out in a review of *Connoisseur and Diplomat* by Francis C. Springell in *Baconiana* 164, and while at Grays Inn Bacon founded the Order of the Knights of the Helmet.[2] In short, it is straining credibility to insist that Shake-Spear is not a pseudonym *and* has no mystical implication.

From all this we may conclude that Bacon was familiar with Ancient Wisdom teaching, as indeed became evident during his life-time through his acknowledged works such as the *New Atlantis* and *The Wisdom of the Ancients*. These works, however, were directed to the wise and the educated, and were utterly unsuitable for instructing the masses then, and even in our own era. In recognition of this, *The Advancement of Learning* contains long passages advocating the use of the stage for this purpose,[3] though at that time it was unthinkable that an aristocrat should openly write plays for "The mutable, rank scented many".

A pseudonym would have been essential—and ideally a pseudonym linking the actor-manager Shakspere to the audiences. In this way, under the guise of entertainment, the ignorant would be subconsciously imbued with cosmic truths . . .

The Plays still serve their purpose, as Bacon foresaw they would, that is to say the accurate and visual representation of Everyman's own experiences and their consequences appealing to each of us in greater or lesser degree. The appeal is now worldwide, having been built into the race consciousness of many nations, but of the English-speaking peoples especially. The very mystery as to the author's personality and identity, divorced from aristocratic connections, has helped in this, as has been seen in the Communist countries.

We have then another reason why Bacon concealed his identity, and this is indeed the Rosicrucian golden rule for those

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[2] *Cf. Knights of the Helmet*, by Martin Pares, 2nd Edition, 1964; page 28.
[3] *Cf. De Augmentis*, Book II, Chapter 13, and Jacques' famous speech in *As You Like It*, II. 7. 142/69.

who wish to advance the good of mankind. Avoid self-glorification and identification, so that the teaching is not lost or obscured through the worship of a personality. The Master, Jesus Christ, said Himself, "If I bear witness of Myself my witness is not true . . . "[4] We can have no higher authority. Masons know the force of the injunction. It was therefore a cardinal tenet of the Rosicrucians, as Dr. Frances Yates has so rightly pointed out in her recent book, *The Rosicrucian Enlightenment*, reviewed in *Baconiana* 173.[5]

The *New Atlantis* was Bacon's version of Utopia, and some say the blue print for Rosicrucianism. It is clear from this that he was well aware that humanity was not, that it would not be for many years, ready for the cosmic teachings of Christianity. Sectarianism was rife in both Elizabeth's and James's reigns, and neither the Protestants nor the Roman Catholic Church were tolerant of opposition to their beliefs. It was better by far to avoid religious controversy with its attendant perils, and work *sub rosa* . . .

Yet strife was not confined to religious bigotry, or even political controversy, it stemmed also from Tudor and Stuart despotism. An illustration of this was provided by the hunt for the author of *Richard II*. Royal suspicions had been aroused by the deposition scene, and Elizabeth's characteristic comment "I am Richard II, know ye not that?"[6] demonstrates that for Bacon to have acknowledged authorship earlier, at that time, or later, would have been foolhardy in the extreme.

Shakespeare felt impelled to write a separate Play for many of the kings from King John to Henry VIII, with one notable exception. The exception was Henry VII, and this was significant on two counts. Firstly, this King's reign was notably free from the violence which disrupted the others, and secondly the gap was filled by Francis Bacon's acknowledged work, *Henry VII*, a prose history modelled on Tacitus. The Shakespeare Plays continued to appear in quarto and folio form until 1622, when *Othello* was

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[4] John V, 31; Holy Bible, Authorized Version.
[5] Pages 31 to 34.
[6] Quoted by William Lambarde, the Elizabethan antiquary: *cf.* Nichols' *Progresses of Queen Elizabeth*, 1823, iv, 552/3.

first published, and therefore right up to the publication of the 1623 First Folio. During this entire period, and during James's reign (1603 - 1625) the revelation that Bacon had written or inspired the various printings of the Plays, and later the First Folio, might well have been politically disastrous to him, arming enemies such as Sir Edward Coke and later the Duke of Buckingham with a deadly weapon. Bacon had ample experience of the dangers of Royal displeasure through the follies of Robert, Earl of Essex, and apart from considerations of personal safety, would have been heartbroken if his hidden literary and religious collusion with Anthony Bacon, Walter Raleigh, the Earls of Southampton and Pembroke and many others, both at home and overseas, had come to light.

For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and the next ages, he wrote[7]—and for good reason.

This, then, is the case for believing that Bacon would not, and could not, have revealed his authorship of the Shakespeare Plays, but it might be useful to consider whether the theory that he was of Royal birth strengthens or weakens our arguments. If the former, neither believers nor disbelievers in the theory will have cause for complaint . . .

* * * *

No student of Francis Bacon's works—or the Shakespeare Plays—can escape the writer's reverence for the Monarchy as an ancient God-inspired institution. To him the three Estates of the Realm—the Lords Spiritual, the Lords Temporal, and the Commons—all derived from the Monarchy in direct succession as for the Israelites in the Old Testament. Unlike many of his contemporaries who paid lip service only to this concept, Bacon brought it into his *modus vivendi*; so much so that at the command of James I, whose personality could not have won his ungrudging admiration, he formally pleaded guilty to bribery. Both James and he were fully aware that if there were guilt—and the present

[7] Last Will (December 19th, 1625).

writer believes that there was none[8]—it could only have been neglect to supervise his servants. Bacon's own conduct was *sans peur et sans reproche* like that of the Chevalier Bayard.

Such an unshakable belief in the Monarchy would have been natural for one of royal birth, though loyalty to James was in any case essential if his fervent desire to bring together the Kingdoms of England and Scotland were to be consummated without bloodshed. His work culminated in the 1702 Act of Union. There is cypher evidence that, at least in his youth, Bacon was sadly disappointed that Elizabeth I made no move to ensure the succession of "natural heirs of her body" to the throne (despite the passing of the Act of Succession) particularly since she debarred him from holding any office under the Crown during her lifetime, though she recognised and acknowledged his exceptional intellectual powers. But Bacon's genius could not be pent up in this way, and his great spirit burst out into literary, dramatic, and religious outpourings. It is a *sine qua non* of course that none of this could have been achieved had the outside world known of his royal parentage.

The 1623 First Folio appeared well into James's reign. Besotted with Robert Carr and later Buckingham, James was in no position to thwart their desires and intrigues even if his great Lord Chancellor counselled otherwise, and equally Bacon was in no position to admit authorship of the Plays or sponsorship of esoteric societies operating in England and abroad. James not only believed like Bacon in the divinity of the kingship but of temporal kings. He was also apprehensive, as Elizabeth had been, of disloyal forces at work in his kingdom, and if Bacon were of royal stock he had, like Agag, to walk delicately.

* * * *

We have already noted that despite the fact that his name was not attached to them *en clair*, Bacon was confident that his authorship of the Shakespeare Plays would be disclosed at some future time. He recognised that the unsurpassed literary quality

[8] *Cf.* H. Kendra Baker's *Bacon's Vindication.*

of the Plays, containing his plans for the redemption of mankind through the cosmic Christian teaching (as outlined in the *New Atlantis*) would ultimately lead mankind to the True Light.

Ripeness is all, he wrote.

May we not, in these troublous times, when Christianity itself is under attack, remember his words written in a private letter dated March 28th, 1603, to John Davies on the accession of James VI of Scotland as James I of England?

So desiring you to be good to concealed poets I continue your very assured Fr. Bacon.[9]

John Aubrey, the gossip, stated that "His Lordship was a good Poet, but conceal'd, as appeares by his Letters".[10]

In this instance we believe he spoke the truth.

But the last witness is Francis himself

> I have here an idle pen or two . . . I pray send me somewhat else for them to write . . . from my lodge at Twickenham Park.
>
> Your entire loving brother,
>
> Francis Bacon.
>
> *Letter to Anthony Bacon*
> 25/1/1594

[9] James Spedding's *Life and Letters*, Volume 3, page 65.
[10] *Brief Lives*, edited by Oliver Lawson Dick; Penguin Books, 1972.

FRANCIS BACON AND CANONBURY TOWER

by D.B.

Francis Bacon when writing about History has this to say: "Whereas he that undertaketh the story of a time, especially of any length, cannot but meet with many blanks and spaces which he must be forced to fill up out of his own wit and conjecture. For Antiquity is like Fame, her head is muffled from our sight".

This exactly applies to any attempt to reconstruct the story of Canonbury Tower in the reign of Elizabeth although much can be gleaned from research into the history of Islington, or Iseldon, in earlier times.

In the 12th century Lord John Briset raised a Grand Priory in Iseldon dedicated to the use of St. John of Jerusalem as a Hospice for travellers to St. Albans and the North, and for the care of the sick. The adjoining estate of Canonbury was already part of the Monastery of St. Bartholomew.

By the early 16th century, Canonbury Manor, with the Tower in its grounds, was re-built by Prior Bolton, and at the dissolution of the Monasteries, Henry VIII frequently visited Islington to call on noblemen of his Court, since Dudley, Earl of Warwick, held the Manor of Stoke Newington; and Algernon Percy, Earl of Northumberland, occupied a mansion on Newington Green which he bequeathed to Henry, who used it as a summer residence.

Iseldon and its environments, therefore, had many distinguished inhabitants and in the time of Queen Elizabeth these included Sir Walter Raleigh, the Earl of Essex, Lord Pembroke, Sir Thomas Fowler, and at the Manor of Canonbury, which he acquired in 1570, "rich John Spencer" who later became Lord Mayor of London. It is interesting to note that although Spencer became owner of Canonbury in 1570 he did not finish "the elaborate alterations, carvings and embellishments" until after 1590 although Queen Elizabeth is known to have visited him several times.

This is where we have to fill in our "blanks and spaces" if we are to understand the reason for Sir Francis Bacon's connection with Canonbury Tower. After leaving Cambridge University, Bacon spent three years in France at the Court of Henry III during which time he travelled extensively in Europe acquiring the new approach to Religion and the Ancient Wisdom. This inspired him with the desire to resuscitate the age-old Order of Free-Masonry and the Order of the Rose-Croix in England.

The first step, however, was to form a Group at Gray's Inn known as "The Knights of the Helmet" dedicated to the service of Pallas Athena, the Goddess of Wisdom. Their aims were manifold, but high on the list was the enlargement of the English language in order that the new approach to learning and scientific research could be understood and appreciated by the ordinary people of England. But owing to the opposition of the Church and the Academics to any change in their teachings, these Groups had to work and meet in strict secrecy.

This was accomplished by having a rendezvous at a house or building from which there was a quick get-away such as was to be found at Canonbury Tower. In the carving there is to be seen a small pair of bellows, a sign used in those days of religious persecution, to denote a priest's hidey-hole, or other means of escape.

There is a legend that underground passages connect the Tower with St. Bartholomews—this is no mere legend but a fact. In the cellars of a house in Smithfield is still to be seen the entrance to the passage leading to Canonbury where a similar one was sealed up during extensive repairs at the beginning of this century.

John Spencer was one of the founder members of the East India Company who traded in cloths, silks and spices in Spain, Venice and Turkey, and this was the source of his vast wealth. He was reputed to be a good, kindly man who did much for the citizens of London when he was Lord Mayor. That he was a Freemason is obvious, and he must have worked in close collaboration with Francis Bacon in the two main rooms at the Tower. Anybody with "eyes to see" will observe the many Masonic details

carved upon the walls. Note the impression given of pillars, each of them different; the carving over the doorway, and also the figures and framework of the fireplace. There are many other details to be found which proclaim to the initiated that this was a Masonic Temple, whilst conforming outwardly to the fashion of the time for "ornate embellishments". One would presume that the craftsmen were Masons, and that may explain the length of time needed to finish the work. The carving in Canonbury House, though similar, does not convey the same message.

It is interesting to note that the carved mantelpiece in Sir Walter Raleigh's house in Islington was similar to that in the Tower and there were also Masonic symbols in the home of Sir James Fowler in Cross Street, thereby proclaiming them to be members of Francis Bacon's Group or Lodge.

In view of the proximity of Westminster to Canonbury, this could have been a very suitable meeting-place for members of Secret Societies in Europe. A visit to Sir John Spencer at his country residence would appear quite appropriate and the Tower would have been a useful place for discussion of scientific, political or Masonic matters. That Francis Bacon should wish to continue to use Canonbury Tower after the death of Spencer also seems reasonable.

FRANCIS BACON;
THE VILLAIN OF THE PIECE?

by Mrs. Nieve Mathews

Part II

In Italy the life and personality of the author is not of that overwhelming interest it has for the British public—occasionally to the detriment of his writings. De Mas is content with a brief reference to the controversy over the normal and professional conduct of this "ingegno gigantesco ma carattere contradittorio". A deeper study of this controversy might show that the contradictions in Bacon's character are largely imaginary. On one of the principal bones of contention, Bacon's impeachment for corruption and his consequent fall from power, De Mas concludes with most commentators outside England: "Pare evidente, anche a lui stesso, che la vera natura del processo è politica: colpendolo, si vuole principalmente colpire Lord Buckingham". It should be mentioned, however, that in the useful list of critics *pro et contra*, the principal and the most reliable work on this subject, Spedding's insufficiently known *Evenings with a Reviewer*, published in 1881, is tacitly omitted; and that R.W. Church is hardly a reliable witness, the tenor of his biography being set by his first line: "The life of Francis Bacon is one which is a pain to write or to read".

Nor does De Mas' comment, a life summed up as "trascorsa nel griggiore dell'ambiente cortigiano" and "estremamente povera e insoddisfacente", quite meet the realities of the case. Apart from the fact that there was nothing grey about the court of Elizabeth or James, we do not recognise in these lines the Bacon whom contemporary poets looked on as one of their own. (One of the few poems that have survived is included by De Mas in the philosophical works). Is this the friend of playgoers and playwrights, the contriver of dramatic shows, perhaps himself to have played before Queen Elizabeth? The humorist who could not pass by a joke? The talker, who though he ever "fostered other men's

parts", could out-talk anyone in his own profession, and who so fascinated his hearers that they could not bear him to stop? The ever active experimenter and builder of houses, aviaries, and lakes? The lover of animals, of "the breath of flowers" and "the bird that holds kindred with heaven"; of jewels and beautiful clothes and ceremony (but never pompousness), indeed of almost all that nature or man's art could offer—even the rain? Aubrey tells of him, he would "when it rained take his coach, open, to receive the benefit, for the sake of the nitre in the air and the universal spirit of the world".

Bacon's panache survived even the disgrace which had hit him so hard. He refused "to sell his feathers"—Gorhambury and its woods—and kept his dazzling retinue. " 'Do what we can', said Prince Charles commending his undaunted spirit, 'this man scorns to go out like a snuff' ".[31]

"Molto studio, pochi amici, scarsa salute, niente amori femminili". *Molto studio*, yet he was "no plodder upon books", and would dictate his thoughts while wandering in the garden alleys of Gorhambury; *scarsa salute*—and apparently he fainted at every eclipse of the moon—but he overcame it, when he did not cause it by working or playing all night. On *amori femminili* it is true we have little to go by—his late marriage to a "pretty wench of sixteen" whom he fancied, a phrase in one of the "devices" which may have been written for fun (or copied from *Love's Labour's lost*): "What, nothing but tasks, nothing but working days? No feasting, no music, no dancing, no triumphs, no comedies, no love, no ladies?"[32]

But one thing is certain, "pochi amici" is an understatement. Witness his affectionate interest in the affairs of the numerous friends he corresponded with, and his loving expressions to them; the many testimonies from England and overseas; his delight with a friend's criticism of his work; his own writings on the joys of unburdening one's heart; the link with his "loving and beloved brother Anthony", and the love others had for him, among them the young poet George Herbert, who called him "the only priest

[31] *Works*, XIV, 227.
[32] *Works*, VIII, 341.

of nature and men's souls". And of course, Sir Toby Matthew who as a young man acted in one of his devices at Gray's Inn, and whom Bacon comforted later in prison. "It is not the favours I have received from him", wrote Sir Toby "(infinite though they may be) that have enthralled and enchained my heart, but his whole life and character; which are such that were he of an inferior condition I could not honour him less, and if he were mine enemy I should not the less love and endeavour to serve him".[33]

Could life really be "unsatisfying and grey" to so constant a lover of music—and not in theory only? He who had it played to him in the next room while he wrote, who preferred music at night "when the general silence helpeth", and specially "between sleeping and waking", and who compared "the quavering upon a stop" with "the playing of light upon the water".

According to Elizabeth Sewell, Orpheus presided over Bacon's philosophy. He presided also, though in stone, over Bacon's garden. And it is surely from his own experience that Bacon the herald of industrial development, wrote of Orpheus: "who by singing and sounding forth the praises of the gods, confounded the voices of the Sirens and put them aside: for meditation upon things divine excels the pleasures of the senses, not in power only, but also in sweetness".[34]

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[33] Lettera dedicatoria anteposta alla versione italiana dei *Saggi* e della *Saggezza degli antichi (Saggi morali del Signore Francesco Bacono, Cavagliero Inglese*, Londra, 1618), indirizzata al Granduca di Toscana, citato in *Baconiana*, 70, p. 240.

[34] *De Sapientia Veterum*, *Works*, III, 764 [OF, I, 209]

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THE HABIT OF ST. ALBAN

by Joan Ham

A splendid ceremony took place at Theobalds in the New Year of 1621, in which King James honoured his Lord Chancellor, Francis Bacon, by investing him with the robes and coronet of a viscount. It was a signal honour, demonstrating the King's regard for Bacon and at variance with the usual custom of simply sending their patents to newly-created viscounts.

The new Viscount St. Alban lost no time in writing his thanks to the King. In a long letter, he used a particular phrase which appeared to convey to James, his consciousness of the especial honour in this investiture:—

> . . . and so I may without superstition be buried in St. Alban's habit or vestment.

But true to Bacon's usual form, this graceful compliment contains a little more than the obvious meaning. There is firstly, the use of the incongruous word "superstition".

How, one may ask, does superstition enter into his being buried in his new robes? We know that Bacon often used words in their strict Latin sense. An O.E.D. definition of superstition, explains that it is derived from two Latin words, SUPER + STARE, to stand upon. We might, then, read his phrase in this way:—

> And so I may (without standing upon it) ((*i.e.* without labouring the point)) be buried in the habit of St. Alban.

Now, this suggests a little joke—no unusual thing with Bacon, who could never pass by the opportunity. He doesn't want to make a great thing of it, but it is just something that the King will understand and appreciate with him—a gentle poke in the ribs, engendered by the special investiture.

St. Alban was the first Christian martyr, who lived in the third century, and a "local" man in respect of Bacon's country manor of Gorhambury. Holinshed's account gives the details of his martyrdom, citing Gildas and Bede as the authorities, both of whom are without peers on the early history of England.

> . . . Amongst other, one Alban a citizen of Werlamchester, a towne now bearing his name, was the first that suffered here in Britaine in this persecution, [Diocletian of the Christians] being converted to the faith by the zealous Christian Amphibalus, whom he received into his house: insomuch that when there came sergeants to seek for this same Amphibalus, the foresaid Alban to preserve Amphibalus, out of danger, presented himselfe in the apparell of the said Amphibalus, and being apprehended in his stead, was brought before the judge and examined . . . etc. . . . [and put to death].

Holinshed: Fourth Book: *State of Britain under the Romans*, Chapter 26.

Bacon's joke is now clear. St. Alban at his moment of historical fame was not wearing his own clothes! He had changed them, and thereby his identity, with another. The object of the masquerade was to deliver another from danger.

Baconians will readily agree that the "Shake-speare" identity assumed by Bacon at the time of the Essex rebellion and the publication of the dangerous play of *Richard II*, was an expedient for averting identification whilst the well-paid actor's hurried return to his native Warwickshire village completed the disguise.

Lest any reader should think that I am standing too much upon a simple phrase, and that the "clothes-changing" simile could not have been in Bacon's mind when writing to the King, I will quote from his very beautiful prayer composed less than two years later:—

> I have (though in a despised weed) procured the good of all men.

If Bacon could so express himself when addressing the Almighty, there is nothing at all incongruous in his writing to the King, with the jocular intent of making a glancing reference to his other self:—

> "I may without superstition be buried in St. Alban's habit or vestment".

THOSE SHAKESPEARE MANUSCRIPTS

by T. D. Bokenham

For most people, no serious problem exists regarding the authorship of the Shakespeare plays and poems, which began to be printed towards the end of Queen Elizabeth's reign. The plays first appeared in small quarto sized books with no author's name to them. In 1598 Francis Meres, a Divine and M.A. from Pembroke College, Cambridge, announced in his *Palladis Tamia* that the author of twelve named plays was William Shakespeare. In that year also, the plays *Richard II*, *Richard III* and *Loves Labours lost* were reprinted with the name William Shakespeare (or Shake-Speare) on their title pages. This double evidence of authorship obviously satisfied the majority of theatre goers, but one captious critic, who evidently knew the player Shakespeare who in 1596 had performed in his first play, was convinced that this "fellow" was not the true author. In fact, he was so incensed at this apparent fraud that he made Shakespeare the subject of a most vindictive lampoon in his next play *Every Man out of his Humour*, first played in 1599. This man was Ben Jonson, who has been accused of being jealous of Shakespeare as an author. Whether this was so or not, a personal attack on an apparently successful writer would seem to be the worst possible way of gaining recognition in the theatre, unless it was that Ben was aware that other discerning critics were also sceptical about this recent imposture. It is known that at this time one or two gentlemen in Court circles were writing plays, and other poetry for that matter, and publishing them under other names, and it is probable that Jonson was exercising his vitriolic wit not only at the expense of the man Shakespeare, whom he describes in his play as an "essential clowne ambitious to become a gentleman", but also at the expense of the anonymous author who had picked on this most unlikely character to act as his *nom-de-plume*.

Ben Jonson, who was genuinely critical of "Shakespeare's" style, was able to extract much fun from the Plays as they appeared. In some of his later plays he almost tells us the name of the man

whom he suspected as being the real author, though evidently he thought it would be unwise to reveal this openly. In 1616, however, when the first edition of Jonson's collected works was published, the play *Every Man out of his Humour* was reprinted. In one comic scene Sogliardo, the "essential clowne", who elsewhere in the play is clearly shown to represent the actor Shakespeare, is encouraged to impersonate a gentleman of quality in order to court the lady, Saviolina. She is prepared in advance for this meeting and is told that the mysterious gentleman is a kinsman to *Justice Silence*. His good qualities are described by Sir Puntavolo in terms which epitomise certain contemporary descriptions of Francis Bacon. This speech is so printed that the initial letters of its lines read POET CANBO F, which could hardly make things clearer—Shakespeare acting as counterfeit for F. BACON, the poet. This clever acrostic does not appear in the earlier quarto of this play and was discovered by the author of the recently published book *The Sixty-seventh Inquisition.*

The point of all this is to show that the Shakespeare authorship question is by no means a new one and that, in certain literary circles, the name of Francis Bacon has been associated with the Shakespeare plays since the early part of the 17th century. Since that time a vast amount of evidence has been discovered which, though not acceptable to the general public, nevertheless, more than justifies Ben Jonson's convictions.

In 1964 the Francis Bacon Society became a beneficiary, under the will of the late Mary Hopkins, of a sum of money which was to be earmarked for the purpose of finding what were called "The Bacon-Shakespeare manuscripts". Mrs. Hopkins believed that somewhere, either in the archives of some library or, perhaps, in some safe and secret hiding place, were some of the original MSS. which would settle, once and for all, the question of the authorship of the Shakespeare plays and poems which are England's priceless heritage. As a member of our Society, Mrs. Hopkins was naturally convinced that those manuscripts were Baconian in origin.

Not all Baconians, and certainly not many of the general public, believe that any of the original Shakespeare MSS. now

chamber: may I haue left her vnder ſufficient guard, there are two of my followers to attend her.

SAVI. Ile giue you ſome water for her eyes: when doe you goe, ſir?

PVNT. Certes, ſweet ladie, I know not.

FAST. He doth ſtay the rather, madame to preſent your acute iudgement with ſo courtly, and wel-parted a gentleman, as yet your lady-ſhip hath neuer ſeene.

SAVI. What's hee, gentle Monſieur BRISKE? not that gentleman?

FAST. No ladie, this is a kinſman to iuſtice *Silence*.

PVNT. Pray' ſir, giue me leaue to report him: his a gentleman (ladie) of that rare and admirable facultie, as (I proteſt) I know not his like in *Europe*: hee is exceedingly valiant, an excellent ſcholler, and ſo exactly trauail'd, that hee is able in diſcourſe, to deliuer you a modell of any princes court in the world: ſpeakes the languages with that puritie of phraſe, and facilitie of accent, that it breeds aſtoniſhment: his wit, the moſt exuberant, and (aboue wonder) pleaſant, of all that euer entred the concaue of this eare.

FAST. 'Tis moſt true, ladie: mary, he is no ſuch excellent properman.

PVNT. His trauailes haue chang'd his complexion, madame.

SAVI. O, ſir PVNTARVOLO, you muſt thinke, euery man was not borne to haue my ſeruant BRISKES feature.

PVNT. But that which tranſcends all, ladie; hee doth ſo peeſelefely imitate any manner of perſon for geſture, action, paſſion, or what's euer——

FAST. I, eſpecially a ruſticke, or a clowne, madame, that it is not poſſible for the ſharpeſt-ſighted wit (in the world) to diſcerne any ſpar..s of the gentleman in him, when he does it.

SAVI. O, Monſieur BRISKE, be not ſo tyrannous to confine all wits within the compaſſe of your owne: not find the ſparkes of a gentleman in him, if he be a gentleman?

PVNT. No in truth (ſweet ladie) I beleeue you cannot.

SAVI. Doe you beleeue ſo? why, I can find ſparkes of a gentleman in you, ſir.

PVNT. I, he is a gentleman, madame, and a reueller.

PVNT. Indeed, I thinke I haue ſeene your ladiſhip at our reuels.

SAVI. Like enough; ſir: but would I might ſee this wonder you talke of: may one haue a ſight of him, for any reaſonable ſumme?

PVNT. Yes, madame, he will arriue preſently.

SAVI. What, and ſhall we ſee him clowne it

FAST I faith (ſweet ladie) that you ſhall: ſee, here he comes.

PVNT This is he! pray obſerue him, ladie.

SAVI. Beſhrew me, he clownes it properly indeed.

PVNT. Nay, marke his courtſhip.

SOOL. How does my ſweet ladie? hoté, and moyſt? beautifull and luſtie? ha? ha? [illegible]

exist. Indeed, in the 17th century the preservation of manuscripts, once their contents had been put into print, was not considered of any great importance, certainly as far as plays and poems were concerned. It is, nevertheless, very strange that no document connected with the Shakespeare works nor any of the supposed author's letters to his publishers, friends or critics have ever come to light, with the possible exception of the famous Northumberland MSS., unearthed in 1869. This collection, mostly of works by Bacon, contains on its cover sheet a list of its original contents which includes two of the Shakespeare plays and also the names of William Shakespeare and Francis Bacon in close juxtaposition. The date of these manuscripts has been estimated as being not later than 1596, that is, before any of the Shakespeare plays appeared in print. It is not unreasonable to assume, therefore, that these plays were removed from the collection when they went to the printer in 1597 or 1598.

Now if we are to look for manuscripts, hidden perhaps for three hundred and fifty years, we must first find out where to look. Some say "Dig up Shakespeare's grave", or "go back to the Wye Valley and continue where Dr. Owen left off". It is understandable that the authorities in charge of these places are a little diffident about allowing searches to be made unless some pretty good evidence can be produced which will show that something of interest is likely to be found. This brings us to the subject of cipher. We know now that Francis Bacon, who certainly took a keen interest in this subject, did, in fact, cause certain cipher messages to be inserted in the Shakespeare Folio of 1623. The very strong evidence for this can be found in a number of books and articles in the Society's library and in particular in the recently published books, *The Sixty-seventh Inquisition* and *The Dancing Horse will Tell You*, both by Ewen MacDuff. In view of this, it is logical to suppose that if there had been any intention of hiding any manuscripts for posterity to discover, Bacon would probably have inserted a message to that effect either in the Shakespeare Folio or in some book with which he was concerned. In fact, when one comes to think of it, the obvious approach to the discovery

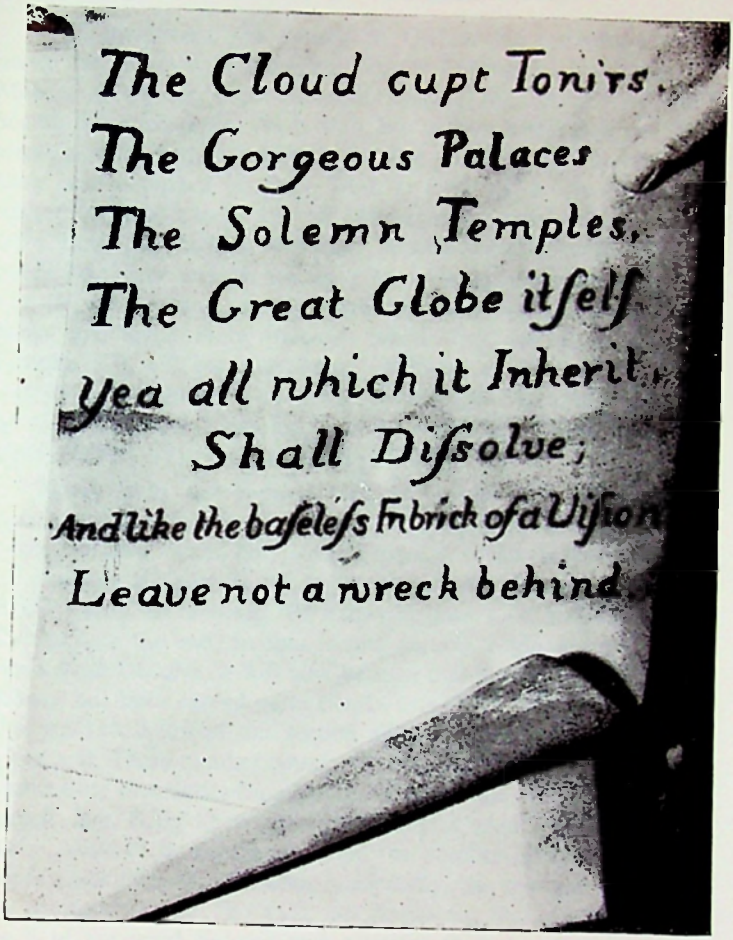
of any Bacon-Shakespeare manuscripts, which may or may not exist, is *through the medium of cipher.*

When Mr. MacDuff was preparing his book *The Sixty-seventh* Inquisition for publication, he discovered what appeared to be a strong lead to a cipher message concerning a hidden paper. This did not necessarily mean a play manuscript but it did concern both Bacon and Shakespeare. Ewen asked me to continue the investigation and suggested two places in the Folio where, it seemed profitable to look, one in the dedication to the "Incomparable Paire of Brethren" and the other in one of Hamlet's well known soliloquies. Both these places produced a message which seemed to obey certain "rules" demonstrated in *The Sixty-seventh Inquisition* and, somewhat to my surprise, the wording of these messages was remarkably similar. Space forbids a description of these investigations here, but I would like to demonstrate some subsequent finds which have a strong bearing on those messages.

It is sometimes suggested that the search for Bacon encipherments on old monuments is largely a waste of time. If, however, such an encipherment can be found to be based on an established cipher system demonstrated in contemporary books on this subject, then the search should obviously be continued. If, by chance, encipherments on *different* monuments can be found to be based on the same cipher system and to obey certain rules which have now been found to control this system, then we should pay some considerable attention to what the encipherer has to say. In these circumstances, these messages can hardly be dismissed as wishful thinking or what Hamlet called "a congregation of vapours", and so, like poor Richard the Second,

> Let's talk of graves, of worms and epitaphs
> Make dust our paper, and with rainy eyes
> Write sorrow on the bosom of the earth.

First then, we will take another look at a rather extraordinary decipherment which, though it does not appear to deal with hidden papers does have a very important bearing on the authorship question and has led to my further "finds".



The inscription on the Shakespeare Monument
in Westminster Abbey.

The Shakespeare Monument in Westminster Abbey

This monument was erected in 1741 at the instigation and under the direction of the third Earl of Burlington, Dr. Richard Meade, Alexander Pope and Dr. Martin, the founder of the Society of Antiquaries. As is well known, the inscription on the scroll is a garbled quotation from *The Tempest* and is said to have been compiled by Pope who, in spite of strong criticism, refused to allow it to be altered. Shakespeare's finger points to the word Temples, which is interesting because the Dedication to the Lords Pembroke and Montgomery in the 1623 Shakespeare Folio contains these strange words, "and the most though meanest of things are made more precious when they are dedicated to Temples". It will be remembered by those who have read *The Sixty-seventh Inquisition* that these words when "squared" contain the name BACON "enshrined" in the word TEMPLES which is closely linked with the name SHAKESPEARE.

Apart from the garbled text, there are some interesting features in this epitaph which should be noticed. The sixth line consists of two words only, *Shall Dissolve*, which seem to stand out as a sort of signal. It will be found that the whole text consists of 157 letters, there being 103 letters in lines 1 - 6 and 67 letters in lines 6 to the end. In this second section, beginning with the words *Shall Dissolve*, it will now be seen that the "a" of the word *Fabrick* has been carved quite clearly as an "n". This letter is, in fact, the 33rd letter of this section and on either side of it is an F and a B. These number counts 103, 67 and 33, which are those representing the names *Shakespeare*, *Francis* and *Bacon*, strongly suggest that Pope knew of the "Simple Cipher" and the use Bacon made of it. Bearing in mind the number of letters of the words *Shall Dissolve* and also, incidentally, the number count of the strangely carved "n" (13), we discovered that, starting with the b of the word *Fabrick* and counting thirteen letters on, we came to the n of *Vision*. Counting on a further thirteen letters produced the c of *wreck* and, continuing at the beginning when running out of text, the thirteenth letter after this was the o of *Cloud*. The next letter in this sequence, or acrostic to give it its proper name, was the h of *The* followed by the second a of

Palaces. These letters B N C O H A spell BACON H. Starting now with the F of *FABRICK* and counting on every thirteenth letter, we found in succession the letters F I R C S A which spell FRACIS. By "squaring" this text in lines of 13 letters each and starting with the words SHALL DISSOLVE, we obtain this striking result, the missing N of the name FRANCIS being supplied by the falsely engraved N of "Fabrick". The spare H of the Bacon encipherment may, according to William Camden, the Elizabethan historian, be treated as a null.

	1	2	3	4	5	6	7	8	9	10	11	12	13
1	S	H	A	L	L	D	I	S	S	O	L	V	E
2	A	N	D	L	I	K	E	T	H	E	B	A	S
3	E	L	E	S	S	F	N	B	R	I	C	K	O
4	F	A	V	I	S	I	O	N	L	E	A	V	E
5	N	O	T	A	W	R	E	C	K	B	E	H	I
6	N	D	T	H	E	C	L	O	U	D	C	U	P
7	T	T	O	W	R	S	T	H	E	G	O	R	G
8	E	O	U	S	P	A	L	A	C	E	S	T	H
9	E	S	O	L	E	M	N	T	E	M	P	L	E
10	S	T	H	E	G	R	E	A	T	G	L	O	B
11	E	I	T	S	E	L	F	Y	E	A	A	L	L
12	W	H	I	C	H	I	T	I	N	H	E	R	I
13	T	S	H	A	L	L	D	I	S	S	O	L	V

Let us now look at the original speech as printed in the 1623 Folio.

> Our Reuels now are ended: These our actors,
> (As I foretold you) were all Spirits, and
> Are melted into Ayre, into thin Ayre,
> And like the baseless fabricke of this vision

The Clowd-capt Towres, the gorgeous Pallaces,
The solemne Temples, the great Globe it selfe,
Yea, all which it inherit, shall dissolue,
And like this insubstantiall Pageant faded
Leaue not a racke behinde: we are such stuffe
As dreames are made on; and our little life
Is rounded with a sleepe:

Obviously this famous speech was mutilated in order to shorten it and to take it out of its original context, but was this the only reason? By making Line 4 take the place of Line 8 and by altering the word *this* of this line to *a*, it enabled the letters F N B I N of the enciphered names to fall into place. By altering the word *racke* to *wreck* we are given the r of Francis and the c of Bacon and by abbreviating the strange word *Towres* to *Tow'rs* we have the s of Francis and the silent h which Camden allowed as a null. The modernising of the spelling of *Pallaces* has done the rest. In the eighteenth century it was not possible to vary the spelling as a seventeenth century encipherer was able to do, but by changing words and lines this manipulation was achieved quite brilliantly.

The curious words *Cloud cupt* from the Scroll text deserve some notice. Apart from the dropped hyphen, it is possible that originally the word "cupt" read "capt" as in the Folio and that the stone has become worn. The present words scarcely make sense. If this u was originally carved as an a, then Column 12 of our squared passage would contain the letters V H A R T which, with an O in Column 13 above (or in Column 11 alongside the R) can spell AUTHOR. The validity of this must, however, be left to my readers. It may be worth mentioning that if one treats the words *Cloud cupt* or *Cloud capt* as a hyphened word, the total number of words in this carved text is thirty-three.

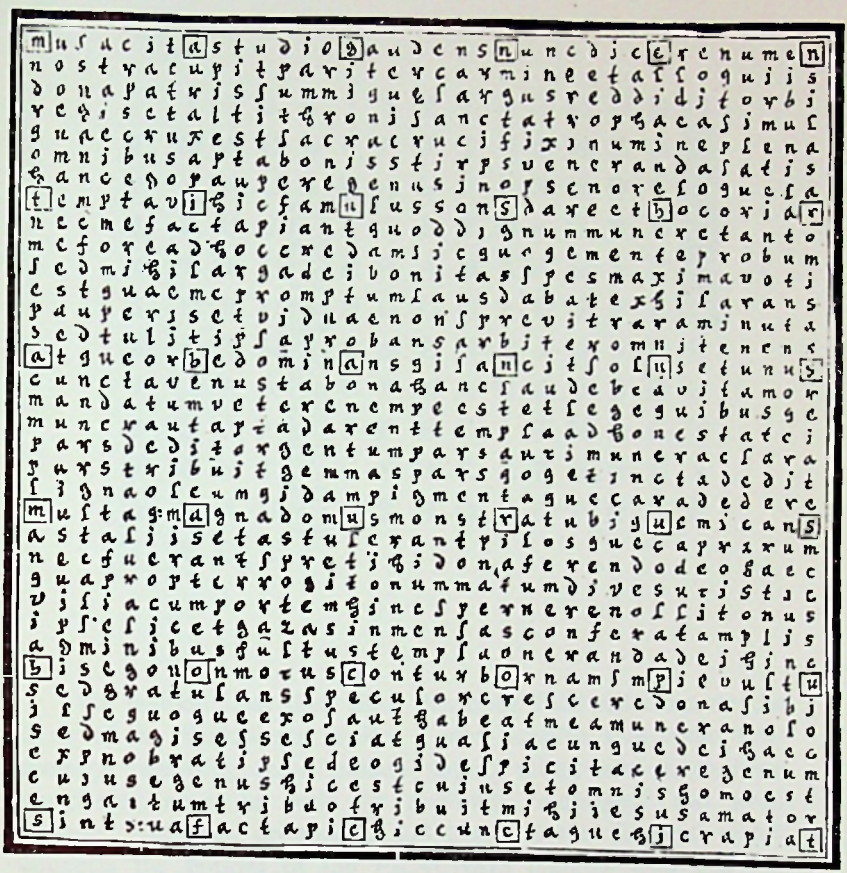
It would be interesting to speculate if any other of Bacon's secrets were known to Alexander Pope and his friends, and by what means they obtained their information. It is known that Dr. Meade, a former Vice President of the Royal Society, was a great patron of literature and, at this time considered one of the greatest authorities on Bacon. Several contemporary editions of Bacon's

works, including the 1740 Mallet edition, were dedicated to him. It would also be of interest to know why, if these influential gentlemen knew about Bacon's connection with the Shakespeare plays, it was deemed necessary, in the middle of the eighteenth century, to re-bury the secret until someone with sufficient patience and perception was able to unravel Bacon's intricate cipher which was clearly intended to be brought to light "after some time be passed".

In the year 1624, that is, one year after the Shakespeare Folio appeared in print, the important cipher manual *Cryptomenytices et Cryptographiae* was published in Germany under the direction of the Duke Augustus of Luneburg who called himself "Gustavus Selenus". This very well illustrated book gives examples and details of earlier cipher systems and many of those current at the time. On page 140 is the illustration which demonstrates, in general terms, the way a text may be "squared" and shows certain selected letters, in this instance spaced seven letters apart, which make up an enciphered message which is printed underneath. This message reads "Magnentius Hrabanus Maurus hoc opus fecit" meaning, Magnentius Maurus Hrabanus made this work, that is, invented this cipher method. Hrabanus was an Abbot of Mainz who lived about 850 A.D. His biography was written by the Abbot Trithemius whose cipher work is demonstrated in this manual.

Some while ago, while studying this illustration, we suspected that it had been supplied by the author of the Shakespeare Plays in which similar types of encipherments have been found. Bearing in mind the methods used in the Abbey Monument, we found that the only b in the enciphered message was the fourteenth letter along and that by counting every fourteen letters on, the letters B O N A C (or BACON) were located in succession. Starting with F of "fecit" and counting on in the same way revealed the letters F S S A N U I R which spell FRAUNSIS. Obviously, in a short text like this one, it was necessary to return to the beginning more than once when letters spaced fourteen letters apart were being examined. If the text is "squared" in lines of fourteen letters each, the following effect is obtained.

Hic Verſus vario colore diſpar. *Verſus* Hrabani *hi ſunt:*



Literæ Lineis incluſæ, perquè aream hinc indè ſparſæ, primæ, octavæ, decimæquintæ, vigeſimæ ſecundæ, vigeſimæ nonæ & triceſimæ ſextæ, ſivè ultimæ, tranverſalis Lineæ primæ, octavæ, decimæquintæ, viceſimæ ſecundæ, vigeſimæ nonæ & trigeſimæ ſextæ ſivè ultimæ hujus quadrati, ſequentia promunt verba.

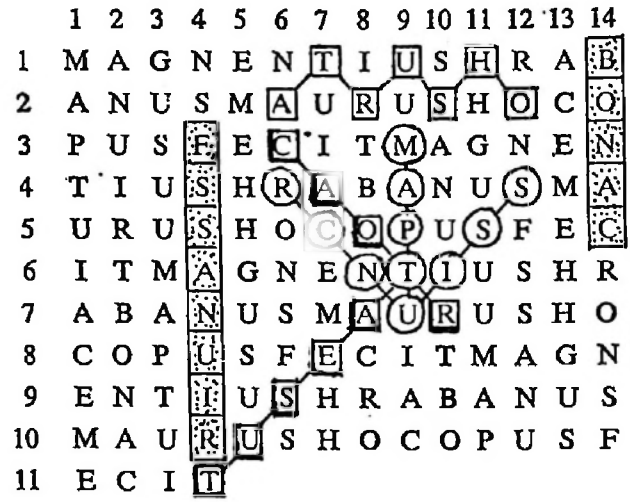
Magnentius Hrabanus Maurus hoc Opus fecit.

CAPUT

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	M	A	G	N	E	N	T	I	U	S	H	R	A	B
2	A	N	U	S	M	A	U	R	U	S	H	O	C	O
3	P	U	S	F	E	C	I	T	M	A	G	N	E	N
4	T	I	U	S	H	R	A	B	A	N	U	S	M	A
5	U	R	U	S	H	O	C	O	P	U	S	F	E	C
6	I	T	M	A	G	N	E	N	T	I	U	S	H	R
7	A	B	A	N	U	S	M	A	U	R	U	S	H	O
8	C	O	P	U	S	F	E	C	I	T	M	A	G	N
9	E	N	T	I	U	S	H	R	A	B	A	N	U	S
10	M	A	U	R	U	S	H	O	C	O	P	U	S	F
11	E	C	I	T										

We realised later that, since this book followed close on the heels of the Shakespeare Folio, it was possible that some final message regarding some hidden papers might also have been enciphered here. In both the previous "messages" the word "statue" had been prominent, and here, on the diagonal which connects the bottom of the FRAUNSIS column with the top of the BACON column we noticed the letters T U S E A T which spell "statue". On the opposite diagonal we then found the letters C A O T R which spell "actor". Later were found, on lines 1 and 2, symmetrically spaced between the FRAUNSIS and BACON columns, an every other letter acrostic *AUTHORS*. It was then seen that below this word were letters which could make up the word for which we are all looking and which fitted into the message. This word was eventually found in letters in the shape of an arrow or spearhead pointing down, which spell "manuscripts"!

AUTHOR'S MANUSCRIPTS ↓ ACTOR(S) STATUE



	1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	M	A	G	N	E	N	T	I	U	S	H	R	A	B
2	A	N	U	S	M	A	U	R	U	S	H	O	C	O
3	P	U	S	F	E	C	I	T	M	A	G	N	E	N
4	T	I	U	S	H	R	A	B	A	N	U	S	M	A
5	U	R	U	S	H	O	C	O	P	U	S	F	E	C
6	I	T	M	A	G	N	E	N	T	I	U	S	H	R
7	A	B	A	N	U	S	M	A	U	R	U	S	H	O
8	C	O	P	U	S	F	E	C	I	T	M	A	G	N
9	E	N	T	I	U	S	H	R	A	B	A	N	U	S
10	M	A	U	R	U	S	H	O	C	O	P	U	S	F
11	E	C	I	T										

The words AUTHOR'S MANUSCRIPTS are entirely symmetrical and are centred on Column 9 (9 standing, in simple cipher, for I the personal pronoun) and the words ACTOR and STATUE lie on the diagonals which connect the FRAUNSIS and BACON columns. The message, if a valid one, is remarkable in that it appeared in a cipher manual published in Germany in 1624. It also confirms the two previous "finds" the gist of whose messages was "we hyd a paper (or papers) in the actor's monument under his statue". In 1624 there was, as far as is known, only one Shakespeare monument. This had recently been erected on the north wall of the Chancel of Holy Trinity Church in Stratford. Perhaps the epitaph on this Monument has something further to tell us.

The Shakespeare Monument in Stratford Church

Most Baconians are agreed that this famous monument, which was erected sometime between 1616 and 1623, was subject to some radical alterations when it was repaired in 1748/9 (see *Baconiana* 168). Certainly the face, if not the entire bust, was changed and the two little figures above are very different from those engraved in Sir William Dugdale's *Warwickshire* of 1656. The present figures are carved from an entirely different stone from the rest of the monument and, as a matter of fact, they and the present bust can be lifted down when it is necessary to give them a face lift. It seems reasonable to assume, however, that the two epitaphs affixed to the plinth on which the bust and its cushion rests are the original ones. These epitaphs are very strange and, when analysed, very Baconian. The first one, in Latin, reads:—

IVDICIO PYLIUM GENIO SOCRATEM ARTE MARONEM
TERRA TEGIT POPVLUS MAERET OLYMPVS HABET

which means, "A Nestor in his judgement, a Socrates in his genius, a Maro by his art, is here covered by earth. The people bewail him, he resides in Olympus".

It was Francis Bacon who, as a judge, was known for his wisdom and eloquence, as was Nestor, King of Pylos. Bacon, like Socrates, was a genius and a great philosopher and like Virgilius Maro, or Virgil as most of us know him, was a poet lamented by all who knew his real worth, as seen in the Latin tributes printed after his death and known as the *Manes Verulamiani.* It was one of these poems which stated that Bacon would reside in Olympus, as given on this Monument. In a subsequent work on poetry Bacon was named as "The Chancellor of Parnassus".

The English epitaph consists of six lines which read:—

STAY PASSENGER WHY GOEST THOV BY SO FAST
READ IF THOV CANST WHOM ENVIOVS DEATH HATH PLAST
WITH IN THIS MONVMENT SHAKSPEARE WITH WHOME
QVICK NATVRE DIDE WHOSE NAME DOTH DECK $\frac{S}{Y}$ TOMBE
FAR MORE THEN COST : SITH ALL $\frac{T}{Y}$ HE HATH WRITT
LEAVES LIVING ART BVT PAGE TO SERVE HIS WITT

obit ano do 1616
aetatis 53 die 23 Ap.

All this is a little obscure and there are some glaring spelling mistakes which can hardly have been accidental, even for a country stonemason. For example, we have PLAST for "placed", DIDE for "died", WRITT for "writ" and WITT for "wit". As will be found later, some of these mis-spellings enabled certain letters to be in the correct place for cipher purposes. The words "Read if thou canst" clearly suggest some hidden message not immediately obvious to the "passenger" or passer by.

Before squaring this text it must be decided how to deal with the abbreviations $\frac{S}{Y}$ for "his" and $\frac{Y}{T}$ for "that". It is generally agreed that for cipher purposes they should be ignored. Taking the *Cryptomenytices* decipherment as an important lead, we saw this passage was arranged in the same way, that is in lines of fourteen letters each, leaving a final line of six letters.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	S	T	A	Y	P	A	S	S	E	N	G	E	R	W
2	H	Y	G	O	E	S	T	T	H	O	V	B	Y	S
3	O	F	A	S	T	R	E	A	D	I	F	T	H	O
4	V	C	A	N	S	T	W	H	O	M	E	N	V	I
5	O	V	S	D	E	A	T	H	H	A	T	H	P	L
6	A	S	T	W	I	T	H	I	N	T	H	I	S	M
7	O	N	V	M	E	N	T	S	H	A	K	S	P	E
8	A	R	E	W	I	T	H	W	H	O	M	E	Q	V
9	I	C	K	N	A	T	V	R	E	D	I	D	E	W
10	H	O	S	E	N	A	M	E	D	O	T	H	D	E
11	C	K	T	O	M	B	E	F	A	R	M	O	R	E
12	T	H	E	N	C	O	S	T	S	I	T	H	A	L
13	L	H	E	H	A	T	H	W	R	I	T	T	L	E
14	A	V	E	S	L	I	V	I	N	G	A	R	T	B
15	V	T	P	A	G	E	T	O	S	E	R	V	E	H
16	I	S	W	I	T	T								

It was soon noticed that the diagonal from line 2 column 1 contained, in columns 11, 12 and 13, three T's or Triplex Tau which relates to the *Sixty-seventh Inquisition.* It seemed that this diagonal should therefore be noted. Turning to the epitaph itself, there appear to be two main points suggested namely:

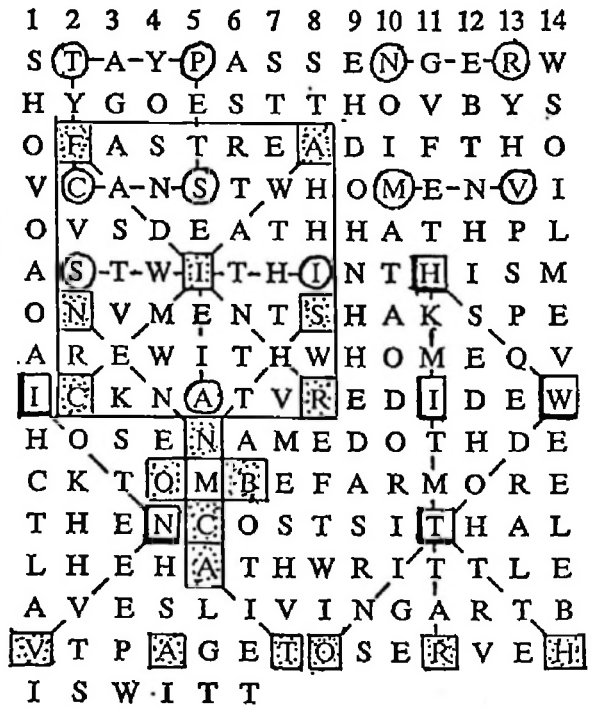
(1) We are directed to read whom death hath placed within this Monument—the answer being he whose name "doth deck his tombe" and

(2) That, though Shakespeare has died, his art, still alive, remains to serve, or bear witness to, his skill.

Now we know that Shakespeare was not placed within this Monument and that his name does not "deck" his tombstone on the Chancel steps. All we find there is the ribald "curst be he $\begin{matrix} t \\ y \end{matrix}$ moves my bones". Let us now, therefore, look at our squared passage and see whose name "decks" the word TOMBE on line 11—a fine BACON "signature" in the form of a cross with the n linked, at right angles, with the word "name". It will be noticed that the centre of this cross, that is the central m of the word "tombe", lies on the opposite diagonal to that which contains the triple T's which stand for 67 (or Francis). This central m is also part of another set of letters which spell the word "name".

There is more to be found in this squared passage. We have mentioned that the words "Read if thou canst" suggest a cryptic message. Now the important lead which Mr. MacDuff found for certain decipherments in the Folio was a series of T shaped formations of letters which spelt the word "Terra" or its English equivalent "Earth". In Bacon's *Abecedarium Naturae* we have "Inquisitione sexagesima septima Triplex Tau sive de Terra", which T.T. in 1679 translated as "Inquisition sixty seven the three fold Tau or concerning Earth". These T shaped formations, like the T.T.T's which usually appear on diagonals, were used as guides to the location of an encipherment. Here, through the middle of the word "Read" on line 3 and in column 8, is a T shaped EARTH formation. The diagonal containing the T.T.T's cuts line 3 at an F and column 8 at an R on line 9. With the central A of the EARTH formation and the C in line 9, 7 × 7

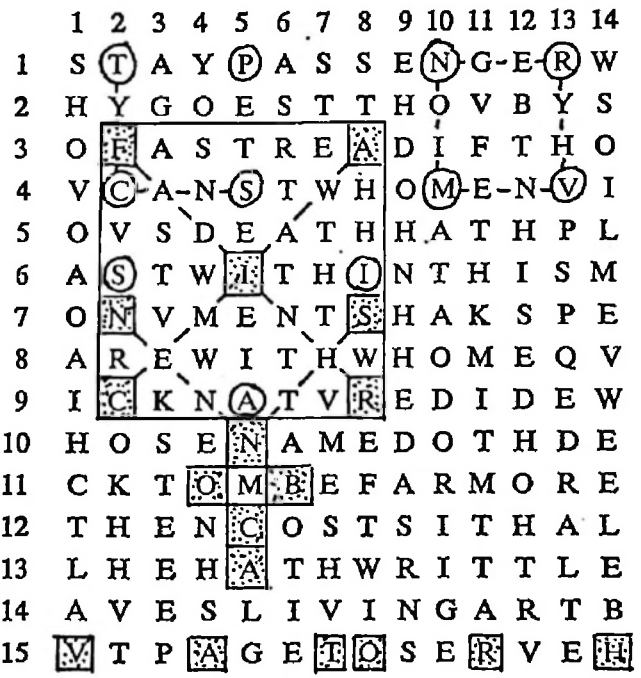
letter square is located whose central letter is an I. It should now be noticed that the R of this square is spaced three letters from the top T of the T.T.T's and that all the corner letters of this square are spaced three letters from the central I. These links are significant because they conform with the important rule of three discovered by Ewen MacDuff and demonstrated in his *The Sixty-seventh Inquisition.*



Three spaces from the N of the BACON cross, in columns 2 and 8 are an N and S which, with the other letters of this square, complete the name FRANCIS, linked very neatly with the name BACON. It must now be abundantly clear that it was the hidden Francis Bacon whose name bedecks the word "tombe" and whose

art, still living, bears witness to his genius. His name has been found enciphered in the "squaring" example in an important work on cipher, published in 1624, and, by exactly the same method, his name has been found on two well known Shakespeare monuments, one of which was contemporary and the other erected over a hundred years later by men known to be his ardent admirers.

In view of the cryptic message concerning manuscripts, which was found in the short *Cryptomenytices* text, we suspected that a confirmatory message might have been enciphered on this Monument. The squaring example illustrated in *Cryptomenytices* shows a 36 × 36 letter square with its enciphered letters spaced symmetrically seven letters apart. It is not possible to locate letters in this way in a 14 × 15 letter formation, but on the last complete line (line 15) it will be seen that columns 1, 4, 7, and 8,



11, and 14 select the letters V A T O R H symmetrically spaced in two groups each of whose letters are three letters apart. These letters spell author. This method of spacing two sets of letters is not the only way to divide a fourteen letter line symmetrically. If one examines lines 1 and 4 it will be found that columns 2, 5, 10 and 13 select the letters T P C S N R M V in two groups of four letters each spaced three letters apart. These letters nearly make up the word manuscript but not quite—the A and the I are missing.

It will be remembered that two letters of the FRANCIS square, the N and the S, were not symmetrically spaced from the centre letter but were linked to the N of the BACON cross. Suppose a similar link were found between the FRANCIS square and the MANUSCRIPT formation? There are four unused letters in the FRANCIS square which are spaced three letters from the central I. The indications are that we should use the A and the I to complete the word manuscript and, possibly we could use the spare S either as a plural for this word or as an apostrophe for the word AUTHOR. The remaining unused letter, the T (col. 5 line 3) is the top T of a second T.T.T. formation which may also have been intended to indicate this important FRANCIS square. We have so far found the words:—

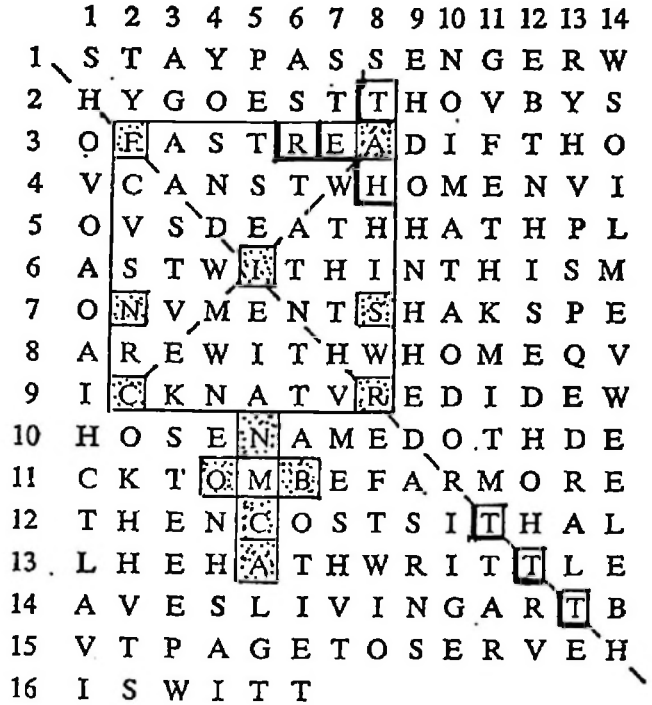
FRANCIS BACON AUTHOR(S) MANUSCRIPT

or possibly FRANCIS BACON AUTHOR MANUSCRIPTS

Returning now to the word AUTHOR on line 15, it will be seen that above the letters V A T and O R H are the letters N and T in line 12. The T is the top T of the triple T's and above it in line 9 are in I and a W - WITN. Above this W, in line 6, is an H and with the further I in line 9, three letters above the N in line 12, we have completed the message:—

FRANCIS BACON AUTHOR. MANUSCRIPT(S) WITHIN

which confirms our previous findings.



It would not now seem necessary to trouble the authorities about opening the Shakespeare grave. We only need to ask them to remove that tablet from its plinth to see what lies behind. The Monument has been tampered with before, in 1748, when the Rev. Joseph Greene "with Heath the carver" took down the bust to make a "plaister mould" of the original face which we now know closely resembled that of the Westminster Abbey Monument which was, it is believed, copied from another mould made for George Vertue in 1737. There is, however, one big question mark. Did the Rev. Greene, whose patron was the Hon. James West, a former President of the Royal Society, remove those precious documents from this Monument when he took down the bust? And if so, where did he or his patron deposit

them? One thing seems quite certain and that is that some paper or papers were concealed in that wall Monument in 1622 or 1623.

Perhaps I may be allowed to mention one more Shakespeare Monument and its strange message. This stands in Leicester Square Gardens in London and was erected in the nineteenth century. On its plinth is a Shakespeare quotation which might well have been selected by a Baconian with a wry sense of humour. It says:—

THE ONLY DARKNESS IS IGNORANCE

POSTSCRIPT

The search for hidden "Shakespeare" manuscripts through the medium of cipher, has been attempted by various people in the past. The most important of these was Mrs. Elizabeth Wells Gallup whose book *The Lost Manuscripts* was published in 1910. Her findings were based on Francis Bacon's Biliteral Cipher on which she had worked unremittingly for very many years. Though she was harassed by severe criticism, her work has never been disproved—in fact, the essential details which she disclosed concerning Bacon's parentage and his literary masks, have since been corroborated by other cipher systems found to have been employed in the Shakespeare Folio and elsewhere.

Mrs. Gallup's decipherments concerning manuscripts, some by Bacon and later ones by his chaplain William Rawley, and by William Dugdale, King of Arms, were obtained from the 1623 *De Augmentis*, the 1625 *Apophthegmes*, Rawley's *Resuscitatio* of 1657 and from the later *Resuscitatio* of 1671. In the 1623 *De Augmentis* cipher Bacon tells us that his "task" was shared by his faithful friend William Rawley who must place the Shakespeare MSS. *in the Stratford Monument* and that he had specially prepared a tablet for that Monument on which he had carved instructions "as must leade unto knowledge of all we shall hide within". Later encipherments by Rawley, however, stated that this plan was changed and that most of the MSS. were placed (or to be placed) behind the panelling in Canonbury Tower, which Francis Bacon had leased in 1616, and at Gorhambury, Bacon's country residence near St. Albans. "Guards" were appointed to watch over these secret hiding places and it seems that a succession of "guards" continued this watching brief. Rawley, however, added a somewhat veiled statement implying that some MSS., or at least a paper, were, in fact, left in the Stratford Monument. This statement was made in 1657 and it reads,

> Let not mine early thoughts be underrated, inasmuch as not F's plan alone, nor the one w'ch I often revolved, shall in course and passage o' time find the fulfilment

> desir'd, yet by a union, a discreet framing and joining together, part of the first and a portion of th' other, we may, I think, achieve a worthier end.

Earlier, in the 1625 *Apophthegmes*, Rawley had implied that "F" was anxious to clear his good name before the Shakespeare MSS. were finally deposited in their pre-arranged hiding places. Obviously he felt keenly that these great works, when found, should not be associated with a tarnished name. Probably this was the reason for the delay and for the subsequent change of plan, initiated by Rawley.

Bacon's old mansion at Gorhambury* has long since been left in ruins and the panelling at Canonbury has twice been moved and replaced, so that MSS. are not likely to be found in these places to-day. Possibly at some time, a later generation of "guards" moved them to other hiding places. At least, however, we have now established that Francis Bacon's name was clearly enciphered on both the Stratford and the Westminster Abbey Shakespeare monuments and that once again Mrs. Gallup's decipherments have been proved correct, at any rate as far as the Stratford Monument is concerned. Maybe that some papers still remain undisturbed at Stratford, but these cipher messages, now found in five different places and by two different cipher methods, make it abundantly clear that it was Bacon's earnest wish that the Shakespeare MSS. should one day be discovered and made public and his recognition achieved as a Master Poet and an enlightened benefactor to mankind.

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* This refers to old Gorhambury House inherited from Sir Nicholas. Francis built and moved to Verulam House later, but of this only the traces of the foundations can now be seen.—Editor.

BOOK REVIEWS

The Ultra Secret, by Group Captain F. W. Winterbotham, C.B.E.: Weidenfeld and Nicholson, £3·25.

This book by a distinguished Member of our Society is, appropriately enough, about ciphers. The author was chief of the air department of the Secret Intelligence Service during the last war. It is now widely known that the British controlled and activated the German espionage system in Great Britain then, and to complete an incredible story *The Ultra Secret* proves that the senior Allied naval, air and military commanders were kept in constant touch with the German operational cipher signals emanating from Hitler himself and his Service chiefs.

The successful outcome of the British withdrawal from France, the Battle of Britain, the Battle of the Atlantic, the North African campaign and all the major conflicts of the 1939 - 46 war would have been put at hazard, to say the least, without Ultra, of which the Germans and their allies were unaware throughout.

The Divine intervention at Dunkirk, of which so many who were present are convinced, must have altered the course of the whole war. Under the Divine Will Ultra no doubt played its part. In Hamlet's words,

> *There's a Divinity that shapes our ends*
> *Rough-hew them how we will*
>
> *Hamlet*, V, ii, 10

The author of this fascinating book joined the Secret Service in 1929, and once again we have a witness to the "tolerant disbelief" Whitehall showed towards reports of German re-armament. Yet prior to 1938 Group Captain Winterbotham had made it his business to meet German civil and military authorities and thereafter operated "spy" planes over Europe until September 1939.

When we visited the Group Captain in his quiet farmhouse in Devon we asked him point blank whether, with his experience, he considered there were ciphers in the Shakespeare and contemporary works. He replied quite simply "Oh, yes; of course". This attitude contrasted sharply with that of the late Colonel

Friedman who endeavoured to discredit not only some admittedly amateurish decipherments but Mrs. Gallup's Biliteral Cipher, in his *The Shakespearean Ciphers Examined* (1957).

Group Captain Winterbotham notes on page 85 of his book "how important it is to have close liaison between makers and breakers of ciphers". Assuming that in his *exposé* Colonel Friedman was not writing "under orders", we may ask why he did not realize that Bacon would probably have used ciphers, in order to "confuse the enemy".

We venture to congratulate the author on this book, which we strongly recommend to our readers, both in this country and the U.S.A., where it has also been published.

N.F.

The Sixty-seventh Inquisition, Anonymous [Ewen MacDuff]: E. Faulkner-Little, Shoreham-by-Sea, Sussex, 1972.

This is a remarkable, not to say a disturbing, book. Disturbing for those who have all their lives basked in the familiar sun of the quasi-historical tradition of the Stratford myth and its sentimental background of the untutored country lad and actor; who by the sheer force of innate genius created works which presuppose vast learning and profound factual knowledge and an intimate familiarity with the culture of the highest circles of the time.

The Baconian position has often been stated and defended ably and convincingly, but so far no *incontrovertible* proof of Bacon's authorship of the Plays and Sonnets has ever been given. One often wondered whether such proof had not been inserted cryptically in the works themselves, and there have been several attempts at establishing the presence of some secret script. However, most of these, if not all, were open to criticism.

Now, by great acumen and twenty years of unremitting research, Mr. MacDuff has shown that the 1623 Folio edition of the Plays and the 1609 edition of the Sonnets do contain ingeniously hidden but unequivocal evidence of the Baconian authorship of both Plays and Sonnets. To find the cryptic information the

text had to be squared, *i.e.* written out in squares, one square for each letter, as in modern cross-word puzzles. The encipherer used a blank leaf properly squared, and wrote his message in the blank squares in a *regular* and *systematic* manner, according to certain *keys*. The unused squares were then filled with the open text, which had to be adapted to the letters of the encoded message, whose letters had to fit naturally into the words of the open text.

When printed in the ordinary way the regularity is lost and the message difficult to detect. To most modern readers this method is so unfamiliar that they have difficulty in believing that it was ever applied. But to any one acquainted with cryptography it is quite familiar, and in the 16th and 17th centuries it was well-known, as were also anagrams and acrostics.[1]

It is sometimes maintained by scholars that it is useless to look for encoded information in printed texts of the period in view of the printing practices of the time, when texts were frequently corrected or altered during the actual process of printing, so that no two copies of the same edition are necessarily alike. The objection looks unanswerable at first sight, but it is obvious that the encipherers must have been aware of this and restricted such encipherments to certain pages, and saw to it that such pages were not tampered with. I carefully compared the facsimile texts printed in MacDuff's work with the Norton facsimile edited by Professor Charlton Hinman and no differences between them were found.[2] Now, Hinman's facsimile is based on the 29 best copies in the Folger Library in Washington (which has some 80 copies of the First Folio), nor do the variants printed at the back of his work occur on these pages. It is obvious that the passages selected by MacDuff for squaring are reliable.

I therefore fully accept the conclusions arrived at by the author, though I do not always agree with his interpretation of

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[1] For a popular introduction to cryptology see *Cloak and Cipher* by Dan Tyler Moore/Martha Waller: Indianapolis, 1962, and the article on Cryptology in the *Encyclopædia Britannica*.
For the popularity of anagrams and acrostics in those days *cf.* C. Browne, *Poems by Sir John Salusbury, Robert Chester, and others:* London, 1914. Early English Text Society; Extra Series 113.

[2] *The Norton Facsimile* prepared by Prof. Charlton Hinman: New York, 1968.

the open text. Fortunately this does not invalidate the encoded information. There cannot in my opinion be the slightest doubt that the encoded information proves that Shakespeare was a pen-name of Francis Bacon, and that Ben Jonson was in the secret, and was instrumental in encoding the information in the poem opposite the Droeshout engraving, and in other passages. The odds against chance in these cases are so overwhelming, that the Friedmans could not deny the validity of the decipherments.

MacDuff's work deserves the attention of all those who care to form their own opinion, and must be warmly recommended to all unprejudiced readers. Moreover, it makes fascinating reading.

Professor Dr. A. A. Prins,
Oosterbeek, near Arnhem
Emeritus Professor of English Linguistics
in the University of Leyden.

The Dancing Horse Will Tell You, by Ewen MacDuff: E. Faulkner-Little, Shoreham-by-Sea, Sussex, 1974.

This sequel to *The Sixty-seventh Inquisition*, reviewed above, really consists of four separate booklets, entitled: 1) The Exploitation of Coincidences; 2) The Tricke of the Old Rage; 3) Benjamin Jonson, His Two Penno'rth; 4) The Remarkable Sonnet 59.

Before entering into details I would like to state at the outset that all that has been said in the above review about the earlier work also applies to this remarkable book.

The author bases himself again on the squared texts, since the encoded information was obviously inserted in this form.

The Exploitation of Coincidences is based on the curious fact that in a squared text certain patterns of letters form *words*, and that apparently accidentally in some cases. The key to these patterns is found in the apparent nonsense lines on page 136 of the 1623 Folio, beginning: "What is Ab speld backward with the horn on his head?" (*L.L.L.* v, 1). These enigmatic lines must have

puzzled a good many readers, but it required Mr. MacDuff's acumen to find out that they all refer to such patterns on page 140 of the Folio, which had already been revealed to contain secret information in *The Sixty-seventh Inquisition.* These patterns again reveal Bacon as the real author.

The second booklet reveals his real identity, a secret which at the time could only have been revealed at the risk of his life. This startling revelation is in fact confirmed by enigmatic emblematic illustrations on contemporary title pages.

The third booklet deals with Ben Jonson's poem in the Folio, entitled: To the memory of my beloved The Author [etc.], which ingeniously refers to cryptic information encoded on the same page, 140, of the Folio.

The last booklet reveals hidden information contained in Sonnet 59.

In these days when everything is aimed at publicity—in Western Europe and the U.S.A. at any rate—reserve and secrecy are at a discount, and the spirit of the age will find it difficult to conceive why such secrecy was observed formerly. But it must not be forgotten that secrecy was often the writer's only safeguard. A certain familiarity with the basic principles of cryptography is certainly a help as an introduction to methods unfamiliar to the general public. But the reader has to realise that cryptography was a usual procedure in those days, as it still is in some cases in our own, and bear in mind Bacon's words, quoted by the author:—

Before you judge be pleased to understand.

A. A. PRINS
Oosterbeck, near Arnhem

We are pleased to print these two short but pungent book reviews by the Emeritus Professor of English Linguistics in the University of Leyden, Holland, of Ewen MacDuff's unique cipher discoveries. Each book is required reading for the student of Bacon's "enigmatic enfolded writings", to borrow Lady Anne Bacon's phrase.

Professor Henrion's discoveries, T. D. Bokenham's revelations and the Gallup ciphers, have also helped to build up a formidable body of cipher evidence.—Editor.

A SECOND APPEAL

The remorseless tide of inflation flows on, threatening to stifle the cultural life of our heritage-rich nation. Inexorably rising printing costs from year to year could force a reduction in the size of *Baconiana* at the very time when the Council want to enlarge issues to accommodate the many interesting and well researched articles we have been attracting from contributors at home and overseas.

We are therefore appealing again for donations to enable the Society, a registered educational charity, to continue to champion the cause of Francis Bacon in a sceptical world.

All contributions to our Publishing Fund should be sent to the Chairman at Canonbury Tower, Islington, London, N.1, who will gladly acknowledge each one, large or small.

CORRESPONDENCE

To the Editor,
Baconiana.

February 20th, 1975

Dear Sir,

May I take the liberty of adding a few comments to Sidney Filon's very apt mention of the "sore-sorell" riddle in *Love's Labour's lost* as an example of the use of Roman numerals in riddles (*Baconiana* 174, page 46)?

To save your readers the trouble of referring to the article, I repeat the essential words in the passage of the play: *ell to sore makes fiftie sores O sorell* in which you note the peculiar *capital O* standing for *of*. The Roman numeral L meaning fifty, fifty sores should be *sorel* with only one L and not two as in *soreLL*, but the doggerel soon explains that with two L's we have a hundred sores: *Of one sore I an hundred make/by adding but one more L.* The "I . . . make", not we, or one, suggests the author speaks of his own action, of himself(?). Indeed the two L's amounting to one C (a hundred in Latin), we now have *sorec* and the peculiar capital O invites us to isolate it as well as the newly inferred C: "s O r e C". This leaves the *s r e* part of the riddle unexplained—until you think that the traditional shifting of Julius Caesar's cypher (the letter A shifted by one rank becomes B, shifted by two ranks becomes C, etc.) solves your problem (U and V being one and only letter, as usual in those times, as well as I and J): so, for the still unaccounted-for S R E part, we have by rank-shifting:

	1	2	3	4	5	6	7	8
S	t	u	w	x	y	z	a	B
R	s	t	u	w	x	y	z	A
E	f	g	h	i	k	l	m	N

Let us replace the unexplained SRE by its shifted equivalent B A N and s O r e C becomes b O a n C or BACON! So of one sore I-myself make BACON.

The Princess of France in the play is actually Marguerite de Valois, the barren but irresistibly attractive wife of the King of Navarre, in reality not the Ferdinand of the play but Henri, the future Henri IV of France, also called Le Vert-Galant, in homage to his virile prowesses. So we know now who was the "Pricket or Sore" shot (with the dart of love) by the Princess. That pricket (understand as you will the connotations of the word) "made sore with shooting", that is sorely, desperately in love with Marguerite, was Bacon. There we have one more confirmation of that unhappy love, well-known to Baconians.

It is one of the ironies of fate that Francis, whom his unfortunate family affairs had made wary of women, should have fallen head over heels in love with a decidedly oversexed woman. The fate of Marguerite is not to be envied, either. Her childless marriage with Henri was dissolved in 1599. Most probably contaminated by her promiscuous husband, she became a morbid nymphomaniac, much more to be pitied than blamed.

Sonnet 136, also quoted by Mr. Filon, is another apt illustration of the use of Roman numerals as well as of the intricacies of the type of riddle then fashionable.

For those who may not know it yet I repeat the solution, which seems to have been found independently by several Baconians. Here again I quote only the significant words for brevity's sake. We are told "My name is Will" and also "Among a number" (notice the use of the word number to suggest that type of trick) "one is reckoned none". So we cancel the I (=one) of WILL and obtain WLL. As in the "sore" riddle, the two L's amount to one hundred or C. We now have W-C. But W is not a Roman numeral, so let us try its value in the English alphabet of the times (21st letter). But 21 can be read two, one, separately, therefore B-A (letter no. 2 and letter no. 1 in the alphabet). So W-C becomes BA-C.

The sonnet warns us that, after ejecting "I=one" it must be put back: "In thy store's account I one must be". So we put back the I in its literal form ONE and obtain: BA/ONE/C or BACONE (The mute E is not unusual, specially in French and Italian plays upon the word).

Another good example—good because strictly incontrovertible—of the use of numerology is the following. When Archbishop William Laud was at the acme of his political power— and on the brink of his Tarpeian rock—there circulated, amongst others, a tract, obviously inspired by an esoteric group of Shakespearean descent, representing Laud as the Beast of Revelation, whose number, as given by the Book of Revelation itself, is 666. A picture represents Laud with three huge "kiss-curls" on his forehead, each in the shape of a 6. And the tract proceeds with explaining how this number is reckoned. All the letters with no value as Roman numerals being cancelled, it explains the "count" of Laud as follows:

V V I L L	L A U D
5+5+1+50+50	+50+0+5+500=666

So it is not to be denied that numerology and all sorts of tricks based on it were used by our forefathers since the times of the Kabbala and probably long before. Numbers were used for a variety of purposes: mystical (not forgetting mystification), cryptographical and even, as we have seen with *L.L.L.* and the Sonnets, jocular.

May I now repeat a warning I have already voiced in *Baconiana*? The riddles I have just reviewed are of interest to Baconians and a good source of amusement for them but, being so far-fetched, they would cut no ice with the general public. Far from it, they would weaken an otherwise excellent cause. There are many other facts on which a sane conviction can be based. And not only these little jokes but all uses of numerology must be avoided except for private research, as a stepping-stone to more palatable and substantial finds. Thus, when we see a page thirty-three with a number in exceptionally heavy type in Renaissance books we know we have great chances—but only great chances—of finding some secret information about Bacon. But numerology in itself and for itself is a very foggy domain. There is *no* safety in numbers, The multiplicity of alphabets and counts (direct, reverse, starting from A, starting from K, mixed with Roman numerals and what not) make numerology the ideal fishing-ground for the fishing expeditions of overimaginative and

overzealous seekers. It makes them, sometimes unfairly but sometimes fairly, open to ridicule and an easy prey to Friedman-like critics.

To return to the far-fetched character of the jokes in *L.L.L.*, the Sonnets and many other works of the Renaissance, we must consider that they correspond to a very curious quirk we have in our human nature. Take the modern "cryptic" crosswords, with their clues a hotch-potch of anagrams, split words, phonetic or semantic puns, etc.; they enjoy great popularity and give pleasure, and sometimes prize-money, to thousands of people every day. Something must have satisfied that strange yearning before cryptic crosswords were invented: it was the type of joke or riddle we have just reviewed. And just as cryptic crosswords require training and a long habit, the "sore Bacon" with its solution arrived at through regrettably hybrid methods (here by Roman numerals+ modern alphabet counts+cryptographic shiftings) required long habit and training, which puts us moderns at a disadvantage (dozens of riddles in *L.L.L.* will remain for ever unsolved). In our eyes they seem completely foolish but enough of them, even if actually few, have been solved to prove that this form of "conceits", the comical counterpart of the poetical *concetti*, was widely cultivated.

As a practical conclusion to Baconians, let us study these jokes to whet our wits, by all means, but let us refrain from using them as arguments in our fight for the recognition of "The Truth". Fortunately, there were a few of those tricks, probably unbeknownst to contemporary brethren, which were devised to give posterity, in spite of traitors, valid, judiciary proofs. Here may I be forgiven for mentioning the damning secret mechanics of Sonnet 76, that precise piece of clockwork which I revealed for the Shakespeare quatercentenary in a booklet which I shall be pleased to present on request to any Baconian. It is a methodical proof of authentication based on exactly the same physico-mathematical principles as fingerprinting, but vastly superior to it technically and, Bacon be thanked for that, understandable by any child of normal I.Q.—and any adult not blinded by bad faith and the opinion-moulding of the mass media.

It is a fad of modern cryptographers to boast that cryptography is a science and a cryptogram a mathematical function. True enough as far as the restricted uses of the moderns go, that is in what may be called administrative cryptography. To escape this mathematical aspect which makes a cryptogram vulnerable, they have recourse to "one-time" aleatory additive elements (the cryptogram is cyphered again by adding numbers chosen by pure chance, the list of those numbers, varying each time, being known only to the correspondents). But for our playful ancestors, for whom sometimes cryptography was only one element in enigmatology or riddle making, cryptography could be both a science and *an art*. While computers can solve a mechanical cryptogram in record time, they are still unable to solve a cryptic crossword puzzle and still unable to solve Shakespearean enigmas of the "sore-sorell" type which are in very poor taste for the elementalistic scientist but are somehow satisfying for those whose sense of humour enables them to relish a sly wink.

Yours faithfully,

Pierre HENRION
(formerly of the French cypher service)

* * * *

12 rue de Seine,
75006 PARIS.

The Editor,
Baconiana.

March 16th, 1975

Sir,

When at the time of publication I read on the jacket of *The Shakespearean Ciphers Examined** that Colonel Friedman had been at the head of the bureau "that cracked the Japanese Purple Code", I was struck with wonder and boundless admiration. That code was based on the use of the German Enigma cypher machine. I had the privilege of handling and studying the machine just after the war. Obviously, given the rudimentary state of electronic

* 1957: published by Cambridge University Press—Editor.

computing when W.W.II broke up, it seemed impossible to crack its messages by pure cryptanalysis, that is to say without external information such as material captured from the enemy or secret information obtained through agents or given by defectors from the Axis powers. Hence my amazement when I read that Colonel Friedman's team had done it.

But now at last we are in a position to give credit—and immense credit—where credit is due, thanks to F. W. Winterbotham's thrilling book, *The Ultra Secret*, published by Weidenfeld and Nicolson, London, 1974.† Never has so gigantic a cat been let out of a bag!

As early as 1938 a Pole who was no friend to Hitler and worked in the factory where the *Enigma* machine was built contacted the British and was smuggled over to Paris where he built from memory a large-scale wooden model of the machine. Later the English managed to get an actual machine from the Polish Secret Service. It must be clearly understood that this essential help does not detract a whit from the marvellous achievement of the British cryptographic team operating at Bletchley Park. A mixture of perfect competence, supernatural flair, and strenuous work, enabled the team to have Hitler's personal orders to his chief commanders laid on Churchill's desk; sometimes before the legitimate addressees could read them! But I am confident that the Bletchley Park aces would willingly concede that they could not have achieved such a devastating triumph without the vital external clues.

Immediately after Pearl Harbour the British initiated their American allies into the mysteries of Enigma (under the English code-name of Ultra), generously giving them the full profit of their immense labour. This was natural enough, of course, but none the less it reduces to saner proportions the claim printed on the jacket of the Friedman propaganda book. To take up a word lavishly repeated in the book, I feel much less "impressed" now that it is proved that Colonel Friedman's team had their work practically cut and dried and reduced to hardly more than a routine job.

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† Reviewed on pages 49/50 — Editor.

Even those of your readers who profess not to be interested in cryptography and all that silly stuff can be strongly advised to read Group Captain F. W. Winterbotham's astounding book: no technical knowledge whatever is required. Thanks to the Bletchley Park team, the Allies were in the position of a poker player who would know all the cards in all the hands. This would be objectionable when playing a game, of course, and for an honest man would divest the game of all enjoyment, but all is fair when the lives of nations are at stake. The number of Allied lives saved at Bletchley Park on land, at sea, and in the air cannot be ascertained accurately but certainly runs into hundreds of thousands. Reading *The Ultra Secret* amounts to a patriotic duty.

I regret to end on a bitter note illustrating man's ingratitude. In July 1945, General Eisenhower sent a letter of commendation to the Bletchley Park people—but was not able to pay them a visit. What commander's value is not multiplied by ten when he knows without the least possible doubt the order of battle of the enemy, the place and precise hour of his attacks, the exact moves of his fleets of planes and submarines, to begin at the tactical level, and his most secret policies on the strategical planes? It seems to me worth giving top priority to a courtesy visit of thanksgiving.

Yours sincerely,

Pierre HENRION
(Honorary Major, French Cypher Service)

* * * *

To the Editor, March 19th, 1975
Baconiana.

Dear Sir,

In reference to the very interesting article by Nicholas Dewey on *Robert Burton, Jacobean Virtuoso,* I think the following comments might be of interest to your readers.

It was not Mr. Dewey's purpose to discuss the authorship of *The Anatomy of Melancholy,* but many Baconians are convinced,

and in my opinion rightly, that the book is the fruit of Francis Bacon's meditations, written *au fil de la plume* and free from the discipline necessary to formal essays or didactic philosophical works.

The illustrated title-page of the book presents various engravings: *ten distinct squares here seen apart*, declares a farcical explanatory poem. Most of the stanzas of this poem, if poem it can be called, comment upon a corresponding engraving each of which illustrates a human foible: jealousy, solitariness, etc., printed in bold roman type while the rest of the stanza is in italics (on the title-page, the engravings give the Latin name of the defect: Zelotypia, Solitudo, etc.).

Actually, but in special copies of the book only, the poem has an inner mechanism which would be too long to explain here. This mechanism presents what might be called the General Staff of the Shake-spear brotherhood, each member being caricatured, with more or less exaggeration, as a typical representative of the human defect described.

Thus I learned that this strictly aristocratic secret High Council comprised seven members—some of them dead at the time of publication of *The Anatomy of Melancholy*. This membership of seven reminds one of the French Pléiade, whose most famous member was Ronsard and which may have served as a model to the English group, though it must be remarked that the members of the English version of the Pléiade were not necessarily poets or even writers. Some must have been purely honorary but precious providers of ideas, themes for plays . . . and funds. Besides, a centre of interest common to most of them at a given moment was the problem of Elizabeth's succession.

The stanza about Jealousie declares that "Two roaring Bulls each other hie/To assault concerning Venery". And there appear two men, the first being FERDINANDO/STRANGE/STANLEY/TUDOR while the second is referred to as WILLIAM/STANLEY/DERBY/TUDOR.

The next dignitary is called up by the word Solitariness. He is described as EDWARDE (thus spelt)/DE VERE/OXFORDE (thus spelt).

If we pass on to Inamorato, we find HENRY/WRIOTHESLEY/SOUTHAMPTON.

As to Hypocondriacus, needless to say, it is a caricature of FRANCIS/BACON/WILL/SHAKESPEAR. It will be noted that on the title-page Hypocondriacus wears a sort of headgear which strangely resembles the mitre held by Gustavus Selenus over the head of the real author of *Cryptomenytices et Cryptographiae*, at the bottom of its title-page. It will also be noted that Hypocondriacus rests on his elbow, as in Bacon's statue at St. Albans, Shakespeare's statue at Westminster Abbey, and Democritus on this very title-page (Democritus Junior was the pseudonym used before the book was ascribed to the "ghost" Burton).

Stanza six portrays a Superstitious man, the key to the stanza being: ROBERT/DEVREUX (thus spelt, =D'Evreux or Devereux)/ESSEX/TUDOR, who appears with the executioner's axe above the moving outward message from his brother Francis: *Alas, poor Soul, I pitie thee.*

To conclude the heptarchy comes, in Stanza Seven, the MADMAN declared to be JAMES/STUART.

How far are those caricatures gross exaggerations of the men they portray? I leave the question to those versed in the history of the period. I shall be content to have given the names of the heptarchs.

Yours sincerely,

Pierre HENRION

* * * *

To the Editor,
Baconiana

CHRIST CHURCH CATHEDRAL, OXFORD

Readers of the memorandum penned by Mr. Austin Hatt-Arnold to Dr. Henry Chadwick, Dean of Christ Church (*Baconiana*, No. 173, pp. 11 - 16), may be interested to have a few more pertinent facts and opinions concerning Robert Burton's life and work, and his burial in the Cathedral at Oxford.

While it is true that no original manuscript version of the *Anatomy of Melancholy* has been unearthed, Mr. Paul Morgan of the Bodleian Library has discovered odd sheets of printer's proof used as pastedowns in some old library bindings. These tell us very little, however, although it is quite possible—since the book is referred to slyly in his epitaph—that Burton was entombed with his own writings beside him. That he did acknowledge his authorship of the *Anatomy* is incontrovertibly proved by one particular statement in the text where he lets slip the assumed guise of Democritus Junior. And there are other biographical facts therein which correspond to existing local records. Similarly, in a letter to John Smythe of Berkeley (written in August, 1635, and now in the British Museum), Burton discusses his pirated Edinburgh edition at some length; and again, in his last will and testament the disposal of the copy to the printer, Cripps, is amply taken care of.

What, then, of the suggestion that Burton's *omnium gatherum* was a "compilation taken from Bacon's notebooks?" It is probable that the anatomist's acquaintance with the published Baconian canon was far wider than a few direct references in the *Anatomy* may suggest. Certainly, he too was deeply concerned with the "advancement of learning" in the realm, and it may be significant also that his library contained copies of the *De sapientia veterum*, the *Apologie concerning the earle of Essex*, and *Considerations touching a warre with Spaine*. Moreover, the *Anatomy of Melancholy* was paid little formal recognition during Burton's lifetime, and was indeed "vilified" by some of his Oxford colleagues. And at his funeral in Christ Church in January 1639/40, the attendance of the then Vice-Chancellor, Dr. Accepted Frewen of Magdalen, was explained away to Archbishop Laud, not on the grounds that Burton (no Arminian) was an academic writer of repute, but only because he had been a "benefactor of this university" through his bequests to the Bodleian.

None of this provides much support for a Baconian theory of authorship. It is also to be feared that the "mysterious elements" in the inscription above the Burton tomb are (as I have shown elsewhere) irrelevant to any particular connection with

other deceased worthies, since the lines were "writ by himself", as Anthony Wood correctly determined. In summary, we need evidence of a kind more compelling than that utilised by Brownlee to assert the Burton/Shakespeare link before we can propose, even tentatively, that the vast store of medical knowledge comprising the bulk of the *Anatomy of Melancholy* was either borrowed from, or directly transmitted by, Francis Bacon.

Yours faithfully,

NICHOLAS DEWEY

We are happy to print this letter from a distinguished Oxford don, giving a précis of the orthodox position, alongside an interesting letter from Professor Henrion looking at the Burton authorship problem from a diametrically opposed viewpoint.

We hope we are not being unfair in making the following observations on Dr. Dewey's letter:—

(1) If it is "quite possible" that Burton is "entombed with his own writings beside him", is it not possible that the Shakespeare MSS. are entombed in Holy Trinity Church, Stratford-Upon-Avon, the Westminster Abbey Monument, St. Michael's Church, Gorhambury, or elsewhere?

(2) The overt acknowledgment by Burton of the authorship *The Anatomy* does not necessarily rule out the possibility that he was acting as a "mask" for the Bacon coterie, particularly bearing in mind the funeral apologetics to Archbishop Laud.

(3) We know Bacon's connections with William Harvey, discoverer of the circulation of the blood, and his interest in medicine, as part of his determination to take all knowledge as "my province".

We are grateful to Dr. Dewey for the trouble he has taken—and hope that at some time he will persuade his colleagues to permit a reverent investigation of Burton's bizarre tomb in Christ Church Cathedral!—Editor.

PRESS CORRESPONDENCE

The Editor,
The Listener,
Broadcasting House,
London, W1A 1AA.

April 14th, 1975

Sir,

In a most interesting review of Dr. Frances Yates' two books *Astraea: The Imperial Theme* and *Shakespeare's Last Plays*, your contributor F. N. Furbank writes that . . . "she makes one regret that Baconians, clever and learned fellows sometimes, did not have a better cause, better motives".

I wonder if it has ever occurred to Mr. Furbank that "clever and learned fellows" are unlikely to spend a lifetime studying and writing on Elizabethan and Jacobean literary problems without having adequate cause for so doing.

Most of the Members of our Society are level-headed, busy professional people—lawyers, authors, business men, teachers, etc.—yet study Elizabethan symbolism, ciphers (in widespread use at the time and discussed by Francis Bacon in his *Advancement of Learning*) and internal literary evidence both at home and on the Continent, entirely on a voluntary basis. We are happy to print some of the results yearly in our periodical *Baconiana*. These contributions are generally of a high literary standard as is witnessed by the fact that many American libraries are regular subscribers. Indeed, reprints of back numbers are distributed there on a nationwide scale.

Like Dr. Yates, we find "there is so much to do" and we intend to do it. We welcome constructive criticism, but would appreciate active help from such as Mr. Furbank even more, so that the truth can blossom like a rose.

In Bacon's words:—

> Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.

Essay *of Studies*.

Yours faithfully,

(not published).

NOEL FERMOR
Chairman

The Editor,
Daily Telegraph,
135 Fleet Street,
London, EC4P 4BL.

Sir,

I was sorry to see that in his article, Evil Without Money or Price, your contributor Robert Conquest called Francis Bacon "that corrupt judge". This is quite untrue and I should be grateful for the chance to put the correct facts before your readers. The skilful misrepresentations of Lord Macaulay—The Prince of Literary Rogues as Sir Winston Churchill called him—persist to this day, unhappily, though they were comprehensively refuted from the relevant State Papers as long ago as the 1860's by a barrister, William Hepworth Dixon.

Briefly, the facts are as follows.

At the instigation of Sir Edward Coke, Bacon's inveterate and unscrupulous enemy, a House of Lords tribunal collected evidence accusing Bacon of receiving bribes to prevent justice; and without hearing his defence, pronounced judgement against him. When Lord St. Alban sought to examine the charges, James I requested him, in a private interview, to plead guilty, and trust in the Crown. As Lord Chancellor, Bacon obeyed his royal master, but admitted carelessness not bribery.

It is significant that Bacon had already determined to end the fee system, now the cause of his ruin, and the best proof that his decrees were just and uninfluenced by gifts, is that not one of many thousands was reversed, all standing firm to this day. Let us honour not traduce the memory of this great Englishman who has never received his due from his own countrymen.

Yours faithfully,

NOEL FERMOR
Chairman

(Not published)

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