

BACONIANA

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THE FRANCIS BACON SOCIETY

(INCORPORATED)

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

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

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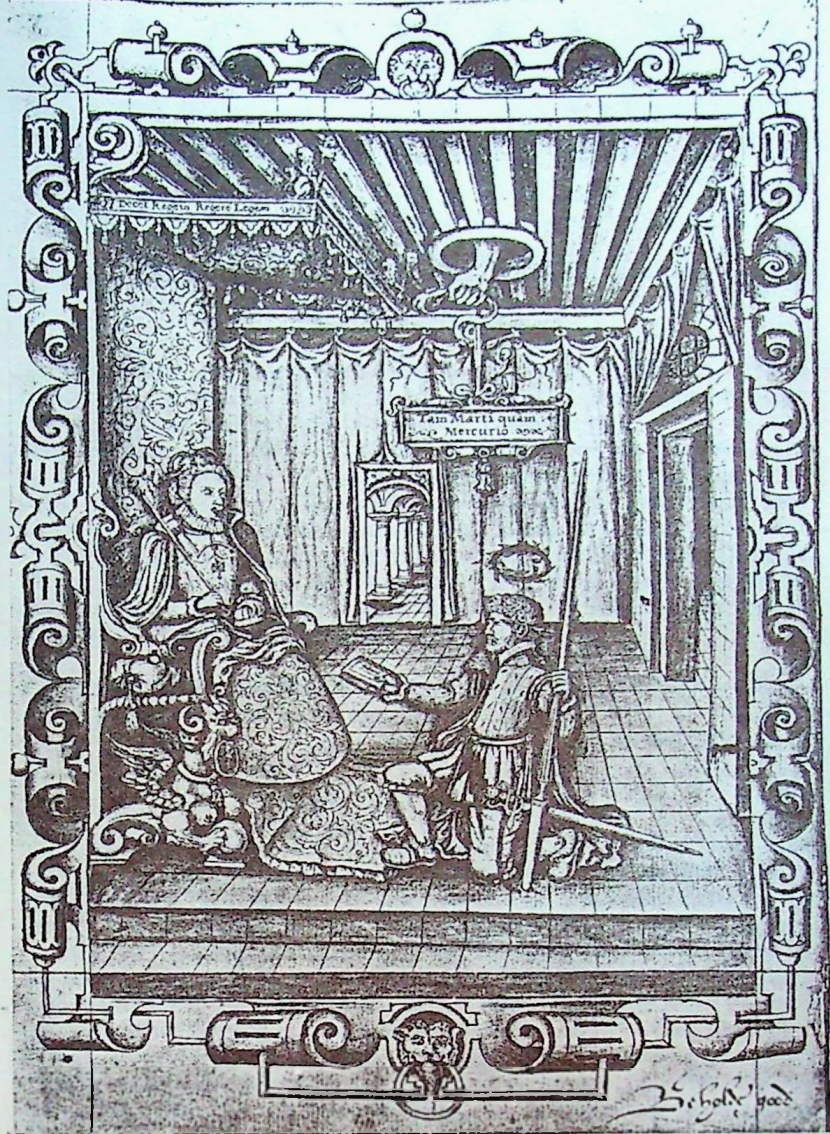
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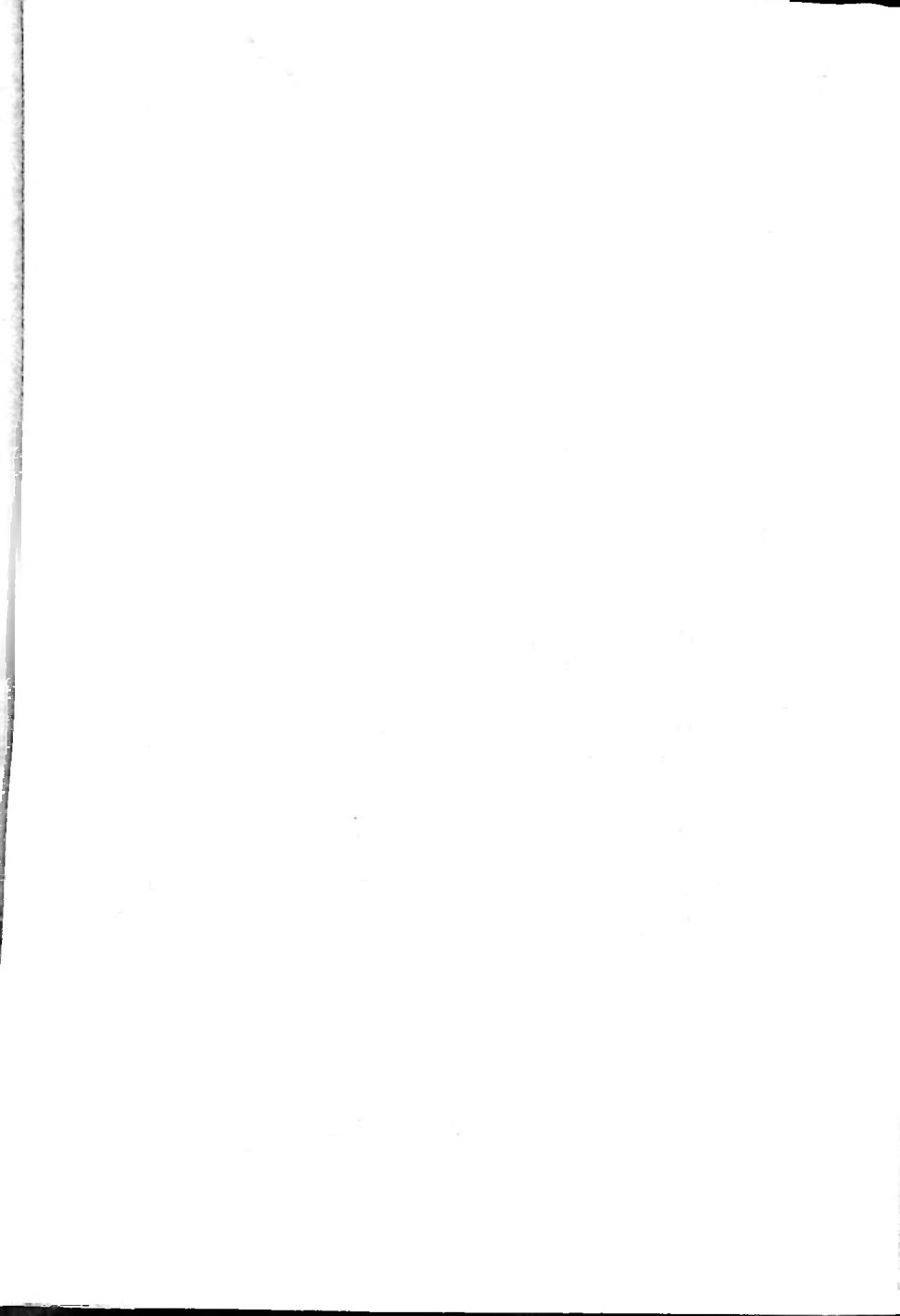
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Frontispiece of the manuscript of *Hemetes the Heremyte* presented to Queen Elizabeth I by its author, "Gascoigne", when she visited Woodstock in state in 1575.



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

EDITORIAL

We print an important article by our Chairman, which constitutes a review of Dr. Frances Yates' latest book, dealing with Rosicrucianism and Christian Cabalistic thought in the Renaissance era. No soul, however stupendous in intellect, can ignore the pinnacles of antecedent human mental and spiritual achievement before its sojourn on this Earth. We know that Shake-spear - the writer - was eclectic, but an *enclaircissement* of Francis Bacon's spiritual *leit-motif* was overdue. Much light is thrown on the subject by this book, but much more has to be discovered. The Master has, of necessity, covered his tracks well, but let us remember with Solomon that,

It is the glory of God to conceal a thing, but the honour of kings is to search out a matter.

Proverbs 25.2.

* * * *

Research into the life and activities of Francis Bacon is ever arcane as Baconians know only too well, and extends, to a greater or lesser degree, to his associates and, not least, to his personal relationships.

Readers of Daphne du Maurier's *Golden Lads*, a biography of Anthony Bacon, will remember the references to the mystery surrounding the circumstances of his death, and we were pleased to have the opportunity of visiting St. Olave's Church, Hart Street, in the City of London, recently, to look for his grave.

The original edifice dated from early in the twelfth century or earlier, but the mediaeval structure was heavily damaged in 1941, and restored subsequently. Reference to the standard history of the Church, Dr. Povah's *Annals of St. Olave Hart Street and All Hallows Staining* yielded no firm evidence as to the site of Anthony's grave, although the date of burial "1601

May 17" is duly noted. However, the inscription is given and reads as follows:-

m' Anthonye Bacon buried in the chamb. within the vallt.

The "m", in this instance lower case, reminds us of the "Mr." which precedes the baptism register entry for Francis in St. Martin's-in-the-Fields, and again seems to suggest Magister. Both entries are highly exceptional and admit no other obvious explanation. The curious abbreviation "chamb." and the word "vallt" are also unusual, and perhaps are meant

to point a moral and adorn a tale.

Owing to the blitz damage, all trace of the location of Anthony's grave has now been lost, the present incumbent the Rev.L.E.M.Claxton having pointed out to us that there are not one but several vaults in the building. As with the Shakespeare tombs in Holy Trinity, Stratford-Upon-Avon, a reverent investigation might well be a welcome development, for that this is a historic church is beyond dispute. Records of the baptisms of Elizabeth Sidney, daughter of Sir Philip (1585), and Robert Devereux, the 3rd Earl of Essex (1590) are still extant. We might also mention the "Merchant Adventurer" (1608), to finish this note on the mystery theme yet again!

* * * *


We are happy to report that new editions of *Golden Lads* and *The Winding Stair*, both by Daphne du Maurier, published by the Pan Press, are now available in paperback editions, to suit the pockets of those unable to afford the original Victor Gollancz hardbacks.

* * * *

We print an unusual article by Mr. Filon which is the result of patient research over a lengthy period. Numerology, or in this case the collation of a series of counts, does not constitute "proof", but the author does not claim this. There is therefore no justification for the sceptic or professional cryptologist weighing in with a sweeping condemnation. The maze of counts our contributor submits indicates that some of them at least must be valid - although this is not to disregard their dangers (or uses).

Acroamatical arithmetic has attractions for the subtle minded, and as we were reminded recently by M. Henrion in a letter (*Baconiana* 175, pages 55/9) numerical riddles of various kinds have been used during and probably before the Kabbala. There is no safety in numbers but, as Commander Pares and others told the late Colonel Friedman, Bacon and his associates were not above employing *sigilla* which would not, and would not have been intended to, satisfy modern computer techniques.

* * * *

We include with this issue photostats of the *Hemetes* frontispiece which is commented upon by Sagittarius in our correspondence section. The folded illustration inserted in *Baconiana* 179 necessitated a crease which passed through the poet's hair. M. Henrion has therefore kindly supplied these enlargements which show clearly Athena's mask of invisibility, and the writhing serpent of ignorance. The spear of wisdom with which she defends herself is carried by the poet as explained on page 17, or the fifth page of *A Most Quixotic Quest*. Readers may come to note that a human head, presumably that of Admiral Seymour, can be discerned delineated above the pike carried by the lion of England. In the surround over these emblems an exceptional  formed line is shown, and higher still a tower of the same pepper-pot shape as the four in the White Tower, or Keep, in the Tower of London.

We invite readers to confirm these statements with the aid of a magnifying glass, though a keen eye is sufficient for the task.

* * * *

We are privileged to print another of M. Henrion's excellent studies. *When The Alarm Was Sounded* sets out a convincing case, backed by semi-acrostic and broken alignment seals picked out in the illustrations we reproduce from the 1597 and 1598 quarto editions of *Richard II*, for the dating of the banishment of William Shaksper to Stratford-Upon-Avon in the former year. It seems fair to remark that surmise becomes virtual certainty as we study M. Henrion's balanced and closely reasoned arguments.

* * * *

On the initiative of a small group of Members of the Society and friends, the Francis Bacon Research Trust has been formed.

The object of the Trust is to specialize in the esoteric aspect of Francis Bacon's life work, and readers of recent issues of *Baconiana* will be in no doubt as to the importance of this.

We have been asked to enclose the latest edition of *Jottings* with *Baconiana* 180, in which is an explanatory article about the new Trust. This we do willingly while at the same time wishing the enthusiastic sponsors every success in their research. We would stress, and we have the authority of the Trust to do this, that the Society commands the full loyalty of those concerned, and the Council look forward to a happy working relationship in the future.

* * * *

Readers will be glad to learn that a Member of the Society, Jean Overton Fuller, has succeeded in finding a publisher for her new book, *Francis Bacon*, thirteen years after its inception. The book follows a biography on Swinburne, and is being distributed by East-West, "Words and Music Bookshop", 120 Charing Cross Road, London, W.C.2., and from East-West Publications, Ltd., Postbus 85617, Anna Paulownastraat 78, 2508 CH Den Haag, Holland.

It is a big book, with over 400 pages without the index. There will be at least twelve illustrations, including a coloured frontispiece portrait of Bacon and reproductions of oil-paintings of places connected by Bacon, belonging to the authoress. The book takes the standpoint that Francis Bacon was the son of Elizabeth and Leicester, the author of the works known as Shakespeare's, the founder of Freemasonry, and that he was innocent of the charges of corruption brought against him.

It contains evidence which is new. With regard to his parentage, the writer has approached the question from an angle not tried before and which was suggested by a medical practitioner, the genetic. This involves evidence not adduced before, and genetic material scarcely available in print even in the technical books on the subject, but which was generously supplied by one of the greatest living experts on genetics, a Fellow of the Royal Society, to whom the medical practitioner had (with permission) sent on the particulars supplied from the portraits and elsewhere precisely because the printed material available was scanty, and without, in the first instance, mentioning the identities of the three persons whose particulars they were. His opinion was most emphatically that the evidence was heavily against that of the one being the child of the other two,

and this he maintained even after having been informed that the one was Sir Francis Bacon, the other two Sir Nicholas and Lady Bacon. He authorised the author to quote him and to give his name in the book.

As regards "Shakespeare" evidence is drawn mainly from the works themselves and those of others writing at the time (Jean Overton Fuller holds a B.A.Hons. degree in English, University of London) - not cipher, but references in plain language, the meaning of which is claimed not to have been seen before. For instance, *A Midsummer Night's Dream* contains a particular which, it is submitted, could only have been supplied to Francis by his real father, the Earl of Leicester, and would only have been told to him because he believed him his real son, and wanted him to know the efforts he had made to obtain his legitimisation. "Shakespeare" is also connected with Bacon and with Masonry through Canonbury Tower, and, through certain objects, both man-made and made by nature, in a part of Nottinghamshire, never before associated with Bacon, but which the writer believes supplies a needed key to much - and incidentally casts a light upon *Othello* which was certainly a big surprise to her when she perceived it.

We had hoped publication would be in time for review in this issue of *Baconiana*, but this was not possible.

* * * *

OBITUARY

The Council greatly regret to announce the death of Wilfred Owen Woodward on 9th November, 1979, aged 93.

Wilfred Woodward not only served on the Council for many years but remained a Vice-President until his death. He was a cousin of the late Sydney Woodward, whose father was Frank, brother of the scholarly Parker Woodward, and was himself a devoted adherent to our cause. We shall miss his loyalty and tenacity of purpose in the future.

N.F.

M.P. writes:-

Wilfred Woodward was a relative of the late Parker Woodward, who was one of the most prolific writers on the cause for Francis Bacon, as the real author of the Shakespearean

drama. Wilfred's own articles in *Baconiana* were much appreciated, and he became a Vice-President of the Society. He and his wife lived in a comfortable house in Cavendish Crescent, The Park, in central Nottingham.

It was there that I had the honour and pleasure of visiting them for the period of the Royal Show in 1957. I had taken the R.A.B.I. caravan to the Show, and it was Mrs. Woodward who helped me to receive farmers, and their wives and friends who were members of the R.A.B.I. It was so hot in the caravan that Mrs. Woodward swooned. Fortunately a trained nurse was at hand, and it was not long before Mrs. Woodward was resting peacefully in a cool tent in the shade. I shall always be grateful for the great hospitality I received from the Woodwards on that occasion.

* * * *

From Nottingham I took the caravan through a blazing hot Manchester on my way to the Carlisle Show. I have written of this in the following little poem.

MOTHER EARTH

From iridescent glittering Seas, I come to fruitful Earth!
Beloved England's pastoral happiness prevails! I swim
In waters green and fresh — 'Twas once from

Nottingham I drove

Through sweltering Manchester, one blazing summer
afternoon

With caravan in tow! So, heading for Carlisle I came
Upon an unfrequented Lake called Devoke - Water
High up in Cumbria. There, to cool and bathe awhile,
And staunch the sweat, with myriad mini-fishes nosing
me!

I mind me that I looked on high! Me thought I saw
Two gently rounded hills like woman's breasts!
And from that eminence beheld, with bated breath,
The Glory of the setting Sun, melting from Gold
to Orange-Red! And Lo! a sudden joy within
For Mother Earth enraptured me! Thanks be to God.

M.P.

* * * *

BOOK REVIEW

by NOEL FERMOR

The Occult Philosophy in the Elizabethan Age by

Dr. Frances A. Yates, DBE;

Routledge & Kegan Paul. Price £7.75.

Work as God works.

Francis Bacon.

The author of *The Rosicrucian Enlightenment* reviewed at length in *Baconiana* 173 (pages 31-34), is well-known to our readers, and the publication of a new book from her pen is an exciting event.

It had been suggested that the predominantly esoteric theme of recent issues of *Baconiana* is open to question, but our contention that continuing and deepening research into Elizabethan and Jacobean literature has inevitably led in this direction is amply vindicated in *The Occult Philosophy*. Dr. Yates still remains, to the best of our belief, the one British academic scholar who has acknowledged and researched the Rosicrucian and other esoteric movements in the Renaissance period, and consequently opened up a fresh field of knowledge, formerly closed to her peers.

The Hebrew word qabbalah means literally "tradition", and in the deeper sense indicates the divine or Lost Word, which Jewish masters sought for in vain for many generations. The fact, therefore, that Dr. Yates has traced the history of Christian Cabalist mysticism in the pre-Reformation era is of the utmost importance - and not only to students of the Bacon-Shakespeare authorship problem.

What is Cabala ? It was believed that when God gave the Law to Moses he also gave a second revelation as to the sacred meaning of the Law It was a mysticism and a cult but rooted in the text of the Scriptures, in the Hebrew language, the holy language in which God had spoken to man. (Page 2)

According to Dr. Yates Christian Cabala was founded in the late 15th century by Pico della Mirandola, who introduced Hermeticism (derived from Hermes Trismegistus of Egypt) into

the system. Basic affinities with Hebrew gnosticism remained of course; as laid down by Moses, according to tradition. In this connection the title-page of *Hemetes the Heremyte*, with its anagrammatic Hermetic wink reinforcing the proliferation of pictorial riddles described in *Baconiana* 179, comes to mind. M. Henrion's views as to the genesis of this work are well founded, and his ascription of the authorship to Francis seems to bring Bacon into the Christian Cabalist stream of thought.

Johannes Reuchlin, a German and a disciple of Pico, published his *De Verbo Mirifico* in 1494, and other prominent figures in Renaissance Neoplatonism were the Italian Francesco Giorgi, and Henry Cornelius Agrippa - all living a hundred years before Elizabethan England and the Invisible Society, believed by many to be the precursor of the Royal Society, founded in 1660, of which Francis Bacon is generally acknowledged to be the inspirer.¹

The mediaeval Christian Cabala thinking we have mentioned was, therefore, demonstrably inherited by Bacon, and the fact that Ramon Lull, the thirteenth century Catalan mystic, and Pico della Mirandola, like Francis, accepted astral correspondences but rejected secular astrology, bears the same message.

We have not the space to discuss Lull's letter-notations for the attributes of God, except to remark that he placed these on revolving concentric wheels - a wheel cipher in fact, linking with algebra, geometry, and the 22 letters of the Hebrew alphabet. Psalm 119, with its 22 sections, ranging from Aleph to Tau, and each containing 8 lines, is a notable example of Hebrew Cabalistic writing.

After this, the reader will note without surprise that Pico went to Rome in 1486 with his Cabalistic theses amongst others for the concordance of all religious philosophies. The seventh of these 72 Cabalist Conclusions affirmed that

No Hebrew Cabalist can deny that the name JESU, if we interpret it on Cabalist principles, signifies the Son of God.

The inspiration for Bacon's plan to redeem mankind has now become plain, and the aptly named Francois Secret in his *Kabbalistes Chretiens*, published in 1964, shows that Reuchlin in *De Arte Cabalistica* (1517) had become acquainted with "numerous Cabalist works". Indeed Reuchlin was sometimes referred to as Pythagoras reborn, although it was Pico in his

Mathematical Conclusions who wrote that, "By number a way may be had for the investigation and understanding of everything possible to be made." Francis Bacon's *dictum* that he took all knowledge for his province appears to echo Pico's words, and implies a strong interest in number-values.

The allocation of numerical values to letters of the alphabet for cipher purposes would merely repeat Hebraic usage in the Jewish sacred writings. Dr. Yates reminds us (page 43) that Erasmus, in *Praise of Folly*, makes Folly find "security only in the Gospel", after surveying all the sciences. Cornelius Agrippa in *De Vanitate* comes to the same conclusion. Sir Philip Sidney (1554-86) in *Defence of Poetry* noted the similarity of views; therefore a source for Bacon's philosophy is identified once more; each of these three, moreover, denouncing Scholasticism, alias pedantic learning. The Hermetic teachings of Marsilio Ficino, based on the *Asclepius* attributed to Hermes Trismegistus, were of interest to Agrippa as well, we are reminded.

In a chapter headed Melancholy Albrecht Durer's famous engraving *Melencholia I* is discussed (and illustrated) with its relevance to Renaissance occult philosophy. Agrippa was also a prominent expounder of melancholia and the sanguine, choleric and phlegmatic temperaments into which all humours were classified in the cosmic scheme of creation. Robert Burton's *Anatomy of Melancholy* follows in this tradition.... Small wonder that Dr. Yates in Part II of her book argues that "the dominant philosophy of the Elizabethan age" represented a recurrence of the occult characteristic of the Renaissance, as exemplified by the *magi* already mentioned. Hamlet's melancholy in the Play of that title is a prime example, and points yet again to the spiritual and historical eclecticism of the Shakespearean writings.

* * * *

In *Astrea: The Imperial Theme in the Sixteenth Century* the author pointed out that John Dee and his contemporaries viewed Elizabeth I as the head of a purified and reformed religion, and the representative of a Tudor imperial tradition which had rejected the pretensions of the Roman Church. This view restored the British Church to the senior position it commanded originally as confirmed at the Councils of Arles (314), Nicea (325), and Byzantium or Constantinople (337).²

The Tudors were believed to be descended from the Arthurian ancient British line. Geoffrey of Monmouth's *British Chronicle* with its account of the British Kings from Brut, and therefore

from the Trojans, was an inspiration for these writers. *King Lear* with its theme of sacred British royal descent echoes this theme, which is also found in Edmund Spenser's *Faerie Queene* (II, X, 27/32). We shall return to this subject.

In Chapter IX Dr. Yates quotes Alistair Fowler on Spenserian thought as illustrated in the intricate numerological patterns, and astral and planetary schematic theme in that work; as well as Angus Fletcher on the Hermetic-Egyptian setting of Britomart's vision in the Temple of Isis. She argues from these examples that Spenser must have inherited Christian Cabalist thought from Reuchlin, Pico della Mirandola, Cornelius Agrippa and other leading exponents of this school of thought. We cannot but agree. Giorgi's *De Harmonia Mundi* indeed was considered by his French contemporaries, the La Boderie brothers, as presenting the plan through which the Architect of the Universe works, i.e. the Temple of Solomon, the meaning of which is understood by all who "Pythagorize and Philosophise by Mathematics". This is highly significant and of first rate importance. It is impossible to believe that ciphers were not used in such a context, and Dr. Yates writes:

The recent developments in Spenserean scholarship....have concentrated on eliciting numerological patterns in *The Faerie Queene* and on emphasising Spenser's use of the temple as a basic image. Both these preoccupations, the numerological and the templar, which are at the bottom the same, are found in the highest degree of elaboration in Giorgi's work.

Baconians, however, do not depend on Spenser's House of Alma to confirm this point, in view of Ewen MacDuff's cipher work in *The 67th Inquisition*, and the recent excellent articles contributed to *Baconiana* by Mr. T. D. Bokenham and M. Pierre Henrion. From a different viewpoint Martin Pares' booklet, *The Temple and the Mysteries*, provides supporting evidence. As Spenser published only seven of an intended twelve books forming *The Faerie Queene*, we are surely entitled to note that Bacon, by his own confession, did not complete his *Instauratio Magna*. May we suspect that in each case the missing parts were written, but available to initiates only, leaving the others *pro bono publico*?

The first Book of *The Faerie Queene* about the Red Cross Knight is surely an echo of the Rosicrucian Brotherhood, since both seek the redemption of mankind through mystical Christianity; while the subject of Book III is the same as Raleigh's poems to Cynthia, or Diana the Moon - Spenser himself stating this.

Reverting now to the British-Israel theme, we may note that Spenser's poem also has allusions to the "sacred British Imperial descent of the Tudors and its associations with Arthurian chivalry" (page 103). Frances Yates justly describes John Dee as a Christian Cabalist and British imperialist, but Baconian students cannot fail to observe that Francis' philosophical and religious views mirror faithfully those attributed to the savants discussed in this important book.³

Those familiar with Daphne de Maurier's *Golden Lads* will be intrigued to learn that the mother of Montaigne, the essayist and Mayor of Bordeaux, was a marrano refugee, i.e. a "Christianized" Jewish exile. Whether conversion in this instance was genuine or not, the Hebrew tradition of the Israelite Tribes and the culture exemplified in the Hebrew sacred writings, would have been carefully preserved by the marranos. The British-Israelite beliefs continue of course in our present days, and were evidently known to Lewis Carroll, vide *Alice in Wonderland* and *Through the Looking Glass*.....

It should be borne in mind that Dr. Yates ranks amongst the foremost scholars specialising in the Renaissance and Tudor periods, and it is therefore, well to remember that on page 144 she writes:

So we arrive at the hypothesis which has been so much mooted, that there was a group of noblemen-scientists and their friends, pursuing deep philosophical and mathematical studies, and that Chapman was a member of this group and alludes to it in his poem.

George Chapman (1559-1634) translated Homer and published other works. The reference here is to his poem *The Shadow of Night*, and the "group" has been called "the School of Night" on the argument that Shakespeare hinted at it under that title in *Loves Labour's lost* (iv,3:251/2). Raleigh, Thomas Hariot, and the wizard Earl of Northumberland (mentioned by Chapman) are named in this connection. The melancholic or Saturnine theme in the poem reinforces the message conveyed in Durer's engraving *Melancholia I* and described in Robert Burton's *Anatomy of Melancholy*, first published in 1621. We are necessarily reminded of the Dark Lady in Shakespeare's Sonnets, and the fascinating thing is that in Durer's engraving the feminine figure has a sharply delineated *facies nigra* or black face!

Hostile reaction to Christian Cabalist thought had grown before 1600 when Giordano Bruno was burnt to death for his

Hermetic beliefs, and in England Raleigh's popularity would not have been improved by his references to hermetic literature in the *History of the World*. Indeed, the Jesuits, so active on the Continent, branded Raleigh and his school as atheistic. Nevertheless in England Christian Cabalism still continued, but *sub rosa*, through characterisations such as Hamlet and his To be or not to be soliloquy; Jaques' celebrated speech in *As You Like It*, inspired by Touchstone; the fairy scenes in *A Midsummer Night's Dream*; *The Tempest*, and elsewhere. Later, Prince Henry's patronage and enthusiasm for the occult philosophy of the Elizabethan age, i.e. Rosicrucianism, helped enormously.

In a chapter *Christian Cabala and Rosicrucianism*, Francis Yates recalls that in *The Rosicrucian Enlightenment* she had argued that

Francis Bacon's movement for the advancement of learning was closely connected with the German Rosicrucian movement, having a similar mystical and millennial outlook, and continuing in England the movement which, exported to Germany, was to be so disastrously checked in Germany. I emphasised that Bacon's *New Atlantis*, published in 1627, a year after his death, is full of echoes of the Rosicrucian manifestoes, that Bacon is, in fact, defending the Rosicrucian movement and seeing his own movement for the advancement of learning as in continuity with it.

After additional studies for the present book, and after re-reading *New Atlantis* she realised that Bensalem describes a Christian Cabalist community or utopia, complete with a red cross and reverence for the Name of Jesus. The Jew therein typifies the "constructive Hebraism of the Baconian movement", and looks for the coming of the Messiah. We are then re-introduced to the British-Israel strand running through the royal Tudor tradition, and reflected in Milton's vision for England as a nation of chosen people - in the Hebraic sense.

The author then argues, based on her documentary researches, that if Giorgi and Agrippa were the Christian-Cabalist influence behind John Dee and Spenser - and, we would add, Bacon - Milton may have been primarily inspired by Robert Fludd, the Rosicrucian philosopher. Certainly the scheme of education set out in Milton's *Areopagitica* is based on the Christian-Cabalist system and - as with Bacon - divorced from Aristotelianism. Indeed, *Comus*, *Il Penseroso* and *L'Allegro* in their different ways seem to reflect the same basic religious

belief - and throw light on the publication of the Rosicrucian manifestoes in England in the Cromwellian era.

Despite her comments on marranos, Dr. Yates does not make it plain that the Jews broadly represented two out of the twelve Hebraic tribes of Biblical primogeniture (page 183): nevertheless she quotes Menasseh ben Israel's messianic views, which were "connected with rumours about the Lost Ten Tribes of Israel", and were expounded in his book *The Hope of Israel* (1650), which "reminds one curiously at times of Francis Bacon's Hebraic mysticism in the *New Atlantis*."

Once again, through an honest appraisal of the evidence, the authoress has pioneered an important truth which had escaped the notice of orthodox scholars in general. Her suggestion of a "possible connection between 'Cabalistic' types of meditation and great poetry" raises tremendous issues *urgently requiring further research by literati*. Jerusalem, and Albion with its Arthurian traditions involving Spenser's and Shakespeare's writings, are fundamental to this approach, as indeed are some of William Blake's works.

If only Dr. Yates would take the next step, understand that the Elizabethan Brothers were writing under "mask" names, and discover that Francis Bacon was the genius behind it all. Perhaps this is too much to expect, but this book is a very valuable addition to *The Rosicrucian Enlightenment*, and necessary reading for Baconian students.

* * * * *

It is hardly possible to exaggerate the importance of Cabalistic Christian thought when considering the formative influences in Francis Bacon's vast scheme for the betterment of mankind. We are very grateful to Mr Ewen MacDuff for allowing us to print, as an addendum, the following notes dealing briefly with this specialist subject.

It is vital to remember, as Mr MacDuff has pointed out to us, that the numerical word-count principle was definitely used as early as the 12th century, and maybe earlier. There is evidence that it was used in the Kabbalah-like system called Gematria - where words whose letters added up to the same numerical value could be interchanged. The system was also believed to have assisted in the interpretation of the Hebrew scriptures. Bacon would have been aware of this, and could thereby have been inspired to oversee the translation technicalities involved in preparing the 1611 Authorised Version of the Holy Bible.

We would draw attention to the fact that both Dr. Yates and Ewen MacDuff pay tribute to the remarkable John Dee, whose role in the development of Renaissance and Elizabethan thought has yet to be fully assessed.

N.F.

After years of study of F. Bacon's approach to cipher, I gradually came to realise that he had quite brilliantly combined a variation of the Kabbalah systems of word computations from their letter values, and Geronimo Cardano's grille cipher, also most ingeniously adapted. John Dee in his travels at some period met Cardano, who according to our modern cipher pundits at Bletchley Park and other high places, was perhaps the greatest of all cryptographers. They base this on the fact that his grille cipher was uncrackable even by computer. In view of Bacon's obvious use, or more accurately, adaptation of this cipher, I am convinced that when he met John Dee, the English priest, Bacon was 18 or 19, and at his most impressionable age. The late Herr Kraus when he came to see me when I lived at Ashington had much to say about John Dee. Kraus as you know owned the famous Voynich MSS., attributed by many experts to Roger Bacon. I think I told you about Dee's immense collection of Roger Bacon manuscripts, a number of which he presented to several institutes of learning all over Europe. The B.B.C. in their programme series "The Codebreakers" went out of their way to praise old Cardano, who dabbled in the occult, but to what extent I cannot say. Cardano's grille worked this way. He took a sheet of plain paper and proceeded to punch holes in it completely at random; the holes varied in size and shape but mostly were of a size to contain a single letter: in these holes he wrote his secret message, having placed his "grille" as he called it on top of a plain sheet of paper. On completion of his secret message he removed the grille and was therefore left with a sheet of paper with letters scattered at random all over it (the letters he had written through the holes in his "grille"). He then proceeded to compose an open text in such a way as to absorb the letters of his secret message. There was one weakness in this, the composition of his open text: to make the words fit the letters of the secret message it was next to impossible not to cause suspicious distortions here and there in his open text. It is said, (I had this from Kraus), that Dee suggested to Cardano a way to overcome this weakness. His idea was to reverse the process; start with an open text, say any printed book, no matter what language, and any page of that book; then lay his sheet of paper

on this printed text, and punch the holes in this sheet of paper to reveal in the printed text the requisite letters of his secret message - the more random the holes the better. The result was absolute security and, according to the pundits, was uncrackable.

As you know I gave up my profession nearly 20 years ago and devoted all my time and mental effort to Francis Bacon's works and particularly his cryptic works, and I am certain from my knowledge of the way he used Cardano's principles (much adapted) and his use of the Kabbalah systems, that he was originally inspired in this field and in his scientific approaches by his meeting with the amazing John Dee (also an occultist).

I feel this great man has been sadly neglected, and any student of Bacon's third part of the *Great Instauration* must agree that through John Dee Francis Bacon was inspired by Roger Bacon.

* * * * *

As to the Kabbalah, here is the little I know about this vast subject, which by its "marriage" to the science of cipher brought some very important new additions to the art, particularly in the field of word counts previously based on Trithemius and the computation of the angel's names.

The Jewish Kabbalists believed that language, the gift of God, reflects the spiritual nature of the world and the creation. They extracted hidden meanings from every word, every letter, and every vowel, and among their devices was a process called "Gematria" which applied to the Hebrew words numerical computations of the numerical value of their letters. These they added, and often compared these word totals with other words having identical totals. There were other lesser systems of which I know little, but their names such as "natarikon" which regarded the letters of words as abbreviations for whole sentences are most involved and utterly beyond my comprehension! Another system was called "temurah", which interchanged letters according to various involved rules. Unfortunately in many cases mystical colourings crept into cryptology from some of the Kabbalah's mystical pronouncements which added further magical elements. Selenus is a case in point. In 1624, Augustus II cousin to the grandfather of George I of England was without doubt the only high ranking aristocrat to write a whole book on cipher. The Duke (Braunschweig-Luneberg) later of Hanover, issued *Cryptomenytices et Cryptographica* under the name of Selenus Gustavus (Gustavus being an anagram of Augustvs).

Selene, the goddess of the moon, *luna* in Latin, seems to account for Luneberg, hence Gustavus Selenus.

He prefaced the folio with 17 pages of tributes from his courtiers and minions, a rather choice one being, "As what night in dusty cloak conceals, bright Cynthia soon with torch full flaming shows, so, too, Gustavus now, Selenus called, uncovers things that time has long in shadow held". This one always amuses me because it is recorded that the Duke never deciphered any encipherment NOT COMPOSED OR DEvised BY HIMSELF. This applies to most writers of books on ciphers with the exception of G.B.Porta, and probably the best of all John Falconer, who was cryptologist to James II and a very brilliant cryptanalyst.

To get back to Selenus, the most laudatory and fulsome eulogy, "Sportive Poem", was composed by none other than His Grace the Duke himself. The book contains some cipher systems culled from past cryptographers and a few contributions from contemporaries, but mostly it is a tedious, long but sturdy defence of the occultism of Abbot Trithemius.

I only tell you this so that you can warn any would-be cryptanalysts to be careful when dealing with Selenus and if possible try to get hold of Falconer's *Cryptomytices Patifacta*, a really fine book on ciphers and HOW TO GO ABOUT DECIPHERMENT; something you will not find in any other cipher *vade mecum*.

Ewen MacDuff.

1. c.f. Margaret Purves' *The Royal Society: Concept and Creation* reviewed in *Baconiana* 168.

2. c.f. *The Drama of the Lost Disciples*, by George F.Jowett, Covenant Publishing Co., 1963 Edition.

3. Francis Bacon and Dee are believed to have met at Court circa 1579, and there is a record of their meeting at Mortlake on August 11th, 1582. Francis' visit to Dee's vast library and collection of MSS. must have resulted in a discussion on Roger Bacon's philosophies and, as Ewen MacDuff has pointed out, the earliest stages of his *Instauration* were formulated in 1583.

1597...

WHEN THE ALARM WAS SOUNDED

By PIERRE HENRION, Professeur Agrégé

To comply with the kind request of our Editor, I will try to explain why it is most likely that it was in 1597 that the occasion arose which made it imperative to put into operation a plan secretly prepared by the Shake-spear organisation to face the situation in case of emergency. The plan consisted in making the Stratford man pop up out of nothingness, only to sink immediately into such obscurity that the Sovereign would find it below her dignity to prosecute such an insignificant nonentity. The study of three photographs of title-pages will ultimately lead us to this conclusion.

Two quarto editions of *Richard II* were printed in 1597. They were anonymous. But it was an ethical principle of the Shake-spear brotherhood that the secret author of a literary work should sign his name in some unconventional but experimentally *self-proving* way so that, if the need arose, he could come forward to take the praise (the successors were supposed to do that for posterity) or take the blame if the book triggered some official enquiry or prosecution. For in the latter event, if the real author stayed in the shade, the printer was held responsible and could be harshly sentenced — to losing his ears for instance. This was still true more than a century later, as witnessed by a declaration of Jonathan Swift.

In consequence an honest author was in conscience bound to claim the authorship and thus exonerate the printer. But in order to do so he had to give judicial proof of his allegation : confession of guilt is no valid proof, even nowadays, because of the possibility of "shielding" or confessing under duress. The proof was achieved by secret seals.

In the first 1597 quarto (picture 1) the seals were designed at two levels of secrecy and credibility. First there is a suggestion which could be ascribed to chance and thus was credible only for friends. It is the theoretically silly system of semi-acrostics. Taking the initial letter (or letters, this laxity making the device hazy and dubious) from the fourth line downwards, you find *con + A + b (of a suggestive by) + Lorde*, in all by *Lorde Bacon*, a curious message since he was no lord; at least apparently.

Buried at a deeper level you have what we will call the angular or broken-alignment system of seal. Two (or more) sets of three strictly aligned letters, linked by a common letter at the

T H E
Tragedie of King Ri-
chard the se-
cond.

*As it hath beene publikely acted
by the right Honourable the
Lorde Chamberlaine his Ser-
uants.*



L O N D O N
Printed by Valentine Simmes for Andrew Wife, and
as to be sold at his Shop in Paules church-yard at
the signe of the Angel.
I 5 9 7.

First quarto edition of 1597.

apex of the angle give the anagram of the word to be secretly inscribed. The alignment can be materialised by a tangential segment of straight line just brushing the letters in play. On the illustrations given here the tangent is many times too thick but it allows the reader to follow at a glance. Actually the tangent should be almost immaterially thin.

At the top of the page, in the very title of the Play, you see a *sHaKe* structure, which is quite precise (sometimes when bold letters and capitals are used the "structure" is slightly less precise than here to avoid its jumping to a layman's eye). As I have shown elsewhere, the word KING of the outward text is so often used in these devices that it becomes a sort of obsessional challenge to chance.

Under the title, in the lines in italics, you see the complementary *spear* (apex at the bottom of p of publicly). As so often before it makes a very acute angle to suggest the pointed end of a spear. The *Bacon* we can now expect has its apex at c of acted. To complete the ritual structure you see *Tudor* on the left so as to complete the semi-acrostic by the most dangerous word. As the prolongations of the two branches are one in the direction of the "f" of *of* in the title and the other of the "i" of *Richard*, the whole message can be read: by (i=) myself Lorde F.Bacon by the (birth)right Tudor.

Disregarding the little frills, (f, i, Lorde, etc) you may rest assured that if you find structures giving the four ritual words in eight lines at most, the combination cannot be due to chance and you are not the victim of wishful thinking. In those eight lines you can find combinations of four words due to chance and it is no marvel. Your having fingerprints is no marvel at all. But if your next-door neighbour happens to have *the same* fingerprints, you can write to *The Times* about it. That would be an unheard-of prodigy! In the case of our ritual combinations, they are repeated hundreds and hundreds of times in Shakespearean documents. Chance cannot repeat a mathematically very complex combination. Moreover, since it gives the name of the "culprit", the angular system, part and parcel of the literary work, is superior to anthropometric systems which require reference cards to give a name and (such things have been seen before), if you have an accomplice in the police department, he can make a card with your name and prints of another, preferably those of a dead man!

If we now turn to the imprint, (mention of the printer, etc. on a title-page, with or without a pictorial adjunct), we find two angular signatures only: Bacon and Tudor but they are condensed

T H E
Tragedie of King Ri-
chard the se-
cond.

*As it hath beenc publikely acted
by the right Honourable the
Lorde Chamberlaine his Ser-
uants.*



L O N D O N
Printed by Valentine Simmes for Andrew Wise, and
are to be sold at his shop in Paules church yard at
the signe of the Angel.
1 5 9 7.

Second quarto edition of 1597.

in three lines instead of the normal eight. The words "Printed by" of the outward text, pointed at by the tangents, are an interesting wink: Printed by Bacon-Tudor. A number of such suggestions tend to show that the brotherhood had its own printing-works with its printers on oath. It can even be assumed that at least the pages containing structures were printed by Francis himself. The art of printing and, as can be shown elsewhere, the art of drawing, and when not too difficult, the art of engraving were among the many accomplishments of the concealed prince and poet. Indeed Pierre Amboise was right, Sir Nicholas had given him the best education. A great advantage for Francis when he tricked the printing was that, doing it personally, he avoided all risks of betrayal by a traitor or a Privy Council spy.

So much for the first 1597 edition. The second reproduction shows the second edition of the same year. How can we know it is the second? By the fact that some types have been slightly crushed and flattened by the first printing. Compare the two photographs, giving special attention to the y of *publikely*, the u of (*ser-juants* in the italic lines, then, in the imprint, the final s of *Simmes* and the s of *shop*.

What is most interesting is that the form was unlocked before proceeding to the second printing. This we know because some types have been altogether replaced. At the end of line 2 of the title, the i and hyphen of Ri- are new. At the end of the second line of the imprint the cross of the "t" of at has changed sides!

What is so interesting is that in spite of the unlocking of the form and the changing of some types, all the "structures" are perfectly retained. Now if even one type of each structure had been accidentally moved during the re-locking by as little as a fraction of a millimeter, those structures would have vanished into thin air. The fact that they did not disappear in spite of the unlocking of the form and the substitution of new types proves (if it were still necessary!) that they were not due to chance — which could never achieve such a feat twice! Great care was therefore taken to preserve the structures when the form was locked again.

Now we can turn to the 1598 edition. A glance shows that the composition of the title-page is totally different and for the first time ever the name *William Shake-speare* appears on a title-page. And we are going to study a most curious phenomenon of compensation. The blatant semi-acrostic disappears as well as all the structures at the top of the page: they were too visible. As to the Shake and Spear ones they become

THE Tragedie of King Ri- chard the second.

As it hath bene publikely acted by the Right Ho-
nourable the Lord Chamberlaine his
seruants.

By William Shake-speare.



LONDON
Printed by Valentine Simmes, for Andrew Wife, and
are to be sold at his shop in Paules churchyard, at
the signe of the Angel.

1598.

1598 quarto edition

unnecessary since the words now appear outwardly. But still respected is the sacred principle of declaring oneself in the eye of the public — if the public is blind it has itself to blame — and in a way that gives irrefragable judicial proof if the necessity arises. But this time the structures which constitute that proof have been relegated to the more discreet imprint at the bottom of the page. The Bacon starting at the revealing *by* has been kept but, thanks to the new types of *LONDON* and a subtle rearrangement made possible by a slightly different size of type in the text just under, we have now two tightly correlated Tudors (they have a common letter, the *r* of *for*). So in all we have two Tudors again as in the 1597 editions. And there is a second Bacon to compensate for the one cancelled in the italics. It is not made visible here. Start upward from *b* in *are to be* to the last *n* of *Valentine* and the last *O* of *LONDON*, at the apex, then down right to *A* of *Andrew* and initial *c* of *churchyard*. So if some devices have prudently receded to a more discreet environment the total count is the same: a tactical retreat, not a flight. And there is a multiple intersection under the *V* of *Valentine* to tie three signatures together.

Here is a corroboration of the greater discretion imposed by the 1597 alarm. In Act I, Scene 3, King Richard stops the single combat between Bolingbroke and Mowbray: "*Stay, the king hath thrown his warder downe*", a most provoking challenge since at the time a warder (staff of authority to signal orders) could also mean a beacon, then pronounced like Bacon. So the cryptologist understands: "Stop here for King Bacon" and indeed we have our four ritual signatures. The word *by* is again cunningly used to start the Bacon one and the Shake and Spear designs converge upon our almost inevitable *king!* Into the bargain the four signatures make a continuous route!

Again the form was unlocked for the second edition and some types were changed but the structures are miraculously intact. And yet again all the structures have disappeared in the 1598 edition.

Now we can with great verisimilitude reconstruct the 1597 episode. The Queen was greatly incensed by the character of Richard II in which she recognised some of her own traits. The scene of the deposition was cut off by the censors. She decided to seek out the author (or she pretended to, for who can doubt she knew?) and punish him. So the alarm was sounded. The illiterate Stratfordian had been kept in reserve for such an emergency. He had been selected because of his name (whose exact spelling he did not know himself!) which sounded like that

of the Shakespear whose name was rumoured about, and was becoming embarrassing. In addition the obscure man had something to do (exactly what we do not know) with the theatre, so all the better.

So the man was told to flee to the obscurity of his native town. He did so for a consideration -- and a considerable consideration! And with the consideration he could become a highly considered man since it enabled him to buy the costly New Place in May 1597. Now the 1598 edition could carry the fellow's name without great risk.

If I may add a purely personal surmise, the risk was small because the Queen was privy to the arrangement and assented to it since it elegantly saved appearances and that is what counts in politics. In the maze of intrigues of all political scenes official pretence and face-saving are of the essence. If for the general public the plays were the production of a petty little commoner, the Queen could avoid the scandal of publicly impeaching her naughty child and she could be content with a private scolding or better a little ironic comedy. Did not Francis, as he confided in his *Jest Book*, say to the irate Queen that there was no treason in the Play but "very much Felony" because the author had stolen many of his sentences and conceits from Cornelius Tacitus? The Queen, I think, was no dupe and enjoyed the mental nimbleness of the son she had tried to corner, probably wondering with amusement how he would get out of the scrape: a set of wit well played, as must often have been the case between those two bitter-sweet half-friends half-foes. With dramatic exceptions, such as the execution of Essex, even in the fiercest family squabbles, blood is thicker than water. And after all, while the politically unwanted child amused himself with his concealed literary activities he did not threaten her throne. Was it not wiser to let him give vent to his frustrations? With *Richard II* he had passed the bounds, so measures, or semblances of measures, had to be taken.

The picture in the title-page is a sterner reminder of the state of affairs at the time, at least from Bacon's point of view. On the left you see the sun of glory (remember the TENET MELIORA published in 1977 in *Baconiana*) timidly peeping out behind the rocks to wrap in its light the aspiring child in the middle. The child is powerfully pulled aloft by a pair of wings attached to his arm. They probably symbolize spirituality or poetry if not the call of a high destiny. And this under the protection of Jehovah, whom you see in the clouds (top right) exhorting him by his evident gesture to fly to sublime heights.

The protection reminds one of *Sub Umbra Alarum Tuarum, Jehovah*, the last words of the Rosicrucian *Fama* which proclaims its author. But unfortunately the poor boy is dragged down to earth by the heavy stone he is shackled to — the secret of state of his hidden filiation, which he claims with such pertinacity in the text of the title-page.

Such is the very instructive lesson I propose we can draw from attentive comparison of the three quarto editions of *Richard II*.

Those with a keener insight than mine, if they are interested in the Biliteral Cypher, might perhaps start profitably from the unlocking of forms and the substitution of types. In my opinion the Gallup mystery is infinitely more puzzling than the transparent Bacon-Tudor one. The decipherments Mrs Gallup proposed can be held valid only when a dozen normally trained, run-of-the-mill cypher clerks, confined *incommunicado* in individual cubicles, produce similar results from good photographs of the same page of outward text. They should get those results at a reasonable speed, say fifty words an hour. It is possible that Mrs Gallup was given two copies apparently of the same printing which, actually, presented two very slightly different compositions, some of the types having been replaced by slightly different ones after unlocking the form. Mrs Gallup would then have been told how the trick worked but under oath of never revealing it. Being honest she could not break her word.

If that comparative study could lead to sure-fire identification of a and b forms by normally trained cypher clerks themselves, they would all extract the same clear text with negligible differences. As long as this is not achieved, the Biliteral Cypher cannot be held valid — cannot be a document in proof before an honest tribunal.

Fortunately, until this goal is reached, studies like the one presented here can reliably lead to the chief conclusions offered by the Gallup decipherment: the hidden authorships and filiation. Purely historical and literary studies will always be disappointing in their impact because the minions of orthodoxy will always find clever minds — innocent or unscrupulous and avid of fame and preferment — to "refute" the "arguments" of too keen-sighted historians and critics. Sound cryptological studies of experimentally verifiable devices such as the angular structures are a better weapon because they are impervious to mental dialectics and only open to the trickeries of officially sponsored propagandists. Why these should still hoodwink the public, now that "The Truth" is an open secret, I fail to see personally. The Powers-

that-Be and their subservient Press seem to be myth-eaten by their moth-eaten myth!

Another advantage of such devices as those we have studied here is that, because they are to be found in abundance, they offer Baconian investigators an immense field to be explored for their personal amusement and satisfaction.

1. *c.f.* previous articles by the author. - Editor.

F.B.S. MEMBERSHIP SUBSCRIPTIONS 1981

Please will all members note that as from 1st January 1981 subscriptions for membership will be £5.00 per annum (or \$12 American currency). All subscriptions should be sent direct to the Hon.Treasurer, T.D.Bokenham, Esq., at Flat 5, King's Gardens, Hove, Sussex BN3 2PF. Reminders will not be sent, as the cost of postage is so high, and this notice should be taken as the official reminder that subscriptions for 1981 are due on 1st January.

Any member who can pay by Banker's Order will greatly assist the Society, and forms are available from the Hon.Treasurer. For those members that pay regular income tax, a Deed of Covenant made out to the Society would enable the Society to reclaim the tax paid on the sum covenanted by that member from the Inland Revenue, thus increasing the Society's income. The minimum period for a sum so covenanted has now been reduced to four years. Forms for Deeds of Covenant are also available from the Hon.Treasurer.

THE BLOOD STREAM

By MARTIN PARES

To Francis Bacon most lovable of men,
this article is humbly dedicated.

William Harvey (1578-1657) Consultant Physician to King James the First, was also personal physician to Francis Bacon. His *De Motu Cordis et Sanguinis In Animalibus* was published at Frankfurt in 1628. Harvey was educated at King's School, Canterbury, and Caius College, Cambridge. He passed B.A. in 1597, M.D. Padua, and F.R.C.P. in 1607; and then became Physician to Saint Bartholomew's Hospital in 1609.

* * * *

In the *Hamlet* Quarto, 1603, there is a passage which describes the circulation of the blood:-

Ghost

but soft me thinks*

I scent the mornings ayre, briefe let me be
Sleeping within my Orchard, my custome alwayes
In the after noone, vpon my secure hours
Thy vncke came with iuce of Hebona
In a viall, and through the porches of mine eares
Did poure the leaprous distilment, whose effect
Hold such an enmetie with *blood* of man,
That swift as quicksilver, it posteth through
The naturall gates and allies of the body
And turnes the thinne and wholesome blood
Like eager droppings into milke.
And all my smoothe body, barked and tetterd over
Thus was I sleeping by a brother's hand
Of Crowne, of Queene, of life, of dignitie
At once deprived, no reckoning made of
But sent unto my grave
With all my accompts and sinnes vpon my head
O horrible, most horrible!

*(page 17, line 127)

In the *Hamlet* quarto of 1604 a similar passage comes in:-

Ghost But soft me thinkes I scent the morning ayre*
 Briefe let me be; sleeping within my Orchard
 My custome alwayes of the afternoone;
 Vpon my secure houre, the Vncle stole
 With iuyce of cursed Hebona in a viall
 And in the porches of mine eares did poure
 The leaprous distilment whose effect
 Holds such an enmitie with *blood* of man
 That swift as quicksilver it courses through
 The naturall gates and allies of the body
 And with a sodaine vigour it doth possesse
 And curde like eager droppings into milke,
 The thin and wholesome *blood*; so did it mine
 And a most instant tetter bak'd about
 Most Lazer like with vile and loathsome crust
 All my smooth body
 Thus was I sleeping by a brothers hand,
 Of life, of Crowne, of Queene at once dispatcht,
 Cut off even in the blossomes of my sinne
 Unhuzled, disappointed, vnanueld,
 No reckning made, but sent to my account
 With all my imperfections on my head
 O horrible, o horrible, most horrible.

*(page 22 line 58)

In the First Folio of 1623, the same story of the blood-stream occurs, with minor differences of spelling, but with heightened dramatic effect:-

Ghost But soft me thinkes I scent the Mornings Ayre*
 Brief let me be; sleeping within mine Orchard
 My custome alwayes in the afternoone;
 Vpon my secure hower, thy Vncle stole
 And in the Porches of mine eares did poure
 The leaperous Distilment; whose effect
 Holds such an enmity with *bloud* of Man
 That swift as Quicksilver, it courses through
 The naturall Gates and Allies of the Body
 And with a sodaine vigour it doth posset
 And curd like Aygre droppings into Milke
 The thin and wholsome blood: so did it mine;
 And a most instant Tetter bak'd about

Most Lazar-like, with vile and loathsome crust,
 All my smooth Body
 Thus was I sleeping, by a Brother's hand
 Of Life, of Crowne, and Queene at once dispatch
 Cut off even in the Blossomes of my sinne
 Unhouzzled, disappointed, vnaneld.
 No reckoning made but sent to my account
 With all my imperfections on my head:
 Oh horrible Oh horrible, most horrible:
 * (page 258, line 1)

* * * *

In 1623, Will Shaxper had been dead for seven years, leaving no manuscripts or letters from him to anyone that have survived. Yet *Shakespeare Plays* continued to be written. If Shaxper did not write them, someone else did so! *Othello* in the 1622 quarto was printed one year later in the First Folio of 1623 extensively revised!¹ Who was writing these Plays and Quartos?

After his fall without a trial² Francis Bacon continued writing in Latin and in English. The *History of Henry VII* was written by Francis Bacon in 1622 in English. The *Life of Henry the Eight* is in the Shakespeare Play. Two Shakespeare Plays, *Henry V*, and *Troilus and Cressida* were printed in quarto, without a Prologue! But in 1623 each was adorned with an heroic and stirring Prologue:-

O for a Muse of Fire, that would ascend
 The brightest heaven of Invention
 A Kingdom for a Stage.....

IN Troy there lyes the scene: From Iles of Greece
 The Princes Orgillous³ their high blood chaf'd
 Have to the Port of Athens sent their shippes
 Fraught with the ministers and instruments
 Of cruell Warre.....

It is no wonder that Francis Bacon would have withheld these stirring Prologues from the Quartos, reserving them for his "grand finale" in the Folio, where the dramatic effect is fully felt.

In *Coriolanus* of which there is no quarto play, our author, obviously a lawyer, deals with the blood stream in the first Act! First the vital lines, and then the context:-

THE BLOOD STREAM

Menenius For that being one o'th lowest, basest, poorest
Of this most wise Rebellion, thou goest
foremost:

Thou Rascall, that art worst in blood to run.
Lead'st first to win some vantage.
But make you ready your stiff bats and clubs,
Rome, and her Rats, are at the point of battell
The one side must have baile.

(Enter Caius Martius)

"Hayle, Noble Martius"

Martius Thanks. What's the matter you differentious
rogues that rubbing the poore Itch of your
Opinion make yourselves Scabs!

2nd Citizen We have ever your good word

Martius He that will give good words to thee will flatter
Beneath abhorring. What would you have, you

Curs
That like not peace nor war? The one affrights
you

The other makes you proud; you are no surer, no!
Than is the Coal of Fire upon the Ice
Or hailstones in the Sun!

* * * *

Here this scribe must interpose a passage from *A Pioneer*:⁴
we can see the continuation of this struggle in its later stages
today; the struggle between real democracy and totalitarianism;
between democratic law and dictatorship, whether by one man,
or a "union". For, as the author of *Coriolanus* so clearly foresaw
it is "the popular election" which can so easily become "The
Monster of the Multitude"⁵ usurping the seat of the ancient
tyrant.

In *Coriolanus* (so obviously written by a lawyer) - the whole
question of dictatorship is scientifically treated, be it the
dictatorship of a warrior, or of the proletariat. Under the guise
of an historical interpretation, under the Mask of an old Roman
Hero, it is really the Form of our own "Elizabethan Age" which
steals upon the Stage!⁶

So our Virtues.....

Lie in the Interpretation of the Times⁷

It was only under the cover of "that Old Rusty Roman Helmet
that these Revolutionary, indeed Evolutionary, Thoughts could be

uttered. It was not simply the distinction between Aristocracy and Democracy. It was a more radical distinction - *i.e.* The difference between the Civil Magistracy.....and that unconstitutional "Popular Power" which the Popular Tyranny will always re-create once the "power" is placed in its hands.⁸

The present writer owes a debt of gratitude, not only to Francis Bacon, but to Delia Bacon, the fair New Englander, who recognized Bacon's great humanitarian purpose, before she died in penury, with her books and papers scorned and rejected - even to this day.

Beside me is *Shakespeare*, subtitled "Complete Works". It is the valuable "hard-back" edition printed by The Oxford University Press, edited by W.T.Craig, M.A., and re-printed many times. The impressive and descriptive list of *Dramatis Personae* which heads each Play is unlikely to be original. It is more likely to have been the work of many scholars and editors of the past. We do not know of a playhouse script bearing the names of the *Dramatis Personae*. The paper cover to each Folio Play in the edition printed in full photo-facsimile by the Chiswick Press⁹ and edited by the late Professor J. Dover Wilson, Litt. D., is therefore misleading. The PUBLISHERS NOTE reads as follows:-

The whole tendency of recent Shakespearian criticism has been to emphasize the significance of the original texts which are now recognized as having been printed from Playhouse Manuscripts, often in SHAKESPEARE'S OWN HANDWRITING, so that then stage-directions, line arrangements, spelling, punctuation and even misprints are full of interest.

Indeed they are! But who wrote them? No such manuscripts have yet been found! Either the Publisher or the good Professor has practised deception! However these Plays survive in print, and in almost world-wide circulation! Shakespeare's Works, when read in depth, show that the AUTHOR'S intention is to "Conceal and Reveal" - a two-fold purpose! This is most skilfully and beautifully reflected in the Frontispiece to *Francis Bacon and the Utopias*.¹⁰ In this Frontispiece the Dutch artist has excelled himself. In it there are *Two ways of Teaching* described by Francis Bacon as "Magisterial" and "Initiative". Look well on this Frontispiece! I need say no more! But I will now urge you to read a passage from the Author's Preface to the English Edition of the Advancement of Learning dated 1640:-

The Glory of GOD is to Conceal a thing. The glory of The

King (soul) is to find it out: as if the DIVINE NATURE, according to the innocent and sweet play of children, which hide themselves to the end they may be found, took delight to hide His Works to the end they might be found out, and of his indulgence and goodness to Man-kind had chosen the Soule of Man to be his PLAY-FELLOW in this Game.

This to me, is the most beautiful expression of Bacon's thought - the divine game of Hide and Seek! "Seek and ye shall Find", said Jesus."

Notes:

1. See *Mortuary Marbles* (page one) by the writer.
 2. See *Famous Trials* (by F.E. Smith, Lord Birkenhead)
 3. *Orgueilleux* (proud in French)
 4. *A Pioneer* (in Memory of Delia Bacon)
by the writer (2nd Edition 1959)
 5. *Coriolanus*, 2/3/11
 6. *A Pioneer*, page 49.
 7. *Coriolanus*, 4/7/50
 8. *A Pioneer*, page 49.
 9. published by Faber and Gwyer
 10. by the writer
 11. Matthew, 7-7.
-

RIPENESS IS ALL

by ELIZABETH HOVHANESS

Si duo faciunt idem non est idem : "If two do the same thing, it is not the same thing", according to the old Roman proverb. How can that be? Perhaps if we compare the actions of two characters from the dramas of Shakespeare, we might be able to discover whether this puzzling paradox be true.

Timon of Athens and King Lear, both having bestowed on those they love their entire fortune, trustingly believe that out of gratitude the recipients of their generosity will provide for their needs. The moment of truth arrives on swift feet. Stunned, flabbergasted, they face the same predicament: divested of everything, both find themselves heartlessly abandoned by the very people whom they have benefited and on whom they are now dependent. Then, through disillusionment and suffering, they begin to learn some lessons about life.

For you, who are living and studying amid such beautiful surroundings, learning is a pleasure. This idea is felicitously expressed in one Latin word, *ludus*, which, as you know, means both "play" and "school". This kind of learning is delightful. But there is another kind of learning, which for Aeschylus is contained in the very essence of tragedy: "Through suffering, learning". Now a drama is a story of human suffering. There are two possible ways to react to suffering. One way is presented by Timon, the other by King Lear.

Timon of Athens is a wealthy gentleman and convivial host whose sense of well-being consists in holding open house to all sorts of men on whom he lavishes sumptuous banquets, festive entertainments and rich gifts. Seeing himself as a bestower of unlimited benevolence, he in turn delights in the homage flowing from the lips of his friends in praise of his noble and generous bounty. His life is a perennial summer afternoon. So confident is he that these thronging crowds are real friends that when his steward Flavius warns him to cease his reckless extravagance, which has already depleted his coffers, Timon brushes away his admonition in full assurance that, even if this assertion were true, his friends would be as prepared to open their purses to him as he has done for them. The inevitable occurs: his creditors demand payment and his friends, one and all, prove to be "summer flies", vanishing at the first wintry blast at his fortune. Timon's disbelief quickly becomes astonished rage; his indiscrimi-

nate benevolence turns in a trice to equally indiscriminate malevolence. He has become a misanthrope, one who hates not this man nor that man but mankind. He gives one last mock banquet. The guests, seated before covered dishes, remove the covers to find nothing within but lukewarm water - a symbol of their lukewarm friendship. Timon flings the water in their faces and chases them out of his house. Hurling invectives against mankind, he turns his back on Athens forever to lead a hermit's life in a cave beside the sea. Digging for roots to eat, he accidentally discovers gold, which he now despises, and which he scornfully distributes at random among those who approach him. Finally he carves an epitaph for himself and awaits his end.

"How goes the world?" is the seemingly nonchalant but in reality key question in the opening scene. It reminds us that Timon should be asking himself: "How goes your world? How goes your own self?" There is tragic irony in this question, because Timon's path will lead him to find out how the world goes.

The entire drama is an illustration of the words in a poem by Ovid: "As long as you are happy, you will count many friends; but when times become foggy, you will be alone". Timon lives in a world of illusion, which blinds him to the treacherousness of human relations as well as to his own weaknesses.

What are his weaknesses? He is a spendthrift, not for himself but for others; however, deriving such pleasure as he does from his excessive generosity, he may indirectly be called a spendthrift in his own right. He fails to maintain harmony between what he has and what he so rashly distributes. This rashness is a sign of his immaturity, of his lack of harmony within himself. Otherwise he would not be so unduly captivated by the flattery of his entourage. He turns a deaf ear to the prudent counsels of both his faithful steward Flavius and the Cynic philosopher, Apemantus, who laments:

O that men's ears should be
To counsel deaf, but not to flattery.

In feeding the streams Timon has dried up the fountain.

Now in his need, there is no one to help him. From those leeches whom he had considered his friends only lame excuses are forthcoming. Enraged and disillusioned, he sweepingly condemns and rejects all mankind with the sole exception of Alcibiades, the military captain who is bent on destroying Athens. It is recorded in Plutarch's description of the historical

Timon of Athens, who lived in the second half of the fifth century, how Alcibiades, captain of the Athenian army, brought ruin to his own city in revenge for its ingratitude for his victories. In the Play, Timon, likewise stung with ingratitude, identifies his cause with that of Alcibiades, although only a small group of toadies have offended him, and heaps his new-found gold on him that he may become the instrument of his own vindictiveness.

This act suggests that the epithet, "noble", by which Timon is frequently addressed, is applicable only to a surface largess, and not to a nobility of soul. A noble soul could never consider anyone as a tool, a mere means toward the attainment of a goal. In addition his very desire for retaliation tells us how far removed he is from the truly noble person, of whom Bacon has written: "If he easily pardons and remits offences, it shows that his mind is planted above injuries".

Timon's misanthropy must already have been rooted in his personality. One does not become a hater of mankind suddenly. There must be a seed of hatred which, if not corrected and sublimated, may spread like a cancer. Now the seed of hatred in Timon, it seems, is his personal insecurity. Had he been sure of himself, had he possessed what Marcus Aurelius calls a "daimon within", which is reason, he would not have been in need of confirmation by those sycophants, who avidly fulfil his silent request for applause in order to take advantage of his insecure generosity. He could then have relied on his inner strength and sailed in tranquillity through the turbulent waters of life. But he is lacking in strength and self-confidence; and his tragedy is that the more he depends on receiving assurance from without, the more his assurance within begins to crumble until nothing remains for him but to bid farewell to the world. His world is in a shambles.

But is this indeed the world, or is it merely Timon's view of the world, a view distorted by his attitude towards his limited circle of acquaintances whom, in his excessiveness, he identifies with the world? At first, not having learned that trust must be tempered with scepticism, he trusts everyone. Then, having fallen into the pit of disappointment through credulity and susceptibility to flattery, he completely reverses his attitude. Even his dedicated servants have lost his trust, though he finally concedes Flavius' honesty. Lacking the strength, however, to rebuild his life on the assurance of one true friend, he can only bide his time in solitude on the shore where the sea, as indiscriminating as himself, will eventually engulf his futile

existence. But at the end there is a hint that he cannot entirely sever himself from the human race. As if compelled to leave behind some vestige of his existence, a lingering link with mankind, he carves his epitaph upon a stone that his memory might be preserved by those who read the inscription. Thus in death will he find a consolation which life could not give him....

Just as Timon drowns his insecurity in the flattery of his followers, so even more insistently does King Lear demand from his daughters the assurance of love to appease his insecurity; and the misunderstanding which thereby occurs is the "tying of the knot" which leads to the catastrophe. As the play opens, Lear, the ageing King of Britain, is abdicating his throne and dividing his kingdom among his three daughters. Posing a most unseemly question, "Which of you shall we say doth love us most?", he makes it clear that she whose words best gratify his vanity will receive the largest portion. Goneril and Regan, the two elder daughters, vie with one another in fulsome, cloying phrases, the hypocrisy of which so offends Cordelia, the youngest daughter, that when her turn comes, Lear's favorite daughter and the only one who truly loves him resolutely refuses to pander to his unworthy desire for flattery. In a sudden towering rage he disinherits her. The indignant protest by the Earl of Kent against this injustice serves only to provoke the wrathful king to a further injustice, the banishment of his faithful vassal. Now in firm control of the kingdom, Goneril and Regan strip Lear of all the trappings of kingship, including his retinue, which it had been agreed he would retain. Shocked at their monstrous ingratitude and unnerved by the realization of his folly, he bolts out into the storm-ridden night. His devoted Fool and the banished Kent, who has disguised himself that he might continue in his master's service, accompany him in his aimless wanderings over the barren heath. An incipient and steadily mounting fear of losing his sanity causes Lear's hold on reality to wax ever more tenuous. Then, in a hovel where he has taken shelter against the storm, he encounters a beggar who, pretending to be mad, becomes the catalytic agent precipitating Lear's real madness. His mental breakdown which by now is an essential stage in the process of his rehabilitation, subserves an impassioned philosophic quest for self-knowledge. On the point of recovery, his soul intact and his sense of values rectified, he is reunited with Cordelia for a fleeting moment of happiness before death snatches her away. Overwhelmed by his loss, Lear too expires.

It is written in the Gospel of St. Luke: "A good tree bringeth not forth corrupt fruit; neither doth a corrupt tree bring forth

fruit". How, then, can Lear have brought forth Cordelia on the one hand and Goneril and Regan on the other? Are not his daughters a symbol of the conflicting forces of good and evil within himself, of his lack of inward harmony? Lear is unaware of this: "He hath ever but slenderly known himself", says Goneril, lucidly assessing his weaknesses to turn them to her own advantage. However, "through suffering, learning"; and thus will Lear come gradually to know himself. From the moment he begins to wonder how he could have engendered such a divergent set of daughters and asks himself the anguished question: "Who is it that can tell me who I am?", from that very moment begins his journey towards self-discovery.

A parallel journey is undertaken, in the subordinate plot, by the Earl of Gloucester, whose trials and tribulations reinforce and shed light on Lear's more demanding destiny. These two octogenarians are marred by the same tragic flaw, *ate*,¹ or spiritual blindness. Their consequent lack of judgement leads them to reject the good and trust the false, in both cases their own children. Lear's double nature, represented by his children, is echoed in Gloucester, whose two sons, Edgar and Edmund, likewise represent the conflicting good and evil sides of his nature. Goethe expresses this dilemma in *Faust*, whose fiendish side is depicted in Mephistopheles: *Zwei Seelen whonen, ach, in meiner Brust, Die eine will sich von der andern trennen* - "Two souls, alas, swell within my breast. The one wishes to sever itself from the other". The fact that Gloucester has one good and one bad son indicates that good and evil are equally distributed in his nature, whereas Lear, having one good and two bad daughters, shows a more pronounced proclivity towards evil. This is borne out by the fact that Lear is the active instigator of his catastrophe, with his foolish question, whereas Gloucester commits the lesser evil of passive participation in his catastrophe, with his gullibility in believing a falsehood. Edmund, namely, had fabricated a plot against Edgar to further his own designs of supplanting him as successor to the earldom. He betrays both Gloucester and Edgar by convincing each that his life is endangered by the other. Disguised as a madman called Poor Tom, Edgar flees to the heath for safety. Gloating over his easy success, Edmund astutely observes:

A credulous father, and a brother noble,
Whose nature is so far from doing harms
That he suspects none.

Aggrieved and envious of his innocent brother, Edmund rationalizes his unscrupulous conduct on the grounds that he has been unjustly stigmatized by society on account of his illegitimate birth.

Meanwhile Gloucester, indignant at Goneril's and Regan's outrageous treatment of the King, arranges to send Lear to Dover. He thinks that he would be safe there because Cordelia, now married to the King of France, is sending an army to Dover to restore her father to the throne. Edmund, to whom Gloucester confides his plan, betrays him to the Duke of Cornwall, Regan's husband, who plucks out Gloucester's eyes as a punishment for his services to Lear. In this horrifying act lies a double irony. The first irony: Gloucester's spiritual blindness is the immediate cause of his physical blindness, for his credulity in confounding appearance with reality blinds him to Edmund's treacherous villainy. The second irony: through the loss of his outward sight he attains spiritual insight into the nature of both sons and into his own injustice towards Edgar. This revelation prompts the repentant remark: "I stumbled when I saw". Thus will his physical loss become his spiritual gain. Wandering in despair towards Dover with the intent of leaping from the cliff to end his life, he meets Edgar, still disguised as Poor Tom, who becomes his cathartic agent, his guide through a symbolic hell. He allows Gloucester to enact what might be called a mock suicide by means of a mock leap, a descent, so to speak, into hell. Edgar can then persuade him that it was a fiend that had induced him to this act. Thus does he exorcise Gloucester's inner fiend, that is, his temptation to commit suicide on account of his despair. His survival he attributes to a divine miracle, in gratitude for which he resolves to "henceforth bear affliction". When he learns that his guide has been his beloved son, he is so overcome with the joy of reunion that his old heart fails and he expires.

What diametrical opposition there is between the actions of Gloucester's two sons! The one deceives his father when he is spiritually blind for his own material benefit; the other deceives him when he is physically blind for Gloucester's spiritual enlightenment, that he may attain self-mastery, Stoic endurance.

Edgar renders a similar service to Lear. He would teach him that love is not a commodity to be acquired by bartering, that it can only be freely bestowed. The King's foolish question to his daughters has revealed that he does not understand that a qualitative value cannot be reduced to a quantitative calculus.

An advanced stage of folly cannot respond to rational discourse. Therefore, Kent's attempt to rid Lear of his error

through reason only exacerbates his stubborn pride and elicits the retort: "Come not between the dragon and his wrath". The Socratic discursive method cannot reach Lear. *Similia similibus curantur* - "The same is cured by the same". Lear is a manifest fool; and so, what better doctor, as it were, than another fool? The effectiveness of Lear's devoted Fool, who accompanies him on his journey from the castle to the heath, lies in the fact that he pretends to be the fool that Lear really is. In an ambience of benign rapport he can fulfil his twofold function of communicating and ripening his master's folly. With a judicious and unobtrusive mingling of playful mockery and nonsense, he leads Lear to the point of asking: "Dost thou call me fool, boy?", to which he replies: "All thy other titles thou hast given away; that thou wast born with". His folly once recognized, it remains to intensify it by a continuous babbling until it ripens to the second phase of his cure, the plunge into madness. This is the assignment which Edgar, in his simulated madness, has assumed.

In the hovel where Lear and the Fool take shelter against the storm crouches the shivering Edgar. The hypnotic suggestiveness of his feigned madness is the catalyst needed to bring forth Lear's real madness, which can be dealt with only when brought to light. Evoking the "foul fiend" and manifold devils, he exorcises the demonic forces within Lear's tortured soul.

Immediately preceding his entry into the hovel, his soul has been prepared to receive this purgation. Lashed by cold wind and driving rain, he experiences what it is to be a simple, vulnerable human being. His desire to pray reveals a turning of his spirit from pride to humility. Commiserating with the "poor, naked wretches" who have no shelter against the storm, he repents his former lack of sensitivity to their needs. His prayer is also an acknowledgement of the principle of divine justice, to which he had been impervious so long as he himself had not suffered the smart of injustice. Now his desire for justice has become all-consuming. To this end he holds a mock trial, whose tribunal consists of a motley crew of real and feigned madmen and whose defendants are joint-stools representing Goneril and Regan in *absentia*. Although in his illusion they escape, he has gained an insight which prompts a judgement not only against them but equally against himself:

Judicious punishment! 'Twas this flesh begot
Those pelican daughters.

The pelican, according to folklore, pierces its own breast to draw

out blood wherewith to nourish its fledglings. Lear has fed his daughters with his own blood, as it were, and would naturally expect filial piety in return; and so he accuses them of "monstrous ingratitude". But his ruminations go further. Since it is, after all, his blood which runs in their veins, they must have genetically inherited impure blood. His pride and vanity have been completely demolished.

Now he has attained humility and Edgar can guide him through purgatory, the place where cleansing of the soul is administered, the midway station, as it were, between hell and heaven. In a drama the interior purgation is manifested in outward events. Lear's purgatory is symbolized by the unremitting storm which batters his body and by the barren heath from which the fullness of life is diminished. There is method in Edgar's pushing Lear over the threshold of madness, for the two sides of his soul, calculation, represented by Goneril and Regan, and thirst for love, represented by Cordelia, are in dire conflict. Only by a kind of shock therapy which completely sunders him from reality can his soul be purged of its recalcitrant disharmony; only then can the miracle of healing take place. Just as a dangerous physical illness must run its course to the crisis before it can improve, so, according to the apocalyptic rule, must Lear's condition worsen before it can improve. His foolishness must ripen into madness before his madness can ripen into the fruit of reason. These are the stages in Lear's purgatory. His calculation had blinded him to the correct assessment of love, which can be measured only in terms of the imagination. Foolishness initiates the loosening up process; madness completes it. "Diseases desperate grown, by desperate appliance are reliev'd, or not at all". Finally there appears the physician, who prescribes restorative sleep to prepare him for his reunion with Cordelia, his beatific vision.

The difference between the states of rationality, foolishness and madness may be illustrated by the mock trial, that most important turning point in Lear's re-education. As a sane man, he would not have indulged in such fanciful imaginings because he had calculated everything; as a fool, he would have mocked at it; only as a madman does he take it seriously and thus learn the lesson it has to teach him. Paradoxically the reality he learns when he is mad is real; his reality as a sane man was illusion. He must become mad in order to become sane. Before his madness, he had not been a serious person. He was frivolous, a mock king, so to speak. The tragic result of his frivolity requires him to make a purgatorial journey through the two worlds of foolishness

and madness to find his own soul. The Fool lulls him into the amnesia of foolishness, Edgar into the amnesia of madness, into a second childhood, as Cordelia perceives when she calls him a "child-changed father". At last his rigid nature has become pliable. One must become a child to enter the kingdom of heaven. But when he finally arrives at the cliff he is granted, like Moses, only a glimpse of the promised land.

We have referred to the paradox of two men who do the same thing which is yet not the same thing. How so? Perhaps this perplexing question wishes to lead us to an even more perplexing question: what is man? This is a Biblical question: "What is man, that thou art mindful of him?" Kant said that the question of philosophy has three subdivisions: "What can I know? What should I do? What may I hope for?", and that all three questions could be summarized in the single question: "What is man?" The Existentialists would say that such a question is too all-inclusive, that it should rather ask: "What am I?" Such is Lear's question: "Who is it that can tell me who I am?" In his quest for the answer he learns that "He who would find his life must lose it", or, in other words, he who would find his self must lose his selfishness.

On the surface Timon and Lear do the same thing; they reduce themselves to a state of dependency on undependable flatterers to whom they give all their wealth. On a deeper level, however, they do not do the same thing. This is because their natures are different; Timon is shallow, Lear deep.

We have said that there are two kinds of learning, joyful learning and learning through suffering. But there are also two kinds of learning through suffering, negative and positive learning. Timon's suffering enables him to learn something negative, that friendship is not a commodity to be purchased; but his learning ends with the negative, for he is not compelled to find out what real friendship is. Lear too learns this negative truth, but he is not content with mere negative learning. His suffering awakens him from his world of illusion into a passionate desire to pierce through the shadow and come to the substance of things. For Timon, his foolish action is a way of no return; for Lear it is a turn towards love. And so, whereas Timon learns only to hate, Lear, emulating Antigone, learns, too late, that he "was born not to hate but to love".

As long as the sea is smooth, says Bacon, a light skiff and a heavy ship alike float smoothly on its surface; but when the tempest comes, the skiff is unable to weather wind and rough waves whereas the ship proves its strength. Thus it is with

Timon and Lear. As long as Fortune smiles on them, they both float along the surface of life: when Fortune turns her wheel, the one can only hurl ineffective curses at mankind and retire into his cave; the other does not forego the cursing, but for him that is only the beginning. Face to face with the elements, the storm representing the chaos within himself, with pride broken and humility awakened, he can now begin to learn the four Platonic virtues: he must learn justice, for he has been most unjust; fortitude, to bear the injustice done to him; temperance, for he has been impetuous; and wisdom, which is the ripe fruit of his adversity. Lear the King is a travesty of a real king; his kingship resides merely in a crown, a robe, a wayward tyranny. Lear the "unaccommodated man", the "forked animal", undergoes with perseverance and inner strength the training of his soul to emerge from his purgatory indeed "every inch a king".

"Ripeness is all", says Lear's guide through purgatory. Timon does not ripen; his life remains a summer afternoon which gradually fades away. Thus does his fortune prove to be his misfortune. He remains in his cave of darkness, of negativity from which, for him, there is no exit. Lear does ripen; through exposure to the fury of the storm and to poor, wretched creatures, he learns his essential humanity. This is the catharsis which matures his comprehension of the true nature of love and ripens him for its harvest. Thus does Lear's misfortune prove to be his fortune. For him the cave of darkness, of negativity, is merely a transient station, a turning point. As in Plato's allegory of the cave some ever remain in the darkness and others rise, so Timon ever remains in the darkness and Lear rises towards the light. But as the fruit falls from the branches of the tree when it is ripe, so must he fall from the tree of life. We are reminded of Marcus Aurelius in his resolve to "pass, then through this little space of time conformably to nature and end thy journey in content, just as an olive falls off when it is ripe, blessing nature who produced it and thanking the tree on which it grew". In this ripeness unto death is a strange ambiguity of the joyful and the sorrowful. *In tristitia hilaritas, in hilaritate tristitia* - In sadness gladness, in gladness sadness. When Gloucester expired, his heart "burst smilingly".

Timon walks through life, so to speak, upon a horizontal line which leads him to the flat surface of the sea. Lear's line is a vertical one; stretched "upon the rack of this tough world", he must descend to hell before he can rise to heaven. The significance of the meeting between Lear and Gloucester at Dover Cliff is revealed in the Latin word *altus*, which means both

"high" and "deep". For Gloucester the cliff points downward to the allegorical hell to which he falls to be purged of his despair; for Lear it points upward to the metaphorical heaven to which he rises to be reunited with Cordelia, his own higher self, in that love of which Goethe says at the end of *Faust*: *Das ewig Weibliche zieht uns hinan* - The eternal feminine elevates us.

The primordial landscape of the cliff is personified in Gloucester's description: "There is a cliff, whose high and bending head looks fearfully in the confined deep". As the cliff "fearfully" regards its reflection in the sea, so does Lear look "fearfully" at his own soul; for this is a mystery play, a drama which leads to a partial disclosure of an awesome secret.

The mystery play has its origin in the medieval religious dramas based on the life, death and resurrection of Christ. When the body of Christ was not to be found in the sepulchre on the third day after His burial, its mysterious disappearance was accounted for in a cryptic revelation by the angels: "Why seek ye the living among the dead? He is not here, but is risen". There is at the same time a disclosure and a withholding of knowledge. Nicholas of Cusa said: "The revealed God is a hidden God".

The words of Gloucester continue: "Bring me but to the very brim of it.....from that place I shall no leading need". Thus does the mystery lead us to the threshold of that for which we are seeking but leaves us standing in awe at that which ever remains undisclosed in the land of the living.

Lear's soul is an enigma, a book closed, as it were, with seven seals, some of which are gradually opened. One seal is broken when he realizes that the trappings of kingship have hidden him from himself and he begins to feel his humanity and a compassionate relationship with others. A second seal is broken when, pronouncing judgement against his disloyal daughters at the end of the mock trial, he realizes his own guilt and learns to "judge not, that ye be not judged". A third seal is broken when he realizes that love is not a commodity that can be negotiated, but is something given with no strings attached: "For love is strong as death....If a man would give all the substance of his house for love, it would utterly be contemned". Having learned compassion, justice and love, Lear repents not having been compassionate, just, loving: "O! I have ta'en too little care of this". Hitherto, he had no comprehension of these concepts; he had taken himself for granted. Now he has become a riddle to himself. The former King, with his pride, vanity, rashness and false values, is no longer to be found. He has been transfigured. Layer after layer of his soul has been peeled away; yet there

remain deeper layers which defy rational explanation. As William of Ockham said: *Individuum est ineffabile*. His deepest root rests in eternal night.

Lecture delivered at Stowe School, Buckingham on May 5th, 1980.

1. Daughter of Eris (strife) and Zeus. - Editor.
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FRANCIS BACON'S FOREIGN TRAVEL

By T.D.BOKENHAM

This subject has occupied the attention of many Baconian students since James Spedding published his *Lord Bacon's Letters and Life* in 1861. Much of our later research stems from evidence which has come to light since Spedding's time, and some of it contradicts his estimate of Bacon's activities during the period October 1580 till April 1582, for which he was unable to account. As a matter of fact, there were other blank periods in his "life" between the spring of 1579, when young Francis returned from France, and November 1584 when, at the age of twenty-four, he took his seat in the new Parliament for Melcombe in Dorset and for Gatton in Surrey. The nomination of Gatton, at this time, belonged to Burleigh as Master of Wards during the minority of its one constituent.

This Parliament met chiefly on account of the great concern felt in the country over the activity of the Catholic powers, especially Spain, and in particular over the safety of the Queen on whose life a number of assassination plots had recently been uncovered. For some years, Burleigh and the Government had been sending to various parts of the Continent able and educated young men, with suitable letters of introduction, whose duties were to seek out the political climate of the countries visited, report on the activities of the Jesuits and contact those princes whose interests lay in some sort of Protestant alliance against the great power of Spain. Amongst those young men who travelled abroad were Philip Sidney, Thomas Bodley, and Anthony Bacon, whose contacts on the Continent included Michel de Montaigne whom we shall meet later. We also find, probably as assistants, such names as Nicholas Faunt, one of Walsingham's secretaries, Anthony Munday, and Christopher Marlowe, the latter two being particularly interested, it seems, in the activities of the Jesuits. Francis Bacon's early visit to France in the embassy of Sir Amyas Paulett was intended, in part, as a training exercise in the use of the special powers of observation which he possessed. His invention, during these years, of a new cipher system which he called the "Bilateral", provides evidence that this visit was of a secret diplomatic nature and, as Spedding reports, Francis returned from that mission with a despatch from Sir Amyas to the Queen which recommended Francis for her service. In other words, for her foreign diplomatic service which

was vital to the safety of this country.

It is then, with this in mind that our further evidence must be considered. Much of it is contained in books now out of print, and it seemed helpful to assemble it in one article, and place it alongside Spedding's valuable researches which will be given in tabulated form. It is essential, however, to remember that any contemporary document which might have been helpful to someone prying too closely into Bacon's activities or those of his associates, would have been shorn of any evidence, such as its date or, perhaps, the names of the correspondents involved. In fact, any document so pruned becomes suspect as being from the "Bacon Mint".

First then, will be set out Spedding's account of this period, 1579-1584.

20th March 1578/9. He left Paris for England, bearing a despatch from Sir Amias Paulet to the Queen, which recommended Francis to her service. Soon after he commenced his regular career as a student at law.

11th July 1580. Letter to Mr Doyley, in Paris, from Gray's Inn, signed "Your very friend, Fr Bacon." Spedding comments, "we know nothing of the person to whom it was addressed" but then adds, "Anthony Bacon had set out on his travels the year before and Mr D. Doyley began to travel with him, then went to Antwerp where he was resident depending upon Mr Morris, and returned to England in 1583." Now this tells us quite a lot. Clearly Doyley was employed, with Anthony Bacon, Nicholas Faunt and others, on foreign intelligence work and Francis Bacon was also concerned in this.

16th September 1580. Letters to both Lord and Lady Burleigh from Gray's Inn and signed "B.Fra." These letters were in respect of his "suit" to the Queen.

18th October 1580. Further letter to Lord Burleigh, thanking him for his services and promising faithful service "to God, her Majesty and your Lordship". This letter, also from Gray's Inn, is signed "Your lordship's dutiful and bounden nephew, B.Fra.".

At this point Spedding adds, "From this time we have no further news of Francis Bacon till the 15th of April 1582 but — we may suppose that he had been going on quietly with his legal studies." He then refers to Bacon's correspondence with his brother "who was

travelling and gathering political intelligence on the Continent". It is surprising that Spedding should have thought that Anthony Bacon, officially employed as an Intelligencer, should write to his brother on this subject unless Francis himself was also in the service of the Crown. Indeed, in Spedding's next item, namely a paper of notes concerning "The State of Europe" (later called "The Present State of Christendom") which was found amongst Bacon's papers and printed by Stephens in 1734, it must be clear that Francis Bacon, probably with the help of Anthony and his associates, had been concerned with this official document which dealt with many leading foreign personages in France, Italy, Spain, Austria, Denmark and Poland. According to Spedding, the document was ready by the summer of 1582. It will be discussed later.

27th June 1582. Bacon admitted Utter Barrister. From this time until November 1584, Spedding relies on information on Bacon's movements from letters from Nicholas Faunt to Anthony Bacon found in the Lambeth MSS. "Faunt had spent some time in France, Germany, Switzerland and northern Italy and had now returned to England".

31st May 1583. Faunt refers to a visit paid to Francis at Gray's Inn in which he failed to see him since, "he was not at leisure to speak with me". He adds, however, that Francis had previously shown his anxiety at Anthony's prolonged stay abroad the reason for which, Spedding thought, was the disturbed state of the Continent, the suspicions aroused by Anthony's intercourse with Papists, and also the expenses entailed and the difficulties of raising money on his property in England. For this, Francis Bacon prepared a draft Letter of Attorney on Anthony's behalf, (Spedding's next item which he printed in full) to bargain, sell, let or demise any of his lands etc. and to be operative, if required, until Anthony Bacon's return. The attorneys' names include those of "My (i.e. Anthony's) brother Nathaniel, my uncle Kyligrew, my cousin Kempe, Mr Sergeant Puckering and others. "For myself" Francis adds, "I will afford any care of it, but I had rather be spared" (from acting as attorney). Spedding states that it bears no date, "nor does it contain any allusion which enables me to determine the date positively. It is

written entirely in Francis Bacon's hand." He supposed that it was sent over to Anthony for signature in the spring of 1584.

It will be seen from this that Spedding had no definite knowledge of Bacon's movements during four periods of this period; that is, March 1578/9 till July 1580 (16 months), October 1580 till April 1582 (18 months), July 1582 till May 1583 (11 months) and June 1583 till November 1584 (17 months). Obviously, during much of this time, Francis Bacon would have been in England, probably based at Gray's Inn but, as the evidence will show, he certainly made at least one further trip to the Continent between 1579 and 1584 and it is likely that this trip was made, in part, in the interest of the Government. From a political point of view, apart from the "State of Christendom", which Spedding attributed to Anthony Bacon, we have the "letter of Advice to the Queen" which Spedding firmly accredited to Francis Bacon young as he was in 1584, when it is thought to have been written. This "Letter" shows considerable knowledge of foreign affairs and the activities of the Papists, particularly in Spain, who were becoming a danger to this country. Concerning France he wrote, "I see not why it should not rather be made a friend than an enemy." Advice is given on how the Queen might improve things in Scotland and a suggestion is made for help to be given to the Protestant Low Countries. "But for Florence, Ferrara and especially Venice, I think your Majesty might reap great service; for they fear and abhor the King of Spain's greatness." This is surely a strange document to be written by a man who, at that time, "we may suppose had been going on quietly with his legal studies". (Spedding; volume 1, page 15). It does show, however, that Francis was just the man who should be helped to be nominated for the very Parliament which sat in this anxious year.

Our next witness is Rev. Walter Begley who, in his *Bacon's Nova Resuscitatio* of 1905, volume III, tells us that he purchased in Paris a copy of *L'Histoire Naturelle de Mre. Francois Bacon* which was published in 1631. In it is a short life of Bacon by Pierre Amboise, "Sieur de la Magdelaine" which differs from, and gives more information than, Rawley's later biography of 1657. This book was reviewed later (1911) by Granville Cuninghame in his book *Bacon's Secrets Disclosed in Contemporary Books* in which he gives a translation of the "life". It contains these words,

M. Bacon wished to acquire that knowledge which in former times made Ulysses so commendable, by study of the manners of many nations. I wish to state that he employed some years of his youth in travel, in order to polish his mind and to mould his opinion by intercourse with all kinds of foreigners. France, Italy and Spain, as the most civilized nations of the whole world were those whither his desire for knowledge (curiositie) carried him. And as he saw himself destined one day to hold in his hands the helm of the Kingdom (le timon du Royaume) — he observed judiciously the laws and the customs of the countries through which he passed, noted the different forms of government in a State, with their advantages or defects, together with all the other matters which might help to make a man able for the government of men.

This book, we are informed in its address to the reader, "was aided for the most part in a translation of the author's (i.e. Bacon's) manuscripts" which, obviously would not reveal that the journeys to the Continent were of an official nature. Neither does it appear that these particular manuscripts had ever appeared in England. Returning to Walter Begley who comments on this disclosure that Bacon had visited Spain and Italy in addition to France:

I hold it not improbable that young Francis travelled both before and after his father's death (1579), the latter occasion being some short political mission which had been entrusted to him by the Queen or some great person about the Court — I believe Gabriel Harvey knew and also, later on, Ben Jonson. But to publish such State matters meant a Fleeting or something worse.

Now it does not seem feasible that Bacon's first visit to France, in the train of Sir Amyas Paulett, included the visits to Italy and Spain. If, however, Francis was responsible, with the help of Anthony, for the tract "The State of Christendom", we must assume that he or Anthony or one of his assistants, had visited France, Italy, Spain, Germany, and Denmark, and possibly Poland and Portugal as well, before the summer of 1582, and Spedding's missing period, October 1580 to April 1582, would have been the one in which these visits were made. In this volume of Begley is also quoted a passage from Bacon's *Apology for Essex* of 1604 - "It is well known, how I did, many years since,

dedicate my travels and studies to the use and (as I may term it) the service of my Lord of Essex."

We will now turn to the evidence found by William Smedley who discovered, in the *Reliquiae Bodleianae* (1703), an undated letter, written by Thomas Bodley and stated to have been addressed to Francis Bacon, though his name does not appear in it. The letter was written in reply to "your letter, dated 19th October at Orleans". The reason why this letter, which was printed in *Baconiana* volume VI (April 1908), was attributed to Bacon as addressee will appear later. In the 1908 article it was assumed by the editor to have been written in 1577, or early 1578. In a series of articles in *Baconiana* volume IX (January-October 1911), and entitled "The Mystery of Francis Bacon", and later expanded in his book of that name which was published in 1912, Smedley comments that the letter could not have been sent from England between 1576 and 1579 when Bodley was abroad, and states that it was written in December 1581, when Bacon was abroad. He then writes of a letter, found in the State papers of the Record Office and dated February 1581 (that is 1582 by our reckoning), written by Anthony Bacon to Lord Burghley, enclosing a note of advice and instructions for his brother Francis. Anthony Bacon was then himself abroad and an experienced traveller, and Smedley concluded that the instructions were on foreign travel, and that Francis probably left England in March 1581, travelling through countries with which Anthony was familiar. Bodley's letter starts "My dear Cousin" and ends "Yours to be commanded, Thomas Bodley." In this volume of *Baconiana* (page 130) is printed a letter from Parker Woodward who comments thus. "It shews", says Woodward,

1. That Bacon was abroad as a student of state-craft not as an intelligencer.
2. That his funds were supplied, not by his supposed father, the rich Sir Nicholas, but by certain important "friends" who communicated through Bodley (the letter enclosed £30 in response to Bacon's request for money).
3. He was to make his life profitable to his country and himself more comfortable (to give satisfaction) to his "friends". He was to keep full written notes of his observations and expenditure, and if he made proper reports and accounts of his expenditure, his friends would supply him liberally with funds.
4. In 1578 Bodley, a linguist and a well-educated Englishman aged 36, was in the service of Queen Elizabeth as her gentleman usher, necessarily a most confidential office.

5. Until about 1588 he (Bodley) was occasionally engaged on private confidential errands for the Queen to the Continental States. Then, settled in the Northern Provinces as Minister Resident at the Hague, he corresponded regularly with the Earl of Leicester.

6. As Bodley was not related to Bacon, the expression, "My dear Cousin" would only be consistent with the letter having been written on behalf of the Sovereign to a person above the rank of a baron.

This is valuable confirmation of the truth of the Bilateral cipher story as to Bacon's true parentage.

On Smedley's article in *Baconiana* (1911) and the "State of Christendom" of 1582, Parker Woodward (page 267) comments that; "circumstances point very strongly to Mr Smedley's conclusion that Francis Bacon went abroad again in 1581, though his authorship of The State of Christendom is still doubtful." Spedding printed a version of Bodley's letter, without its beginning and ending, which he found in the Lambeth MSS. collection. This letter is addressed to "My good Lord" and was considered by Spedding to be one written by Francis Bacon to the Earl of Rutland on behalf of the Earl of Essex. Woodward comments:

"When, in 1595-6, at the age of twenty, young Earl Rutland travelled abroad, it would seem that he went as an "intelligencer" for Essex, then in full control of foreign affairs. He married a step-daughter of Essex in 1599.

Carefully prepared letters of "good advice" would admirably serve for this purpose. Francis Bacon drafted two, the first bearing every evidence of his composition. For the second he evidently told an assistant to copy the impersonal portion of the old letter of advice which Bodley had written to him for his (Bacon's) travels in 1581. This would be sealed, and forwarded from Gray's Inn to Essex House, where Anthony Bacon would cut off the folding over end of the last sheet containing the superscription, before giving it out for transcription for Essex's signature. Two such letters should effectively hoodwink the suspicious foreigner. But Francis had forgotten to say anything to account for the written notes young Rutland was expected to keep, so a third letter was drafted at the last moment. (Spedding printed three of these letters to Rutland). The fact that Anthony Bacon preserved the drafts enabled this amusing piece of dissembl-

ing to survive the ruin of time".

Parker Woodward, in his *Tudor Problems* of 1912, states that the Bodley letter of reply to Bacon was written in December 1582 but, in his later book *Sir Francis Bacon, Poet, Philosopher, etc.* of 1920, he corrects this by reverting once more to the statement that Bacon's letter from Orleans was written on 19th October, 1581.

Brigadier-General S.A.E.Hickson, in his *The Prince of Poets* (1926), refers to the correspondence between "Immerito" and Gabriel Harvey of 1580, and relates that in one of these letters "Immerito" (i.e. Francis Bacon) stated that he is expecting every hour to be sent abroad to continue his travels and gain experience of the world. Hickson continues:

after October 1580 he disappears and is not heard of again till April 1582. After this date he is off, we believe, to Paris, Vienna, Padua, Verona, Rome, Florence — on his return, it seems, he issued his Notes on the State of Christendom anonymously as, being on secret service, he was bound to do. The diaries of Montaigne and Anthony Munday tell the same tale. Both were secretly on the track of the Jesuits and Nicholas Faunt and Anthony Bacon, both devoted to our Francis Bacon-Shakespeare, were travelling about at their service, and on the alert to help them—— Anthony Munday visited Rheims and Rome. In his journal no attempt is made to conceal the cause of his mission; he assumed disguise, even penetrated into the Jesuitical colleges, and assisted to say Mass.

Alfred Dodd, in *Francis Bacon's Personal Life-Story*, repeats the above evidence concerning Bacon's travels through Italy, Spain, Germany and Denmark at the instance of Thomas Bodley, the Queen's Usher. Later, Dodd adds that Francis printed a book called *Don Simonides*, an account of his travel in Italy and Spain, "title-paged to one Barnaby Rich." (In the *Dictionary of National Biography* Rich is described as an author and soldier. He wrote romances in the style of Lyly. His *Rich his Farewell to Militarie Profession* (1581) is said to be the source of the plot of *Twelfth Night*. *The Adventures of Don Simonides* was published in 1581, but a second book, "of this gentleman's travels, enterlaced with Historie", appeared in 1584.)

We now come to Alicia Leith whose fascinating articles entitled "Bacon in France" and "Bacon in Italy" were printed in

Volumes IX and X of *Baconiana* (January 1911 to October 1912). In these articles, Miss Leith argued that Montaigne's companion, M. d'Estissac, on his famous journey through France, Switzerland, Bavaria, the Tyrol and Italy was in fact young Francis Bacon, who was travelling on a fact-finding tour for the English Government and whose notes on *The State of Christendom* were compiled, as far as Italy and possibly Germany were concerned, from this tour. She also claimed that the *Montaigne Journal* describing this tour was written by Bacon. These claims will now be studied in some detail, since Miss Leith put forward some most interesting points in support of them.

The journey began, as far as d'Estissac was concerned, in the autumn of 1580 and ended towards the end of 1581, thus coinciding with one of the missing periods in Spedding's *Life*. In a much later article (January 1937) Alicia Leith tells us that the Italian edition of *Montaigne's Journal* contains a foot-note by its learned editor, Alessandro d'Ancona, that he has not been able to identify M. d'Estissac whose suite includes five persons:

"A Monsieur traveller of some importance, bearing letters of introduction from King Henry III and Queen Catherine de Medici to their cousin, Francesco de Medici, Grand Duke of Tuscany and to the Prince of Ferrara, d'Este, requesting their courteous protection to this same young d'Estissac during his sojourn in their states. It seems strange that such a protégé of Royal France was not to be traced."

Miss Leith also states that "the Director of the Baberini Library of the Vatican — assured me that if young Francis Bacon travelled through Italy at his Queen's command, he must needs have done so under the care and sheltering wings of some "Bear-Leader" in full knowledge of the language and habits of the countries through which they passed. The Protestantism of Bacon would make it dangerous also for him, unless he travelled with some sort of elderly and respected Catholic gentleman. This "Bear-Leader" Miss Leith believed was Michel de Montaigne himself.

There are one or two points both for and against this theory which should be mentioned at this stage before we proceed. The *Journal* informs us that M. d'Estissac joined the party at Beaumont-sur-Oise "for the sake of company, our routes being the same". This was on Monday the 5th September, 1580, that is, over a month before Bacon's letter to Lord Burleigh was sent from Gray's Inn. On the other hand, the reason given for this

joint expedition, in which the costs were shared, is somewhat suspicious. It was d'Estissac who had the entrée to the palaces of the great men they visited, and it was this man who appeared to take precedence on these occasions. Further, it is curious that Montaigne who came from Perigord, near Bordeaux, should have travelled north to Beaumont-sur-Oise, which is just north of Paris on the route via Amiens to the coast, in order to cross to Basle. We are told elsewhere that Montaigne had visited Paris to present a copy of his first book of *Essays* to King Henry III, but it would certainly seem that his meeting with d'Estissac was not just a casual one. If this journey was made for the English Government and organised by Burleigh and Anthony Bacon who, according to Alicia Leith, had recently visited Montaigne in Perigord, those dates on Bacon's letters could have been devised as an alibi.

In the introduction to the 1903 edition of *Montaigne's Travels*, W.G.Waters, the editor, informs us that the MSS account was discovered in 1774 in a chest at the Chateau de Montaigne when a M.Prunis was collecting material for a history of Perigord. He later states that Montaigne travelled in company with M.Mattecoulon his younger brother, M. d'Estissac, "probably the son of the lady to whom he dedicated the essay in Book II, No. 8, M. de Caselis, who left the party to stay on at Padua, and M. d'Hautoy."

Miss Leith believed that d'Estissac left Montaigne soon after they reached France on their return journey, and that he then travelled north through Germany where he visited Duke Julius of Wolfenbuttel near Brunswick, and became acquainted with his son Heinrich Julius, who, when he became Duke a few years later, introduced the drama and invited an English company of actors to Wolfenbuttel. This journey would not have been difficult because, after crossing the French frontier on the Mont Cenis Pass, Montaigne travelled, via Chambray and the Lac du Bourget, to the Rhone and so down to Lyons. If d'Estissac left the party when they reached the Rhone he could have journeyed up the valley to Geneva and thence via the Lac de Neuchatel to Basle and so into Germany. The party reached the Rhone towards the end of November 1581, which would have given him ample time to reach Brunswick and the mouth of the Elbe by the following April.

In her article of January, 1937, Miss Leith reminded us that Bacon, in his *Advancement of Learning*, tells us that Queen Elizabeth was in the habit of sending her budding councillors of State, "incognito", on European tours to gather such experience

of men and things as should be valuable hereafter to their Queen and country. She adds that she felt justified in believing that Michel d'Eyquem was the "Bear-Leader", and protector of Francis Bacon through Italy on his secret mission.

Now it is clear that the style of the official document *The State of Christendom* differs widely from that of the *Journal* which is a diary of places and persons visited with observations noted on the way. It is equally clear, however, that *The State of Christendom* could well have been compiled from these interesting observations, certainly as far as the Italian part of the journey is concerned. The official tract is written concisely under separate headings which provide important details of the life and character of the rulers of the Italian Principalities and some of their cities with the exception, strangely enough, of Rome. Nearly all of these great dukes and cities mentioned in the tract, however, were visited and reported on in the *Montaigne Journal*. The two works will now be compared as briefly as possible.

"Pope Gregory XIII, of the age of seventy years, born in Bologna —the King of Spain bestowed on the Pope's son degree of title and office." The *Journal* describes in detail how M. d'Estissac, M. de Montaigne, Mattecoulon and d'Hautoy, in that order, were received and permitted to kiss the Pope's foot. "The Pope, speaking Italian, betrayed his Bolognese descent —his age is over eighty." Later is mentioned his son, "whom he loves passionately." This son was the illegitimate son of a servant of the Pope's brother, born in 1548 many years before his father was made Pope.

"The Great Duke of Tuscany, Francesco de Medici, son to Cosmo —of age forty years —he entertaineth certain men of arms — His common exercise is in distillations and in trying conclusions —two years since, he married la Signora Bianca, his concubine, a Venetian of Casa Capelli —two brothers, D.Pietro and the Cardinal." The *Journal*, which mentions the Duke's father Cosimo, tells us that M. d'Estissac and M. de Montaigne dined with the Duke in Florence. Seated at the table was his wife, in the place of honour, who, according to Italian taste is handsome, with an agreeable and inspiring face, full bust, and a bosom displaying itself as it may — The Duke's appearance is that of a healthy man of forty. On the other side of the table sat the Cardinal and another young man of eighteen, brothers of the Duke. —The Duke keeps about his person Silvio Piccolomini endowed in all sorts of science and in the practice of arms. — This prince is somewhat given to alchemy and the mechanical

arts, and is, above all, an architect."

"The Duke of Ferrara, Alfonso d'Este, and his new wife Anna, daughter to the Duke of Mantua." The *Journal* describes how d'Estissac and Montaigne went to kiss the Duke's hand and that he received them courteously. "His new wife, who is fair and far too young for him" is mentioned but not named.

"William, of the house of Gonzaga, Duke of Mantua" is not mentioned in the *Journal*.

"The Duke of Urbin, a prince of good behaviour and witty (learned). His wife, Leonora, sister of the Duke of Ferrara, by whom he hath no children, and now divorced." The *Journal* states, "The present Duke has to wife the sister of the Duke of Ferrara who is ten years his senior, but they are on bad terms and live apart —there is little hope of children —the princes of this family have all been good rulers, and beloved of their subjects. The love of letters has come down from father to son and the library of the palace is a fine one, but the key of it could not be found."

"Ottaviano, Duke of Parma" —The travellers saw him at Piacenza awaiting the Archduke of Austria's son, but did not speak to him.

"The Duke of Savoy, Carole Emmanuel" —The *Journal* merely mentions his father, then Duke.

"Lucca is under the protection of the King of Spain. The city is well fortified." This city was visited twice. "It is free, except that by reason of its weakness, it has put itself under the protection of the Emperor and house of Austria. It is walled and strengthened with bastions." A footnote states that Lucca was at this time in the Spanish interest.

"Genoa" was not visited.

"Venice, retaining still the ancient form of government." —The travellers spent a week in Venice, though "M. de Montaigne affirmed that he would tarry neither at Rome nor elsewhere in Italy without having paid another visit to Venice." —"the government, the arsenal the Place of St. Mark and the vast crowd of foreigners, seemed to him the most worthy of remark of anything he saw." (written by the secretary).

From this it seems that, most certainly, the two documents in question could be allied, though naturally, the more detailed political references contained in *The State of Christendom* would not have been entered in the *Journal*.

Alicia Leith's claim that the *Journal* was written by Francis Bacon must now be considered. We are told that up to 16th February, 1581, it was written down from dictation by a

confidential secretary who also acted as valet. The Editor of the English edition quoted above expressed surprise "that a man so communicative as Montaigne would have kept secret from his friends the existence of the written record he made of his journey —and that it should have lain undiscovered till M. Prunis found it in 1774." He later adds, "the handwriting of the MS., both by master and man, was very bad, and it needed all the skill of M. Capperonier, the Royal Librarian at Paris, and of other experts, to disentangle the meaning of the calligraphy and make a legible copy." In view of this, it should be stated that at the British Museum, is displayed an original letter of Montaigne's, in which the handwriting is clear and perfectly legible. Mr. Waters, continuing in his Introduction, writes, "It would be unreasonable to expect any elegance of style in the portion of the *Journal* written down by the secretary, and when Montaigne himself takes the pen in hand he does not greatly mend matters. The most incongruous themes are treated in juxtaposition. At Augsburg, at the end of a discussion with a Lutheran theologian, he throws in a remark that they had white hares for supper; and again, while speaking of mixed marriages, he records that here they clean windows with a hair-brush fixed on the end of a stick. At Rome, he passes in a breath from a consideration of the relative prevalence of heresy in France and Spain to a remark that all the cargo boats on the Tiber are towed by buffaloes. In cataloguing the advantages of the city as a place of abode, he tells how many of the palaces of the high nobility were at the disposal of any strange gentleman who might wish to repair thither for the night with a companion to his taste and how, in no other city in the world, could be heard so many theological disputes." If, on the other hand, this *Journal* was, in fact dictated and written by a high spirited and enthusiastic observer in the person of young Francis Bacon, then this jaunty style, coupled with its non-publication, could be explained.

There is, however, a further point to be considered. Up to February, 1581, when the party had reached Rome for the first time, the *Journal* had been written from dictation by a secretary. Now it so happens that the important princes, with the exception of the Duke of Urbino, and most of the important places which they visited, were described in this first section. Some amusing incidents, which would have appealed to a younger man, were also reported in this section. In the second part, more emphasis seems to have been made on Montaigne's ill-health, for which he visited several medicinal baths. He also refers to his old age, then only forty-eight years. Evidently he was becoming tired

after his very energetic journey and, in one instance, he rejoiced that he was able to be alone with a book where he could, if he so desired, walk in the streets, chat with the passers-by and look at the shops, the churches and the market-place, "as much as ill-health and old age will allow."

It is therefore possible that the part written by the secretary was dictated, not by Montaigne, but by his companion and, though parts of the second section may have been contributed by d'Estissac (or Bacon) it is difficult to believe that this section was written by anyone other than Montaigne.

Some of the incidents in part one which interested the author are worth recording. He was particularly delighted with Bavaria and with the cleanliness of the German houses. "Augsburg" he says "is reckoned the fairest town of Germany, as Strasburg is the strongest." Here they witnessed a wedding but he adds, "Amongst the guests there was not one good-looking woman." They saw some fine houses in this city and he was captivated with the water fountains, fish-ponds and a large cage full of rare birds. He also noticed the handiwork of a gardener who, foreseeing cold, "had transported into a little shed a great quantity of artichokes, cabbages, lettuces, spinach, chicory and other vegetables which he had set in soil by the root and hoped to keep them good for three or four months." Also related was the way the city appointed three officials whose duty it was to greet strangers of quality according to their rank. "Us they took for Barons and Knights. For certain reasons M. de Montaigne was inclined to assume this counterfeit dignity, and to keep silence as to our real quality. He spent the whole of the day walking through the town by himself, and was convinced that he was treated with greater consideration on account of the aforesaid subterfuge. A like honour indeed was paid by all the German towns." This little anecdote seems rather to be a sly comment on Montaigne's character than a piece of information from Montaigne himself.

A strange story is also told in this first part while the party were still in France. This concerned a man "still living named Germain. —Up to the age of twenty-two years he had been regarded as a girl, albeit the chin was more hairy than the other girls —it came to pass one day when she put forth all her strength in taking a leap, the distinctive signs of manhood showed themselves, whereupon the Cardinal of Lenoncourt, gave him the name of Germain. This personage is still unmarried, and has a large thick beard. —A popular song, sung by the girls of the place, warns all girls against taking long strides lest they

should become men like Marie Germain. Report says that Ambrose Pare has taken note of this tale in his book on surgery."

If, indeed, the man responsible for the first part of the *Journal* was d'Estissac, alias Francis Bacon, the reason for his ceasing to record these day-to-day events in February 1581 must surely be that, having achieved much of the object of his journey, he would then need time to settle down to the preparation of his more serious notes for Her Majesty in England whose imperious demands must, of course, take precedence over more trivial matters. Alicia Leith maintained that the style of the *Journal* compared well with that of Bacon's official tract. With this it is impossible to agree, but the information given in *The State of Christendom* could most certainly have been derived from this journey, particularly as far as Italy was concerned. With regard to Miss Leith's "Shake-Speare in Germany", which is written with a strong emotional appeal, she tends to mislead her readers about the reference to Wolfenbuttel in *The State* which merely gives Wolfenbuttel one line, "Julius, Duke of Brunswick (i.e. Heinrich Julius' father), at the strong castle of Wolfenbuttel on Oder". A footnote states "Occar in MS." Miss Leith criticises Spedding's ignorance over this, but Spedding, it seems copied from Mallet who, in 1765, printed this river as "Oder". "Most certainly "our Francis" visited Germany and made friends with Heinrich Julius at about this time but, regrettably, he appears to have made no diary of this trip." Spedding however, does reveal other gaps in his *Life* before 1584 when Francis Bacon took his seat in Parliament with the help of Burleigh.

The Montaigne problem is further complicated by the fact that, in 1896, Mrs. Henry Pott contributed articles to *Baconiana* which gave evidence in favour of Montaigne himself acting as a mask for young Francis Bacon. Montaigne's *Essays* were first published at Bordeaux in 1580, and Montaigne is said to have travelled to Paris to present a copy to King Henry III. This accounts for his meeting d'Estissac at Beaumont-sur-Oise, a few miles north of Paris in September of that year. Book II of the *Essays* appeared in 1582 and a third set was published in Paris in 1588. Mrs Pott, who always took infinite pains in her investigations, started by comparing the biographies of Montaigne, as told by himself, and Francis Bacon. For this, she consulted the Florio English translation of Montaigne's *Essays* (1603) which she states is written "in pure Baconian English, without a distinctive peculiarity of any kind to stamp them as translations. The manner too in which these essays increased in bulk, the alterations in metaphors and sentences, long after

Montaigne's death demand fuller explanation than has yet been vouchsafed." Mrs. Pott's comparison of Bacon's and Montaigne's childhood is startling and much of what Montaigne says of himself in his *Essays* which are introspective, applies equally to what we know of Francis Bacon. Again, Montaigne's relationship with the Bacons, especially Anthony Bacon, is of interest. "So long as he lived, the Mayor of Bordeaux continued on terms of intimacy with the brothers Anthony and Francis. After Francis returned to England (1579) Anthony left Bordeaux and the society of Montaigne but, nine or ten years later, before he came home from abroad to lodge with Francis in Coney Court, we again read that Anthony had gone once more to reside at Bordeaux, in the sunny home of his friend Montaigne (Hepworth Dixon's *Story of Bacon's Life*). Before his death in 1592, Montaigne came to England on a visit to Francis, but this little episode is omitted by Spedding from his *Letters and Life*." Mrs. Pott's remark about Anthony leaving Bordeaux is not quite accurate, for we find in Hepworth Dixon's above book; "The remains of the Lord Keeper interred in St. Pauls, the widow and her two children had to quit York House —They went down to Gorhambury —there Lady Anne settled for life. Anthony started for France, and his unprovided brother betook himself to the law. Anthony went to Paris, then to Geneva, next to Bordeaux and Bearn; now discussing politics with William Parry, now cracking jokes with Michel de Montaigne, or gaily carousing with the courtiers of Henri of Navarre, from all of which places of his travel he sent home to Walsingham and Burghley notes on politics and parties, showing the most subtle insight and capacity for so young a man. —Anthony (1587) had long since left Bordeaux and the society of Montaigne, for Montauban and the house of Philip de Mornay. Montauban was the head-quarters of Henri of Navarre and all the great Huguenot princes gathered within its walls —after the quarrel with Madam de Mornay he had gone to reside once more at Bordeaux, the sunny home of his friend Montaigne; where some bigots had assailed him for procuring the discharge from jail of Anthony Standen, an English Roman Catholic, accused of being a Spanish spy." This biography, which includes much of Anthony Bacon's life, is one of the best "orthodox" biographies of Francis Bacon.

Mrs. Pott observes, in her article of April, 1896, that Bacon had always suggested that self-contemplation was a necessary introduction to the study of human nature and declared the subject to be "deficient". "Nowhere does he hint that, already, France had produced one excellent writer who —had enabled us

to know him as well as we know ourselves. Not only did Bacon ignore this great essayist but declared, when he published essays under his own name, that the word 'essay' is new." In her final article, Mrs. Pott discusses Bacon's and Montaigne's literary tastes, and their youthful affection for Ovid and Virgil, whom Bacon calls "the best of Poets". "Montaigne equally distinguishes him."

These articles are of considerable interest and if, indeed, Montaigne's essays were the work of young Francis Bacon then, for the purpose of the *Journal*, the mask was changed from that of Montaigne to that of M.d'Estissac who, in my view, was probably responsible for the first part of this diary.

Finally must be mentioned an article by Parker Woodward, printed in *Baconiana* in April, 1908, entitled "Bacon's Travels", which concerns the year 1590. This article is speculative and rests on the authority of Mrs. Gallup's cipher disclosures which claim that Francis Bacon used several men as masks for his publications, some of which tell of Bacon's secret history. "In January 1589/90" writes Woodward,

Bacon published the first part of the *Faerie Queene*. On the 6th April following, Sir Francis Walsingham, the Secretary for Foreign Affairs, died. Bacon promptly published, in the pen-name of "Watson", a Latin Eclogue in Walsingham's memory — From this point until November there was a cessation of Bacon's literary activities consistent, I think, with an absence abroad. The fact that Henry IV of France, at the latter end of 1589, had turned Catholic made it prudent that the friendly Catholic States of Austria and Venetia should be assured that Elizabeth was on the best terms with her own Catholic subjects — With a hostile Pope, and the forces of Spain still in possession of the neighbouring coast of the Netherlands, the Catholic *volte face* in France was most disquieting to England. — Walsingham's death and the Queen's nervous apprehensions would render it desirable that a skilled diplomatist should visit the Courts of France, Austria and Venetia. Thomas Bodley, who had in previous years undertaken secret confidential errands of this kind for the Queen, was not then available, as he had become Minister Resident at the Hague. I think that in Francesco's *Fortunes*, printed towards the end of 1590 in the name of Greene, Bacon does in his own cryptic way indicate that he had recently undertaken a continental journey. He makes one of his characters refer to a journey by way of Dover to Calais, then to Paris (where

he visited the French Court), then to Lyons, thence coasting (avoiding) the Alps, and through Germany to Vienna and afterwards to Venice. In the person of the character in the novel, comments are made upon the French, Germans and Italians. —From the mention of Bergamo in Francesco's Fortunes —it is likely that he returned by way of Bergamo to Coire and thence through Germany to Stade, a seaport at the mouth of the Elbe, having a regular shipping trade to England. —In this book, Bacon shows great displeasure at the drinking habits of the Germans. —As Nash, in *A Prognostication* (1591), he seems again to hark back to a journey commenced at Dover and finished at the flat coast around Stade, a district dominated by the Danes." At the end of this article, Woodward adds, "My suggestions are put forward quite tentatively."

Following this is an interesting article entitled "Shakespeare and Venice" which, regrettably, we have no space for here.

In conclusion, we now have documentary evidence that Francis Bacon visited France with Sir Amyas Paulett between 1576 and 1579, and that he also visited Italy and Spain, almost certainly, at a later date. Spedding's blank period, October 1580 - April 1582 suggests this. It also makes it probable that, if Bodley's letter was addressed to Bacon, the latter was in Orleans either in October 1581 or October 1582, which coincides with another blank period in Spedding's *Life*. The tract *The State of Christendom*, printed as one of Bacon's Works by Mallet (1765), and completed according to Spedding by mid-1582, and Bodley's letter, confirm that Bacon's foreign travel was undertaken on behalf of the Government. "Immerito", in his letter to Harvey, also suggests that he was about to be sent abroad again in 1580. More speculative is Alicia Leith's claim that Francis Bacon accompanied Montaigne on his travels between September 1580 and the autumn of 1581, but if the dates of his letters to Lord and Lady Burleigh had been altered as a possible *alibi*, and this is possible since it would have been Burleigh with the help of Anthony Bacon in France, who would have organised this journey, this claim is a substantial one. Whether or not Bacon made the return trip via Germany is problematical, but entirely logical. It is also perfectly feasible for him to have journeyed in 1590 to Venice and back through Germany, where he had Protestant friends. Spedding is extremely vague as to Bacon's movements in this year. Most of Francis Bacon's life and activities during Queen Elizabeth's reign are shrouded in mystery and his visits to the Continent on her behalf were naturally treated as official

secrets as far as State documents are concerned.

It should, of course, be added that, though the ostensible purpose of these visits was "official" and, in Francis Bacon's case, supported by some funds from the Queen, the Bacon brothers and their accomplices were, at the same time, making valuable contacts with men "of good report" on the Continent. These men would have been sympathetic and helpful to their fixed purpose of finding ways to secure a complete reformation, or re-birth, of the arts and sciences and of ethics and religion which would redeem mankind and advance learning by means of literature and new Fraternities (educational, scientific and theatrical). This then, would have been another good reason for dissembling and for secrecy.

BOOKS OF NOTE

Please note that the Society still has a few unsold facsimile editions of the rare Elizabethan manuscripts which are referred to from time to time in these columns, namely THE NORTHUMBERLAND MANUSCRIPT (c. 1597) and the collection of Latin eulogies to Francis Bacon published in 1626 and now known as the MANES VERULAMIANI. These books are beautifully produced and fully documented. The MANES contains the translation by Father W.A.Sutton S.J. of the Latin poems which praise Bacon, amongst other things, as a supreme poet, "the leader of the Muses Choir" and "the precious gem of concealed literature". Needless to say, these important manuscripts are ignored by orthodox scholars. For further details, please apply to the Hon.Treasurer, Flat 5, 12 King's Gardens, Hove, Sussex BN3 2PF.

"WORDES ARE THE FOOTSTEPS OF REASON"

(Francis Bacon - 1605)

By EWEN MACDUFF

Reason, logic, discretion and prudence all go hand in hand and if the Thesaurus of English words can be considered an authority, they all mean one and the same thing.

If any man's thoughts ever reflected these attributes, Viscount St. Alban was that man. Therefore, when anything occurs that bears the suggestion that he may have acted in a way contrarious to these precepts, it is essential that a logical and wholly unbiased step-by-step inquisition should be instituted.

Many Baconians, albeit unconsciously, have caused suspicion to be thrown on his Lordship's prudence in a very important field of his works and at the same time they have totally underrated his intelligence.

Those who dare to assail "sacred cows" usually ask for and receive very rough treatment at the irate hands of the establishment faithful.

Luckily, at his advanced age, the author of this article has nothing to lose or fear by daring to wield the Sword of Reason.

There is no logical reason for, or possibility of there being, bi-literal cipher in the 1623 First Folio of the Shakespeare Plays. A sweeping statement if ever there was one and to support it, it is necessary to begin with Francis Bacon's own original words on the subject of cypher in his "Second Booke" 1605.

For suppose that *Cyphars* were well managed, there bee Multitudes of them which exclude the *Discyphered*. But in regarde of the rawnesse and unskilfulnesse of the hands, through which they passe, the greatest Matters, are many times carryed in the weakest *Cyphars*.

Reduced Facsimile

This statement has a double bearing on the subject. First his reference to raw and unskilled hands and weak cyphers, and secondly his reference about "the greatest matters". The information alleged to have been enciphered in the bi-literal cipher in the Folio certainly comes under the heading of "the greatest matters" but in no way can it be said that the bi-literal method devised by the young Francis Bacon when in Paris comes under the heading of weak cyphers. It was a highly technical

cipher which would have demanded extreme accuracy from the type compositor and absolute precision throughout the whole long range of setting up the innumerable type faces. This is the field in which the theory of bi-literal cipher in printed works begins to crumble. There are two other deadly nails which could be driven into the theory's eventual coffin: *hand made paper and printer's ink*. And the microscope supplies the hammer to drive the nails into the coffin.

As a final stroke of irony the death-blow is struck by Viscount St. Alban himself in the same year as the Folio was printed, 1623, by his words in one of his greatest works, the *De Augmentis Scientiarum* in which he describes in the fullest detail the entire mechanics of the bi-literal cypher, with full instructions on the method of de-cipherment.

For readers who are not *au fait* with the precise workings of the cipher and are therefore in no true position to judge or criticize the findings which are so frequently reiterated by bi-literal enthusiasts, the following brief description of its *modus operandi* is hereby set out. It is emphasised that of necessity this must be very brief but, hopefully, instructive.

As the name suggests, *if it were to be used in print*, two alphabets would have to have been used, of different type faces, the differences being minimal, an absolute necessity for obvious reasons. Too large a difference in type face would have given the game away.

The enciphered message could be applied to any open text wording by using the two alphabet variants in a pre-arranged code formation. For purposes of this demonstration the alphabets are numbered 1 & 2.

This is how the code operates; the open text is divided into groups of five letters, similar to the way that music is set out in bars: the principle being that each group of five letters is coded to produce one enciphered letter - the code consisting of the way the two alphabets are used. As stated, only a very short example can be given.

For example, the various codes (groups of five letters) for, let us say A, B, C, D, E, are as follows:-

ALPHABET NUMBERS FOR OPEN TEXT

1 1 1 1 1	1 1 1 1 2	1 1 1 2 1	1 1 1 2 2	1 1 2 1 1
A	B	C	D	E

WORDES ARE THE FOOTSTEPS OF REASON

For instance, suppose one wished to encipher C A D E B into any chosen open text one would set out the letters of the open text using the two numbered alphabet letter forms, thus:-

ALPHABET NUMBERS FOR OPEN TEXT

1 1 1 2 1	1 1 1 1 1	1 1 1 2 2	1 1 2 1 1	1 1 1 1 2
C	A	D	E	B

The vertical bar lines are, of course, only drawn in for demonstration purposes. The reader is assured that this example is precisely as Francis Bacon's bi-literal cipher works, except for the fact that in his description of it, he called his two alphabets A & B, instead of 1 & 2. It was thought that for this demonstration A & B might have proved a little confusing. The important thing is that the reader should get a clear idea of the complications of the cipher and the very important *fundamental fact that it takes 25 letters of open text to be set to encipher 5 letters*; and it must be borne in mind that two alphabets have to be used in prearranged positions, dictated by the letters of the enciphered message. Even in a short message the possibility of compositor error increases letter by letter by an arithmetical progression. Economy of words would be vital - the longer the message the greater the risk of discovery. Suppose the following had to be enciphered:-

"The Francis Bacon Society has been in existence for over ninety years".

To encipher that short message, it would entail absolute unfailing accuracy in the type-setting of two hundred and ninety letters of open text, and, *this is the catch*, complicated by varying use of two alphabets of minimal difference in type face - a very tricky task in view of these minute differences, particularly if it had to apply to a very long message such as the story the biliteral theorists maintain is enciphered in the Folio.

The process of checking the text after the type is set, would also require extreme accuracy and probably a magnifying glass. Unfortunately, in 1623 Janssen's newly-invented magnifying glass was a rarity almost unknown in England.

Now we come to the biggest snag of all; the notorious inconsistency of early 17th century type and when this is applied to *hand made paper*, using the printer's ink of the period, almost

microscopic variations are greatly magnified.

Even the smallest "run" of the ink can alter the shape and size of a letter, just enough to confuse a bi-literal encipherment hopelessly.

It is no wonder that a friend of the Rawley (Bacon's chaplain was William Rawley) family remarked that Roman and Italic type would "confound" the bi-literal cipher (the dictionary gives "confuse" as an alternative meaning of "confound").

It might interest the reader to study the following very clear illustrations which were taken directly from random speeches on actual Folio pages not from a facsimile. If a magnifying glass is at hand it would be a great help. Examination of the commonest letter in the alphabet is most revealing, the letter "e". It can be seen that there are countless minimal changes, caused not only by faulty type but mainly by "ink-run" and bear in mind that the bi-literal cipher entirely depended on only two alphabets with very slight differences in form.

O on a day, alacke the day :

Loves, whose Month is every May,

Spied a blossome passing faire,

Flaying in the wanton ayre :

Through the Velvet, leaves the wind,

All useene, can passage find.

That the Lover sicke to death,

Wish'd himselfe the heavens breath.

Ayre (quoth he) thy cheekes may be, thou not suspect my place? dost thou not

Ayre, would I might triumph's secret? O that hee were heere to write mee

But alacke my hand is swor. affie! but maisters, remember that I am an affie:

He're to plucke thee fr n it be not written down, yet forget not y I am an

Vow alacke for your e: No thou villaine, y art full of picry as shall be prov'd

Youth so apt to upon thee by good witness, I am a wife fellow, and

Doe not call it which is more, an officer, and which is more, a houshou-

That I am for der, and which is more, as pretty a peece of flesh as any in

Thou for whom Melina, and one that knowes the Law, goe to, and a rich

Iuno but an fellow enough, go to, and a fellow that hath had losses.

And deny him and one that hath two gownes, and every thing hand-

Turning meria some about him: bring him away; O that I had been writ

downe an affie!

Exit.

The above is included solely to demonstrate the effect of the ink on the paper of the period.

In the above examples the letter e can be seen in at least six slightly differing shapes. Where now is the Bi-literal cipher? "Bi-literal Alphabet" means precisely what Francis Bacon intended it to mean as he wrote in 1605. It means two alphabet letter forms not 3, 4, 5, or 6 different ones. Furthermore he did not change his mind 18 years later in his major work the *De Augmentis Scientiarum* 1623. In this work he still ruled that two alphabet letter forms must be the basis of the Bi-literal cipher. Where is the paramount importance of precision? As can be seen the type rises and falls alarmingly in odd places. The speeches illustrated are in no way exceptional, anywhere one cares to look in the Folio similar variations can be found. Italic type is even worse.

Any bi-literal encipherment of more than two words in such printing would end in a catastrophic mess. This is probably a very good place to remind the reader of Francis Bacon's reservations about raw and unskilful hands.

Then there is the final death blow by Viscount St. Alban himself to consider; bi-literal enthusiasts assert that Bacon used this form of cipher to insert an immensely long *histoire* containing matter which, if discovered, would certainly put him at risk of execution.

If he inserted this bi-literal cipher into the Folio or any other printed text in the 1620s he did a most uncharacteristic thing, not only that, an extremely imprudent one in view of the risk entailed, because as pointed out, earlier in that same year he published another monumental work designed not only for this country but for world-wide consumption. In this work he included a long detailed description of the very same cipher method with full detailed illustrations and he then proceeded to give instructions as to the accurate method of decipherment.

There really seems no need to comment on the likelihood of Viscount St. Alban doing something so illogical and extremely dangerous.

Once this work was published the cipher would then be fully exposed and to all intents and purposes, a dead duck. Furthermore in the second book of the *Advancement of Learning*, Lord St. Alban describes the bi-literal cipher specifically as a suggested form of *omnia per omnia* cipher.

The following facsimile is taken from "The Second Booke of Francis Bacon". In this it can be seen that he twice uses the word "writing" and not "print" and earlier in this book he is even more specific about writing as the medium; he also used the word "quintuple" in this facsimile, a reference to the fundamental

principle of his bi-literal cipher as demonstrated earlier in this article.

The highest Degree whereof, is to write O M N I A P E R O M N I A ; which is undoubtedly possible, with a proportion Quintuple at most, of the wri-
ting infoulding, to the writing infoulded, and no other restraints whatsoever.

Whenever Bacon refers to his bi-literal he always uses the words "write" or "writing", and 18 years later when enlarging in great detail on the subject, he still emphasises "writing" as the medium, only in Latin this time: *Verum ut incoeptum persequamur, cum ad scribendum accingeris, Epistolam interiorem in alphabetum hoc bi-literarium solves.*

A very loose translation is as follows: "Pursuing the subject when making yourself ready for writing make your enciphered letters soluble in the bi-literal alphabet."

As can be readily seen the writer of this article is no Latin scholar; he left that at school 60 years ago and the above is as near as he can get to a very sketchy translation. *Ad scribendum* is pretty obvious - scribing, writing, but not printing, as Bacon always emphasises. As to the word soluble, it seems the only possible translation which does suggest inter-mixed which is as good a description as any of the bi-literal principle.

In another place, while dealing with a possible situation where a message might fall into wrong hands, he uses this significant phrase "...for if letters missive fall into their hands". These words do not refer to printed matter - they are about *letters* or *missives* - in other words manuscript. That is what he designed his bi-literal cipher for and he goes to great lengths to emphasise this by very comprehensive illustrations, not of print, but of manuscript form. Manuscript is a medium completely under the control of the encipherer as he would be en-coding his message in his own hand, thus narrowing almost to the point of elimination the chance of dangerous errors.

This, of course, is backed up by the remarks recorded earlier in this article concerning the confusing of the cipher by Roman and Italic type.

Throughout this article the words print, type, type-face, etc., of necessity are freely used, which might seem to the reader to be inconsistent and contradictory. They are used solely because

supporters of the bi-literal cipher maintain that it was used extensively by Bacon in printed books.

Furthermore, they "bend" the cipher rules where convenient to cover the irregularities of type; in some cases they go so far as to include several variations of letter forms nominating quite arbitrarily one form as their No.1 alphabet and all the other irregularities conveniently lumped together as their No.2 alphabet. By doing this they make a mockery of the title Bi-literal. All these variations occur in contemporary print and nowhere can it be found that Viscount St. Alban mentioned printed text as a vehicle for his precisely designed by-literal cipher - quite the contrary as already stated.

He of all people would have been quick to realise the limitless possibilities of error and he went out of his way to draw attention to this fact by his reference to "the rawnesse and unskilfulnesse of the handes through which they passe". These are the authentic words he wrote in his *Second Booke*. There is another even more astonishing contention which has been invented(!) to support some new theory that there is a secondary message *within* a cipher *within* the bi-literal cipher *within* the printed text *within* the Shakespeare Folio! As if things were not complicated enough already! The late General-Feldm. Erwin Rommel's famous exclamation when he first set eyes on the Atlantic wall is extremely apt:- *Walkenkuckkucksheim. It should always be remembered that print is print, no matter in what contemporary book it appears.* So bi-literal cipher in any printed book of the period is, for reasons given in this article, a "non-starter".

Assuming that it had been possible to insert the bi-literal into the Shakespeare Folio, the typesetter would, of necessity, have been subjected to the strictest checking when setting the section of text which contained the cipher. Human nature, being what it is, he would have been dull indeed not to have become more than curious at all this sudden supervision, especially in view of the general permissiveness where printing was concerned in those days.

In the early 17th century typesetting we know was a rather haphazard affair, especially as regards spelling, omission of some letters and addition of others; so the setting of many thousands of the type faces demanded by the bi-literal cipher with absolute accuracy and precision (no error being tolerated and add the complication of using at irregular intervals another type-face with obligatory minuscule differences in size) would have been a major miracle if the compositors got it right. The necessity for

checking and rechecking has already been mentioned but the "hands" through which all this would have to pass, such as supervisors and editors, etc., would cause more than a little interest and suspicion among the work-force and it is quite possible that one member might be that little bit unscrupulous as to suspect a cipher containing scandal of some sort, and in those days there was a ready market for such things. The equivalent of the 17th century "Special Branch" were no slouches when they thought they were on to something.

How much easier it would be for these experts to connect it with Bacon's bi-literal cipher published in full detail, with illustrations for decoding it, in exactly the same year.

A highly intelligent man like Viscount St. Alban would never have been so imprudent as to have taken such a frightful chance. But, if he had done so, a very pretty blackmailing set-up would have been there for the taking, especially at this critical period of his Lordship's life when enemies would have been quick to seize on anything which might harm him: for they could have sold their knowledge to an appropriate authority especially when the microscopic standard of wages is taken into consideration.

The reader is asked to believe that Viscount St. Alban enciphered the whole story of his Royal birth in this same bi-literal cipher, in a printed book, to which he himself had revealed the key to its decipherment in the *De Augmentis Scientiarum* published in the very same year.

The essence of cipher is secrecy without which cipher would obviously be unnecessary and the more people who are aware of the secret the less secure does it become.

Certain important considerations must be born in mind:- the author of this article was shown a *small part* of a very long message alleged to have been coded in bi-literal cipher in a printed book at that time. As this particular small section contained over 700 letters it must be assumed that the whole message must have consisted of double this amount if not more; at least 1500 letters.

As the bi-literal cipher calls for 5 letters of general text to produce one enciphered letter, 7500 separate letters of type would then have to be set with absolute accuracy employing at numerous intervals, two alphabet forms. Bearing in mind the generally accepted irregularities of printing in the 16th and 17th centuries, the omission of just one letter in a long and intricate chain would not be at all unusual, and if this did happen, it could turn any cosmos into chaos where the bi-literal was concerned in the whole of the encipherment which followed this omission.

For instance, two common words which could well appear are *heere* and *beene*. Only one *e* omitted from these could cause absolute mayhem in the remainder, because all the letters which followed would be one letter out of place for each omitted letter.

Who is going to supervise this intricate undertaking, dependent as it is, upon absolute precision? The encipherer himself? - highly dangerous - the publisher? - the foreman? or another compositor? And can the reader honestly believe that none of these would smell a rat? Or could anyone seriously believe that Viscount St. Alban would run such a risk? Or does anyone honestly think they have the *right* to question his Lordship's own words on the subject?

...but the virtues of them where they are to be preferred are THREE. That they be not laborious to WRITE and read, that they be IMPOSSIBLE to DECYPHER and that they be above suspicion.

The capital letters used in the foregoing are for the purpose of emphasis. On two counts alone the theory of bi-literal in the Folio or any other printed book of the period evaporates. Firstly, Viscount St. Alban's emphasis on *writing* as opposed to print, fully covered earlier in this article, and secondly that he published the *key to decipher the bi-literal almost simultaneously*, effectively accounting for "IMPOSSIBLE to DECYPHER".

The mind boggles at the risks he could have taken had he undertaken this encipherment.

The pathway to sanity has to be opened up eventually, so perhaps this article might act as a very small signpost. Paraphrasing Viscount St. Alban's words:-

Manuscript is the footstep of Reason.

* * * *

Editor's note: Ewen MacDuff has for many years maintained opinions with which some of our Members disagree. Nevertheless, as a long-serving Member himself, and the progenitor of brilliant cipher discoveries such as those expounded in *The 67th Inquisition*, Mr. MacDuff is entitled to a hearing. We are assured by the author that *Wordes are the Footsteps of Reason* must be his last contribution to *Baconiana*; but this article will give food for thought even to those who disagree with the views expressed.

1. See our list of books for sale on the back cover of this issue.

BACON AND SHAKESPEARE : AN OPEN SECRET ?

By SIDNEY FILON

Three centuries and 53 years have elapsed since Francis Bacon died - or is believed to have died. His reputation has fluctuated considerably since 1626. Lord Macaulay dealt it a severe blow from which it has not yet entirely recovered. His attack, malicious and unfair, has resulted in the fairly widespread view that, although a great genius, Francis Bacon was morally on a much less exalted level. But to anyone who seriously examines the matter Bacon must rank as one of the major geniuses of this millenium, a spiritual giant far removed from the petty Macchiavellian being envisaged by Macaulay.

In the nineteenth century, when Macaulay wrote and Bacon's reputation was declining, a new current of thought began when the theory that Bacon was the true author of Shakespeare's plays was first made public. These Plays had been attributed in the earliest collected edition (The First Folio of 1623) to the actor from Stratford-on-Avon, though in the quarto editions of individual plays the name of the author was often hyphenated as "Shake-Speare", suggesting that it was a pseudonym. Of the various documents on which the name "Shakespeare" (or rather various approximations to it) occurs it is not necessary to make mention: they prove nothing in regard to the authorship of the dramatic works of "Shake-Speare".

Since this heretical theory was first propounded the amount of evidence of a factual nature pointing, directly or indirectly, to Bacon's authorship of the Shakespeare works has continued to accumulate rapidly owing mainly to the Francis Bacon Society and its members, until it is now so considerable in amount as to constitute an embarrassment to anyone who wishes to demonstrate its truth in a simple and concise manner. It is no doubt partly on account of there being too much rather than too little evidence for it, that the Bacon theory of the authorship of "Shakespeare" has failed to gain more than a very limited acceptance. Some single, simple, and crushing piece of evidence would be much more effective!

It would seem as though the matter might never be settled. Every kind of argument has been put forward, from the specialised legal knowledge displayed in the Plays, as contrasted with the relatively low educational and cultural background of the actor, and the absence of evidence that he wrote anything

(other than provided by ambiguous references in the Folio to a Swan of Avon and to Stratford, the lists of actors including the name "William Shakespeare" and the preface by the actors Heminge and Condell), down to cipher of all kinds (which most people seem to regard as the province of lunatics, and proving nothing in any case). Those who cannot accept the idea that Bacon wrote Shakespeare's Plays and - even more preposterous - that he was a son of Queen Elizabeth, may be tempted to use the alleged words of the old market woman at Rouen when told about Joan of Arc: "*Alors donc, is c'etait vrai ca se saurait*". Adverse criticism of the Bacon theory of Shakespeare appears to receive some justification when it is pointed out that the whole idea seems to have originated in the brain of a person named Delia Bacon, who died insane.¹ But suppose it can be shown that many eminent literary men have held these views ever since Bacon's time, long before they were first publicised in the nineteenth century; what then? The purpose of this article is to demonstrate that this supposition is well grounded.

The very strange situation exists that Bacon's secret, the greatest literary and historical secret of modern times, was evidently known to a succession of writers beginning as far back as the seventeenth century. It was, however, re-discovered independently by a group of persons in the latter half of the nineteenth century by the exercise of much intelligence and perseverance. Though the controversy about the authorship of "Shakespeare" remains unresolved, and the claims of Baconians are still treated with derision, the truth is surely known to a number of persons who continue to withhold it more than three centuries after Bacon's death. This secret was also known abroad to some initiated persons.

The evidence which will now be considered is based on a form of cryptography where numbers are substituted for the letters of the alphabet, so that by adding the values of the letters in a word a total value is obtained which represents that word, or any other word (not only anagrams) whose letter-number values amount to the same total. This system, which is not really a cipher, for it cannot convey messages in the ordinary sense, was used by the Jewish Cabbalists and called Gematria, which is defined in the *Oxford Dictionary* as "a cabbalistic method of interpreting the Hebrew Scriptures by interchanging words whose letters have the same numerical value when added".

Association with a name or word to which it is desired to draw attention secretly can be established by placing other words with equal (or related) values in certain positions within clearly

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defined passages of prose or verse. If this process is repeated sufficiently, a series of coincidences is built up which is unlikely from the point of view of mathematical probability to be due to chance, especially if some of these coincidences are inter-dependent and doubly or trebly coincidental.

It can be shown that such coincidences involving the name of FRANCIS BACON, occur, not only in Bacon's own acknowledged works, but also in those of SHAKESPEARE, and of several other Elizabethan authors, such as MARLOWE and SPENSER. For instance, in Bacon's 33rd Essay the 33rd word TO has the numerical value 33 which is the same as the value for the word BACON. This coincidence is multiplied by the fact that this Essay contains altogether 33 appearances of TO.

The letter-number equivalents used by Bacon and, as will be shown by later writers, depend on the use of the 24 letter alphabet that was in use in Elizabethan times: this treated the pairs of letters I and J, and U and V, as identical letters. A to Z were then numbered consecutively:

Alphabet I:

A	B	C	D	E	F	G	H	I/J	K	L	M	N	O	P	Q	R	S	T	U/V	W	X	Y	Z
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

Other, alternative, alphabets were obtained thus:-

Alphabet II, by numbering the letters in the reverse order:

Z	Y	X	W	U/V	T	S	R	Q	P	O	N	M	L	K	I/J	H	G	F	E	D	C	B	A
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

Alphabet III, by adding the digits in Alphabet I:

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

Alphabet IV, by adding the digits in Alphabet II:

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

The values, or seals, of the two names FRANCIS and BACON on these alphabets are:-

I	F	R	A	N	C	I	S		B	A	C	O	N												
	6	17	1	13	3	9	18	= 67	2	1	3	14	13	= 33	67 + 33 = 100										

II	F	R	A	N	C	I	S		B	A	C	O	N												
	19	8	24	12	22	16	7	= 108	23	24	22	11	12	= 92	108 + 92 = 200										

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III F R A N C I S B A C O N
 6 8 1 4 3 9 9 = 40 2 1 3 5 4 = 15 40 + 15 = 55

IV F R A N C I S B A C O N
 10 8 6 3 4 7 7 = 45 5 6 4 2 3 = 20 45 + 20 = 65

N.B. Alphabets III and IV are much less often used than I and II. Note also, that the value of F.BACON on alphabet II = 111. This brings one to a further alphabet which also gives 111 but for BACON:

Alphabet V:

V	K	L	M	N	O	P	Q	R	S	T	U/V	W	X	Y	Z	A	B	C	D	E	F	G	H	I/J
10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	27	28	29	30	31	32	33	34	35	

This alphabet gives the seal 100 for TUDOR (as Alphabet I does for FRANCIS BACON), whereas the seal is 74 on Alphabet I. Note further, the name SHAKESPEARE gives 103 on Alphabet I, and 172 on Alphabet II.

Thus, among the more important numbers are: 33 (Bacon, alphabet I), 67 (Francis, I), 100 (Francis Bacon, I; and Tudor, V), 92 (Bacon, II), 108 (Francis, II), 111 (Bacon, V; F.Bacon, II), 103 (Shakespeare, I), 74 (Tudor, I), 136 (Bacon-Shakespeare, I. 103 + 33).

Two other numbers, the precise interpretation of which is uncertain, appear to be important: numbers 50 and 53. The number 50 has special significance: added to itself it gives 100, which expressed in Roman numerals is L + L = C. In *Loves Labour's lost* this equation is stressed:-

If Sore be sore, then ell to Sore,
 makes fiftie sores O sorell:
 Of one sore I an hundred make
 by adding but one more L.

The number 50 has been interpreted by some who have studied this form of cryptography as meaning ROSA (17+14+18+1=50), i.e. *sub rosa*, or in secret. 53 is also significant: two pages in the First Folio, both numbered 53 (one in the Comedies, one in the Histories) have references to Bacon.

Taking them in chronological order, the following are some of the English writers in whose works the above numbers appear in a significant context, involving in word and letter arrangements coincidences that go beyond the possibility of accidental occurrence: John Milton, Daniel Defoe, Jonathan Swift, Alexander

Pope, Jane Austen, Charles Dickens, Anthony Trollope, and in the 20th Century Dorothy Sayers and Somerset Maugham. There are others not mentioned, and some no doubt which the writer has not discovered. Moreover, it is surprising that the same phenomenon is to be found in a number of French writers: Jean Bodin (1530 - 1596), Moliere, D'Holbach, Diderot, J.J.Rousseau, and Alexandre Dumas pere.

It will be appreciated that a great deal more space would be required than is available to present the detailed evidence to be found in all the cases mentioned; it is necessary to make a selection. First, an example from Shakespeare may be given, though it is not easy to select one particular and, in itself, totally convincing passage.

If one examines the first page of the text of *The Tempest* (i.e. the first Play) in the *Shakespeare First Folio*, one finds:-

(a) the first spoken word is 'BOTE-SWAIN' (Sic.)

SWAINE = 67 (Alph I); why is Boat spelt BOTE (=40)? To draw attention to the fact that BOATSWAINE = 111?

(b) When he speaks this individual is indicated by the abbreviation BOTES = 58 (Alph I)/ 67 (Alph II) so that BOTES = FRANCIS

(c) There are 33 words before TOPPE - SALE, the value of which is 103 (Shakespeare).

But TOPSA|IL = 67+20 = FRANCIS (Alph I) BACON (Alph IV).

(d) The 67th word of dialogue from the beginning of the 1st Scene (counting hyphenated words and those joined by elision, e.g. th'Mariners, as single words) is BOSON, which draws attention to the earlier spelling. If one counts the two O's in the word BOSON as zeros, the value of the word is 33 (i.e. 2+18+13).

(e) In Scene I the following occurs:-

Botes: "When the Sea (= C = 100) is: hence what care these roarers for the name (100th word of dialogue) of King? to (103rd word) Cabine; Silence: trouble us not."

Note: TO (103rd word) = 33, CABINE = 33; NAME OF = 51 (TUDOR, Alph II); SILENCE = 64 (Alph I)/ 111 (Alph II). In the phrase "what cares these roarers for the name of King", the n of name is the 33rd letter; after the word "name" there are 33 letters.

This series of coincidences may not at first sight be regarded as particularly convincing; its force lies in the fact that similar groups of coincidences occur on many pages of the First Folio and of the earliest editions of the Plays.

Next one may take an example from one of Shakespeare's contemporaries, Christopher Marlowe. His play *Doctor Faustus* was first published (in quarto) in 1604.² The title page reads: "The Tragicall History of D. Faustus. As it hath bene Acted by the Right Honorable the Earle of Nottingham his seruants. Written by Ch. Marl. London Printed by V.S. for Thomas Bushell. 1604."²

Note the following points:-

- (a) This title page contains 33 words (abbreviated words and words represented by initial letters being counted).
- (b) The words down to and including the author's name "Ch. Marl." contain 111 letters.
- (c) In the text of the play, after an introductory Chorus, Faust speaks at line 29, lines 33 and 34 being as follows:-

And live and die in Aristotle's workes
Sweete Analutikes tis thou hast rausht me

ANALUTI|KES = 74 + 33 = TUDOR + BACON

- (d) Lines 183-4 are also most significant :-

Then haste thee to some solitary groue
And beare wise Bacons and Albanus workes

These lines contain 66 letters. $183 + 184 = 367 = 200 + 67 + 100 =$
Francis Bacon (Alph II): Francis (Alph I) Tudor (Alph V).
Various scholars have naturally conjectured that for *Albanus* one should read *Albertus*.

- (e) Another notable passage occurs at lines 755-757 (in Brooke's edition):

O I come of a royall parentage, my grandfather was a gam-
mon of Bacon, my grandmother a hogshhead of Claret-wine...

"Bacon" here is the 53rd word from the beginning of this speech made by "Gluttony". (N.B. GLUTTON = 103) This speech ends with the words:

now Faustus thou hast heard all my Progeny, wilt thou bid me
to supper.

PROGENY = 15+17+14+7+5+13+23 = 94

MARLOWE = 12+1+17+11+14+21+5 = 81

"Progeny" is the 100th word.

Coming now to later writers, one arrives after nearly a century at two authors, Defoe and Swift, who each wrote a world famous book. *Gulliver's Travels* is a study in itself, so filled is it with Baconian numbers; space does not allow an examination of that extraordinary work. Regarding *Robinson Crusoe* (published in 1719), there are a few points that may be worth noting:-

(a) The wording of the title page begins: "The Life and Strange surprising Adventures of Robinson Crusoe of York. Mariner..." There are 53 letters down to the end of the word "Crusoe". The 53rd word is HIMSELF (SELF = 40), and the 67th is WRITTEN = 103.

(b) The first sentence of the text contains 33 words (if one counts the date 1632 as one word). There are 74 words before the name:

$$\text{ROB|INSON} = 17+14+2+9+13+18+14+13 = 33 + 67 = 100/100$$

$$\text{KREUTZN|AER} = 10+17+5+20+19+24+13 = 108/67$$

$$\text{C|RUSOE} = 100 \text{ (C)} | 17+20+18+14+5 = 100/74$$

The 111th word is:

$$\text{BRO|THERS} = 2+17+14+19+8+5+17+18 = 33 + 67 = 100/100$$

(c) Robinson Crusoe first took ship for London in 1651. $16+51 = 67$.

(d) He landed on his Island on 30 September 1659. Substituting 9 for September: $3+0+9+1+6+5+9 = 33$. He left the Island on 19 December 1686. Substituting 12 for December: $1+9+1+2+1+6+8+6 = 34$. $33 + 34 = 67$.

(e) The strange name of XURY, the Moorish boy who helps Crusoe to escape, occurs 32 times in the book. The word XURY itself has no Bacon number, but if one takes X as standing for an unknown letter, the following letters only would make English words:-

FURY, BURY, and JURY i.e. J or I, F.B.

Since Francis Bacon was not living in 1719, it is reasonable to assume from the above that Defoe knew the Bacon secrets, though in theory *Robinson Crusoe* could have been a work by Bacon transmitted through some unknown channel to Defoe, who acted as editor and brought it up-to-date.

Apart from Swift and Defoe, other Baconians in the 18th century certainly included Alexander Pope, as an examination of his poem *The Dunciad* will show. One must, however, pass on to the next selected example, one that one does not naturally associate with Bacon or Shakespeare: Jane Austen. In this case of course the possibility does not even arise that her novels could have been written by Bacon! The cipher evidence must therefore have been inserted by her.

The writer had long been familiar with her novels, before he

became suspicious of this aspect of Jane Austen's mind. The first passage that struck him as odd was in chapter 34 of *Mansfield Park*. This refers to Shakespeare at some length and, it would seem, somewhat pointlessly, though the passage can perhaps be defended on the ground that it adds a touch to the curious relationship between Henry Crawford and Fanny Price.

The first of several paragraphs to be noted begins: "We have not been so silent all the time". It contains 83 words, 50 before the name *Shakespeare* and 33 to the end including the name. The significance of the number 50 has already been referred to. The last word in the paragraph is :

$$\begin{aligned} \text{FOOTSTEPS} &= 6+14+14+19+18+19+5+15+18 = 53+42+33 \\ &= 53 + 75/50 \end{aligned}$$

This is sufficient evidence to arouse a suspicion; is it confirmed in later paragraphs?

Four paragraphs later, the word "Shakespeare" occurs twice. Counting from the first appearance of the name in this paragraph (beginning: "It will be a favourite I believe from this hour") to its next appearance (counting the name each time) makes 33 words. The next paragraph begins: "No doubt one is familiar with Shakespeare in a degree". This also contains two occurrences of "Shakespeare"; so that in these two successive paragraphs there are altogether four appearances of "Shakespeare". As has been indicated, there are 33 words from the 1st to the 2nd appearance (counting the name each time); it will now be found that there are 67 words between the 2nd and 3rd appearances of the name, so that there are 100 words from the 1st appearance of "Shakespeare" (in these two paragraphs) down to (but not including) its 3rd appearance. From the 2nd to the 4th occurrence there are 99 words (name included), though if one takes the beginning of the sentence: "But Shakespeare one gets acquainted with without knowing how" as the starting point there are 100 words.

The paragraph which follows immediately the one first dealt with, beginning: "Crawford took the volume", has as its 99th and 100th words "to be", there being 111 words to the end of that sentence. The 136th word is "to" ($136 = 33+103 = \text{Bacon-Shakespeare}$). The next paragraph has FELL = 33 as its 33rd word; its value on Alphabet II is 67.

Although the foregoing may appear involved, it is surely astonishing in its implications and one naturally wonders whether anything similar occurs in any of her other novels.

In *Northanger Abbey*, chapter I, there is a reference to Shakespeare, which altogether, including quotations in italics,

contains a total of 67 words, the 33rd being BEETLE = 47 (Alphabet I)/103 (Alphabet II). The 66th and 67th words (66+67 = 133) are:

AT GRIEF = 1+19+7+17+9+5+6 = 53+11 = 64/111 (or 58/92+6)

The name NORTHANG|ER| ABBEY = 13+14+17+19+8+1+13+7 (= 92/108)| +5+17| +1+2+2+5+23 (=33).

In Jane Austen's most famous novel *Pride and Prejudice*, several of the place names have Baconian values e.g. Longbourn = 111; Meryton = 103; Hunsford = 100; Netherfield = 67 (+35). In chapter 9, one finds: "I have been used to consider poetry as the food of love," said Darcy. This sentence contains 53 letters FOOD OF (= 58/92) LOVE (= 50); while the last two words in this chapter are FINE (= 33/67) EYES (= 33). Other examples can be found in her books, notably *Sense and Sensibility*. Where can Jane Austen have obtained her knowledge of these matters? She was only very rarely in London; her father was a country clergyman. It might be argued that she worked it all out for herself, but this is most unlikely: it would argue an *a priori* suspicion of Bacon's authorship of Shakespeare, as well as some knowledge of this type of cryptography, simple as it is. She must almost certainly have been initiated into these secrets by someone "in the know"; possibly by her brother Henry.

There is only space to deal with one other writer, Charles Dickens. The same methods can be applied as with Jane Austen. Chapter 48 of *Nicholas Nickleby* has an unusual reference to Shakespeare: "Shakespeare dramatised stories which had previously appeared in print, it is true" observed Nicholas. "Meaning Bill, Sir?" said the literary gentleman. "So he did, Bill was an adapter, certainly, so he was - and very well he adapted too - considering." "I was about to say" rejoined Nicholas, "that Shakespeare derived some of his plots from old tales and legends in general circulation..." This all seems rather pointless and conventional and the calling Shakespeare "Bill" not particularly funny. Is there any sense behind this passage?

Note that:

(a) from (and including) the words "Meaning Bill" down to, but not including, *Shakespeare*, there are 33 words.

(b) from "Meaning" to "considering" (inclusive) there are 111 letters.

(c) from the beginning of this extract down to "considering" there are 33 words of *dialogue*.

(d) BILL = 2+9+11+11 = 33/67

NICH|OLAS NICKLEB|Y = 33/67+44+53+23 = 153.

If one turns now to the *The Pickwick Papers*, an even earlier

work (published serially in 1836), the heading of chapter I reads as follows:-"Posthumous Papers of the Pickwick Club"; this has 33 letters. CLUB = C + 33. The 33rd word of Chapter I is TO, the 34th is BE. There are 92 words down to the end of the first paragraph.

The heading of Chapter 53, volume 2, is:- "Chapter LIII containing some particulars relative to the double knock, and other matters, among which certain interesting disclosures relative to Mr. Snodgrass and a young lady are by no means irrelevant to this history." Note the following points:-

(a) there are 33 words (including "Chapter")

(b) KNOCK = 10+13+14+3+10 = 50; so that double knock = 100.

(c) MR. SNO|DGRASS = 12+17+18+13+14(=74)+4+7+17+1+18+18 (=65) =139/136(Alphabet 2).

(d) the last word (33rd) is HISTORY = 8+9+18+19+14+17+23 = 108/67.

(e) More examples of the same sort will be found in other works by Dickens, e.g. in *Our Mutual Friend*.

What conclusions can one draw from this series of coincidences, in some of the chief literary works, both contemporaneous with Francis Bacon and during the centuries which have succeeded his time ? (It must be understood that many examples - notably from the 20th century - have been omitted for lack of space). For the most part these coincidences are, from a chance or random point of view, highly improbable. They must, it would seem, have been created deliberately.

The scientific mind rejects coincidences. They are considered to be either due to the action of natural law, or to be without significance and due to pure chance. But such a view, however justified it may be in the realm of natural science, surely does not apply to literary works, which are the deliberate creations of their authors' minds, for in such works, though an occasional chance and unintentional coincidence may occur here and there, the likelihood of numerous and multiple coincidences arising by chance is small.

The evidence taken as a whole (much of it not being dealt with here) indicates that Bacon must have written, or been associated with the production of, many works not published under his own name. The objection that he could not possibly have written as much is not so very convincing when one considers how much leisure time he must have had before he became Solicitor-General, and when one remembers that Lope de Vega wrote more than one thousand plays. But if Bacon worked alone in producing this enormous literary output, how was he able

to cope with the practical side of the work without help ? How did he find printers willing to cooperate, where did the money come from to pay "hush-money" to his various aliases or masks? A great many problems arise to which no solution appears probable, except the assumption that a secret society of some kind established by Bacon, was responsible for the publication of these works, which were probably regarded as serving an educational and moral purpose. Such a multiplicity of "authors" and their many writings would then become rather more comprehensible. Such a society could have raised the money and arranged for the printing of the books, using sometimes misleading imprints. Furthermore the knowledge which various writers in later centuries evidently had of Baconian secrets does suggest that such a society, dating back to Bacon's time, did exist and has continued - possibly up to the present day - to transmit the knowledge of Bacon's secret literary activities. This is made more likely by the fact that "cipher" of this kind, inserted in these later works with such frequency and ingenuity, would have had much less *raison d'etre* if there had not been, in each generation, a small informed public able to perceive and interpret it. Francis Bacon himself, however, may not have had in mind only those who were "in the know"; he may well have hoped that independent decipherers would one day discover his secrets, which could then be published, uninhibited by the rules of a society committed to secrecy in these matters.

1. For a balanced view this statement should be considered in the light of Martin Pares' booklet, *A Pioneer: A Tribute to Delia Bacon*.

2. See *The Works of Christopher Marlow*: Edited by C.F. Tucker Brooke. O.U.P., 1962.

POETIC INTERLUDE

MORNING STAR AT BURRSWOOD

Hail! 1980! The New year Grows! Winter Solstice fades!
'Twas yester-Eve at dusk that Venus Shone!
Earth's "Alter-Ego" Twilight and Morning Light! In Egypt
It was Sirius, "Canis Major", "Heavenly Brother Dog",
That heralded the Morn! And yet.....

How often did this scribe, at Dawn or Dusk,
Obtain a "FIX" by Altitude of Sirius (Brightest of all
Fixed Stars), using "Deck-Watch" Time and coldest Intellect
To Navigate! When loving Hearts! The warm
And loving Heart in every child of GOD
Can Find the WAY!

It is the Christ in loving Souls, however far apart,
In Space or Time, two loving Souls may be
Shall draw them into Unity with GOD! For why?
The Golden Thread from Soul to Soul
Is infinitely Elastic! Jumping Past and Future!
No mountain, no Obstacle, no Impediment
Can bar the Way to Simple LOVE! It has no bounds.
Turning the years to come into an Hour-Glass!
In GOD MOST HIGH.

- M.P. -

MOMENT OF TRUTH

'Tis dawn at Burrswood! Breath of early roses
Chalice of the Soul! 'Tis all too soon this Fragrance
Will be Gospel on the Wind! Petals fading, falling
On lovely Planet Earth where Beauty reigns supreme!
'Twas only yesterday the sharp Azalea scent was wafted high!
Incense to magnetize the Gardens! Now all gone!
Dispersed by Wind and rain! But held eternally
Within a Moment of perpetual change,
Moment of Truth! And so it vanishes!

-M.P. -

POETIC INTERLUDE

THE RISEN LORD

Come! heed you merry gentlemen
Come! Listen to my Song
The Mystery of Jesu Christ
It shall not keep you long -
It shall not keep you long.

Beware of deep Theology!
The effort to explain,
For what in Christ is Beautiful
It ever doth remain -
It ever doth remain.

His Life was like a Poem to GOD
A sacrifice Sublime
When Poetry is analysed
It suffocateth Rhyme -
It suffocateth Rhyme.

It is the HEART in Jesu Christ
Shall bring us all to LOVE
As Master of the Cherubim
The heavenly Choir above -
The heavenly Choir above.

So HOLD the Mystery, good Sirs,
It always shall remain
And explanations evermore
Dispersed like Summer rain -
Dispersed like Summer rain.

- M.P. -

ODE TO SIR WALTER RALEIGH

A shadow cast upon a prison wall
Etched a gaunt profile on the unyielding stone,
From lamp-light, where a prisoner wrote, alone.

Metal keen, and strong
To breast the surging waves of jealousy
That, like ravening wolves leaping upon a stag,
Pulled him to earth from his high eminence,
And at his end to face the sharpened sword
Which shuddered to their knees the sickened crowd.

This man, throughout his proud and turbulent days,
Wielded a mighty wand, his pen, in hand,
Which shattered for all time the treacheries
That lurk in courtly graces, Royal smiles!
But yet could flower, in tender lovely lines
That lit in gentle Tudor candle-light
The lissom ladies, gliding through pavaues,
And later, fired a torch to enduring love
That shone a beacon down the ensuing years.

Delighting in his ships, when freed, to watch
The pendulum swing of masts against the stars,
As the proud figurehead slowly advanced
Seeking, obedient to the helmsman's hands
The long-expected outline of strange shores.
But, when loss of double treasure caused
His sad return with empty heart and hold,
He once again with fortitude endured
The enmity which clutched him like a vice,
And dragged him back from life
Into the Tower.

How poor and mean the spite which could not stem
That questing mind no fortress could restrain,
That pen, that traced for mariners to come,
The boundaries and histories of his world.
And when, through searing pain his spirit rose
To that far land no venturer can explore,
He left in words such alchemy that man
Can look on death as through an open door

- Margaret Le Geyt -

SOME OBJECTIVE EVIDENCE FOR THE USE OF FRANCIS BACON'S BILITERAL CIPHER IN AN EARLY 17th CENTURY WORK

By JOSEPH D. FERA

INTRODUCTION

Perhaps the best known of the ciphers invented in the sixteenth and seventeenth centuries is the Biliteral Cipher of Francis Bacon. Devised in his youth during a 2 year stay at Paris, details of this unique cipher were withheld by Bacon for almost 45 years until publication of his *De Augmentis Scientiarum* in 1623. Although the basic principles upon which the cipher operates were given in that work, the claim that the system was in fact used to encipher messages into printed books of the period has long been a subject of great controversy. The cryptological validity of the Cipher itself is not challenged. However, the consensus of professional opinion is that decipherments from a printed text which are based upon that application of the cipher as illustrated in the *De Augmentis Scientiarum* may be highly subjective. Seventeenth century printing conditions and methods, it is said, were such as to make it unlikely that the cipher was so used successfully in contemporary books on a large scale.

The primary purposes of this article are

1. To expand upon a new application of the Bacon cipher to a printed text in which every step of the decipherment process produces an unbiased result and in which the cryptological validity of the deciphered message can be evaluated by modern mathematical techniques,
2. To present, in illustration of the above application, a short decipherment made by the writer from an early seventeenth century printed work and
3. To provide an estimate of the trustworthiness of the decipherment by means of C.E.Shannon's concept of "Unicity Distance".

THE BACON CIPHER

Bacon's cipher is basically of the substitution type. Its uniqueness lies partly in the fact that, when arranged in different 5-symbol sequences, only two distinguishable symbols are re-

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quired to represent all the letters of the alphabet. Using a and b as the two symbols, Bacon expressed the 24 letter Elizabethan alphabet as follows:¹

A	B	C	D	E	F	G	H
aaaaa	aaaab	aaaba	aaabb	aabaa	aabab	aabba	aabbb
I, J	K	L	M	N	O	P	Q
abaaa	abaab	ababa	ababb	abbaa	abbab	abbba	abbbb
R	S	T	U, V	W	X	Y	Z
baaaa	baaab	baaba	baabb	babaa	babab	babba	babbb

At this point, the cipher is completely general. That is, anything which is available in two distinguishable forms may be employed in transmitting a message. As an example, let it be required that the message NO be sent from a hilltop by means of red flags and green flags. Assigning the symbol a to the red flags, the symbol b to the green flags and following Bacon's system given above, the signal flags would be displayed in two groups as shown below:

red green green red red red green green red green

Such an assemblage of red and green flags would, however, attract the attention of all observers, not only those for whom the message was intended. It is obvious that such a situation is not always desirable. Similarly, a succession of a and b symbols across a printed page would suggest the possibility of enciphered material to all readers and would invite further investigation.

It was Bacon's intent to devise a cipher which could be applied to a printed text in such a manner that the existence of enciphered material would be completely unsuspected. To this end he proposed and illustrated the use of two founts of type, letters printed in one fount to be assigned the symbol a and letters printed in the second fount to be assigned the symbol b. In this way, any text could be used for an encipherment provided only that the printers were told which type-fount to use for each printed letter and subject to the condition that the text be at least five times as long as the enciphered message. Of course, for the encipherment to be truly concealed and unsuspected, the difference between the two type-founts (letter shapes) must be very slight and not easily discernible. The difference between Roman and Italic type, for example, would be too obvious for

concealment purposes. As a further precaution against discovery, the method may be extended to the use of a multiplicity of founts separable into two categories or families, the members of each family being distinguished by a common characteristic of letter shape such as roundness or angle of inclination.

It would appear that the greater the number of type-founts employed and the more minute the differences between founts, the more difficult it would be for two decipherers working independently to make identical a and b fount assignments (or a and b fount-family assignments) for the letters of text. In addition, general printing practices of the late sixteenth and early seventeenth centuries may have imposed some limitations on the insertion of the cipher in the manner described. From a study of those books in which biliteral cipher messages are claimed to have been found and from a study of the printing methods and practices of the time, W.F. and E.S. Friedman have concluded that "Even documentary proof of an intention or a desire to insert the cipher cannot prove its successful insertion on a large scale. Printing conditions and methods simply did not permit it....we are willing to state (and in this bibliographers will add their support to cryptographers) that it is and always will be impossible on evidence derived from the study of type-forms to assert the existence of a cipher in any printed book of the period.²

A NEW APPLICATION OF THE BACON CIPHER

As early as 1923, H. Seymour³ recognized that the a or b classification of a printed letter could be made solely on the basis of the position occupied by the letter in the alphabet, irrespective of the type-fount used to print it. He illustrated this new application of the Bacon cipher by a short example of his own in which the odd letters of the alphabet were assigned the symbol a and the even letters were assigned the symbol b.

The first attempt at a decipherment utilizing the odd-even concept of letter classification was presented in 1968 by C.S. Ingram (Jacobite),⁴ who, applying this new approach to an enigmatic passage in a seventeenth century text, obtained encouraging results. In addition, having earlier noted the correspondence between Bacon's biliteral alphabet and the binary scale,⁵ Ingram introduced a very convenient working notation by using 0 and 1 as the two distinguishable symbols and expressed Bacon's cipher alphabet in the following binumerable form:

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A 00000	B 00001	C 00010	D 00011	E 00100	F 00101	G 00110	H 00111
I, J 01000	K 01001	L 01010	M 01011	N 01100	O 01101	P 01110	Q 01111
R 10000	S 10001	T 10010	U, V 10011	W 10100	X 10101	Y 10110	Z 10111

where, for encipherment purposes,⁶

odd letters	<u>a c e g i, j l n p r t w y = 0</u>
even letters	b d f h k m o q s u, v x z = 1

The significance of this new application of the Bacon cipher is clear. When the classification of printed letters depends not upon the shapes of those letters but upon the letters themselves, all arguments previously given for the subjective nature of biliteral decipherments no longer hold. Provided that the printed letters are recognizable, all decipherers working independently make identical letter classifications and the decipherment process becomes, in this respect, completely objective.

CRYPTOGRAM LETTERS

The resolution of one problem, however, promptly gives rise to another. The use of all and successive letters of a plausible cover text for encipherment purposes, while easily accomplished by means of the original application of the Bacon cipher, is impossible when attempted by means of the new approach. Spelling and syntax simply do not permit such use of a succession of letters greater in number than those contained in a single word or, at most, in a very short phrase. The main problem of the decipherer now becomes that of determining which of the letters of text are the cryptogram letters.

This problem may be addressed in a number of ways. In the article cited earlier, Ingram was led to investigate a particular passage by reason of its generally ambiguous meaning, its apparently self-contradictory content and its awkward turn of phrase. Noting that the four geographical features mentioned in the passage bore no relation to its context and further noting that, of the total of twenty-six letters which formed these proper names, eighteen were palindromic in their biliteral equivalents, Ingram concluded that these geographical proper

names constituted a cryptogram and that the cryptogram could be solved by the application of Bacon's Biliteral Cipher.

Placing these four words side by side and applying the Bacon cipher to them directly did not, however, result in a 'plain English' message. In fact, Ingrams showed that a more indirect cryptographic technique had next to be applied whose results were themselves but "the entry into another cipher and yet into another, before plain English is encountered, so deeply is the inside matter concealed."⁷ In short, the message was very difficult to decipher, was, presumably, very difficult to encipher, and was inserted into a passage which did not read plausibly and which thereby attracted the reader's attention. The great difficulty experienced in the solution of this cryptogram may explain why, in this instance, the concealment aspect of the Bacon cipher was not of primary concern to the encipherer.

The problem of cryptogram letters may also be considered from a different standpoint. Bacon, in setting down *criteria* for good and safe ciphers, wrote that "the virtue of them, whereby they are to be preferred, are three; that they be not laborious to write and read; that they be impossible to decipher; and in some cases, that they be without suspicion."⁸ If these *criteria* are now used as guidelines for the new application of the biliteral cipher, an alternative solution to the problem of cryptogram letters may be defined.

Firstly, in order that the presence of enciphered material be unsuspected, the passage or page of text must read plausibly. In the ideal situation, the cryptogram imposes no restrictions whatsoever on the cover text and any ordinary text, already written, is suitable for the insertion of a message. On a more practical level, some minor re-working of the text might be allowed but only on condition that the resultant text is not determined by the cryptogram to any discernible degree.

Secondly, in order that the cipher be easily read, it will be assumed that a direct application of the Bacon system to the cryptogram letters will produce a "plain English" message. It will be further assumed that the cryptogram letters themselves are not placed in haphazard fashion throughout the text but are instead arranged in some regular, definite and easily remembered sequence on each enciphered page.

Finally, it will be assumed that the encipherer can place the required odd or even letter of the alphabet into each cryptogram letter position with little or no difficulty.

One way of arranging cryptogram letters so as to satisfy the above assumptions is to position them as initial and/or final


letters of consecutive lines of text. Since the odd-even concept of letter classification allows the use of any odd or any even letter of the alphabet (whichever type may be required) in a cryptogram letter position, the encipherment process becomes largely a line-by-line setting of words on the page and does not necessitate much alteration of the original text. The variable and erratic spelling of the Elizabethan period would have simplified the encipherment process even further. As far as deciphering is concerned, once the concealment key is known, the cryptogram may be extracted from the enciphered page immediately. In addition, since the cover text is not determined by the cryptogram to a significant degree, the text reads plausibly and does not arouse the reader's suspicion.

In summary, the familiar double acrostic letter positions are suggested as one possibility for use with the new application of the Bacon cipher. Unlike the usual acrostic, however, any odd letter or any even letter of the alphabet suffices for use as a cryptogram letter. This fact not only simplifies the encipherment process considerably, it enhances the concealment aspect enormously.

* * * *


The last major problem confronting the would-be decipherer is that of determining which particular page of which particular volume contains enciphered material. For a message inserted by means of the concealment key suggested above, such a determination would be a practical impossibility unless the exact location of the message, page and volume, were provided or known in advance. On the other hand, if Bacon had intended to pose the cipher problem to the general reader, he may have devised some means by which to indicate the presence of cipher on a printed page without, at the same time, revealing the complete cipher system involved. This situation is very different from that discussed earlier, where textual incongruities not only indicated the presence of a cryptogram but also provided clues for the selection of the cryptogram letters.

Having defined a specific application of the Bacon biliteral cipher, it now remains to show that this encipherment technique was in fact used to insert messages into seventeenth century printed books. Some evidence in support of this claim will now be presented.



A DEDICATORIE
TO THEIR MOST MAGNIFI-
CENT KING,

From the Lovers of learning.



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

40 Deme out of the grate.



Figure 1. Prefatory Dedication To *The Muses Welcome.....*;
Edinburgh, 1618.

Note: this illustration first appeared in *Baconiana* 126
(January, 1948), page 36. - Editor.

The Muses Welcome - AN EXAMPLE

In May of 1617, King James I left London for an extended visit to Scotland, appointing Lord Keeper Francis Bacon as vice-regent during his absence. From Berwick to Edinburgh and back, the king was welcomed and entertained at each town he visited, with speeches and poems read in praise and tribute to him. These commendations were compiled by John Adamson and printed in 1618 by Andrew Hart of Edinburgh in a folio volume entitled:

The Muses Welcome To The High And Mightie Prince James... King of Great Britaine...At his Majesties happie Returne to his.... Kingdome of Scotland, after 14 yeeres absence, In Anno 1617. Digested according to the order of his Majesties Progresse, By I.A.

This volume contains approximately 290 pages, with most of the contributions in Latin, some in English and a few in Greek. The book also contains a number of peculiarities, not the least of which is the appearance, on five different pages, of a large scroll bearing the motto *MEDIOCRIA FIRMA*. The first occurs at the foot of an unsigned prefatory poem of 22 lines headed:

"A Dedicatorie To Their Most Magnificent King,
From the Lovers of learning."

(See Figure 1).

Noting that *Mediocria Firma* was the motto of the Bacon family, R. Eagle wrote that

We have contemporary proof that Francis Bacon was King James' literary adviser. He named him his "Apollo". It is by no means improbable that he would have been consulted by Adamson with regard to the choice of contributions to be published, and the printing and publishing of the work. In that case he would have had a hand at least in the dedicatory section and it does not seem unreasonable to suggest that he wrote the lines above his family motto *Mediocria Firma*.⁹

In the context of the present article, the appearance of the scroll/motto beneath the unsigned poem suggests the additional possibility that the passage contains an enciphered message. In order to investigate this possibility, the poem will now be

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(1)	(2)	(3)	(4)	(5)	(4)	(3)	(2)	(1)	
w	0	0				0	0	e	
o	1	<u>1</u>				<u>0</u>	0	e	
h	1	1				0	0	y	
a	0	0				0	0	a	
f	1	1	C	CABO	A-NA	A	0	0	e
b	1	1				0	0	e	
n	0	<u>0</u>				<u>0</u>	0	l	
b	1	1				0	0	l	
i	0	0				0	0	e	
a	0	0	B	(6)	-	0	0	e	
y	0	0				1	1	d	
t	0	<u>0</u>		CABO $\xrightarrow{3214}$ BACO		<u>1</u>	1	d	
i	0	0				0	0	e	
t	0	0				0	0	e	
j	0	0	A	A-NA $\xrightarrow{3214}$ N-AA	N	1	1	s	
a	0	0				1	1	s	
a	0	<u>0</u>				<u>0</u>	0	g	
t	0	0				0	0	g	
s	1	1				0	0	w	
t	0	0	C	(7)	A	0	0	w	
w	0	0				0	0	e	
t	0	<u>0</u>		BACON-AA		<u>0</u>	0	e	

Figure 2. A Biliteral Decipherment From *The Muses Welcome*. 1618; Prefatory Dedication To King James I.

analyzed in terms of the specific application of the bilateral cipher defined above.

The steps in the decipherment process are explained below and are illustrated in a convenient format in Figure 2.

1. Write down the initial letters of consecutive lines of text in column form at the left side of the work sheet and the final letters of consecutive lines of text in column form at the right side of the work sheet.
2. Write the 0 or 1 equivalent of each letter down beside it, working in towards the centre of the sheet as shown. Recall that odd letters of the alphabet are assigned the symbol 0 and even letters the symbol 1.
3. Starting from the bottom of the column and working upwards, mark off each column of digits, separately, into 5-digit groups. Since the number of lines of text (22) is not an even multiple of 5, there are two extra digits at the top of each column. These will be considered nulls and not part of the cryptogram.
4. Referring to the binumeral form of Bacon's cipher alphabet and again reading from bottom to top of each column, write down the letter corresponding to each 5-digit group. Note that only 24 of the 32 possible 5-digit sequences (comprised of 0 and 1) were needed to represent the 24 letter Elizabethan alphabet. The appearance of any one of the remaining 8, each of which begins with 11, will be taken as denoting a spacing device. In the present example, the group 11000 is represented by a dash.
5. Combine the letters obtained in Step Four by reading from bottom to top of the left hand column, then, going directly across the sheet to the top of the right hand column, reading from top to bottom. The result, keeping the letters of one column separated from those of the other, is

CABO

A-NA

6. The letters CABO are recognized as the first four letters in the word/name Bacon, although not in correct order. The reasons for considering the word/name Bacon as a logical possibility in the solution of this cryptogram are obvious. Rearrange the letters CABO to form the sequence BACO and note the transposition required to do so:

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3214

CABO → BACO

Now apply the identical transposition to the letters A-NA and obtain:

3214

A-NA → N-AA

where, for cryptological purposes, the spacing device is treated as a twenty-fifth letter of the alphabet.

7. Write down the two sets of transposed letters from Step Six together, end to end, and obtain the deciphered message:

BACON-AA

The letter N of the second set completes the word/name BACON and the spacing device separates BACON from the two remaining letters AA.

INTERPRETATION OF THE MESSAGE

Although *Bacon* is a recognizable English word, the message as a whole cannot be considered intelligible until the remaining letters are provided with a sensible and meaningful interpretation. In order to do this, it is necessary to look more closely at the scroll/motto found at the foot of the prefatory dedication. Referring once again to Figure 1, note that the ends of the scroll, flourished and set behind the printed segment, each appear to form a script letter A. Assuming that this was the effect intended by the designer of the printer's block, the implication is that the letters AA have some connection with the motto *Mediocria Firma*.

The practice of using only the first letter of each word in a phrase to signify the phrase itself is universal with written language. Some examples are *i.e. (id est)*, *r.s.v.p. (respondez s'il vous plait)* and U.S.A.. Also familiar is the use of "initials" in place of a fully spelled name. A number of variations on this basic idea are possible, one of which was employed by William Camden in his *Remains.....Concerning Britaine of 1605*.¹⁰ Although editions printed later than 1629 acknowledged Camden as author on the title page, earlier editions were published anonymously. In those earlier editions, however, Camden did sign the Epistle Dedicatorie with the letters M.N.. That is, instead of "initialling" the dedication in the usual manner, he introduced an added degree of ambiguity by using not the first but the last letter of his Christian name and of his surname.

Similarly, a phrase may be represented not only by the first letter of each of its words but also by their last letters. In particular, the motto *Mediocria Firma* may be denoted by the letters AA.

In view of the above considerations, the deciphered message BACON-AA may now be interpreted as the name Bacon followed by an abbreviation signifying the Bacon family motto.

CRYPTOLOGICAL VALIDITY

In their general discussion of cryptology as a science, the Friedmans require that four conditions be satisfied before a deciphered message (cryptogram solution) can be considered cryptologically valid. These conditions are¹¹

1. The message must make sense, be grammatical and mean something:
2. Two cryptanalysts, using the same specific key or sequence of keys but working independently, must reach identical results:
3. The mathematical probability involved must be very much against the message having appeared by accident, and
4. the cryptogram must have a unique solution.

As concerns the present decipherment, it is the writer's opinion that the message BACON-AA, as interpreted above, does make sense, does mean something and is grammatical. It is the writer's belief that two cryptanalysts, working independently but using the sequence of keys presented in this article, would each derive the result BACON-AA from the passage in question.

In order to evaluate the chances that the message was actually inserted into the passage by someone and did not appear simply by accident, the Friedmans suggest that: "If the cryptanalyst finds a certain key and (on the basis of the way it is built up) he calculates that the chances of its appearing by accident are one in one thousand million, his confidence in the solution will be more than justified."¹² To this end, the writer has applied the sequence of Bacon cipher keys to a representative portion of 30,000 lines of late sixteenth and early seventeenth century English poetry. This portion consists of 40 separate groups of 130 consecutive lines of text each, the groups having been selected at random from works by Spenser,¹³ Hall,¹⁴ Donne,¹⁵ and Wither.¹⁶ The results are presented in Table 1, where the relative frequencies of occurrence of message letters¹⁷ are given as derived from initial letters and from final letters of consecutive

SOME OBJECTIVE EVIDENCE

	From Initial Letters Of Consecutive Lines	From Final Letters Of Consecutive Lines
A	12.60	42.50
B	6.25	6.73
C	7.31	2.69
D	1.92	3.56
E	8.17	3.27
F	2.69	1.92
G	3.17	3.27
H	1.92	1.83
I, J	6.35	2.88
K	3.85	0.58
L	3.56	1.54
M	1.83	0.48
N	4.33	3.27
O	1.92	0.77
P	1.25	0.38
Q	1.54	1.63
R	6.63	6.54
S	2.88	0.58
T	33.6	0.67
U, V	1.15	1.06
W	3.65	1.63
X	2.40	0.86
Y	1.25	0.58
Z	0.96	0.38
-	9.04	10.38

Table 1: Relative Frequencies (%) Of Message Letters As Obtained By Application Of The Bacon Cipher System Keys to 16th/17th Century English Poetry.

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lines of text. Using these results and noting that the cryptogram solution allows a transposition of message letters, the chances of the solution appearing by accident may be calculated as:

$$(.0625)(.1260)(.0731)(.0192)(.0327)(.1038)(.4250)(.4250)(4)(3)(2)(1) = \\ .000000135 \quad \text{or} \quad 135 \text{ in one thousand million.}$$

The chances are seen to be 135 times greater than the limit set by the Friedmans. Consequently, confidence in the solution is now "more than justified".

The last of the conditions which must be satisfied before a cryptogram solution can be considered cryptologically valid is that the solution be unique. This requirement of uniqueness arises from the fact that two or more specific keys of the same general cipher system (see Note 1) may each produce a message which satisfies conditions (1) - (3).¹⁸ The shorter the message, the greater the number of possible alternative solutions. Since it would be absurd to allow even two quite different but equally valid solutions to a cryptogram, the message is required to be of such a length that only one solution involving that number of letters is possible. A determination of "reasonable length" - how many letters are needed in a message before the cryptanalyst can safely assume that his solution is unique - has been made for the Bacon cipher system by the writer and is presented in the following section.

"UNICITY DISTANCE"

The question of "reasonable length" has been dealt with on a theoretical basis by C.E. Shannon.¹⁹ Having earlier developed a mathematical theory of communication and investigated the characteristics and predictability of the English language as printed,²⁰ Shannon next applied his theory to the generalized problem of cryptanalysis.²¹ Starting with a random or idealized cipher model, he was able, subsequently, to formulate a graphical method whereby "reasonable length" (now called "unicity distance")²² could be determined for cipher systems of practical interest. This method will now be used to calculate the "unicity distance" for the Bacon cipher system. The mathematical quantities involved in Shannon's analysis are here defined only in general terms; for their more precise definition, and for their derivation, the reader is referred to Shannon's original papers.

For a cipher system, the uncertainty associated with the choice of key is given by the function

$$H(K) = - \sum P(K) \log P(K) \quad (1)$$

where $P(K)$ represents the probability of choosing a specific key and the summation is taken over all possible keys. Since the Bacon cipher system under consideration utilizes a specific sequence of keys, three factors contribute to $P(K)$:

1. that concerning the assignment of the symbols 0 and 1 to the cryptogram letters - the 0,1 key,
2. that concerning the assignment of the resultant 5-symbol sequences to the letters of the alphabet - the biliteral key, and
3. that concerning the transposition of the resultant message letters - the transposition key.

An expression for each of these factors may be derived as follows.

0, 1 key

The symbols 0 and 1 can be assigned to the 24 letters of the Elizabethan alphabet in 2^{24} different ways. If all ways are considered equally likely each has a probability of $1/2^{24}$ to be chosen. Although two of the ways (24 0's and 24 1's) do not constitute a cipher key, the expression $1/2^{24}$ provides a good approximation to the 0,1 key factor and will be used as such.

biliteral key

The symbols 0 and 1 can be arranged in $2^5 = 32$ different 5-symbol sequences. These 32 sequences can be assigned to the 24 letters of the alphabet, each of the remaining 8 representing a spacing device, in $32!/(32-24)! = 32!/8!$ different ways. Again considering all ways to be equally likely, the probability for each to be chosen is given by $1/(32!/8!)$ or $8!/32!$.

transposition key

Four letters can be transposed in $4! = 24$ different ways. If all of the 24 ways are equally likely, each has a probability of $1/4!$ to be chosen.

The probability of choosing any one of the specific sequences of keys possible in the Bacon cipher system is given by

$$P(K) = \frac{1}{2^{24}} \cdot \frac{8!}{32!} \cdot \frac{1}{4!} \quad (2)$$

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all sequences considered equally likely. From Equations (1) and (2) we have

$$H(K) = - \sum_1 \frac{2^{24} \cdot 32! \cdot 4!}{8!} \cdot \frac{1}{2^{24}} \cdot \frac{8!}{32!} \cdot \frac{1}{4!} \log \left[\frac{1}{2^{24}} \cdot \frac{8!}{32!} \cdot \frac{1}{4!} \right] \quad (3)$$

where the summation is taken over all $(2^{24}) \cdot (32!/8!) \cdot (4!)$ key sequences, each equally likely with probability $(1/2^{24}) \cdot (8!/32!) \cdot (1/4!)$. Equation (3) thus becomes

$$\begin{aligned} H(K) &= - \log \left[\frac{1}{2^{24}} \cdot \frac{8!}{32!} \cdot \frac{1}{4!} \right] \\ &= - \log 8! + \log 2^{24} + \log 32! + \log 4! \end{aligned} \quad (4)$$

$$H(K) = 39.42$$

where the log is taken to the base 10.

A second quantity required in the calculation of "unicity distance" is one which measures the uncertainty associated with the choice of key remaining after N letters of message have been derived. If

- n_{1N} = the number of different cryptogram letters which appear at N message letters,
- n_{2N} = the number of different 5-symbol sequences (message letters) which appear at N message letters, and
- n_{3N} = the number of different transposition (of period 4) positions which appear at N message letters,

this quantity may be given by

$$H(K)_N = - \sum_1 \frac{2^{24-n_{1N}} \cdot \frac{(32-n_{2N})! \cdot (4-n_{3N})!}{8!}}{2^{24-n_{1N}} \cdot \frac{8!}{(32-n_{2N})! \cdot (4-n_{3N})!}} \log \left[\frac{1}{2^{24-n_{1N}} \cdot \frac{8!}{(32-n_{2N})! \cdot (4-n_{3N})!}} \right] \quad (5)$$

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N	n_{1N}	n_{2N}	n_{3N}	$H(K)_{N}$	α_{N}	n_{1Nf}	n_{2Nf}	n_{3Nf}	$H(K)_{Nf}$	α_{Nf}
0	0	0	0	39.42	0.00	0	0	0	39.42	0.00
1	4	1	1	36.10	3.32	2	1	1	36.70	2.71
2	7	2	2	33.23	6.19	4	2	2	34.14	5.28
3	8	3	3	31.15	8.27	4	2	3	33.83	5.58
4	10	4	4	29.09	10.33	5	3	4	32.06	7.36
5	11	4	4	28.78	10.63	6	3	4	31.75	7.66
6	12	5	4	27.03	12.38	6	4	4	30.29	9.13
7	12	6	4	25.61	13.81	7	4	4	29.99	9.43
8	13	6	4	25.31	14.11	7	4	4	29.99	9.43
9	13	7	4	23.89	15.53	8	5	4	28.24	11.18
10	14	8	4	22.19	17.23	8	5	4	28.24	11.18
11	14	8	4	22.19	17.23	8	6	4	26.81	12.61
12	15	9	4	20.51	18.90	9	6	4	26.51	12.91
13	15	9	4	20.51	18.90	9	6	4	26.51	12.91
14	16	10	4	18.85	20.57	9	6	4	26.51	12.91
15	16	10	4	18.85	20.57	10	7	4	24.79	14.62
16	16	11	4	17.51	21.91	10	7	4	24.79	14.62
17	17	11	4	17.20	22.21	10	8	4	23.40	16.02
18	17	12	4	15.88	23.54	10	8	4	23.40	16.02
19	17	12	4	15.88	23.54	10	8	4	23.40	16.02
20	17	12	4	15.88	23.54	10	8	4	23.40	16.02
21	17	13	4	14.58	24.84	10	9	4	22.02	17.40
22	18	13	4	14.28	25.14	11	9	4	21.72	17.70
23	18	13	4	14.28	25.14	11	9	4	21.72	17.70
24	18	14	4	13.00	26.42	11	9	4	21.72	17.70
25	18	14	4	13.00	26.42	11	10	4	20.95	19.06
26	18	14	4	13.00	26.42	11	10	4	20.35	19.06

Table 2

N	$n_{1N(1+f)}$	$n_{2N(1+f)}$	$n_{3N(1+f)}$	$H(K)_{N(1+f)}$	$\alpha_{N(1+f)}$
0	0	0	0	39.42	0.00
2	6	2	1	34.01	5.41
4	9	3	2	31.15	8.27
6	11	5	3	27.34	12.08
8	12	6	4	25.61	13.81
10	14	7	4	23.59	15.83
12	14	8	4	22.19	17.23
14	15	8	4	21.89	17.53
16	16	9	4	20.21	19.21
18	16	10	4	18.85	20.57
20	17	10	4	18.54	20.87
22	17	11	4	17.20	22.21
24	17	12	4	15.88	23.53
26	17	12	4	15.88	23.53
28	18	12	4	15.58	23.84
30	18	13	4	14.28	25.14
32	18	14	4	13.00	26.42
34	18	14	4	13.00	26.42
36	18	15	4	11.75	27.67
38	19	15	4	11.45	27.97
40	19	15	4	11.45	27.97
42	19	16	4	10.22	29.20
44	19	16	4	10.22	29.20
46	19	16	4	10.22	29.20
48	19	17	4	9.01	30.41
50	19	17	4	9.01	30.41
52	20	17	4	8.71	30.71

TABLE 3

"Key Appearance Characteristic" For The Bacon Cipher System.

where, for a given N , the summation is taken over the remaining

$$2^{24-n_{1N}} \cdot \frac{(32-n_{2N})!}{e_1} \cdot (4-n_{3N})! \quad \text{key sequences}$$

each equally likely with probability

$$\frac{1}{2^{24-n_{1N}}} \cdot \frac{e_1}{(32-n_{2N})!} \cdot \frac{1}{(4-n_{3N})!}$$

Equation (5) thus becomes

$$H(K)_N = -\log \left[\frac{1}{2^{24-n_{1N}}} \cdot \frac{e_1}{(32-n_{2N})!} \cdot \frac{1}{(4-n_{3N})!} \right]$$

$$H(K)_N = -\log e_1 + \log 2^{24-n_{1N}} + \log (32-n_{2N})! + \log (4-n_{3N})!$$

$$H(K)_N = -4.61 + \log 2^{24-n_{1N}} + \log (32-n_{2N})! + \log (4-n_{3N})!$$

(6)

A "key appearance characteristic"²³ here denoted by α_N , can now be defined in terms of $H(K)$ and $H(K)_N$:

$$\alpha_N = H(K) - H(K)_N \quad (7)$$

and involves the effective amount of key that may be expected to appear at N message letters. From Equations (4), (6) and (7) we have

$$\alpha_N = 44.03 - \log 2^{24-n_{1N}} - \log (32-n_{2N})! - \log (4-n_{2N})! \quad (8)$$

Numerical values for n_{1N} , n_{2N} and n_{3N} have been obtained by applying the Bacon cipher system to a sampling of 16th-17th century English poetry (see previous section on Cryptological Validity). The appearance of key was determined for cipher use of initial (i), final (f) and initial + final (i+f) letters of consecutive lines of text. In the last instance N was taken in increments of 2 - one message letter derived from initial letters plus its positionwise corresponding message letter derived from final letters of consecutive lines. The results, averaged to the nearest whole number, are presented in Tables 2 and 3. Also presented in these tables are values of $H(K)_N$ and α_N as calcul-

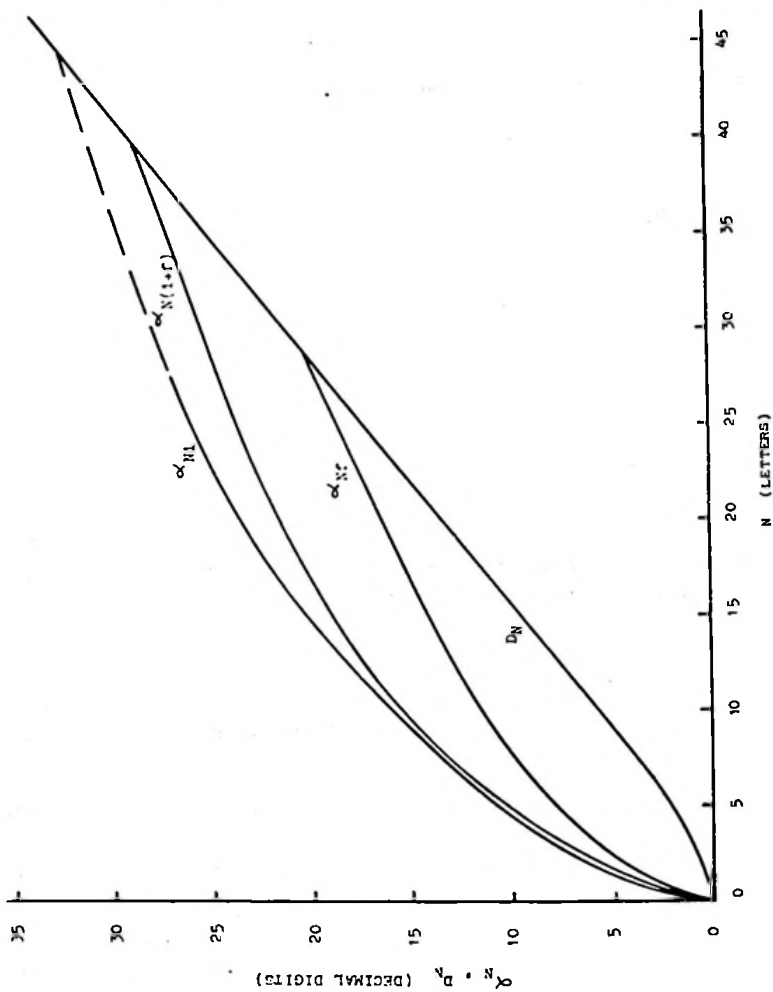


Figure 3. Graphical Calculation of Unicity Distance For The Bacon Cipher System.

ated from Equations (4), (6) and (7).

The third and final quantity required for the determination of "unicity distance" is the redundancy of the English language - a measure of the amount by which a text written in English can be reduced in length without losing any information.²⁴ Shannon has provided an estimate of the redundancy of 20th century English.^{25 26} For the purpose of the present calculation, this estimate will also be considered representative of Elizabethan English.

"Unicity distance" is found by plotting α_N vs. N and D_N (the total redundancy at N letters) vs. N on the same graph. The point at which the two curves intersect is taken as the unicity point. In general we may say that if a proposed system and key solves a cryptogram for a length of material considerably greater than the unicity distance the solution is trustworthy. If the material is of the same order or shorter than the unicity distance the solution is highly suspicious.²⁷

The calculation of "unicity distance" for the Bacon cipher system under consideration is shown in Figure 3. As can be seen, unicity for message letters derived from initial, final and initial + final letters of consecutive lines of text occurs at approximately 44, 28 and 40 message letters, respectively. On the basis of this calculation, the 8-letter message BACON-AA derived earlier falls far short of the length required for uniqueness. Since the uniqueness condition is not satisfied, the message or proposed cryptogram solution is not cryptologically valid.

Actual use of the cipher system in the early seventeenth century has not been proven, but it is hoped that the evidence presented in this article will encourage further study of the Bacon biliteral cipher.

* * * *

Note:

The biliteral key of the Bacon cipher, for example, is only one of approximately 6.5×10^{30} ways in which the 32 different 5-symbol sequences can be assigned to the 24 letters of the Elizabethan alphabet. Each of these ways constitutes a specific key of the general biliteral cipher system.

Editorial Footnote:

Joseph Fera's article on an alternative method of using the Biliteral Cipher in printed books, is based on suggestions given by Henry Seymour and C.S.Ingram in earlier issues of *Baconiana*. He found an anonymous poem to King James under which were enc scrolled the words *Mediocria Firma*. This was reproduced in *Baconiana* 126, and applied the Biliteral Cipher to the initial and last letters of its lines in the following way. On the suggestion of Seymour, Fera classified the letters of the alphabet as odd or even numbers, i.e. A,C,E,G, etc. as odd and B,D,F,H, etc. as even. The odd letters were then designated 0 and the even letters 1. Following Ingram's suggestion he interpreted Bacon's a and b fonts numerically as 0 and 1. He then made a table of the initial and last letters of each line of the poem, numbered each letter odd (0) or even (1) and, reading from the bottom of his table, divided the two columns of numbers into groups of 5, thus obtaining the following groups; 00010 (or aaaba) = C, 00000 = A, 00001 = B, 01101 = O which completes column one, the initial letters. Column 2 consists of 00000 = A, 01100 = N, 11000 = nothing or -, 00000 = A. By altering the order of the resultant letters of each column in the same way, he then found that they read, downward

BACO

N-AA

or BACON -AA

Under the printed poem the words *Mediocria Firma* appear in a scroll which clearly indicates the letters A,A, which Fera suggests refer to the final letters of the Bacon motto. It is more likely, however, that they relate to the many headpieces used, it is thought, by Bacon's literary fraternity as a secret hall-mark. This is confirmed by the dedication itself which states that it is "From the Lovers of Learning".

This method would seem to be limited to poems or passages of some length in order to encipher a message as opposed to a mere "signature". The passage would also need to indicate, in some way that it contained an encipherment, and some consistency in the method of reading the message up or down the letter columns would need to be kept. In this poem, the number of its lines is 22 which is not divisible by 5. Fera chose to ignore lines 1 and 2 in his decipherment which he made from the bottom line upwards. This might be considered arbitrary by a severe critic. The method of using the first and last letters of the lines of a passage for cryptic purposes has been found in other instances. Sometimes the selected letters have been found to be spaced 3,

SOME OBJECTIVE EVIDENCE

33 or 103 letters apart which adds significantly to their value as being intentional. The above system, does not seem to lend itself to any long messages for which, it seems F.B. intended the Biliteral. If, however, other poems or passages can be found to respond to Fera's new use of this cipher method it must be considered a valid one as used by Francis Bacon.

Ingram's numerical notation Bacon's a and b

A	B	C	D	E	F	G
00000	00001	00010	00011	00100	00101	00110
H	I/J	K	L	M	N	O
00111	01000	01001	01010	01011	01100	01101
P	Q	R	S	T	U/V	W
01110	01111	10000	10001	10010	10011	10100
X	Y	Z				
10101	10110	10111				

Fera's letter numbers for encipherment purposes

Odd letters A C E G I/J L N P R T W Y = 0

Even letters B D F H K M O Q S U/V X Z = 1.

Professional cryptanalysts seem to be unanimous in their belief that the Biliteral Cipher as propounded by Bacon in his *De Augmentis* would not have been possible in printed works, owing to the limitations of printing methods and the quality of the hand-made paper which allowed ink to spread at times. It would surely be as difficult to have used it in MSS. without its being made obvious. -Editor.

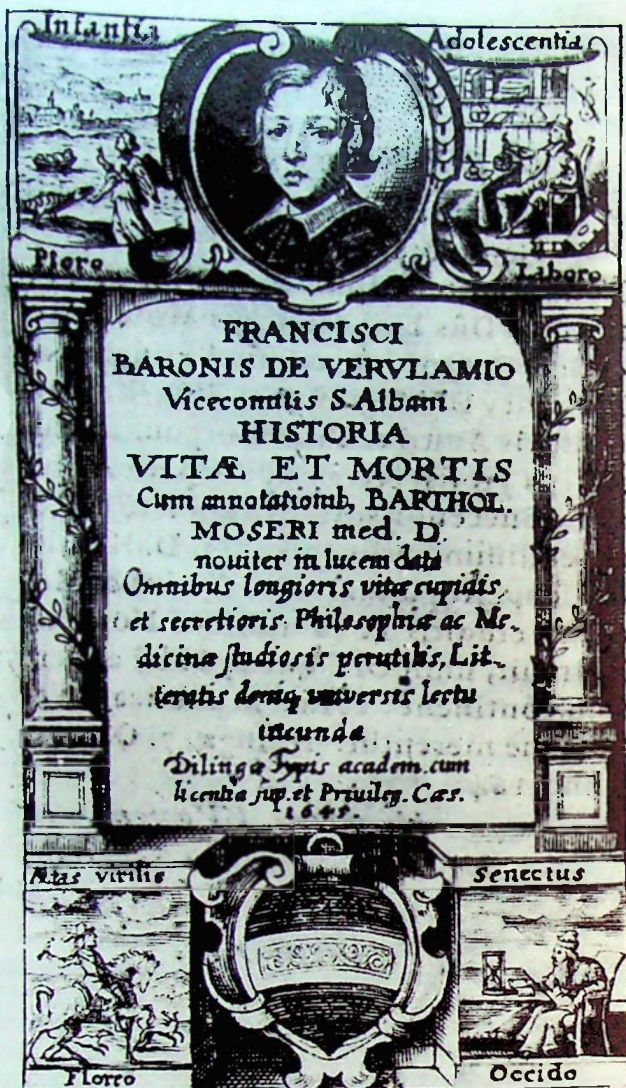
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-



Wolfgang Kilian fecit.

Title-page of 1645 edition of Francis Bacon's
Historia Vitae et Mortis
 published by the University of Dillingen.

AN INTRIGUING TITLEPAGE

In Memoriam Joachim Gerstenberg

by M. HENRION, Professeur Agrège

One remembers with gratitude our late devoted fellow Baconian, the eminent scholar Dr Joachim Gerstenberg who, at the close of his distinguished career, was at the head of the Goethe Institute in Crete.

Among the things he discovered in the course of his researches was one which gave him special gratification. It was the title-page of a 1645 edition of Francis Bacon's *Historia Vitae et Mortis* published by the University of Dillingen (which, I understand, is no longer a university town).

I do not know if the document has ever been published in *Baconiana*. Even if it has, its points of interest will bear repetition. First the engravings present a portrait of Bacon as a child, a rare thing indeed in a title-page. The likeness is probably very poor for the face has very little in common with the Hilliard miniature. Wolfgang Kilian, the engraver, both designed it and engraved it (you see *fecit* which combines the traditional *delineavit* and *sculpsit*). For want of documentation in 1645 he may have let his imagination do its work.

Four compartments symbolize the four ages (not seven!) of man: *Infantia*, *Adolescentia*, *Aetas virilis* and *Senectus*. The last three picture compositions could apply to any normally cultured gentleman of the time as well as to Bacon. But not so with the *Infantia* drawing: it is hardly customary for a baby to be cast on the waters in a floating cradle to sink or survive, to be a tasty godsend for a crocodile, or a cherished one for a charitable foster-mother.

So the contrast between the normality of the last three drawings and the unexpected purport of the first makes this *Infantia* picture worthy of careful attention.

The crocodile suggests the Nile and the floating cradle reminds us of Moses (She took for him an ark of bulrushes, and daubed it with slime and with pitch and put the child therein; and she laid it in the flags by the river's bank, *Exodus*, 2, 3.).

What has Moses to do with Bacon's life, the inattentive might wonder. But those who know better might take Kilian's hint more wisely. Like Moses, though not for the same reasons, Francis was left to his fate. Lady Anne Bacon saved him from death as the angel in our picture saves the infant from becoming a dainty morsel for a crocodile. She was his Guardian Angel for

long afterwards.

Equating the crocodile in our picture with the woman whose issue, both natural and legitimate, Francis claimed to be, may be too daring. But other contemporary drawings imply that, if Elizabeth was not unnatural enough to reserve her progeny for her personal consumption, she was nevertheless only too prone to send them forthwith to a better world in order to leave virgin-queens to arrange their politics in this one!

The publication of this intriguing find is a good opportunity to give a thought to our late distinguished member, Dr Joachim Gerstenberg.

* * * *

We are glad to print this tribute to the late Dr. Gerstenberg, whom we had the pleasure of meeting at Canonbury Tower some years ago. We may remark that the headgear of the old man in the Senectus panel looks similar to the mitre in the bottom engraving of the *Cryptomenytices* title-page, dated 1645. Again, the long table cloth hiding what ever may be underneath it, and the hour-glass and book, appear to convey the usual message to posterity. The meaning is perhaps more clearly indicated in the title-page of the 1691 Ing. Batavorum edition, of Bacon's *Sermones Fideles*.

Editor.

NEWS AND CORRESPONDENCE

GENERAL NEWS

BACON'S IDEAS ARE STUDIED IN SOVIET SCHOOLS

This article appeared in *Soviet Weekly* on 2nd. February, 1961, i.e. nearly twenty years ago, on the occasion of the Bacon quatercentenary celebrations. The emphasis put on "materialist" philosophy is to misunderstand Lord Verulam's message for posterity, but the Russian involvement with Baconian scientific theories and philosophical works is striking when viewed against the background of a keen and continuing interest in the Shakespeare Plays.

If the ruling hierarchy would appreciate that the advance of learning has to be combined with Christianity to avoid a catastrophe for the human race, Bacon's *New Atlantis* would become as relevant as he devoutly desired.

The immense contribution made by Francis Bacon to materialist philosophy and the experimental sciences is well appreciated in the Soviet Union.

Today as Bacon's 400th birth anniversary is marked, many papers carry articles about him.

A study of his work is included in the Renaissance literature course at teachers' training colleges and in the history and language faculties of universities, and his works are analysed in detail in philosophy courses.

Even in secondary schools, Bacon has a chapter to himself in the history of the Middle Ages.

Soviet authorities credit Bacon with giving leadership at a turning point in the further development of knowledge. They single out his materialist ideas as the kernel of his teachings.

Bacon's works had been known in Russia from the 18th century, when a translation of a detailed French biography was made by Vasily Tretyakovsky.

New Atlantis appeared in a Russian translation in 1821, and a two-volume edition of his collected works in 1874.

A number of prominent books by foreign students of Bacon were known in Russia. And a lively biography by Elena Litvinova appeared in 1891.

In Soviet times he has been the subject of considerable study.

Anatoly Lunacharsky was writing a book on Bacon when he died. Only a short essay, published post-humously, was com-

pleted.

Before the Second World War, a number of interesting papers on Bacon were published in Voronezh and Krasnoyarsk.

In 1937 a new edition of *Novum Organum* was published in Leningrad, and in 1954, by far the best of all the Russian editions of *New Atlantis* and *Essays* were put out by the USSR Academy of Sciences.

The Institute of Philosophy, too, gives considerable space to Francis Bacon in its *History of Philosophy*.

- Boris Gilenson.

GENERAL CORRESPONDENCE

The Editor,
Baconiana.

Sir,

In *Baconiana* 178, there was a letter to the Editor containing statements which conflicted with an article written by me in the current *Baconiana* (No 179), "Gilbert Wats and The Advancement of Learning". In view of this I feel I have the right to make my comments on these.

The letter in question, by Joan Ham, made two categorical statements: first, "here is the news, Bacon was not dead in 1640". Later "...it all says one thing, Bacon was alive in 1640".

She bases her theory on heraldic evidence of an alleged "hatchment" anent the coat of arms in the William Marshall engraving of the portrait of Viscount St. Alban in the 1640 *Advancement of Learning*. The "hatchment", she states, proves that Bacon was "a survivor" and therefore was alive in 1640.

Owing to my ignorance about heraldry I could not compete with her expertise and extensive knowledge on this subject, so I approached the professionals at the College of Arms, sending them a copy of her letter and a facsimile of the engraving in question. Their reply was equally categorical, stating that they "cannot agree with Joan Ham's argument", and further that "the material does not depict a hatchment".

So this theory based on a hatchment/survival that Bacon was alive in 1640 collapses.

Better evidence than this would have to be produced to prove this point.

There is also a conflict in her article "The First Sacrifice", where she definitely states that the 1640 edition of *The Advancement of Learning* is the First English Edition. This is totally incorrect, as there were previous editions; 1605 (Two issues), 1629, and 1633. The evidence I offer for this must surely be conclusive, it is from Francis Bacon's own pen when he was Viscount St. Alban. In a letter to Lancelot Andrewes, he refers to the 1605 edition *the only edition in English while he was alive* in these words "...and again, for that my book of Advancement of Learning..." continuing later "I have thought good to procure a translation of that book into the general language", Latin. This eventually became the *De Augmentis Scientiarum* 1623. Note he says *to procure*.

Earlier in her article, she deals with the famous Northumberland MSS., and makes a most curious statement which, by implication suggests that the sentence "Mr ffrancis Bacon your sovereign" appears on the outer cover of the MSS. There is no such sentence to be found anywhere on this cover but there is one in the place that she indicates - a line of five widely spaced words: "by Mr ffrancis William Shakespeare". This is clearly noted by Mr Burgoyne, the transcriber of the MSS. in 1904.

On a sloping line *below* this the words "your sovereign" are written upside down. These words immediately precede the words "Rychard the Second".

It would seem that Joan Ham has omitted the word "by" and substituted the words "your sovereign" for "William Shakespeare". Suppose it is assumed that her "manufactured" line is correct, then it would surely be completely illogical.

I cannot believe that Bacon would countenance such a statement as "Mr ffrancis Bacon your sovereign" to be written on a collection of his writings when the *Queen was still on the throne* or at any other time for that matter considering the risks, and the lengths he went to in order to keep this a secret. If he had done this it would have made it appear that he should be the sovereign and not the Queen.

Could it be that Joan Ham had accidentally overlooked the fact that the Northumberland MSS. were written in the 1590s when Queen Elizabeth was the definitely undisputed sovereign?

I have an idea (only a theory of course) about this upside down "your Sovereign" which might be worth consideration: that it is symbolical of a sovereign overthrown (overturned). It should be remembered that symbolism was a well known concealment device in those days. It is particularly interesting to note that the overturned words almost run into "Rychard the Second".



Details (enlarged) from the frontispiece of
Hemetes the Heremyte
(See *Baconiana* 179)

After all, when you come to think of it, that is precisely what happened to that sovereign.

Furthermore it is most interesting that Queen Elizabeth in extreme wrath demanded the name of the author of the then anonymous play *Richard II* from her Keeper of the Records, using these words; "I am Rychard the Second, know ye not that". Bacon knew all about this conversation, and it was later recorded by him in 1604.

It does seem a pity that such a knowledgeable and talented writer as Joan Ham should prejudice the authority of her truly excellent article by including inaccuracies which as far as I can see, have little bearing on her extremely interesting thesis.

Yours faithfully, EWEN MACDUFF

Fox-Davies in his *Complete Guide to Heraldry* has this on hatchments:

For an unmarried person the whole of the groundwork was black, but for a husband or wife half was black and half white, the groundwork behind the arms of the deceased person being black, and of the surviving partner in matrimony white. The background for a widow or widower was entirely black.

- Editor

The Editor,
Baconiana.

Dear Sir,

Hemetes the Heremite

In his excellent article in *Baconiana* 179, M. Henrion picks out the hidden caricature portrait of the Earl of Oxford. With the aid of a magnifying glass, a close inspection of the lion above the canopy of Elizabeth's throne, reveals a head impaled on the pike it holds. This appears to represent Admiral Seymour, who is said to have had an affair with the Princess in the Tower of London; and was executed on a charge of felony.

The historical significance of Gascoigne's title-page is enhanced by this addition to the long list of characters contained in the frontispiece (including Bacon himself!), but we would not expect Rosicrucian symbolism to be missing from any work connected with Bacon. The very title of the book, *Hemetes the Heremyte* invites enquiry, and it does not need much ingenuity to

NEWS AND CORRESPONDENCE

worthy mention, in this Booke, to bee,
 unke them honor'd: And, perhaps, it may
 yet high praise be found, another day,
 in these ~~Letters~~ their Names will stand unrac'd,
 many fairer ~~STRUCTURES~~, are detac'd. *

In this Hope, I have placed on the FORE-
 FRONT (or before the First Booke of
 Joint-Inscrip-

worthy mention, in this Booke, to bee,
 unke them honor'd: And, perhaps, it may
 yet high praise be found, another day,
 in these ~~Letters~~ their Names will stand unrac'd,
 many fairer ~~STRUCTURES~~, are detac'd. *

In this Hope, I have placed on the FORE-
 FRONT (or before the First Booke of
 Joint-Inscrip-



Figure D

Details (enlarged) from the frontispiece of
Hemetes the Heremyte
 (See Baconiana 179)

note that the name of Hermes, the Greek god of wisdom, and the TT signature of the Brotherhood can be extracted anagrammatically.

I taught you language, says Prospero in *The Tempest*, the mystical play *par excellence*.

Yours truly, SAGITTARIUS

PRESS CORRESPONDENCE

The Editor,
The Times,
New Printing House Square,
Grays Inn Road,
London, W.C.1.

8th July, 1980

Sir,

Much Ado About Bard and the Booke

The claim mentioned by Mr. Richard Proudfoot, of King's College, London, that 164 of the lines in *Sir Thomas More* are in William Shakespeare's "own hand, the only literary text in Shakespeare's writing", is, I believe, "a fond thing vainly invented".

If, as I assume, Mr. Proudfoot has in mind the six signatures to that famous Will, I would point out that it is not known as to whether any or all these, which vary considerably, were in Shakespeare's handwriting, or that of lawyer's scribes. I am sure that scholars generally would be interested in evidence to support Mr. Proudfoot's startling, and I think unsubstantiated, assertion.

Even Sir Sidney Lee doubted the authenticity of the identification, and he was backed by Sir George Greenwood in his *Shakespeare's Signatures and Sir Thomas More*.

Yours truly, NOEL FERMOR Chairman

(Not printed)

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

7th August, 1979

Sir,

Who was the Bard of Avon?

Please allow me to comment on your contributor Harold Atkins's thoughtful article on the Shakespeare authorship question.

Firstly, I am sorry that the myth that one of the handwritings in *Sir Thomas More* may be that of the Stratford Man persists, since the late Sir George Greenwood proved conclusively in two books on the subject that this could not be so.

As Mr. Atkins remarks, computer calculations based on individual word numbers must be "rough and ready", and therefore inconclusive, whereas "groups of associated words", parallelisms of thought and expression, the employment of similar sources such as foreign or English proverbs and quotations from authors, clearly come into a quite different category. It seems that your contributor is unaware of the late Dr. Melsom's book *Bacon - Shakespeare Anatomy* or Bacon's own notebook, the *Promus*.

Certainly the evidence we can adduce in favour of Bacon's authorship, both literary and mathematical, far exceeds that for any other claimant.

Yours faithfully, NOEL FERMOR Chairman

(Not printed)

PUBLICATIONS

FRANCIS BACON SOCIETY BOOKS FOR SALE

Baker, H.Kendra

The Persecution of Francis Bacon

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This booklet covers a lot of ground in a short space, pointing out the immense scholarship of the Shakespeare works and its similarity with what is known of Bacon's own scholarship. Illustrated. (Paperback - 1946.)

Johnson, Edward.D.

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Melsome, W.S

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Woodward, Frank

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