

# BACONIANA

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# THE FRANCIS BACON SOCIETY

(INCORPORATED)

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

1. To encourage 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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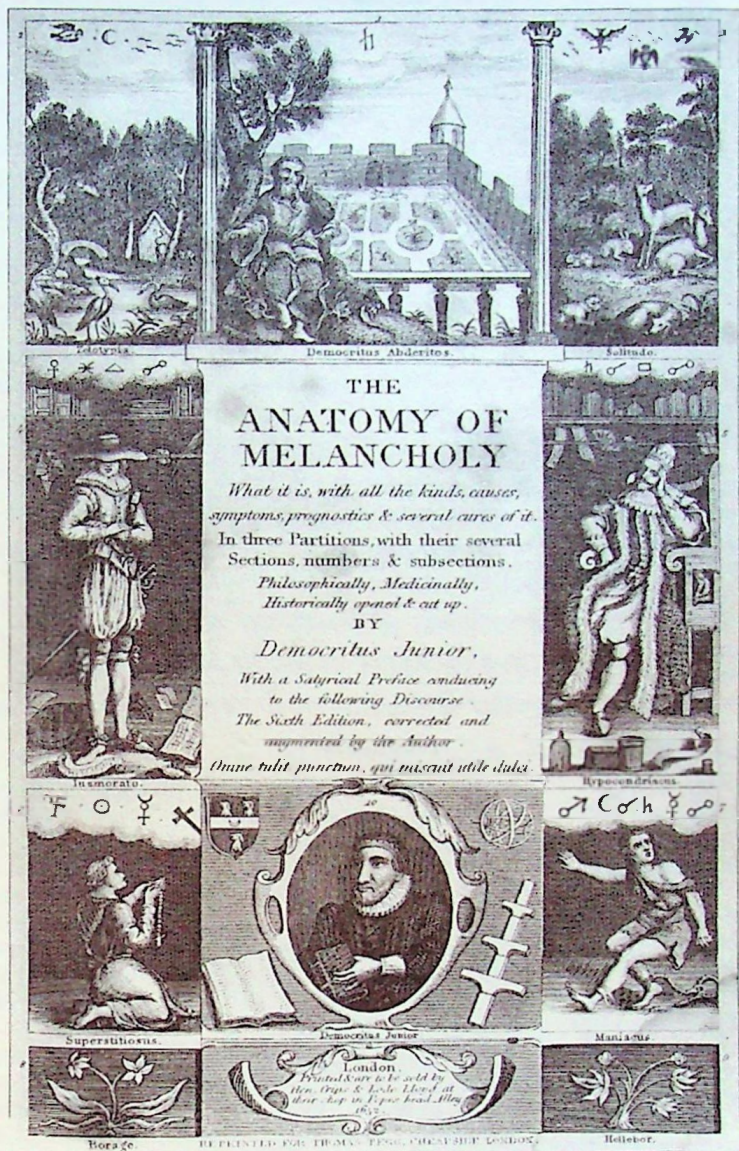
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Titlepage to the original edition of *The Anatomy of Melancholy*, 1652. (See Editorial and *The Renovation of Sir Francis Bacon's Monument.*)



Infantia

Adolescentia

Flore

Labore

FRANCISCI  
 BARONIS DE VERVLAMIO  
 Vicecomitis S. Albani  
 HISTORIA

VITÆ ET MORTIS  
 Cum annotationib, BARTHOL.  
 MOSERI med. D.  
 nouiter in lucem data

*Omnibus longioris vitæ cupidis,  
 et secretioris Philosophiæ ac Me-  
 dicinæ studioſis perutilis, Lit-  
 teratis deniq; vniuerſe lectu  
 iucunda.*

*Dilingo Typis academ. cum  
 licentia imp. et Priuileg. Cæs.  
 1645.*

Atas virilis

Senectus

Florro

Occido

*Wolfgang Kilian fecit.*

Titlepage to *Historia Vitæ et Mortis*, 1645.

(See Editorial.)

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

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## EDITORIAL

Since, as we have pointed out in past Editorials, the first Object of the Society is to study the philosophy of Francis Bacon, we have deliberately not commented decisively on cipher articles hitherto despite the ingenuity and mathematical precision demonstrated by contributors in recent issues of *Baconiana*.

We have borne in mind the preference of outsiders for literary evidence, which in the initial stages of the authorship controversy does not tend to arouse hostility in the same measure as intellectually demanding cipher systems. Mathematically minded readers may have adopted a different approach, but however this may be, the "secret seal" discoveries of M. Henrion, and the brilliant work of T. D. Bokenham and Ewen Macduff among others, now demand an appraisal of the principles involved.

Older Members may remember the comprehensive and decisive rebuttal by M. Henrion of the late Colonel Friedman's arguments in *The Shakespearian Ciphers Examined*. Our President, Commander Pares, backed Henrion to the full at the time, and later, but we would refer our readers in particular to *Baconiana* 160, page 56, et sequitur.

Perhaps the superficially most convincing of Friedman's arguments (see page 109, of *Baconiana* 180) was the view of modern professional cryptanalysts that the Biliteral Cipher would not have been technically feasible in printed works in Bacon's era. We commented that it would surely have been as difficult to use it in MSS without its becoming obvious if, as was contended, the then quality of paper allowed the ink to "spread" at times. We were told too that the metal used was too soft, and types became flattened and deformed.

However, we are now in a position to negate these arguments once and for all. For this purpose we illustrate a prospectus by a printer containing an obviously biliteral cipher, and dated 1577.

This appears in General Cartier's *Un Probleme de Cryptographie et d'Histoire* although unfortunately the source is not given. Furthermore, in the Society's and some Members' own books of Bacon's, printed contemporaneously and in which the type is very small, the characters have remained neat and clear - cut more than four hundred years ago - the ink not having spread.

Some confusion may have arisen from the apparent practice of making a limited first print, subsequent copies not being good enough for biliteral cipher. The reproductions on page 68 in *Baconiana* 180 surely come into the second category.

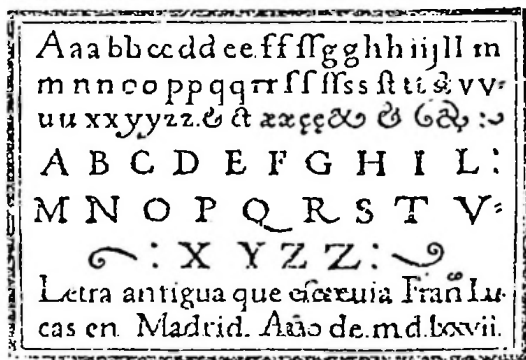
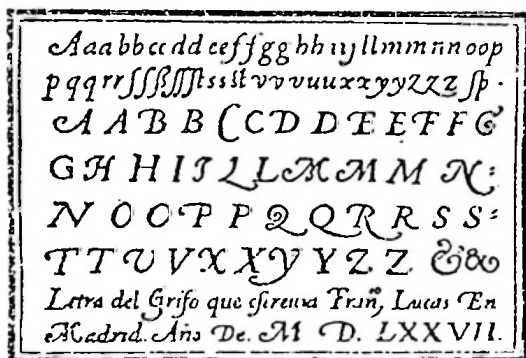
Clearly, our Fran Lucas illustrations, of 1577, show that available printing processes were reliable enough for Bacon's encipherments: otherwise we would have to assume that Lucas devised his alphabet against the time when types and paper would be good enough - a *reductio ad absurdum*!

Let us then be clear that the decisive refutation of Colonel Friedman's superficial arguments in *The Shakespearian Ciphers Examined*, as exposed indeed in M. Henrion's article *Scientific Cryptology Examined* in *Baconiana* 160, pages 43, et sequitur, is now wholly vindicated.

Joseph D. Fera's article in *Baconiana* 180 (page 88 et sequitur), is the subject of a letter to the Editor from M. Henrion, and we would add only that the five references to Friedman give, in our view, exaggerated attention to a professional cryptographer who can only be regarded as intellectually disingenuous; no doubt abetted by the "powers that be".

Even though the Biliteral Cipher of Mrs. Gallup has not been authenticated in detail by later decipherers, the verdict must be that it was technically feasible in Bacon's time, and to this extent we feel morally bound to forsake the equivocal stance we have maintained editorially hitherto.

The cipher discoveries of T. D. Bokenham and Ewen Macduff, and the secret seals of Henrion, have vividly demonstrated, but in part only, the variety of devices used freely by Bacon to "confuse the enemy". Numerous examples reproduced in recent issues of *Baconiana* by courtesy of M. Henrion show clearly that symbolic portraiture must also be included in the Rosicrucian armoury, vide the headgear of Hypochondriacus in the engraved title-page of *The Anatomy of Melancholy*, the *Hemetes the Heremite* frontispiece, and of course the Droeshout frontispiece in the 1623 First Folio. To this very incomplete list must be added the "Elbow" portraits. "Elbow", as Pierre Henrion demonstrated in *Baconiana* 176, is a code word signalling "Bacon" through a series of validated cross-checking. Typical "Elbow"



Examples of type in the Fran Lucas prospectus, 1577.  
 (These are taken from a photocopy of a reproduction in General  
 Cartier's Un Probleme de Cryptographie et d'Histoire, and so the  
 present reproduction is not quite as good as it might have been if  
 reproduced from the original prospectus.)

portraits appear in the Hypochondriacus engraving mentioned above where he rests on an elbow, as does Democritus Abderites, and as do Adolescentia, and Senectus, both in the title-page of *Historia Vitae et Mortis*.

It is pertinent (and accurate) to note that where the personage does not rest on his elbow, a bended arm or bended elbow (or even a bended knee) appear in the foreground. Examples are in the Selenus book (once more) with the "mitre" portrait of Bacon, the *Advancement of Learning* portrait of Bacon, et passim.

Like Bacon's Egeria, therefore, we can say that, as Macaulay the denigrator of Bacon has officially been declared as untrustworthy for history, so the Friedman arguments, superficially based on the invalidity of any ciphers other than modern sophisticated systems, can themselves be classed as untrustworthy, and indeed deceptive.

This conclusion repeats in principle the case presented by Martin Pares and M. Henrion in particular in numerous issues of *Baconiana* since the publication of the Friedmans' book. In other words, though modern cryptography is compelled, by its nature, to be uni-dimensional - and pragmatic - Shakespearean and contemporary works, on the other hand, contained multi-dimensional cryptology, even including such simple devices (and in a sense blinds) as anagrams and acrostics. Ideographs were also used, as in the symbolic head-and tail-pieces which appear in the 1623 Folio, and the 1645 Edition of *Historia Vitae et Mortis* reproduced on page 112 of *Baconiana* 180.

Moreover, "Elbow" symbology was not used for literary purposes alone, but was even incorporated into sculpture. Here, the most obvious, and certainly the most striking examples, are the Bacon Monument in St. Michael's Church, Gorbambury, and the Shakespeare Statue in Westminster Abbey, both erected by Rosicrucians.

We are glad to print an article on John Dee in which mention is made of John Laffin's book *Codes and Ciphers*, and Cardano's grille ciphers. Francis Bacon's adaptation of the grille cipher illustrates yet another aspect of his multi-dimensional approach to the subject, and, no doubt, the fact that Anthony was official cryptographer to the Earl of Essex, and had had a close connection with Sir Francis Walsingham.

\* \* \* \*



We are very pleased to print for the first time a contribution from a distinguished Member, Sir George Trevelyan, Bart., founder of the Wrekin Trust. The text of the article, *The Merchant of Venice*, represents a summary of his address to the London Members last February, and throws a revealing light on the spiritual undertones which are endemic to this Play and indeed the Shakespeare writings as a whole.

\* \* \* \*

We trust that most of our Members watched Robert Robinson's half hour programme on the Shakespeare authorship question, broadcast on B.B.C. 2.

It seemed clear to us from the introductory items that Robert Robinson had been impressed by the research material supplied to him by his two assistants after they had talked to Society officials, and had been surprised at the weight of evidence adduced in support of the Baconian cause.

Thus our Treasurer, Mr. Bokenham, was able to present his case in a non-controversial but persuasive manner even though the five minutes allocated to him were obviously inadequate.

The Marlowe and Oxford protagonists were reasonably effective, but inevitably limited by the comparatively sparse intellectual arguments available to them, whilst Professor Schoenbaum paraded the well-worn orthodox shibboleths with a disarming charm!

There is some hope that the B.B.C. may now be prepared to offer a proper presentation of the substantial Baconian arguments already supplied to the Robert Robinson team, judging from the fact that the authorship question was acknowledged to be a "mystery" in the conclusion to the programme.

\* \* \* \*

We are pleased to announce that Jean Overton Fuller's book, *Francis Bacon*, is now obtainable from East-West Publications (U.K.) Ltd., 120 Charing Cross Road, London, WC2H 0JR: price £10.

A brief notice was included in our Editorial in *Baconiana* 180, and there are over 350 pages of text, comprehensive indices, and

a number of illustrations.

Despite some irritating errors and misprints this book is well worth reading and, to our knowledge, is the first work available to the general public avowing the writer's belief in the royal birth of Francis Bacon and his authorship of the Shakespearian Plays and Sonnets, and acknowledging assistance from the Francis Bacon Society.

This is a triumph for Jean Overton Fuller, who waited a number of years before finding a publisher willing to produce her book which, in conjunction with Daphne du Maurier's *Golden Lads* and *The Winding Stair*, is helping to acquaint a wider public with the true character of Bacon and the mystery of his overt and concealed writings.

The descriptions of the Essex trial preliminaries and Lord Verulam's martyrdom at the instance of James I and Buckingham are especially good, and we hope to comment more fully on the many interesting points raised in the book at a later date.

We would add that as a source of ready reference *Francis Bacon* is a work which should be read and kept by all who are fascinated by the multi-jewelled personality of this remarkable man.

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Readers interested in the mystical side of Francis Bacon's life and works, are invited to purchase a copy of *The Pattern of Initiation of the Evolution of Human Consciousness*, issued by The Francis Bacon Research Trust. The authors are Peter Dawkins, M.A., R.I.B.A., Director, and Sir George Trevelyan, Bart, who writes on *The Merchant of Venice* in the current issue of *Baconiana*. The address of the Trust is; The Dairy Office, Castle Ashby, Northampton, NN7 1LJ (Tel. No. 060-129-331).

There are five lectures: *The Evolution of Human Consciousness*; *The Eleusinian and Dionysian Mysteries*; *The Great Instauration of Light*; *The Winter's Tale*; and *Symbols of the Ladder of Initiation*.

-Editor.

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# HEMINGE AND CONDELL'S CANDID CONFESSION

by Pierre Henrion  
Agrégé de l'Universite

Conventional historians defensively maintain that relying on "texts" is the *sine qua non* of their integrity and validity. Texts are their staple food. If something is written on an old paper or carved on an old stone, it cannot be a lie. Since nobody will deny that there are liars in this world we must conclude that they can be found only among our contemporaries. *A fortiori*, if the paper is an official document, it cannot be but gospel truth. Yet we have seen in *Baconiana* 179 that when a secret of state looms in the offing some exalted people, pregnant with the wish to preserve for posterity (and its historians) an image of impregnable maidenhood, will plant lies even in a baptism register! I think it was Chaucer who said that whatever is written is written for our instruction. But then Chaucer was an impenitent humorist and nobody will ever know where his tongue was when he made that cheeky proposition.<sup>1</sup>

In the preliminary pieces of the 1623 Folio, the conventional historian finds two precious "texts" which "do away" conclusively with the phantasms of the Baconians. They are Heminge and Condell's *Epistle* and their well-known page *To the great variety of Readers*. Is it conceivable that two actors who were Shakespeare's "fellows" for so many years, who had received bequests to buy rings in his memory, who repeatedly wrote of him as a dead man (this in 1623 when Bacon was still alive) should never have suspected that the Stratford man was illiterate and a mercenary mask for a great personage? Conversely, is it not a gratuitous aspersion on their characters to suppose that, if they were not simpletons, they were liars?

We shall see how their indisputable testimony crumbles at last into nothingness and how they confess to their untruths - which were compulsory to save appearances and avoid betraying their Master. Moreover, their confession, beside being a good joke and a good lesson in probability, constitutes a formidable instrument of truth because its validity can be assessed with satisfactory approximation and beats by a wide margin the validity of modern dactyloscopic methods of identification.

Let us start with the wildest surmises - they may not prove so wild when we see (actually see with our eyes) to what they lead us.



To the great variety of Readers.



From the most able, to him that can but spell : There  
you are number'd We had rather you were weigh'd.  
Especially, when the fate of all Bookes depends up-  
on your capacities : and not of your heads alone,  
but of your Purfes Well, it is now publike, and you  
will stand for your priviledges, we know : to reade,  
and censure. Doe so, but buy it first. That doth best

commend a Booke, the Stationer sayes. Then, how odde soever your  
braines be, or your wisdomes, make your licence the same, and spare  
not. Iudge your sixe-penny orth, your shillings worth, your five shil-  
lings worth at a time, or higher, so you rise to the just rates, and wel-  
come. But, whatever you doe, buy. Censure will not drive a Trade,  
or make the lacke goe. And though you be a Magistrate of wit, and sit,  
on the Stage at *Black-Fryers*, or the *Cock-pit*, to arraigne Playes dayly,  
know, these Playes have had their triall already, and stood our all Ap-  
peales; and doe now come forth quitted rather by a Decree of Court,  
then any purchas'd Letters of commendation.

It had beene a thing, we confesse, worthy to have beene wished, that  
the Author himselfe had liv'd to have set forth, and overseene his owne  
writings, But since it hath been ordain'd otherwise, and he by death de-  
parted from that right, we pray you doe not envy his Friends, the office  
of their care, and paine, to have collected and publish'd them; and so  
have publisht them, as where (before) you were abus'd with divers  
stolne, and surreptitious Copies, maimed and deformed by the frauds  
and stealths of injurious Impostors, that expos'd them : even those, are  
now offer'd to your view cured, and perfect of their limbes; and all the  
rest, absolute in their numbers as he conceived them. Who, as he was a  
happy imitator of Nature, was a most gentle expresser of it. His minde  
and hand went together : And what he thought, he uttered with that  
ease, that we have scarce received from him a blot in his Papers.  
But it is not our Province, who onely gather his wokes, and give them  
you to praise him. It is yours that reade him. And there we hope, to  
your divers capacities, you will finde enough, both to draw, and hold  
you: for his wit can no more lie hid, then it could be lost. Reade him,  
therefore; and againe, and againe : And if then you doe not like him,  
surely you are in some manifest danger, not to understand him And so  
we leave you to other of his Friends, who, if you need, can be your  
guides: if you neede them not, you can leade your selves, and others.  
And such Readers we wish him.

A 4

John Heminge. Henry Condell.

Heminge and Condell unrevealed.

Heminge and Condell's To the great variety of Readers letter,  
prefacing the First Shakespeare Folio, 1623.





Please kindly follow with me the negative reproduction first. It is easier. It is taken from the 1632, not the 1623 edition, but I suppose it is not different from the 1623 one. Anyhow, when there are differences, the 1632 is more instructive than the 1623 edition, probably for reasons of safety.

Line 33 (interesting number!) goes: *you will find enough to draw and hold you*. Not only letters can be jumbled (anagram), but no law forbids jumbling syllables (see examples of such "anasyllables" in *Baconiana* 177, page 44, seq.) and, why not, words (see examples of such "analexes" in the same article). So how about provisionally understanding that here you find enough Wills, that is, enough mentions of the name of the author, to draw (with a ruler and pen) and hold you (arrest your attention)? If the outcome proves we are foolish to do so, let sackcloth and ashes fall to our lot!

Lines 34/35 tell us: *Reade him therefore; and againe and againe*. That *him* is not abnormal. You might hear: "Sheridan? I've read him"; but far more naturally people will say: "I've read his plays, his works, his writings, etc.". Now to read is the verb corresponding to riddle; we still say: to read a riddle. So by another flight of unbridled imagination let us provisionally understand: decipher him, guess who he is, several times. This *Reade* is echoed by *reade him*, line 32, and *Readers*, line 39. Might not these be landmarks to guide us on some intricate path to "The Truth"?

Going upwards (please note that we shall go upwards all the time) we meet other tempting words: *expos'd*, line 25; *publisht*, line 23. As to *Overseene*, line 19, it could be twisted into "seen above" and *therefore*, line 35, twisted into "(be) fore this".

Starting upwards and to the right from d, line 37 (see diagram) we find two strict alignments of three letters: d, t, u, then (u) R, o, in all TUDOR anagrammatically. You notice that the angle is almost but not quite a "straight" angle (180°). In such a case I have inserted an A in the diagram with its tip pointing to the almost flat apex.

This type of alignment has been amply explained and discussed in *Baconiana* 177, page 44 seq. Here we have relatively long lines of print, which make the system very weak, almost evanescent, unless the "signatures" are corroborated by other characteristics. In addition, the letters of TUDOR are among the most frequent in English. So our TUDOR is nothing to write home about and may be dismissed as being due to chance.

Happily, it is amenable to the experimental method so dear to Francis Bacon who was one of its initiators. Of course, we shall

have to take precautions: work on the same text in order to respect the average disposition of the characters, their size and style; and use a test combination different from TUDOR but having the same total frequency of letters (offering the same chances to Chance) that nobody would ever dream of secretly inscribing in our page. I worked on the combination SMORN on a block of 900 letters of the page (a large enough sample as the characteristics of a text tend rapidly to be constant). According to the most authoritative tables in handbooks of cryptography, the total frequency of the letters in a normal English text is 30.69% for TUDOR and 30.64% for SMORN, a quite negligible difference.

Patiently, painstakingly, for unconscionable hours, I started from each s and m and o and r and n in my block, always going upwards and counting all the successful broken alignments obtained which gave SMORN in any order of those letters. The result was one chance in 29.3 to inscribe the combination. So let us be magnanimous and give Chance one chance in 20 of inscribing a fortuitous TUDOR, an advantage of one-third!

Returning to the diagram, you will notice, line 33, that the o which is the last letter of TUDOR, marked 1-A-1, is also the first letter of the TUDOR marked 2. What are the chances that Chance has of realising those two inseparably linked "signatures"? Some people might be tempted to say one in twenty plus twenty, that is one in forty. It is not so. Let us suppose that when taking your constitutional in the park of your town you have one chance in thirty of meeting a (genuine!) red-haired lady and one chance in a hundred of meeting a blind woman. Your chances of meeting a red-haired blind woman are one in thirty multiplied by one hundred. So now .....

Enter the Eastern potentate. This one, says the pleasant legend (*si non e vero!*) gave Brahmin Sessa, who had taught him the game of chess, a totally free choice of a reward. One grain of wheat (some say rice) on the first square of the chessboard, doubled on the second, redoubled on the third and so on to the last square, was the Brahmin's request. The amazed Rajah immediately accepted this modest proposal but with a little smile of amused tolerance. But he soon made a wry face when he discovered that he was promising several times the annual yield of the earth if it was sown in its totality in corn (or rice).

Heminge and Condell give us a similar lesson, for the diagram shows us a chain of nine TUDOR "signatures" tightly linked by common letters and never missing one line of outward text until it reaches the first line. If we take the very conservative figure

of twenty mentioned above, Chance has one chance in  $20^9$ , that is in 512,000,000,000 of producing this marvel and human intention - and ingenuity - the remaining 511,999,999,999 chances. Q.E.D.!

Now the authorities admit that the methods of dactyloscopic classification (let us say fingerprinting) used until recently, allow a chance of fortuitous similitude between two fingerprints from different persons in 64 British milliards (U.S. billions), a paltry achievement compared to the 512 milliards offered by Shakespeare's fellows, to our bewilderment. Next time a fingerprint of yours is found on the lethal weapon, tell the judge that it is your next door neighbour's for he happens to have the same. You will be laughed out of court into jail. A judge who would reject the Tudor chain, which is more valid, would have lost his proverbial soberness.

Now that the essential device of the page is "expos'd" and "publisht", we can turn for a change and a rest to some secondary points of interest. There are more than I will show here for if there is one thing the members of the Shakespeare organisation - and Bacon himself - can be reproached with, it is that they never seemed to know when enough of a good thing begins to be too much and the "reader" begins to feel the first symptoms of repletion!

Yet the first of these secondary points is important enough: it is the stratagem of *proof by imperfection* often resorted to in Shakespearean concealed devices. You have a confirmatory example in *Baconiana* 177, page 46. Here is another. The d of "and", line 5, is clearly below the alignment of the printed line, a defect due, apparently, to the printer. But if the printer had not slipped -- luckily at the right place -- the d would have missed the second tangent of TUDOR no.8 and the first of TUDOR No.9 (as we go upward.) The effect of the whole page would be hopelessly ruined with the chain cut short at line 9, a pity indeed.

Another letter which is slightly below its right place is the f next to the r of Tudor NO.2. It has moved obediently down to touch the tangent and come into play, giving F. TUDOR.<sup>2</sup>

Prolongations of segments are often cleverly suggestive. See "p2" and "p3" at the top of this diagram. They form an opposite angle to the ninth TUDOR and this angle opens on the ornate F and the small capital R of line 1. As usual in the case of capital letters, the tangential segments touch accurately a remarkable point of the capital, often, as here, one of the extreme tips. So now we have FR. TUDOR.

A curious thing is now to be noted. The prolongation "p1" at

the bottom of the page touches an m, then an r. So does "p3" (m of *number'd*, r of *FRom*). Those two appearances of "mr" recall the mysterious Mr added by an intruding hand on Bacon's baptism registration (with its most unusual mention of the father as if to cut rumours short and, once more, hoodwink the historians). Whatever it may mean (Mister? Master?) this recurrent Mr, here at both ends of the page, seems to be an expression of respect for the man of high lineage or of high rank in the hierarchy of an organisation.

From line 27 up to line 17, some might see a jaunty Baconian hat lying on its side. But there are better examples, indisputable, in *Baconiana* 177, and in the diagram of page 103 of *Basilikon Doron*. The one we have here is certainly a matter of personal appreciation.<sup>3</sup>

If in "the great variety of Readers" the garden variety was not expert enough to dig up the chain, they could more easily find the amusing semi-acrostic at the top. If your finger goes down the margin it will pass along the ornate F (which blocks the view of the first six lines) then an, co, br, (in all: Fr Bacon again). Those semi-acrostics have been airily dismissed by expert double-dealers who purposefully forget their abnormal frequency in interesting places (see full discussion in *Baconiana* 160, page 67, seq.). In the bright context of our page, this one could surely be admitted.

Those of my readers who wish to verify the diagram carefully should use the untouched reproduction. In order to make comprehension easier, my segments of straight lines are too thick and do not give adequate credit to the very accurate design. Use a perfect ruler. Practise a little the placing of the ruler: it requires some training. And do not forget that the size of *Baconiana* made it imperative to reduce the photograph considerably and this makes the judgement of the student much more delicate but *ubung macht den Meister!* I can lend a full-size photostat of the original to make your examination both easier and more satisfactory.

To conclude this little tour of the Shakespearean arcana, Heminge and Condell (or whoever designed the intricate "wonders" of the page for them) deserve our gratitude: those who are assailed by irritating doubts about Francis as a concealed poet and a concealed princely offspring of a fertile vestal, after meditating on the page with its irrefragable TUDOR chain, can recover their peace of mind and react in all equanimity and serenity (and jollity!) to the official Stratford rigmarole.

If we take into account all the disclosures made so far by

researchers about the "star of the Muses", the "tenth Muse of Apollo", the man who "renovated Philosophy by walking humbly in the socks" (the shoes of comic actors in Antiquity) and rising "on the lofty buskins" (the shoes of tragic actors) - as we read in the poems dedicated to the memory of Francis Bacon in the *Manes Verulamiani* - it is high time that the Stratfordians should adopt an appropriate motto and no better could they find than

*Perseverare Diabolicum*

#### Notes:

1. Here I feel I am becoming somewhat flippant in my satirical formulations and too oblivious of my professorial dignity. It is not without provocation.

In 1979 I was invited to take part in a debate (?) on French T.V. about the (so-called) Shakespeare mystery. I was the only non-Stratfordian in an unequal fight. Among my chloroforming opponents was, I must allow, a charming English Professor of History who spoke fluent and impeccable French most persuasively. It seemed to me that, unlike some of the other participants, he was not a hypocritical double-dealer discharging a command performance: the Establishment had reacted superlatively to the menace of mass media disclosure when dispatching such a bright and prepossessing innocent abroad (with due apologies to Mark Twain).

Needless to say, with one poor exception, the damning iconographical documents I had brought never appeared on the viewers' screen.

The advice of a certain Mr. Anderson, a clergyman, who in 1723 enjoined the readers of his very successful book to treat people like me with "contempt and derision" must have carried across the nations and through the ages: some hours had hardly elapsed when two of the widest-circulated French dailies ruthlessly submitted me to a barrage of "contempt and derision". One, in addition, asserted that nowadays nobody questions any more that Shakespeare was Shakespeare (the usual dodge: if you say that George Eliot was George Eliot you are not guilty of a lie, you just omit to add that actually she was a Miss Evans). The other paper blessed me with such scurrilous names that I shrink from repeating them here.

To such a situation I can see but two reactions. You can become insane like Delia Bacon whom Carlyle both cajoled and derided into madness and the lunatic asylum (while at the same time that arch deceiver brazenly wrote purple patches in praise of "king Shakespeare", confident that the reader would take that for an enthusiastic metaphor!)

Alternatively you can take things with light-hearted jocularly for two can play at the game of derision.

I had my compensations in the form of stacks of letters from viewers indignant at the way I had been browbeaten. As the viewers who bother to write are always an infinitesimal proportion, I concluded that the general public had well realised that I had been invited to play the part of the bear in a bear-baiting party. Anyhow I had obtained an assurance that a few additional million people now suspect that there is more in the Shakespeare affair than met their eyes - and their ears.



2. Elsewhere I have shown networks of signatures corroborating one another and proving conclusively that if one could be due to Chance, the usual four (BACON-TUDOR-SHAKE-SPEAR) could not in a *limited area* of eight lines at most. Sometimes there is an additional VVILL (in five letters) or a Pallas (reduced to PALAS, the system requiring an odd number of letters).

Now it would be abnormal not to find such a ritual network have one. But as the exceptional length of the lines weakens the system, this is made up by restricting the usual area of eight lines to a mere four, the title of the page included. You will find the network easily if I tell you that the word *Readers* of the title has the apex of TUDOR and that of BACON; if I add that SHAKE and SPEAR form very acute angles, nearly closed; that the k of *bookes* is used in SHAKE and that *spell* is in use for both SPEAR and PALAS which have a common arm. In addition, there are clever prolongations and geometrical interconnections to make the network tight in its unity.

In the word *Author of the Author himselfe*, line 19, you will find the start of a TUDOR and a BACON to tell you who that Author was, this in no more than three lines of outward text to make up for the reduction of the network to two signatures, the two real names, excluding the pseudonym Shakespeare, as suggested by the word *himselfe*, his own self.

3. But the unique angled apex adjacent to "p. u." in line 23 cannot be denied. *Editor.*

### **CHANGE OF ADDRESS**

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# THE PROBLEM OF HAMLET

by Martin Pares

--PRELUDE--

*Hamlet* should be read in depth, not acted; then, with its all-pervading brilliance, rise from the open page to greet us; then will whole passages and speeches stand out in light against the shadow of that dull melancholy mood in *Hamlet*; and maybe fire you with the author's genius.

Now let the Ghost depart in peace (according to thy Word), seeking revenge no more. Now let the scene unroll.

A platform is our stage at Elsinore: 'tis bitter cold and it is Christmas Eve. Two Centinels walk on, walk off, then vanish from the Play, not to return. These two reveal a secret of the author's life.

Enter Barnardo and Francisco, two Centinels.<sup>†</sup>

Bar. Who's there?

Fran. Nay answer me: Stand and unfold your selfe.

Bar. Long live the King.

Fran. Barnardo?

Bar. He.

Fran. You come most carefully upon your houre.

Bar. 'Tis now strook twelve, get thee to bed Francisco.

Fran. For this releefe much thanks: 'Tis bitter cold,  
And I am sick at heart.

Barn. Have you had quiet Guard?

Fran. Not a mouse stirring.

Barn. Well, goodnight .....<sup>1</sup>

Francisco departs to dream ..... The imagery begins. Barnardo sets the scene:

Barn. Last night of all,  
When yond same Starre that's Westward from  
the Pole<sup>‡</sup>  
Had made his course t'illumine that part of  
Heaven

Where now it burnes, Marcellus and my selfe,  
 The Bell then beating one.

Mar. Peace, breake thee of: Enter the Ghost.  
 Look where it comes again.

Barn. In the same figure, like the King that's dead .....  
 ..... See, it stalkes away.

Hor. Stay: speake; speake: I Charge thee, speake.  
 Exit the Ghost.<sup>2</sup>

In hushed words the watchmen seek what the warlike apparition means. It comes again:

Hor. Bur soft, behold: Loe, where it comes againe:  
 ..... Stay, and speake. Stop it Marcellus.

Mar. Shall I strike at it with my Partizan?

Hor. Do, if it will not stand.

Barn. 'Tis heere.

Hor. 'Tis heere.

Mar. 'Tis gone.  
 We do it wrong, being so Majesticall  
 To offer it the shew of Violence,  
 For it is as the Ayre, invulnerable,  
 And our vaine blowes, malicious Mockery.

Barn. It was about to speake, when the Cocke crew.

Hor. And then it started, like a guilty thing  
 Upon a fearfull Summons. I have heard,  
 The Cocke that is the Trumpet to the Morning  
 Doth with his lofty and shrill-sounding Throate  
 Awake the God of Day ....<sup>3</sup>

Mar. It faded on the crowing of the Cocke.  
 Some say, that ever 'gainst that Season comes  
 Wherein our Saviours Birth is celebrated,  
 The Bird of dawning singeth all night long:  
 And then (they say) no Spirit can walke abroad,  
 The nights are wholesome, then no Planets strike,  
 No Faiery talkes, nor Witch hath power to Charme:  
 So hallow'd, and so gracious is the time.

Hor. So I have heard, and do in part beleeve it.  
 But looke, the Morne in Russet mantle clad,  
 Walkes o're the dew of yon high Eastward Hill,  
 Breake we our Watch up, and by my advice  
 Let us impart what we have seene tonight  
 Upon yong Hamlet. For upon my life,  
 This Spirit dumbe to us, will speake to him ....<sup>4</sup>

*Hamlet!* Most sparkling Shakespeare Play! The shining words fly up - to greet us from the open page! 'Tis not by acting, but by reading that we grasp and apprehend its myriad tones and subtleties. It has been said that Hamlet "simulated" sex towards Ophelia - ostensibly to impress the King and Queen, and that old flatterer and scoundrel "Arch-Simulator" Polonius! It may be so. But, "when a woman woes, what womans sonne will sourely leave her till she have prevail'd?"<sup>5</sup> And Hamlet wanted sex. Ophelia's "pratlings", "jigging", "ambling", "lispig" and "wantonness"<sup>6</sup> provoked that "act of kind" while love was dormant. Was Hamlet's madness also simulated? It was.

Qu. This is the very coynage of your Braine,  
This bodiless Creation extasie is very cunning in.  
Ham. Extasie?  
My pulse as yours doth temperately keepe time,  
And makes as healthfull Musicke. It is not  
madnesse that I have uttered ....<sup>7</sup>

But poor Ophelia, taken by surprise, was quickly ravished! She knew the shame of maidenhead despoiled. "Frailty, thy name is woman."<sup>8</sup> 'Tis true when men are hot. But, for Hamlet, 'twas the basic urge that comes to all. Thus to fulfil the life-force without waiting! Unmannerly? Yes, and most unkind in such a Prince to treat Ophelia thus when Hamlet loved her deeply.

So, when Ophelia dies, and only then, does Hamlet vent his pent up passion; first in sorrow and remorse, but then in anger. The thwarted life-force must find an outlet! Hatred, Revenge and Cruelty hold sway! Cynicism upsets Hamlet's native balance. A vein of cruelty steals into Hamlet's mind: "I must be cruell, onely to be kind ...."<sup>9</sup> To save his sinful mother? Yes. But not Ophelia, for she is lost! She was too sensitive a plant, too simple for the harshness of this world. Those little short-line rhyming verses before her end are most poignant for this scribe.

Now Hamlet goes to hell! He can betray his two school-friends without a scruple! From this time forth Hamlet evokes "the Embassy of Death".<sup>10</sup> The world to Hamlet is "a foule and pestilent congregation of vapours".<sup>11</sup> A dead-march will close all. But still for evermore Hamlet and Horatio are bound in love and friendship.

\* \* \* \*

In the Penguin book of Russian Verse, edited by Dmitre Obelensky, the poet, Boris Pasternak, identifies himself with Hamlet, and with Jesus Christ, in *Sacrifice*. His words, translated from the poem *Iamnem* (Hamlet) into English prose, are very moving:

The hum has died down. I have come out on to the stage. Leaning against the door-frame, I seek to grasp in the distant echo what will happen during my life.

The penumbra of night is focussed upon me through a thousand opera glasses. If only it be possible, Abba, Father, take away this cup from me.

I love your stubborn design, and am content to play this part. But now another drama is being acted, so this time let me be.

But the order of the acts has been thought out, and the end of the road is inevitable. I am alone, everything is sinking in Pharisaism. To go through life is not the same as to walk across a field.<sup>12</sup>

Behold the vision of this Russian poet! Then you may see Prince Hamlet<sup>13</sup> in a three-fold light through those binoculars, as Heir-Apparent to the English throne. Then may you feel the Author's Testament to life, written in mental agony by one, known to this scribe as Francis Bacon,<sup>14</sup> who made the Great Renunciation, even as Boris Pasternak renounced his Nobel Prize.

\* \* \* \*

In 1572 a new star shone in constellation Cassiopea. We owe the following details to Michael Srigley's brilliant essay, *Francis Bacon, A Forerunner*. To Theodore Beza, Calvinist and biblical scholar (and to many others) this new star heralded the Second Coming of our Lord. Why westward from the Pole?

A mysterious note in Bacon's hand gives the star Signs of a major planetary conjunction in constellation Sagittarius in 1603. These Signs are scribbled on the title-page of his *Valerius Terminus*, and are identified as follows:

Mercury, Jupiter, probably Saturn, Aquarius, and possibly Capricorn. An observation made by Robert Fludd



(the English Rosicrucian and follower of Paracelsus) gives details of this unique event:

"In 1603 the 29th December (following the New Style) at midday I perceived Saturn enter 8°39'. Sagittarius, and likewise Jupiter (nearly at the same time) entered the same sign Sagittarius at 8°39'.<sup>15</sup> Also in this sign were Sol and Venus; and Mars was in conjunction too."

James Spedding, Bacon's Biographer, remarks:

"The star of 1572 shone with full lustre on Bacon's Freshmanship at Trinity College, Cambridge, which he entered with his brother Anthony in 1573."<sup>16</sup>

From the *Hamlet* Quarto of 1604 we quote again:-

Ba. Last night of all,  
When yond same Starre that's Westward from  
the Pole<sup>17</sup>  
Had made his course t'illumine that part of  
Heaven  
Where now it burnes ....<sup>18</sup>

In Michael Srigley's words, this new star portended some convulsive change in the order of the world:

Readers in Esoteric Psychology will recall that, in that self-same year, the Second Ray of Love-Wisdom came to manifest in 1603. Amongst the names given to the Ray-Lord are:-

Displayer of the Glory, the Master Builder, the  
Great Geometrician, The Light-Bringer.

Tycho Brahe wrote that this new star would inaugurate the Golden Age.

\* \* \* \*

The *Hamlet* Quartos of 1603 and 1604 reveal a "dual Authorship" - conceived and born jointly by Francis and Anthony Bacon as the Quarto Plays. Thence to be transfigured by the genius of Francis Tewdor in the First Folio of 1623, following the Great Exemplar in Sacrifice, Renunciation and Service to mankind, wherein Francis fell from wordly grace to the Good of all the world.

The name Cor-Ambis reveals a solicensing heart - a vain soul

whose desire is to capture the admiration and approval of others; but this name which so aptly describes the King's Counsellor is changed, in the 1604 Quarto, to Polonius. The name Polonius speaks of Poland. Did either Author ever go to Poland? Anthony, as the Queen's "Intelligencer" spent many years abroad in service. Francis also travelled far afield. The evidence for this is in *La Vie*, companion to the *Histoire Naturelle*, printed in Paris in 1631 "avec privelege du Roi". Poland is also mentioned in other Plays:

Duke. And he supposes me travelled to Poland.<sup>19</sup>

Dromio. The tallow on them will burn a Poland winter.<sup>20</sup>

Hamlet. Goes it against the main of Poland, Sir?<sup>21</sup>

Osric. Young Fortinbras, with conquest came from Poland.<sup>22</sup>

Why did Corambis in the 1603 Quarto become Polonius in the 1604 Quarto, when each played the same part? Well, the Poles are mentioned when the Play of *Hamlet* was written for the Quartos; for instance:

1603: Hor. He smot the sleaded pollax on the yce.<sup>23</sup>

1604: Hor. He smot the sleaded pollax on the ice.<sup>24</sup>

1623: Hor. He smot the sledded Pollax on the Ice.<sup>25</sup>

Thus Poland and the Poles were in the minds of the Authors from the start. "Polacke" is from the Russian Polek. The word "sledded" comes only once in Shakespeare's Works. It means "snow-shoed", and would obviously be known to the writers of the earlier *Hamlet* Quartos if they had been to Poland (as has this scribe).

\* \* \* \*

+ Please note the elongated capital C for Centinels in Quarto 1, which is not found in Quarto 2. (C = 100).

‡ It is surely a new star that could be westward from Polaris (Quarto 2).

## THE PROBLEM OF HAMLET

--AGONY--

Never was there a play in which so many lines sparkle with the brilliance of the Author. Through him depths are reached, transcending speech, bringing the soul to Anguish. A two-fold problem this - deeply human first, and then, in Hamlet's words, "sicklied o'er with the pale cast of Thought", unsettling the mind, spreading uncertainty and doubt, with smell of death for all. But not for me, for there is music! A music all its own in every phrase has now become familiar. The Play is cool, the humour often icy, lacking the passion and exuberance of *King Lear*. And yet for me it is the naked Truth laid bare - by means of simulation.

I quote here some lovely lines in which Laertes speaks, counselling his sister Ophelia:

Laer. For Hamlet, and the trifling of his favours,  
Hold it a fashion and a toy in Bloud;  
A Violet in the youth of Primy Nature;  
Froward, not permanent; sweet not lasting  
The suppliance of a minute? No more.

Ophel. No more but so.

Laer. Thinke it no more:  
For nature cressant does not grow alone,  
In thewes and Bulke: but as his Temple waxes,  
The inward service of the Minde and Soule  
Growes wide withall. Perhaps he loves you now,  
And now no soyle nor cautell doth besmerch  
The vertue of his feare: but you must feare  
His greatnesse weigh'd, his will is not his owne;  
For he himselfe is subject to his Birth:  
He may not, as unvallued persons doe,  
Carve for himselfe; for, on his choyce depends  
The sanctity and health of the weole State.  
And therefore must his choyce be circumscrib'd  
Unto the voyce and yeelding of that Body,  
Whereof he is the Head. Then if he sayes he loves  
You,  
It fits your wisdom so farre to beleeeve it;  
As he in his peculiar Sect and force  
May give his saying deed: which is no further,  
Then the maine voyce of Denmarke goes withall.

Then weigh what losse your Honour may sustaine,  
 If with too credent eare you list his Songs;  
 Or lose your Heart; or your chast Treasure open  
 To his unmastred importunity.  
 Fear it Ophelia, feare it my deare Sister,  
 And keepe within the reare of your Affection;  
 Out of the shot and danger of Desire.  
 The chariest Maid is Prodiggall enough,  
 If she unmaske her beauty to the Moone:  
 Vertue it selfe scapes not calumnious stroakes,  
 The Canker Galls, the Infants of the Spring<sup>26</sup>  
 Too oft before the buttons be disclos'd,  
 And in the Morne and liquid dew of Youth,  
 Contagious blastments are most imminent.  
 Be wary then, best safety lies in feare;  
 Youth to it selfe rebels, though none else neere ....  
 Laer. Oh, feare me not.<sup>27</sup>

But here "dalliance" spreads to both! Here the tragedy begins! Polonius appears and all is simulation. Words of profoundest wisdom are planted by the Author in this Play, and spouted by a rascal knave:

Polon. See thou Character. Give thy thoughts no tongue,  
 Nor any unproportion'd thought his Act:  
 Be thou familiar; but by no means vulgar:  
 The friends thou hast, and their adoption tride,  
 Grapple them to thy Soule, with hoopes of Steele:  
 But doe not dull thy palme, with entertainment  
 Of each unhatch't, unfledg'd Comrade. Beware  
 Of entrance to a quarrell: but being in  
 Bear't that th'opposed may beware of thee.  
 Give every man thine eare; but few thy voyce:  
 Take each man's censure; but reserve thy  
 Judgement:<sup>28</sup>  
 Costly thy habit as thy purse can buy;  
 But not exprest in fancie; rich, not gawdie:  
 For the Apparell oft proclaimes the man.  
 And they in France of the best ranck and station,  
 Are of a most select and generous cheff in that.  
 Neither a borrower, nor a lender be;  
 For lone oft loses both it selfe and friend:  
 And borrowing dulls the edge of Husbandry.  
 This above all; to thine owne selfe be true:

And it must follow, as the Night the Day,  
Thou cans't not then be false to any man.  
Farewell: my Blessing season this in thee.<sup>29</sup>

In reference to this wisest of speeches, we refer you to another essay:

The greatest Trust, between Man and Man, is the Trust  
of giving Counsel ..... God himself is not without:  
but hath made it one of the great Names, of his blessed  
Son, The Counsellor.<sup>30</sup>

Our Author will now depict the "wise" Polonius (whose speech was entirely simulated) as a busy interfering knave:

- Pol. This business is very well ended.  
My liege, and Madam, to expostulate  
What Majestie should be, what Dutie is,  
Why day is day, night, night; and time is time,  
Were nothing but to waste Night, Day and Time.  
Therefore, since Brevitie is the Soule of Wit,  
And tediousnesse, the limbes and outward  
Flourishes,  
I will be breefe. Your Noble Sonne is mad:  
Mad call I it; for to define true Madnesse,  
What is't, but to be nothing else but mad.  
But let that go.
- Qu. More matter, with lesse Art.
- Pol. Madam. I sweare I use no Art at all:  
That he is mad, 'tis true: 'Tis true 'tis pittie,  
And pittie it is true .... (etc..)<sup>31</sup>

Let us now recall a lovely passage, spoken by Laertes and already quoted. In the 1604 Quarto edition it reads thus:

The canker gaules the infants of the Spring  
Too oft before their buttons be disclos'd,  
And in the morne and liquid dewe of youth  
Contagious blastments are most imminent.  
Be wary then .....<sup>32</sup>

A very subtle piece of stagecraft here, warning Ophelia of tragedy to come and, in the same breath, another warning to gardeners, and to those who love gardens, of the danger to

"button-buds" by a late frost in May. Here are some lines from Bacon's lovely Essay, *Of Gardens*, which may be married with the central emblem on the Titlepages of the early *Hamlet* Quartos:

..... some Thickets, made only of Sweetbriar, and  
Honeysuckle, and some Wild Vine amongst; and the  
grond set with Violets, Strawberries, and Primroses.<sup>33</sup>

Another passage in that famous Essay is full of symbols:

..... as for the making of Knots, or Figures ..... they  
be but Toys ..... The garden is best to be Square;  
encompassed,  
on all the Four Sides with a Stately Arched Hedge.  
The Arches to be upon Pillars of Carpenter's Work ....<sup>34</sup>

These same capitals in the original text are for the Craft "to figure out". Ophelia and her father Polonius share a common knowledge of this Craft. Both of them imply the use of gesture. Thus Polonius, pointing to his head and shoulder:

Pol.        Take this from this; if this be otherwise,  
              If circumstances leade me, I will finde  
              Where truth is hid, though it were hid indeede  
              Within the Center.<sup>35</sup>

And Horatio, referring to the distracted Ophelia:

Hor.        ..... Her speech is nothing,  
              Yet the unshaped use of it doth move  
              The hearers to Collection; they ayme at it,  
              And botch the words up to fit their owne thoughts,  
              Which as her winkes, and nods, and gestures  
              Yeeld them,  
              Indeed would make one thinke there would be  
              thought .....<sup>36</sup>

This in turn reminds one of a passage in *The Winter's Tale*, amongst many other instances:

Gent 1.     ..... There was a speech in their dumbnesse,  
              Language in their very gesture .....<sup>37</sup>

So it is clear that our Author was familiar with this means of

communication and much else besides.

In Hamlet's speech there is a mordant satire, caustic and off-putting to those who come too close. With Horatio, Hamlet is always warm, and opens up his soul. Yet to many, Hamlet is aloof, detached - except to Fortinbras. Indeed, there is a vein of Rosicrucian chivalry within these soldiers, which Hamlet finds congenial. To the Players, Hamlet is most cordial. In teaching them their lines and mime, Hamlet is at his best, carefully rehearsing them before the dumb-show and the Masque. We are reminded of the Gray's Inn Revels of 1594,<sup>38</sup> wherein "a Comedy of Errors (like to Plautus his Menechmus) was played by the Players. So that night was begun, and continued to the end, in nothing but Confusion and Errors; whereupon, it was ever afterwards called, The Night of Errors." In these Revels the "Sorcerer or Conjuror" was charged with foisting "a Company of base and common Fellows" upon the revellers and guests, "to make up our Disorders with a Play of Errors and Confusions ...." This performance of *A Comedy of Errors* was "Shakespeare's" first Premiere!

We will now show how our Author conducted a rehearsal, noting the rhythm preserved within the prose:

Enter Hamlet, and two or three of the Players.

Ham. Speake the Speech I pray you, as I pronounc'd it to you trippingly on the Tongue: But if you mouth it, as many of your Players do, I had lief the Town-Cryer had spoke my Lines: Nor do not saw the Ayre too much your hands thus, but use all gently; for in the verie Torrent, Tempest, and (as I may say) the Whirle-winde of Passion, you must acquire and baget a Temperance that may give it Smoothnesse. O it offends me to the Soule, to see a robustious Pery-wig-pated Fellow, teare a Passion to tatters, to verie ragges, to split the eares of the Groundlings: who (for the most part) are capeable of nothing, but inexplicable dumbe shewes, and noise: I could have such a Fellow whipt for o're-doing Termagant: it out-Herod's herod. Pray you avoid it.

Player. I warrant your Honor.

Ham. Be not too tame neyther: but let your owne Discretion be your Tutor. Sute the Action to the Word, and Word to the Action, with this speciall observance: That you ore-step not the modestie of Nature; to shew Vertue her owne Feature, Scorne her owne Image, and the verie Age and Bodie of the Time, his forme and pressure. Now, this oe'r done, or come tardie off, though it make the unskilfull laugh, cannot but make the Judicious grieve; The censure of the which One, must in your allowance o're-sway a whole Theater or Others. Oh, there bee Players that I have seene Play, and heard others praise, and that highly (not to speake it prophanely) that neyther having the accent of Christian, Pagan, or Norman, have so strutted and bellowed, that I have thought some of Natures Journey-men had made men, and not made them well, they imitated Humanity so abhominably.<sup>39</sup>

We now behold a Masque. The hautboys play, and lo! We see a dumb-show, well expressed in mime and gesture, contrived by Hamlet to expose the guilt and treachery of Claudius, usurping and incestuous King of Denmark, and his no-better Queen. This Masque describes the murder of Gonzago by poison, poured in a sleeper's ear. The story, when coupled with the dumb-show, and borrowed by Hamlet from an Italian source, is meant to waken the drowsy King and startle him. But no, the King remains unmoved. The Players, well rehearsed by Hamlet, reel off his chosen lines. To him "Denmark's a Prison (One o' the worst)"; Claudius is his foe, and plans another murder while Hamlet hesitates.

\* \* \* \*

In our Prelude we said that Sex and Love are twin keys to human life on earth. In heaven only Love! My own belief (as scribe) is that Marguerite de Valois, Queen of Navarre, influenced the youthful Francis Bacon profoundly whilst he was at her Court, and that he loved her first and foremost, until her abandoned behaviour in the French Court shattered his ideals.<sup>40</sup> This, I believe, is projected in the story of Hamlet and Ophelia. For Hamlet did love Ophelia despite her wantonness. The beautiful Ophelia, in her naivety and wishfulness, ignored her



brother Laertes' counsel and gave way to her own amorous desires; whilst Hamlet's unmastered sex urge drove him, first to the deed, then to Cruelty - the act denying the ideal. And what cruelty such idealism can give birth to, when the heavenly thought of love is thwarted by the earthly fires in sex! And so the tragedy really begins:

- Ham. To be, or not to be, that is the Question:  
..... Soft you now,  
The faire Ophelia? Nymph,<sup>41</sup>in thy Orizons  
Be all my sinnes remembred.
- Ophe. Good my Lord,  
How does your Honor for this many a day?
- Ham. I humbly thanke you: well, well, well.
- Ophe. My Lord, I have Remembrances of yours,  
That I have longed to redeliver.  
I pray you now, receive them.
- Ham. No, no, I never gave you aught.
- Ophe. My honor'd Lord, I know right well you did,  
And with them words of so sweet breath compos'd,  
As made the things more rich, then perfume left:  
Take these again, for to the Noble minde  
Rich gifts wax poore, when givers prove unkind.  
There my Lord.
- Ham. Ha, ha: Are you honest?
- Ophe. My Lord.
- Ham. Are you faire?
- Ophe. What means your Lordship?
- Ham. That if you be honest and faire, your Honesty  
should admit no discourse to your Beautie.
- Ophe. Could beautie my Lord, have better Commerce  
than your Honestie?
- Ham. Ay, trulie: for the power of Beautie, will sooner  
transforme Honestie from what it is, to a Bawd,  
then the force of Honestie can translate Beautie  
into his likeness. This was sometime a Paradox,  
but now the time gives it prooffe. I did love  
you once.
- Ophe. Indeed my Lord, you made me beleeve so.
- Ham. You should not have beleevd me. For vertue  
cannot so innoculate our olde stocke, but we  
shall relish of it. I loved you not.
- Ophe. I was the more deceived.
- Ham. Get thee to a Nunnerie. Why would'st thou

be a breeder of Sinners? I am my selfe indifferent honest, but yet I could accuse me of such things, that it were better my Mother had not borne me. I am very proud, revengeful, Ambitious, with more offences at my becke, than I have thoughts to put them in imagination, to give them shape, or time to acte them in. What should such Fellowes as I do, crawling between Heaven and Earth. We are arrant Knaves all, beleeeve none of us. Goe thy wayes to a Nunnery .....

..... if thou dost Marry, Ile give thee this Plague for thy Dowrie. Be thou as chaste as Ice, as pure as Snow, thou shalt not escape Calumny. Get thee to a Nunnery. Go! Farewell! Or if thou wilt needs Marry, marry a fool: for Wise men know well enough, what monsters you make of them. To a Nunnery go, and quickly too. Farewell.

Ophe. O heavenly Powers, restore him.

Ophelia's love for Hamlet, albeit tinged with admiration, is well expressed in the succeeding lines, after Hamlet's exit:

Ophe. O what a Noble minde is heere o're-throwne?  
The Courtiers, Soldiers, Schollers: Eye, tongue,  
Sword,  
Th'expectansie and Rose of the faire State,  
The glasse of Fashion, and the mould of Forme,  
Th'observ'd of all Observers, quite, quite downe.  
Have I of Ladies most deject and wretched,  
That suck'd the Honie of his Musicke Vowes:  
Now see that Noble, and most Sovereigne Reason,  
Like sweet Bels jangled out of tune, and harsh,  
That unmatch'd Forme and Feature of blowne  
youth,  
Blasted with extasie. Oh woe is me,  
T'have seene what I have seene: see what I see.<sup>42</sup>

And what of Hamlet's love? At first 'twas sex:

Ham. Ladie, shall I lye in your Lap?

Ophe. No my Lord.

Ham. I meane, my Head upon your Lap?

Ophe. I my Lord.  
 Ham. Do you thinke I meant Country matters?  
 Ophe. I thinke nothing, my Lord.  
 Ham. That's a faire thought to ly between Maids legs.  
 Ophe. What is my Lord?  
 Ham. Nothing.  
 Ophe. You are merrie, my Lord?<sup>43</sup>

Only Ophelia's death, and eventually Hamlet's, could purge this sin and restore the idol; just as only the death of the other conspirators could properly atone for the murder of the old King. The ecstasies of both Desire and Revenge are here intimately bound, and so also their subsequent tragedies. Ophelia enters, distracted, but coherent:

Ophe. How should I your true love know from another  
 one?  
 By his Cockle hat and staffe, and his Sandal  
 shoone. ....

He is dead and gone Lady, he is dead and gone,  
 At his head a grasse-greene Turfe, at his heeles  
 a stone. ....

White his Shrow'd as the Mountain Snow. ....

Larded with sweet flowers:  
 Which bewept to the grave did not go,  
 With true-love showres.<sup>44</sup>

In the First Folio these pathetic verses are specially printed in italics, and it is curious that, in the next-quoted verse about St. Valentine's day, the verses are collapsed into four lines; whilst Ophelia plainly explains what it is all about:

Ophe. Pray you let's have no words of this: but when  
 they aske you what it meanes, say you this:  
 Tomorrow is S. Valentines day, all in the morning  
 betime, And I a Maid at your Window, to be  
 your Valentine.  
 Then up he rose, and don'd his clothes, and dupt  
 the chamber dore,  
 Let in the Maid, that out a Maid, never departed  
 more.

King. Pretty Ophelia.  
 Ophe. Indeed la? without an oath Ile make an end  
 ont.  
 By gis, and by S. Charity,  
 Alacke, and fie for shame:  
 Yong men will doo't, if they come too't,  
 By Cocke they are to blame.  
 Quoth she before you tumbled me,  
 You promis'd me to Wed:  
 So would I ha done by yonder Sunne,  
 And thou hadst not come to my bed.<sup>45</sup>

In the *Hamlet* Quarto of 1604, the words "He answers" are prefixed to the last two lines, but they do not appear in the Folio of 1623, quoted above, in which Ophelia is made to imply the answer that Hamlet had given her.

\* \* \* \*

Perhaps the most poignant lines of all in *Hamlet* come when Claudius' Soul - his Higher Self - reveals to him his wickedness. But first, for the sake of anti-climax, our Author must interpose a little clowning:

Ham. .... Will you play upon this Pipe?  
 Guild. My Lord, I cannot.  
 Ham. I pray you.  
 Guild. Beleeve me, I cannot.  
 Ham. I do beseech you.  
 Guild. I know no touch of it, my Lord.  
 Ham. 'Tis as easy as lying: governe these Ventiges  
 with your finger and thumbe, give it breathe  
 with your mouth, and it will discourse most  
 excellent Musicke. Looke you, these are the  
 stoppes.  
 Guild. But these cannot I command to any utterance  
 of harmony, I have not the skill.  
 Ham. Why looke you now, how unworthy a thing you  
 make of me: you would play upon mee; you  
 would seeme to know my stops: you would pluck  
 out the heart of my Mysterie; you would sound  
 mee from my lowest Note, to the top of my  
 Compasse: and there is much Musicke, excellent  
 voice, in this little Organe, yet cannot you

make it. Why do you thinke, that I am easier  
to bee plaid on, then a Pipe? Call me what  
Instrument you will, though you can fret me,  
you cannot play upon me. God blesse you Sir.<sup>46</sup>

Now is the "burning-ground" for Claudius, self-inflicted. That  
for his Queen is still to come, from Hamlet.

King. Thankes deere my Lord.  
Oh my offence is ranke, it smels to heaven,  
It hath the primall eldest curse upon't,  
A Brother's murther. Pray can I not,  
Though inclination be as sharpe as will:  
My stronger guilt, defeats my strong intent, .....

And what is in Prayer, but this two-fold force,  
To be fore-stalled ere we come to fall,  
Or pardon'd being downe? Then Ile look up,  
My fault is past. But oh, what forme of Prayer  
Can serve my turne? .....

Offences gilded hand may shove by Justice,  
And oft 'tis seene, the wicked price it selfe  
Buyes out the Law; but 'tis not so above,  
There is no shuffling, there the action lyes  
In his true Nature, and we our selves compell'd  
Even to the teeth and forehead of our faults,  
To give in evidence. What then? What rests?  
Try what Repentance can. What can it not?  
Yet what can it, when one cannot repent?  
Oh wretched state! Oh bosome, blacke as death!  
Oh limed soule, that struggling to be free,  
Art more imag'd: Helpe Angels, make assay:  
Bow stubborne knees,  
And heart with strings of Steele,  
Be soft as sinews of the new-borne Babe,  
All may be well.<sup>47</sup>

And now, while Hamlet hesitates to kill, albeit in revenge,  
that brilliant mind of his is in a state of darkness - Hell! Within  
a whirl and vortex of conflicting passion. But Claudius has seen  
the Light, if only momentarily, and kneels:

Ham. Now might I do it pat, now he is praying,  
And Ile doo't, and so he goes to Heaven,  
And so I am reveng'd .....

He took my Father grossely, full of bread,  
With all his Crimes broad blowne, as fresh as May,  
And how his Audit stands, who knows,  
Save Heaven: .....

To take him in the purging of his Soule,  
When he is fit and season'd for his passage? No.  
Up sword, and know thou a more horrid hent  
When he is drunke asleepe: or in his Rage,  
Or in th'incestuous pleasure of his bed,  
At gaming, swearing, or about some acte  
That ha's no rellish of Salvation in't,  
Then trip him, that his heeles may kicke at Heaven,  
And that his Soule may be as damn'd and blacke  
As Hell, whereto it goes. My mother staves,  
This physicke but prolongs thy sickly dayes. Exit.  
King. My words fly up, my thoughts remain below,  
Words without thoughts, never to Heaven go.<sup>48</sup>

How truly the Author understands these Mysteries! And how black he paints Hamlet in his revenge, condemning a soul to hell in full knowledge of what he is about! He goes to his mother. The Queen is in her closet with Polonius, who hides behind the arras on hearing Hamlet call:

Enter Hamlet.

Ham. Now Mother, what's the matter?  
Qu. Hamlet, thou hast thy Father much offended.  
Ham. Mother, you have my Father much offended.  
Qu. Come, come, you answer with an idle tongue.  
Ham. Go, go, you question with an idle tongue.  
Qu. Why how now, Hamlet?  
Ham. What's the matter now?  
Qu. Have you forgot me?  
Ham. No by the Rood, not so:  
You are the Queene, your Husbands Brothers wife,  
But would you were not so. You are my Mother.  
Qu. Nay, then Ile set those to you that can speake.  
Ham. Come, come, and sit you downe, you shall not  
boudge:  
You go not till I set you up a glasse,  
Where you may see the inmost part of you?<sup>49</sup>

These are the revealing lines in Hamlet. Alas! They do not find their mark in Gertrude's soul. She calls for help. Polonius,

behind the arras, also calls!

- Ham. How now, a Rat? dead for a Ducate, dead.  
(Drawing his sword Hamlet makes a pass through  
the arras and kills Polonius.)
- Qu. Oh what a rash, and bloody deed is this?
- Ham. A bloody deed, almost as bad good Mother,  
As kill a King, and marrie with his Brother.  
(The Queen procrastinates)
- Qu. As kill a King?
- Ham. I Lady, 'twas my word.  
(to Polonius:)  
Thou wretched, rash, intruding foole farewell,  
I tooke thee for thy Betters, take thy Fortune, .....
- (To the Queen:)  
Leave wringing of your hands, peace, sit  
You downe,  
And let me wring your heart, for so I shall  
If it be made of penetrable stuffe;  
If damned Custome have not braz'd it so,  
That it is prooffe and bulwarke against Sense.
- Qu. What have I done, that thou dar'st wag thy tong,  
In noise so rude against me?
- Ham. Such an Act  
That blurres the grace and blush of Modestie,  
Cals Vertue Hypocrite, takes off the Rose  
From the faire forehead of an innocent love,  
And makes a blister there .....
- ..... Ha? Have you eyes?  
You cannot call it Love: for at your age,  
The hey-day in the blood is tame, it's humble,  
And waites upon the Judgement:  
And what Judgement  
Would step from this, to this? What divell was't,  
That thus hath cousend you at hoodman-blinde?  
.....
- Qu. O Hamlet, speake no more.  
Thou turn'st mine eyes into my very soule, .....
- Ham. Nay, but to live  
In the rank sweat of an enseamed bed,  
Stew'd in Corruption; honeying and making love  
Over the nasty Stye.
- Qu. Oh speake to me, no more,  
These words like Daggers enter in mine eares.

No more sweet Hamlet.  
 Ham. A Murderer, and a Villaine:  
 A Slave, that is not twentieth part the tythe  
 Of your precedent Lord. A vice of Kings,  
 A Cutpurse of the Empire and the Rule.  
 That from a shelve, the precious Diadem stole,  
 And put it in his Pocket.  
 Qu. No more.  
 Ham. A King of shreds and patches.  
 (The Ghost of the old King enters the room:)  
 Save me; hover o're me with your wings  
 You heavenly Guards. What would you gracious  
 figure?  
 Qu. Alas he's mad.  
 Ham. Do you not come your tardy Sonne to chide,  
 That laps't in Time and Passion, lets go by  
 Th'important acting of your dread command?  
 Oh say.  
 Ghost. Do not forget: this Visitation  
 Is but to whet thy almost blunted purpose.  
 But looke, Amazement on thy Mother sits;  
 Oh step between her, and her fighting Soule,  
 Conceit in weakest bodies, strongest workes.  
 Speake to her Hamlet.  
 Ham. How is it with you Lady? .....

Qu. To who do you speake this?  
 Ham. Do you see nothing there?  
 Qu. Nothing at all, yet all that is I see.  
 Ham. Nor did you nothing heare?  
 Qu. No, nothing but our selves.  
 Ham. Why look you there: look how it steals away:  
 My Father in his habite, as he lived,  
 Looke where he goes even now out at the Portall.  
 (Exit Ghost)  
 Qu. This is the very coynage of your Braine,  
 This bodillesse Creation extasie is very cunning in.  
 Ham. Extasie?  
 ..... Mother, for love of Grace,  
 Lay not a flattering Unction to your soule,  
 That not your trespasse, but my madnesse speakes:  
 It will but skin and filme the Ulcerous place;  
 Whil'st ranke Corruption your mining all within,  
 Infects unseene. Confess your selfe to Heaven,  
 Repent what's past, avoyd what is to come,



And do not spread the Compost on the Weedes,  
To make them ranke .....

Qu. Oh Hamlet,  
Thou hast cleft my heart in twaine.

Ham. O throw away the worser part of it,  
And live the purer with the other halfe.  
Goodnight, but go not to mine Uncles bed,  
Assume a Vertue, if you have it not,  
Refraine tonight,  
And that shall lend a kind of easinesse  
to the next abstinence .....

<sup>50</sup>

The fuller text, added to the later Folios, is worth quoting here to show how the Author developed and embellished his teachings so as to make them clearer:

Ham. ....  
Goodnight: but go not to my Uncle's bed;  
Assume a virtue, if you have it not.  
That monster Custom, who all sense doth eat,  
Of habits devil, is angel yet in this, -  
That to the use of actions fair and good  
He likewise gives a frock or livery  
That aptly is put on. Refrain tonight;  
And that shall lend a kind of easiness  
To the next abstinence: the next more easy;  
For use almost can change the stamp of Nature,  
And curb the devil, or throw him out  
With wondrous potency .....

<sup>51</sup>

To continue from the First Folio:

Ham. .... Once more goodnight,  
And when you are desirous to be blest,  
Ile blessing begge of you. For this same Lord,  
I do repent: but heaven hath pleas'd it so,  
To punish me with this, and this with me,  
That I must be their Scourge and Minister.  
I will bestow him, and will answer well  
The death I gave him:<sup>52</sup> so againe, goodnight.  
I must be cruell, only to be kinde;  
Thus bad begins and worse remains behinde.

Qu. What shall I do?

Ham. Not this by no means that I bid you do:

Let the bloat King tempt you againe to bed,  
Pinch Wanton on your cheek, call you his Mouse,  
And let him for a paire of reeche kisses,  
Or padding in your necke with his damned Fingers,  
Make you to ravell this matter out,  
That I essentially am not in madnesse,  
But mad in craft .....

Qu. Be thou assur'd, if words be made of breath,  
And breath of life: I have no life to breath  
What thou hast saide to me.

Ham. I must to England, you know that?

Qu. Alacke I had forgot: 'Tis so concluded on .....

Ham. Goodnight Mother.<sup>53</sup>

Again, later texts add more colour and explanation:

Ham. There's letters seal'd: and my two schoolfellows,-  
Whom I will trust as I will adders fang'd,-  
They bear the mandate; they must sweep my way,  
And marshall me to knavery. Let it work;  
For 'tis sport to have the engineer  
Hoist with his own petard; and't shall go hard  
But I will delve one yard below their mines,  
And blow them at the moon: O 'tis most sweet,  
When in one line two crafts directly meet,-  
This man shall set me packing:  
I'll lug the guts into the neighbour room,-  
Mother, goodnight,- Indeed, this Counsellor  
Is now most still, most secret, and most grave,  
Who was in life a foolish prating Knave.  
Come sir, to draw toward an end with you:-  
Goodnight, Mother.<sup>54</sup>  
(Exeunt severally; Hamlet dragging out Polonius.)

'Tis very true, as Wilson Knight points out,<sup>55</sup> that Death has now become the final theme in *Hamlet*:

King. Now Hamlet, where's Polonius?

Ham. At Supper.

King. At Supper? Where?

Ham. Not where he eats, but where he is eaten, a  
certain convocation of wormes are e'ne at him.  
Your worm is your onely Emperor for diet.  
We fat all creatures else to fat us, and we fat

our selfe for Magots. Your fat King, and your  
leane Beggar is but variable service to dishes,  
but to one Table that's the end.

King. What dos't thou meane by this?

Ham. Nothing but to shew you how a King may  
go a progress through the guts of a Beggar.

King. Where is Polonius?

Ham. In heaven, send thither to see. If your Messenger  
finde him not there, seeke him i'th other place  
your selfe; but indeed, if you finde him not  
this month, you shall nose him as you go up  
the stairs into the Lobby.<sup>56</sup>

Cynicism, rank cynicism now possesses Hamlet's soul. He is  
obsessed with Death in every sordid detail. Henceforward it is  
nigh impossible to find anything loveable in Hamlet. Even  
Horatio is non-plussed. Right from that famous soliloquy, "To be  
or not to be", we are battling with a Cynic! Ophelia's unspoken  
dream of a husband and child was rudely shattered ("I say we will  
have no more of marriages").<sup>57</sup> Now the Wheel turns  
remorselessly to its tragic end:

King. Hamlet, this deed of thine, for thine especial  
safety which we do tender, as we deerely greeve  
For that which thou hast done, must send thee  
Hence with fierie Quicknesse.  
Therefore prepare thy selfe,  
The Barke is readie, and the winde at help  
Th'Associates tend, and every thing at bent  
For England.

Ham. For England?

King. I Hamlet.

Ham. Good.

King. So is it, if thou knew'st our purposes.

Ham. I see a Cherube that see's him: but come, for  
England. Farewell deere Mother.

King. Thy loving Father Hamlet.

Ham. My Mother: Father and Mother is man and  
wife: man and wife is one flesh, and so my  
mother. Come, for England. Exit.

King. Follow him at foote,  
Tempte him with speed aboard:  
Delay it not, Ile have him hence tonight  
Away ..... thou maist not coldly set

Our Sovereigne Process, which imports at full  
By Letters conjuring to that effect  
The present death of Hamlet. Do it England .....<sup>58</sup>

\* \* \* \*

EPILOGUE  
Sonnet CLIV (154)

The little Love-God lying once asleep  
Laid by his side his heart-inflaming brand,  
Whilst many nymphs that vow'd chaste life to keep  
Came tripping by; but in her maiden hand  
The fairest votary took up that fire  
Which many legions of true hearts had warm'd;  
And so the general of hot desire  
Was, sleeping, by a virgin hand disarm'd.  
This brand she quenched in a cool well by,  
Which from Love's fire took heat perpetual,  
Growing a bath and healthful remedy  
For men diseased; but I, my mistress' thrall,  
Came there for cure, and this by that I prove,  
Love's fire heats water, water cools not love.

Notes

( \* indicates notes by Peter Dawkins.)

1. *Hamlet* (1623) : Act 1 : Sc.1. \*See Appendix A.
2. *Hamlet* (1623) : Act 1 : Sc.1.
- 3.\* See Appendix B.
4. *Hamlet* (1623) : Act 1 : Sc.1.
5. Shakespeare Sonnet XLI (41); lines 7 and 8.
6. *Hamlet* (1623) : Act 3 : Sc.1.
7. *Hamlet* (1623) : Act 3 : Sc.4.
8. *Hamlet* (1623) : Act 1 : Sc.2.
9. *Hamlet* (1623) : Act 3 : Sc.4.
10. See *The Wheel of Fire* by Wilson Knight (Humphrey Milford, 1930).
11. *Hamlet* (1623) : Act 2 : Sc.2.
12. The last sentence is a Russian proverb.
- 13.\* Hamlet - the "little Bacon".

14. The Master "R".
15. *Tractatus Apologeticus* : Chapter 5 : page 1.
16. Extract from *Francis Bacon, A Forerunner*, by Michael Srigley, printed in *The Beacon* (Aug. 1974).
- 17.\* See Appendix C.
18. *Hamlet* (1623) : Act 1 : Sc.1.
19. *Measure for Measure* (1623) : Act 1 : Sc.3.
20. *A Comedy of Errors* (1623) : Act 3 : Sc.2.
21. *Hamlet* (1623) : Act 4 : Sc.4.
22. *Hamlet* (1623) : Act 5 : Sc.2.
23. *Hamlet* (1603 Quarto).
24. *Hamlet* (1604 Quarto).
25. *Hamlet* (1623) : Act 1 : Sc.1.
- 26.\* The 1604 Quarto gives:

The canker gaules the infants of the Spring.

The Folio deliberately breaks the meaning of the sentence by its capitals and misplaced comma, so as to draw attention to the initial letter cipher signature at the beginning at this line: T.T.BACON -T.T. standing for Thirty-Three, and 33 being the cipher number of Bacon (See Appendix A.):

T	The Canker Galls, the Infants of the Spring
T	Too oft before the buttons be disclos'd,
A	And in the morne and liquid dew of Youth,
Con	Contagious blastments are most imminent.
B	Be wary then, best safety lies in feare;

Besides this signature, the remaining capital letters in the five lines, CGISMY, count to 72, which is "Triple Omega" in the Baconian Alphabet, and renders F. Bacon - his second most common signature. (See *The Sixty-Seventh Inquisition* by Ewen Macduff, published by Eric Faulkener-Little, 1972.)

27. *Hamlet* (1623) : Act 1 : Sc.2.
28. "A Judge ought to prepare his Way to a just Sentence." - *Essay, Of Judicature*.
29. *Hamlet* (1623) : Act 1 : Sc.3.
30. *Essay, Of Counsel*, by Francis Bacon.
31. *Hamlet* (1623) : Act 2 : Sc.2.
32. *Hamlet* (1604) : Act 1 : Sc.2.
33. *Essay, Of Gardens*, by Francis Bacon.
34. *Essay, Of Gardens*, by Francis Bacon.
35. *Hamlet* (1623) : Act 2 : Sc.2.
36. *Hamlet* (1623) : Act 4 : Sc.5.
37. *The Winter's Tale* (1623) : Act 5 : Sc.2.
38. *Gesta Grayorum* or, the History of the Prince of Purpoole, Anno Domini 1594.

39. *Hamlet* (1623) : Act 3 : Sc.2.

40.\* None the less, Francis loved Marguerite's true spirit till the end.

41.\* A nymph is a maiden that is no longer a maiden, but one who has reached full womanhood by "knowing" a man, thus becoming a potential (or actual) mother. The three stages of womanhood, as portrayed by the Triple Goddess symbol of ancient cultures, were Maiden, Nymph and Crone. Virginity, as understood in the modern sense of maidenhood, did not always have that connotation before. A maiden, nymph and crone could all be virgins, or not. A virgin had the meaning of one who was pure in love, devoted to one pure ideal or man. The opposite to a virgin was a whore, defined as one who was not pure in love, nor true to any single good ideal or man, but who was loose with her favours (that is to say, her various gifts) as if she had no regard for their essential holiness. A virgin guarded her favours, her treasure, regarding them as holy and precious, and only to be used rightly. There is no doubt that Hamlet embraced the more modern and purely physical interpretation of virginity, and that this mistaken morality - the theme of the whole Play - was a judgement "after the flesh" (John 8 : 15) that so many men have been deceived by, and which has brought so much distress to the world.

42. *Hamlet* (1623) : Act 3 : Sc.1.

43. *Hamlet* (1623) : Act 3 : Sc.2.

44. *Hamlet* (1623) : Act 4 : Sc.5.

45. *Hamlet* (1623) : Act 4 Sc.5.

46. *Hamlet* (1623) : Act 3 : Sc.2.

47. *Hamlet* (1623) : Act 3 : Sc.3.

48. *Hamlet* (1623) : Act 3 : Sc.3.

49. *Hamlet* (1623) : Act 3 : Sc.4.

50. *Hamlet* (1623) : Act 3 : Sc.4.

51. *Hamlet* Act 3 : Sc.4 :- the Complete Works of William Shakespeare.

52. i.e. With Hamlet's own life - having killed thus by the sword, so must he be killed by the sword.

53. *Hamlet* (1623) : Act 3 : Sc.4.

54. *Hamlet* : Act 3 : Sc.4 - The Complete Works of William Shakespeare.

55. The Embassy of Death - see *The Wheel of Fire*; Humphrey Milford, 1930.

56. *Hamlet* (1623) : Act 4 : Sc.3.

57. *Hamlet* (1623) : Act 3 : Sc.1.

58. *Hamlet* (1623) : Act 4 : Sc.3.



The Tragedie of  
**H A M L E T**  
*Prince of Denmarke.*

*Enter Bernardo, and Francisco, two Centinels.*

Act I. Scii

<i>Bar.</i>	<b>W</b> Hose there?	1
<i>Fran.</i>	Nay answere me. Stand and vnfolde your selfe.	
<i>Bar.</i>	Long liue the King,	
<i>Fran.</i>	<i>Bernardo.</i>	4
<i>Bar.</i>	Hee.	
<i>Fran.</i>	You come most carefully vpon your houre,	
<i>Bar.</i>	Tis now strooke twelue, get thee to bed <i>Francisco,</i>	
<i>Fran.</i>	For this reliefe much thanks, tis bitter cold,	8
	And I am sick at hart.	
<i>Bar.</i>	Haue you had quiet guard?	
<i>Fran.</i>	Not a mouse stirring.	10
<i>Bar.</i>	Well, good night:	
	If you doe meete <i>Horatio</i> and <i>Marcellus,</i>	
	The riuals of my watch, bid them make hast.	13
	<i>Enter Horatio, and Marcellus.</i>	
<i>Fran.</i>	I thinke I heare them, stand ho, who is there?	14
<i>Hora.</i>	Friends to this ground.	
<i>Mar.</i>	And Leedgemen to the Dane,	15
<i>Fran.</i>	Giue you good night.	
<i>Mar.</i>	O, farwell honest souldiers, who hath relieu'd you?	16 17
<i>Fran.</i>	<i>Bernardo</i> hath my place; giue you good night. <i>Exit Fran. Mar.</i>	17 18

B.

First page of the 1604 Quarto edition of Hamlet.

# HAMLET CRYPTIC SIGNATURES

## HAMLET: APPENDIX A THE CRYPTIC SIGNATURES CC, TT, VV, $\overline{\text{T}}$ , AB.

In all the Quartos and Folios of *Hamlet*, "two Centinels" enter right at the beginning of the Play. Centinel is spelt with a capital C instead of an S. C is the Roman figure for 100, and it is the cipher number of FRANCIS BACON, and a seal of all closely associated with him. The two 'C's ( $100 + 100$ ) gives 200, which is again the cipher number for FRANCIS BACON but in reverse count. Further, the letter C counts as 3 in simple cipher, thus giving 33 for double C ( $CC = 33$ ), which is the count of BACON. But other than this cipher signature, who were the two Centinels? In the 1604 Quarto and the Folios, Barnado is signified by Bar. and Francisco by Fran. FRAN.BAR. counts to 57, which is thrice 19:- 19 being the number of the letter T, or Tau. Those who are conversant with the Baconian fourfold cryptic Alphabet, as laid down in Francis Bacon's ABECEDARIUM NATURAE (written in 1623 and published in 1679), will recognise the "Triple Tau" (i.e. Triple T) as being represented by the number 67, which is the count of FRANCIS, and one of his signatures. (See *The Sixty-Seventh Inquisition* by Ewen MacDuff, published by Eric Faulkner-Little, 1972.) But 57 is also the cipher number of FRA. BACON (i.e. Fratres Baconi) or, put another way, FR. and A. BACON - the signatures of Francis and Anthony Bacon, the Elizabethan Dioscuri.\* To emphasize this further and make it clearer, in the 1623 Folio there are two instances where Bar. is extended to become Barn. FRAN. BARN. counts to 70 and, according to the Baconian Alphabet, 70 represents "Triple Chy" (i.e. Triple X) which renders the cipher signature (34) of A. BACON, and is one of Anthony's cipher signatures.

One of the more usual signatures of the two Bacon brothers was FRA. BACONI (i.e. Fratres Baconi), the cipher number of which is 66. Twice 33 gives 66, and 33 is the count of BACON - 66 representing the two Bacons, Francis and Anthony ( $33 + 33$ ), as the Dioscuri. As even further qualification of the two brothers' signatures, 6 is the count of F, and 66 is the same as two F's (i.e.  $FF = 66$ ). In the Baconian Alphabet "Double F" is numbered 30, which is the count of the two letters N and R on the ends of Fran. and Bar.. Putting aside these two letters, signifying FRA. BACONI in this way, we are left with Fra. and Ba., which again stand for Fratres Baconi (or Fra. Baconi).



		Single	Double	Triple	Quadruple
alpha	A	1	25	49	73
beta	B	2	26	50	74
gamma	C	3	27	51	75
delta	D	4	28	52	76
epsilon	E	5	29	53	77
zeta	F	6	30	54	78
ita	G	7	31	55	79
thita	H	8	32	56	80
iota	I	9	33	57	81
kappa	K	10	34	58	82
lamda	L	11	35	59	83
mi	M	12	36	60	84
ni	N	13	37	61	85
omicron	O	14	38	62	86
pi	P	15	39	63	87
xi	Q	16	40	64	88
rho	R	17	41	65	89
sigma	S	18	42	66	90
tau	T	19	43	67	91
upsilon	V	20	44	68	92
psy	W	21	45	69	93
chy	X	22	46	70	94
psi	Y	23	47	71	95
omega	Z	24	48	72	96

The Numerological Table of Inquisitions derived from Francis Bacon's *ABCEDARIUM NATURAE*, a small portion only of which was published as a part example of his metaphysical and cabalistic work.

Further, FRA.BA. has a count of 27, and 27 represents "Double Gamma" (i.e. Double C) in the Baconian Alphabet - which brings us back to where we started, with the two C's or Centinels.

The double **VV** (a Rosicrosse seal) instead of a **W** is displayed prominently as the first letter of the text in the 1604 Quarto and the Folios, and these versions also add a glimpse of the secret of royalty in the greeting given to Francisco by Barnado. Also given away in these initial lines is the theme of the Play, "dreamed up" by the principal Author, Francisco:

Bar. 'Tis now strook twelve, get thee to bed Francisco.  
Fran. For this releefe much thanks: 'Tis bitter cold,  
And I am sick at heart.

the Play is actually a dream, a meditation, and the dreamer is a poet-prince whose heart is torn by suffering. What reflections then, of a secret royal heart, lie hidden in the fabric of this dream?

The First Quarto of 1603 displays these secrets in another way. Here the double **TT** of the Thirty-Third degree Rosecroix is portrayed, joined by the serpentine **S**, symbol of Spiritus - the S that should have been in Centinels - and with the adjunct that "T (i.e. the Tau Rose Cross of Light and Life) is I".

In the Baconian Alphabet "Double I" is numbered 33, hence Thirty-Three or TT. 33 equals II which is equivalent to TT which stands for Thirty-Three. The cryptic circle is complete. But the double TT, employed so often in Baconian cypher, can also infer (by the same use of capital letters) the Triple Tau, the number of which is 67, the count of FRANCIS, and which constitutes the sacred Rosicrucian and Royal Arch emblem **⚡** of *Templum Hierosolymae*, sign of the victory of Life and Light over Death and Darkness, and of the Word of Wisdom carried in the Breath (or Spirit) of Love. Here, because of its importance, it might be noted that H (the H of the emblem **⚡** is formed of two Taus) is symbol of the Holy Breath, Spirit or Ghost, and has the numerical value of 8 - the cosmic lemniscate, sign of eternal life. T, the ancient symbol for the Word of God and Fountain (or Tree) of Life, has the numerical value of 19. T + H is therefore 19 + 8 numerically, which adds to 27 - and 27 is the value given in the Baconian Alphabet to "Double C"!



The Tragicall Historie of  
H A M L E T  
Prince of Denmarke.

*Enter two Centinels.*

1. S T A N D : who is that?

2. T H I S I.

1. O you come most carefully vpon your watch,

2. And if you meete *Marcellus* and *Horatio*,  
The partners of my watch, bid them make haste.

1. I will : See who goes there.

*Enter Horatio and Marcellus.*

*Hor.* Friends to this ground.

*Mar.* And leggenie to the Dane,  
O farewell honest souldier, who hath releued you?

1. *Barnardo* hath my place, giue you good night.

*Mar.* Holla, *Barnardo*.

2. Say, is *Horatio* there?

*Hor.* A peece of him.

2. Welcome *Horatio*, welcome good *Marcellus*.

*Mar.* What hath this thing appear'd againe to night.

2. I haue seene nothing.

*Mar.* *Horatio* sayes tis but our fantasie,  
And wil not let beleefe take hold of him,  
Touching this dreaded sight twice seene by vs,

B

Three-

The two Centinels are not named in the 1603 Quarto, but are numbered 1 and 2. Here is the "deus-ace" (i.e. deuce-ace) of *Loves Labour's lost* fame (Act 1: Sc.2 - page 124 in the 1623 Folio), which together sum up to 3 which is the number of C - again! (See *The Dancing Horse Will Tell You* by Ewen MacDuff, published by Eric Faulkner-Little, 1974.) These numbers also signify the letters A and B (Anthony Bacon) and C (100 = Francis Bacon). As a further extraordinary twist in the intricate veil of cipher, AB and the implied C are the keystones (ABC) of the cryptic Alphabet, ABECEDARIUM (i.e. ABC-Darium) NATURAE, and also the first three letters of BACON. BAC-ON has an important mystical meaning, to be discussed elsewhere, but the numerical count of ON is 27 (O + N = 14 + 13), and 27 is "Double C".

AB also renders the ancient Hebrew word of Ab, meaning "Father" or "Spirit". Spelt backwards as BA or Ba it means "Son" or "Soul", the Image of the Father-Spirit. ABBA is the ancient mystery word for the at-one-ment of Father and Son, Spirit and Soul. Here again the Play *Loves Labour's lost* discusses the mystery cryptically: "What is Ab speld backward with the horn on his head?" (Act 5: Sc.2 - page 136 in the 1623 Folio.) The answer is the androgynous Mercury (♃), the Light and Word of God incarnate. 1 or A, and 2 or B, also give the ciphers that are used to refer to the first two Principals of a true Rosicrucian Chapter or Lodge. Together they constitute and reveal the Way (the "Knight's Move", 1 + 2) to discover the true Royal Arch: Wisdom dwelling in Love (1) and Wisdom expressed in Love (2) leading to Wisdom understood in Love (3).

The Arch is the celestial Bow or C - the rainbow aura or halo of an enlightened or illumined Soul, whose beauty of character and form reveals the right-angled Knight's move, whilst adding up to the three steps or "squares" of the Rose Cross Knight, which "embrace" the double-cubed altar, also creates a right-angled triangle whose sides subtend an angle of 27 degrees (the "Double C" again!). The hypotenuse of the triangle is that of the double-square, and its geometry can reveal the proportion  $\phi$ , which is called the Golden Ratio of Life to which life forms can grow. Such are some of the implications of the "Rule of Three".

\* The heavenly twins, Castor and Pollux.

## HAMLET: APPENDIX B

### THE BIRTH OF LIGHT

Apollo is the God of Day, in an individual sense, whilst Helios is the Great Light of Day in a universal or cosmic sense. The Cock is sacred to Apollo, and represents Apollo in his relationship to Helios who is symbolised by the Sun. Thus the Cock (Apollo) is the Trumpet (Herald) to the Day (Helios, Light of God). The Cock is a symbol of the Word Incarnate, and his crowning represents the sounding of the Word of God (which is the Holy Wisdom) that ushers in (i.e. creates) the daybreak (Light). Mercury (i.e. Adonis) and Venus are also known as Heralds to the Dawn - Morning Stars that announce the dawning of a greater Light; and, in a sense, when united and transfigured, Venus-Adonis become Athene-Apollo.

The legend that the cock crows all night long at Christmas-tide conveys the symbolism of the Christ, the Light and Word of God, becoming born (i.e. incarnate) of (or in) a virgin Mother (i.e. a pure and prepared soul). Such an illumined soul is known as an Adonis or Mercury, or an Apollo when in his full glory of Christhood. In one interpretation Helios (one meaning of which is "the Most High") is the Cosmic Sun, Apollo is the Sun of our solar system, and Mercury-Venus are the shining planets that act as smaller "suns" to our world - the lesser always heralding the greater.

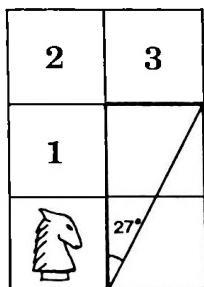


Diagram of the Double Square and Knight's Move,  
rendering the proportion  $\phi$ .

**HAMLET: APPENDIX C**  
**THE SCIENTIFIC AND MYSTICAL SIGNIFICANCE**  
**OF THE AA and VV**



"Cassiopea, the 'Lady in her Chair', is a constellation in the northern hemisphere, near Cepheus and not far from the North Pole, and is named after the mother of Andromeda. It is marked by five stars of the third magnitude, forming a figure like a 'W'. In the year 1572 there all at once appeared in Cassiopea a new star, which when first noticed by Tycho Brahe exceeded in brightness all the fixed stars, and nearly equalled Venus. The star gradually diminished in lustre, and disappeared in March 1574." (*Chambers Encyclopaedia*.)

This star is the most recent supernova to be discovered in our galaxy, remaining visible for almost exactly one year in the constellation of Cassiopea. Cassiopea is circumpolar over Britain (i.e. always to be seen above the horizon), and its five chief stars make the five points of the 'W' or 'M' configuration. The position of the constellation is somewhat special, as it appears due west of Polaris (the Pole Star) at midnight during the Twelve Days of Christmas. Caph ( $\beta$ ), the first of the five stars, begins to be due west this time of night at the Winter Solstice (22nd. December), and Shedir ( $\alpha$ ), the second star, has taken that position, and the second half or 'V' of the 'W' configuration begins to take the due west position during the following twelve days.

This constellation has been in the unique position of covering the precession of the Point of Aries throughout the whole of the Age of Pisces; and Caph is today on the line from the Pole to the Point of Aries as we begin to move from the Age of Pisces into that of Aquarius. Cassiopea has therefore held sway, like a celestial Queen, over the Piscean Age: the Virgin of the skies, whose burst of light from the new star, however brief, must have seemed to herald or "mark" a new Child being born to the Virgin Queen. The references to Christmas in the Play *Hamlet* are therefore very much to the point. It also gives a date for the enacting of this "vision"; because, if the legend of the cock (related by Marcellus) is to be taken seriously as it is obviously intended, under cover of the dry humour for the purposes of the Play, then the ghost of Hamlet's father could only have properly appeared as it did either immediately before Christmas or just after the Christmas Season was over, or nearly so. As so many Plays were written for and enacted during the Christmas Revels

at the royal Court and the Inns of Court, it appears most likely that *Hamlet* was written and staged to take place throughout the Twelve Days - the first appearances of the ghost to Hamlet being on Christmas Eve, and his last appearance, in the Queen's apartment, on Twelfth Night.

It is also interesting that in the Mystery teachings the Virgin Mother is said to die whilst giving birth to the "golden" child that she had conceived, and in March 1603 Queen Elizabeth, the "Virgin Queen", died. The 1604 Quarto of *Hamlet* carried a Royal Coat of Arms in the headpiece to its first page.

The central star ( $\gamma$ ) of the Cassiopean 'W' configuration is variable, with no regular period. Usually it appears slightly fainter than the Pole Star, but occasionally it can brighten up to magnitude  $1\frac{1}{2}$ . It has a peculiar spectrum, and seems to be unstable. These observations are highly important and relevant, as symbolically the presence of such an unstable star in the centre of the 'W' can make the 'W' in fact to appear separated into two 'V's: which is exactly what the printing of 'W' as 'VV' portrays. The special cutting of two 'V's to represent a 'W' was certainly not due to a slipshod printer or a lack of type fonts. The ordinary 'W' was well known to them and used; and the 'VV' was often cut so that the first 'V' was not the same as the second, but was a definite 'W' with a section missing in the centre. It was the special contrivance of initiate printer-publishers to convey in a meaningful and useful symbol a scientific and mystical truth, both as a sign to other initiates and also to preserve the gnosis so that it might be "handed on" and not lost. 'W' reversed gives, of course, an 'M', and by the same token the mysteries of Cassiopea, the Virgin Goddess and Mother, can be, and were, signified also by the double 'A' ('AA') that surmount and indicate so much of the Rosicrucian literature. For symbolic reasons the 'AA' indicates the reflection or manifestation in Solar form of the Fire or Word of God denoted by the 'VV'. The 'A' and 'V' married, as it were, give the  of Solomon's Seal - the Seal or Bond of Mystical Union of Spirit with Body, Spirit with Soul, and Soul with Body. The double 'AA' and 'VV' simply serve to emphasise the preparations for the Golden Age of Aquarius, where the working together of the two opposites in harmony and brotherhood will take place - a cyclic occurrence shown in the symbol of Aquarius .

The 'V' and 'A' are cyphers for Venus and Adonis, with all the

mysteries and wisdom they convey. VA (or AV) is also a Rosicrucian seal and signature of a Master Soul; and these signature-seals are to be found in many places. "Seek and ye shall find: knock and the door shall be opened unto you." Every Soul is by nature hermaphrodite, and dual in manifestation, hence the significance of the double AA and VV. In the Baconian Alphabet A plus V equals 21 (1 + 20), and 21 is the numeral of W. Then, just as M is the inverse of W, so also is the number of M (12) the reverse of W's number (21). To further unfold the mystery of the double 'V', the two 'V's (V + V) sum up to 40 (20 + 20); and 40 is the cipher number of TAU (i.e. 19 + 1 + 20). As mentioned elsewhere, the Tau is a symbol for the Word of God, and for the Cross or Tree of Life; and the 'VV' is used precisely as a symbol of this spiritual Fire of Wisdom. The two 'A's, on the other hand, (A + A) sum up to 2 (i.e. 1 + 1); and 2 is the number of the letter B, referred to cryptically as BETA. The value of BETA is 27 (i.e. 2 + 5 + 19 + 1) and, as discussed in *Appendix A*, 27 is a cipher for the Holy Wisdom or Word of God carried in the Holy Breath or Love of God in order to manifest. In other words, the 'VV' carries the same inner meanings as the Tau, T; and the 'AA' represents the same truths as are conveyed in the Freemasonic and Rosicrucian symbol of the Triple Tau, the T + H of the *Templum Hierosolymae* (⌘). The derivation of the double 'A' from the first and last letters of AthenA is an exoteric explanation which but points the way to the deeper truths.

The timing of the publication of the first *Hamlet* Quarto in 1603, and the reference in the Play to the new star in Cassiopea which appeared in 1572, specifically links the appearance of that star with the conjunction of Saturn and Jupiter in the zodiacal sign of Pisces during 1603, which is traditionally supposed to foretell important occurrences especially in regard to Israel, and in particular the Coming of the Messiah. For instance, there was a triple conjunction of Saturn and Jupiter in the sign of Pisces during 7BC, just preceding the birth of Jesus Christ. Francis Bacon regarded the conjunction of Saturn and Jupiter, in psychological terms, with the highest esteem; for example:

But this is that which will dignify and exalt knowledge: if contemplation and action be more nearly and straitly conjoined and united together than they have been: a conjunction like unto that of the highest planets, Saturn, the planet of rest and contemplation, and Jupiter, the planet of civil society and action. (*The Advancement of Learning*.)



The 1603 conjunction was repeated in 1604, when a major planetary conjunction occurred, Saturn and Jupiter both entering 8° 39' Sagittarius at the same time, together with Sun, Venus and Mars. Sagittarius is the Archer, and the significance of the Archer is of the highest import. Love, Eros, the first and highest Principle of Creation is known as the Archer; and further, the esoteric name of Sirius, the Dog Star, is the Archer - all of which has an interwoven significance.

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## Obituary

The frequent references to Dame Frances Yates, D.B.E., F.B.A., in recent issues of *Baconiana* are a measure of the respect which Baconian students felt for an outstanding scholar of Renaissance life and thought as *The Times* put it.

We were, therefore, truly sorry to learn of her death on 29th September, 1981. Despite the fact that Dr. Yates rejected any suggestion that the Stratford man did not write the Shakespeare Plays she was an authoress with pioneering ideas, particularly in the context of Rosicrucian and parallel Renaissance movements. Black and white magic, astrology and alchemy, were given their proper place in contemporary thought and, untrammelled by academic orthodoxies which bedevil so much present day scholarship, she leaves a literary monumentum aere perennius (to quote *The Times* once more) including the following titles:

John Florio: The Life of an Italian  
in Shakespeare's England:  
A Study of Love's Labour's Lost;  
French Academies;  
Shakespeare's Last Plays;  
Astraea;  
Giordano Bruno and the Hermetic Tradition;  
The Rosicrucian Enlightenment.

Non omnis morietur.

N. F.

# HISTORICAL MISCELLANY

by Noel Fermor

## (1) CAPTAIN JOHN SMITH

If Sir Philip Sidney represents the beau ideal of an Elizabethan gentleman and adventurer, Captain John Smith must have a place as a colourful man of action, even though of a rather later period.

Born in 1580, Smith saw some soldiering under Henri IV of France, was subsequently captured by the Turks in Hungary, and sold as a slave. After regaining his freedom he joined the expedition to Virginia in 1607, and became President of the Colony in 1608. This brief resume merely touches the main points of an amazing career yet, *mirabile dictu*, he is also credited with the authorship of some half-a-dozen books, and has earned an entertaining entry in the *Dictionary of National Biography*, including accounts of his well known involvement with the Red Indian Princess Pocahontas, whom he brought to England, and his achievements in exploring and mapping Chesapeake Bay and the coast of New England.

We confess that none of the above caused us to suspect that John Smith was a member of the Rosicrucian fraternity until our attention was drawn to the portrait which we reproduce.

Our suspicions were immediately aroused when we noted numerous familiar insignia. These included:-

- 1) The little rose at the top suggesting a not very high degree;
- 2) The light behind the head illogically interrupting the dark background;
- 3) The semi-circular or C-shaped ruff as in the Droeshout Portrait, and the portrait in the 1640 Edition of the Sonnets. Those are rather rare in the portraits of the period;
- 4) The top of the forearm and sleeve seeming to indicate that one shoulder is seen from the front and one from the reverse, a la Droeshout Portrait (in the 1623 Shakespeare Folio);\*
- 5) The redundant C in the strange word PORTRAICTUER in the caption surround. There are 53 other letters in the wording and if this C is counted as an additional 100 (its Latin value), the oblique between Smith and "admirall" as one, the "W" of NEW ENGLAND as V.V., and the rose as 1, the total comes to 157, the Rosicrucian number symbol. Furthermore, if the "bricks"



"The Portraictuer of Captayne Iohn Smith: Admirall of New England."

forming two sides only of the portrait are counted, and the incomplete "bricks" at the top corners are considered nulls, the count adds to 33.

Thanks to our photographic enlargement we can see that the ruff mentioned above has Droeshout-like spikes which, significantly, are not found in the other versions of the Smith portrait known to us, but are found, again, in the two Shakespeare portraits mentioned above. Another version of these spikes is to be found in a painted portrait of Essex. Does the verse below confirm the benchmarks in the picture itself?

The reader may prefer to form his own conclusions as to this, but in the light of recent articles by M. Henrion and Ewen Macduff the fact that the initial capital letters of the first three lines are TTT is entirely understandable, indeed endemic to Rosicrucian symbology; whilst the "erratic" letter formations and proliferate capitals are a challenge in themselves, compounded by the long curved tail attached to the word "thee"..

To dispel remaining doubts, we suggest comparison of the wording with the following transcription from the poem under the Droeshout Portrait in the 1623 Shakespeare Folio may be helpful.

#### TO THE READER

This Figure, that thou here seest put,  
It was for gentle Shakespeare cut;  
Wherein the Graver had a strife  
With Nature, to out-do the life:  
O, could he but have drawn his wit  
As well in brass, as he hath hit  
His face; the Print would then surpass  
All, that was ever writ in brass.  
But since he cannot, Reader look  
Not at his picture, but his book.

B. I.

The portrait that we reproduce by courtesy of the Bibliotheque National is by Simon Passe, but none of the British Museum copies of Smith's books contain it, and so far two other engravings, one without the halo of light in the background, but all three with subtle differences have been traced. It is noteworthy, however, that according to the *Encyclopaedia Britannica*, Passe's engraving was made from life. The Rosicrucian stigmata become more significant if this is true.

Smith died in June 1631, and was buried in St. Sepulchre's Church, London. Authorities differ as to the reliability of Smith's own accounts of his strange and numerous adventures, but there are no doubts as to his organising and administrative abilities. The fine statue of Captain John Smith off Cheapside is a permanent reminder to the Britisher and American alike of his outstanding qualities.

The wise Thomas Fuller in his *Worthies of England*, remembered him.

\* cf. also *The Taming of the Shrew*, IV.3.142; With a trunk sleeve: I confess two sleeves - The sleeves curiously cut: Ay, there's the villany: and IV.3.147; I commanded the sleeves should be cut out and sewed up again.

(2) JOHN DEE  
(1527-1608)

On page 15, in *Baconiana* 179, Ewen Macduff commented that "any student of Bacon's third part of the Great Instauration must agree that, through John Dee, Francis Bacon was inspired by Roger Bacon."

Dr. Francis Yates, in her fine book *The Occult Philosophy in the Elizabethan Age* has highlighted Dee's role in the development of Christian Cabalist thought, and clearly our readers are entitled to know about this remarkable man - not so much from the personality angle, as from his intellectual achievements and omniscient learning.

The following passage from *The Codebreakers* will help us on our way,

..... how did a manuscript attributed to Roger Bacon get to Rudolf's Court at Prague? Between 1584 and 1588, one of the Emperor's most welcome visitors was Dr. John Dee, an English divine, mathematician and astrologer who is sometimes said to have been the model for Prospero in *The Tempest*. Dee shared Rudolf's interest in the occult, and was an enthusiast for Roger Bacon ..... he knew the young Francis Bacon and may even have interested him in the works of Roger Bacon, which may help explain the similarities in their thought. Dee may have been aware of Roger Bacon's own brief discussion of cryptography in the

Epistle of the Secret Works of Art - and bought for Sir William Cecil a manuscript of Trithemius' *Steganographia* which had not yet been published .....

It was this MS which the American dealer Wilfred Voynich bought in 1912 and is now known as the Voynich MS.

The accuracy of the passage quoted above is confirmed at least in part in that we know that Francis Bacon visited Dee's famous and vast library at Mortlake in 1582 at the age of 21<sup>1</sup> and began work on the *Instauratio* the following year.

Indeed Dee's fascination with, promotion of and ownership of Roger Bacon's work is amply documented; while a student at Cambridge University he began to emulate Bacon by working 18 hours a day and sleeping four! It is believed that Dee, Thomas Allen and the Wizard Earl of Northumberland (one of the *cognoscenti* as has been noted before in *Baconiana*), worked together on the Roger Bacon MSS. It seems plain from Francis Bacon's own statement that he started to plan the *Instauratio* soon after his meeting with Dee, and that Roger Bacon's oeuvre and occult philosophy were discussed at length by the two men.

Although Dee was primarily a man of learning, it is also true that he moved in European Court circles freely, and this may in some measure have reflected his relationship with Sir Francis Walsingham, Elizabeth's principal Secretary and head of espionage. Dee's letter from Leipsig of the 14th May 1586 to Walsingham indicates this since he complains therein of "Imperial and Royal --- Honourable Espies" amongst others. Blackmail and insidious threats were as common then as now. Dee adds, "but the God of Heaven and Earth is our Light, Leader and Defender" and finally addresses Walsingham as his Patron - surely a significant appellation.

Certainly Dee had considerable influence at the Court of Elizabeth I, although his genius for mathematics, allied to his omniverous scholarship, would in themselves have won him favour with the numerous aristocratic men of learning who played such a prominent part in furthering the Renaissance, as is so ably discussed by Dr. Yates in her books; and summarised in pages 7-16 in *Baconiana* 180, with particular reference to *The Occult Philosophy of the Elizabethan Age*.

Ewen MacDuff, who has made a considerable study of this aspect of Dee's character, suggests that William Camden's reference to the fact that Dee was the first man to lecture on Euclid, enhanced his reputation, although the publication of *General and Rare Memorials Pertaining to the Perfecte Arte of*

Navigation 1577 must have played its part. As MacDuff, an ex Naval Officer, has pointed out "this is a truly magnificent book and still acknowledged as a great contribution to the science of navigation."

John Dee's intensive interest in ciphers was well brought out by MacDuff in *Baconiana* 179<sup>2</sup> and, after his meeting with Cardano, we can assume that he was anxious to pass on to young Francis Bacon the secrets of the grille cipher. Francis, with his brilliant intellect, adapted and improved this system and used it for additional security, while still employing other methods with the aid of his collaborators. Dee's original meeting with Geronimo Cardano took place apparently at Sir John Cheke's house in 1550.

We know that Francis Walsingham went to Italy after he left Oxford University and while in Rome was introduced to the works of Hieronymus Cardano. So impressed was he that he perceived that cipher could be an excellent weapon in State affairs, and studied it intensely.

After becoming Secretary of State, Walsingham founded an intelligence service, and opened a secret Cipher School in London. His agents were required to take a course in cryptographies before undertaking foreign missions, and he had no fewer than 53 agents on the Continent - a very large number for those days. Three of the best known were Gifford, Phillips (or Phillipps) and Anthony Bacon.

We may note, then, that Dee met Cardano in 1550. Some years later Walsingham heard of Cardano's system and, later, recruited Anthony Bacon as a cryptographer and spy. Ewen MacDuff has evidence that Francis Bacon knew Phillips well and accompanied him when meeting Dee in 1582.

We may fairly say that Francis adapted an amalgam of his knowledge of the Kabbalah gematria derived from Dee and Cardano's systems. As for Anthony he became official cryptographer to the Earl of Essex, and the implications of this in connection with the Earl's treason trial do not need stressing.

Walsingham had died penniless on 6th April, 1590, despite his loyal service to Queen Elizabeth, and more detailed information on all these events can be obtained from John Laffin's and David Kahn's comprehensive books on the history of codes and ciphers.

We have left to the last Dee's astrological studies of which we have copious evidence, not because we think that he used them for charlatanry purposes, but because it may have been associated in the public mind with the communication with discarnate spirits and necromancy which the infamous Edward

Kelly practised.

Bearing in mind Dee's pious sentiments in his letter to Walsingham and the Renaissance Cabalistic belief in the legitimacy of communication with angels, as mentioned by Dr. Yates in the *Occult Philosophy*, it is difficult to believe that he was a deceiver; but he knew of Kelly's past. Controversy, then, will continue, especially since Meric Casaubon, in his book *A True and Faithful Relation* writes of Dee as a fanatic, deluded by devils and his sorcerer companion Edward Kelly. Elias Ashmole, the eminent scholar and bibliophile, on the other hand, admired Dee and studied his *Spiritual Diaries* for its angelology.

Dee himself tried hard to refute suggestions that he was a "conjuror", but with indifferent success.

As hinted earlier, we prefer not to stress his character flaws but to ask readers to remember that genius is a many faceted jewel. After all, in John Dee we have a man who had a profound influence on Renaissance thought and on the deep laid schemes of Francis Bacon for the betterment of mankind. Dee himself wrote,

Farewell, diligent reader; in reading these things, invoke the spirit of Eternal Light, speak little, meditate much and judge aright.

Verb. sap.

A measure of the respect in which John Dee was held in earlier life is that the Duke of Northumberland, father of Robert Dudley, Earl of Leicester, employed Dee as tutor to his children so that they should have a sound scientific upbringing. Northumberland became a notable scientist with a strong leaning to mathematics and magnetism, and Anthony Wood, in his *Athenae Oxoniensis*, was able to write that no one knew Robert Dudley better than Dee.

### (3) TUDORS AND TROJANS

Readers of the Book Review of Dr. Frances Yates' *The Occult Philosophy in the Elizabethan Age* in *Baconiana* 180 will remember the Tudor claim of descent from the Trojans. They may also recall that Spenser's *Faerie Queene* was cited as a supreme expression of this "Elizabethan Imperial idea", the Virgin Queen typifying the divine monarchical principle.

In Shakespeare's *Last Plays*, *A New Approach*<sup>3</sup> the author



had previously pointed out that John Dee had been a propagator and theorist of the Elizabethan type of British Imperialism (incidentally reinforcing our view that he had not himself practised black magic) and that Prince Henry, son of James I, and protege of Francis Bacon, subscribed to these views.

*Cymbeline*, one of the "Last Plays" takes its theme from the British King of that name <sup>4</sup>, a predecessor of King Arthur and mentioned in Geoffrey of Monmouth's *The History of the Kings of Britain*. *King Lear* is of course also centred round a pre-Roman British monarch.

*Cymbeline* was said to be contemporaneous with Christ and Caesar Augustus, as is observed in Spenser's *Faerie Queene* <sup>5</sup> and here again the imperial motif is coupled with the cleansing of the Church through Henry VII's defection from Rome - however questionable that monarch's personal motives may have been.

The belief in kingship as representative of the Divine order, not only nationally but cosmically, reflects exactly Francis Bacon's philosophical approach - not just theoretically but practically. This was illustrated dramatically by his obedience to King James' order to plead guilty to a trumped up charge of corruption without a trial, even when holding the office of Lord Chancellor. It is not surprising, then, that the Shakespeare historical Plays in particular, as well as Spenser, revolve around this mystical theme.

Dr. Yates does well to point out in her book that the heroine in *Cymbeline* is called Imogen, the same name as Brut's wife according to Geoffrey of Monmouth. Brut, as had been mentioned, was the Trojan ancestor of the British royal line. Indeed, Michael Drayton in *Poly-olbion*, 1612, relates that Brut had after a long voyage reached the Isle of Albion.

Where from the stock of Troy, those puissant kings should rise  
Whose conquests from the West, the world should scant suffice.

The prophetic lines could hardly be bettered as a description of the achievements of the British race in the eighteenth and nineteenth centuries, culminating in the Victorian reign.

As has been indicated already the Shakespearian concern with the Tudor royal descent was shared by numerous contemporary writers, and notably by John Foxe in *Acts and Monuments*, now known as *Fox's Book of Martyrs*, from which Shakespeare quotes in *King John*, *Henry VI, Part II*, and *Henry VIII* amongst other Plays.

Dr. Yates is clearly right in selecting the Cranmer panegyric in Henry VIII in support of the Elizabethan imperial theme, as has indeed been noted by other writers.

The imagery of the mountain cedar and its branches culled from the Bible restates the cosmic aspect. In summary, the Reformation justified the break with Rome: the British line joined this with chivalric tradition, with knightly purity, and opened the door to mysticism, myth and magic. We are back with *The Faerie Queene* and the return of the knight from the sea of death as described in *Pericles*, but to ascribe such strange seas of thought to the Stratford player seems far stretched, if not ludicrous.

Dr. Yates is far nearer the mark when describing Cerimon, the doctor, featured so prominently in *Pericles* as an "almost Christ-like figure" healing the sick, an activity to which the Rosicrucian Brothers were directed, according to the *Fama*. Cerimon tells us that great knowledge and skill may "make a man a god", at once reminding us of Christ's words: "and whosoever liveth and believeth in me shall never die".<sup>6</sup> Prospero in the conclusion to *The Tempest* has the same message; the truth shall make you free.

Cerimon, then, is in reality reinforcing the message of Christian Rosencreutz which echoes the Pauline hope

If by any means I might attain the resurrection of the dead

Philippians 3. 10

For our conversation is in heaven; from whence we also look for the Saviour, the Lord Jesus Christ: Who shall change our vile body, that it may be fashioned like unto his glorious body, according to the working whereby he is able even to subdue all things unto himself.

Verses 20/1

It has been pointed out that it is not a resurrection of the dead but from among the dead that St. Paul is aiming at, not an *anastasis ton nekron* but an *anastasis ek ton nekron*<sup>7</sup> indicating an individual achievement, and not a general resurrection.

On page 98 Dr. Yates mentions "the absurd geographical error in giving a sea coast to Bohemia" in *The Winter's Tale*, but the error was not the playwright's but hers! Thomas Wright in his article Bohemia's sea-coast in *The Winter's Tale* showed that after 1253, when Ottokar succeeded King Wenceslas, Carinthia and Carniola were incorporated so linking Bohemia with the

Adriatic coast.

After 1526 Bohemia became a possession of the Hapsburg Holy Roman Empire, and at the time *The Winter's Tale*<sup>8</sup> was written (1610) its sway extended to the Adriatic coast. It is likely that only the aristocrat, having travelled in Europe on the Grand Tour as we know Bacon had done, would have known this.

In view of Dr. Yates' researches into Elizabethan and Jacobean occult philosophy, and her remark that a new approach to Shakespeare and Bacon might show up old problems in a new light, it is sad that she considers this to be one of the areas rendered almost inaccessible to serious research through being occupied by pseudo-scholarship. Tant pite, but the subsequent admissions that "there is probably a link between Shakespeare and Bacon", that Bacon wrote a masque for Princess Elizabeth's wedding, and that the *New Atlantis* is full of Rosicrucian influence, may lead her on to an in-depth study of his philosophical and mystical teachings. Dr. Yates concedes already that "Bacon and Shakespeare are close" (page 131) which, after all, is an advance on orthodox opinion, and perhaps in due course we shall be spared a statement that Shakespeare was braver than Bacon!

Let us, however, end on a happier note with a quotation from the book which shows how through unbiased intellectual enquiry the authoress has been able to epitomise a fresh academic approach to the Rosicrucian question -

Dare one say that this movement reaches a peak of poetic expression in *The Tempest*, a Rosicrucian manifesto infused with the spirit of Dee, and using (like Andreas) theatrical parables for esoteric communication?

Discerning readers of *The Advancement of Learning*, *The New Atlantis* and *De Sapiientia Veterum* will readily endorse these comments which are, however, particularly relevant to Lord Verulam.

**Notes:**

1. Dee's Diary; 11.8.1582. 2. Pages 14-16.
3. Routledge & Kegan Paul; 1975.
4. Alias Cunobelinus, mentioned in Holinshed's *Chronicles*, a well known Shakespeare source reference. Coins bearing Cunobelinus' name are still in existence.
5. II,x,50/1. 6. The Gospel according to St. John, II, verse 26.
7. *The Law and the Word*; Thomas Troward. 8. *Baconiana* 150; pp. 117-124.

# THE MERCHANT OF VENICE

## AN INTERPRETATION IN THE LIGHT OF THE HOLISTIC WORLD VIEW

by Sir George Trevelyan

In Renaissance England there was a notable flowering of interest in 'occultism'. It was as if man's mind, threatened by its own inner chaos, turned to the transcendental knowledge. This quest showed itself in Alchemy and the Rosicrucian impulse. The world-view is expressed by that remarkable alchemist, Robert Fludd. His writings present what we should now call a holistic world-picture. All matter and form derive from the primal divine unity known as Ain Soph, the One Wisdom. This Source pours itself out into an ocean of Being and divides itself into a primary polarity - Voluntas, the active male principle and Noluntas, the intuitive feminine principle. This leads to a deep longing for re-union, and the marriage of opposites results in the birth of forms. The primal Oneness divides and sub-divides itself into the complex proliferation of Nature, yet all works to the harmony of Divine Law.

But within this ever moving play of life appears human self-will driven by desire, throwing everything into confusion. Then may appear the redemptive impulse of true Love to restore harmony and reunite the conflicting parts with the Oneness. This is the story of the Fall - and descent and redemption of the soul. It is what Blake called the passage from Innocence through Experience to Imagination. In our own age the most advanced scientists are arriving at what the mystics have always known. In Pope's words:

Mere atoms, casually together hurled  
Could ne'er produce so beautiful a world.

And Dryden expressed the great truth:

From harmony, from heavenly harmony,  
This universal frame began.  
From harmony to harmony  
Through all the compass of the notes it ran  
The diapason closing full in Man.

Both the alchemistic vision of the Renaissance and our own holistic world-picture must see that the core of man, the "I", is a droplet of the ocean of Divinity and as such is eternal and imperishable. This is the 'glassy essence' of which we are most ignorant yet most assured, for it is immortal. The drastic limitation of birth and embodiment gives the setting for soul-training. Earth, in Keats' phrase, is a "vale of soul-making".

The Elizabethan World-Picture accepted the Law of the Correspondencies - as above, so below. Man is the microcosm reflecting the macrocosm. They still knew the meaning (which we have lost) of the Greek maxim carved above the Mystery Temples:

Man know thyself and thou shalt know the Universe.

In the Mysteries of antiquity the candidate for initiation went through trials and ordeals which brought about a shift in consciousness, so that he actually experienced the immortal nature of his own soul. This was a source of profound joy. But the 'man in the street' could not have grasped these deep and dangerous mysteries and to reveal them was rewarded by death. They were given out in the symbolism of myth, legend and fairy story, speaking to the subconscious with the deep assurance of man's spiritual nature and origin. The whole world-picture is profoundly dramatic. Thus it called for expression in art and drama, directly appealing to the intuitive and imaginative faculties. The Theatre and Mystery Temple are thus closely allied. Greek drama was the chief means of teaching the psychological truths of the great myths, and the Greek tragedies brought about a catharsis of the soul. In like manner in Renaissance England the Shakespeare Cycle presented this alchemical and Rosicrucian world-picture, but obviously in a hidden form. Puritan authority could not tolerate mystery or morality plays. The esoteric (hidden) truth is there to be found and unveiled by those who can read the symbolism. This calls not merely for academic analysis, but a different form of interpretation through the applying of the holistic world-view.

It is the Comedies which are chiefly used to present this alchemical picture. *A Comedy of Errors* may be seen almost as a text-book statement of Robert Fludd's world-picture - the primal harmony divided into and sub-divided, thrown into confusion by human self-will, but restored to order and harmony by the impulse of true love. Outwardly the Plays present splendid

stories containing much psychological wisdom. They can be read on many levels and it is for each to unravel the deeper meaning as best he may. *As You Like It* is revealed as a morality play about the mystic way, with every name and event suggesting inner truth. Yet it may safely be read as jolly stuff about love making in the Forest of Arden. Truth never constrains and there is no dogma to be believed. You take the play as you like it!

So let us turn to *The Merchant of Venice*. Some have criticised this great Play as an unsatisfactory mixture of a fairy story and the tale of the Tragedy of Shylock, with which Shakespeare became so absorbed. But take the entire Play and every character as aspects of one myth, and recognize from the outset that it speaks direct to us, for we are each Bassanio, and Portia is our Higher Self. We are dealing with an initiation drama of the soul. There will, as in almost all the Plays, be different levels of consciousness. These are here represented by Belmont, the Beautiful Mountain, the mansion and home of the wonderful Portia, and Venice, the wealthy, materialistic city obsessed with trade and money making. Bassanio, the hero, approaches his older friend Antonio for a loan of 3,000 ducats to raise a fleet of ships and sail to Belmont to win a rich heiress as his wife. The motive is somewhat sordid, but listen to his words and conceive that they describe the Higher Self.

In Belmont is a fair lady richly left,  
And she is fair, and (faire than that word),  
Of wondrous virtues, - sometimes from her eyes,  
I did receive fair speechless messages:  
Her name is Portia, nothing undervalu'd  
To Cato's daughter, Brutus' Portia,  
Nor is the wide world ignorant of her worth,  
For the four winds blow in from every coast  
Renowned suitors, and her sunny locks  
Hang on her temples like a golden fleece,  
Which makes her seat of Belmont Colchos' strand,  
And many Jasons come in quest of her.  
O my Antonio, had I but the means  
To hold a rival place with one of them,  
I have a mind presages me such thrift  
That I should questionless be fortunate.

(I.1.1)

Antonio the merchant borrows the money from Shylock the old Jew, whom he has often spat upon and spurned on the Rialto. But Shylock "in a merry sport" suggests that the forfeit for

failure to repay on the agreed day should be a pound of his fair flesh to be cut off and taken nearest his heart. So the fateful bond is signed.

Now we may notice that the main images in this play are Gold, Blood, Heart, Light, Kingship. It is an alchemical study of metals, knowing that behind the metal gold is the divine power of the Sun, behind silver the sweet influences of the Moon, behind lead the anchoring strength of Saturn in the personality. "Blood is a very special juice" as Goethe wrote. It is the bearer of the living Ego of man. It carries the life principle. The heart is its organ which, in the field of Correspondences, represents the Sun. Gold is the metal of the Sun. Heart diseases are often treated with homeopathic gold. The powdering of gold on the wings of a butterfly is the nearest thing to pure sunlight to manifest in matter. The butterfly is a metamorphosis of the earthbound caterpillar, which weaves around itself a cocoon of silk within which the miracle of metamorphosis takes place. Silk, we may see, is also the nearest thing to pure sunlight. No wonder men have a lust for gold and women for silk! But the male mind is obsessed with the metal gold. The crime of Shylock, with which all Venice is also tarnished, is to treat gold as mere substance, and even make it breed as if it were alive.

Antonio ..... for when did friendship take  
A breed for barren metal of his friend? (I.3.128)

Is your gold and silver ewes and rams?

Shylock I cannot tell, I make it breed as fast. (I.3.90)

Gold is the "hard food for Midas". Midas, that quintessence of greed and egoism, prayed that all he touched might turn to gold. Thus every morsel of food touching his lips became cold shining metal. But for Portia in Belmont, the temple of the Spiritual Sun, gold is the pure essence of Life and Light. The initiate soul, united fully with its own Divinity, will in time transform the Midas touch, until all that it touches with the beam of its thought and love will be transmuted into light, the living Gold.

Study how the young men of Venice are transformed when they reach Belmont. In the rich city they are all besmirched by the same coarseness and greed, lively and spirited though they

may be. Antonio, it is true, shows a generosity in using his funds for the good of his friends, and often freeing creditors from Shylock's clutches (III.3.22). ("He hath disgraced me and hindered me half a million .....

"Were he out of Venice, I can make what merchandize I will"). (III.1.117) But even Antonio is capable of spitting on Shylock's gabardine and calling him a dog on the Rialto. (1.3.101)

Bassanio sets out with the motive of winning an heiress to repay past debts to his friend. The motive is hardly of the noblest. And Lorenzo steals Jessica, the Jew's daughter, who, disguised as a boy, throws down a bag of her father's ducats and jewels and says:

I will make fast the doors and gild myself  
With some more ducats and be with you straight.

To which Lorenzo comments

Now, by my hood, a gentile and no Jew. (II.6.49)

Jessica steals her father's topaz ring which he had from Leah when he was a bachelor and she also exchanges it for a monkey. (III.1.109). Yet this same Lorenzo, when he gets with his wife to Belmont, appears transfigured and gives us the great speech:

Sit Jessica, - look how the floor of heaven  
Is thick inlaid with patens of bright gold,  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-ey'd cherubins;  
Such harmony is in immortal souls,  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it: (V.1.58)

Bassanio himself when he comes to Belmont appears like a classical hero of romance and a true ambassador of love.

So let us move to the pure alchemical fairy tale at Belmont. Here lives Portia, the heiress of infinite wealth, love and generosity. Her father devised a lottery for the finding of a husband through the three caskets of gold, silver and lead, "whereof who chooses his meaning wins the lady", for her portrait is in one of them. We hear of the approach of the suitors.



From the four corners of the earth they come  
To kiss this shrine, this mortal breathing saint.  
The Hyrcanian deserts, and the vasty wilds  
Of wild Arabia are as thoroughfares now  
For princes to come view fair Portia.

(II.7.39)

We are given three scenes of choice, by the Prince of Morocco, the Duke of Arragon and finally Bassanio. These characters suggest soul evolution - the sentient soul, the intellectual soul and finally the consciousness soul, in which thinking can apprehend the spiritual worlds with enhanced intelligence. Thus first we meet Morocco, who speaks of himself with splendid sensuous phrases based on images of blood.

Mislike me not for my complexion,  
The shadowed livery of the burnished sun,  
To whom I am a neighbour and near bred.  
Bring me the fairest creature northward born  
And let us make incision for your love  
To prove whose blood is reddest, his or mine ..... (II.1.1)

When such a man comes to his choice, it seems inevitable that he should be drawn to the golden casket, on which is inscribed:

WHO CHOOSETH ME SHALL GAIN WHAT MANY MEN DESIRE

One of these three contains her heavenly picture.  
Is't like the lead contains her? 'twere damnation  
To think so base a thought,  
Or shall I think in silver she's immured  
Being ten times undervalued to try'd gold?  
O sinful thought! Never so rich a gem  
Was set in worse than gold. (II.7.48)

Morocco unlocks the golden casket and finds a death's head with a scroll in its empty eye.

All that glisters is not gold  
Often have you heard that told.  
Many a man his life hath sold  
But my outside to behold .....

Next to the contest comes the Duke of Arragon, the arrogant one, the representative of the intellectual soul, who lights on the silver casket with the inscription:

WHO CHOOSETH ME SHALL GET AS MUCH AS HE DESERVES.

After some egoistic thought he decides "I will assume desert" - and is faced by the portrait of a blinking idiot.

Some there be that shadows kiss,  
Such have but a shadow's bliss:  
There be fools alive (I wis)  
Silver'd o'er, and so was this ..... (II.9.66)

With one fool's head I came to woo  
And I go away with two.

And Portia's comment once his back is turned -

O these deliberate fools! When they do choose  
They have the wisdom by their wit to lose.

So we come to the mythological scene of the heroic champion of Love. Portia urges Bassanio to wait and enjoy her company a month or two.

..... I could teach you  
How to choose right, but then I am forsworn,  
So will I never be. (III.2.10)

But he insists on immediate action,

Away then. I am locked in one of them.  
If you do love me, you will find me out.

This is a lottery of Destiny and we must assume that invisible guides are watching over the choice. Nerissa has earlier said,

You will never be chosen by any rightly  
But one who you shall rightly love. (I.2.30)

for, she declares, "hanging and wiving go by destiny."

So comes the wonderful speech (III.2.41-62) by Portia as Bassanio approaches his ordeal.

Nerissa and the rest stand all aloof,  
Let music sound while he doth make his choice .....

Now he goes  
With no less presence, but with much more love  
Than young Alcides, when he did redeem  
The virgin tribute paid by howling Troy  
To the sea monster: I stand for sacrifice .....

Go Hercules!  
Live thou, I live - with much much more dismay  
I view the fight, than thou who mak'st the fray.

In what deeper sense does Portia stand for sacrifice? She represents the Higher Self which has staged the situation for the soul trial. It may take twenty-five years to build up such a critical turning point. The great crises in our lives give the chance of an inner step which overcomes and transmutes the lower ego and unites it with the higher principle or spiritual Self. Such crises of choice may well be resolving negative Karma from a past life. If the personality fails to take the step, all the work is undone and has to start again at the beginning. Hence the desperate anxiety of the watching High-Self, which may not intervene or interfere with freedom of choice. But Portia allows the musicians to sing while Bassanio broods on the caskets.

Tell me where is Fancy bred  
Or in the heart or in the head?  
How begot, how nourished?  
It is engendered in the eyes  
With gazing fed, and Fancy dies  
In the cradle where it lies:  
Let us all ring Fancy's knell .....

(III.2.63)

Fancy, glamour, lives not in mind or heart, but in superficial looking and dies, going no deeper than the eyes, and, as if influenced by a piece of subliminal advertising, Bassanio makes his immediate comment:

So may the outward shows be least themselves  
The world is still deceived by ornament .....

There has been much discussion as to whether Portia really meant to guide his choice, which would have been contrary to her integrity and her word.

The leaden casket bears the inscription -

WHO CHOOSETH ME MUST GIVE AND HAZARD ALL HE HATH.

After some reasoning Bassanio leaps to his choice with the directness of purpose and resolve typical of the consciousness soul.

..... Therefore, thou gaudy gold  
Hard food for Midas, I will none of thee,  
Nor none of thee thou pale and common drudge  
Tween man and man; but thou, thou meagre lead  
Which rather threaten'st than dost promise aught,  
Thy paleness moves me more than eloquence,  
And here choose I, - joy be the consequence! (III.2.101)

Then Portia bursts into a passionate expression of joy.

How all the other passions fleet to air:  
As doubtful thoughts and rash-embraç'd despair .....  
O love be moderate, allay thy extasy,  
In measure rain thy joy, scant this excess! .....  
For fear I surfeit. (III.2.108)

Bassanio opens the casket and finds "fair Portia's counterfeit", and speaks a speech full of images of gold and light as he studies the miniature.

So to the scroll:

You that choose not by the view  
Chance as fair, and choose as true: ...  
Turn you where your lady is,  
And claim her with a loving kiss.

Remember that lead is the metal of Saturn, the heavy darkness that anchors the soul to counter Luciferic pride. But once the ordeal has been successfully achieved, Bassanio experiences a release into exultant happiness:-

Where every something being blent together,  
Turns to a wild nothing, save of joy  
Expressed and not expressed:

(III.2.181)

Portia gives him herself and all she has. This exchange of love is phrased in almost business terms, (III.2.150) and is clinched by the giving of the ring. Bassanio swears:

..... when this ring  
Parts from this finger, then parts life from hence,  
O then be bold to say Bassanio's dead!

Note how destiny works. The fates are concerned with soul evolution and waste no time in allowing gratuitous enjoyment. The moment the personality has found the Higher Self and the symbol of the ring has clinched the union, then apparently cruel destiny separates the lovers. It is necessary that the candidate for initiation should go through the catharsis of the death experience so that, tempered like fine steel, he may come back worthy of the alchemical union, the mystical marriage. How constantly this happens in mythology, in drama and in real life! In *As You Like It* Rosalind places her golden chain around Orlando's neck, and immediately Duke Frederick exiles them to the experiences in the Forest, itself representing a different state of consciousness from that of the Court.

Such situations happen in all our lives. We each of us have to go through Shakespearean or Ibsenian tragedies. And remember Leslie Stephen's charming misquotation: "It is better to have loved and lost than never to have lost at all".

We recall that Bassanio's motives were by no means purely self-less. He is not yet worthy to consummate the union with his Higher Self. So, at the moment of joy, arrives Salerio from Venice with the letter describing disaster for Antonio in the loss of all his ships, and Shylock's determination to hold him to his bond, which means nothing less than ritual murder (III.2.270). Remember that Death is the great educator - acceptance of our own death, experiencing the death of one we love, psychological or social death, all necessary in order to bring home to the soul that for the "glassy essence", the immortal "I", there is no death.

"Nature invented death that there might be more life", so wrote Goethe. And again:

If you have not got this  
This Death and Becoming,

You are but a dull guest  
In the dark world.

Bassanio reads the letter to Portia, who asks:

What sum owes he the Jew?

For me, 3,000 ducats.

What no more! ..... You shall have gold  
To pay the petty debt twenty times o'er.

Portia represents infinite generosity and Divine Abundance. Such is the Gold of the Spiritual Sun. She stands in direct contrast with Shylock, the principle of greed, limitation and meanness. But never let us forget that Shylock is a sub-personality within each of us. Belmont is the sunny mansion of heavenly quality (and the Kingdom is within us). Shylock's house is described by Jessica as hell, and Shylock himself says:

But stop my house's ears, I mean my casements,  
Let not the sound of shallow foppery enter  
My sober house. (II.5.34)

So we must move to Venice for the trial of Antonio, (IV.1) In this great materialistic city where money rules, there appears to be no way in which the Doge can bend once the law to his authority and curb this cruel devil of his will.

It must not be, there is no power in Venice  
Can alter a decree established:  
'Twill be recorded for a precedent,  
And many an error by the same example  
Will rush into the state, - it cannot be. (IV.1.214)

Portia has appeared in disguise as the learned young judge. The Higher Self descends into the mundane world. She seems to be the only one who has an overall view and grasp of the whole situation. She "plays" each of the characters like an angler with a salmon, up to the point of the experience of death - Antonio in stoic acceptance of his death, in complete resignation and loving forgiveness of Bassanio; Bassanio in the watching of the ritual murder of his friend; the Doge himself in facing his helplessness; and Shylock with the last minute plea to his better nature for

mercy. In rejection of the great "Mercy" speech, Shylock condemns himself. So comes the climax at great pace (IV.1.295).

Portia. A pound of that same merchant's flesh is thine,  
The court awards it, and the law doth give it .....

Shylock Most learned judge! a sentence, come prepare.

Then, when the murderous knife touches the bared chest of his victim:

TARRY A LITTLE, THERE IS SOMETHING ELSE.

Each of the Plays has at some point a single line on which the drama turns and surely this is it in *The Merchant*. It implies: "What have you all forgotten?"

This bond doth give thee here no drop of blood.

It seems to the mundane view something of a quibble, but seen allegorically it is tremendous. Blood, the vehicle of life and the Ego of man, is the bearer of the power, the true gold of the spiritual sun. In our worship of the metal gold, we have forgotten the real meaning of the blood. The Shylock in us is about to cut the heart out of us. In our whole society we approach the moment of climax and the Higher Self checks us: - Tarry a little, there is something else. Shylock, the sub-personality in each of us, which is the apotheosis of greed, hate, desire for revenge and total inability to forgive, is faced by the polarity of the Higher Self, the great giver, the great forgiver, and his whole case collapses. Condemned to loss of his wealth, his life threatened, he can do no more than walk out of the picture, like the Wandering Jew. And Portia leaves with the meaningful comment:

I pray you, know me when we meet again.

So speaks the High Self.

Then follows the return from materialistic Venice to moon-drenched lovely Belmont. The gathering of the group may be likened to the forming of a Rosicrucian Lodge, in a heavenly setting in which music and poetry are in the very structure of the

life-style. The last act opens with the immortal exchange between Lorenzo and Jessica:

The moon shines bright. In such a night as this,  
When the sweet wind did gently kiss the trees ..... etc.  
(V.1.1-24)

Then Portia approaches. Note the use of images of Light and Royalty.

That light we see is burning in my hall:  
How far that little candle throws his beams!  
So shines a good deed in a naughty world .....

A Substitute shines brightly as a king  
Until a king be by .....

This night methinks is but the daylight sick .....

Let me give light .....

Then follows the spirited jest about the rings, which serves dramatically to underline the significance of the bond of love between the personality and the Higher Self. Gratiano's final lines hold deep allegorical truth:

Well, while I live, I'll fear no other thing  
So sore, as keeping safe Nerissa's ring.

But before the close comes the astonishing denouement. Portia declares:

Antonio you are welcome,  
And I have better news in store for you  
Than you expect: unseal this letter soon,  
There you shall find three of your argosies  
Are richly come to harbour suddenly.  
You shall not know by what strange accident  
I chanced on this letter. (V.1.273)

Could anything be more banal and absurd from the literalistic viewpoint! No modern playwright would dare to make such a facile happy ending. But seen allegorically it is wholly right. We are experiencing the integration of the personality, indicated by



the composite marriages, so frequent in these comedies with a mythological background, and the restoring to primal harmony through the impulse of true love. Initiation is complete and the group is lifted right out of the Venice consciousness into a higher vibration. So it is right for Antonio to win again the wealth of the Merchant Adventurer. Remember the line in Francis Thompson's *Hound of Heaven*:

All which thy child's mistake  
Fancies as lost, I have stored for thee at home.  
Rise, clasp My hand, and come!

Antonio responds:

Sweet lady, you have given me life and living .....  
You drop manna in the way  
Of starved people.

Yet another illogicality becomes wholly acceptable when the Play is interpreted as an allegory of the spiritual path. Bassanio needed 3,000 ducats and a fleet of ships to get to Belmont. Yet Lancelot Goggo appears to trot back and forth from Venice in a few hours. But Lancelot can in no way approach or relate to Portia as the High Self. To win her, Bassanio had indeed to give or hazard his all.

Thus this Play, partly the Tragedy of Shylock, is, if rightly understood, a soul catharsis, as were the great Greek dramas. It would seem to be valid to look at the Plays and interpret them in the light of the holistic world view which floods now into our consciousness. We are called on to expand thinking, to apprehend the Living Oneness of the Universe and to achieve imaginative vision, thus lifting beyond the mere "onlooker consciousness".

Imagination, in Blake's and Coleridge's sense, is a blending with the higher realm of creative mind. Thus mankind is moving from the Hamlet consciousness to that of Prospero. We are concerned with a vast tapestry of initiation, not merely as observers but participators. The whole cycle of the Plays can, on a deeper level, be seen as portraying the evolving of consciousness. But always we are left free, for there is no compulsion to accept this viewpoint. You can always take the Play "as you like it", for Truth never constrains. Yet when considered in this light, each Play takes on an inner significance and a new dimension is added, which is directly relevant to our own lives. We must seek the key to interpretation.

# THE RENOVATION of SIR FRANCIS BACON'S MONUMENT

by Peter Dawkins

In the Spring of 1980, The Friends of St. Michael's Association was founded, the principal aims being "to provide financial support for the preservation of St. Michael's Church and its churchyard ..... as part of the vital heritage of the nation and as a symbol of the continuing thread of a thousand years history in the heart of the community of St. Michael's village." The new Association was launched in September, and with a good response to appeals for support began a programme of restoration and improvement. In December the Association, chaired by the Earl of Verulam, launched an appeal for funds (over £5000) to repair and renovate the statue and plinth of Sir Francis Bacon, set in a niche in the north wall of the chancel, the main problem being that the iron cramps and dowels inserted into the plinth and statue in previous restoration work had rusted, cracking the marble, and cracks from other causes had also appeared. At the same time the carboniferous limestone inscription panels required cleaning, and also the statue which at one time had been limewashed.

By June 1981 the necessary funds had been raised (including a substantial donation from the Francis Bacon Society H.T. account.<sup>1</sup>) The Little Oakley Monument Restoration Training Centre, who had given an estimate for the work, had by then been dissolved, but two of the experienced restorers of that Centre undertook the work. On Wednesday 10th June 1981 the restoration work commenced, and several representatives of the Francis Bacon Society were present to witness the removal of the statue from its plinth.<sup>2</sup> It was carefully lifted down on to a waiting trolley, using block and tackle slung on a suitable scaffold.

It became fairly obvious, on close inspection of the statue, that it had been carved out of one solid block of white marble,<sup>3</sup> as was reported by Henry Seymour after the 1923 restoration. The statue is a life-size representation of Sir Francis Bacon, seated on a chair not unlike the one in which he is depicted sitting in the engraved frontispiece to the 1640 *Advancement of Learning*. He is also shown wearing the Lord Chancellor's ermine edged gown as in the *Advancement of Learning* frontispiece, but



QVOD FELICITER VORIT REIP. CETERARISE.  
 V.C. FRAT. DE VERE SACRTO POST. DONA. LIBER. MIT.  
 ASSERTOR. N. D. D. C. C. E. A. C. I. R. I. R. E. R. I. O. R. F. E. T. T.  
 A. C. A. S. S. A. E. A. T. T. O. A. C. I. G. A. T. T. A. R. E. T. T. E. R. S. A. T. C. Y. T. A.  
 A. C. C. T. E. R. R. A. T. I. C. O. R. B. A. S. A. C. A. D. O. X. C. O. N. C. A. N. T. I. B. O. S. A. S. T.  
 P. R. A. C. T. I. C. A. S. I. M. P. R. O. S. T. A. C. E. S. S. O. V. I. V. V. T. D. E. C. E. R. A. T. A.  
 O. B. S. I. T. V. A. C. O. N. A. D. O. R. C. O. H. D. I. C. A. R. O. L. I.  
 P. P. A. T. T. O. C. L. O. T. C. X. V. I.

Frontispiece to *The Advancement and Proficiency of Learning*,  
1640 edition.





The Francis Bacon Monument in St. Michael's Church, St. Albans, as depicted in *Resuscitatio*, 1671.

otherwise the details of the clothing differ between the two representations. To echo Mr. Seymour's remarks, the statue is a beautiful work of sculpture, and gives the impression of being modelled from life, - or, if not, at least from some excellent and carefully executed drawings made in Francis Bacon's life-time.

The whole of the statue is highly symbolic, including the fact that the hat is not completed at the back of the statue (N.B. this is incorrectly shown on the various models of the sculpture in existence), and the whole of the back is left rough-hewn. The pose is the classic one of the Melancholia humour in its highest aspect - that of the great philosopher-seer who sees, contemplates and understands the mysteries of God. But a discussion of the fuller symbology and what this monument tells us will be given in a separate essay.<sup>4</sup>

It was confirmed by the restorers that the niche and the manner in which the statue is now mounted upon the plinth is not original, and that the carving suggests that the statue once stood proud of the wall (with its back against the wall). This confirms Mrs. Potts' report that the whole monument originally stood several feet out in the chancel, right against the north end of the high altar - a highly significant position, as this is the position taken up by the officiating priest at the beginning of the Holy Communion, when he says the Lord's Prayer and the opening Collect.

The restorers also confirmed the certainty of the statue having originally stood on the level of the dark carboniferous limestone moulding, and that the "Franciscvs Bacon ....." inscription panel would most probably have formed part of an entablature above the statue, supported on side pillars.<sup>5</sup> This former repositioning and dismantling of the monument took place in 1869 (according to Mrs. Potts), when the church was restored. This is to be highly regretted as so much symbology and geometric (architectural) cipher has now been lost, which could have told us such a lot. Either it was one of those acts of church vandalism so rife in the 19th century by would-be church improvers, or else some "argonaut" found the golden fleece but decided to keep the discovery to himself and hide his tracks at the same time - for there seems to be no existing detailed records of what was done in St. Michael's Church in 1869. Mrs. Potts could find no records of that period at all, but again that is not unusual for 19th century renovators.

Before the statue was packed into the van for removal to Little Oakley (for conservation) it was checked lest any loose part of the sculpture should break off unattended in the journey.

During checking, the right arm from the elbow downwards came off, revealing a rusted iron dowel. Rusting iron dowels holding a broken section of the left elbow had already caused that elbow section to break off some time previous to the present restoration work being undertaken. The monument was to be conserved by removing the rusted iron cramps and dowels, replacing them with stainless steel set in Sintolit resin adhesive, and inserting stainless steel reinforcing ties where needed. Unsightly fillers used in previous restoration work would be removed, and the broken sections of the statue rejoined with polyester resin, which would also be used to fill cracks. The right-hand wrist would be set in its correct position (it was badly reset before).

The next day (Thursday 11th June 1981) the restorers began the work of dismantling the panels of the plinth. This task they soon abandoned, as the panels had been reset, during the 1923 operations, using a cement mortar of too strong a mix for the stonework. This had not only caused cracking in the stone slabs, but meant that they could not be dismantled as the stone would break sooner than the mortar. Whilst inspecting the brick piers and rubble behind the plinth panels, a bottle was discovered. On removal it fell into pieces (having been previously cracked), and was found to contain pages of hand-writing, not very old, probably dating to 1923. Traces of cement on the bottle and a cavity in the brickwork indicated that it had originally been cemented into the brick piers during the 1923 work. The rubber bung/stopper was also recovered, shrunk in size, and long ago fallen out of the bottle-neck. The papers were stuck together through damp, and broken into four main pieces (one piece being stuck to the side of the bottle). Few words could be made out. The Vicar of St. Michael's, the Rev. H. G. Dickinson, sent the bottle and paper to Camberwell School of Art, experts in "paper" salvaging, and the results are expected this Autumn.

The inscription panels were then cleaned with de-ionised water, which has removed most of the unsightly markings. The panels were carefully checked, and all concerned were satisfied that the inscription, which is deeply chiselled into the stone, is original, and that the marks that Mrs. Potts mistook for original inscription letters are but markings in the grain of the stone. To have changed the original inscription would have meant removing the face of the slab to quite a depth (as was done on the Thomas Meautys gravestone), and this has obviously not been done. The panels were then treated with a specially formulated varnish to darken the slabs and thereby show up the inscriptions which are

already filled with a white compound. This varnish may always be removed at a later date, if required.

**Notes:**

1. Established specifically to look for the Shakespeare MSS.
2. Mr. Noel Fermor, Mrs. D. Brameld, Mr. Basil Martin, Mr. T. D. Bokenham, Mr. Peter Dawkins, of the F.B.S. Council, amongst others.
3. With the possible exception of the right arm, which may have been made of another piece grafted on. This is being inspected.
4. In preparation by the author of this article, as part of a set entitled "The Seven Wise Men of the West - the Cabalistic Masks of Francis Tudor."
5. However, see the engraving of the Francis Bacon monument as printed in *Resuscitatio*, 1671, where the niche is shown almost as it now is. The plinth, however, is very different, although all the inscriptions are shown to be on the plinth.

# THE ROMAN PLAYS OF SHAKESPEARE

by Martin Pares

## TO THE READER

1. Members of The Francis Bacon Society, in reading *Baconiana*, the Society's Journal, will appreciate the Baconian Seals or signatures in which these Plays abound.

2. The Masonic parlance in the Shake-speare<sup>1</sup> Plays is underlined in the ensuing article. It will, in time, become self-evident to members of The Craft. But more especially to those in the Co-Masonic Order, of either sex, who know (possess) the Mystic Charge.

3. Of this the writer of the T.V. programmes "On the Square" knew nothing! His was a travesty of Free-masonry! To him the hidden, mystic meaning of penalty was blind.

4. The Shake-speare Plays have traversed the globe in various languages since the Folio of 1623 was printed. The author, Francis Bacon, reveals himself therein, first as a young Tudor prince.

## PRELUDE

The Secret of the soul abides in Brotherhood  
Most Secret when 'tis shouted from on high  
To promulgate the Mystery of Shake-speare  
For everyman to propagate for Aye  
'Tis best when men and women share the Mystique  
Of Masonic Parlance woven in the Plays  
Most craftily conceal'd within the Dialogue,  
And hidden in a Labyrinthine Maze,  
With the capital initials heading verse-lines  
(And you have to read them vertically down)  
For the rarest his of seals is in a Palindrome  
Where you clinch the seal by reading "up and down"  
Yes, the simplest kind of seal is in *The Tempest*  
Wherein - Tempest-tost<sup>2</sup> - the Heart of Man is Sound



### Simple Seals in Shake-speare:

Prospero	F	For you must know further	1/2/31
Miranda	.....	You have often	
	B	Begun to tell me where I am, but stopt	
	AN	And left me to a bootless Inquisition	
	CON	Concluding, stay; not yet	1/2/35

### Recognizable Masonic Parlance in The Tempest (1623):

Antonio	.....	Here lies your Brother No better than the earth hee's like (That's dead)	2/1/290
Alonso		Such shapes, such <i>gesture</i> and such sound expressing (although they want the use of tongue) a kinde of excellent dumb discourse	3/3/39
Stephano		Steal by <i>line and levell</i> is an excellent <i>passe of pate</i>	4/1/246
Gonzalo		Beyond a common joy and set it down With gold on lasting Pillars	5/1/208

### Three Seals are found in *Coriolanus*:-

Menenius	.....	Either you must	
	CON	Confesse yourselves wondrous Malicious	
	O	Or be accus'd of Folly. I shall tell you	
	A	A pretty Tale; it may be you have heard it,	
	B	But since it serves my purpose I will venture To seal't a little more	1/1/97
Martius	CON	Conjectural marriages making parties strong	
	AN	And feebling such as stand not to their liking	
	B	Below their cobled shooes. They say ther's grain enough	1/1/202
Aufidius		He has betrayed your business and given up	
	F	For certaine drops of psalt your City Rome	
	I	I say "your City" to his Wife and Mother	
	B	Breaking his Oath and Resolution, like	

A A twiste of rotten Silke, never admitting  
CO Counsaile o'th'warre 5/6/97

The seal (Francis, ?, BACO) is incomplete, lacking a final 'N'. But is it sufficient? Reader you must judge! There's more to come.

Menenius ..... you have made good work  
You and your Apron-men 4/6/97

Since "Apron-men" is masonic parlance, we go to a passage in 2 *Henry VI* after returning to the Roman Plays. "Seals" and "Masonic Parlance" in Shake-speare have been known to the world since they were printed, though not discerned by all. In perfecting these "seals" it is probable that Bacon received great help from Ben Jonson, who was, at times, resident in Bacon's household as one of his "Good Pens"<sup>3</sup> who turned *The Essays* into Latin *Sermones Fideles*.

Masonic parlance creeps into the First Folio. The word Fellow is printed with a capital F in *Coriolanus*.

Menenius I tell thee Fellow, .....  
.....Therefore Fellow  
I must have leave to passe 5/2/23

First Guard Be it so; go back; the virtue of your name  
Is not here passable 5/2/13

Second Guard The worthy Fellow is our General  
5/2/115

Menenius ..... you have made good work  
You and your Apron-men 4/6/97

N.B. Apron is spelt with a capital 'A' in the Folio, but not in the "Works" (Oxford edition).

Here, speaking of "Aprons", I must quote the passage in 2 *Henry VI*:

Peter Here, Robin, and if I die  
I give thee my Apron; and  
Will shall have my hammer 2/3/76

Salisbury	..... Sirrah, what's thy name	
Peter	Peter forsooth	
Salisbury	What's more?	
Peter	Thump!	
Salisbury	Thump! Then see thou thump Thy master well	
York	Take away his weapon. Fellow, thank God.	2/3/98

**Notes:**

1. See *The Folio and the Sonnets* (1609) for the hyphenated "Shake-speare".
2. *Macbeth* 1/3/35 Folio reading Though his Bark cannot be lost  
Yet it shall be Tempest tost.
3. See Tenison's *Baconiana* (1679) page 68, and *Sermones Fideles* Gervinus's *Commentaries*.

# MONTAIGNE'S TRIP TO ITALY

by George H. Smith

Many have wondered how Shakespeare got his knowledge of foreign parts; places; peoples; manners and customs. Some years ago a Shakespearean scholar who, in all charity, shall be nameless, when speaking to the undergraduates of Leeds University suggested that Shakespeare crossed the Channel with Leicester's army, and thus got his knowledge of foreign parts. If the *Bradford Telegraph and Argus* is to be relied on, no undergraduate had the ordinary mother-wit to ask why we have plays about France, Denmark or Italy but no play about the Low Countries.

Recently there have been two articles which have sought to shed light on the problem. The first was in *Jottings* (no 16, 1979) "Etruscan Treasures" from the pen of Miss Alicia Leith; the second "Francis Bacon's Foreign Travel" by T. D. Bokenham (*Baconiana* 180). These two articles, particularly the second, are so full of detailed information that any attempt to expand the following notes to a complete summary would involve a great deal of repetition. It is suggested, therefore, that these notes should be read in conjunction with the two articles mentioned and, if possible, with *Montaigne - A Biography*, by Donald M. Frame.

Miss Leith was particularly interested in Shakespeare's apparent knowledge of certain art treasures in the private collection of the Grand Duke of Tuscany. She told of an "untraceable" M. d'Estissac who did the Grand Tour to Rome with letters of introduction from Henry III and the Queen Mother, Catherine de Medici, to their relatives, the Grand Duke, and the Duke of Ferrara, who were enjoined to look after the young d'Estissac. He enjoyed their hospitality and thus would have had every opportunity of seeing the art treasures. Miss Leith thought the "untraceable" d'Estissac was none other than Francis Bacon travelling incognito, as was quite usual in the case of those in Government service. But Miss Leith was wrong. Of course she did not have the benefit of Donald Frame's book which is of recent date. Far from being untraceable M. Charles d'Estissac was the seventeen year old son of Mme. Louise d'Estissac de la Berandiere and grand nephew of Geoffroy d'Estissac, an elderly nobleman at the Royal Court.

Young M. Charles apparently wished to make the Grand Tour

to Rome and began to make arrangements. His mother not unmindful of the snares and pitfalls which might beset a young man with money in his pocket would, naturally, look around for some responsible and experienced leader. She did not have far to look; she was well acquainted with Montaigne, the essayist who had, in fact, dedicated his essay on parental affection to her. Now Montaigne's friends all knew of his love of France; it was common knowledge. He was the epitome of the old adage; "It is better to travel hopefully than to arrive." He was even more interested in the journey than the destination. At the time Montaigne was about forty-eight and he was the ideal leader for the Tour. The letters of introduction were probably obtained through the elderly Geoffroy. Fine gentlemen joined the Tour - Montaigne, d'Estissac and his friend M. du Hautoy, M. de Matticoulon, Montaigne's younger brother and a M. Cazalis, probably Montaigne's brother-in-law. There were about a dozen servants.

We have a detailed account of the journey from a journal which was diligently kept for the whole seventeen months. The first part appears to have been the work of a young man whom Miss Leith thought was Bacon travelling as d'Estissac. That cannot be so, but perhaps Miss Leith was not so far from the truth after all.

Montaigne was a close friend of Anthony Bacon so it is quite probable that the latter knew of the projected Tour and passed the information on to Francis with whom he was always in touch. We are told that Francis was at that time expecting to be sent abroad on Government business. Here was a heaven sent opportunity. Surely Francis would move Heaven and Earth to join such a company. Moreover he would be a most acceptable companion as he was well known to Montaigne and probably to Geoffroy; possibly even to Mme. and M. Charles. But if Francis Bacon did not travel as M. d'Estissac why should he not have joined the party as Montaigne's secretary? So perhaps Bacon did write the first part of the journal. According to Donald Frame the secretary (Bacon?) was dismissed by Montaigne in Rome in February 1581; thereafter Montaigne continued the journal himself, partly in French, partly in Italian. The route was across France to Basle, Constance, Schaffhausen, Augsburg, Munich, Innsbruck and over the Brenner Pass to Bolzano, thence further south finally reaching Rome. The secretary is described by Frame as "an obviously intelligent man of breeding".

The first two pages of the journal are missing but page three finds the party at Beaumont-sur-Oise just north of Paris. There

are two reasons why Montaigne came so far north. Firstly he had an appointment with the King who complimented him on his book of essays - he said "he liked them". "Then" said Montaigne "you should like me also, for there is much of me in the book" (Frame). Secondly Montaigne went up into Normandy to the seige of La Fere, where his friend Philibert de Gramond was engaged in the fighting. Unfortunately Gramond was mortally wounded and Montaigne returned with the cortege to Soissons. Montaigne left home for Paris and La Fere on June 22nd 1580, and the Grand Tour started on September 5th (Journal page 3).

Perhaps a word should be said about the handwriting of the journal. Now Bacon and Montaigne were both good, neat writers yet the calligraphy of the journal is very bad and difficult to decipher. But both Bacon and Montaigne had the same habit of dictating as they walked up and down the room. If the material was dictated to scribes that in itself might account for the illegibility.

The writer is much intrigued by the statement that Montaigne "dismissed" his secretary in Rome in February 1581. Are we to suppose that Montaigne handed over his outstanding wages telling the secretary he was no longer needed and advising him to get on his horse and make his own way home. Over the Alps in February! That seems most unlikely. But suppose Montaigne and the secretary (Bacon?) had discussed the future and decided to part amicably. Montaigne had a great interest in taking treatment at various spas - he suffered acutely from kidney stone and, in fact, spent almost the whole summer of 1581 at La Villa near Lucca. Then again it might have already been decided that the party would return by the southern route. Bacon would not have been interested in the spa cures nor would the southern route have suited him; some of his work would necessitate a journey through Germany. It is also likely that he wanted to see more of the northern Italian cities. In the late Winter or early Spring he would certainly not cross the Alps but he could have crossed the Adriatic either from Venice or even from further south. It is said that Shakespeare wrote *The Winter's Tale* in 1611, where Bohemia is given a coastline. If the secretary (Bacon?) did that crossing he would surely know whether Bohemia touched the sea. Moreover at that time of the year it would indeed be "a winter's tale". From the Adriatic the route would be perhaps - Salzburg, Bavaria and thence Germany and Denmark.

Whilst Montaigne was at La Villa he had letters from home to say he had been elected Mayor of Bordeaux. He returned to

Rome to settle his affairs and set off at once via Florence, Milan, The Mont Cenis, Lyon, Clermont-Ferrand, Perigord and finally Bordeaux. De Cugalis had left the party to attend the University of Padua, de Matticoulon took cheap lodgings in Rome to eke out his finances and enable him to take a course in swordmanship, d'Estissac and du Hautoy also stayed on in Rome.

Mrs. Henry Pott had a feeling that Bacon wrote under the name of Montaigne. Donald Frame's biography of Montaigne makes that supposition unlikely, to say the least. She also noticed that the two men had a fondness for Virgil and Ovid. That is not surprising since most Latin scholars would have said the same. A certain Latin scholar when asked which were his favourite Latin authors said Virgil, Lucretius and Ovid in that order. Montaigne's essays were revised and republished in later years. If the author had spent some months with Bacon on the road to Rome they would certainly have discussed many things. It would not be surprising, therefore, if the essay revisions had, here and there, Baconian overtones. What happened to the last revision which was never published is not known. Montaigne's own revisions could have been temporarily lost just as the journal was lost and not discovered until after the author's death.

The journal was discovered by a research historian in a chest of old papers in the Chateau Montaigne in 1770; it had been there almost two hundred years. Truly "wild geese can sometimes be apprehended".

# VICTORIAN CRITICISM OF MACAULAY'S UTILITARIAN VIEW OF BACON'S PHILOSOPHY in his Essay on Bacon

by Harold Stolerman

In the Epilogue to his excellent study of Macaulay's early years, John Clive presents a spirited defense of the philosophical part of the essay on Bacon against the charge of anti-intellectualism. While conceding that one cannot wholly blame the critics for generally regarding this part as evidence of Macaulay's "quintessentially Philistine and materialistic turn of mind,"<sup>1</sup> Clive contends that the glorification of material improvements above all else was not Macaulay's intention. Indeed, he notes, there are several passages in the essay which indicate that its author attached importance both to higher qualities in man's existence, such as vision, intelligence, and imagination, and to the debt which a man of liberal education owes to the great minds of the past (pp. 302, 489).

These and other arguments are frequently perceptive. However neither they nor Clive's concession can alter the fact that he has seriously underestimated both the extent of the hostile reaction of Victorian critics to Macaulay's utilitarian view of Bacon's philosophy and the significance of this reaction. These critics were Continental as well as English and were motivated by considerations which ranged from the philosophical and scientific to the religious and humanitarian, yet they were united by the common conviction that Macaulay had both distorted and debased Bacon's philosophy by exaggerating its utility and then reducing this utility to its lowest common denominator. In so doing, Macaulay not only revealed his intellectual limitations but also exposed himself, as some late Victorian commentators shrewdly observed, as decidedly more utilitarian than the official advocates of Utilitarianism, whom, in the person of James Mill, Macaulay had earlier attacked with great contempt.<sup>2</sup>

Two early reviews of the Bacon essay indicated clearly the tone and direction of much subsequent criticism. The first was a caustic article in *the London Times* on August 21, 1837, which ridiculed Macaulay's interpretation of Bacon's philosophy and denigrated his lack of knowledge of Plato and the similarities between the philosophies of Plato and Bacon. The basic fallacy running throughout Macaulay's entire essay, the reviewer contended, is the confusion of philosophy and science. Macaulay has



confused philosophy, i.e., science, or the method of physical investigation, with what Bacon and Plato understood by philosophy, namely, knowledge - divine, natural and human. Thus when he says that Bacon proposed as the end of his philosophy the relief of man's estate, he is wrong; Bacon considered this to be the end not of his own studies but of natural philosophy. It is for this reason that the reviewer accuses Macaulay of misunderstanding Bacon's philosophy by interpreting it exclusively in utilitarian terms.

The grounds of the reviewer's accusation are twofold. First, he seriously doubts whether modern inventions such as the steam engine and the calculating machine can be attributed to the influence of the Baconian philosophy, as Macaulay had claimed.<sup>3</sup> If Bacon did have any influence upon invention, it arose not from his rejection of the Aristotelean philosophy, as Macaulay apparently believed, but from the impetus which his account of the inductive method gave to scientific research. Secondly, the reviewer asserts roundly that Macaulay's reduction of Bacon's philosophy to "the cramped and prejudiced opinions of the modern Utilitarians,"<sup>4</sup> from which it differs widely, does grave injustice to Bacon's noble and enlarged views of knowledge. In stamping this philosophy with the appellations of utility and progress, the one borrowed "from Mr. Bentham," and the other "from the American newspapers," (page 2, column d.) Macaulay has simply substituted the slang expressions of the day for a genuine knowledge of Bacon's ideas, and in so doing he has become a victim of the Idols of the Market-Place. Utility and progress, the Times reviewer thus declares, are words which are utterly repugnant to the whole spirit of the Baconian philosophy; even Bacon, he imagines, would have heard such a designation with anger and disgust.

Macaulay's utilitarian interpretation of Bacon's philosophy and his inadequate, distorted view of Plato were the interrelated issues given prominence in an important review of the essay on Bacon in the following year by the historian Henry Hart Milman. Like the Times critic, Milman asserted that the Baconian philosophy has not led to practical scientific discoveries and therefore has not done so much for the physical good of the country. Worse yet, he complained, it has not had an ennobling influence on the human mind; by its preference for the mastery of matter, it has neglected the nobility and hence the beauty of man's mind. Unlike the former, however, Milman regarded Utilitarianism as an aspect of Baconianism, and he saw no similarities between the thought of Plato and Bacon. Moreover,

he did not think that Platonism would by itself provide a corrective to Utilitarianism, for like Macaulay he criticized Platonism for its one-sided, its spiritual nature.

Nevertheless, Milman deplored the antithesis by which Macaulay lowered Plato in order to raise Bacon. Nor would he allow Macaulay, who has been "dazzled by the triumphant progress of our age and country in the construction of all sorts of engines,"<sup>5</sup> to traduce moral excellence by deriding its significance for the moral and spiritual strength of a nation. In contrast with Platonism, "the Baconian or "mechanical" philosophy has not done anything to make people either good or beautiful - to improve their religious life, moral culture, or their intellectual advancement" (page 503). Therin lies the justification of Platonism. The chief value of Plato, Milman informs us, lies in his "holy regard for all that is good and great, and true .... It is .... the holy yet austere authority which Plato ascribes to the conscience, that is the chief merit of his philosophy for our day" (page 474). Believing that the Platonic spirit is lacking in contemporary moral philosophy, he calls for a recognition of the noble standard of motives and views which Plato has set up in his "inseparable union of goodness and beauty" and in his stress on "the ennoblement of the human race" (page 475). It was by this vindication of Plato that Milman sought to counterbalance Macaulay's repudiation, in the article on Bacon, of all idealisms and spiritual values in the name of utility and progress. In the fifty years that followed, the defence of Plato, and hence of idealism, was minimised, and the predominant criticism of the philosophical part of the essay on Bacon came to be that Macaulay had debased Bacon's philosophy by taking a narrowly utilitarian view of it. These critics frequently could not deny that the manifold improvements in the material conditions of life through applied science were a striking testimony to Bacon's faith in progress and the realisation of his dream of enlarging the empire of man over nature through science. Nevertheless, they repeatedly denounced Macaulay for his false and misleading opposition between practical and theoretical philosophy, and for exaggerating the utility of Bacon's philosophy. These condemnations may be fairly characterised as philosophical, scientific, religious, and humanitarian.

The philosophical objections were the most grave, and they centred upon the meaning of utility and the extent to which Bacon's philosophy was utility and the extent to which Bacon's philosophy was utilitarian. The word "use", to be sure, frequently appears in and aptly describes Bacon's repeated statements

concerning the chief aim of his philosophy. "I am labouring," Bacon announces, "to lay the foundation, not of any sect or doctrine, but of human utility and power," the purpose of which is "the enlarging of the bounds of Human Empire, to the effecting of all things possible."<sup>6</sup> To Macaulay this meant that "Utility and Progress" were the key of the Baconian doctrine and that the chief peculiarity of Bacon's philosophy was its dedication to supplying the "vulgar wants"<sup>7</sup> of mankind, in order to multiply human enjoyments and mitigate human sufferings.

John Henry Newman, in Discourse V of *The Idea of a University*, generally agreed with Macaulay that Bacon was indeed the prophet of the philosophy of utility. His mission, Newman acknowledged, "was the increase of physical enjoyment and social comfort, and most wonderfully, most awfully has he fulfilled his conception and his design."<sup>8</sup> However, Newman here devaluates Bacon's philosophy by describing it as "simply a Method" (page 90) for acquiring knowledge through the physical sciences which can be applied to the "low" aim of enhancing our material well-being. In opposition to the Baconian view of knowledge as power or utility, which was a bulwark of the utilitarian view of education advocated by men like Lord Brougham and Macaulay, Newman insisted that knowledge is an end in itself and that a university should teach liberal knowledge. Unlike useful knowledge, which is fruitful, specific, specialised, liberal education, Newman declares, is not to impart information but to cultivate the intellect, to refine or enlarge the mind, in order to achieve intellectual perfection. Not happiness through the increase of physical enjoyment, then, but the full development of man's own nature<sup>9</sup> through the increase of mental enjoyment for its own sake is Newman's goal for knowledge and education.

Five years after the publication of *The Idea of a University*, Kuno Fischer, an eminent German historian of philosophy who like Newman was opposed to the progress of materialism, employed a similar humanistic epistemology to attack Macaulay's interpretation of Bacon's philosophy for its narrow view of knowledge and human nature. In making the human wants of ordinary life the standards of science, Macaulay, he contends, failed to recognise that "the desire of knowledge is an active want in our inmost nature," and to strive to fulfill this desire is just as practical as aiming at that which will enhance our material or external prosperity. Unlike Macaulay, Fischer argues, Bacon is not guilty of rejecting theory for practice. On the contrary, Bacon's philosophy itself was not a practical

method, as Newman for example had maintained, but rather "a theory, and nothing else; it was the theory of the inventive mind .... If by practical philosophy we mean invention, Bacon was a mere theorist; his philosophy was nothing but a theory of 'practical philosophy'" (page 397). In Discourse VII of *The Idea of a University* Newman did accept utility as a criterion for evaluating knowledge and did claim that liberal education is useful too, not in any "low, mechanical, mercantile sense" (page 124) but in a sense that it trains us to use our minds well in our professions and to be good members of society. Likewise, Fischer makes the same distinction between a lower and a higher utility when he notes that Bacon's standard of practicality "was not the mere utility of the bourgeois, but that generally human utility to which knowledge, as knowledge, belongs" (page 399). Further, Bacon believed that the scientific and medicinal discoveries to be achieved through physical science would not merely serve practical interests but aid general culture. Thus Fischer concludes that whereas Bacon is a humanist because he considered utility on a grand scale, Macaulay is a pseudo-Baconian, a mere utilitarian, because "that which he stamps with the name of Bacon, is really grounded in his own mind" (page 403).

A second and more specific philosophical objection to Macaulay's utilitarian view centered on Bacon's inductive method and the relationship of this method to Bacon's system. William Whewell, for example, was a distinguished historian of science who sought to redress the insufficient attention paid by Bacon and his followers to the ideal element of our knowledge. His objective, therefore, was to develop a philosophy of scientific discovery which conjoined the experiential foundation of traditional British empiricism with a general conception of knowledge derived from essentially Kantian premises.<sup>10</sup> Thus Whewell counters Macaulay's overemphasis on the "practical" Bacon by emphasizing that utility was but one half of his characteristic thought. Bacon, that is, repeatedly declared that he would proceed not only descendo ad opera but also ascendo ad axiomata. He constantly spoke, Whewell points out, of two kinds of experiments: *experimenta lucifera* and *experimenta fructifera*: the one leads to the discovery of forms or causes of things, the other to material and practical achievements based upon these discoveries.<sup>11</sup> Bacon repeatedly counselled that we must "from experience of every kind first endeavour to discover true causes and axioms; and seek for experiments of light, not for experiments of Fruit. For axioms rightly discovered and

established supply practice with its instruments, not one by one, but in clusters, and draw after them trains and troops of works."<sup>12</sup> This search into the primary qualities of things, Whewell believes, is not the fundamental object of scientific research, nor has it ever led to any scientific truth. In this respect Bacon was not only impractical but also overly ambitious; he should have been content to obtain, in the first place, the laws of phenomena.<sup>13</sup> His neglect of this more simple and obvious inquiry, which Macaulay had viewed as his principal achievement, is for Whewell "one of the capital mistakes of Bacon's scientific procedure."<sup>14</sup>

The need to pursue knowledge or truth for its own sake, which Newman and Fischer had affirmed, was in fact the main concern of most scientists and students of science, and they feared that Macaulay's emphasis upon the utility of physical science would degrade the dignity of science and diminish its proper function and goal. Both as a chemist and a student of scientific method, Justus von Liebig, for example, criticised Macaulay, whom he implicitly regarded as representative of the practical English, for stressing the idea of utility in Bacon's philosophy. The aim of philosophical investigation, he declared, is neither utility, power, nor dominion but rather simply to recognise the cause of invention. Thus science is quantitative and impersonal, and "the principle that inquires after utility is the declared foe to science, which seeks for Truth and the reason of things."<sup>15</sup>

The essentially religious objection to Macaulay's interpretation of Bacon's philosophy was based upon his caricature of idealism and his repudiation, in effect, of all spiritual values in the name of utility and progress. Here the chief representatives included George William Kitchin and Edwin A. Abbott.

Kitchin, Dean of Winchester and of Durham, was distressed by what he regarded as a "worldly and material tendency" throughout Macaulay's essay, visible, for instance, in his unjust attack on Plato. Macaulay, he insisted, misunderstood Bacon's philosophy: "'Truth and Utility' rather than 'Utility and Progress' (as Macaulay reads it) were Bacon's watchwords."<sup>16</sup> Kitchin was convinced that Bacon's concern with Truth defended him from any charge of utilitarianism. To him it meant that the results of physical science show first "that we are gaining some knowledge of God's World" (page 122, n. 69).

Like Kitchin, Abbott, a moral and religious teacher, was most impressed by the religious or idealistic spirit of Bacon's philosophy. Thus he attacked Macaulay for his "low utilitarianism"<sup>17</sup> in stating that Bacon aimed at nothing more than to minister to the

physical needs of mankind. On the contrary, Abbott maintained Bacon raised physical science "to the level of a Religion. It is God's will that His Laws should be discovered by the faculties which He Himself has given to men .... Not only therefore pity for men, but also allegiance to God stimulates him on the path of investigation."<sup>18</sup>

Abbott's remark about Bacon's pity for men points directly to the fourth and most common criticism of Macaulay's narrowly utilitarian view of Bacon's philosophy. This was the humanitarian response. It was commonly devolved upon the argument that if Bacon was indeed a utilitarian, in the sense that he was concerned with material usefulness and encouraged an ethical hedonism as the foundation for the greatest happiness of the greatest number, then his was an utilitarianism inspired by a deep sense of the misery of mankind, and thus dedicated not only to the material but also to the moral and intellectual welfare of man. R. L. Ellis put the matter simply when he explained that the reason why Bacon has often been called a utilitarian is "not because he loved truth less than others, but because he loved men more."<sup>19</sup> Bacon's humanitarian spirit, his conviction of the social utility of science in enabling man to be the benefactor of the human race, made no less a profound impression on R. W. Church. Commenting on a portion of Book I of the *Novum Organum*, this biographer wrote: "The desire to be a great benefactor, the spirit of sympathy and pity for mankind, reign through this portion of his work - pity for confidence so greatly abused by the teachers of man, pity for ignorance which might be relieved .... But unless it is utilitarianism to be keenly alive to the needs and pains of life, and to be eager and busy to lighten and assuage them, Bacon's philosophy was not utilitarian."<sup>20</sup>

Unlike Clive, therefore, Victorian critics of the philosophical portion of Macaulay's essay on Bacon were unanimous in making no distinction whatsoever between Macaulay's intention and action. While the vast majority did not deny that Bacon's philosophy was utilitarian, they nevertheless consistently distinguished between low and high utility; the former was identified with Macaulay's materialistic emphasis on fulfilling common human needs, while the latter was identified with Bacon's concern, whether philosophical, scientific, religious, or humanitarian in nature, to promote the happiness and the relief of mankind. Thus they surely would have agreed with Macaulay's own admission to Macvey Napier, the editor of the *Edinburgh Review*, that the part of the essay dealing with Bacon's philosophy was "very superficial."<sup>21</sup> Indeed, some critics saw this

very superficiality as striking evidence not simply of Macaulay's utilitarian bias but of his intellectual limitations. Typical of this position was the opinion of J. C. Morison, one of Macaulay's biographers, on the Bacon essay: "Nowhere else has he given us such an insight into the limitations of his heart and understanding, and of his strangely imperfect knowledge, with all his reading .... Nothing that Macaulay has written has been more injurious to his fame as a serious thinker."<sup>22</sup>

#### Notes:

1. Macaulay: *The Shaping of the Historian* (New York: Alfred Knopf, 1973), page 484.
2. See, e.g., *London Quarterly Review*, 52 (July 1879), 421; Leslie Stephen, "Macaulay, Thomas Babington," DNB (1893).
3. See *The Works of Lord Macaulay*, ed. Lady Trevelyan (London: Longmans, 1866), IV, 104, 128. Whitehall edition, *The Complete Works of Lord Macaulay*. Hereafter cited as *Works*.
4. "Macaulay's Bacon," page 2, column d.
5. "Plato, Bacon, and Bentham," *Quarterly Review*, 61 (1838), 505.
6. *The Works of Francis Bacon*, edited James Spedding, Robert Leslie Ellis, and Douglas Denon Heath (1857-59; facsimile rpt. Friedrich Frommann Verlag: Stuttgart-Bad Canstatt, 1962), IV, 21, III, 156. Hereafter cited as *Works*.
7. Macaulay, *Works*, IV, 104, 128.
8. (1852; rpt. New York: Holt, Rinehart and Winston, 1960), page 89.
9. *Francis Bacon of Verulam: Realistic Philosophy and Its Age*, translation John Oxenford (London, 1857), page 391.
10. See, e.g., Curt Ducasse, "William Whewell's Philosophy of Scientific Discovery," in *Theories of Scientific Method: The Renaissance through the Nineteenth Century*, edited by Edward H. Madden (Seattle: University of Washington Press, 1960), page 217; Robert E. Butts, "Whewell's Logic of Induction," in *Foundations of Scientific Method: The Nineteenth Century*, editors Ronald N. Giere and Richard S. Westfall (Bloomington: Indiana University Press, 1973), page 54.
11. *On The Philosophy of Discovery*, 3rd edition (London: John W. Parker and Son, 1860), page 144.
12. Bacon, *Works*, IV, 71, 95; cf. 107.
13. See Whewell, *Novum Organum Renovatum*, 3rd edition (London: John W. Parker and Son, 1858), page 226.
14. "Spedding's Complete Edition of the Works of Bacon," *Edinburgh Review*, 106 (October, 1857), 313.
15. "Lord Bacon As Natural Philosopher," *Macmillan's Magazine*, 8 (July-August 1863), 264, 265. Cf. Whewell's comments in *Novum Organum Renovatum*, page 242, and *On The Philosophy of Discovery*, page 143. Cf. Whewell's remarks, a generation earlier, in *Quarterly Review*, 45 (1831), 404.

16. Bacon's *Novum Organum* (Oxford: Clarendon Press, 1855), page 121, n. 65.
17. Bacon's *Essays* (London: Longmans, 1899), I, lxvii.
18. *Francis Bacon: An Account of His Life and Works* (London: Macmillan, 1885), page 410.
19. Bacon, *Works*, I, 58.
20. Bacon (London: Macmillan, 1884), page 195. For other criticisms of Macaulay's narrowly utilitarian interpretation of Bacon's philosophy, see the following: *Eclectic Review*, 3 (1838), 372; *Quarterly Review*, 61 (1838), 474-75; Henry Hallam, *Introduction to the Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries* (New York and Boston, 1863), III, 33n; *English Review*, 16 (1852), 277; *Christian Remembrancer*, N.S. 39 (April 1860), 246; *Blackwood's Magazine*, 93 (1863), 498-99; *Fraser's Magazine*, 93 (June, 1876), 689; *London Quarterly Review*, 52 (July 1879), 421; John Caird, *University Addresses* (London, 1880), page 150; *Saturday Review*, 53 (1882), 503-04; George Gilfillan, *A Third Gallery of Portraits* (New York, 1885), page 262.
21. *Selections From the Correspondance of the Late Macvey Napier*, ed. by his son, Macvey Napier (London, 1879), page 174.
22. Macaulay (English Men of Letters series, 1882), pp. 103, 105. Cf. Leslie Stephen's comments on Macaulay in *Hours in a Library* (New York and London, 1904), III, 243, 249, 253, 270, and in *National Review*, 39 (1902), 250-51.

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## PRESS CORRESPONDENCE

The Editor,  
The Times,  
PO Box 7,  
200 Grays Inn Road,  
London,  
WC1X 8E2.

1st May, 1981

Sir,

### Bardic Titbits

Whilst we must be grateful to the amiable Professor Schoenbaum for his work in reproducing many "records and images" relevant to William Shakespeare we must remain level headed.

Despite the oft repeated claim that Sir Edward Maunde Thompson had proved that 147 lines in the play *Sir Thomas More* were in Shakespeare's handwriting, Sir George Greenwood, a contemporary, showed clearly that this view is almost certainly incorrect.

Again, there is no proof that Shakespeare bought New Place from his theatrical earnings. This is conjecture and only one of the theories to explain his sudden accession of wealth.

Lastly, it is doubtful if the Chandos portrait is of William Shakespeare. The features are unlike either the Monument in Holy Trinity Church, or the Droeshout mask portrait, which many will believe is just as well! In fact we have no genuine portrait of the playwright, even though pictures may speak "more poignantly than words".

Yours truly, NOEL FERMOR Chairman

(Not printed)

## GENERAL CORRESPONDENCE

The Editor,  
Baconiana.

Sir,

May I be presumptive enough to sign off as a contributor to *Baconiana* with a prayer to our gallant band of cipher analysts to adopt Francis Bacon's approach and think simply? After all that was his fundamental cryptic principle. What could be more simple than his use of the name counts of his name and signatures 33, 39, and 57 as his basic keys to his encipherments, and his use of unusual words and phrases (often "wrong" words) as signals.

A very great man, who possessed one of the finest, if not the finest mind in human history, when confronted by an apparently insuperable problem and eventually finding the answer to be extremely simple remarked, "When the answer is simple God has spoken."

Yours faithfully,      EWEN MACDUFF

The Editor,  
Baconiana.

Dear Sir,

### The Search for the Shakespeare original MSS.

I think this may be of interest to many newer members who may not know the facts about the search for the lost MSS. of Shakespeare in which my late father took a small part. This hinged primarily on the discovery of the Word Cipher (one of three Ciphers) by a Dr. Owen in the U.S.A.. An intense lover of the Plays, one day when driving to a patient he was suddenly struck by the incongruity in the words of the Bastard in *King John*, Act 1, Scene 1, where, a propos of nothing he suddenly says; "My dear Sir, thus leaning on my elbow I begin". This led him to certain key words and instructions, and he began decipherment by placing the required contexts in duplicate on a great wheel - no light task as he had to obtain the original Folio editions on facsimile.

Instructions for finding chests were contained in the work

attributed to Sir Philip Sidney, entitled *The Countess of Pembroke's Arcadia*, and the River Wye was chosen as the hiding place. Lady Pembroke was Sidney's sister and with the Earl of Pembroke was a lavish patron of literature the latter having the First Folio of Shakespeare dedicated to him. This may explain why Bacon, so intimate with the Pembrokes, could find a safe hiding place for his treasures. It can scarcely be doubted they were well aware of all the circumstances. In the ruins, perched on a rocky eminence high above the rapid Wye, which flows under the castle walls (a fine place for concealment) the MSS written in his beautiful calligraphy together with his coronet and other proofs of his royal birth should be found. Their value would have been beyond price. They were to be offered to the nation and my father (who was on the staff of the Daily Mail of London) was to edit their publication with photographs and a series of articles.

The sensation never broke. The search was abandoned prematurely. Under instructions of Dr. Owen the area of search was divided into a number of squares which was intended to cover every calculation. All were to be tested, after the instructions given by cipher in the *Arcadia*. The road from Chepstow to Tintern Abbey runs along a ridge high above the Castle Roman wall which led to a former ford with the remains of a Roman wall. From the foot of this the cipher instructed the searcher to dig "twice ten times ten feet due east", 200 feet in all and then "look for the boxes like eels in the mud swathed in camlet and covered with tan" - camlet being a strong material made from camel's hair. Another instruction was to "make a triangle of 123 feet due north and 33 paces." Bacon gave a cipher clue thus: "I filled up the water with mud and beams, cut down all the trees and turned the course of the river." In the middle of the stream is a seam of open rock which he dammed with wood, clay, stone and rubble in a narrow rift and levelled a part of the "three walled vault formed," and there buried the chests, making a triangular roof over them. Alas, he had buried his deep secret only too well. He imagined the cipher would be discovered reasonably soon after his death.

The first few months of the search were cold, with heavy rains and sleet and thick mud everywhere. There by the glare of the oil flares the gang of navvies would work with pickaxes and shovels, watched tensely, often in semi-darkness, by a number of interested people; and always the Doctor. Now and again a pickaxe would strike something solid and everyone became breathless, oblivious to the driving rain or cold blasts driving down the river.

Then suddenly the rising tide would lap the top of the piles and the gang climb out, for the Wye is a very fast river indeed. They were frequently covered with mud in spite of Wellington boots. There were a few exciting but false alarms when rocks or large stones were struck but the tide was a great worry.

Unexpectedly the work stopped before all the ground was covered. The Duke of Beaufort had withdrawn his financial support to everyone's great disappointment. Dr. Owen and others still believed that somewhere in the region are the chests in the middle of the Wye in this hideout which only a genius such as Francis Bacon would have devised - even turning the bend of the river at the spot. He had been in daily dread for 45 years of sudden arrest by his mother, Elizabeth, like his brother. In the Word Cipher he relates how the Queen discovered he was the author of *Hamlet* and was furious, regarding it as a veiled attack on her throne, and threatening him.

It is a great pity the search was not completed for lack of a few hundred pounds.

As to the MSS of the Shakespeare Plays or mask names under which he wrote, not one has ever been found.

Yours truly, CYNTHIA PENISTON-BIRD

The Editor.  
Baconiana.

Sir,

As some of your readers, chiefly those who are unsympathetic to ciphers, may have felt somewhat nonplussed by Mr. Joseph D. Fera's article, may I state that, in my opinion at least, his study of *A Dedicatorie from 'The Muses Welcome* (reproduced in *Baconiana* 180, page 94) deserves hearty congratulations.

It is one of the glories of "King Shakespeare" that he can, centuries after his demise, engage his "fans" into such painstaking and intelligent investigations.

But it is not strange and, apparently, is it not a great pity, that Mr. Fera's "labour of love" and distinguished mathematical abilities should lead to the mere confirmation of a conclusion (CABOANA = A/BACON/A) which jumps to the eye when one sees that the poem is brazenly signed with Bacon's motto *Mediocria Firma* inscribed on a scroll which forms the AA of A

(then) A, in all A/BACON/A, two clues which leave little room for doubt. The discrepancy between the degrees of sophistication and labour of the two methods - leading to the same result - is surely a hint to the wise. The measures taken by Bacon are rarely gratuitous .....

Why should Bacon have gone to such lengths of intricacy to hide a mere confirmation of what was obvious? He did go to such lengths, for Mr. Fera's study is conclusive: the very fact that the "clear" letters extracted by Mr. Fera, rearranged as A-BACON-A are the perfect echo of the obvious device establishes beyond doubt the validity of his work (with no higher mathematics required). The obvious device was put both to guide the investigator and reassure him that the apparently uninteresting message he obtained was the right one.

Did Bacon engineer his sophisticated cryptographical trick for the mere pleasure of setting an idle poser to the bright brains of the future - a sort of precursor of the Torquemadas of MANSA? It would hardly be in keeping with his psychology. So there must be another reason.

If I may take the liberty of suggesting one, I propose the following interpretation: "As plainly suggested by the bottom device, the poem is obviously by myself, Sir Mediocria Firma, and by myself acting as a member of the A(then)A organisation. So you, reader, thus alerted, must look for some other device of the type we cherish in our organization. Now if the device reveals the same open secret, if the hard nut you have laboriously cracked produces a disappointing kernel, a mere confirmation of what is already evident, do not forget our motto: PLUS ULTRA. What you have found is not a redundant statement but an "open sesame" to some more satisfying revelations."

So the transposition key 3214 (from BACO to CABO, B becoming the 3rd letter, A the 2nd, etc. of CABO) confirmed by the same key for the A-NA being transposed into N-AA, those letters completing the A/BACON/A of the obvious device, may well be the key to some OMNIA PER OMNIA (any inward text passing through any outward text) system pervading the whole book.

Let me give an arbitrary example (there are so many sorts of *omnia per omnia* systems!). What if the initial letters of all the poems, written consecutively, should give a jumble resolved into a coherent text if taken in the order 3214, 3214.....? (They might even be reversed into 4123!).

If it should be true of the initial letters of each page, instead

of each poem, you would obtain a clear text of 290 letters, enough to tell a thrilling "tale".

If you read Mr. Fera's decipherment the other way round, from bottom right to top to bottom left, you may better understand the instructions given to the AthenA fellow-members: (use) ANA(gram) CABO, the dash standing for the suppressed part of the word. As to the meaningless 0001 group obtained at the top of the page, it means: use a rhythm of four, not the usual rhythm of five.

I feel confident that Mr. Fera would get more discursive results if he tried all the ways imaginable of applying the 3214 key to all recurring elements in the book. If, say, the initial letters of every fourth (or five, etc.) line was meant to be useful ("significant"), the others being nulls, it would have been child's play to "doctor" the poems so as to have a given letter in four, etc., lines: it would hardly have "cramped" the style! The other authors, bound to secrecy by Athena, might have cooperated even though the hidden text might not always be eulogious for James!

The clear text would then be a very long story. And with such a length of clear text all allegations of "invalidity" by astute authors of Stratfordian command performances would hardly hold water!

Once this clear text is established, if ever it sounded a little cramped or verbose, that should encourage Mr. Fera to seek *Plus Ultra*.

Now the 3214 might - one never knows - be a substitution key. Suppose the initial letters of every fourth line give you a sequence HMMULL., you might try the key for substitution. You would have:

	3	2	1	4/3	2..
	H	M	M	U	L L..
+1	I	N	N	A	M M
+2	K	O		B	N N
+3	L			C	O
+4				D	
Result:	<hr/>				
	L	O	N	D	O N

As such letters as Q, X, Z.. are rather tricky to place at the beginning of lines, they may have been struck off the substitution alphabet, as was frequently done (see above, column 4, where you pass from U to A).

My suggestions are far from exhaustive but Mr. Fera's talents

may be relied upon to find the ultimate solution to his problem.

Yours faithfully, P.HENRION

1. Incidentally, for the few readers who might have been misled by this little error of transcription, the clear letter at the top of the left column 4, page 96, should be 0 (= 01101), not C.

The Editor,  
Baconiana.

18th August 1981

Sir,

Hermetes the Heremite

I have been meaning to write to you since the appearance of M. Henrion's article in *Baconiana* 179, but being busy with my own book on Bacon, it is only now that I find a moment to take this up.

I could not agree to making Francis born before the traditional date, not merely because the scandal concerning Elizabeth and Leicester relates to the appropriate time but because the horoscope for the traditional date of Bacon's birth, given by William Lily, represents Francis so perfectly. Moreover, as I have drawn to attention in an article I have just written for *Astrology* (the Quarterly of the Astrological Lodge of the Theosophical Society), if this horoscope be progressed, it will be found that the progressed aspects fall year by year into accord with events in Bacon's life, and moreover with certain of the "Shakespeare" publications. Thus, we have progressed Sun conjunct radical Venus when Sonnet 98 must have been composed, progressed Ascendant conjunct the radical Moon-Jupiter conjunction; and progressed Venus conjunct this double conjunction in 1593, throwing Venus into tremendous prominence in the year that Venus and Adonis was published; progressed medium Coeli and Ascendant sextile and opposition radical Neptune in 1609 when the Sonnets were published; and progressed Midheaven conjunct radical Ascendant but progressed Ascendant conjunct radical Saturn in 1621 when he was created Viscount St. Alban, and almost immediately afterwards thrown down and humiliated by the trumped up charges:- this double aspect being most significant of the elevation and the casting down which came almost together. Such appropriate aspects in a field of such complexity are not yielded by chance.

But if the frontispiece picture is cryptographic, may I suggest the artist was instructed not by Francis but by Leicester? The Earl's coronet in the ceiling suggests Leicester rather than Francis, who might have hoped to be a King but not an Earl, and the mask and snake reproduced by M. Henrion as his Figure C are taken from the cryptic picture of Leicester in de Larrey.

Leicester reproached the Queen for not legalising her union with him and legitimising their children. That it was he who told Francis their parentage (as I have sought to show in my book), indicates that he wished Francis to succeed to the throne. Francis was always reverential towards the Queen; Leicester would be the one far more likely to design a cryptic picture that was a little rough on her. The head of Admiral Seymour on its pike, noticed by Sagittarius, even suggests an acute awareness that to be her lover was an honour not without its dangers.

Yours faithfully, JEAN OVERTON FULLER

T. D. Bokenham comments:-

I agree about Francis' birthdate, though I know little about horoscopes! It would seem strange, if the birth took place while Elizabeth was at Woodstock, that nothing was done about poor Amy Robsart until 1560. Then again, if Francis was Anthony's elder "brother", that they were both sent to Cambridge together. I am a great admirer of Henrion's interpretations of the cryptic engravings but it seems he is mistaken here. Another theory which he propounded was that the hidden MSS were removed by the Masons in the early eighteenth century. I now have definite evidence that some of these were originally placed in the vault below the Bacon Monument at St. Michael's. John Aubrey reported that, in 1681, Sir Harbottle Grimston removed Bacon's coffin from that vault. That coffin, I believe, contained those MSS. I do not believe that Grimston, a former Speaker of the House of Commons and, at that time, Master of the Rolls, would ever have removed the remains of a former Lord Chancellor, particularly as he has been described as a pious man. I have a shrewd idea where that coffin was put but further investigations must be made.

The remarks about Leicester are most interesting. He was made an Earl in 1564 and, in 1573 he married secretly Lady Sheffield who bore him a son. In 1575 took place the festivities at Kenilworth when he sought recognition by the Queen as her



Consort and, presumably, recognition of their sons as Royal princes. According to *Leicesters Commonwealth* he was a supreme power in the Court and had considerable power over the Queen herself. In 1584, when that book first came out, he appears to have been attempting to make his sister's husband, the Earl of Huntingdon, the next heir, and when F.B. "wrote" Spenser's *Virgil's Gnat* its author complained that Leicester was "the causer of my cares" which, of course, was true. All the same, Francis, on several occasions - see "Lansham's Letter" - referred to himself as "the Heremite", and we also know that he was regarded as the modern Hermes, which does seem to suggest that he and not Leicester was the author of that engraving which Henrion noticed. Possibly the coronet was a prince's coronet and not an earl's.

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