

BACONIANA

Founded 1886

NOVEMBER 1982

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 THE FRANCIS BACON SOCIETY INCORPORATED
 Canonbury Tower, Islington, London N1 2NQ.

Printed by
 The Francis Bacon Research Trust



THE FRANCIS BACON SOCIETY

(INCORPORATED)

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

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

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Dr. John Dee, from *A True and Faithful Revelation, etc.* (1659).

BACONIANA

VOL. LXV (96th year) No. 182

NOVEMBER, 1982

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

EDITORIAL

Though, necessarily, we have had no personal experience of earlier prominent Baconians, **George Martin Pares**, who died on 24th March 1982, in his 80th year, must surely rank among the greatest.

A man of action and a fine scholar, Martin Pares was truly one of a rare breed, and withal was a polished writer who took infinite pains to ensure accuracy in his work. His literary output was indeed extensive, and conspicuous for its tolerance and fair-mindedness, even in the face of provocation from less well-informed and less scrupulous protagonists.

Undoubtedly the motive behind Martin's unflagging efforts to win recognition for an unpopular cause such as the Shakespeare authorship controversy, stemmed from a life-long determination to establish Truth, eliminate sham, and vindicate Bacon's reputation.

His underlying inspiration however lay in a passionate belief in, and devotion to, the Christ ideal (shared by the writer), and in this he served faithfully the philosophy of an even greater mind, Francis Bacon himself. This tradition will, we believe, be followed by his successors, though "men's hearts grow cold".

Through his father, who was a brother officer in the Blues with the late Marquess of Northampton, Commander Pares was able to re-establish the Society headquarters at Canonbury Tower, and the present Lord Northampton has very kindly and generously allowed us to maintain a sub-tenancy in a building which is not only on his estate, but was rented by Bacon for a number of years. Thus the Muses spin their threads through the miasma of Time.

During the last War Commander Pares served in the Royal Navy, after a spell in the Fleet Air Arm. We well remember his narrating that on an occasion when, with another officer, he was ordered to walk along one of the wings of his aircraft preparatory to making a parachute jump, the pilot decided to

"waggle" the wings out of an impish sense of fun. Martin hung on to the struts and duly jumped - his colleague worked his way back to the belly of the aeroplane.

This, then, was the man of action but, after a destroyer command, Commander Pares was seriously wounded on an aircraft carrier in a Malta convoy. The resulting physical handicaps, which remained for the rest of his life, decided him to study poetry and, in particular, Shakespeare. A growing realisation that Francis Bacon alone could have commanded the universal genius contained in the Plays led him to join the Society, only to find in 1951 that the then Council had finally decided that with finances so limited, the solution was to seek a final burst of publicity, and then wind things up.

The decision did not suit a fighter such as Martin Pares, and despite the fact that he was a busy man as Secretary of the Royal Agricultural Benevolent Institution, he took immediate action to organise replacement of the then Council Members.

At that time his chief supporter was the late Captain Ben Alexander, but an heartfelt appeal to the writer and the late Alan Searl (a close friend indeed) did not go unanswered - a fact that the Chairman, as he became, never forgot. After a lively Meeting, the new Council was voted in, and a new era had begun, which was to last for 30 years.

Commander Pares continued as a redoubtable and distinguished Chairman until 1954. After another tenure as Chairman in 1960/1, preceded by a period as President from 1956-8, his devoted and inspiring leadership was recognised by his re-election, *nemine contradicente*, as President in 1962. Now we have lost our President, an accomplished lecturer, and his place will be difficult to fill. Nevertheless we know that his dearest wish was for a continuance of the Society's mission, and not least *Baconiana* as the medium for the relaying of our message and research to our Members and the outside world.

The numerous contributions appearing under the name Martin Pares, or simply M.P., are so well known to our readers that it would be superfluous to comment on them, but we append a list of his publications in book or brochure form, some printed at his own expense, as a memorial to a literary output the study of which would inform and delight seekers after the truth. We cannot finish this tribute, however, without reminding Members that the author always stressed that the **first** Object of the Society was to study the philosophy of Francis Bacon, and the **second** Object, the authorship controversy. This is as it should be, and should never be forgotten - if only to honour perhaps the

greatest of all Englishmen, and his *fidus Achates*, George Martin Pares.

Certainly it is heaven upon earth to have a man's mind move in charity, rest in providence, and turn upon the poles of truth.

(Essay: *Of Truth*.)

Mortuary Marbles;
A Pioneer;
Knights of the Helmet;
The Temple and the Mysteries;
Will O' The Wisp;
Bacon and the Utopias;
The Power and Magic of Words;
Hidden Music;
Francis Bacon and Faith.

* * * *

There is a destiny that shapes our ends rough-hew them as we will.

I am sure Members will be interested to learn how the young Martin Pares became interested in Francis Bacon.

During the 1914-18 war all food was escorted by anti-submarine ships, and those bound for Liverpool were met by various residents who offered the hospitality of their houses to the officers and crews until the cargoes were unloaded, and provision made for the return trip.

Martin Pares was met by Alfred Dodd and on entering his home found himself in a completely new world - Martin's father was a very great Shakespearian scholar and both he and his son could quote accurately from nearly all the Shakespeare Plays.

In spite of their scholarship, however, they had never queried the authorship, accepting the current idea of the butcher boy's ability to write in the beautiful language in which the Plays are written.

It seems also that Martin's only knowledge of Francis Bacon then was that he was imprisoned in The Tower for taking bribes.

The truth, therefore, as presented by Dodd through his studies, and the all-enfolding presence of Francis himself in that house, must have come as a great shock to young Martin Pares. It aroused such a great interest in the life and work of Francis

Bacon, that he seized every opportunity to study and eventually was able to resuscitate the Francis Bacon Society, so arousing new interest among the general public, and proving the real authorship of the Shakespeare Plays.

D. Brameld.

* * * *

E. MacDuff writes:-

I have a deep feeling of sadness about the death of Martin. He was the first person of any authority in the Francis Bacon Society whom I met. We were much of an age (I think he was a few years younger than I) and we both had a hand in the deep waters as well as in the Society, and the works of Francis Bacon.

He it was who inspired me to buy First Editions of Bacon's books and I know that, like myself, he felt amazement that few if any Members were sufficiently devoted to the cause of Francis, to risk what was then not a great deal of money on these. Certainly in our case doing this gave me a new lease of life, and Martin stood firmly by me with his advice. It is indeed a sad day for the Society now that he has gone.

* * * *

I leave it to better pens than mine to tell the bright account of the distinguished achievements of Commander Pares as a sailor, scholar, Baconian, poet, and mystic. I simply wish to express my heartfelt gratitude for the courtesy, the kindness, the friendship he unfailingly extended to me over the years, whether or not I was altogether worthy of the honour.

It is both a sad and a sweet duty to bow to the memory of one's betters, not in the wordly sense of the word but in its most noble import.

If it is true that in a flash of consciousness illuminating our last breath we re-live all the past experiences of our span of life, Martin Pares must not have been displeased with the balance of his account. He deserved to pass peacefully into the better world in which he believed, and to which his faith must have opened the gates wide. *Mors initium vitae* was a favourite motto of the great predecessor whom Martin Pares served with such devotion.

Like many Members I was glad to study in his wake. His memory will live in the hearts of his friends.

Pierre Henrion.

* * * *

Jane Vansittart, the authoress, writes:-

Any contact with Martin was an inspiration. He seemed surrounded with goodness, and one could catch the whisper of "Hidden Music" in his presence and writings. He gave a sudden "heightening of vibration", and a sense of hope and faith.

He was a great gentle Man

* * * *

The Martin that I knew was a man of deep Charity, and a mystic seeking God and the ways of Truth. His memory remains, his fragrant presence still close. The tribute that I would like to give him consists of words he knew so well and which he endeavoured to live.

The Lord bless thee, and keep thee:

The Lord make his face shine upon thee, and be gracious unto thee:

The Lord lift up his countenance upon thee, and give thee peace.

(Numbers 6 : 24-26)

And above all these things put on charity, which is the bond of perfectness. (Colossians 3 : 14)

.... Charity, which is excellently called the bond of perfection, because it comprehendeth and fasteneth all virtues together So certainly, if a man's mind be truly inflamed with charity, it doth work him suddenly into a greater perfection than all the doctrine of morality can do, which is but a sophist in comparison of the other. Nay, further, as Xenophon observed truly, that all other affections, though they raise the mind, yet they do it by distorting and uncomeliness of ecstasies or excesses; but only love doth exalt the mind, and nevertheless at the same instant doth settle and compose it; so in all other excellencies, though they advance nature, yet they are subject to excess; only charity admitteth no excess. For so we see, aspiring to be like God in power, the angels transgressed and fell; "I will ascend above the heights of the clouds; I will be like the Most High": by aspiring to be like God in knowledge, man transgressed and fell; "Ye shall be as gods, knowing good and evil": but by aspiring to a similitude of God in goodness or love, neither man nor angel ever transgressed, or shall

transgress. For unto that initiation we are called: "Love your enemies, do good to them that curse you, and pray for them which despitefully use you; and persecute you; that ye may be the children of your Father which is in heaven: for he maketh his sun to rise on the evil and on the good, and sendeth rain on the just and the unjust".

(*Advancement of Learning*; Book II.)

"The spirit of man is as the lamp of God, wherewith he searcheth the inwardness of all secrets." If then such be the capacity and receipt of the mind of man, it is manifest that there is no danger at all in the proportion or quantity of knowledge, how large soever, lest it should make it swell or out-compass itself; no, but it is merely the quality of knowledge, which, be it in quantity more or less, hath in it some nature of venom or malignity, and some effects of that venom, which is ventosity or swelling. The corrective spice, the mixture whereof maketh knowledge so sovereign, is Charity, which the Apostle immediately addeth to the former clause: for so he saith, "Knowledge bloweth up, but Charity buildeth up"; not unlike that which he delivereth in another place: "If I spake", saith he, "with the tongues of men and angels, and had not charity, it were but as a tinkling cymbal"; not but that it is an excellent thing to speak with the tongues of men and angels, but because, if it be severed from charity, and not referred to the good of men and mankind, it hath rather a sounding and unworthy glory, than a meriting and substantial virtue.

(*Advancement of Learning*; Book I.)

"And may the blessing of the Most High rest upon us, and upon all true and faithful Brethren throughout the world; may brotherly love prevail, and every moral and social good cement us."

Peter Dawkins.

Surprisingly enough *The Amateur* - a farcical American spy cum gore concoction showing last June in France - included Bacon-Shakespeare cipher material as an adventitious artificial constituent of the plot. Even more curiously one of the chief characters, though apparently not a spy, seems to have been inspired by the late Professor C. V. Ambros, a university

Czechoslovakian professor, ardent Baconian, and former contributor to *Baconiana*. The Bacon theme, grotesque it is true, ran throughout the film.

OBITUARY

The Council very much regret to record the death of **Merle Bristol** last year.

Mrs. Bristol, of the U.S.A., had been an enthusiastic and faithful member of the Society, for a number of years.

We are deeply grateful for a bequest of \$900, which is an earnest of this lady's devotion to our Objects, and will help to inspire us - and, we are sure, our readers - in continuing to champion the cause of Francis Bacon and his teachings.

The world to Bacon does not only owe its present knowledge, but its future too.

John Dryden

N.F.

TWO RENAISSANCE MAGI

by Noel Fermor

The brief article on **John Dee** in *Baconiana* 181 did not do justice, perhaps, to the greatest of the early Renaissance magi. These additional notes may help to accentuate interest in this *primus inter pares* among his contemporaries.

Besides writing his widely-admired *Mathematicall Preface*, Dee gained a reputation as an authority with a "very great knowledge in sea affairs" (John Selden); and through his Hermetic Platonism was *en rapport* with men such as Marsino Ficino, Giovanni Pico della Mirandola, and Cornelius Agrippa. All four men were concerned with resuscitating Ancient Wisdom for the benefit of mankind, and were to help inspire Francis Bacon to write his *Instauratio Magna*.

Bacon took all knowledge for his province in pursuit of this goal, as is reflected in the well-known lines:

Seeing ignorance is the curse of God,
Knowledge the wing wherewith we fly to Heaven

- found in 2 Henry VI: IV. 7.

In the late 1500's grammatical pedantry at Oxford and Cambridge had reigned supreme, but the philosophical and scientific tradition originating from Roger Bacon was revived by John Dee and Sir Philip Sydney among others, paving the way for Francis Bacon's life work. Frances Yates has pointed out that Dee established a circle at Mortlake¹, and we know that Francis Bacon used a scrivenny there afterwards, employing his "good pens". There appears to be no branch of knowledge in which these two men were not jointly interested - including cryptography, since Dee studied with considerable excitement Trithemius' *Steganographia*, published in 1606. It is indeed significant that Dee's sojourn at Mortlake lasted about 20 years.

It is known that Dee was an earnest student of Raymond Lull's mediaeval mystical philosophy and Lullism, which equated the levels of creation with letters of the alphabet. B to K were used in the simplest form of his art, placed on three wheels, sited within each other. Once again, therefore, we are brought back to Bacon, with his K Cipher (and reminded of Dr. Orville Owen's Wheel Cipher). Pico della Mirandola identified the cabbala with Lullism², and later the letters B to K were to be linked with the Hebrew cabbalistic letters, and Dee's angelology. Truly, della Mirandola's *Conclusiones* and other works were of prime importance to the Elizabethan sage.

In view of the close affinity in Dee's and Bacon's philosophical outlooks, and their joint concern with Hermeticism, it is clear why both eschewed the religious fanaticism and bigotry which were then so prominent, and advocated instead Christian toleration, to which mankind in general has still failed to respond.

If a man is revealed by his library (except for William Shakespeare who apparently had no books!), it is noteworthy that John Dee's library revealed a passionate interest in historical precedents for British Imperialism which can be equated with Bacon's membership of the Virginia Council, and sponsorship of the English colonization of North America. In fact, Dee envisaged Britain as the leader in reuniting a Christian Europe in a world-wide new golden age of civilisation. Undoubtedly Bacon's *New Atlantis*, colonial schemes, and work for the establishment of the English language had the same end in view.

The Hermetic belief that it is possible to transcend the

"vile"³ human body through spiritual piety and asceticism - and therefore gnostic experience - was endemic to the teachings of both Dee and Bacon; but subject to "deep Christian humility."⁴ In this way Dee believed that man, through intense inner contemplation, could release himself from his prison of clay and return to his Heavenly Father.

Dee's belief in natural astrological influences, reflected in Bacon's *De Fluxu et Reflexu Maris*, could not be more remote from the charlatantry to which the subject has so often been subjected during, before, and since his time. To him, indeed, astrology was a part of a comprehensive spiritual scheme, on the Baconian thesis that everything that exists deserves to be known.

Similarly, Dee's study of gematria involving angels' names, numbers, and mathematics was practised "within the Christian trinitarian framework on which Lullism is based".

To Dee "The key of Prayer openeth all things". Like Francis Bacon he was attempting to revivify Christianity as the cosmic religion of love and, again like Francis, he composed devout and beautiful prayers, demonstrating his essential piety and humanity.⁵ Both men sought to reconcile Protestant and Roman Catholic to this end, but wanted men to be more catholic than Catholic ...

Dee was a lifelong friend of the Sidneys, and in 1577 Philip Sidney travelled to Mortlake - with Robert Dudley, Earl of Leicester, and Edward Dyer, who were about to leave for Bohemia - to consult him. Sir Francis Walsingham, head of the Intelligence Service, was another intimate of his, living at Barn Elms, near Mortlake. Thomas Moffett, chief physician to the Earl of Pembroke (one of the two dedicatees of the 1623 Shakespeare Folio) wrote of Philip Sidney:

Not satisfied with the judgement of and reach of common sense, with his eye passing to and fro through all nature, he passed into the inner-most penetralia of causes; and by that taken, led by God, with Dee as teacher, and with Dyer as companion, he learned chemistry, that stormy science, rival to nature.⁶

We have only touched briefly on Dee's circle of friends, who also included the Gilbert brothers (Dee taught Sir Humphrey navigation) and William Harvey, said to be the discoverer of the circulation of the blood,⁷ and of course 'The Wizard Earl' of Northumberland's circle, including Thomas Hariot, John Donne, and Walter Raleigh.

In *Baconiana* 181⁸, the Elizabethan belief in the Brutus (and Arthur) legends was discussed. Both Dee, and Holinshed in the first edition of the *Chronicles*, accepted it. Indeed it was because of the British imperialist theory that William Camden compiled the celebrated work, *Britannia*, whilst Spenser's references to the subject in *The Faerie Queene* were pointed out in the article mentioned.

In summary, Dee's science and belief in magic, his art (and antiquarianism) all testify to his vision of an Utopian world harmony when Man developed fully his Divine potential. This dream is surely infinitely preferable to modern man's attempt to do without God, with the resultant chaos and unrest around us.

Notes:

1. "Giordano Bruno's Conflict with Oxford", *Journal of the Warburg and Courtauld Institutes* II (1938-9), pp. 234-6.
2. *John Dee*, by Peter J. French; page 49.
3. To quote St. Paul.
4. *Op. cit.*, chapter 4, page 76: *cf.* Dee's *Monas Hieroglyphia*.
5. Vide British Museum, Sloane MS., 3191, folio 45.
6. *Noblis, or a view of the Life and Death of a Sidney*, page 75, California Edition, 1940: *cf.* also *op. cit.* *John Dee*, page 127.
7. But *cf.* *Coriolanus*, Act I: speech by Menenius Agrippa.
8. Page 59, sqq.

* * * *

Those readers interested in the comment on Hieronymous Cardano's Grille in *Baconiana* 181, may care to learn more of this remarkable man. Certainly his desire for posterity to know of his extensive achievements was almost obsessive.

Geronimo Cardano was born in Milan in 1501, and although a physician and mathematician, is now best known as a pioneer in the popularisation of science, and as the author of the world's first treatise on the Theory of Probability. His literary output was prolific, consisting of 131 books published in his lifetime, and 111 MSS. unpublished at the date of his death in 1576. Subjects he discussed therein were mathematics, astronomy and astrology, physics, chess, immortality, dialectics, gems, and colours,

medicine, poisons, air and water, dreams, music, morals, wisdom, and a number of others, and, not least, cryptography.

In his *De Subtilitate* (1550) a collection of illustrations and scientific phenomena expositions was printed, including recommendations for teaching blind persons to read and write through touch. How extraordinary, then, that with all these books he did not write one on cipher, merely dealing with this subject in one chapter.

Yet it was his stenographic system, i.e. his cryptological grille method, that has handed down his name to posterity. A number of countries used the Cardano grille in diplomatic exchanges in the 14th and 15th centuries, despite the fact that awkwardness in phrasing in the *au clair* text could alert the reader to the possibility of a secret message.

Cardano visited England in 1550, and as he was recognised to be the greatest contemporary mathematician, it was entirely appropriate that he should meet the young John Dee, then tutor to the Duke of Northumberland's children, at the house of his host, Sir John Cheke. The grille system which Cardano invented was improved upon by the genius of Francis and Anthony Bacon, and followed his introduction of Braille, which has been of incalculable value to mankind. Herein, perhaps, lies the true claim to immortality which Cardano sought during his life, but his book of games of chance, *Liber de Ludo Alae*, presenting the first systematic computation of probabilities a century before Pascal and Fermat, is of special significance to Baconians.

Though he died in 1576, his name lives on and, amongst his numerous literary works, we would mention *Artis Magnae sive de regulis, algebracis Liber unus; qui et totius operis de Arithmetice quod opus Perfectum inscripsit est in ordine decimus* (1545): *De propria vita liber*, 1643. Henry Morley's *Life of Geronimo Cardano*, 1854, is the standard biography.

Leonardo da Vinci, a friend of his earlier years, must have valued his intellectual powers, and Cardinal Richelieu favoured the use of his grille cipher which, with Vigenere's Tables and Rossignol's Great Cipher, rank high in the estimation of the *cognoscenti* of the science of cryptography. The greatest, if posthumous, tribute to his genius, was paid by Francis and Anthony Bacon who simply revised the grille process he had invented. Cardano punched holes in haphazard fashion, and then wrote his message through them on a blank sheet of paper. The Bacons chose a text out of a book with a sufficient number of the required letters, and punched holes for the message, numbering them on the grille for the benefit of the decipherer.



A TENTATIVE ESSAY IN AMATEUR DETECTION

by Pierre Henrion
Agrégé de l'Université

Dull of soul would be he who could not be delightfully charmed by Sir Anthony Van Dyck's masterly portrait of Princess Mary, the daughter of a king (Charles I), and the future mother of a king (William III). Is she not the very picture of angel-like innocence? See how gently, almost piously, the artist has disposed the hands of his model.

Indeed, many experiments have proved to me that, arrested at first sight by the sweet tender child, the viewer does not see beyond - despite the fact that black and white photography is ruthlessly revealing.

And yet ... When you have at last detected the gruesome grimacing witch who is, as so often in Shakespearean documents, the glaring antithesis of the official subject, you are spellbound by the startling face of the evil hag, you are transfixed by the malevolent stare of her deep-sunken eyes. There she is, except for the traditional broom and attendant grimalkin, complete with the conical hat (graced with the exceptional elegance of a braid at the bottom), with the stray wisps of unkempt hair on the forehead, the menacing chasm of the toothless gaping mouth, and the ominous heavy chin.¹

The first reaction of some people on whom I tried the joke - the professional sceptics steadfastly rooted in their common sense - was to remark that the painter surely did not notice that the folds of the gown, quite in keeping with the style of the time, unwittingly happened to make up a witch.

O purblind painter!

But once you have "seen" the beldame, with her strongly marked repulsive features, she eclipses the gentle princess with the placid face: look at our reproduction in ten years' time: the witch will jump at you before your eyes rest on the child.

Turn the present page by ninety degrees to the right: you see the sketch of an open volume; notice the edges, the one on the left striated by the incompletely subsided leaves, the one on the right formed by the dark mouth of the witch. The top left leaf, clearly raised, catches the light reflected by a quill. Now look at it in the full portrait. So the beginning of the secret message

Please fold back to compare with painting



Sir Anthony Van Dyck's "bewitching" portrait of the young Princess Mary, painted shortly before his death, shows her as a child of ten. Renowned for her grace and intelligence, she lived a short but eventful life, but alas not always a happy one. When she died in 1660 she hardly imagined that William, the only fruit of her dramatically short-lived marriage, would one day reign over England!

This painting - an insuperable feat of pictorial illusionism - proves that Sir Anthony was a secret disciple of Francis, then officially dead, but who was to survive him incognito for some eleven years.

As often, the secret of the painting was transmitted to posterity in a disguise which was the antithesis of the dissimulated message. Nothing could be farther from a gruesome witch than this most innocent, most charming member of the family of the late James, her grandfather of *Daemonologie* (usurped) fame.

Fig. 1.

is: the manuscript (quill) of the (then!) celebrated *Daemonologie*, the book of witches ... (to be continued!).

Those who are still sceptical generally change their minds when they descry a curious hybrid animal, a freak pig with a boar's tusk. Look first at the rough sketch, then let your eyes follow the arrows (fig. 1, page 16: fold back to place fig. 1 opposite portrait on page 14).

You have already seen such a beast reproduced in *Baconiana* 177, page 40, for instance. There the pig, desolately wandering among Tudor roses, carries (but very discreetly) a thin arrow-like vertical tusk. This freak can suggest only one English family. Indeed, the Bacon crest, instead of being a pig, as the rebus tradition in heraldry should lead one to expect, is an unmistakable boar. So the temptation to see in Van Dyck's animal a clear reference to the Bacon family is well-nigh irrepressible!

What if the Baconian pig, swimming in foamy waters, was there to remind one of the famous witty repartee of Sir Nicholas Bacon, the (official) father of the philosopher, when on the Northern Circuit? A culprit named Hog, craving for indulgence, hog and bacon being "so near kindred", elicited the lightning riposte that hog cannot be bacon "until it be well hanged".

As a token of gratitude to Sir Nicholas, who had been so kind to him, who had spared no pains to give him an education fit for a prince - as testified by his mysterious first biographer, Pierre Amboise - Francis used "hang hog" as one of his secret authenticity seals. If you turn the portrait back to normal the freak is indeed a hanged hog.

Two cross-checks, on the "network" safety principle, are here indicated. Look at the well-known line (Merry Wives, IV, 1) reproduced here from the 1632 Second Folio (fig. 2).

Note the "hang-hog" in roman type and no longer in italics as just above, with an **unprecedented hyphen** making it a compound word, a "unit"; note the unexpected capital B of Bacon and especially the word "latten", misleadingly like "Latin" because of the dog Latin of the context. But it is without the customary capital L. Actually, in the present context, it is a nonce-word, coined from the French *latte*, a lath. Thus it slyly refers to the "latten" or lath-work (lattice-work) of the secret Shakespearean constructions, often shown in *Baconiana*, to hint that "hang-hog" is one of the secret signatures of Francis. The word here has nothing to do with the metal alloy of the same name, as a certain scholar affirms, at least in my view.

Of course, modern "corrected" editions have no hyphen, print Latin with a capital L, but bacon with a small b (fig. 3).

Eva. I pray you have your remembrance (child) *Accusativo, bing, hang, hog:*

Qui. Hang-hog, is latten for Bacon, I warrant you.

Eva. Leave your prables (o'man) What is the *Foca-*

Fig. 2. The tell-tale line from *The Merry Wives of Windsor*, IV, 1, reproduced from the 1632 Shakespeare Folio.

Eva. I pray you, have your remembrance, child. *Accusativo, hing, hang, hog.* [rant you.
Quick. Hang hog is Latin for bacon, I war-
Eva. Leave your prabbles. 'oman What is

Fig. 3. As above, but reproduced from a modern edition.

This *Figure* that thou here seest put,
It was for gentle *Shakespeare* cut ;
Wherein the *Graver* had a strife
With Nature to outdo the Life.
O, could he but have drawn his Wit
As well in *Brass*, as he has hit
His Face ; the Print would then surpass
All that was ever writ in *Brass*.
But since he cannot, Reader, look
Not on his Picture, but his *Book*.

B. J.

Fig. 4. Lines from *To the Reader*, reproduced from the 1685 Shakespeare Folio.

"HANGS hog". The typesetting (1685 Folio) is totally different from that of the 1623 Folio. HANGS appears as a tapering tusk-like alignment of CAPITALS: **hog** in one of small letters.

The second cross-check is provided by Ben Jonson's poem *To the Reader*. In the 1685 edition of the Folio, the disciples have reset the type so as to have a HANGS tapering alignment of capitals pointing to **Shakespeare**, then to "thou here seest put"; while an alignment of small letters gives **hog**, thus suggesting two tusks (fig. 4).

Now let us have a closer look at the little girl's rich pinafore. It is a waterfall, somewhat Y-shaped, spurting foam to right and left. The "hang-hog" swimming in it² pushes a dark rounded boulder, thus exposing the dark mouth of a short whitish tube coming out of the edge of the pinafore.

Now we have the whole of our piece of secret archives: "In order to recover the manuscript (volume and quill) of the celebrated *Daemonologie*, officially the work of my grandfather James Stuart but actually the work of 'hang-hog', what you have to do is to pry out a boulder hidden by a waterfall, thus getting access to an underground passage.³ In case of difficulty, do not try to excavate perpendicularly to the vertical plane of the waterfall. Along the vertical edge of the bottom of the gown (look first at the exaggerated sketch at the bottom of the cape of the witch) you find a ghost of a tube (note the dark section at its top, made oval by perspective). Half way up, on the left side, you see the gaping hole left when the boulder is pried off. So you know you will not get into the tunnel endways but sideways. The waterfall is not its terminal, it passes on its way behind it. You have to go left when you penetrate.

Going upward, in the tapestry, you are given the map of the long underground passage. From what I could gather from elsewhere, it was inordinately long, miles and miles (there is one of similar length, in a similar type of ground, in Picardy, from the Abbey of Clairfaye, now a farm, to the very distant abbatial church of Corbie). At a given point, you are shown, it bifurcates (to serve two monasteries, says my source). Then the two branches join again.

Such long secret passages were vital when wars or religious persecutions could be envisaged. Slightly above the merging point of our two branches you have, asymetrically, on the left side only, an axe-like design representing the secret room where precious things - such as manuscripts! - were safely stashed away.

My reader is charitably warned that it would be idle to locate the waterfall, equipped with pickaxe and shovel! - even though, in *The Musgrave Ritual*, Sir Arthur Conan Doyle, who was not an ignoramus on that type of lore, wrote a somewhat similar story.


DAEMONOLO-
GIE, IN FORME

of a Dialogue,
 Divided into three Books.



EDINBURGH

Printed by *Robert Walde-grae*

Printer to the Kings Majesty. An. 1597.

Com Privilegio Regio.



The Titlepage of *Daemonologie* and its secret feat of geometry and concovenation!

In the 18th century, the Shakespearean caches were emptied and the manuscripts taken to new locations.

Concealing Department

Obviously new clues had to be arranged. If you have no *aide-memoire*, as you have in *Treasure Island* or *The Gold Bug*, your treasures may well be lost for ever. I never found the new clues, I confess, but it would be non-U to snoop into rituals It would not be less idle to imagine Francis, lanthorn in one hand and bundle of manuscripts in the other, groping along in the bowels of the earth!

A trusted brother was in charge of the engineering of subterranean safes before he filled them with the precious deposits. To the gems of literature were generously added some gems of jewellery, as a reward or at least a recompense for the people of future ages, who would spend pains and money to bring to public light and well deserved recognition not only positive proofs of authorship but also the candid "Chronicles of the Time", the last of Shakespeare's *Histories*, written under the aegis of Pallas, i.e. under solemn oath.

Let us hope that those who moved the intellectual treasures made good use of the concrete ones! Unlike Conan Doyle's disintegrated royal crown, they were packaged to resist the ravages of time.

To our Editor, for eventual publication, I will send a startling document not only showing the chief of the concealing department at work but also (incidentally) identifying this devoted acolyte.

A Ritual Proof Positive

In case cavilling minds still pretend that Van Dyck's portrait was but a spurious jocular claim, the secret authorship of *Daemonologie* is confirmed by ritual signatures of the type often shown, and discussed as to validity, in *Baconiana*.⁴ Please see the reproduction of the title-page (page 20).

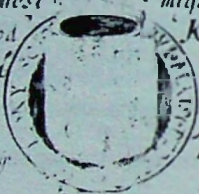
For "bacon", start downwards from b of by (as usual!), second word third line from bottom. Go to o of "Printer to" and e of "cum", the lower tip of which is the apex; then up to n of Kings to a of Walde.

You have Mr. Tudor (as in *To the Great Variety of Readers of the 1623 Folio*; Mr. meaning Magister? See *Baconiana* 181) by following the tangents marked by two dots. Start downwards



The most high and most
 by the Grace of God
 France and Ireland
 of the

mighty Monarch: JAMES
 King of Great Brittain
 etc. Defender
 Faith.



Simon P. ...

As to be found by Thomas Grole
 at the dagger in Lombard street

James VI of Scotland and I of England : the "wisest fool in Christendom", now passes the age of "an old young man". He inherited little of the seductiveness of Mary, Queen of Scots.

from **o** of **Dialogue**, at the top of the page, to **t** of **into** and **D** of **Defence**, in the motto, the extremity of the lower tip of the **D** being the apex, then downwards to **V** of **Edinbvrgh** and **r** of **Robert**. Tudor is now complete but you go on to **M** and **R**.

For **francis**, follow the lines with two crossbars, starting in the left margin (to help you). It begins at the top tip of **C** of **Defence**, brushing an **i** of **Diuided** to the end of the serif of **f** of the word **of**, then touching an **a** on the way, to the lower curve of **R** of **Forme**, then down to **s** of **Bookes** and **N** of **Defend** in the motto.

The whole design is locked by two precise triple intersections of the tangents of alignment; one at the top of **C** of **Defence**, including two prolongations of **bacon** and **francis** segments, the other, including a prolongation of **francis**, at the top left of the **M** of **Majestie** at the bottom of the page (see sketches in the margin). These triple intersections are a challenge to Chance and make assurance doubly sure for the investigator. No, Brother Van Dyck was not an unscrupulous prankster!

JAMES AND WITCHCRAFT

Seduced by the Sadducees?

Witchcraft has always fascinated both the intellectually curious, because of the philosophical and theological problems it raises, and the feeble-minded, because of the thrilling mixture of fear and wonderment with which its prodigies fill their naive souls. James Stuart could hardly escape this fascination, on both counts, which might explain a secret sympathy that vied in him with his official duty of ruthless repression. His tendency to indulgence found congenial food in *De Prestigiis Daemonum*, the work of Johann Wyers, for whom witches were pitiable crones driven by utter destitution and neighbourly obloquy to melancholy, mental derangement, and a justifiable desire for vengeance. These factors led them to practise purely material tricks of "cozenage" which induced their credulous victims, often the dupes of pure coincidences exploited by the old hags, to credit the poor wretches with supernatural powers owed to demonic possession. When hanged or burned, after inquisitions and tortures, these were themselves the victims of judges who were no better than their hangmen.

James was also influenced by Reginald Scot (actually an Englishman). In his *Discoverie of Witchcraft* (1584) he purported

to let the grimalkins and other "familiaris" out of the bag of tricks of wizards and warlocks, but many pretended that under colour of denouncing the "damned art", he actually intended to provide the devotees of the arch-fiend with a perfect practical handbook. Already, in 1486, the *Malleus Maleficarum*, written by two inquisitors, had warned that going into details of malefices was inadvisable because it gave access to dangerous knowledge.

Among the problems which greatly troubled James's mind was that the greater proportion of women who sold their souls to the devil were "ancient" women, whom Satan favoured with the ice-cold embraces of his sexual homages. Much pressed for his opinion on that gravest of matters, Sir John Harrington, with exceptionable levity, proposed to James, as an explanation based on Scripture, a rather off-colour joke, though whether devoid of dry humour or not is a debatable point ...

A less insignificant problem might have caused greater unrest in the mind of the future royal sponsor of the 1611 Bible⁵ when he thought of the terrible injunction of *Exodus XXII, 18*: "Thou shalt not suffer a witch to live". But had not Wyers shown that the word witch was a mistranslation by indifferent scholars of the Hebrew *chasaph* which referred to all sorts of cozeners and poisoners, not to witches in the modern sense? As to the Witch of Endor, she could be dismissed as a ventriloquist. While Moses and Aaron were inspired by God, the Pharaoh's team of wizards were but learned men more conversant than the vulgar with the natural phenomena. And was not magic, for Cornelius Agrippa, the acme and triumph of legitimate scientific lore?⁶

Thus the influence of Wyers, Scot and others explains the sometimes amused scepticism (and obvious relish) which dictated the policy of generally mild prosecutions adopted by the Scottish king. But his attitude might well have been more or less altered by Hemmingius, whom he met when he went to Denmark to fetch his bride, Anne of Denmark. There he stayed many weeks, enjoying himself among the hard-drinking Danes, sitting pretty, far away from the ignoble strifes of the lairds who, feeding their boundless ambitions on their doubts - whether well founded or not is not ours to discuss - about the legitimacy of James, revelled in harassing him. The ruffians had no respect for the divine right of anointed kings, the providential argument of Providence clamorously invoked by their monarch. It had taken all the cunning of "the wisest fool in Christendom" to baffle their murderous plots - to the extent that, even much later, as late as 1600, he had to seek safety by rushing to a window to call his

followers to the rescue.

In Denmark he could enjoy a festive respite and give vent to his somewhat befuddled scholarly oratory. And there it was that he met Hemmingius, the celebrated witch hunter, who introduced him to the notion of organized demonism as it was practised on the Continent, but which was practically unknown as yet in the British Isles: a blasphemous anti-church presided over by Satan himself whose congregations scurrilously aped the rites of the established churches.

Hemmingius probably impressed James, but his lessons were not the determining cause of his sudden and spectacular change of heart. For something happened which, giving a personal angle to his vision of witchcraft, gave the matter a totally different complexion.

The North Berwick tragi-comedy

More tragic than comic, in fact.

The pretext that it will not do to expose a queen to the fury of rough seas cannot work for ever, and at last royal ship and escort were entrusted to the mercy of the waves. By a singular trick of the unpredictable elements, only the royal vessel and another were assailed by contrary winds. The royal one survived, the other sank to the bottom.

Either through a remorseful informant or thanks to the keen shrewdness of the "baillie depute" who found that his maid-servant's nocturnal absences were suspicious, it came to light - and to the ears of the king - that a coven, a witches' sabbath, had taken place in the Kirk of North Berwick on the night of "All Hallows 'Even". The master of ceremonies, the "Regester",⁷ was a certain John Cunningham, honoured in the unholy orders by the courtesy title Doctor Fian, a parody of the degree of Doctor of Divinity.

The witches were first invited to make obeisance to the Devil incarnate by religiously kissing the fleshy part of his back. As usual, when the Prince of Darkness condescended to appear to his humble mortal devotees, he took the appearance of a curious semi-human being clad in a black gown, graced with goat's horns, ass's ears, cloven hooves and a gigantic male attribute. In the present case, the Devil incarnate was probably an impressive impersonation by a first-rate actor. Some historians strongly suspect that the illusionist was no less than Francis, Earl of Bothwell himself, James's sworn enemy. After listening with fervent impiety to the inflammatory homily of "Sathan" and

The (quite fanciful) rendering by a contemporary artist of the North Berwick coven on Hallowe'en night.



Fig. 5. Dr. Fian proudly riding to North Berwick Kirke in the lurid light of his sulphurous "Devil's torches".



Fig. 6. "Sathan" incarnate delivering his unholy homily to the witches. Note the sinking ship.

accomplishing their parody of liturgical rites, the witches, by potent malefices of their trade, sent a passing ship to what they might have crudely called the Devil's locker. A contemporary drawing, reproduced here, mercifully suggests that the sailors were good swimmers and the coast was not far (fig. 6).

The witches trial

James took a great, if somewhat morbid, interest in the trial of the witches. With little respect for the independence of the judiciary, he interfered in all the stages, as is typically shown in the case of Barbara Napier, a friend of Bothwell, suspected of belonging to the coven. She claimed that she was to be spared, being with child. "... if you find she be not (with bairn) to the fire with her presently and cause bowel her publicly ...", such was the imperative order given to Lord Chancellor Maitland. When the jurors had the impertinence to acquit Barbara, the incensed James said: "God hath made me a king and judge to judge righteous judgment".

James must have been thrilled when Doctor Fian was submitted to the awful torture of "the boots" (iron tubes imprisoning the legs). Wedges were hammered between iron and flesh until the accused, thus stimulated into frankness or convenient inventiveness, should at last confess, before flesh and bones became an unnameable mess. With superhuman stoicism, Fian kept insolently silent. Yet no "devil's mark" had been found on him. Such marks of allegiance to the powers of the nether world made witches and warlocks insensitive to pain. So another more diligent search was instituted and at last two pins were found stuck into the inside of the tongue - which tends to prove that anaesthesia by acupuncture was not, even then, a Chinese monopoly. The pins were no sooner extracted than Fian howled with excruciating pain and willingly confessed. Eventually, after more extraordinary episodes, the hangman mercifully strangled him before his body was burned at the stake.

It was a member of the coven, Agnes Sampson, who dispelled James's last traces of sadduceeism. In the hope of gaining indulgence - a vain hope it proved to be - by turning king's evidence, she asked to speak privately to the Sovereign, who avidly granted the request. To prove her supernatural powers, the girl repeated to him what conversation had passed between him and his bride on their wedding night. James was swamped with amazement. Here a bold surmise is indicated. If Agnes had simply listed the little terms of endearment customary in those

nuptial circumstances, fool though he was he would have thought she had imagined them. The revelation must have been of a striking nature. Some light may shed on the mystery by an incident which took place many years later. As the slobbering James was tenderly hugging his "sweet Steenie" (George Villiers) to his breast, he publicly called him "my real wife". If the young witch's revelation was that James apologized to his queen for not acting as a "real husband", James could well have marvelled at her telepathic powers. Had he been less credulous, he might have remembered that the great of this world are normally spied upon and overheard by servants in the pay of some enemy: in the present case, the Earl of Bothwell who, when playing the part of the Devil and fulminating against James at the North Berwick coven, had repeated the important news as an additional argument to urge the witches to destroy him, and thus further the advent of a more legitimate sovereign: Bothwell himself!

If that was the girl's revelation, it would explain why Anna (as Anne of Denmark insisted on being called), conscious that her first and foremost duty was to give a successor to the throne, for the good of the nation as well as for her own personal safety, was tempted to have recourse to external help. Indeed the whole of Scotland soon rang with the echoes of a ballad naming James Stewart, Earl of Moray, the "bonny earl" - a man of great personal beauty and accomplishments - as "the Queen's luvie". Impotent or not, James was jealous and, even more, humiliated, to the extent that he had Moray apprehended by Huntly who treacherously killed the bonny earl in February, 1592. If "Anna" then called for more external help, dire experience would have made her more discreet.

But there was a worse revelation to come. The ship that the witches had wrecked (or fancied they had, according to the beliefs or unbeliefs of my reader) was the wrong ship! Bothwell's intelligence service must have been sadly at fault, for the real object of the witches' malefices, the girl confessed, was the very ship carrying the royal couple. James's change of heart about witchcraft was now complete. It is said (though not proved) that the new convert to the dire reality of witchcraft had all available copies of the book of Scot, the impious "Sadducee", burnt by the hangman.

A crude piece of political propaganda

Queen Elizabeth was now nearing sixty and James was viewing the eventuality of becoming James VI and I with eager

interest. But the question was: how would those English people receive a king coming from over the border, the scene of so many murderous skirmishes, not to say wars? And were there not rumours rampant that he was illegitimate, perhaps a changeling? (The bairn's remains immured in Edinburgh Castle, without a regulation identification disc unfortunately for historians, would not be found until centuries later).

The North Berwick sabbath presented a good opportunity to give an aura of prestige and a seal of legitimacy to James. So a graphic (but largely fanciful) account was published almost immediately in England under the title of *Newes from Scotland*, etc. Truth and unbridled fiction were so cleverly blended that the pamphlet reads like a thriller, though often a hair-raising one. As a piece of propaganda, if it is rather crude, it is not ineffective. Two quotations will give an idea of the conclusions to which the English were invited to subscribe. " His Majesty had never come safely from the sea, if his faith had not prevailed " It is well known that "the King is the child and servant of God and they (the witches) but servants of the Devil; he is the Lord's anointed and they but vessels of God's wrath; he is a true Christian ". How could not the English be but awed and impressed at the thought that they might some day be ruled over by a man against whose sanctity all the furies of hell could not prevail?

Daemonology and propaganda

Some six years after *Newes from Scotland*, Elizabeth's expectation of life was needs be as many years shorter. The problem of succession was looming larger while the hopeful James was more sanguine than ever. The time seemed ripe for a new and more efficient wave of propaganda to make James acceptable to the English people. While a book on witchcraft would give him the authority of an eminent scholar and theologian, a book also on the divine mission of kings directly and exclusively responsible to God, would invest him with almost supernatural and certainly supranational prestige. Indeed his progress across England in 1603 proved that the plot was to a great extent successful.

As the erratic James was not quite *compos mentis* enough to write the text of the two works suitably, he asked Brother Will to do it for him, promising as a reward, or rather a just recompense, to create him a duke on his accession to the English throne, thus giving him a rank in accordance with his princely birth. The case

of *Basilikon Doron* has been dealt with in *Baconiana*. Its very title hints that "silly Bacon" of the (Tudor) roses already had his doubts about the honesty of the Brother whom you will see he was to call the "deceiver".

Daemonologie, the work of Francis as we have amply proved above, was the first of the two books to be published, in 1597. It was easy for the catholic Will (in the strict sense of universal) to impersonate one more character among all the brightly "typed" characters born of his theatrical talents. To achieve verisimilitude, the text is sprinkled with Scotticisms in spelling, diction, style. The scholarly pedantry, at times, stops just short of incoherence for more verisimilitude. It is my personal impression, after plodding through the chapters, that the ghost writer enjoyed himself immensely.

The matter of the book sets more difficult problems. Since his change of heart, James had become extreme, not to say bigoted, in his intransigence. So Francis had recourse to the time-honoured device of the dialogue. Philomathes, the good boy eager to learn, timidly professes doubts which remind one of Wyers and Scot, but are magisterially rebutted by the superiorly wise Epistemon. It would be exaggerated to pretend that Francis's ideas were so very far from those of James but, all the same, Philomathes' points of view had been expressed and Francis had, as far as possible but it could not be very far, kept to the *mediocria firma* motto.

I lack space to deal here with the arguments and counter-arguments of the discussion. Of course, the psychological, ethnological, and statistical studies of recent authors on witchcraft are absent from *Daemonologie*, but in some of those modern specialists are still to be found the heated passions of the theological and Biblical contenders of the Middle Ages. The damned art of witchcraft and the sulphurous mysteries of Satanism will long be a choice battlefield for polemical minds not always so courteous as Philomathes and Epistemon.

It is probably because the tone of *Daemonologie* is dignified, even when totally devoid of indulgence, and because it is a compendium of received ideas rather than the expounding of original personal views, that modern authors pay little attention to it beyond mentioning its existence, with due respects to the (apparent) royal author.

JAMES AND THE "SUPREME COUNCIL"

The astute James must have felt that it was better to have Bacon for an ally than a competitor in the race for the English throne. So he allowed himself to be attracted by the philosopher's secret brotherhoods, partly as a sincerely interested spiritualist and partly as a slyly calculating dissembler, the latter approach being amply proved by future events and by Bacon's assertions as revealed below. Given his exalted position as a sovereign, James could not but be given a high rank in the Palladian and Rosicrucian fraternities.

Indeed, in a cryptological document too recondite to be technically analysed here, a list is given of the members of what I venture to call "the Supreme Council", the list being given but the title not stated. Each member is grossly caricatured. While we are used to comical distortions of physical traits in the caricatures of our cartoonists we no longer admit farcical exaggerations of moral defects in writing, except in spiteful invective. So the condensed thumbnail sketches I give must be taken with a grain of salt or two, without my readers being too scandalized.

Bacon appears as a mournful fellow in the dumps of dejection. The religious mania of Essex is just this side of childish bigotry (it is hinted elsewhere that, while alive, Essex was Bacon's chief collaborator in the Plays, but no details are given. That should give food for thought to the "disintegrators").⁹ The two Derbys, Ferdinando and William, are gnawed to their vitals by envy, while Southampton wears his sentimental heart on his sleeve. As to the stand-offish Oxford, he feels more at home with animals in secluded places than in the company of humans (amongst others you recognize some traits of Hamlet in Bacon, some traits of Jaques in Oxford).

In the number of these aristocrats, all of them related officially or not to the Tudors, figures the demented James, only fit to be forcefully restrained. In his case, even if the portrait is exaggerated it is not basically false, as all biographers acknowledge more or less overtly.

As it is stated under oath that the Scottish king was a dignitary of the Order, it makes it natural that Francis should have helped him with his literary efforts fraternally, but not without secret merriment.

JAMES and THE TEMPEST

When Bacon and his friends planned a play, it is obvious that they prudently resorted to what may be called the technique of amalgamation. Thus those in the know could see allusions to persons and incidents which escaped the notice of the general public - and sometimes of the best modern critics.

Elizabeth, for instance, was not wrong when she saw herself mirrored in *Richard II*, but at times Richard was the mouthpiece of Francis himself, as when the harassed king wished to have a little, little grave, an obscure grave, and to be buried where his subjects' feet could hourly trample on their sovereign's head (at one time, the wish was fulfilled when Bacon's remains were quietly brought back from Germany).

"Blinds" were used so that alternative explanations could be adduced in case of trouble. Plausible sources were sought but not slavishly followed. Thus Elizabeth could be told that the obscure Stratford man, in *Richard II*, had shamelessly plagiarized Tacitus. What could the poor fellow know of current Court affairs? And how could he have access to the necessary archives for the Histories if Holinshed's *Chronicles* had not appeared providentially in 1577 to supplement the *Chronicles* of Hall? But there are more things in the Histories than in the convenient *Chronicles*

Accordingly, all attempts at exegesis must take into account the technique of amalgamation. We shall see that the few threads I am going to unravel from the skein, in the case of *The Tempest*, are not too brittle.

While the public saw a clear allusion to the "still vex'd Bermoothes",¹⁰ what James saw in his mind's eye was the coast of Lothian and, more precisely, *mutatis mutandis*, the North Berwick attempt on his life. *Mutatis mutandis*, for this time we have a "white" magician, a wizard who takes great care that no life should be lost. Prospero-Bacon is the dispossessed duke sent back to his books who at last manages to get his rights from the usurper, while in Ferdinand, the son of a king, the young Prince Henry could see himself falling in love with Miranda, the spiritual daughter of Magister Francis and the goddess Pallas. Indeed, the Prince of Wales had become quite friendly with Bacon.¹¹

As we shall see, the Epilogue of *The Tempest* will greatly substantiate this aspect of the Play.

The Epilogue of The Tempest

A deceiver drawn and quartered

In such a choice passage as the Epilogue of *The Tempest*, one could expect to find the usual Bacon-Tudor-Shake-Spear secret seals made of broken alignments. Indeed the **by** of line 4, displaying as so often the manic obsessions of pure chance, starts a **bacon** (fig. 7). In order to help you, the directions are indicated in the margin: follow **bacon-3** to **bacon-10**, the pertinent part beginning at the telltale **by** and ending at n of **island** (apex at **c** of **since**).

Spear is easily found. Follow from 4 to 9, begin at **e** and **p** of **Naples**, then to **s** of **since** to **r** of **pardon'd** and **a** of **island**.

Then, however, the investigator is greatly disappointed. Only disjointed fragments of the complementary **shake** and **tudor** are found and seem to him to be worthless - until he gets a precious hint: **I must be heere confinde by you**. The said **I**, indeed, is neatly "confinde" in a near perfect lozenge once the fragments are joined. For "**I** (myself) **shake**", follow from 1 to 8: **e** of **ore**, **h** of **strength**, **s** of **most** and the lower angle of the parallelogram, then, from the top angle this time, to **a** of **Naples** to end at **k** of **Dukedome**. For "**I** **Tudor**", follow from 2 to 6: **r** of **throwne**, **t** of **strength**, **i** of **is** and the top angle of the lozenge, then, from the bottom angle now, to **o** of **to**, **u** of **Dukedome** and **d** of **dwel**. Let us not forget the strict rules, only infringed when there are clear hints in the outward text: no line of the outward text must be jumped (unless the tangent of alignment crosses a word-space) but a long and a short letter can be taken if necessary in the same line.

Very often you are helped by suggestive words such as **dwel** (i.e. stop here to find part of the geometry) and **My Charms are all ore-throwne**: my normal structures are here demolished (cf. *Shorter Oxford Dictionary*; overthrow, demolish an order of things).

The **spear** is still to be found. It is gratifyingly normal! Go from 4 to 8: **e** and **p** of **Naples**, the apex at **s** of **since**; then down to **r** of **pardon'd**, to stop at **a** of **island**. Note now that **Naples** and **Duke(dome)** are each on the path of two signatures: "I am (actually) the Duke of Naples of the Play".

Starting at 5 in the second photograph, you see **pal(l)as** appear - as often with only one **l**, the system calling normally for odd numbers of letters, and the **l** is often, as here, part of a double **l**. See how the outward text takes an extra meaning: "by your Spell, Pallas, release me (the man confined) from my bands

EPILOGVE

spoken by Prospero.

~~N~~OW my Charms are all ore-thr^{shake-1}owne,
~~And what strength I haue's mine owne,~~ i tudor-2
~~which is most false: now tis true~~
~~I must be heere confide by you,~~ (by) bacon-3
~~Or sent to Naples. Let me not~~ speare-4
~~Since I haue my Dakedome got,~~
~~And pardon'd s be decerⁱer, dwell~~
~~In this bare Island, by your Spell,~~
~~But release me from my bands~~
~~With the helpe of your good hands:~~ i tudor-6
~~Gentle breath of yours, my Sailes~~ shake-8
~~Must fill, or else my project sailes,~~
~~Which was so please: Now I want~~
~~Spirits to enforce: Art to enchant,~~ speare-9
~~And my ending is despaire,~~ (by) bacon-10
~~Vnlesse I be reliev'd by prayer,~~
~~Which pierces so, that it assaules~~
~~Mercy it selfe, and stees all faults.~~
~~As you from crimes would pardon'd be,~~
~~Let your Indulgence see me free.~~

Exit.

Fig. 7.

EPILOGVE

spoken by Prospero.

Now my Charms are all-re-throwne,
And what strength I have's mine owne,
Which is most faine : now is true

I must be heere confinde by you,

Or sent to Naples: Let me not

Since I have my Duchesse got,

And pardon'd, be deceiv'd, as well

In this bare Island, by your Spell,

But release me from my bands

With the helpe of your good hands :

Gentle breath of yours, my Sails

Must fill, or else my project fails,

Which was so please : Now I want

Spirits to enforce : A charme to enchant,

And my ending is despaire,

Vnlesse I be reliev'd by prayer,

Which pierces so, that it assaults

Mercy it selfe, and frees all faults.

~~As for those times would pardon'd be.~~

Let your Indulgence see me free.

Fig. 8.

with the helpe of your good hands". Pallas is linked to **bacon-10** by the prolongation of 10 to the s of **pal(l)as-5** at the terminal s of **Sailes**.

The systematic doubters who still think those "structures" are purely fortuitous will note that Lady Chance is here especially "lucky": for the indispensable **shake**, we have only one k in the twenty lines of the poem!

Each signature materialized in one photograph (somewhat clumsily, for which I apologize, being no good as a draughtsman) can be carefully checked on the other with a perfect ruler (a transparent flat ruler is advisable) and a little patient training of the eye.

As in almost all cases, there is at the end of the passage (sometimes of the whole page) an echo of the most important signatures. Acceding to the request of the "confinde" man: to **set me free** (last words), we have **bacon** (from 11 to 12, apex at **c** of **pierces**, the signature indeed making a piercing point) and **tudor** (13 to 14, taking the significant **f** of **free** on the way, while the **f** of **from**, not being tangential, is excluded). A prolongation of **bacon-12** links it to **tudor** at **r** of **free** (last line).

Parallelisms are also a challenge to "chance" (see *Baconiana* 177). Here we have good parallels at 2 and 4, and at 8 and 10. So the four ritual words **bacon-tudor-shake-spear** are associated by parallelisms.

If we are tempted to think that such a closely knit network passes human ingenuity, let us remember the unbelievable tricks of music-hall jugglers and prestidigitators: are we not obliged to admit their feats? What cannot man achieve with dexterity and persistent training? Bacon's hundreds of feats of secret geometry show that he did not lack the training!

So now we must be ready for some more (not counting what I may have missed!). Following **Francis-15**, start at **r** of **from** (the **f** of which is cut and worthless) to **n** of **and** (linking **francis** with **bacon-12!**) and **a** of **assaults**, then down to **f** of the tell-tale **selfe** to **s** of **As** (second apex) then up to **i** of **it** and **c** of **pierces** (a second link with **bacon-12!**). A prolongation precisely touches the end of **pal(l)as-5**. If that is coincidence, Chance has a genius for concatenation

If you can be patient for one more, follow **Pal(l)as-16** from **A** of **As** to **a** of **and** and the first **s** of **assaults**, then down to **l** of **all** (another double **l!**), and to **p** of **pardoned**. A prolongation goes up to **W** of **Which**, line 3, the **W** which is the guide to one side of the lozenge and **shake-8**. That same prolongation gives a link with **spear-9** at **r** of **pardon'd** so that we have a partial network **pallas-**

shake-spear! Note now that the word **assaults** suggests the assaults of the various spear-shaped signatures in the vicinity. Such little jests and winks in the outward text are very frequent. Note also that the words **pierces** and **assaults** are unexpected in the context of prayer and mercy - just a flight of poetical fancy on my part?

I hope I have not made too many "faults" in my (probably) incomplete study, in which case let me be "relieved" by the "prayer which frees all faults"! An amusing point is that some printers to whom I submitted work of this kind took refuge in an affirmation of fortuitousness on the grounds that no one of the craft could compose such tricked passages with such accuracy. They simply reasoned the wrong way round.

Since it is mathematically impossible that such webs should be due to chance, there must be a way to produce them. We are so used to movable type that we forget the first process of printing: xylography. Deft handwriters, speeded by long practice, "drew" the whole page on wood; then skilled engravers gouged out the blanks so as to have the text in relief. After passing an inked roller, paper was applied to the text by the press. As Bacon proved elsewhere, he had a sure and rapid hand at drawing. It was even possible that he "drew" the text with acid-resisting ink as is done in etching. Then the printer would be totally unaware of the secrets in the text and they would stay inviolate - until the privileged readers of *Baconiana* enjoyed the pleasure of being the first to gain entrance into this intimate secret of the greatest of Englishmen; and read more into Shakespeare than millions of ordinary readers The whole booklet of the Sonnets is obviously xylographic, with the "web-unit" the whole page, not a sonnet. Xylography allowed for only a small number of copies to be printed before the characters were blurred. In the Plays, engravings on metal must have been used for the "sugared" passages.

We know now that *The Tempest* was to a certain extent, not to say a large extent, the life-story of Francis-Prospero. The promise of a dukedom, I suggest, must have been part of the pact when Francis helped James with his literature - and probably other things as well. But once on the English throne the crafty James dropped his "Brother" with a sneer. As a sop, he dubbed him a knight lost ingloriously in a crowd of run-of-the-mill beneficiaries.

Look at the second photograph of the Epilogue. (Fig. 8). Who is the "deceiver" of the "Dukedome"? Follow the James design from I (must) to a of **Naples** to m of **Dukedome** to e of the



Henry, Prince of Wales . The living image of Anne of Denmark, her ill-fated son Henry was "mild", "peace-loving", full of "awe" (awe-inspired by Miranda?).

keyword **deceiver** and **S** of **Spell**, with its double meaning of "find the letters" and "magical charm". By the powerful spell of Pallas, that is probably *suavibus modis* but efficiently, Francis had cornered the faithless James into renewing his promise. To find the **stuart** design go from **s** of **sent** to **a** of **have** to (the slightly displaced) **t** of **the** to **u** of **your** and up to **r** of **deceiver** - the keyword again - to **t** of **got**. What does the design suggest? The sword of justice falling heavily on the deceiver. But the deceiver had not said his last word. Alas the future was to prove that the now prospering Prospero was too sanguine

The Epilogue of the Epilogue **The winter wind of man's ingratitude**

Certainly, after the date of *The Tempest* (probably 1611), Bacon began to be promoted to higher and higher posts of national responsibility, until he became Lord High Chancellor in 1618 - though he was still at the bottom of the aristocratic ladder as a plain knight. In the meantime, as early as 1612, he had lost his princely friend, the Henry-Ferdinand of the Play, who had fallen under the spell of Miranda whose very name gave promise of Palladian "wonders". That Prince of Wales, whose "mildness" and "awe" made him the favourite of the goddess Peace, did not long enjoy the philosophical delights of Pallas-Shake-Spear's worship. That "most generous" but ill-fated boy of 19 died soon after the production of *The Tempest*, officially the victim of typhoid fever. But there were persistent rumours of veneficium - to use the demonologists' term for poisoning. Historians are bound to despise rumours because they rarely find their way to Calendars of State Papers but, once more, in this context, they were not senseless, and there might well have been fire under their smoke. If the rumours were well founded, it is easy to imagine, on the *cui bono* principle, what minions and profiteers, too happy to suck the blood of the nation like leeches, would be instrumental in procuring the untimely death of the future king. They must have seen him fall into the sphere of influence of Francis with a jaundiced eye. Guided by him, the heir to the throne might not have been so erratic and malleable as the slobbering James.

In 1618, at long last, Elizabeth's elder legitimate son began to climb the aristocratic ladder, rung by rung, from knight to baron to viscount, on his way to the promised ducal coronet. Little did he suspect till the last minute that the ladder led him to the Tarpeian rock. Thus were the hopes expressed in the self-proving

message of the Epilogue dramatically ruined. For the rest I cannot do better than refer the reader to Alfred Dodd's irreplaceable book *The Martyrdom of Francis Bacon*. No better substantiated study has ever been achieved. It is to be deplored that the book is never read by those who, in widely circulated newspapers, indulge in the empty triumph of kicking dead men, or venomously ruining the posthumous reputation of a man who was obviously wronged and agreed to be a scapegoat only on condition that posterity should rehabilitate him. Did not the last will of Master Will express the ardent wish that his name - meaning both his real name and his honour - should be vindicated? Alas, poor Francis!

EXEUNT DRAMATIS PERSONAE

Poor James! Like the witches defended by Scot, he was much more to be pitied than blamed. It was not his fault if, in spite of the Countess of Mar's solicitous care, worthy of a good mother, Nature had made him unequal to the grandeur that Fate had thrust upon him. It must be said in his favour that, in spite of his deceptions, and though exiling Bacon from his Court, he certainly protected Francis's life, until he himself died in 1625. Indeed it was after his death that Francis had to take extreme measures to avoid liquidation.

George Villiers, the double-dealer, whose role at the time of Bacon's fall is far from clear, managed to wrench from Francis his beloved York House. More fortunate than Prospero in his ducal ambitions, he was, in 1623, by the favour of the besotted James, made Duke of Buckingham, while Prospero, in spite of his apparent victory, was frustrated. The winsome favourite pursued for several years his meteoric course as a triumphant upstart. His potent charms must have been ambivalent, for the French Queen was said to succumb to them. In his best-seller, *The Three Musketeers*, Alexandre Dumas capitalized on the affair, but his book is a cloak and dagger novel, not an historical essay. George Villiers was hand in glove with Charles I, whom he dominated. Our Prospero must have had some friendly Gonzalo at Court to warn him in time of an attempt on his life. Villiers met his doom at the hands of the fanatic John Felton in 1628. Thus the path of his transient glory led him but to an untimely grave.

A mention of his son George, the second duke, is not quite digressive here. Having inherited a streak of Don Juanism from

his father, he tried, in Holland, to relieve the princess in our portrait of the burden of protracted widowhood but, I am glad to say, she resisted his enticements valiantly - and vehemently.

As to Francis Tudor, after staging his demise in 1626 to escape assassination, he outlived them all: James, Villiers, the arch-enemy Coke and even Charles I. In his quiet retreat in Germany, under the protection of Augustus, Duke of Brunswick and Luneburg, he went on writing until he died in 1652 - if the chief of the concealing brotherhood referred to above is to be believed, and he was a trustworthy man. In addition to a few discreet manifestations of activity in England at the time of the Laud affair, he wrote *Cryptomenytices and Cryptographiae* (falsely dated 1624, probably in order not to arouse suspicions in certain quarters as to his survival), and some poetry.

Abandoning the fine frenzy of the Elizabethan age, now outmoded, he followed the new fashion which was to culminate during the following century (after much prosaism) in Gray's immortal *Elegy* (indeed, his stately music hardly veils a poetical elation which heralds the revival of transcendental inspiration in the Romantics). The rhythm of the aging poet and scholar became more classical, the style more sedate in its cultured elegance.

To Sir Anthony Van Dyck I owe a debt of gratitude. His insuperable feat of illusionism started in me a train of thought and (sometimes arduous) researches in the dangerous domain of witchcraft: a domain of nebulous disputations and unbridled passions which, more than anything else, should be tempered by "the gentle irony of the gods", until possibly the enlightenments of after-life set all human doubts at rest.

Editorial Comment

Should our readers feel dubious or even sceptical as to our contributor's credentials for commenting on the facets and practice of seventeenth century black magic, we would simply remark that among the sources he consulted were *Newes from Scotland*, and extracts from the *Calendar of State Papers, Scotland*. In addition he read modern authors on witchcraft such as Rosen, Sydney Angelo, Christina Larner, Montague Summers, Kittredge and Alan Kors. The first two sources were contemporary with *Daemonologie*, and the historical notes concerning Princess Mary, James, Bothwell and the Buckingham were culled from the *Dictionary of National Biography*. We have then, aut

Caesar aut nullus!

Notes:

1. *cf.* the owl and face in the frontispiece of the Continental Editions of *The Advancement of Learning* - Editor.
2. Contrast the "running pig" on the chancel arch of Barton-On-The-Heath Church, mentioned in *Baconiana* 168, page 88.
3. *cf.* Canonbury Tower's traditional secret underground passages; *vide* page 35, *The Sacred Centres of London*: The Rosalis Press (enquiries to The Francis Bacon Research Trust) - Editor.
4. *e.g.* No 179; page 17 *et sequitur*.
5. James I - Editor.
6. For a note on this Renaissance magus *vide* *Baconiana* 181, pages 8-12.
7. The provenance of this word is not clear - Editor.
8. An annual midnight orgy held to deride the religious day of rest - Editor.
9. *i.e.* those who see a number of hands in the Plays. Gladstone's phrase "to disintegrate the Homeric poems" is our contributor's technical justification for his comment - Editor.
10. *cf.* *Baconiana* 158, article *Of Plantations*.
11. An understatement - Editor.

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BOOK REVIEWS

SIR FRANCIS BACON. A BIOGRAPHY

by Jean Overton Fuller;

East-West Publications, Gloucester Mansions,
Cambridge Circus, London, W.C.2. Price 10.

The achievement of Daphne du Maurier in bringing to the notice of a larger public the achievements and altruistic character of Francis and Anthony Bacon through her books *The Winding Stair* and *Golden Lads*, has been now supplemented by Jean Overton Fuller's meticulously researched *Sir Francis Bacon. A Biography*.

A feature of these three books has been the virtual breaking of the censorship previously enforced by publishers and the Press on the authorship controversy, apparently for fear of hostile reactions from the academic world and vested interests, or public apathy.

Sir Francis Bacon is overtly in favour of the Baconian point of view, to the extent of arousing the wrath of that doughty champion of orthodoxy, Professor A. L. Rowse, and is well worth more detailed analysis than that printed in *Baconiana* 181.

We trust that readers will be tolerant if they feel some of the points we raise appear recondite, but early in the book (page 27) we noted mention of "the unhatted miniature, at Belvoir Castle", a coloured photograph of which was reproduced in *Baconiana* 167. It is an interesting fact that R. W. Gibson in his *Bacon. A Bibliography 1597-1750*, lists only four unhatted portraits, the remainder featuring high hats which are clearly masonic. The obtrusive quartet appears in Sprat's *History of the Royal Society*, 1667; *Oeuvres Morales*, 1626, 1633, and 1636; *Opera* 1730, and *Works* 1730 and 1740 Volume I, respectively; and *Original Letters*, 1736, *Letters and Remains*, 1734, and *Letters, Memoirs*1736.

In chapter 4 Miss Overton Fuller suggests that Francis might have attended St. Alban's School, perhaps the oldest public school in England. There is no proof of this, and sons of aristocrats were usually educated by private tutors - who better than the learned Sir Nicholas and Lady Ann Bacon? - but the close connection of Sir Nicholas with the School is brought out well.

The Northumberland Manuscript, with its numerous cover references to Francis Bacon, William Shakespeare, and certain Shakespeare Plays, is discussed in a separate chapter, and we

endorse the complaint that the experts in contemporary handwriting who studied the play *Sir Thomas More*, "inexplicably" forbore to examine the scribblings in the Manuscript. The tendentious and oft repeated claim that "hand D" in *Sir Thomas More* (mentioned on page 100 in *Baconiana* 181) is that of William Shaksper was, and is, disingenuous.

Unfortunately Sir Edward Maunde Thompson is incorrectly named in the book. *Honorificabilitudinitatibus* is also wrongly spelt on pages 74 and 75, and the fact that the long word was known well before Bacon's time does not detract from its usefulness to him for anagrammatical and other purposes.

The authoress reminds us that in the Plays Stratford-on-Avon is not mentioned, but St. Albans is mentioned 17 times, which is at least a phenomenon which should make unbiased commentators pause. However, the reference to Burton Heath in *The Taming of the Shrew* cannot be dismissed summarily, bearing in mind the "running pig" carved into the chancel arch in Barton-on-the-Heath Church, and the memorial inscription to the Rector who was among the first to suggest that Francis Bacon might have been the playwright. The wording of this inscription may well invite enquiry, and the reproduction in *Baconiana* 168, with an accompanying article, is worth further consideration, in conjunction with pages 125-7 of this book.

We were glad to see that Miss Overton Fuller, in discrediting Macaulay (not Macauley), acknowledges that Bacon was utterly objective in his role as Queen's Counsel at the Essex Trial, though Dame Daphne du Maurier's account is perhaps to be preferred. Either way Bacon's conduct is wholly vindicated, which is all that should matter to posterity.

On page 182 we find an interesting allusion to John Davies, who, it is hinted, referred to Bacon in the 1602 edition of his poem *Orchestra*. It was to Davies that Bacon wrote asking for a recommendation to James I (on his accession journey from Scotland that year) ending his letter:-

So, desiring you to be good to concealed poets, I continue.
Yours very assured,
Fr. Bacon.

On page 190 there is another very interesting allusion; this time to the Royal Birth Theory. In 1464 a law had been promulgated which forbade the wearing of purple by a commoner. Yet on his marriage to Alice Barham on May 10th, 1606, Francis was "clad from top to toe in purple" according to Dudley Carleton in a letter to John Chamberlain. Certainly it seems

curious that Pierre Amboise, in his 1631 biography of Bacon, wrote that he was "*ne parmi les poupres*"!

We are grateful to Miss Overton Fuller for highlighting the more prominent investors listed in the Charter of the Virginia Company dated May 23rd, 1609, since these included Sir Francis Bacon, the Earls of Montgomery and Pembroke (the dedicatees of the 1623 Shakespeare First Folio), the Earl of Salisbury, the Earl of Southampton, and Captain John Smith. The last name will intrigue readers of the article which appeared in *Baconiana* 161, with its Rosicrucian connotations, and those with longer memories will recall that Bacon was instrumental in founding the Newfoundland Company (in 1607) and the Plantation of Ulster in 1609.

On page 61 of *Baconiana* 161, in the section headed 'Tudors and Trojans', the Elizabethan Imperial theme was discussed, including the following passage from *Cymbeline*¹, now quoted in this book:-

When from a stately cedar shall be lopped branches,
which, being dead many years, shall after revive,
be jointed to the old stock, and freshly grow; then shall
Britain be fortunate, and flourish in peace and plenty.

The suggestion is that the passage refers to the ultimate restoration of ancient Albion in the British races, but we recommend the reading of the whole chapter, 'The Mysteries', in conjunction with the late Dr. Frances Yates' *Shakespeare's Last Plays* for further study of a fascinating subject.

It is important to note that in Chapter 62, headed 'The Sacrifice', Jean Overton Fuller follows H. Kendra Baker², Daphne du Maurier and a long sequence of Baconians, in rejecting the trumped up charge of bribery brought against Lord St. Alban, but which led to his disgrace in 1621. The story is too well known to readers of recent issues of *Baconiana* to need repetition, but we trust that this infamous libel will be heard no more. Bacon was ordered by James I to plead guilty, and was not allowed to enter a defence.

On page 241 it is stated that Canonbury Tower "stands within a complex of building that belonged to the Knights of St. John of Jerusalem". Unfortunately this is not right. The land known as Canonbury Manor - upon which the later building called Canonbury House, with the 'Tower' as part of it, was built by Prior Bolton in the early 16th century - at one time belonged to Sir Geoffrey de Mandeville, Earl of Essex and a Knight Templar, in the 12th century. In the 13th century the Manor was given to the

Prior and Canons of St. Bartholomew's Priory in Smithfield - whence the name 'Canon-bury' - who held it until the time of Henry VIII, the last Prior being William Bolton who built the Tudor house which Sir John Spenser enlarged and beautified in Elizabeth I's reign. Sir John Spenser's daughter and heiress married Sir William Compton, and through her the estate and house came into the hands of the Compton family. Subsequently Bacon obtained his lease from the Compton family who had acquired the Tower by then.

Further information can be obtained from *The Sacred Centres of London: Canonbury*, in a contribution written by Thomas Bokenham³.

Chapter 61, though short, adroitly summarizes the political pressures which threatened King James, and is a welcome contrast to ill-informed criticism of Bacon alleging corruption, which has been voiced even by such an eminent historian as Dame Veronica Wedgwood. It was shortly after this, at the time of his sacrifice, that Bacon made his Will, "My body to be buried obscurely ... "; and it is a curious fact that the whereabouts of his mortal remains are still unknown.

The authoress does well to quote from Spedding, the acknowledged authority on Bacon's career, and the Lambeth papers, so that new readers can have chapter and verse to authenticate King James's order to Francis to abandon his defence - which is surely one of the most disgraceful episodes in English domestic history.

Thereafter Lord Verulam found consolation in continuing his literary output, so that he was able to write to his good friend, Tobie Matthew, that his *Advancement of Learning, Henry VII*, and *Essays* were being translated into Latin "by the help of some good pens which forsake me not".

It is a pity that the book contains errors such as *Sylva Sylvarum* instead of *Sylva Sylvarum*, but readers should not be deceived into thinking that the research is faulty. Thus, justifiably, on page 310 the passage from *Henry VIII* -

Had I but served my God with half the zeal I served my King, he would not in my age have left me naked to my enemies.

CARDINAL WOLSEY

is quoted as an apt historical parallel to Bacon's fall from grace. Again, only rarely is mention made, as in this book, that "two Words and a whole Verse are changed" in the lines from *The Tempest* on the Shakespeare Monument in Westminster Abbey.

But the comment is from Alexander Pope's *Dunciad*, Book IV; and Pope and his three collaborators were responsible for erecting the statue.

Thus we progress from one mystery to another, and this work of 374 pages is a more than useful guide to the greatest of all literary problems. We commend the number of excellent illustrations in this book - not least the nine between pages 256 and 257.

N.F.

Notes:

1. V, IV, 141/2.
2. *Bacon's Vindication*, and *The persecution of Francis Bacon*.
3. *Canonbury and its Associations*, pages 17-34.

* * * *

THE ROSICRUCIAN ENLIGHTENMENT
by Frances A. Yates

Clearly, the late Frances Yates researched deeply into the history of the Continental Rosicrucian movement and deplored the tragic circumstances of its overthrow by the Hapsburg Roman Catholic powers. The author of this fascinating book, however, is perhaps a little wide of the mark when she delves into the origin of this movement and when she refers to Francis Bacon's involvement in it.

Dr. Yates believed that John Dee (1527-1608) was primarily responsible for transporting the high ideals of the Fraternity to Bohemia and that Johann Valentin Andreae was responsible for the R.C. Manifestos of 1614-16 which had in them some of Dee's beliefs. It is probable, however, that the movement started much earlier than this in England. Dee was undoubtedly one of its chief protagonists and was consulted and respected by Queen Elizabeth whose favourite, Robert Dudley, was one of Dee's pupils. Francis Bacon, who learned from Dee some of his cipher methods, particularly that devised by Geronimo Cardano which Bacon adapted for his own use, also shared Dee's Rosicrucian

interests (See *Baconiana* 181). According to Dr. Yates, the R.C. Manifestos were written by Andreae whose earlier *Chemical Marriage* was revised and augmented for the 1616 publication. Andreae was a divine and undoubtedly influenced by Dee, but he denied that he was responsible for the Manifestos. Who then was responsible for the *Chemical Marriage* and who was it that wrote the Manifestos? They are extremely Baconian in content and were intended, I believe, to "call the wits together" in an effort to stimulate a spirit of religious toleration and a return to a platonic love-philosophy which would pave the way to a Brotherhood of Christian men in their search for God and God's laws. If one takes into account Frances Yates' book *Shakespeare's Last Plays* which confirms a considerable Rosicrucian element in *The Tempest*, *Cymbeline* and *Winter's Tale*, the Bacon influence in this movement is underlined.

The Manifestos were, of course, a *ludibrium*, or allegorical joke, as Frances Yates shows and it is unlikely that, at that time, a large Rosicrucian Fraternity existed. They were published more as a clarion call to hearts and minds than as a call to arms, and the political use of them by the Bohemian Protestants who invited the Elector Frederick to be their king was almost certainly not part of Francis Bacon's programme if, as I think, he was responsible for the Manifestos.

It has been suggested that Frederick's overthrow by Tully's army on the White Mountain near Prague might have been averted if help from King James, who was the Elector's father-in-law, and from his German supporters, had materialised, but it should have been clear, had Frederick been better informed, that even if James had been willing to give aid to this obvious affront to the Hapsburgs, that help could not have been more than a token aid.

The suffering caused by the ensuing Thirty Years War was quite terrible, the Palatine was overrun by the Spaniards and Bavarians and placed under the rule of Maximilian I of Bavaria, while Frederick and his Queen, who became known as "The Queen of Hearts", took refuge in the Netherlands where, later, Francis Bacon was in correspondence with her and whither, it is thought by some, Bacon retired as her guest after his supposed death in 1626. Frederick, the Elector, died in 1632 and later his sons, Prince Rupert and Prince Maurice, both fought for their uncle, King Charles I, during the Civil War in England. His eldest son, Charles Louis, eventually regained the Palatinate at the Treaty of Westphalia in 1648, while his daughter, Sophia, married Ernest Augustus, who became Elector of Hanover. Their son, George,

succeeded Queen Anne, the last of the Stuarts, as George I of Great Britain and was the ancestor of our present Queen, thus continuing the Protestant Succession which was one of the aims of the later Rosicrucian movement in this country. It is thought that the Fraternity was also behind "The Glorious Revolution" of 1688 which caused James II to flee to France and Anne, his daughter by Anne Hyde, to desert her father. The Succession Act of 1701 ruled that Anne was to succeed William and Mary and that the Elector's Protestant descendants were to succeed Anne. When James II died in exile in this year, Louis XIV acknowledged his son James Francis Edward as heir. This disgusted the English and was also the cause of the 1715 and 1745 Stuart rebellions, the second being instigated by the French as a diversion during their own war against the Austrians and British over the Austrian Succession.

* * * *

In her later book, *The Occult Philosophy in the Elizabethan Age*, Frances Yates made a close study of the origins of Renaissance thought, expressed initially by Henry Agrippa (1486-1535) in his *De Occulta Philosophia*. This consisted of a blend of the Hermetic influence of Ficino and his school with the Christianised Cabala of Pico della Mirandola, one of whose followers was Francesco Giorgi, the Venetian friar, whose *De Harmonica Mundi* was published in 1525. This book, together with others, including those of Agrippa and the German, Reuchlin, were part of the fine library belonging to John Dee, the famous English mathematician, philosopher and occultist. Dee, it seems, was also an admirer of the artist Albrecht Durer whose engraving, "Melancholia I" of 1514, is discussed in detail in this most interesting book.

Dr. Yates maintained that Dee was not only the mainstay of the English Renaissance but also the probable architect of the Rosicrucian movement which he took to the Continent. She suggested also that Dee's Christian Cabbalistic studies influenced the English Areopagus in 1579. This influence, she thought, can also be found in Spenser's works, particularly *The Faerie Queene*, and in the Shakespeare Plays. In the Marlowe works, and in particular *Dr. Faustus*, *Tamburlaine*, and *The Jew of Malta*, Frances Yates detected a violent reaction against the "white magic" of the Christian Cabalist movement. This reaction was associated with the appalling witch-hunts propagated by the anti-reformists who maintained that all magic was "black magic".

The anti-reformists seem to have dominated Elizabethan England at the end of the sixteenth century and the reaction, which was strongly supported by James I. was directly responsible for Dee's eclipse and loss of influence and also for the burning at the stake, on the Continent, of the Hermetic philosopher Bruno in 1600.

Whether Spenser or Shakespeare was influenced by Dee's Christian Cabbalist doctrines or by the Rosicrucian movement, which may have flowered as a result of Dee's studies, is a moot point, but Frances Yates' interpretation of the Marlowe plays is surely untenable. Is it not more likely that the author of those plays was, in fact, directly influenced by the Rosicrucian attempt, by subtle indoctrination, to raise moral standards, to preach self restraint and to create a brotherhood of Christian men dedicated to religious toleration and to a loathing of tyranny, which is the cause of human suffering and of the suppression of truth? These were the motives behind those powerful plays which pre-dated the Shakespeare works which many people believe were written by the same author. Topical examples of public cruelty, such as the witch-hunting craze, would have been included to inspire audiences with horror rather than approbation, and the stark cruelties of the conqueror Tamburlaine would have been introduced for no other purpose. The lessons of Dr. Faustus are surely those enjoining those in search of Truth to avoid the delights and aids offered by the devil, which seem to by-pass the more difficult route which demands faith, patience and self-discipline. In fact, the play studies the difference between white and black magic, which the witch-hunters believed were both evil. The anti-semitism of *The Jew of Malta*, however, is another problem. Frances Yates reminded us there were few Jews in England when this play was written (c. 1589-1590). She suggested, however, that the play was associated with the Portugese Jew, Dr. Roderigo Lopez, who was in high favour with the Queen but who was executed in 1594 on a charge of attempting to poison her. Certain it is that at his execution the crowd screamed "He's a Jew" and that after 1594, when the play was first published, many performances took place in theatres and private residences. Dr. Yates noted that the treatment of Shakespeare's *Merchant of Venice* is very different from that of *The Jew*. Shylock's Jewish ancestry and his harsh treatment by the Gentiles is given full sympathy, but his inhumanity and his rigid adherence to his legal rights is, of course, severely criticised, and thwarted.

The chapter in this book on George Chapman's poem "Shades

of Night", is of great interest. It is here suggested that this mysterious poem was based on a deep study of the Durer engraving of "Melencolia I" and another engraving of "Melencolia 2" by Durer, now lost. Chapman, it will be remembered, was said to have completed Marlowe's *Hero and Leander* and this raises the question of the authorship of the poem "Shades of Night". It would certainly seem that the study of the three aspects of Melancholy was very much in the minds of certain deep thinkers in this particular period of English literature.

T.D.B.

CORRESPONDENCE

The Editor,
Baconiana,

Sir,

Greatly ignorant, I am ashamed to confess, of the details of English literature and history, I am grateful to my excellent learned friend T. D. Bokenham for his mention of occasions on which Francis Bacon referred to himself as "The Heremite". I am always glad to have corroborations of my little cryptological finds.

Conversely, when such revelations are at variance with the best scholarly - or even astrological - conclusions, repeated experiences have taught me to give pride of place to secret confessions: and that on two counts, principally.

In the first place, what would be the point of spending considerable time, marvels of ingenuity and, in some cases, great amounts of money, if it were only to reveal to cryptoanalysts open facts that they could find in any history book or official documents or undestroyed confidential letters? Not that little slips like "concealed poets" do not help in confirming more substantial revelations.

In the second place, when revelations are signed "under the aegis of Pallas-AthenA", their author would commit perjury if he took liberties with the rock-bottom truth. The imperatives of life can bring the most honest person to conceal or equivocate, especially when, a noted figure in politics or a repressed actor in the tragi-comedy of secrets of State, he is compelled to play an ambiguous part. It must be then a great relief to be able to confess, and confess upon one's honour. Some political regimes

have recourse to public confession and *mea culpa* exhibitionism (often of doubtful quality because of the impending threats of ruthless tyrannical powers) and some religions have recourse to private, secret confession for cleaning the slate. Similarly, Francis, in his cryptological revelations, could freely unburden his soul and contest the "idols of the tribe" with the guarantee of his oath to Pallas.

Thus, in an unbelievably intricate example of the "*composita*" that were to be solved, he referred to his origin. To dispel doubts as to the validity of his investigators' cryptoanalysis, he often had recourse to clever stratagems. In this case, it was the symmetrical use, even if disrespectful, of unusual vocabulary: "dam" echoing "sire", "Betsy" echoing "Bob". The message speaks of a pregnant princess, sick in the Tower, being given the choice between marriage and execution. This can allude only to 1554-55.

This revelation can tally perfectly with a number of 'plants' destined to sidetrack contemporary public opinion and even more the historians of the future, e.g. the unusual mention of the (official) father's name and title in the baptism register, and the importance given to the boy's elegant answer when questioned by the queen about his age, etc..

So I submit as my personal opinion that all "arguments" cannot stand against the word of Francis but can be explained away somehow without too great a display of disputative dialectics.

The 1554-1555 birth explains that a young man, *circa* 21, not a child of 15, sported a moustache and reproached his mother with not giving him a responsible office corresponding to his rank - though she had beaten him (morally, I hope!) into greater fruitfulness as walnut-trees are cudgelled by French peasants into giving more plentiful fruit (this hint, duly authenticated by the ritual seal, appears in the *Hemetes* manuscript).

At the age of 21, it is more likely that an English budding author should evidence a good (through not extraordinary) knowledge of things Spanish, whether acquired second-hand or first-hand or both.

Yours faithfully, P. HENRION

The Editor,
Baconiana,

11th October, 1982.

Sir,

I thought I would mention in this letter how I came to find out the existence of Geronimo Cardano. For many years I have studied the various cypher methods of the 16th century such as Vigenere, Porta, etc., but had never come across Cardano; I suppose because of all his 131 books, not one was devoted to cypher alone. This subject he confined to a single chapter in one of his scientific works of which I had no knowledge.

It was not until a BBC programme on cypher, in which Professor R. V. Jones took part, that I became alerted to the possibility of Cardano. At the very end of a fascinating programme describing cypher of the most sophisticated types, all of which had been deciphered (for instance the Enigma Cypher and Ultra decrypts) the narrator, a Mr. Cutforth, stated that there was in existence one uncrackable cypher invented by the greatest mathematician of his day, Geronimo Cardano. Of his various cypher systems, the Cardano Grille Cypher was the one referred to. That started an entirely new field of research for me and eventually solved a long-lasting and frustrating investigation.

Yours sincerely, E. MACDUFF

The Editor,
Baconiana,

Sir,

As the Francis Bacon Society seems to me liberal minded and averse to imposing some rigid doctrine on its Members, some Members must sometimes agree to differ.

Thus I do not think, as one of your readers suggests, that Leicester was the designer of the cryptographical frontispiece of *Hemetes the Heremyte* (cryptological, by the way, not cryptographic, cryptography being but a branch of cryptology, though a branch that has been controlling the tree for a long time!)

The body of the manuscript referred to is interspersed with little drawings illustrating short poems in foreign languages. These drawings are framed with the same type of scrolls as the frontispiece you published, and are "duly" signed "Bacon, Tudor", etc.. So I cannot bring myself to see why Francis should have called father to the rescue for his pictorial effects in the

frontispiece reproduced in *Baconiana* 180.

In order that you might testify to this without my cluttering *Baconiana* with reproductions of minor importance, I include appropriate photographs for your critical inspection. They are part of the collection I used to show my students at the Sorbonne when more exacting studies called for some welcome respite.

Yours faithfully, P. HENRION

We are happy to endorse our correspondent's comments on the "little drawings" illustrating the *Hemetes the Heremyte* Manuscript, these being redolent with "angular line signatures" similar in principle to those reproduced in *Baconiana* 180.

Readers wishing to see copies of the drawings should apply to Canonbury Tower. - Editor.

PRESS CORRESPONDENCE

We print below letters which followed an article in *The Daily Telegraph* accompanied by a portrait of Francis Bacon with the caption:

"Francis Bacon: a squalid figure in political history and the father of modern science."

The headline; "Back to an unscrupulous ancestor", with Bacon's aphorism, "knowledge is power" underneath, completed a cruel deception calculated to mislead the newspaper's readers.

Perhaps our readers will feel that our Chairman's first letter to The Editor was too forceful, but however this may be, it was rejected.

Happily, one of our members, Mr. J. B. Reavill, was allowed to reply, and so provided another opportunity for Mr. Fermor to rally to the defence of Bacon's reputation. Unfortunately Dr. Berry's letter in response remained inviolate despite refutations of his arguments from Miss Overton Fuller, M. Henrion and Noel Fermor himself.

Censorship prevailed finally to conclude this sad affair, but we print the relevant letters so that our readers can judge for themselves. - Editor.

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

4th May, 1982

Sir,

I enjoy Adrian Berry's articles on popular science, but his piece on Francis Bacon was arrant nonsense.

I do not accept his statement that Bacon was no scientist - it is generally agreed that he was the inspiration for the subsequent foundation of the Royal Society, circa 1645 - but my chief concern is to reject Mr. Berry's attempt to blacken his character against all the evidence offered by his contemporaries.

To take the main points made by your contributor, I would point out that Bacon was *instructed* by Elizabeth, as Queen's Counsel, to take the role of prosecuting counsel at the trial of Essex despite his plea to be excused. To refuse would have been tantamount to treason, and he had previously warned Essex that he would not condone disloyalty. Bacon was only one of several at the trial of the clergyman Peacham, who was certainly "not innocent", and Bacon took a minor part only in the proceedings, as Spedding remarks.

Finally, Lord Verulam as he became, did not accept bribes as Lord Chancellor of England, though this was the custom at that period. Despite all this he was arraigned by his enemies in the House of Lords, on a trumped up charge of corruption, and ordered by his King, James I, not to enter his defence. There was no trial, and he was condemned *in absentia*.

For your contributor to dub Bacon as a political crook is inexcusable, and false.

I hope, Sir, you will allow me to acquaint your readers with these historical facts, which can be checked against documentary evidence, and so vindicate the conduct of a great Englishman.

Yours faithfully, NOEL FERMOR Chairman

(Not published)

The Editor,
The Daily Telegraph.

3rd May, 1982

Sir,

I must protest against the defamation of Francis Bacon in

Adrian Berry's article 'Back to an unscrupulous Ancestor' (your issue of today's date). As this appears under SCIENCE, Mr. Berry is presumably a scientist, but he has neglected to check his facts with regard to the biographical "data". Far from playing "a leading role in the judicial murder of Sir Walter Raleigh", he had nothing to do with it except that he wrote a letter to King James recommending Raleigh be granted a hearing, in York House, to which some members of the public should be admitted (which James refused). There is no instance of his having "supervised the illegal torture of innocent clergymen", though he may have been amongst those present when Peacham was put to the pressures legal in those days. He laboured for long to reconcile Essex to Elizabeth, though he was in the end commanded by Elizabeth to take the case for the Crown at his trial. As to the charges eventually preferred against himself, not even by his enemies was it alleged that he awarded judgements in court for payment. A presentation to the judge by the successful litigant after the conclusion of a case, was, however, customary. The allegation against Bacon was that the award had sometimes arrived before the conclusion. After checking through the records kept by his receiving clerk, he himself found and confessed this to be so. Curiously, in both cases concerned, he had awarded judgement against the party from whom the advance had been received.

I am, Sir, yours faithfully, JEAN OVERTON FULLER
author of *SIR FRANCIS BACON* (East-West, 1981)

(Not published)

The Editor,
The Daily Telegraph.

18th May, 1982

Sir,

FRANCIS BACON

Peacham was put to torture by order of the Privy Council, of which Bacon did not become a member until two years later. Whether it acted on its own or on suggestion of the King or any other person cannot be known and Dr. Adrian Berry should not simply presume and allege Bacon, as Attorney General, instigated it.

Regarding the "bribes" I wrote to you earlier but you did not find space to print my letter.

I am, Sir, yours faithfully, JEAN OVERTON FULLER

(Not published)

8th May, 1982

Sir,

COMPLEXITY OF BACON

It was pleasing to read Mr. Adrian Berry's article on Francis Bacon (May 4) because this was a remarkable man.

After explaining Bacon's pioneering work on the scientific method, however, the article goes on to deal with his career as a politician and a judge in terms of condemnation.

The most serious accusation that is usually made against him nowadays is not that he was a crook but that he was not as far in advance of his contemporaries in public affairs as he was in intellectual matters.

It is true that he appeared for the prosecution at the trial of the Earl of Essex in spite of the fact that Essex was his benefactor, but only because he was told to do so by Queen Elizabeth. If he had not done what the Queen ordered it is unlikely that Essex would have been acquitted, and Bacon himself would certainly have faced incarceration in the Tower.

It is also true that he accepted "gifts" when he was a judge, as did many other judges in those days, but his downfall came in the end not because he awarded cases to the highest payer but because his judgements were often not in favour of those who had bestowed the gifts.

It would be good to be able to say that one of our greatest philosophers had lived up to the ideals expressed in his writings, and Bacon did not always follow his own advice whether in statecraft or in his judicial functions. He was too complex a personality, though, for a simple judgement to be made about him.

J. B. REAVILL
Tunbridge Wells, Kent.

The Editor,
The Daily Telegraph.

14th May, 1982

Dear Sir,

COMPLEXITY OF BACON

I was pleased to read the defence of Bacon, by your correspondent J. B. Reavill, but it must be pointed out that he did not accept "gifts" as a judge, although his servants did without his knowledge. It may be noted that none of Bacon's judgements were reversed subsequently, which may be unique in legal history.

I would add that Bacon was only one of several Commissioners at the trial of the clergyman Peacham, who was demonstrably not "innocent" as Adrian Berry asserted. In fact, the acknowledged authority James Spedding, in his *Francis Bacon and His Times*, records that Bacon took a minor part in the proceedings.

In my view, therefore, it is valid to say that Bacon lived up to the ideals expressed in his writings.

Yours faithfully, N. FERMOR Chairman

19th May, 1982

Sir,

BACON'S CRIMES

Mr. Noel Fermor (May 14) cannot be allowed to get away with saying that Francis Bacon was innocent of accepting bribes while Lord Chancellor. Bacon himself freely admitted it, saying in a letter to the House of Lords on April 30, 1621:

"Upon advised consideration of the charges, and calling my memory to account so far as I am able, I do plainly and ingenuously confess that I am guilty of corruption, and do renounce all defence."

Mr. Fermor adds that Edmund Peacham, the elderly clergyman whom Bacon as Attorney General had tortured in 1615, was "not innocent". What, then, was Peacham guilty of? He was accused of treason on account of a sermon found in his drawer. But he had not preached the sermon and there was no evidence that he intended to preach it. Nevertheless, Bacon had the unfortunate old man put to the rack. But no confession could be wrung from him, and Bacon wrote to James I complaining that Peacham had a "dumb devil".

The Francis Bacon Society, of which Mr. Fermor is chairman, are right to proclaim their hero a philosophical genius and a benefactor of mankind. But they mar their case in trying to pretend that he was also a saint, which he obviously was not.

ADRIAN BERRY Science Correspondent,
London, EC4.

Sir,

BACON'S VINDICATION

It is a curious psychological trait that leads Mr. Adrian Berry - and others - to believe that Francis Bacon, a man whose writings express such lofty ideals, could be a political "crook". After all, we have it on the highest authority, that a good man out of the good treasure of his heart bringing forth what is good ... for of the abundance of the heart his mouth speaketh.

Mr. Berry is entitled to quote from Bacon's letter to the House of Lords in 1621, but I mentioned before that he had been ordered to enter a plea of guilty by James I.

After the arraignment Bacon wrote:- "howsoever I acknowledge the sentence just, and for reformation's sake fit (I was) the justest Chancellor that hath been in the five changes since Sir Nicholas Bacon's time".

He wrote also: "I was the justest judge that was in England these fifty years", and no judgement was overturned after his death. So much for Bacon's "guilt".

It was not Bacon but the High Commission who apprehended Peacham, and the Privy Council tried him for treason thereafter. Still later, Bacon was appointed one of eight Commissioners, and was not in a position to control proceedings, when torture was applied to Peacham. Subsequently Bacon prepared the case for the judges and jury, but was not involved when Peacham was "Condemned of High Treason" for possessing papers containing charges by him against the King and the great officers of State.

Yours truly, NOEL FERMOR

(Not published)

Dr. Adrian Berry,
c/o *The Daily Telegraph.*

27th May, 1982

Dear Mr. Berry,

I am enclosing a copy of a letter which I have written to Mr. Deedes with reference to your reply dated 19th May to my letter published in *The Daily Telegraph* on 14th May.

You will note that by referring to Spedding I have been able to refute both your charges against Bacon - firstly, the allegation that he was guilty of corruption, and secondly, that he took an

active part in the arraignment of Peacham.

In all fairness, I hope that you will see your way to retract the unfair allegations made in your original article so that the public will not be misled.

If my letter dated the 20th May is not published, my Members will feel aggrieved, and rightly so, and I am sure that as a scientist concerned with truth, you will agree to put matters right.

I suspect that you derived your source material from the notoriously unreliable essay of Lord Macaulay - that prince of literary rogues, as Sir Winston Churchill called him - but I shall be quite ready to entertain you to lunch or dinner any week to introduce you to Spedding's monumental 12 volume work on Francis Bacon if you are not familiar with this, or even if you are!

I look forward to hearing from you.

Yours sincerely, NOEL FERMOR Chairman

Mr. Noel Fermor,
Chairman, The Francis Bacon Society,
Canonbury Tower,
Islington,
London N1 2NQ.

1st June, 1982

Dear Mr. Fermor,

Thank you very much for your kind letter. My source for Bacon's life was not only Macaulay's essay to which I think, both you and Sir Winston Churchill are somewhat unfair. I also drew heavily on Lytton Strachey's *Elizabeth and Essex*, an excellent book which I am sure you have read. I have also read Bacon's works in their entirety.

I am afraid there is nothing I can do about the non-publication of your second letter. These matters are outside my control. With the Falklands war and the Pope's visit, pressure on space for letters is even tighter than usual, as I am sure you will appreciate. But your first letter had a good showing, and made your case well (even though I didn't agree with it). Mr. Reavill's letter on May 8, which took Bacon's side, was also prominently displayed.

With all best wishes.

Yours sincerely, ADRIAN BERRY
Science Correspondent.

W. F. Deedes Esq.,
The Editor,
The Daily Telegraph.

11th June, 1982

Dear Mr. Deedes,

I am disturbed that no effort has been made to retract the historical inaccuracies perpetrated in Adrian Berry's article in your newspaper several weeks ago. This is despite the fact that I now learn that Miss Overton Fuller, author of Francis Bacon, and a leading French professor, Monsieur Pierre Henrion, reinforced my letter in pointing out that your readers had been misled.

The Daily Telegraph is, of course, well known for its factual nature and I do suggest that it is highly undesirable that a great Englishman such as Francis Bacon, should unjustly be maligned by your newspaper in this way. I am sure you will concur and I shall be grateful if you could have a word with Dr. Berry who has all the relevant correspondence.

I am sorry to worry you in this matter, but you will understand my concern.

With kind regards,

Yours sincerely, NOEL FERMOR

Dr. A. Berry,
Science Correspondent,
The Daily Telegraph.

11th June, 1982

Dear Mr. Berry,

Thank for your letter dated the 1st June, and as I suspected, you drew your information also from Lytton Strachey who, like Macaulay, is well known for his unnecessarily astringent comments on historical personalities.

I am impressed that you have read Bacon's works in their entirety, and I am enclosing a brochure we published recently which quoted from Spedding, which I mentioned to you before, but also from William Hepworth Dixon, a barrister, who exonerates Bacon completely from the corruption charge from documentary evidence.

With respect, I would suggest that once you have read Hepworth Dixon you should, in fairness, either write a letter to the Editor or contribute another article saying that on further investigation you feel that your original comments may have been misleading; and thus render belated justice to a great man.

I am writing to Mr. Deedes to complain about the fact none

of the letters which were sent to the newspaper were printed, and I am sure you will not mind my doing this.

With all best wishes,
Yours sincerely, NOEL FERMOR

Mr. Noel Fermor,
Chairman, The Francis Bacon Society,
Canonbury Tower,
Islington,
London, N1.

14th June, 1982

Dear Mr. Fermor,

Thank you very much for your letter and for Mr. Dixon's commentaries. I shall read this with great care, and if I find that there is a case for revising my judgment on Bacon, then I shall certainly revise it. But I repeat again what I said in my article and in my published letter: nothing that he may have been guilty of detracts from the immeasurable greatness of his philosophy, and of the almost uncanny (in)accuracy of his view of the future centuries after his death.

People in all ages have tried to predict the future, but Bacon stands far above the rest.

With all best wishes,
Yours sincerely, ADRIAN BERRY
Science Correspondent.

Dr. A. Berry,
Science Correspondent,
The Daily Telegraph.

5th July, 1982

Dear Dr. Berry,

Thank you for your courteous letter of 14th June, and for your article in today's *Daily Telegraph* which I enjoyed! The commentary I sent you is not by Hepworth Dixon though it is based on his book published some years ago. I hope you can consult a copy in a library: if not let me know as I should be able to lend you one.

I hope you will agree that the vindication of Bacon's character from the unjust slanders must be a priority, and as a fair man yourself I shall look to you to help, so that the outside world can revise its assessment of his achievements free of

prejudice. I see that you refer to his "uncanny inaccuracy" whereas I am sure you meant accuracy!

Please read Jean Overton Fuller's new book *Francis Bacon* as well, and you will see Bacon was blameless on Peacham, Essex and Raleigh. Daphne du Maurier in *The Winding Stair* and *Golden Lads* says the same, and we are all life-time students of his life!

All kind wishes,

Yours sincerely, NOEL FERMOR Chairman

NEW BOOKS

published by the Francis Bacon Research Trust.

A BRIEF HISTORY

of the Bacon-Shakespeare Controversy

by Thomas Bokenham.

F.B.R.T., 1982. £3.30.

A concise and clear summary, concluding with some new cipher evidence. Illustrated. (Paperback - 1982).

THE VIRGIN IDEAL

by Peter Dawkins and Thomas Bokenham.

F.B.R.T., 1982. £5.00.

A study of the true meaning of virginity, of the immaculate conception and birth, and of the triple goddess archetype: Queen Elizabeth I as the Virgin Queen, and the Areopagus of English poets. The Baconian-Rosicrucian work is illustrated in respect of its 'position' in the cycle of Ages, as part of an evolving Master-plan. The secrets of Cassiopeia are discussed and revealed. Well illustrated. (Large format, paperback - 1982.)

PUBLICATIONS

(for sale)

All the following publications are available from the Francis Bacon Society except those so marked. Enquiries should be made to the Hon. Treasurer, T. D. Bokenham, at 56 Westbury Road, New Malden, Surrey KT3 5AX, from whom an up-to-date price list may be obtained.

Baker, H. Kendra

The Persecution of Francis Bacon

The story of a great wrong. This important book presents lucidly the events and intrigue leading up to the impeachment of Francis Bacon, Lord Chancellor. (Paperback - 1978.)

Bokenham, T. D.

A Brief History of the Bacon-Shakespeare Controversy

A concise and clear summary, concluding with some new cipher evidence. Illustrated. (Paperback - 1982).

The "Original" Shakespeare Monument at Stratford-on-Avon

A history of the repairs and alterations made to the monument in 1749. Illustrated. (Booklet - 1968).

Dawkins, A. P.

Faithful Sayings and Ancient Wisdom

A personal selection of Francis Bacon's Essays and Fables from the Wisdom of the Ancients, chosen for the teachings that Bacon gives in these concerning the fundamental laws of Creation and Redemption. Illustrated. (Paperback - 1982.)

Eagle, R. L.

The Secrets of the Shakespeare Sonnets

A scholarly and spiritual interpretation of these most beautiful poems, with a facsimile reproduction of the 1609 edition of the Sonnets and "A Lover's Complaint". (Hardback - 1965.) Available from The Mitre Press, 52 Lincoln's Inn Fields, London WC2.

Gundry, W. G. C.

Francis Bacon - a Guide to his Homes and Haunts

Although inaccurate in parts this little book includes some interesting information and many illustrations. (Hardback - 1946.)

Manes Verulamiani

A facsimile of the 1626 edition of the elegiac tributes to Francis Bacon by the scholars and poets of his day, showing Francis Bacon to have been considered a scholar and poet of the very highest calibre, although "concealed". With translations and commentary, this is a most valuable book. (Hardback - 1950.)

Johnson, Edward. D.

Francis Bacon's Maze

Francis Bacon's Cipher Signatures

Shakespearean Acrostics

The Biliteral Cipher of Francis Bacon

Durning-Lawrence, Sir Edwin

Bacon is Shakespeare

With Bacon's Promus.

Macduff, Ewen

The Sixty-Seventh Inquisition

The Dancing Horse Will Tell You

These two books demonstrate by means of diagrams and photofacsimiles that a cipher, brilliantly conceived but simple in execution, exists in the 1623 Shakespeare Folio. The messages revealed, and the method of finding them, form a fascinating study and an unanswerable challenge to disbelievers. The books are the result of many years' careful research. (Hardbacks - 1972 & 1973.)

Melsome, W. S.

Bacon-Shakespeare Anatomy

Dr. Melsome anatomises the "mind" of Shakespeare, showing its exact counterpart in the mind of Francis Bacon. (Hardback - 1945.)

Pares, Martin

Mortuary Marbles

A collection of six essays in which the author pays tribute to the greatness of Francis Bacon. (Paperback.)

A Pioneer

A tribute to Delia Bacon. (Hardback - 1958.)

Knights of the Helmet

Useful notes on the Baconian background. (Paperback - 1964.)

Sennett, Mabel

His Erring Pilgrimage

An interpretation of "As You Like It". (Paperback - 1949.)

Theobald, B. G.

Exit Shakspere

A concise and carefully reasoned presentation of the case against the Stratford man, Shakspere, as an author of the Shakespeare works. (Card cover - 1931.)

Enter Francis Bacon

A sequel to "Exit Shakspere", condensing the main facts and arguments for Francis Bacon as a supreme poet and author of the Shakespeare Plays. (Hardback - 1932.)

Woodward, Frank

Francis Bacon's Cipher Signatures

A well presented commentary on many of the "Baconian" cipher signatures in text and emblem, with a large number of photofacsimiles. (Hardback - 1923.)

THE FRANCIS BACON SOCIETY

(INCORPORATED)

SUBSCRIPTIONS

The subscription for membership is £5.00 payable on election and on the first day of each succeeding January. Those members who prefer to remit their subscriptions in American currency are requested to send \$15. Bankers Orders and forms for Deeds of Covenant can be provided on request. All subscriptions and enquiries about subscriptions should be sent to the Hon. Treasurer, T. D. Bokenham, Esq., at 56 Westbury Rd., New Malden, Surrey KT3 5AX.

Members receive a copy of each issue of BACONIANA without further payment, and are entitled to vote at Annual General Meetings. They will also receive invitations whenever possible to lectures and discussions organised by or on behalf of the Society. In addition BACONIAN JOTTINGS is being issued free to all members, and at present this is published once a year.

Members would assist the Society greatly by forwarding additional donations whenever possible, and by recommending friends for election. Application forms for membership are obtainable from the Secretary, at Canonbury Tower, Islington, London N1 2NQ.

BACONIANA

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