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# BACONIANA

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# THE FRANCIS BACON SOCIETY

(INCORPORATED)

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

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

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*King.* Let them lay by their helmets, and their speares,  
And both returne backe to their chaires againe,  
Withdraw with vs, and let the trumpets sound,  
While we returne these dukes what we decree.  
Draw neere and list

*Mars.* Sound trumpets, and set forward Combatants  
Stay, the king hath throwen his warder downe.

*King.* Let them lay by their helmets, and their speares,  
And both returne backe to their chaires againe,  
Withdraw with vs, and let the trumpets sound,  
While we returne these dukes what we decree.  
Draw neere and list

What with our counsell we haue done :  
For that our king domes earth should not be soild  
With that deare blood which it hath fostered:  
And for our eies do hate the dire aspect.



# BACONIANA

VOL. LXVI (97th year) No. 183

DECEMBER, 1983

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

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## EDITORIAL

*For my name and memory I leave it to men's charitable speeches, and to foreign nations, and the next ages.*

Francis Bacon's last Will, 19th December, 1625.

As we approach the centenary of the foundation of the Francis Bacon Society we are encouraged to hope that we may be on the verge of a major breakthrough. Despite the accumulated weight of evidence pointing to the Bacon brothers, Francis and Anthony, as the inspiration behind the Shakespeare Plays, the academic and outside worlds, backed by vested interests, have resolutely refused to listen to our case.

Yet Truth cannot be defied for ever as the above quotation shows. Francis, the sage, was well aware that there would be a considerable lapse of time before his name would receive the honour that is his due, and that, even then, "foreign nations" would, apparently, be the first to acclaim his genius.

A publicity campaign has already been mounted in Australia, and this may well be followed in the U.S.A. If so, years of painstaking cipher research by one of our longest serving Members will at last reap its just reward, and the steadfast faith of so many staunch Baconians be vindicated. A nation-wide T.V. programme was shown to the Australian public in September and, we are informed, caused "quite a flutter" - not least in the "establishment". We await developments hoping, like Elizabeth I, that *Jacta est alia* (the die is cast).

Certainly the programme received very good notices and we are pleased to hear that the prospects for publication of a thoroughly forthright book by a leading Australian literary man are good. This will endorse the cipher discoveries referred to above in detail.

After holding the position of Secretary of the Society over a span of 28 years, Mrs. D. Brameld (Hope) finally retired last year. The President, Chairman, and other Members of the Council gladly bear witness to a record of selfless and devoted service backed by invaluable support from her twin daughters Elizabeth and Mary. London Society Members will remember with affection the numerous evening social meetings held for so many years at Earls Court, graced by a charming old world courtesy. Each provided the occasion for an address on aspects of Francis Bacon's life and teachings, sometimes given by Hope or the talented twins. An unique era has come to an end, and such devotion will be hard to replace.

We are glad to welcome Mrs. Lorna St. Aubyn as our new Hon. Secretary and we are looking forward to a happy association, at least until a permanent arrangement can be made. As before all communications should be sent to Canonbury Tower.

\* \* \* \*

In the April/May issue of *Covenant Voice*, the magazine of the Covenant People's Fellowship, Dr. Francis Thomas quoted from *Government of England* by Francis Bacon. We have been unable to verify the reference to date, but the passage is of interest bearing as it does on Bacon's belief in the Elizabethan Imperial tradition and the Tudor claim of descent from the Trojans. The thesis is of course a vital element in the Shakespeare Play *Cymbeline* and Spenser's *Faerie Queene*. The late Dr. Frances Yates in her books drew attention repeatedly to this belief, but the quotation from *Government of England* is as follows:

The Britons told Augustine they would not be subject to him, not let him pervert the ancient laws of their church. This was their resolution and they were as good as their word, for they maintained the liberty of their church five hundred years after his time and it was the last of all the churches of Europe that gave up their power to the Roman beast: in the person of Henry VIII; who came of their blood by Owen Tudor, the first, that took that power away again.

We know that Francis always advised toleration when considering sectarian beliefs, as indeed is witnessed by his lasting friendship with Tobie Matthew despite the latter's conversion to Roman

holicism, and Francis's loyalty to the Protestant Successor.

Polydore Vergil, who lived in Henry VIII's reign, and Cardinal Beale, Roman Catholics both, affirmed in Parliament that

Britain was the first of all countries to receive the Christian faith and the early British church was independent of Rome.

Indeed in *Christianity in Britain* Dr. Andrew Gray wrote:

This priority of antiquity was once questioned on political grounds by the Ambassadors of France and Spain at the Council of Pisa in A.D. 1417. The Council affirmed the British claim. The Ambassadors appealed to the Council of Constance in A.D. 1419, which confirmed the decision of Pisa. It was again confirmed by the Council at Sienna in A.D. 1424 and was then assented to. At the Council of Basle in A.D. 1434 the French tried to raise the question again, with the same result. This decision laid down the principle that the Churches of France and Spain were bound to give way in point of antiquity and precedence to the church of Britain, which was founded by Joseph of Arimathea immediately after the passion of Christ.

\* \* \* \*

Research into past issues of *Baconiana* can be richly rewarding, as we were reminded when we observed in the January, 1903, Third Series; No. 1 issue the suggestion that the Royal Society was founded and in working order, "many years before the Charter was granted by Charles II" in 1662. In a short history, published soon after 1892, and compiled by two officials of the Royal Society, it is stated that the true beginning occurred nearly 50 years before, in 1616. Further, the date of the Charter was coincident with Shakespeare's and therefore St. George's putative birthdays, the latter being patron Saint of England and (we understand) the Freemasons.

John Evelyn, one of the first Members of the Chartered Royal Society and later Secretary, in the Dedication in his *Acetaria* to John Somers of Evesham, Lord High Chancellor of England and President of the Royal Society, wrote that "the idea and plan was conceived and delineated by a great and learned chancellor... a chancellor and a very learned lord, was the first who honoured

the chair....” Later he wrote that the Society needed “a more settl'd, appropriate, and commodious place; having hitherto..... been only ambulatory for almost forty years”, i.e. since the early sixteen hundreds.

No wonder that Isaac D'Israeli wrote in his *Curiosities of Literature*:- “were the origin of the Royal Society enquired into, it might, be justly dated a century before its existence; the real founder was Francis Bacon.... (as) appears by the expression of old Aubrey when, alluding to the commencement of the Society, he adds, *Secundum Mentem Domini Baconi.*”

\* \* \* \*

As will be seen from our illustration reproducing a passage from the Play *Richard II*, and describing a tournament in the presence of the King, a “rogue” line appears which attracted our attention, since the first word is Stay; the remainder reading

The King hath throwen his warder downe.

The text comes from the 1st Edition of the Play (from the facsimiles in the Duke of Devonshire's copy, London, 1890, and in the so-called Huth copy, Praetorius, London, 1888) but the “signatures” we shall discuss vanished in the 1598 Quarto. This disappearance echoes that of some “signatures” in the title-page, as demonstrated by Pierre Henrion in his article *1597 When the Alarm was Sounded*, in *Baconiana* 180. Adopting the technique adopted by Henrion, therefore, and the geometrically precise tangent line structure as a *sine qua non*, we started at the *h* of both continuing diagonally down to *s* of us and the *k* of dukes. Projecting on a slightly different tangent we continued up to the *a* of and, and on to the first *e* of returne. Obeying the implied instruction, particularly since the five letters required to form Shake had been located, and still keeping to the diagonal structure, we made our “returne” to the second *e* of that word, down to *r* and *p* of trumpets, then up to *a* of againe, and *S* of Speares. Thus we had completed the precise pattern providing for the additional five letters SPEAR. This signature is cunningly confirmed by the ingenious encipherer in the text word Speares.

The whole structure is sited neatly - and diagonally to keep to the diagrammatic pattern - below the key word King in the



line above, and the significance of the word warder becomes plain by courtesy of the *Oxford New English Dictionary*. This gives the (now obsolete) meaning of beacon or sea-mark. In 1584 R. Norman printed a translation of *Safeguard of Sailers* in which the following appears :-

When you are a little within, there (the Norway coast) stands a little Warder which is a beacon or marke before the entrie.

Ashley in *Wagenar's Mariners Mirr.* (1588) has:

On the North side stande two warders upon a high hill.

Both these authors were contemporaries of Bacon, and the use of the word beacon then pronounced bacon, as a nod and a wink to Baconian cipherists has been noted before. In our example, from *Richard II*, the text may now be read as

Stay, the king hath throwen his warder (beacon or Bacon) downe.

The next line

Let them lay by their helmets, and their speares

gains significance, therefore, particularly since Pallas-Athene, the goddess of wisdom, wore a magic helmet in classical lore, whilst shaking her spear at ignorance. Hence the pseudonym Shake-spear adopted by Bacon and the Brotherhood as a guide to the true authorship, for *ignorantia legis non excusat*, either then, now, or in the future which each of us creates for ourself.

It is salutary to observe that the geometrical symmetry required for the diagonal patterns already mentioned was only possible through a strict supervision of the type forms used for production of the Quarto we have studied, involving unlocking devices, such as letter malformations, leading to evidence which is found throughout the Shakespeare 1623 Folio and elsewhere. The late Colonel Friedman's contention that printing techniques were not sufficiently advanced for type embellishments at that period has already been disproved by M. Henrion's excellent recent articles, and is, now, to our own satisfaction.

Indeed, study through a magnifying glass demonstrated the microscopic accuracy of, for instance, the italic type designs, and, as has been pointed out to us, if the engravers could do this, why not those who arranged the structures we have discussed?

Let us then

Draw neere and list  
What with our counsell we have done.

For there is a lesson to be learned. In the words of Tertullian:

*Quod tanto impendio absconditur etiam  
solum modo demonstrare destruere est.*  
(When a matter is hidden away with so  
much effort, only to reveal it is to destroy it).

The suggestion of course is that there remains at a still greater depth the mystery of the playwright's motive. Doubtless Alexander Pope in his dedication to *The Rape of the Lock*, 1711, had the answer when he wrote:

The Rosicrucians are a people I must bring you  
acquainted with.

To conclude we add a few words on the technique employed in the text under discussion.

1) The word King is found thrice in the prolongation of tangents of alignment, and the King in italics makes a junction.

2) Thanks to prolongations shown in interrupted lines (...) "(by) BACON-TUDOR as well as SHAKESPEAR form a *continuous route*, thus piling Pelion upon Ossa in terms of coincidences, especially when we note that the significant word *both*, with a neighbouring *t* and *h* in play is the hinge between the two groups shown in A and B.

\* \* \* \*

A glance at the dictionary will show that the word king derives from the same root as kin, whether in Old English, Dutch, or German. Kin is connected with the Greek *genos* or Latin *genus*. Mystically speaking, therefore, the King of Kings refers

to the Supreme Deity who is kin to, that is to say one with, humanity as a whole.

In the 1611 Bible it seems that the word King, with a capital K, is used in this sense, especially perhaps in the Psalms, as in:

For God is my King of old, working salvation in the midst of the earth. 74;12.

Psalm 47, verses 6 and 7, affords another instance of this, but the king (with a small k) in Psalm 45 (a highly mystical psalm) is not the same, but refers to the redeemed soul.

I speak of the things which I have made touching the king: 45;1.

and, more dramatically,

Thou wilt prolong the king's life: and his years as many generations.  
He shall abide before God for ever: O prepare mercy and truth, which may preserve him.  
61; 6,7.

The distinction is confirmed in Psalm 95

For the Lord is a great God, and a great King above all gods.  
Verse 3

Yet, we know from Psalm 45, especially verse 4 and 7

And in thy majesty ride prosperously because of truth and meekness and righteousness;  
.....therefore God, thy God, hath appointed thee with the oil of gladness above thy fellows.

that the righteous, or the Princes who are instructed in the College of the Rose Cross, will attain to the Royal Arch.

In the Master's words

Have I not said ye are as gods?

It may be noted that "as" is in italics in the Authorized Version since the translators thought that it made better sense... These notes may throw some light on Part 111, the King theme: the wisdom of a King, in M. Henrion's article From Elbow to King, and give added significance to Carlyle's King Shakespeare as mentioned by our contributor.

\* \* \*

We record with regret the death of His Honour Christmas Humphries, Q.C., on 13th April, 1983, at the age of 82.

Known as the "gentle judge", Christmas Humphries had a long and successful legal career and published more than twenty books, but we were more familiar with his activities as President of the Shakespearean Authorship Society. That Society dismisses as invalid the claims to authorship of the Shakespeare Plays made on behalf of the Stratford author (who made no such claims himself). Although Humphries believed that the 17th Earl of Oxford was the main protagonist he did not rule out the likelihood that Francis Bacon had a hand in at least some of the Plays and poems and, in our experience, was a courteous debating opponent. We shall respect his memory.

\* \* \*

The papers of the Talbot family, Earls of Shrewsbury, including letters from Henry VIII, Elizabeth I, the Earl of Leicester, Thomas Cromwell and Francis Bacon, have been auctioned. The sixth Earl of Shrewsbury was custodian of Mary, Queen of Scots, from 1569 to 1584, and a friend of Burleigh.

After the Civil War, when the family male line died out, the 6404 leaves were bound into 15 volumes and deposited in the College of Arms in Queen Victoria Street, London, "for the use of posterity". These papers are clearly of outstanding importance to scholars, and we trust that improved availability will assist research into the relationship of Bacon, the Shrewsbury family, and their contemporaries.

\* \* \*

As we lay half asleep in the small hours of a winter's night we were alerted by the totally unexpected mention of Francis Bacon's name on the B.B.C. Overseas Programme. By kind permission of both Lord Asa Briggs and the B.B.C. we are allowed to print

the full text of the script which initiated the series of interviews under the title "I Wish I'd Met".<sup>1</sup>

Professor Briggs discusses in an unusually broad-minded manner his views on Bacon interspersed with transilluminations from Francis's better-known works not excluding the *New Atlantis* and of course the *Essays*. We were particularly impressed by Lord Asa Briggs' fair-minded references to Bacon's (unwilling) involvement in the Essex and Raleigh trials, and we will not burden our readers with a recapitulation of Francis's reasons for pleading guilty to the charges laid against him in the House of Lords. These have been fully discussed in the last and preceding issues of *Baconiana* by the late Martin Pares, by Daphne du Maurier in her book *The Winding Stair*, and in *The Persecution of Francis Bacon* printed by this Society, copies of which are available. Suffice it to say that Bacon was instructed by King James to plead guilty, and disobedience to a Royal Command would have been treasonable.

The speaker's reference to Lord Verulam's appreciation of poetry is intriguing, though it should be remembered that Bacon himself wrote masques!

Baconians do indeed "grasp the magnitude" of their belief that Bacon used "masks" to launch literary works on an unsuspecting world and Lord Briggs may possibly be unaware of the existence of the Masonic and Rosicrucian secret societies with ramifications on the Continent of Europe as well as in England. We doubt if he is unaware that Bacon was the inspiration, some say the unacknowledged founder, of the Royal Society.

## "I WISH I'D MET"

### ANNOUNCER:

BBC World Service. "I Wish I'd Met..." The first in a series of four programmes in which we've invited guest speakers to tell us which historical personalities they would most like to have met. Today historian Lord Asa Briggs, Provost of Worcester College, Oxford, discusses his choice.

### BRIGGS:

There are some people from the past I would like to meet in order just to listen and learn. We know so little of what the past was like - even after intensive study of it - that it would be

exciting to meet almost anyone from a lost generation, to find out whether the impressions of the past which we have formed correspond in any way to what people living at the time would have to say.

In the case of the man I have chosen today, however, - and he was a very exceptional man - Francis Bacon, I would want to talk as well as to listen, to tell him something about what has happened to the world since he died, and then to learn what he had to say about himself.

For in the seventeenth century, Francis Bacon realised, unlike most of his contemporaries just how much potential there actually was in the future.

**BACON:**

The human discoveries we now enjoy should rank as quite imperfect and undeveloped. In the present state of the sciences, new discoveries can be expected only after the lapse of centuries.

**BRIGGS:**

Bacon approached the future through a study of what we would now call quite different disciplines - the sciences, the humanities, the practical arts of industry. When he was thirty-one he wrote proudly:

**BACON:**

I have taken all knowledge to be my province.

**BRIGGS:**

Just talking about Bacon's visions of the future - and they were visions rather than prophecies - would take up a great deal of our time, comparing what has actually happened, with what he foresaw:

**BACON:**

We have heats in imitation of the sun's and heavenly bodies' heats... Instruments also which generate heat only by motion.... We procure means of seeing objects afar off... and things afar off as near, making feigned distances... We have also sound-houses... and means to convey sounds in trunks and pipes, in strange lines and distances... Engine-houses, where we practise to make swifter motions than any you have... and more violent than yours are, exceeding your greatest cannons and basilisks... We imitate also flights of birds; we have some degrees of flying in the air; we have ships and boats for going under water, and brooking of seas...

**BRIGGS:**

Bacon believed that "the glory of discovery is the true ornament of mankind". Yet he saw that invention posed moral as well as practical problems. He was also quite clear that men should co-operate with Nature not seek to conquer it.

**BACON:**

Man is the helper and interpreter of Nature. He can only act and understand in so far as by working upon her or observing her he has come to perceive her order. Beyond this he has neither knowledge nor power. For there is no strength that can break the causal chain: Nature cannot be conquered but by obeying her. Accordingly those twin goals, human science and human power, come in the end to one. To be ignorant of causes is to be frustrated in action.

**BRIGGS:**

We can judge from such passages that Bacon had what one of his biographers has called "a complex labyrinth of a mind" - a very rare kind of mind that scientists would like to preserve in pickle - and I would like to be able to see for myself how it worked in practice. Bacon certainly limited its range deliberately as another biographer, this time from the nineteenth century, has pointed out.

**MACAULAY:**

He never meddled with those enigmas which have puzzled hundreds of generations and will puzzle hundreds more. He said nothing about the grounds of moral obligation or about the freedom of the human will. While the world was resounding with the noise of disputation... he left the war of words to those who liked it.

**BRIGGS:**

This limitation was, in fact, a great strength for Bacon. The deliberate pushing aside of the traditional preoccupations of philosophy enabled him to concentrate both on the reorganisation of knowledge and on practical affairs.

**BACON:**

To write at leisure what is to be read at leisure does not interest me. My concern is with life and human affairs, and all their troubles and difficulties. It is these I wish to improve by true and wholesome thoughts.

**BRIGGS:**

Perhaps the most remarkable thing about Francis Bacon was that he was not only a man of immense learning, who could range just as widely over the past as the future, but that he was a very practical man, too, a man of action, very shrewd, almost too shrewd. He's as well known for his pithy aphorisms in his *Essays* as for his extended visions.

**BACON:**

Money is like muck, not good except it is well spread. Riches are a good handmaid, but the worst mistress. Nothing doth more hurt in a state, than that cunning men pass for wise. All rising to a great place is by a winding stair.

**BRIGGS:**

The last of these aphorisms seems most appropriate as a text for Bacon's own life. Bacon knew great place in his time, and he became as well acquainted as anyone in his generation with "winding stairs". He knew, for example, that not the least dramatic thing that might happen to you in a winding stair was that you might be stabbed in it. He believed strongly in public service, but he also discovered through his own experience all its dangers. His aims were consistently high.

**BACON:**

Believing that I was born for the service of mankind and regarding the care of the Commonwealth as a kind of common property, which like the air and water belongs to everybody, I set myself to consider in what way mankind might be best served, and what service I myself might best be fitted to.

**BRIGGS:**

Bacon was born in 1561, the son of Nicholas Bacon, Queen Elizabeth I's Lord Keeper. That was a great advantage of birth to him. And he had another initial advantage also, in that his uncle was Queen Elizabeth's very able - and wily - Treasurer, William Cecil, later Lord Burghley. Yet the young Francis knew that birth was not enough, he had to learn for himself. He went up to Cambridge University therefore at the ripe age of twelve to pursue his studies. Not surprisingly, he never had a very high opinion of universities thereafter.

**BACON:**

For the greater number of persons there, are concerned prim-



arily with lecturing, and in the next place with making a living; and the lectures and other exercises are so managed that the last thing anyone would be likely to entertain is an unfamiliar thought.

**BRIGGS:**

I would like to know what Bacon would think of universities today. I certainly had his *Advancement of Learning* and his *New Atlantis* very much in my own mind when I had the privilege of developing a brand new university, Sussex, during the 1960's. It was from Bacon's thought, indeed, that I took the title of my first manifesto "drawing a new map of learning..." and I know that although Bacon despised universities as they were, he would like to have been head of a college, particularly a new kind of college. I would like to discuss with him, too, the very sensible things he wrote about the relationship between studies and experience. For I know he would be interested in what we now call continuing education - education for life with the experience put in.

**BACON:**

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring: for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need proyning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies, simple men admire them; and wise men use them.

**BRIGGS:**

Having talked with Bacon about studies, I would go on to discuss aspects of his own quite extraordinary personal experience. He went from university briefly into the foreign service, then into the law, and finally into Parliament still at the age of only twenty-three. And that was the beginning of an active political career which was to take him - by many a winding stair - to the

high office of Lord Chancellor, in 1618. He'd held on the same way the same office as his father, that of Lord Keeper, but unlike his father he became a peer. The monarch he served for most of his life was not Queen Elizabeth I, centre of a glamorous and worshipping court, but King James I, who, having been imported from Scotland, had a difficult and at times extremely uneasy reign. James was a learned man and appreciated Bacon, but once after Bacon had given him a copy of one of his most distinguished books, he is said to have remarked....

**KING JAMES:**

His last book is like the peace of God, that passeth all understanding.

**BRIGGS:**

As a lawyer - and for a time he was Solicitor General - and as a judge, Bacon was involved in trying many other people in the courts - including his first real patron, the Earl of Essex, and the great explorer, Sir Walter Raleigh. Not surprisingly he made many enemies, and he ended by getting into trouble himself. In 1621, the year of his sixtieth birthday, he was accused by the House of Commons of bribery and ordered to be tried by his peers. He well expressed his gloomy thought on this occasion to Lord Buckingham.

**BACON:**

Your lordship spoke of purgatory; I am now in it but my mind is calm, for my fortune is not my felicity. I know I have clean hands and a clean heart, and I hope a clean house for friends or servants; but Job himself, or whoever was the justest judge, by such hunting for matters against him as hath been used against me, may for a time seem foul, especially in a time when greatness is the mark and accusation is the game. And if this be to be a chancellor, I think if the great seal lay upon Hounslow Heath nobody would take it up.

**BRIGGS:**

Many public servants have said something like this since - not least in our own century. For all his wisdom Bacon had put too much of his trust in persons of authority, of whom of course he was one himself. I'd like to talk to him about why he chose not to appear at his trial in the House of Lords, and why he confessed, again a very familiar happening in the twentieth century. He was ill at the time, but there was more to it than that. Why did he actually say:

BACON:

I do ingenuously confess and acknowledge, that having understood the particulars of the charge... I find matter sufficient and full, both to move me to desert the defence, and to move your Lordships to condemn and censure me.

BRIGGS:

Bacon was punished and then restored to civil life, and I would leave it at that. But there's another very impertinent question which I would be forced to put to him. Did he write Shakespeare's plays? A number of people have thought so, and they've showed immense ingenuity, including the use of cryptography to try to prove it. Certainly Bacon appreciated poetry.

BACON:

Poesy seems to bestow upon human nature those things which history denies it.

BRIGGS:

Those of his disciples who believe that he wrote Shakespeare's plays point to another passage of his in which he referred to "concealed poets". Yet he dismissed masques - one of the favourite entertainments of his time - as "but toys" and added a little pompously, if mysteriously, that it was "not good to stay too long in the theatre." It is, in fact, very easy to make fun of the Baconians, as the great Shakespearian actor Henry Irving did.

Bacon is alleged to have written, in addition to Shakespeare and Greene, the works of Ben Jonson and Marlowe, Spenser's "Faerie Queene", and Burton's "Anatomy of Melancholy". This is pretty well, but it is not enough. There were Shakespeare's collaborators in his historical plays to be reckoned with; so Bacon must have done the collaboration himself or silenced the collaborators. There was Fletcher, for example, whose hand is perceptible in *King Henry VIII*. To square Fletcher, Bacon had also to square Beaumont; so we had better add the works of Beaumont and Fletcher to Bacon's account.

The Baconian theory requires our belief in a confederacy, the like of which never entered the wildest imagination. All the plots in history pale beside it. How vain and childlike seem all the secret societies compared with this brotherhood, which, to oblige Bacon, foisted Shakespeare on the centuries as the supreme genius of our literature! I don't think the Baconians have fully grasped the magnitude of their own conception.

Such exuberant writing may dispose of the matter completely, yet I would have to ask Bacon about it. I would also tell him that someone wrote a poem about him - Abraham Cowley - not long after Bacon's death.

COWLEY:

From these and all long errors of the way,  
In which our wandering predecessors went,  
And like th'old Hebrews many years did stray  
    In deserts but of small extent,  
Bacon, like Moses, led us forth at last.  
    The barren wilderness he past,  
    Did on the very border stand  
    Of the blest promised land,  
And from the mountain top of his exalted wit,  
    Saw it himself, and shew'd us it.

BRIGGS:

These lines come in a poem called "Ode to the Royal Society", and the Royal Society, founded in 1662 by James I's grandson, Charles II, was a fitting tribute not so much to Bacon's memory as to his continuing influence. And having talked to Bacon, I'd like to take him round to the present headquarters of the Royal Society in London, and show him what modern scientists look like, before going on to an automated factory, and for good measure a nuclear energy plant. But I'd take him finally to a twentieth century garden, for he loved gardens and wrote very eloquently about them.

BACON:

God Almighty first planted a garden. And indeed, it is the purest of human pleasures. It is the greatest refreshment to the spirits of man; without which buildings and palaces are but gross handyworks.

BRIGGS:

However much the world changes and our knowledge of it, that I believe remains profoundly true.

\* \* \*

*Love Virtue, she alone is Free*

Comus: John Milton

A glance at the Objects of the Society set out on the inside front cover of each issue of *Baconiana* will show that our primary aim - our *primum mobile* - is to study the philosophy of Francis Bacon; but this does not infer that our second Object - the study of the evidence in favour of Bacon's authorship of the Shakespeare Plays and other contemporaneous works - is of minor importance. Indeed, the two are complementary.....

All honour then to Francis Carr - a name known to many of our readers - who has for many years conducted a publicity campaign, virtually on his own, in furtherance of the Bacon-Shakespeare cause. With his kind permission we reproduce a few excerpts from two of his bulletins which are issued regularly from the Shakespeare Authorship Information Centre, 20 Park Street, Brighton, for general distribution.

LORD LONGFORD:

Elma Dangerfield, the life and soul of the Byron Society, almost convinced me that Bacon did write Shakespeare. By the end of lunch I was taking almost anything from her as gospel truth, including the statement that Leicester was secretly married to Elizabeth I, and that Essex was her son by him. Also that Bacon was Elizabeth's son. I must really go into this more carefully.

*Diary of a Year*; Weidenfeld, 1982.

PAUL JOHNSON:

By nightfall, on 8th February, 1601, all the chief conspirators were under lock and key in the Tower. They included the Earl of Essex himself, his chief associate, the Earl of Southampton, and most of the swashbucklers who had attended the special performance of *Richard II*. Essex and Southampton were tried for treason in Westminster Hall. Both were found guilty, and Essex was executed six days later. But there is no evidence that the authorities ever bothered Shakespeare. Why was it that Shakespeare, whose play had actually been used as a dangerous political instrument, was never involved in the Council's enquiries?

#### MALCOLM MUGGERIDGE:

Shakespeare was a man of the theatre, but he didn't like it. His references to acting and the theatre are uniformly contemptuous. He did not even prepare his plays for publication.

*Shakespeare in Perspective*; Ariel Books, BBC 1982.

#### PATRICIA FANTHORPE:

One of the most intellectual and most secretive Englishmen of the time was Francis Bacon, and his interest in codes is well known. Sir Nicholas Bacon often impressed upon his sons the importance of concealment in affairs of state. He warned them particularly about the dangers of traceable authorship. The most remarkable suggestion made about Francis Bacon is that he was not the Bacons' child at all, but Queen Elizabeth's.

*The Holy Grail Revealed*; Newcastle Publishing Co., 1982.

#### BYRON ROGERS:

William Shakespeare's tomb has no name upon it. Of the man himself all that is known for certain is that he died, rich, in the town (of Stratford): records exist of his dealings in grain and real estate, of his three houses, one the largest house in Stratford, of his one hundred and seven acres of arable land, of his litigation for small sums. His will exists, but only one item in it hints at a world outside Stratford: bequests to three London actors. Nothing at all mentions what the wealth was founded on, nor does the testator refer to *any of the plays, or show interest in what might become of them*. No manuscript survives of any of them. He is known to have written his name six times in an uncertain hand on legal documents - Shakspeare, Shagsper, Shaksper - but he seems never to have made up his mind on the spelling.

Byron Rogers talks to the man who exposes Shakespeare.

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For the last two decades Francis Carr has devoted himself to a simple but highly controversial proposition: that the Bard of Stratford did not write thirty-seven plays, one hundred and fifty four sonnets and five long poems.

Byron Rogers on the trail of a very determined disbeliever.

*Much Ado About Shakespeare.* *Women's Journal*,  
Editorial; January 1983.

Mr. Carr's talents are by no means confined to literature, since as an historian, and in conjunction with Professor Horace Fitzpatrick, he was called upon to provide expert witnesses to examine the validity or otherwise of the claims concerning the alleged poisoning of Wolfgang Amadeus Mozart in 1791. The occasion was the Brighton Festival held in May 1983.

On April 24th the *Sunday Telegraph* had meanwhile printed an article headed *An Infidel at the shrine of the Bard*. In this it was pointed out that despite the initiation of a "request" to pay 20p for the privilege, visitors are effectively prevented from reading the inscription on the Shakespeare tomb at Holy Trinity Church, Stratford-Upon-Avon. Francis Carr not unnaturally suggested that the authorities do not wish visitors to look too closely at the only grave on the chancel steps which had no name on it but a piece of doggerel instead, complementing the plump bald head of the statue set in a niche in the wall.

However this may be, it is hard to justify the more than one million visitors paying about £1 million annually to the Birthday Trust as Mr. Carr, who had spoken on the subject *Who Was Shakespeare?* in the Brighton Pavilion shortly after the above article appeared, feels so strongly.

\* \* \*

# THE MARLOWE MYSTERY AND THE PLAY *TAMBURLAINE*

by T. D. Bokenham

In the third edition of her *Biliteral Cypher of Francis Bacon* of 1901, Mrs. Gallup claimed to have deciphered from the dedicatory poem by L. Digges in the Shakespeare Folio;

Francis of Verulam is author of all the plays heretofore published by Marlowe, Greene, Peele, Shakespeare and of the two and twenty now put out for the first time.

In another passage, we are told that from the Play *As You Like It* had been found a reference to an enciphered play, *A Tragedy of Marlowe*, which included mention of "the unworthie one by whom Marlowe's life was taken, Francis Archer."

Ignatius Donnelly, in his *Great Cryptogram*, also deciphered, by a different cipher method, a statement to the same effect.

In the January, 1948, issue of *Baconiana* is an interesting article by Roderick Eagle entitled "The Mystery of Marlowe's Death", which refers to the discovery by Professor Leslie Hotson in 1925, of the Coroner's Report on Marlowe's death. This revealed that Marlowe had been employed as a secret service agent and that he had been sent abroad to Rheims and other places. Rheims and Douai were centres where Jesuit missionaries were trained to incite English Catholics to intrigue against Queen Elizabeth in order to establish a Catholic regime in this country. This report also revealed that Marlowe, Ingram Frizer, Nicholas Skeres and Robert Poley met together at a house in Deptford belonging to a Mrs. Eleanor Bull. After wining and dining, there was a quarrel in which Marlowe was stabbed over the right eye by Frizer and he died instantly. The verdict of the jury of sixteen men called to view the body was that Ingram Frizer killed Marlowe in self-defence. This was in May, 1593.

Now, the four men involved in this meeting had all been employed in Francis Walsingham's secret service organisation and some, at least, were then in the employ of Sir Thomas Walsingham, M.P., of Scadbury Park near Chislehurst in Kent, where Christopher Marlowe was held under house arrest on the orders of the Privy Council. Sir Thomas was a nephew of Sir Francis Walsingham who died in 1590. He may also have been connected with these secret service activities. Roderick Eagle was extremely suspicious about certain details given in this report and suggested that the Coroner, William Danby, who was the Crown Coroner since the incident took place "within the



verge", that is, within twelve miles of the Sovereign's person, had been given instructions which included the clearing of the names of those involved. The details of the death were also suspicious.

"Suppose", asked Eagle, "Marlowe had been entrusted with a secret mission abroad and it was essential to throw counter spies off the scent, what more effective device could there have been than to give out that Marlowe was dead?" Eagle continues, "Soon after Marlowe's 'death', plays and poems began to appear bearing his name, usually in an abbreviated form such as 'Ch. Marl.' Later in 1593, the name 'William Shakespeare' is found for the first time in print. Scholars have often pointed out that the Shakespeare plays represent a gradual evolution from Marlowe. Was Shakespeare merely under the influence of Marlowe in his early histories and tragedies or was this imitation the natural development of the same writer? Suppose that Marlowe's death was planned, as now appears probable, we are faced with three alternatives,

1. That Marlowe, the spy and atheist, did not write the works posthumously ascribed to him.
2. That Marlowe did write them and continued to write them in secret after his supposed death in 1593, using the name 'William Shakespeare'.
3. That Bacon's earlier experiments in poetry and drama were published under Marlowe's name."

Roderick Eagle did not consider that number 2. was at all probable and thought it reasonable to choose numbers 1. and 3. As we all know, certain members of the Marlowe Society, under the auspices of Calvin Hoffman, the American author of *The Man who was Shakespeare* of 1955, have chosen the second of these alternatives, and much of the research given in Hoffman's book is of great interest, including the great number of Marlowe and Shakespeare parallellisms listed therein.

The mystery of Marlowe's death, in fact, is even more confusing than Roderick Eagle envisaged. Although the spelling of his name in the baptismal entry of St. George's, Canterbury, appears to be "Marlow", the name recorded in the Treasurer's accounts at King's School, Canterbury, is "Marley", while the name recorded in various documents in the Corpus Christi archives at Cambridge, where Marlowe is said to have obtained his M.A., are "Marlen", "Merling", "Merlin", "Marlin", and "Marlyn". In 1587 "grace was granted to 'Ch. Marley' to proceed to his M.A." The name

entered in the Coroner's Report of 1593 and in the Queen's pardon to Ingramus Frizer on the plea of self-defence was "Christophero Morley". Moreover, to add to the confusion, according to two biographies of Marlowe in my possession, one by Francis Cunningham of 1870 and the other by Havelock Ellis of 1887, the name of Marlowe's "slayer" given in the register of St. Nicholas, Deptford, was not Ingram Frizer at all but "ffrancis Archer", which accords with the decipherments mentioned above. It might well be argued that Mrs. Gallup and Donnelly had both been given information about this burial entry, but it could equally be claimed that Bacon, who may have known something of these happenings, took the trouble to examine the register himself. Leslie Hotson, who knew of this entry, contended that in the Elizabethan calligraphy the names Archer and Frezer could be confused. In a later biography of 1952 by Philip Henderson, we are told that the St. Nicholas register states; "Christopher Marlow, slaine by ffrancis ffrezer the 1. of June 1593."

It seems obvious, therefore, that important details of this case, which included the mis-spelling of the victim's name and an ambiguous name being recorded of his "slayer", were deliberately foisted on the public for some special reason. Various stories were put out at the time to suggest the cause of death. Gabriel Harvey, whose brother Richard was rector at St. Nicholas, Chislehurst, where the Walsingham Memorial stands, reported that the cause was plague. Hoffman reported that Harvey had recently visited his brother at Chislehurst. He did not quote, however, Gabriel Harvey's revealing sonnet of 1593 which was clearly intended for private consumption by his friend Francis Bacon,

Wonders enhance their power in numbers odd  
The fatal yeare of yeares is ninety three,  
Parma hath kist, Demaine entreats the rodd

-----  
Navarre woos Rome, Charlemaine gives Guise the Phy  
Weep, Powles, thy Tamburlaine vouchsafes to die.

L'envoy

The hugest miracle remains behind,  
The second Shakerley Rashe-swashe to binde"

And a *Dictionary of Archaic Words* gives, amongst other meanings for the word "swash", "a braggart", or "refuse or hog-wash", which indicates how Gabriel Harvey's mind was working.

This thinly disguised concluding sentence confirms, in a few words, the true relationship between the braggart atheist whom the Privy Council had placed under house arrest, and the great author who now had need to employ a second mask to father his dramatic and poetic publications. Of the six plays and one long poem *Hero and Leander* attributed to Marlowe after his death, or disappearance, only one of these productions, *Tamburlaine*, was published during his lifetime, and that anonymously in 1590 and again in 1592. This play had been on the London stage since 1587. Some of the other plays, it is true, had been played at Court before May, 1593, but, as far as the literary world, that is, the publishers, printers and reading public, was concerned, the name Marlowe or Marley was unknown up to that time in connection with poetry or play writing. The same thing, of course, happened later with the Shakespeare Plays and it suggests that, in Court circles, it was known that certain gentlemen were writing plays and presenting them anonymously. When public performances were staged, sooner or later a name had to be found to protect the real author.

With regard to the great drama *Tamburlaine*, which took London by storm in 1587-8, it is interesting how critics describe this Scythian tyrant, who so captivated the public audiences in the hands of Ned Alleyn at "The Rose". Philip Henderson wrote in 1952,

*Tamburlaine*, as Marlowe conceived him, illustrates the victory of the imagination over the material world, the heroic will that transcends human limitations and aspires to the divine. Again and again he is compared to the sun in glory. He is the chiefest lamp of the earth and has his "rising in the east". He "rides in golden armour like the sun and challenges the power of Jove". The whole of the first part of *Tamburlaine* is bathed in the golden, ethereal glow of the conqueror's semi-divine aspiration and pride of life.

A footnote adds;

There would seem to be a definite Mithraic element in Marlowe's conception of *Tamburlaine*. Mithras was the god of battles and also the sun-god and, as such, his cult was a powerful rival to Christianity under the late Roman Empire.

Henderson continues;

In contradistinction to the active principle of *Tamburlaine*, the contemplative imagination is embodied in *Zenocrate*,

who is clad in the cold beauty of the moon. Instead of the ruddy-gold splendour of the sun-god, Zenocrate appears

lovlier than the love of Jove

Brighter than the silver Rhodope

Fairer than whitest snow on Scythian hills.

She is drawn through frozen regions by milk-white harts upon an ivory sledge; she scales the icy mountains' lofty tops; she is the world's fair eye; her looks clear the air with crystal and she is clad in light shed from

The shining bower where Cynthia sits

Like lovely Thetis in a crystal robe.

To Tamburlaine she is the symbol of all the immaterial, unattainable loveliness that flies beyond his reach. To Marlowe's contemporaries, Tamburlaine conformed to the idea of the choleric man - fiery in spirit, prone to anger, scorn and mockery. The choleric humour is hot and dry and, if uncontrolled, consumes both heart and brain.... The motive-force of his life is the will to power unrestrained by morality.

And here Henderson touches on one of the motives in writing this powerful play. Another commentator, Havelock Ellis, found in Tamburlaine the mind of the artist. "What is beauty" he asks himself,

If all the pens that ever poets held

Had fed the feeling of their masters' thoughts

And every sweetness that inspired their hearts,

Their minds and muses on admired themes,

If all the heavenly quintessence they still (distill)

From their immortal flowers of poesy

Wherein, as in a mirror, we perceive

The highest reaches of a human wit;

If these had made one poem's period,

And all combined in beauty's worthiness,

Yet should there hover in their restless heads

One thought, one grace, one wonder at the least,

Which into words no virtue can digest.

"Tamburlaine". says Ellis, "is a divinely strong and eager-hearted poet, and these words are the key to his career. He sees for ever an unattainable loveliness beckoning him across the world".

But the Prologue to this play tells us that it concerns the grim subject of war.

From jiggling veins of rhyming mother wits  
And such conceits as clownage keeps in pay,  
We'll lead you to the stately tent of war  
Where you shall hear the Scythian Tamburlaine  
Threatening the world with high astounding terms  
And scourging kingdoms with his conquering sword.  
View but his picture in this tragic glass,  
And then applaud his fortune as you please.

Surely, we must concede that the over-riding purpose of this great drama, which shows the stark horror, the slaughter and the utter destruction wrought by this over-weening and proud tyrant, was to arouse audiences to a pitch of excitement and to persuade them to prepare themselves, in a glorious effort, to withstand the forces of another tyrant whose fleet was shortly to approach these shores, Philip of Spain's mighty Armada. This, surely, was the important contribution made to "the war effort" by that great master of words and men's emotions, that great patriot and teacher of patriotism who helped, with his royal mother and her loyal Counsellors, to build the English Nation into a people to be admired and respected throughout the civilised world. Later, perhaps, they might become the wise and learned citizens of his beloved Bensalem.

An invasion of this country by the Catholic powers had been threatened for some time before 1588. In February, 1570, the Pope had issued his Bull of Excommunication against Elizabeth which freed all peers, subjects and people serving her from their oaths of duty, fidelity and obedience, cursing those who remained loyal. England, however, still had friends on the Continent, particularly after the appalling September massacres perpetrated against the French Huguenots in 1572. As we now know, a great deal of secret intelligence work, under the direction of Burleigh and Francis Walsingham, took place in the late 1570's and early 1580's in which gentlemen intelligencers like Philip Sidney, Bodley, Greville, Anthony and Francis Bacon and others, secured valuable information often at great personal risk. A Protestant League was formed to counter the Catholic powers, headed by Spain and the Guise party in France which thus became split by internal religious war. Spain was not then prepared to act on its own.

Meanwhile, Queen Elizabeth was toying with her little "grenouille", Alencon, whose mother, Catherine de Medici, longed to see beside Elizabeth on the English throne. In 1582 the Catholic Duke of Guise was planning an invasion of this country by way of Scotland, based on an association between Mary, Queen of

Scots his niece, and the Scottish King. Queen Mary was then living in the custody of the Earl and Countess of Shrewsbury with a freedom of communication with the French and Scottish Ambassadors. This invasion was to be paid for by Philip of Spain but launched in the Pope's name. Mary was kept informed by the French Ambassador, D'Aubigny. Walsingham, however, unearthed this plot and informed the Scots who became alarmed and caused James to be kidnapped while hunting. D'Aubigny bolted back to France where he died soon afterwards.

Later a new plan was evolved in which Spain was supposed to cause a diversion in Ireland while Guise and his brother, Mayenne, were to land at Rye with the object of putting Mary on the throne. This plan, in which the Spanish were reluctant to move, also became known to Walsingham. The climax came when the Spanish Ambassador, Mendoza, was dismissed and told to leave the country within a fortnight. He declined, declaring that he must first inform his master of the Queen's decision. Upon which he was told by the Council to leave without further ado. Whereupon, he wrote in his despatch, "the insolence of these people so exasperates me, I desire to live only to be revenged upon them."

By 1584, the Queen's personal safety was the chief concern of Parliament which was joined, with the help of Burleigh, by young Francis Bacon. Although the evidence that Queen Mary was involved in these plots was not pressed at this time, a Bond of Association signed by a great number of noblemen and others was formed, which bound themselves, in the event of the Queen's murder, to pursue to death, not only persons guilty of the act, but the person in whose interests it had been done. Stricter measures were enforced against all Jesuits and Seminary priests. In 1584 also occurred the murder of Elizabeth's ally the Prince of Orange, and the death of Alencon, which darkened still more England's prospects against her enemies. Orange had already offered Elizabeth the sovereignty of Holland, Zeeland and Utrecht which she had refused. The offer was repeated by the States but she again refused it as it meant, of course, open war with Spain. Nevertheless, something had to be done to help the Netherlands to hold the Spanish in check, and an army under Leicester, with his nephew Sidney at his elbow, was sent over in 1586.

I think we all know the chief incidents in this campaign. Leicester, much to the Queen's indignation and rage, accepted the offer by the States as Governor General of the United Provinces. He was recalled by Elizabeth. In this campaign also

occurred the sad death of Sir Philip Sidney.

Meanwhile, Walsingham was deeply concerned over Philip of Spain's intentions towards England. He therefore persuaded the Queen to have her Scottish cousin watched more closely and moved to Chartley under the strict supervision of Sir Amyas Paulet, Bacon's former guardian and friend. His instructions were to prevent Mary or her servants from communicating with the outside world except through him. Her secret coded correspondence which filtered through to Walsingham is said to have been the cause of her trial and execution in the following year; not before, however, it had been reported by a Scottish ship-master that a great naval preparation of twenty-seven galleons at Lisbon - "not ships but floating fortresses" had been spotted and, some said, were destined for England.

Philip had hesitated to act while Queen Mary was alive - after all, she was a French protegee. But now that proud Queen had bequeathed the English throne to him in her will, much to James' chagrin, and now Philip had been assured by the English dissident, Cardinal Allen, that the English Catholics would rise to a man once his troops, together with 17,000 more which he planned to collect from Parma in the Netherlands, had landed in the Thames estuary. How accurate this information was is reflected by the story that when the news of the Spanish disaster reached the Jesuit College in Rome, some of the English Catholics there stood up and cheered! Moreover, it is known that some of the greatest personal contributions for the English defence against the Armada forces were made by Elizabeth's wealthy and loyal Catholic subjects.

The Queen's troubles with Spain did not, of course, end with this great victory. She suffered a personal bereavement in Leicester's death in 1589 caused, it was suggested by Hepworth Dixon, by Lettice his wife and Sir Christopher Blount with whom she had been associating during Leicester's absence in the Netherlands, and whom she promptly married after his death. Elizabeth was also, at this time, in danger of poison attempts on her life - in particular, that by her physician, Dr. Lopez, a Portuguese in the pay of Spain. Henry of Navarre, who had succeeded to the French throne, declared himself Catholic in order to checkmate the Catholic League. English troops, however, were still in France attempting, with Henry's troops, to get rid of the Spanish troops still on French soil.

In 1596, Robert Essex, with the help of the Cecils, who wished him far away, was put in charge of the great expedition

which captured Cadiz and returned home with considerable booty. Essex, who could not have achieved this without the professional help of Raleigh, Effingham, and Sir Francis Vere, claimed all the honours and was embittered that others should be allowed to share them. This bitterness against the authorities, particularly Robert Cecil, though not part of this story, was the original cause of his tragic end, or "his impatience" as someone put it, in 1601.

Philip of Spain, enraged by this affront to his Imperial dignity, later mounted a second Armada attempt aimed at stirring up rebellion in Ireland and causing damage to our ports. Though his Irish efforts succeeded, Providence again came to our rescue in the shape of great storms which wrecked thirty of the Spanish galleons before the remainder of the fleet could regain the nearest Spanish port. These great ships, used mainly for transporting troops, their horses and equipment, were quite helpless in a gale which carried them sideways on with the wind. It must have been a remarkable sight for those English ships in pursuit.

Perhaps these are some of the reasons why the popular and powerful play, *Tamburlaine* was re-published in 1592 with further editions in 1593, 1597, 1605 and 1606, that is, well into King James' reign. It may be of interest that, though James made peace with Spain in 1604, the Gunpowder Plot of 1605 showed that some of the English Catholics were not pleased with the anti-Catholic measures still pursued by the new King and his advisers.

## FROM ELBOW TO KING

by Pierre Henrion  
Agrége de l'Universite

### 1. The ELBOW theme and the trusted disciple.

To give their full and picturesque significance to the documents studied here it is firstly essential to recall various examples of the ELBOW emblem - unless you had rather call it a secret password - already mentioned *passim* in *Baconiana*. In fact, ELBOW will be a good starting point for the exploration of a small but interesting network.



The statue of Francis Bacon in St. Michael's Church, St. Albans, shows him - not without insistence: *sic sedebat* (1) - resting on his elbow. The Shakespeare Monument in Westminster Abbey also shows the poet resting on his elbow. On the title-page of *The Anatomy of Melancholy* the apparent author, Democritus Junior, (2) rests on his elbow while Hypochondriacus, obviously Bacon with his ritual mitre, again is resting on his elbow (3). In several other iconographical documents, Bacon's elbow, even if he does not rest on it, is prominently in the foreground.

When Cervantes confesses in his preface to *Don Quixote* that he is only the *padastro* (adoptive father) of the work and that he simply writes at the dictation of a mysterious Sidi Hamete ben Engeli - which obviously translates into Lord Little Ham, Lord Hamlet, Lord Little Bacon... of the English - the Spanish writer curiously insists on the fact that he is sitting "*el codo en el bufete y la mano en la maxilla*", with his elbow on the desk and his hand at his jaw; again exactly the typical posture of Francis Bacon.

Our haunting ELBOW has pride of place in the short but hardly pedagogical English lesson given to Princess Katherine in *Henry V* (iii,4). In *King John* we are again reminded of this typical Baconian attitude: "*My deare Sir/Thus leaning on mine elbow I begin.../And then comes answer like an Absey book...(4)*" The Absey was another name for a *spelling book*. This indirect allusion to "spelling" will provide us with a useful key (5)

The preceding remarks could pass, in the view of a hide-bound sceptic, for the fruits of a mind bent on finding similitudes at all costs: when one collects a multitude of phenomena, one can always find a number of similitudes. But there are two things to clinch the matter, two excellent keystones which apply their decisive weight to hold the construction tight.

#### Editorial Notes.

- (1) This wording comes from the inscription carved in the stone beneath the statue.
- (2) Usually considered to be a pseudonym for Robert Burton.
- (3) cf. *Baconiana* 181 frontispiece, *et passim*.
- (4) Act 1, Scene I.
- (5) cf. article; *Theseus in a Magic Square, Baconiana* 168.

The first is provided by two interesting mentions of *elbow* in *Measure for Measure*. One is "He cannot (speak), he's out at elbow (ii,1) (he appears at the word ELBOW perhaps?); the other is included in *The Names of the Actors* - an infrequent mention at the end of a Play:

*Elbow, a simple constable.*

This is the perfect anagram of ELBOW, it spells me a Bacon, and another appearance of the mysterious "spelling" or Absey. Whatever may have been written about the unreliability of anagrams, in certain circumstances they are indisputably valid (when they are perfect, quite short and ..... to the point) and this one passes with flying colours.

Here again we have the notion of spelling associated with ELBOW. So we can accept as a working hypothesis that the real name of the constable is "out at ELBOW" if we can use some "spelling" system, if we are among those "who can but spell"(cf. To the Great Variety of Readers, Shakespeare Folios).

The second keystone we find, quite unexpectedly, in Jonathan Swift's *Gulliver's Travels*. A detailed demonstration will be found in *Baconiana* No. 176. I shall be content here to summarize that excellent Swiftian lesson in "spelling". Various complementary hints, progressive examples and suggestive drawings disseminated throughout the book lead the investigator, when he succeeds in tying up the loose ends, to the semi-cryptographical, semi-enigmatological system used by Swift to coin his outlandish words: LILLIPUT then gives NOWHERE, YAHOO gives IRISH, LAPUTA gives SAXONY, LAGADO proves to be OXFORD, etc. The answers to some enigmas upset the accepted interpretations of the critics but are thoroughly supported when one digs deeper into historical lore.

Once we have mastered the (apparently!) foolish system, we are alerted by a sly hint in Swift's *Letter of Advice to a Young Poet*. There he speaks of poets who are "a little out at the elbow" (exactly the expression used in *Measure for Measure*), "In which sense the great Shakespeare might have been a Philosopher". The "out at the elbow", echoing so perfectly the "out at elbow" of *Measure for Measure*, together with the curious propinquity of *Shakespeare* and *a Philosopher*, suggests that Swift had inherited his system from predecessors who called it, "spelling". Indeed, judiciously applied to HAMLET, it gives FR.BACO, to WILL it gives BACON, and applied to our haunting ELBOW it gives WILL F. BACON TUDOR!

After this lengthy but necessary recapitulation of past studies

we are now in a good position to enjoy two *pictorial* cross-checks; one probably still unsuspected by the devotees of Francis and another well-known to them, except perhaps for the emphasis on the elbow. This, second document will provide a good transition from the "elbow" theme to the "king" theme.

The first document is a valuable crosscheck on what appears in Sir Anthony Van Dyck's subtle portrait of Princess Mary (see *Baconiana* No. 182). There we could see, see being the proper word, see with our own eyes, that the manuscript of one of the secret works of "hang hog" was stashed away in an underground passage. In that article I promised to show the man responsible for the concealing department appearing in the very discharge of his duties, and now we have him, with his picture cunningly centred on our ritual ELBOW. He appears, a faint but indisputable ghost, in a portrait of Bacon by another Dutch painter, in all probability Paul Van Somer.

Looking first at the progressive *preparatory* sketches, unfold the outer page of illustrations to enable you to follow without constantly turning the pages; you see a half-seated man holding in his hand a little sheaf of papers which he has taken from the top of a pile rising up from the ground. The sheets have been carelessly stacked, not neatly squared, to make you realize better that they are piled up papers.

The sheets held in the ghostly person's right hand are being inserted into a cleft in the rocks.

The figure thus half-seated in the dimly lit cavern is a clergyman in a pale surplice. His bewigged head, seen in profile, wears a square biretta topped by a sort of tassel. A keen eye can discern a slightly curving eyebrow above the pinpoint eye. The rather long sharp nose points a little downwards.

Passing from the sketches to the photograph of the painting itself, let your eye first catch a thickish streak of paint representing the forearm of the figure. Going up, your eye will reconstruct (let us not forget that perception is partly active) the surplice-clad shoulder, and from there will pass to the tiny bewigged, biretta-capped profile.

The tip of the nose is almost level with the lowest tip of the forked zigzag flash of lightning striking down from one of the vertical golden shoulder braids of Francis. The zigzag is the sign that the manuscript hidden by the trusted clerical collaborator presents the self-proving seals of broken alignments now familiar to my readers and is used as a proof of authenticity as well as a foolproof means of identification of the secret author. Indeed,

in order to be saved the pains of looking for them at random, the initiate is often apprised of the presence of those seals either by some meteorological sign in the sky when a title-page is illustrated, by W's printed as two separate V's in titles or prominent places, or by the use of suggestive call-words such as structures, compositions, etc., in the body of the book.

An amusing feature of Shakespearean iconographical documents is that they often propose a little riddle as a break in the monotony of investigation. Thus, in Van der Werff's ironical but most instructive portrait of Elizabeth as a Vestal (*cf. Baconiana* No. 154) the riddle concerns the poor boy relegated to the symbolical obscurity of the dark background. Is he taking up or putting down the semi-spherical cap grasped in his hand? The answer to the riddle is informative of the child's family status. Again, at the bottom of the now well-known title-page of Gustavus Selenus' book, is the Duke putting on or taking off the mitre held over Francis's head? The answer tells you how to tackle a "spelling" exercise!

We should be greatly disappointed then if in the present portrait we had not the mind-whetting entertainment of some little enigma: what is the hierarchical rank of the clergyman in charge of the secret disposal of the precious manuscripts? You will find the answer whenever you visit a cathedral. Stalls can be hinged upwards during the parts of the service when liturgy requires the congregation to be standing. But the canons and other dignitaries of the church admitted to this place of honour have often passed the prime of their lives and find it taxing to have the weight of their ageing bodies resting on their legs. So, mercifully, a device has been invented to give them partial relief if they feel like collapsing. A shelving projection on the hinged underside of the seat becomes horizontal when the seat is turned up. So the dignitary can be half-seated, though apparently erect, when the seat is up, thus combining relative comfort with the obligations of liturgy. The merciful device is aptly called a misericord, or *miserare*. So we know now that our half-seated ghostly figure in a surplice is a canon. Thus it is obvious that the trusted collaborator is Canon Rawley, the disciple well-known to all biographers of Bacon as his devoted chaplain and the editor of his (often apparently) posthumous works.

If you look at the cuff of the philosopher, you will notice that it suggests a crown, a distinction rarely worn on one's sleeve! So it is quite possible that the portrait, as in the case of Princess Mary's, included a coherent and more discursive

message to be obtained by linking separate hints and concealed devices scattered in various parts of the painting. It can be supposed that the elements of the message were scraped off (X-rays being so indiscreet) and then painted over by some "prudent" people at a recent time when the picture was exhibited publicly (which, unless I am wrong, is no longer the case). Those devices were probably in the background of drapery and landscape. Then the question arises: why was the underground scene in the elbow left intact? There seem to be several probabilities: the "prudent" people no longer saw it themselves (not unprecedented) or, confident in the lack of power of observation of the general public, thought nobody would notice it; or, again, were too respectful to tamper with the body itself of a worthy subject.

## II. A pictorial link between ELBOW and KING

### The portrait of a frustrated Prince.

Let me first give credit where credit is due. The second portrait reproduced is of Francis Bacon as *Lord Chancellor*. It has already been published and ably commented on by John Joseph Clennell in *Baconiana* No. 137. An experienced painter himself, Mr. Clennell, with his professionally keen eye, could see in it more subtle details than a layman such as I am, can descry. So I shall be content here to mention the brightest and most obvious "tricks" that my readers as well as myself can easily distinguish: fortunately they are conclusive enough! For the rest I deem it wiser to refer the readers to Mr. Clennell's article.

The full-length portrait of the Chancellor is another bright example of the technique we studied in Van Dyck's portrait of Princess Mary, a technique which consists in concealing separately several elements which tell a coherent story when intelligently assembled. Those portraits suggest that the use of paintings and, more generally, iconography and works of art to transmit hidden truths to posterity, was resorted to systematically. With the passage of time some of those documents may well have been lost, the flotsam and jetsam of centuries, but others may still be jealously concealed by the people who retain them, people whose ardent but, to my mind, questionable convictions impel them to hide their knowledge from "the vulgar" in the belief that the happy few should not mingle with the *hoi polloi*.

This time the portrait is the work of Paul Van Somer if not of his brother Bernard. Paintings and works of art by Dutch artists such as Cornelius Janssen or Martin Droeshout, show clearly that the "Shakespear" organisation had excellent connections in Holland and, I am tempted to believe, a sort of subsidiary command post out of reach of inquisitive English authorities, assisted by excellent intelligence services.

Here we have Bacon represented in his ceremonial robes of Lord Chancellor. In his left hand he is holding a paper (*picture 1*). In the right top corner (*picture 2*) the folds of the tapestry form the monogram "J K". Thus, very quietly, begins the message: there exists a document authenticated by the signature of "James King", King James I of England (abundantly referred to in my preceding article) (1) in whose reign Bacon rose to the dignity of Lord Chancellor, an office which invested him with the authority of our modern Prime Ministers.

The Chancellor, in the paper that his left hand seems to proffer, probably proposes some important dictum or apophthegm of his to the viewer of the portrait. But this is denied by another curious version of the same portrait in the possession of the Royal Society, a version which is otherwise quite "innocent" of the devices in our so precious version but in which the paper proffered by the Chancellor shows an inscription: "*For the Hon(oura)ble Francis Lord Verulam Lord Chan(c)ellor(sic) of England*". The contents of the officially sealed message will soon appear before our very eyes - but the inscription of the Royal Society version gives an essential introductory indication: the message is not one proposed by Bacon, a natural *prima facie* interpretation, but, most astonishingly, one of which he is *the addressee*. So what we have is not what Bacon alleges but what James testifies, which makes the veracity of the message beyond suspicion.

The first thing to be noticed is that the braided design at the bottom of the robe, woven with threads of gold, obviously suggests a royal crown. Now, not far from the top left corner of the canvas appears an abnormal hook formed by the hangings (*picture 3*). Other appearances of such intrusive hooks in Shakespearean documents confirm the investigator in the belief that the document must be turned upside down (or more conveniently observed upside down in a mirror) if he wishes to descry some of the secret "tricks" - generally the most important ones - and realize their import. A good example of such a hook will be found in *A most humorous Quixotic Quest (Baconiana No. 179)*, but no such hook appears in the "innocent" Royal

Society portrait.

Accordingly, when our "good" portrait is observed in inversion, we realize that the braided ornament partially hidden by the gloved right hand and the braided orris band descending from the shoulder is the replica of the ornament at the bottom of the robe and is therefore a royal crown. Now, following first on *picture 4*, you will see a gloved right hand creeping upwards in the direction of the partially hidden crown. The glove is in fact an elegant gauntlet of soft leather which covers the wrist and lower extremity of the forearm. But only two fingers are visible, the little finger and the ring finger, the latter being itself half-hidden because the hand is trampled on by... a female foot! The foot wears an elegant boot of very soft, pliable material (which enables the clever painter to crumple the leg of the boot and make it easier to identify as such). A dark oblong buckle across the foot dispels the last doubts about the reality of the boot. We note that the centre of the device is again our ritual ELBOW.

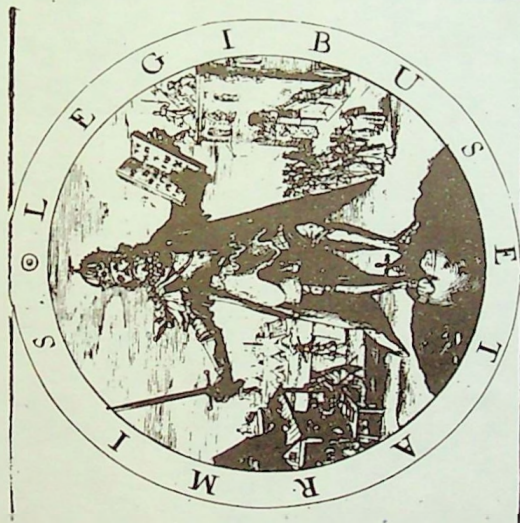
The contents of James's official attestation are clear. In it he acknowledges that "*Francis had a right to grasp the royal crown, that is to ascend the throne, but a woman ruthlessly prevented him*". Who was that woman? In the still upturned painting you are given particulars about her; *Figure 5* shows a pregnant woman seen from three quarters behind. Of the dark figure in the niche formed by the J of JK you see the legs and thighs (in the painting itself even my untrained eye can descry a light whitish veil chastely girding the part just above). One can more easily descry the pregnant woman's weighed down abdomen which, straining the waist, causes a lordosis (saddle-back). Typical also is the distended bosom, unrestrained by the special brassieres resorted to nowadays.

If, most improbably, you still have doubts about the identity of the ruthless mother who deprived Francis of his due, the answer to a little riddle, again, will enlighten you. Exhibiting one's coat of arms, except on special occasions, had long been out of fashion at that time. But all persons of quality, to replace this with greater convenience, used to sport an exclusive hat, copyright as it were. If it was less significant in terms of traditional heraldry and less ostentatious than a coat of arms it was often, none the less, richly and fancifully trimmed, with feathers in the case of James, or jewels in the case of Oxford, or with both. The hat was not necessarily of the *rebus* type. Rebus was the name given to a type of coat of arms or emblem which, "by

things", suggested the name of the wearer. Supposing that a man called Mason came to be knighted, he might have sported a trowel in his coat of arms or on his signet-ring... Now to our riddle; why did Francis choose such a plain, severe hat for a distinctive headgear? (In his youth only he had graced it with a gem and a fancy brim). You will have the answer to the riddle when you see the hat of a spinning - and often pipe-smoking - Welsh woman of the people, pictured on some postcard or souvenir sold to tourists in Aberystwyth or Bangor country. The hat can vary a little in shape from that of a cylinder or segment of stove-pipe, to that of a truncated cone. (pictures 6) (The lower picture shows the hat worn by Elizabeth Taylor when advertising for her native country). Thus, in a sort of silent clamour, Francis declared to the world that he was by rights the Prince of Wales, the elder legitimate son of Queen Elizabeth and *a fortiori* the *natural issue of her body*, to quote the curious and apparently idle terms of the special Law of Succession passed (with tremors of dread) by the cowed Parliament at Leicester's instigation. Robert Dudley, Earl of Leicester, had been the lover then the secret but lawful husband of Elizabeth. When a prisoner in the Tower of London, we are told in a secret message of the Sonnets, the Princess was given the choice: marry your lover or be executed. Thus Bob and Betsy, Francis's sire and dam (the necessity of using short words to encrypt a message will excuse the poet's recourse to those four words!) were blessed with the sacrament of marriage. As Robert had little hope of ever being recognized by his soon to be enthroned "Virgin" wife as Prince Consort, his eager ambition, as next best compensation, was to become, even posthumously, the father of a king. How and in what measure did Leicester's wish come to be realized? Strangely enough, the word king constantly recurs in connection with Francis in secret seals and subtle hints, not only in King James's time but even before Elizabeth's demise when he could be but a Prince at best, and still for ages after James was dead (*cf.* Matthew Arnold's "*future king - before this people's eyes*", and Carlyle's voluntarily ambiguous "*King Shakespeare*").

With its main device centred on the ELBOW, the Van Somer portrait with its royal connotation could be an acceptable transition from the ELBOW theme exemplified in the Rawley device to the KING theme as typically shown below - but one more word about the portrait. If (ever!) you see it exhibited you will notice that it is bathed in *purple*, the royal colour. The first, unfortunately too succinct, biography of Francis





ILLVSTR.

**RR** He Picture of a *Crowned King*, here, stands  
 Upon a *Globe*; and, with outstretched hands,  
 Holds forth, in view, a *Lamp-book*, and a *Sword*:  
 Which plaine and moderne *Figures*, may afford  
 This meaning; that, a *King*, who hath regard  
 To *Courts for pleading*, and a *Court of Guard*,  
 And, at all times, a due respect will carry,  
 To pious *Lanes*, and *allians military*;  
 Shall not be *Amorish* oonly in those *Lands*,  
 That are, by *Arms right*, under his commands:  
 But, also, might (if just occasions were)  
 Make this whole *Globe* of Earth, his power to fear;

**RR** He Picture of a *Crowned King*, here, stands  
 Upon a *Globe*; and, with outstretched hands,  
 Holds forth, in view, a *Lamp-book*, and a *Sword*:  
 Which plaine and moderne *Figures*, may afford  
 This meaning; that, a *King*, who hath regard  
 To *Courts for pleading*, and a *Court of Guard*,  
 And, at all times, a due respect will carry,  
 ILLVSTR.

**RR** He Picture of a *Crowned King*, here, stands  
 Upon a *Globe*; and, with outstretched hands,  
 Holds forth, in view, a *Lamp-book*, and a *Sword*:  
 ILLVSTR.

**RR** He Picture of a *Crowned King*, here, stands  
 Upon a *Globe*; and, with outstretched hands,  
 Holds forth, in view, a *Lamp-book*, and a *Sword*:  
 Which plaine and moderne *Figures*, may afford  
 ILLVSTR.

**RR** He Picture of a *Crowned King*, here, stands  
 Upon a *Globe*; and, with outstretched hands,  
 Holds forth, in view, a *Lamp-book*, and a *Sword*:  
 Which plaine and moderne *Figures*, may afford  
 This meaning; that, a *King*, who hath regard  
 To *Courts for pleading*, and a *Court of Guard*,  
 And, at all times, a due respect will carry,  
 To pious *Lanes*, and *allians military*;



4. The dire female foot



5. MOTHER





by the mysterious Pierre Amboise shows him as *born in the purple*. He was clad in *purple* when in his youth he acted in *The Prince of Purpoole* (who says he never had any practical experience of the stage?) When forced to marry a commoner, thus forfeiting by misalliance all claims to the throne, he daringly appeared in church clad in *purple*, cap-a-pie...  
(1) cf. *Baconiana*, 182.

### III. The KING theme. The Wisdom of a King. *Composita Solvantur.*

About the time of the Renaissance there was, throughout Europe, an immense production of Emblem books, a type of book relished in religious and learned circles. An engraving, often a little crude artistically, illustrated some motto or aphorism proposed at the top of the page. Some of these combinations of drawing and motto were traditional and practically universal, but the contents of the edifying meditation suggested to the author of the commentary by the illustration were *mutatis mutandis*, generally original: a new sermon on an old text. The author of the variation on an old theme, often a cleric, belonged presumably to some secret or simply discreet fraternity, of international membership.

Thus, the *armis et legibus* (by arms and by laws) emblem presented here was part of the common fund but the verse is original. In a French book of the type, dated 1580, the same picture is to be found of a man precariously standing on a globe and wielding a book in one hand and a sword in the other. But the version reproduced here goes one better. The lesson is in verse, which was becoming more frequent in all European interpretations of the traditional emblems. As to the illustration, it was contributed by a better designer (unnamed) while the plate was engraved by a good craftsman, Crispin Pass. This very plate had been in use as early as 1611, perhaps earlier, but the political lesson we have here was printed only *circa* 1634, some eight years *after* Francis Bacon's official demise.

What is new in the design, when compared to the 1580 crude version, is that the standing figure is now in armour and wears a royal crown.

The main interest of this revealing page is not there but in its elaborate machinery. The principle is familiar to my readers but I beg them to follow the explanations patiently on the enlarged

excerpts: Study will repay the little effort. Since Francis wished to be publicly vindicated by posterity - it evinces no undue haste in complying - those who defend his cause and will not accept it as being lost, owe it to him to accept his ways and means, which are easier to assimilate than computer codes! Moreover, the machinery shown here constitutes a proof that no unprejudiced court of law could reject, that no expert in the bandying of words and arguments, be they "logical" or "historical" or mock "technical" can refute, at least candidly. Here is the analysis I propose of the excerpts.

(a) In this excerpt the call word is *Figures*, inviting you to do some geometry if you wish to see who is *in view*. Start from F of Figures-4 (-4 meaning line 4) upwards to the second v of the "double-U" of view, then to d of anD (from now on I shall capitalize the "active" letter to help you) and cRowned-king, then down right to outstretched and to swOrd-3. Thus you are informed that the *Crowned-king* of the engraving represents F.TVDOR (symbolically, so do not look for a physical likeness).

Note: The prolongation down from *Figures* is tangential to the i (= myself) of the suggestive will-7 to show that F.TVDOR is the (pseudo-posthumous) author of both verse and secret network.

(b) The bottom of the I of *ILLVSTR*. (you may have your choice and understand either "illustration" or "illustrious", which seemed to mean in esoteric language not exactly famous or noble but something like "having received the light", as in "illuminati") gives you a start for the signature beginning at crownEd towards outstretched and the lower tip of S of sword, then up to outstretched and kIng, then down to And-2 and Forth, in all: I FRANCIS with one of the apexes at the often used *Crowned-king* which turns out to be, if I may say so, the kingpin of all the excerpts.

In (b) again, the k of *king* is, as so monotonously often, the apex of SHAKE; start from H of Holds-3 up to globe and King, then down to outstretched and And-3.

SPEAR is not far. Not leaving excerpt (b), go down from P of Picture-1 to globe and A(law)-3 then up to outstretched and stands-1. The fortunate word *outstretched* seems to indicate that the tangents using it are "stretched" that is nearer to the horizontal than the vertical. SHAKE and SPEAR are linked by a common letter at globe-2, but there is a much better link still: SHAKE and SPEAR are associated by the parallelism of the tangents, parts of which make up a *strict parallelogram*. One is tempted to shout: well done!

(c) In this excerpt we have BACON-TUDOR in close combination, both of them radiating from the I of *ILLVSTR.*, decidedly a useful centre of convergence (as often, it is the very tips of capitals that are active or give a start). Go down from the left bottom tip of that I to piCture, which is the apex, to A (globe) to fOrth. The other branch from the piCture takes you down to aNd-2 and Booke.

For TUDOR start this time from the right top tip of I to begin your course at cRowned, slanting down to wiTh and bOoke; then up to anD and pictUre. Note the prolongations of this second segment to I of *ILLVSTR.* at the top and aFFord-4, to suggest Francis, at the bottom. Note also the double use of *Picture* and *booke*: in all, "the picture of the book is of I-myself F.BACON TUDOR". Two segments are so close to each other that I could not make them easily distinguishable on the diagram: you can check them on (a) with the edge of a perfectly cut piece of paper: they are quite accurate.

(d) This diagram gives an idea of the complexity of the network - which I shall not have the presumption to call complete! To the afore-mentioned signatures this excerpt adds:

WILLIAM (you may understand WILL AM I, I AM WILL as in the Sonnets, for his fraternity name was Master Will, not Master William). See Sonnet 135: thou has thy Will... More than enough am I... (i.e. AM I is not part of my (brotherhood) name). Start from Which-3 down to meanIng and And-6, then down left to tiMes and piUous (which may be a suggestive word) then up to all and pLeading. Note the prolongation to *in view*.

I PALLAS. The start is given you by two tips of the initial ornate T which are in the prolongation of the two branches of I PALLAS, which have their junction at Plaine-4. From this apex one segment goes down left to meAning, courtS and all-7, while the other goes down left to meanIng, pLeading and A (due respect)-7. Note that in order not to have it cut by the tangent, the lower curve of the S of courtS-6 has been obligingly pushed up by the engraver. I say engraver for obviously what we have is engraved mock-printing with the whole machinery carefully engineered first on a sheet of paper before engraving. Note that the prolongation of one segment of WILLIAM reaches the i of will-7 which links it to F.TVDOR while another reaches the lower tip of S of Sword-3 and the third reaches *in view*. The whole machinery is screwed tight! I ask you to check it with great care using the industrially cut edge of a sheet of paper.

Another arrangement could be expected: T T = "Thirty-Three" and "The Truth". I leave it to my reader to find it for

\* cf. *The T.T. scratched on the Shakespeare Monument in Westminster Abbey.* - Editor.

himself. As a repayment for my (painstaking!) work, he should collaborate a little... As a clue I must say it is quite subtle and puts the "myself" in play.

As to ATHENA (to complete PALLAS) you certainly *will* be lucky, if you remember that a line of the outward text can be skipped but only on strict condition that the tangent passes between two words.

One can pretend that this tightly coordinated organization, concentrated, as usual, into eight lines at most of outward text, is the normal product of the superior intelligence of pure chance! All the same, when preparing his (probably at first greatly enlarged) network on paper nailed to some planch with, I suppose, a good many trials and errors, Francis I of England availed himself of a few coincidences for, after all, chance will offer a few, though only a very few. I have shown elsewhere that *the exploitation of coincidences* if necessary with a little nudge to "improve" them - was part of the Shakespearean technique.

We are now at the end of our cryptological journey from ELBOW to KING via Van Somer's portrait. I suppose that the word *king* must be taken, according to the contexts, in various acceptations: a sovereign, a prince worthy of being a sovereign, a man revered as a king by his devotees, a man secretly crowned in an atonement ceremony. The question being far above my competence, I beg our Editor to deal more efficiently with the matter.\* It is a pity that Carlyle, with his "*King Shakespeare*" is no longer here to enlighten us!

Personally what I find rather moving is that "King Shakespeare" rose from the grave to prove to his disciples that he was still alive. Some ten years later still, he resuscitated again, showing that he could be ruthlessly belligerent when the necessity arose to punish a national traitor (see *Baconiana* No. 164).

It seems worthy of note that in his poetry "from beyond the grave" Francis followed the changing fashion and became more and more classical in his style. Some of the lines given here, dignified and sententious, far from the "fine frenzy" and unbounded fancy of the prime of his life might have flown from the pen of Alexander Pope! It must also be said that Francis was then an octogenarian, a ripe age which invites sedateness and a tendency to solemnity; but obviously his rich almost superhuman personality was not impaired to the last.

\* See Editorial

## AN EXAMPLE OF A SHAKESPEAREAN RIDDLE IN

### *Love's Labour's lost*

Act III, Scene 1 (the whole passage should be read from "Enter Moth with Custard: MOTH: A wonder, Master....." )

ARM. Some enigma, some riddle, etc.

.....  
The fox, the ape and the bumble-bee

Were still at odds, being but three

MOTH. Until the goose came out of door

Staying the odds by adding four....

Please note:

(1) *Love's Labour's lost* takes place at Nerac, a French-speaking place:

(2) The real name of a fox in French used to be *un goupil* (the popular success of the *Roman de Renard* was such that the word *renard* superseded the word *goupil* as often *frigidaire* supersedes the real word *refrigerator*).

So now:

1 2 3 4 ("by adding four")

L E G O U P I L (the fox)

L E S I N G E (the ape)

L' A B E I L L E (the (bumble) bee)  
(at "odds" being three)

Read column FOUR (by adding four) from top to bottom;  
you have: O I E (goose)

Coming *fourth* in this little *squaring*, the goose stays the odds since we now have an *even number* of animals.

Q.E.D.

Who says that those looking for "squarings" in Shakespeare are fools?



## AFTER SOME TIME BE PAST

By Ewen MacDuff

The logical place to begin this is at the home of John Dee, M.A., at Mortlake, in the forenoon of 11th August, 1582.

On that day Francis Bacon, then twenty two years old, paid him a visit, accompanied by a very strange companion - a Mr. Phillipps, a top cryptographer in the employ of Sir Francis Walsingham; today he would be described as the Head of the Queen's Gestapo!

There was nothing extraordinary about Bacon's visit. He was quite well acquainted with Dee, for two years having had several casual meetings with him in Court circles. The choice of this particular companion, however, was curious for a man in Bacon's position, as Phillipps had an unenviable, almost evil reputation; a reputation as ruthless as that of his master.

It might well be asked why a man of Francis Bacon's standing at Court - as an aristocrat - should choose for his companion this sinister man of the shadows. The only possible explanation is that each had a common interest, cipher - the one as a professional, the other a talented amateur. But in this case it was not plain straightforward cipher that was the object of this visit. Both were well enough versed in that.

They wanted to find out the truth about the ancient Hebrew art of the Gematria - one of the oldest cipher systems known, dating from 700 B.C.

They were seeking to discuss this with Dee because he was not only one of the leading adepts in this field, but a regular practitioner in certain levels of the Gematria.

Owing to the immensity of the subject Bacon could have wanted only to learn the elements of the system, as, presumably, did Mr. Phillipps. This common interest can be the only possible explanation for Bacon's association with Phillipps, let alone choosing him as a companion.

Later, reference will be made in this article showing how Francis Bacon made very good use indeed of the knowledge gained from John Dee.

From the late 1580's to 1600 the only positive evidence discovered (as yet) of Baconian cipher in this period is to be found in the Play *Loves Labors lost* written in collaboration with Anthony Bacon.

The scene of the Play was set in the Court of Navarre; Court etiquette was accurately portrayed, as were certain (as yet unknown) Court secrets ingeniously woven into the plot. It is here that the collaboration with Anthony is so evident. He was Walsingham's agent at that Court, under the guise of Attache, and when he returned to England was able to supply a wealth of information, since as an employee of Walsingham he was adept at cipher.

The Play can be dated just after Anthony's return in the early 1590's: it is then that the Play is thought to have been written - certainly not later than 1594, though it was not in print then.

The first Quarto appeared in 1598, the *only* Quarto printed in Bacon's lifetime and on the title-page these words indicate that this was a new text; "Newly corrected and augmented": it is in this printed version that we first found Baconian cipher.

The keys used were delightfully simple, based on the figure 3 and three of its multiples - 33, 39 and 57. Without going into detail, all these numbers had a very personal significance for Francis Bacon. He gave a clear signal of the possibility of cipher in the text by dragging in a short scene almost out of context with the rest of the Play, featuring the figure 3, and finishing with these words; "A most fine Figure to prove you a cypher."

Very much later in the text he gave a clue where to start looking. Naturally this clue had to be rather obscure and as far away as possible in the text from the first hint, to avoid uncomfortably early discovery.

The line of text used was "And so to begin Wench so God keepe me law". To any reader this must be a most baffling piece of text, in or out of context. Five leading Shakespearian professors were approached for their interpretation; each gave a totally different meaning to the line, with the exception of the famous Dover Wilson who admitted that he did not know what it meant. It is odd that none of these wise men even vaguely suggested that it might be cryptic.

At this stage it must be pointed out that Francis Bacon always took great pains not to be ambiguous with his hints, and for that reason this line taken cryptically can only signify that a start must be made with the word "law".

In this article there is no intention of demonstrating cipher in any way. We merely seek to try to show the chronology of Bacon's cipher work.

After 1600 it was a very different story. It was then that his

indoctrination into the elements of the Gematria by Dee 18 years previously, must be remembered. At this period Bacon decided to experiment with the Gematria, coupling it with another famous cipher system - the legendary Geronimo Cardano Grille, which today is admitted by some of our greatest modern experts to be totally uncrackable - computers notwithstanding.

So it must have been obvious to anyone inserting cipher in a printed book in which the objective of *eventual* discovery was paramount, that using this uncrackable Grille system would be a complete waste of time - as encipherment would become a non-event. For this reason Francis Bacon enlisted help and advice from Anthony Bacon who, by training, was well versed in all the Cardano Ciphers. His employer, Sir Francis Walsingham, based his famous cipher school on the principles of Geronimo Cardano.

Anthony proved to be of immense help and worked out a most ingenious method of slightly de-fusing the security of the Grille.

To demonstrate his idea for Francis Bacon, he wrote an almost nonsensical sonnet in which he enciphered Francis Bacon's name more than once and a short message, using a fixed geometrical Grille, contrary to Cardano's totally random Grille patterns.

The Sonnet he wrote was No. 59 of the Shake-Speare Sonnets as *first* published many years later in 1609.

This Sonnet is most interesting as no fewer than fifteen prominent Shakespearian professors were contacted with a view to obtaining their interpretations. Fifteen completely different interpretations were received, varying from politics and love songs, to astronomy, etc. One astounding interpretation, or more correctly explanation, was that "Shakespeare wrote it in his absence". The reader is invited to work that out!

One thing however was common to all the replies, that it was obviously very complex and had for that reason been generally ignored; one gentleman openly doubted the authorship, qualifying his statement by saying that "Shakespeare was trying to write something different".

As with the line in *Loves Labors lost* mentioned earlier, not one of these learned professors even vaguely suggested that it might be cryptic. For some reason Shakespearian scholarship seems to be strangely allergic to any thought of cipher, completely ignoring the fact that in that period it was the norm rather than the exception.

After 1600 Francis Bacon's next essay into cipher was in 1603, *post* Queen Elizabeth's death. His encipherment appeared

in the *first ever publication of Hamlet* in 1603 in quarto form, a quarto which is totally ignored by the Shakespeare establishment.

What makes it so interesting cryptically is the fact that the opening five lines of this edition appear in *no other* of the many thousands of editions of the Play dating from 1604 up to the present day.

These lines are unique in English literature and have proved to be the key to Bacon's cipher system that he intended to use, but of course not the key to the actual encipherment.

The system he used was the Gematria in its simplest form, which he had stored away in his mind since meeting Dee 21 years previously. The complete content of the cipher cannot be given in this article but a general outline would be this.

### Proof of Anthony Bacon's authorship of Sonnet 59 of the Shakespeare Sonnets and of the 1603 Quarto of *Hamlet*

It must be made clear that Francis Bacon compiled and published this 1603 Quarto from Anthony's papers (Anthony died in 1601) and re-wrote the unique early speech of five lines. He re-arranged the text to contain his encipherment which, apart from establishing Anthony's authorship, also told the story of the last few sad weeks of Anthony's life and his eventual suicide.

There was one other very important thing that Francis did; he deliberately left the encipherment "open-ended" so that it would be completely impossible for anyone either to find or decipher it even if they were sure it existed.

It may seem very difficult for him to have done this, but of all the countless cipher systems in existence, the Gematric method was the only one which made this perfectly simple for the encipherer. On the face of it, it was an extraordinary thing for him to do, after going to all that trouble to compose this fairly long encipherment in another man's text - but Francis Bacon had a very sound reason for this.

A new King had succeeded Elizabeth in 1603; Bacon went out of his way to gain favour with him, and did so very successfully. He became well liked by James and he could sense that, at last, he might be on the threshold of a worthwhile career; his reputation at this time was very much in the balance, and if it became known that he was using cipher in printed books, it might be most prejudicial to his prospects, - even dangerous, if his numerous enemies found out. So it was not extraordinary or illogical to leave this 1603 encipherment "open-ended" (a critical date this). At that period he could not have known or

even guessed the heights to which he would eventually rise, so for a time all cipher must be out.

As it turned out "a time" became almost twenty years. Anyone who maintains that he did use cipher in printed books during these years is not really thinking - either that, or they do not know their Francis Bacon. Necessity, "the Mother", had a second child "Ambition", and he certainly was not lacking in quite natural and admirable ambition. Common sense points to an hiatus in the use of cipher, particularly at the beginning of James's reign in 1603. Enemies abounded and the greatest of these was the Earl of Southampton.

This Earl had good cause to hate Bacon for having played a significant role on behalf of the prosecution at the trial of Southampton and the Earl of Essex. The reason for this hatred can be seen by anyone if they read the full official transcript of this joint trial on February 19th, 1600, which resulted in both Earls receiving death sentences. Essex was eventually executed early in the morning of February 25th, 1600, but Southampton was reprieved.

There has always been controversy about Francis Bacon's motives in acting in the way he did at the trial. Some of this has been extremely uncomplimentary, but if the truth were known there could only have been one motive. At all costs Francis wanted to shield Anthony who was very close to Essex. As his cryptographer, he must have known many of the Earl's secrets and, what is so important, many of the Earl's friends, who could have been only slightly implicated, but no matter how slightly, certainly enough to rate for execution.

Anthony would have been a vital witness for the prosecution and an almost certain candidate for the executioner - he knew too much.

*Yet Anthony's name does not appear in the trial at any time.*

There can only be one common sense explanation for this quite extraordinary omission. A deal must have been made by Francis, *not with the Queen*, but probably with Egerton, the Lord Chancellor.

It is useless and counter productive to ignore the facts of the Essex trial; they are a very important and controversial part of Francis Bacon's life which cannot be pushed under the carpet. They happened and that is all there is to it. His lack of friends was probably due to the backlash of the Essex trial as has already been mentioned. Afterwards, the King probably became his greatest friend and of course the most influential. It is strange

that people have thought to cast so much calumny on the King where friendship with Bacon was concerned. Perhaps if these authors would only overcome prejudice against the sad Scottish King and would care to read the following facsimile of words written by a contemporary, which also give the actual words of one of Bacon's letters to James, a sense of justice might prevail.

But though, he stood long at a stay, in the Dayes, of his Mistresse, Queen Elizabeth; Yet, after the change, and Comming in, of his New Master, King James, he made a great Progresse; By whom, he was much comforted, in Places, of Trust, Honour and Revenue. I have seen, a Letter, of his Lordships, to King James, wherein he makes Acknowledgement; That He was that Master to him, that had raysed, and advanced him, nine times; Thrice in Dignity, and Sixe times, in Office.

Here the cipher hiatus of nearly twenty years must be bridged.

The next Baconian encipherment appears in one of the most famous pieces of prose known; the Dedication to the Earls of Pembroke and Montgomery in the First Folio of the Shakespeare Plays, 1623. In this encipherment Francis Bacon remembered the immense help he received nearly thirty years previously from Anthony and used the latter's adaptation of the famous Cardano Grille System. He also received help from Ben Jonson and used liberal adjustments of part of the text in Pliny's *History of the World*. These were particularly apt for his encipherments and were cunningly enfolded into the Dedication text; clever little alterations of Pliny's words without altering their meaning played a large part. The temptation is very great, but they cannot be detailed here, too large a field would be opened up and the Editor would be appalled.

The cipher was again a justification of Anthony's authorship and evidence of his death; all the loose open ends of the *Hamlet* 1603 Quarto were neatly tied up. But again Bacon played safe; everything, his reputation, even his life, were in a precarious position and his health was poor. So again he decided to leave an encipherment open-ended, making it impossible to be unlocked unless its numerical keys were known; which they were not, as yet.

Next comes a hint in Bacon's Will: the famous phrase addressed to his countrymen, leaving them his name and memory "*After some time be past*". That "some time" can be assessed as fifty years and there is very strong evidence to support this.

In the early 1620's Francis Bacon wrote a short work in which he incorporated these critical numerical keys which would unlock the Dedication cipher - but here's the point - he did not wish it published until a safe time after his death. His chaplain William Rawley was made his main literary executor and was entrusted with the handling and publication of his papers.

All papers *desired* by Bacon to be published were so here and abroad, but one remained unpublished - the one containing the keys. It was not until Rawley's son handed the MS. to his friend Bishop Tenison, a great admirer of Bacon's work, that this vital manuscript was published. Tenison was preparing a book on Bacon's letters, etc., and included this manuscript, "Baconiana or Certaine Genuine Remaines of Sir Francis Bacon". It appeared in 1679.

So the numerical keys had obeyed the instructions in Bacon's Will within three years, *i.e.* they appeared fifty-three years after his death, which makes the assessment of the words "some time" as being fifty years, pretty accurate.

To sum up, according to Bacon's wishes, the keys to unlock the Dedication cipher came to light not less than fifty years after his death, and in turn the Dedication encipherment unlocked the 1603 Quarto encipherment. So that there was no remote possibility of this de-cipherment happening before this period after his death, after which no danger to anyone would still exist, and his beloved Anthony was duly vindicated. There was one little snag. Francis Bacon reckoned on fifty years, it took three hundred and fifty - but what is three hundred years in the infinity of time?

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The views in this article, written by a Member with many years of intensive study to his credit, and after a previous threat to cease contributing to *Baconiana* (!) may not meet with universal approbation, but should be put on record as a challenge to all who are interested in ciphers. Owing to the need for economy of space, the background to the arguments contained in the article has only been hinted at, but, as we can testify, is buttressed by formidable learning.

# A BACON CIPHER SYSTEM

By Joseph D. Fera

## Introduction

An application of the Bacon Biliteral Cipher which is objective in the two-group classification of printed letters, was demonstrated in a previous article.\* The approach used was to consider the initial and final letters of consecutive lines of text as cryptogram letters, to classify them as either odd or even letters of the alphabet and, reading upwards from the bottom line, to make the biliteral assignments as set down by Bacon, first on initial and then on final letters of consecutive lines.

Some evidence for actual use of this encipherment technique in the early 17th century was presented by deciphering a message from an unsigned prefatory poem appearing in *The Muses Welcome To The High And Mightie Prince James...* by I.A., dated 1618 (See Figure 1). The message read BACON — AA, and, with the help of the flourished scroll printed below the poem, was interpreted as the name Bacon followed by an abbreviation signifying *Mediocria Firma*, the motto of the Bacon family.

The question of cryptological validity was addressed from the probability standpoint. It was shown that although confidence in the cryptogram solution could be considered justified, the message was of too short a length to satisfy the uniqueness condition. On purely mathematical grounds, therefore, the proposed cryptogram solution was not accepted as cryptologically valid.

The message, however, was derived in two segments: the first four message letters, not in correct order, from initial letters of consecutive lines and the last four message letters, also not in correct order, from final letters of consecutive lines. The complete message was formed by applying the same transposition, 3.2.1.4, to each segment. This fact not only provides greater confidence in the solution but also suggests a means by which the cipher can be made more secure. If a transposition of cryptogram letters is required before the biliteral assignments are made, a decipherer would have to consider  $22!$  — more than 1,124,000,000,000,000,000 — possible transpositions for a 22-line text. It is obvious that a transposition cipher key would save a considerable amount of time and labour.

\*See note 1.





A DEDICATORIE  
TO THEIR MOST MAGNIFI-  
CENT KING,

*From the Lovers of learning.*



How with sweet layes (O KING) would please thye eare,  
Or make thy glorie more by verse appeare,  
Hee with a Torch should seeme to cleare the day,  
And with a teare enlarge the groundlesse sea:  
For not inspyr'd by *Phœbus* men Thee deeme,  
But gold-wing'd *Phœbus* selfe they Thee esteeme,  
Nor did'st thou drink of *Aganippe* Well,  
But thou a Spring art where *Joves* daughters dwell,  
In which grave *Piritho* with each fair-hair'd *Howre*,  
And blew-ey'd *Pandus* all their *Nectar* powre:  
Yet thus much wee, the *Muses* nurslings, would,  
Though not as thou deserv'st, yet as wee could,  
In this gl'ious time, when now, by thy Repaire  
To these deare bounds where first thou suckt aire,  
Joy over-joy'd in formes extus'd appeares,  
And maks old age amaz'd of *Asons* yeeres,  
As was our dewtie, humble to Thee bring  
These lines, a gift but small for such a KING,  
Save that wee know, what all the world doth know,  
That thou canst small things take, as great bestow;  
Which is the rarest, too and richest Gemme,  
That can adorne a Princes Diademe.

Done out of the greke.



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

Since the volume contains four additional pages on which appear the scroll/motto, a promising approach to the discovery of other messages would be to proceed to the next such page and attempt a decipherment by first applying the transposition 3.2.1.4. to consecutive groups of four cryptogram letters. This article, however, will pursue the matter in a different direction and will, in the process;

- 1) Illustrate other concealment methods by which a particular book and a particular page are identified as containing enciphered material, and
- 2) present the rudiments of a complete Bacon cipher system and decipherment procedure.

The dedicatory poem of *The Muses Welcome* ... must first be “squared”.

### Squaring

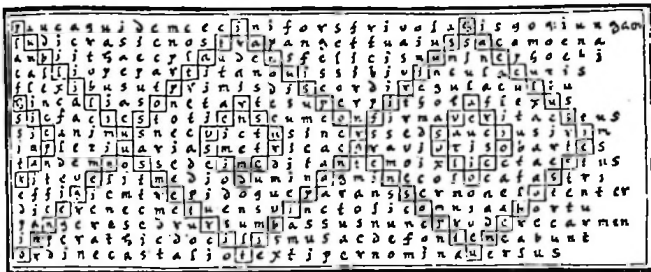
For the purposes of the present study, a passage is squared by rewriting the text in a format which places each letter of a line directly below the corresponding letter of the preceding line. Spaces and punctuation marks are omitted, the original ordering of letters and of lines is maintained and the vertical alignment is begun at the left, *i.e.* with the first letter of each line. Once the letters of text are so arranged, an enciphered message may be read vertically, diagonally or in a combination of the two directions. The use of squared paper is recommended.

Concealment ciphers of this type were known in Bacon's time and instructions for their use are included in *Cryptomenytices et Cryptographiae* by Gustavus Selenus, a contemporary work on cryptography published in 1624 by Duke Augustus of Brunswick-Luneburg. Figure 2 presents a page from this work in which these ciphers are discussed. In the example depicted, note that the message letters are read along alternating diagonals and appear in consecutive letter positions. They are read in a definite and repeating sequence and form a symmetrical pattern. Note also that neither words nor letters of a word are transposed — the message letters are in correct order as read.\*

The trustworthiness of a short message derived from a squared passage cannot be determined by mathematical analysis. Probability of occurrence based upon letter frequencies may indicate some degree of

- \* The first word of the first enciphered message reads PUBLILIUS. The explanatory text misprints PUBLIUS.

mus spondere, hoc institutum per omnia scoponostro inferuere. Res enim  
difficillitate plena est, praesertim in oratione ligata. In prosa usum maio-  
rem & faciliorem concedimus, fide signis, quas Litera illa sparse debent  
conficere, antè conuentum sit, & illa Punctis vel alijs signis, qua prater  
consum, alios industrios Lectores, fillere possent, instar Clavis, sint nota-  
ta. Nè rex emplo careat, cum praesertim Optatiani & Hrabani Scripta  
rara appareant, en sstimus tibi Carmina duo, quorum prius ille, alterum  
hic composuit. Sequitur Schem: Optatiani: cum eiusdem explanatione.



Ex hifce versibus, à primâ Literâ primi versus, ductu arearum Li-  
neâ inclusurum, & descendens, ad octavam octavi, & per amfractum ascen-  
dens, usque ad penultimam octavi, eiusdem versus, lege:

Publîs Optatianus Potîrrius hæc lusi.

Item à primâ novissimi versus, usque ad octavam noni, per amfra-  
ctum ascendens & descendens, usque ad penultimam noni versus, lege se-  
quentem Heroicum versum, qui dum redit, sit Sotadicus:

Omne genus metri, tibi pangens optume Bassæ.

Basse optume pangens tibi metri genus omne.

Item à primâ Literâ sexti versus, ad tertiam octavi, tres literæ HIC:

Et à tertiadecimâ octavi ad quintadecimam sexti, V E R: Et inde ad de-

cimam septimam octavi, S L L: Et inde à vigesimâ septimâ octavi ad vice-

simam nonam sexti S L L A: Et inde ad tricesimam primam octavi R I: Et

inde à tricesimâ primâ noni, ad vigesimam primam undecimi, O C O: Et

inde ad vigesimam septimam noni, L O: Et inde à decimâ septimâ noni, ad

decimam quintam undecimi, R E D: Et inde ad decimam tertiam noni I S:

Et inde à tertiam noni, usque ad primam undecimi, P A R, faciunt En-  
clitabulum:

M 4

Hic

Figure 2. A page from *Cryptomenytices Et Cryptographiae*,  
Brunswick-Lüneburg, 1624.

confidence that a message has been found but unicity for the cryptogram solution is not defined. It cannot be shown that the message is unique. Acceptance of a short message so derived usually depends upon additional considerations such as relationship to cover text, iteration, and, in some cases, information provided for the decipherment of other cryptograms.

### A Squared Message

The squared dedicatory poem is presented in Figure 3. Starting with the sixth letter from the top of Column 29 and reading vertically downward, three English words are found in consecutive letter positions, the letters of each word appearing in correct order as read:

TEAR AN WET

Continuing diagonally downward to the right are found, also in consecutive letter positions, the letters

EENIHT

The last five letters of this group spell the English word THINE in reverse and thereby indicate a general direction of reading (clockwise) contrary to that established by the first three words (counterclockwise). The first letter of the group would appear to be difficult to account for since, even with the variable spelling of the early 17th century, a final "e" was rarely, if ever, added to the words "wet" and "thine". However, the diagonally upward direction of the word THINE does serve to isolate the suspect E and is taken to imply that this letter is not at all extraneous but is instead an abbreviation of some kind.

Writing the words and abbreviations in order of occurrence, we have

TEAR AN WET E THINE

where preference is given to the general direction of reading provided by three of the four words.

The discovery of four English words and a possible abbreviation in consecutive letter positions of a squared passage certainly encourages further investigation. It should be realized from the outset, however, that if a message has indeed been found, the cipher involved is a concealment cipher, concerning the decryptment of which professional cryptanalysts "regret to say that cryptanalysis has little help to offer ...

Experience counts for most, and extensive reading is a vast help."\* In fact, concealment ciphers are more properly described in terms of generalized cryptology as opposed to cryptography, a distinction clearly drawn and illustrated by P. Henrion.\*\*

Let us assume that the letter E is a person's initial. We next rearrange the words and initial so as to produce a message which makes sense and is grammatical. Again following the lead of the three vertical words, we write.

TEAR AN WET E THINE 2.3.1.5.4 AN WET TEAR THINE E

where the sequence 2.3.1.5.4 denotes the transposition required. Other arrangements, just as grammatical and conveying the same meaning as the above, are possible and a second decipherer, working independently, would not necessarily arrive at the same result.

The probability that the message occurred by chance is calculated as follows, the letter frequencies having been determined by the writer from a limited survey of early 17th century book prefaces:

(.0714) (.0656) (.0316) (.1195) (.0960) (.1195) (.0714) (.0670) (.0960)  
(.0632) (.0616) (.0656) (.1195) (.1195) =  $3.2625 \times 10^{-17}$

or approximately 1 in  $3 \times 10^{16}$ . Since the probability is considerably less than 1 in  $1 \times 10^9$ , the claim that a message has been found is considered to be more than justified.†

Additional support for the claim is provided by the relationship of sorts which exists between the concealment text and the cover text. Line 4 of the dedicatory poem reads:

"And with a teare enlarge the groundlesse sea"

The word "teare" (minus the final e) occurs in the cryptogram under discussion. The word "sea" occurs three times in the squared text, each time in vertical consecutive letter positions with the letters appearing in correct order as read. Refer to Columns 10, 14 and 31 in Figure 3. Lastly, the phonetically equivalent word SEE occurs in diagonal consecutive letter positions beginning with the S of SEA in Column 31 and ending with the E of the cryptogram word WET, thereby directing attention to the cryptogram (This line of inquiry may be pursued further but the results would carry us beyond the purposes of the present

\*See note 2 \*\*See note 3.

†See note 1.

1	1	5	10	15	20	25	30	35	40
	1	HOW I T H S W E E T L A Y E S O K I N G W O U L D P L E A S E T H Y N E E A R E							
		OR M A K E T H Y G L O R I E M O R E B Y V E R S E A P P E A R E							
		H E E W I T H A T O R C H S H O U L D S E E M E T O C L E A R E T H E D A Y							
	5	A N D W I T H A T E A R E E N L A R G E T H E G R O U N D L E S S E S E A							
		F O R N O T I N S P Y R D B T P H O E B U S S E L F E T H E Y T H E E E S T E E M E							
		B U T G O L D S T H O U D R I N K O F A G A N I P P E W E L L							
		N O R T H O U A S P R I N G A R T W H E R E J O V E S D A U G H T E R S D W E L L							
		I N W H I C H G R A V E P I T H O W I T H E I R N E C T A R R A I R D H O W R E							
	10	A N D B L E W E Y D P A L L A B A L L T H E M U S E S B N U R S L I N G S W O U L D							
		Y E T H U S M U C H W E E T H E M U S E S E R V S Y E T A S W E C O U L D							
		T H O U G H N O T A S T H O U D E S E R V S Y E T A S W E P A I R E							
		T O T H I S G L A D E A R E B O U N D S W H E R E F I R S T T H O U S U K E D A I R E							
	15	J O Y O V E R J O Y D I N F O R M E S C O N F U S D A P P E A R E S							
		A N D M A K S O L D A G E A M A Z D O F A E S O N S Y E E R E R							
		A S W A B O U R E D E W T I E H U M B L I E T O T H E E B R I N G							
		T H E S E L I N E B A G I F T B U T S M A L L F O R S U C H A K I N G							
		S A V E T H A T W E E K N O W W H A T H I L I N G S T A K E A S D R E A T B E S T O W							
	20	T H A T H O U C I A N S T S M A L L T H I L I N G S T A K E A S D R E A T B E S T O W							
		W H I C H I S T H E R A R E S T T O O A N D R I C H E S T G E M E							
		T H A T C A N A D O R N E A P P R I N C E S D I A D E M E							

Figure 3. Squared Prefatory Dedication To *The Muses Welcome...*

article). We may now proceed with some confidence that a genuine squared message has been discovered in the dedicatory poem. Its full meaning and intent, however, have yet to be determined.

## INTERPRETATION OF THE SQUARED MESSAGE

The next step in the investigation was taken when it occurred to the writer that the message might refer to the title of another book. A catalogue of English books printed before 1640<sup>4</sup> was consulted and, of the more than 20,000 titles listed, only one was found to provide both an explicit connection with the message and a suitable name for the (assumed) initial E. The title is

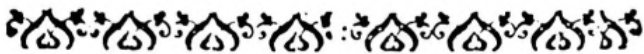
*Queene Elizabeths Teares: OR, Her resolute bearing the Christian Crosse... in the bloodie time of Queen Marie.* Written by Christopher Lever. London, 1607.

The volume contains 59 unnumbered pages, eight of which are devoted to dedications. The work itself is a poem relating the charge of sedition brought against Elizabeth Tudor by Steven Gardner, Bishop of Winchester, during the reign of Elizabeth's half-sister, Mary. Recounted are Elizabeth's imprisonment in the Tower, her transfer to Woodstock, the intercession on her behalf by King Philip of Spain, her audience with the Queen and her eventual release. The author, Christopher Lever, was a Protestant writer who published both religious poems and prose works. Note that this work was published in 1607, 11 years prior to publication of *The Muses Welcome...*

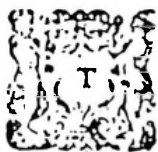
It was explained above (see Introduction) that a transposition of cryptogram letters would make a biliteral encipherment more secure. It next occurred to the writer that the rearrangement of words required in the derivation of the squared message from *The Muses Welcome...* might provide a transposition cipher key to a biliteral encipherment in *Queene Elizabeth's Teares...* Since the squared message was found in a dedicatory poem, the search for biliteral encipherment was begun in the dedication section of the book in question.

## A BILITERAL MESSAGE

There are five dedications in *Queene Elizabeth's Teares...*, two of which have a small, leaf-like ornament printed to the left of the title. Recalling that the dedicatory poem in *The Muses Welcome...* has a



### To the Reader.



He name of *Queene Elizabeth* is sufficient Argument to perswade a friendly acceptation; and from the better disposed (whome I couet principally to please) I shall doubtlesse receiue that reasonable and honest construction. As for those who haue their tongues dip't in the poyson of Enuie, I write not to please them, who will neuer be pleas'd with that which is most deserving; It being the nature of Enuie, to deprauethat, which dooth deserue the highest fauour of loue and good opinion. I may example this in the wrong offered to the name of *Queene Elizabeth*, who (though thee were the most admired of her time) hauing extraordinary iudgments, and a government, much more in the degrees of honour and prosperitie, than any her Predecessours: yet want there not malicious and base depraues, who (like dogges that barke against the Sunne) couet to bite her honourable name, whome God hath made more glorious than the Sunne, giuing her a place of glorie, in fellowship with his holy Angelles and Saints. For this double respect haue I therefore taken these paines: First to please the wellaffected, in honouring her whome all that haue honesty will honour: Next, in giuing Enuie and her sonnes a morsell to bite vpon; wishing that all the depraues of her princely name, may either reduce themselves to some degree of honestie, or else perish with their enuious and euill breath, Accept then I pray thee these my voluntarie troubles; and honour her remembraunce, whome all the best in the world do honour with admiration, which thou also wilt doe, if thou beest either honest, or truly English.

2

Figure 4. Prefatory Dedication To *Queene Elizabeths Teares...* London, 1607.



(1)	(2)	(3)	(4)	(5)	(6)	(6)	(5)	(4)	(3)	(2)	(1)
t	0	0			R	C			0	0	t
a	0	0	1		F	N		0	0	0	1
e	1	1	0		L	B		0	0	0	1
o	0	0	0	R	-	O		0	0	0	0
r	0	0	0		I = A	I = A		1	0	0	e
t	0	0	0		↓	↓		0	1	1	e
d	1	1	0		R	C		0	1	1	m
w	0	0	0		F	N		1	0	0	g
i	0	0	1	F	F	B	M	1	1	1	h
d	1	1	0		O	O		0	0	0	y
e	0	0	1		-	A		0	0	0	e
e	0	0	0		21543	35142		0	0	0	r
t	0	0	1		↓	↓		0	0	0	t
m	1	1	0	L	F	B	B	0	0	0	m
a	0	0	1		R	A		0	1	1	d
b	1	1	0		B	C		1	0	0	e
e	1	1	1		-	O		0	1	1	d
h	1	1	1			M		1	0	0	e
e	1	1	1	-			0	1	1	1	e
f	1	1	1					0	1	1	e
f	1	1	1					1	0	0	e
a	0	0	0					0	0	0	e (22)
e	0	0	1					1	0	0	e
d	1	1	0	K			I	0	1	1	m
e	1	1	0					0	0	0	r
e	0	0	1					0	0	0	y
y	1	1							0	0	e
a	0	0							1	1	h
t	0	0							0	0	m
g	0	0							1	1	h

Figure 5. A Biliteral Decipherment From *Queene Elizabeths Teares...* 1607. Prefatory Dedication To The Reader.

footnote indexed by what appears to be a 3-leaf clover (See Figure 1), I selected the first of the leaf-ornamented dedications for analysis. It is presented in Figure 4.

Application of the transposition and bilateral cipher keys to the 30 line passage, beginning with the last line and working upward, produced no results. The procedure was then applied from the first line and working downward, also with no results. Finally, noting that the dedication in *The Muses Welcome*. contained 22 lines. I attempted a decipherment by using Line 22 as the starting point. The steps in the decipherment process are explained below and are illustrated in the usual format in Figure 5.

1. Write down the initial letters of consecutive lines of text in column form at the left side of the work sheet and the final letters of consecutive lines of text in column form at the right side of the work sheet.
2. Write the 0 or 1 equivalent of each letter down beside it, working in towards the center of the sheet as shown. Recall that odd letters of the alphabet are assigned the symbol 0 and even letters the symbol 1.
3. Start by counting downward on Line 22 and mark off each column of digits, separately, into 5-digit groups. Note that both the starting point and the direction of counting define the grouping. There is one extra digit at the top and four extra digits at the bottom of each column. These are considered nulls and not part of the cryptogram.
4. Reading from top to bottom of each column, re-arrange the digits in each 5-digit group in accordance with the transposition cipher key 2.3.1.5.4.
5. Again reading from top to bottom of each column, write down the letter corresponding to each new 5-digit group in accordance with the binumeral representation of Bacon's cipher alphabet (00000 = A, 00001 = B, 00010 = C, etc.)\*. A sequence beginning with 11 is considered to be a spacing device and is denoted by a dash.
6. Once again reading from top to bottom of each column, we have

\*See note 1.

From the left column: RFL-K  
From the right column: CNBOI

The results derived from the two columns provide separate and distinct messages. Those derived from the right column will be discussed first.

The letters CNBOI include four of the five letters in the name Bacon. Since the biliteral cipher message of *The Muses Welcome...* included the Bacon signature, it is assumed that the signature is intended here also. The signature is formed by replacing I with A and by re-arranging the letters as follows:

CNOBI I = A CNOBA 3.5.1.4.2 BACON

The message thus provides both a Caesar substitution cipher key I = A (letters moved eight places to the left) and a transposition cipher key 3.5.1.4.2. The implication is that additional enciphered material is to be found elsewhere in the book.

The letters derived from the left column, RFL-K, include none of the letters in the name Bacon but do include two of the letters in Francis. Francis, however, contains seven letters and the left column results provide only four letters plus a spacing device. If a representation of the Bacon signature is intended here also, it must be in the form of an abbreviation. In this regard we note that Bacon signed the preface to a number of his works as Fr. St. Alban and signed many of his letters as Fr. Bacon'. We thus interpret the letters FR as an abbreviation for Francis. The remaining letters, L and K, are as yet unaccounted for.

We next proceed on the basis of a symmetry argument. Recall that the biliteral decipherment made from *The Muses Welcome...* required that the transposition cipher key provided by the left column results be applied to the letters derived from the right column. We here apply the right column substitution cipher key I = A to the unaccounted for letters L and K of the left column. We have

RFL-K I = A RFC-B  
(L,K)

The message is formed by rearranging the letters as follows:

RFC-B 2.1.5.4.3 FRB-C

The letter B is interpreted as the signal for Bacon and the letters FRB as signifying Francis Bacon. The interpretation of the letter C, separated from FRB by a spacing device, is provided by the cryptology of Bacon's time.

On Page 141 of the work *Cryptomenytices et Cryptographiae* cited previously (see squaring), a method is presented by which a word or a name is represented by a number. Each letter is assigned the number value of its position in the 24-letter Elizabethan alphabet (a = 1, b = 2, c = 3, etc.) and the word or name is indicated by the sum total of the number values of its individual letters. For example:

$$\begin{aligned} \text{Francis Bacon} &= 6 + 17 + 1 + 13 + 3 + 9 + 18 \text{ (67),} \\ &+ 2 + 1 + 3 + 13 + 14 + (33) = 100 \end{aligned}$$

A variant of this method was the use of Roman numerals to denote alternative number values for certain letters (I = 1, V = 5, X = 10), etc.). Actual use of the variant technique was proven by P. Henrion's discovery of a contemporary tract which not only refers to a particular person by number but also explains the reference in detail.

It is a short and logical step to interpret the letter C as the Roman numeral C = 100, representing the name Francis Bacon. The message thus consists of the signature Francis Bacon in both abbreviation and number equivalent forms, separated by a spacing device. The message confirms the substitution cipher key I = A and provides a second transposition cipher key 2.1.5.4.3. Again, the implication is that additional enciphered material is to be found elsewhere in the book.

The proposed cryptogram solutions are too short to satisfy the mathematical criteria for cryptological validity. However, the fact remains that a previous message (the squared message) and its cover text provided the information necessary to select the particular book, the particular passage in the book, the particular grouping of cryptogram letters in the passage and the particular transposition cipher key required for the new decipherments. This, in the writer's opinion, constitutes sufficient grounds for accepting the solutions as valid. The question of why Bacon signatures should be enciphered in a book with which Bacon himself had no apparent connection will not be addressed here.

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The Bacon cipher system, as presented in this and the preceding article, involves a unique combination of three basic types of ciphers — substitution, transposition, and concealment. Besides the difficulties inherent in the concealment aspect, the decipherer is often confronted with a number of possibilities when a substitution or transposition cipher key is indicated. In the initial stages of decipherment, most or all of the possibilities must be investigated. Eventually, a pattern emerges and definite guidelines are established which facilitate the decipherment process. It is an exercise in Bacon's inductive philosophy.

ANGELUS HIC BONUS EST ? ANGELUS EST BONUS HIC.

#### NOTES

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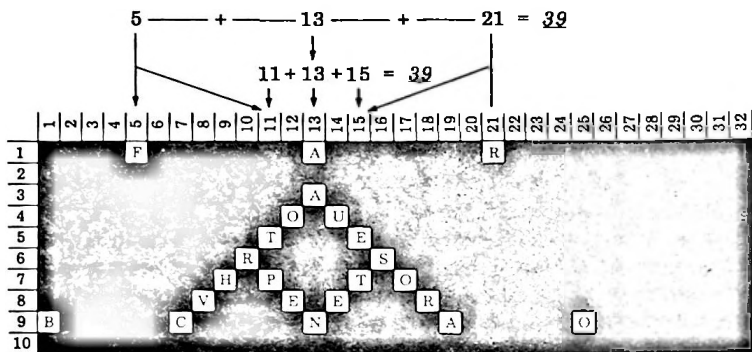
# LOOK ON THIS

Key -  $3 \times 13 = 39$

Key F. BACON  
Count 39

F. BACON

$6 + 2 + 1 + 3 + 14 + 13 = 39$



FRA BACON A TEN PEN ROSE AUTHOR  
FRA BACON A TEN PEN SECRET AUTHOR

The Rose was then the Emblem of secrecy, and was to be seen carved in the ceiling of confessionals.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	
1	T	H	I	S	F	I	G	U	R	E	T	H	A	T	T	H	O	U	H	E	R	E	S	E	E	S	E	T	P	U	T		
2	I	T	W	A	S	F	O	R	G	E	N	T	L	E	S	H	A	K	E	S	P	E	A	R	E	C	U	T					
3	W	H	E	R	E	I	N	T	H	E	G	R	A	U	E	R	H	A	D	A	S	T	R	I	F	E							
4	W	I	T	H	N	A	T	U	R	E	T	O	O	U	T	D	O	O	T	H	E	L	I	F	E								
5	O	C	O	U	L	D	H	E	B	U	T	H	A	U	E	D	R	A	W	N	E	H	I	S	W	I	T						
6	A	S	W	E	L	L	I	N	B	R	A	S	S	E	A	S	H	E	H	A	T	H	H	I	T								
7	H	I	S	F	A	C	E	T	H	E	P	R	I	N	T	W	O	U	L	D	T	H	E	N	S	U	R	P	A	S	S	E	
8	A	L	L	T	H	A	T	V	V	A	S	E	U	E	R	V	V	R	I	T	I	N	B	R	A	S	S	E					
9	B	U	T	S	I	N	C	E	H	E	C	A	N	N	O	T	R	E	A	D	E	R	L	O	O	K	E						
10	N	O	T	O	N	H	I	S	P	I	C	T	U	R	E	B	U	T	H	I	S	B	O	O	K	E							

From one of our *ordinary* members.

Ben Jonson cleverly used *F BACON* as his key.

It may be of interest to take the left hand diagonal from 9 and the perpendicular 13 with the right hand diagonal from 17 and you will get B, N and the O of BACON. You already have the C and A. So in a reverse sense Jonson's 39 rule works again.

$9 + 13 + 17 = 39$ . It could not be more *consistent mathematically*: Even Mr. MacDuff *might* agree to this.

## BOOK REVIEWS

### *The Great Instauration* by Peter Dawkins

Printed by the Francis Bacon Research Trust; Price £3.30.

It is fitting that as Director of the Francis Bacon Research Trust Peter Dawkins should have written a book on Bacon's great scheme for the redemption of his fellow men; The Great Instauration. Inaugurated 400 years ago through the medium of the Brethren of the Rose Cross for the renewal of all arts and sciences, this gigantic conception is destined to be completed by future generations: and what right-thinking man or woman can deny that the chaotic turmoil of the world, as we know it today, presages the coming restoration of Divine rule through the Christ impulse?

Once this is established the true purpose of the Shakespeare writings and those outpourings of literature under Bacon's name and those of his associates, or masks, becomes crystal clear.

A reading of the Preface to this book summarizes the vast scope of the great philosopher's vision succinctly and wholly convincingly, filling in the broad outlines in a manner which we commend unreservedly. From pages 17 to 31 (the Contents Table is astray unhappily) the Scheme is dissected, though with a timely *caveat* that the method selects its *filii sapientiae*, rejecting those not yet ready, fit or capable of understanding or practising the teaching (readers familiar with the *scala intellectus* depicted on the West Front of Bath Abbey with souls climbing or falling headlong from ladders will appreciate the point!), but nothing is omitted that can help the Seeker on the Way.

The remainder of the book discusses briefly the six parts of the Instauration (or restoration) always remembering that

This Janus of Imagination hath differing faces: for the face towards Reason hath the print of Truth, but the face towards Action hath the print of Good.

### *Advancement of Learning; 1605 Edition*

The author makes the point that in Part Four Francis Bacon and his Fraternity gave the world the Shakespeare Plays as examples of the Tables of Invention, in particular concerning Human and Divine Philosophy, "set, as it were, before the Eyes" of the soul. In this manner the heart as well as the intellect is subtly addressed via poesy, itself inclusive of the esoteric rituals and arts of word, rhythm, movement, colours, symbology and of charity, as taught in the Freemasonic and Rosicrucian Orders founded by the Master.

We know from the 1614 *Fama Fraternitatis* that Bacon's youthful hopes that the learned men of Europe would accept and co-operate in his *schemata* for the betterment of humanity's lot were cruelly disappointed. Even though Holy Writ assures us that it is the glory of God to conceal a thing: the honour of kings is to search out a matter. (1)

Lastly, I would address one general admonition to all; that they consider what are the true ends of knowledge, and that they seek it not either for pleasure of the mind, or for contention, or for superiority to others, or for profit, or fame, or power, or any of these inferior things; but for the benefit and use of Life; and that they perfect and govern it in charity.

### *General Preface to the Great Instauration*

Work as God works, wrote Bacon, thus consummating the allegorical Ancient Wisdom of such as Plato, in the *Phaedrus*, picturing the winged soul descending into matter, breaking both wings, and trailing them in the mire of this world. (2) Yet, Plato relates,

the power of its wings will be regained by knowledge, buttressed by self-discipline and aspiration.

The well-known cry of the Psalmist,

Oh that I had wings like a dove!

(1) Proverbs 25:2.

(2) cf. *The Two Creation Stories in Genesis*, by James S. Forrester-Brown; John M. Watkins, 1920.



For then would I fly away and rest (3)

and;

Though ye have lien among the pots

Yet shall ye be as the wings of a dove

Covered with silver and her feathers with yellow gold(4)

expresses the same idea.

Compare also the cherubim of Genesis (5) signifying "the dual powers of the soul of humanity when fully perfected in the phenomenal order" (6). In Hebrews (9;5) we find the four outstretched wings of the "cherubim of glory overshadowing the mercy seat", which may be linked with the "four living creatures" of Ezekiel's vision, and the four beasts of Revelations. As was pointed out in *Baconiana* 169 (7) the carved backboard of the Jacobean pulpit in St. Michael's Church, Gorhambury, features the overshadowing wings of a cherubim with a royal crown and cornucopia in descending order beneath.

Reverting to Forrester-Brown we may conclude by remembering that the cube, with equal length, breadth and thickness as its properties, is a natural symbol of the perfected human soul on earth which is able, individually and collectively, to use the "earth" and "heaven" of its nature in mutual harmony.

Indeed, the first two chapters of Genesis encapsulate the whole story of the Fall and Redemption of Man, and Peter Dawkins has summarized the determination of Bacon to encourage mankind on the Path, in a highly readable form. We urge our Members to read, learn, and inwardly digest what he has to say.

Numerous well-chosen illustrations reinforce the text, and throw additional light on the aspirations of Bacon and the Brethren.

N.F.

(3) Psalm 55;6.

(4) Psalm 68;13.

(5) 3;24.

(6) *The Two Creation Stories* by James S. Forrester-Brown; page 246.

(7) cf. illustration facing page 6.

*Healing*: edited by Lorna St. Aubyn; Heinemann, Price £3.95.

It is said that Enoch, the Biblical patriarch, was the first who wrote with a pen. We could not have been more surprised when hearing that our new Secretary was to publish a book shortly after her appointment!

Lorna St. Aubyn was born in London in 1929 but spent much of her early life in the U.S.A. and on the Continent. Her interest in healing developed as family responsibilities lessened, and she is now a practitioner and teacher. Undoubtedly the growing distrust in drug and sophisticated physical therapy unaccompanied by religious and spiritual impulse has produced its inevitable reaction, with a wish for a deeper understanding of the life-energy within each of us.

In his Foreword Sir George Trevelyan quotes with telling effect the ancient Greek maxim, *man know thyself and thou shalt know the universe*. If only we can know God we can set out to restore harmonious vibrations to our holistic temples, and all, such as the present author, who aim to explain the practical aspects of healing, have a vital contribution to make.

Mrs. St. Aubyn, with four collaborators, has written a very readable book and we urge our Members to buy a copy in their own interests!

N.F.

*The Grimstons of Gorhambury*, by Norah King.  
Published by Phillimore and Co., Shopwyke Hall,  
Chichester, Sussex, PO20 6BQ. Price £11.95.

We were delighted to learn that Mrs. King, a Member of the Society and in the employ of the Earls of Verulam for forty years, has written an authoritative history of this ancient family descended from Sir Harbottle Grimston, who married Henry Meautys' widow, Anne, daughter of Sir Nathaniel Bacon. The authoress tells the fascinating story of the three Gorhambury homes - one built by Sir Nicholas and owned by Francis Bacon, the ruins of which still can be seen, and the present mansion erected by Sir Robert Taylor in the 18th century.

The family collection of ancestral pictures is highlighted by colour illustrations, and the book is of great interest to Baconian students, especially those already familiar with Gorhambury Park. A copy will be added to the Francis Bacon Society Library, but we earnestly hope that Members will buy this large quarto volume for themselves.

N.F.

*The First Elizabeth* by Carolly Erickson; Summit Books, New York. Price \$19.95

In our experience popular biographies of Elizabeth I tend to be short of documentary evidence or concerned as much with contemporaries as the Queen herself. J.E. Neale, author of *Queen Elizabeth I* and *Elizabeth I and Her Parliaments, inter alia*, a distinguished and universally accepted authority is one notable exception, but his works are voluminous. It is a pleasure, therefore to recommend Mrs. Erickson's very readable book. In a letter to us she has written:

In my work on the Tudor monarchs I have always preferred to look to contemporary documents rather than to trust the surmises of nineteenth and twentieth century historians... of these the most valuable by far are, of course, the State Paper collections.

In the last named we would mention State Papers left by William Cecil, Lord Burghley; MSS. of the Marquis of Salisbury preserved at Hatfield House; State Papers, Domestic Series and Foreign Series preserved at H.M. Stationery Office; and State Papers and MSS. relating to English affairs in libraries in Northern Italy.

### *"That Guilty Woman"*

The authoress makes it quite clear from contemporary sources that Admiral Seymour and the Princess Elizabeth were infatuated with each other (page 70 *et sequitur*, which is hardly a surprise to Baconian students, especially believers in the Gallup ciphers) though ostensibly a blow to the official Virgin Queen image, so sedulously cultivated in Tudor traditions.

To interpolate, we were interested to read that in 1552 the ailing King Edward VI was visited by Girolamo Cardona, the celebrated physician and medical astrologer and an Admirable Crichton in his own right, but saddened by the boy king's "unusual physical beauty and mental endowments" contrasting so vividly with his "inherent frailty". Yet Cardona judged that Edward's vital powers were irremediably weak. They were.

Now to return to the main theme, we were reminded (page 110) that John G. Nicholas, Editor of *Literary Remains of Edward VI* (1857) quoted a Protestant contemporary who wrote that Elizabeth had acquired "such proficiency in Greek and Latin, that she is able to defend that

religion by the most just arguments and the most happy talent; so that she encounters few adversaries whom she does not overcome". These accomplishments befitted the long-term pupil of the learned Robert Ascham, and were confirmed by documents of the period cited in this book.

It was intriguing to note that the ubiquitous John Dee knew Elizabeth well during Mary's reign, though this did not save him from imprisonment for having calculated the nativities of Edward, Mary, and the Princess.

Probably the relations between Robert Dudley and the new Queen, Elizabeth, and stemming from her coronation year in 1559, are of primary concern to most students of her personal life. The well-known written comment of Feria, the Spanish Ambassador, that

it is even said that her Majesty visits him in his chamber day and night

has notable relevance.

Bearing in mind that the authoress is writing from information derived from documentary sources the following is perhaps decisive:—

The love affair between Elizabeth and Dudley was common knowledge, and because everyone knew about it, there was little or no need to write about it. And there was a powerful inducement to silence besides: it would have been extremely dangerous to commit details of the Queen's indiscretions to writing. As a result we are left with broad references whose import is unmistakable, yet on the vital, central issue — whether or not the virgin queen lost her virginity in 1559 (if indeed she had not lost it to Thomas Seymour years earlier) the records are silent (page 181).

Small wonder that de Quadra reported to King Philip of Spain that he had "best ally himself quickly with the upstart horse master who would surely become king before long". Small wonder that Dudley in 1560 announced that "if he lived another year he would be in a very different position from now"; and a sequel was the death of his wife Amy Dudley in September, 1565. The following year Lady Willoughby muttered that Elizabeth "looked like one lately come from childbirth". To be fair, though, de Quadra reported later that Elizabeth had said that "although she had always loved Lord Robert dearly, as God was her witness,

nothing improper had ever passed between them." Nevertheless it is to be observed that when gravely ill she had appointed him to the Royal Council.

By 1566 Elizabeth's affection for Leicester had cooled, and by 1576 he had married Lettice Knollys.

We have reviewed this book not to pass judgment on persons long since dead, but so that our readers can assess for themselves its significance for believers in the Royal Birth Theory-and, indeed, for sceptics.

As a footnote we would mention that in the 1580s Dee had become Elizabeth's astrologer and adviser and as one of the most eminent mathematicians and scientists in Europe may well have assisted Drake in his voyage preparations. Dee's profound knowledge of cosmography and navigation, and his friendship with Mercator and tutelage of Frobisher and then Humphrey Gilbert must have been immensely useful. We have already mentioned in recent numbers of *Baconiana* the late Dr. Frances Yates' able treatises on Dee's and others' enthusiasms for "antiquarian imperialism" linked to Arthurian tradition.

Lastly we reproduce a bibliographical note on the foot of page 422 of this book with reference to *Leicester's Commonwealth* (circa 1588):

*The copy of a Letter Written by a Master of Arts of Cambridge to his Friend in London, concerning some talk passed of late between two worshipful and grave men about the present state, and some proceedings of the Earl of Leicester and his friends in England.* Printed in Bacon, Francis. *Collotype Facsimile and Type Transcript of an Elizabethan Manuscript*, London, New York and Bombay: Longmans Green and Co., 1904.

*Leicester's Commonwealth* caused a *furor* by reason of its trenchant comments on the Earl's scandalous behaviour, but the author remained anonymous despite attempts to unmask him.

Francis Bacon is not mentioned in the main text of *Queen Elizabeth I*

N.F.

## CORRESPONDENCE

To the Editor,  
*Baconiana*.

Dear Sir,

Some people, it appears, still triumphantly brandish the all too famous book by the Friedmans, *The Shakespearean Ciphers Examined*, as the ultimate weapon to chasten and silence those deluded Baconians who bank on their cryptological revelations to vindicate Francis Tudor. Thus the author of a recent novel, now filmed, after resorting to alleged Baconian ciphers to spice his narrative, wields the Friedmans' book to disillusion those who might have fallen into his trap as an *agent provocateur*.

In a debunking article, *Scientific Cryptology Examined*, published in *Baconiana* 160, an article which, I confess, could now be made shorter and even more to the point but to which, all the same, I advise your readers to refer, I exposed the "clever" strategy of William F. Friedman, who, I believe, was by far the more responsible of the two authors as he was, it must be admitted, one of the very greatest cryptologists of all times. I heard that my article both angered and dismayed him. A great pity it is that the man compromised his well deserved prestige by stooping to unwarranted shenanigans.

The book, granted, does away with the fanciful work of some amateur cryptologists, an easy task, an empty triumph. But, having thus gained the confidence of the readers, the authors deceive them by "scientific" demonstrations which they know to be false. Sometimes they are hoist with their own petard. Thus, having "conclusively" proved the inanity of anagrams, they impudently propose a solution to one! (Anagrams can be counted as "valid" when they are very short, give a satisfactory answer to an indubitable clue, or are parts of a closely woven network of hints).

When our authors tackle a system which they know is in use - since they use it themselves! - they are good at equivocating, and they even plant an example in their own text to lead the reader to believe that their "plant" is due to pure chance. To our Editor, who can testify to it, I have sent a bright example of that type of cheating,\* but it would be too cruel to make it public as it concerns the private affiliation of at least one of our authors.

\* This appears in the Preface to the book - Editor.

In 1964 I submitted to Colonel Friedman my decoding of the mind-boggling Sonnet 76, daring him to "do his worst", even by unfair means, to "invalidate" it. As the system used by Francis in that sonnet is one that, to my knowledge, no one had ever been made privy to, the Colonel could bow to it without violating any oath. He certainly would have rushed into the least loop-hole, but he had to take refuge in inglorious silence.

The Gallup cryptogram, at least in its published form and until more is known about it, is technically worthless. To prove this was, for our cryptologist, a piece of cake. But why did he not undeceive Mrs. Gallup when he was her colleague at the "Kentucky Colonel" Fabyan's Riverbank Laboratory? Why did he wait until her death to indulge in a gleeful bout of corpse kicking?

I regret to have to do the same here: *De mortuis...* But if sins should be forgotten and sinners forgiven, the denunciation must go on when the consequences of the sin outlive the sinner and, as in this case, still contribute to public mind-poisoning.

For his defence, it can be argued that our cipher magician thought he was warring a sacred war and that, as well as in love, all is fair in war; and so a man must be forgiven for any performance contrary to his sure and scientific knowledge. He would probably have been deterred if he had realized that the myth he defended was exploded, a long overdue exposure. He may have thought that public hoaxes are conducive to the moral comfort and spiritual elation of the *hoi polloi*, as the Father Christmas fable is for young children, but this is defensible only so long as the truth of the matter is not suspected by even one of the victims of the pious joke.

The Stratfordian myth-mongers forgot to take their cue from an excellent myth, a myth they know well, the myth of the Sphinx, their very emblem. When Oedipus proposed his solution to the monster's riddle, who or what could have prevented it from thundering "Wrong answer! Let me devour you!?" But the Sphinx was an honest creature and heroically dived forthwith into the oblivion of a watery grave.

Nobody wishes to inflict such a dire punishment upon the stout maintainers of the Stratford rigmareole. *Sursum corda!* Let them have a heart and rally! There is no law against replacing exploded myths by brand-new ones. What about engineering one with the Loch Ness monster or the identity of Jack the Ripper or the supernatural nature of flying saucers? I solemnly vow that I will not try to explode it or even become self-initiated!

In the meantime, let not the defenders of Francis Tudor's genius and honour allow themselves to be impressed by the dubious sections of the Friedmans' command performance. If necessary, the article in *Baconiana* 160 will help them resist the seductions of too "clever" Stratfordians!

Yours sincerely

Pierre Henrion.

\* \* \* \*

#### PRESS CORRESPONDENCE

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

22nd March, 1983.

Sir,

Your contributor Philip Howard was justifiably put out at being interrupted on his return to work by an admitted eccentric, seeking to prove that Marlowe wrote "Shakespeare". Unfortunately his annoyance has trapped him in a *noli me tangere* in connection with the authorship controversy as a whole.....

Mr. Howard may be unaware that this Society, which has always included distinguished literary or legal luminaries amongst its Members, is now the oldest national literary institution of its type with a record of serious research extending over nearly one hundred years - hardly a case of fanaticism I would suggest. Of course "Shakespeare wrote Shakespeare", but it is surely obdurate blindness to ask intelligent enquirers to believe that a "self-educated provincial boy" could have written Plays which are the greatest produced in the history of mankind, containing the whole gamut of human experience and intellectual attainment, not to mention an intimate acquaintance with contemporary Court life and domestic and international jurisprudence.



Even natural genius has to be tutored, and William Shakespeare mentioned no books in his Will!

It was not unknown for pseudonyms to be used at the time, or before or since, and there is no doubt as to who was then the greatest living intellect - the statesman, lawyer and philosopher, Francis Bacon.

I am, Sir, yours truly,

Noel Fermor Chairman  
(Not published)

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

15th April, 1983.

Sir,  
Both Anthony Powell (and Sir David Piper in his new book *The Image of the Poet*) are wrong in claiming that there is an extant authentic portrait of William Shakespeare of Stratford-on-Avon.

The address to The Reader accompanying the Droeshout engraving on the title page of the 1623 First Folio has the following:-

This *figure* that thou here seest put  
It was for gentle Shakespeare cut  
Wherein the Graver has a strife  
With Nature to outdo the life

In this context "figure" clearly means emblem, type, simile, (cf. the *Oxford Dictionary*).

As to the Shakespeare Bust, Mark Twain referred to the:  
deep, deep, deep,  
subtle, subtle, subtle expression of a bladder.

Are we asked to believe that this is a true likeness of Shakespeare?

Yours faithfully,

Noel Fermor Chairman  
(Not published).

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

12th July, 1983.

Sir,

The very interesting article by your Science Correspondent on Roger Bacon rightly draws attention to the fact he, and his namesake Francis Bacon, were both "prophets of modern technology". According to my authority, there is one slight error, in that Roger Bacon was released from prison in 1292 *before* his death *circa* 1294.

It is well worth knowing that Robert, the brother or uncle of Roger, and also a friar, was a philosopher and scientist, dying in 1248. John Bacon or Baconthorpe, who died in 1346 and was the grand-nephew of Roger, was termed the Resolute Doctor, and was head of the Carmelite Order.

To complete the extraordinary aura attaching to the family name, I would add that Sir Nicholas (1509 - 1579) an exceptionally learned man, was the father of Anthony his elder son (1558 - 1601); and Sir Nicholas and Sir Nathaniel Bacon, foster brothers of Anthony, and learned men in their own right, should be remembered.

Lastly, as in the case of Roger it is taking long ages for posterity to recognise the genius of Francis.

Yours truly,

Noel Fermor                      Chairman  
(Not published)

Readers are cordially invited to submit MSS. to the Editors with a view to publication in *Baconiana*. Owing to limitations of space or for other reasons only a small proportion of copy submitted can be accepted, but in every case the Editors will acknowledge communications. MSS. will be returned in due course if requested.

FOR THE RECORD

*LIST OF EDITORS OF BACONIANA*

ORIGINAL TITLE: *JOURNAL OF THE BACON SOCIETY*.

VOLUME 1. 1886-8; VOLUME II, 1891. "Secretary & Committee Responsible".

*BACONIANA* VOLUME I; MAY 1892; "The Editor".

VOLUME I, NEW SERIES; "A Sub-Committee". Period: May, 1893 – VOL. IX, No 36.

1903, VOLUME I, THIRD SERIES, Editor, Harold Bayley up to VOL. V., No. 20.

W. T. Smedley; Editor from VOL. 10 (inclusive) – 1916. Editorial Committee on 1st July, No. 57.

Henry Seymour, Chairman of the Editorial Committee at some stage before VOL. XVII, June, 1923, No. 65 up to VOL. XIX, July, 1927 No. 72.

On 5th May 1927, Editors listed as Henry Seymour, Miss Alicia Amy Leith, Mrs. Vernon Bayley, W.G.C. Gundry. (Seymour died 3/2/38, aged 78).\*

For *Baconiana* 89, April, 1938, Bertram G. Theobald and Francis E. Habgood appointed Chief Editors. After the death of Theobald (nephew of R.M. Theobald, one of the Society founders with Miss C.M. Pott), Dr. W. G. Melsome and B. G. T. Theobald. Melsome died on 11/9/1944. In no. 113 VOL. XXVIII, April, 1944, Editors announced as Lewis Biddulph, R.L. Eagle, W.G.C. Gundry, Comyns Beaumont. From January, 1948, Beaumont at least Chief Editor (No 126, VOL. XXXII,) On no. 134, VOL XXXIII, 1950 Beaumont's name only given as Editor, and continues up to no. 143, VOL. XXXVI (Price 2/6d!).

July, 1952; Editors given as Sydney Woodward, Commander G.M. Pares, N. Hardy, N. Fermor. In VOL. XL, no. 154, June 1956, Woodward omitted from names.

Note: From July, 1952, Commander Pares was Chief Editor and N. Fermor the other active Editor. In the 1980s N. Fermor has virtually been sole Editor with a little assistance from Peter Dawkins.

\*In no. 161, it was reported that Lewis Biddulph had acted as Editor in 1930 and had continued "for a few years after 1932" (page 14)

N. Fermor  
March, 1983.  
E. & O.E.

# 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 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 Esays 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 Shakespeare*

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

*Enter Francis Bacon*

A sequel to "Exit Shakespeare", 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)

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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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