

# BACONIANA

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 Canonbury Tower, Islington, London N1 2NQ.

# 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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# NATVRALL HISTORIE.

*SYLVA SYLVARUM*: Francis Bacon. 1631 Edition.  
See Bacon Alchemist, by Betty McKaig.



# BACONIANA

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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.*

## EDITORIAL

1985 is the Centenary Year of the Society as the following indicates.

At a meeting held at No. 81 Cornwall Gardens on 18th December, 1885, for the purpose of considering suggestions for the formation of a Society for the fuller examination and study of the life and writings of Francis Bacon, the Chair was taken by Mr Alaric A. Watts.

The Objects of the Society were then proposed, seconded and carried unanimously, and it was agreed that these Objects "be carried out by meetings, discussions, lectures, communications and research generally."

W. H. Smith, Esquire (who had, in 1857, written the first English book which openly brought out the controversy, *Bacon and Shakespeare*) was elected President and the "members of the Committee of Management" for 1886 were,

Mr Alexander Cory  
Mr T. William Erle  
Mr Ernest Jacob

Mr W. D. Scott Moncrieff  
Mr Arthur Owen  
Dr R. Theobald  
and Mr Alaric A. Watts

who became a Vice-President. Mr Henry Pott became the first Hon. Treasurer and Mr Francis Fearon the first Hon. Secretary.

We also learn that, "at a meeting of the Society held at 81 Cornwall Gardens on April 15th 1886, Mr Alaric A. Watts, Vice-President, took the Chair. He welcomed the Members and Associates and regretted that Mr W. H. Smith had been unable to come. The Committee had now framed rules and a number of Members and Associates had been elected."

This was the first General Meeting of the Society and, by the end

of 1886, there were 70 members and associate members whose names are listed in the Annual Report for that year. The list included nine from America, one from Canada, two from Ireland, one from Germany, one from France, and one from India.

In this early volume of the Journal, two excerpts from talks printed therein we would quote. The first is:-

Bacon says of the ancients and their methods of teaching by allegory, 'For the inventions and conclusions of human reason (even those that are now common and trite) being then new and strange, the minds of men were hardly subtle enough to conceive them, unless they were brought nearer to the sense by this kind of resemblances and examples.' (*Works*, Volume VI, page 698).

The other was from Bacon's own writings:

Almost all scholars have this; when anything is presented to them, they will find in it that which they know, nor learn from it that which they know not.

We are proud now to know that we are the oldest English national literary society, and at the same time remind the younger members that it will be their responsibility to keep the flag flying in the future, if only for two reasons.

First, to keep in honour and vindicate the name and accomplishments of the greatest genius England has produced; secondly, to ensure that the selfless devotion of voluntary workers for the cause over a period of one hundred years will not be wasted. It is the Truth we are fighting for in face of determined and entrenched opposition, and the curse of modern times — indifference.

In the words of the ancient adage; the work is with you and your reward lies before you.

\* \* \* \* \*

It is our sad duty to record the death of Doris Brameld on 24th February, 1984, at the age of 91 years. Hope, as she was known to a wide circle of friends in The White Lodge of Freemasons and the Francis Bacon Society, was filled with a quiet spiritual wisdom and a fervid belief in the teachings of Francis Bacon which was shared with her twin daughters Elizabeth and Mary. Their selfless devotion to the great *savant* lasted unabated over a period of 30 years or more, and was reflected in a passionate desire to clear his name from the slurs which have persisted in the minds of the public and those who should know better — in the latter case largely through a conspiracy of silence.

Hope was introduced to the cause of Francis Bacon by the late Martin Pares in the early 1950's, and so a partnership of unflagging endeavour began despite the incredulity of an unbelieving world. The fruits of this virtually honorary activity backed up by a revitalised Council were marked by a notable improvement in the financial standing of the Society, social meetings and lectures, and the founding of *Jottings*.

*Jottings* was almost exclusively the product of the Bramelds and involved long hours of preparation of which outsiders were largely unaware, but the present writer could appreciate only too well.

It is humbling to think that Society work has, except for short periods, been on a voluntary basis, and we are sure that the dearest wish of Hope and Martin would have been that their successors should continue to champion the Baconian cause in face of the slings and arrows of outrageous fortune.

In paying this inadequate tribute to Hope, and expressing very real sympathy to the twins in their bereavement, the Council are encouraged to believe that the vindication of Francis Bacon's character and the realisation of his plans for the betterment of mankind cannot be far away; and they will continue to work to this end. To think otherwise is to believe that Truth will be for ever on the scaffold. In the words of the Master:-

How many things by season, seasoned are to their right praise  
and perfection.

*Merchant of Venice*

---

It is with a sense of deep gratitude and love that, after her very many years of caring for the welfare of the Francis Bacon Society, we at last have had to say farewell to Hope. Her infinite wisdom and tact in keeping the members of the Council in order, has gained her a lasting place in our memories, while her generous hospitality in accommodating members at her home for those delightful "do's" will, of course, be remembered by all. The back-stage work for those meetings must have been considerable and we must also be grateful to Mary and Elizabeth and their willing helpers who contributed so greatly to their success.

I well remember when I first met Hope at Canonbury nearly thirty years ago. At the time, I was pretty ignorant about Shakespearean affairs and, though highly suspicious about orthodox beliefs, I was torn between the Marlowe and Bacon "theories", both of which seemed a reasonable answer to the problem. Our meeting very soon put me on the right track, though it was not so much by persuasion or any

“special pleading” on her part but by sheer charm and what seemed to be “authority”. I was later to learn from Hope that when she first became our Secretary she was as ignorant as I, or should I say, nearly so?

I think that we both of us owe a lot to another wise and loving Society Member Martin Pares who, like Hope, was able to introduce a great number of new Members to the Society for which I, as Hon. Treasurer, am extremely grateful!

Hope is sorely missed both as Secretary and Mother to us all, and I feel certain that she will now be keeping a kindly eye on our activities and, perhaps, giving us kindly advice subconsciously if we are prepared to listen attentively.

Thomas Bokenham

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The following Obituary appeared in The White Eagle Lodge Journal:-

It is inspiring sometimes to think of the great company of friends and brothers we have known over the years and who are now in the land of Light, still the same happy working band that they were on earth.

We would write here of one such beloved friend and sister Hope Brameld who, in her ninety-first year, slipped into the land of light on February 24th 1984, after bravely sustaining a period of discomfort, pain and withdrawal from activities and service to causes dear to her heart.

Hope Brameld was a member of this Lodge for forty five years and gave valuable service as a healer. We salute a dear friend and remember with love and gratitude her courage, her one-pointedness, her loyal devotion and faithfulness.

Hope was always kind, always loving, and *always there*. How we miss that loving support she gave. You always felt that she was wholeheartedly with you, and harboured no critical thought. She was ever ready with a kind word of appreciation, a loving and encouraging note. Indeed if you had to think of one word which characterised Hope it surely must be either kindness or faithfulness — or both.

Hope Brameld also did most valuable work for the Francis Bacon Society for many years, and will no doubt be missed by the Society as she is missed by us.

Hope leaves behind her fragrant memories and thankful hearts — thankfulness for her friendship and her service.

John Hodgson and Ylana Hayward

\* \* \* \* \*



On April 27th, 1584, an exhibition sent by Sir Walter Raleigh sailed from Plymouth reaching Roanoke Island, North Carolina ten weeks later on July 13th. To celebrate the quatercentenary of these events a party of Americans arrived at Paignton near the home of Sir Humphrey Gilbert, Raleigh's half-brother. Another party arrived in London and visited the ruins of Sherborne Castle, which was granted to Raleigh by Elizabeth I in 1592. There he is supposed to have been doused by an alarmed servant when discovered smoking a pipe. The visitors then went to Hayes Barton, and All Saints Church, East Budleigh, where Raleigh was born and worshipped respectively. They would have noted the Raleigh family arms now carved over 400 years ago on the fine oaken pew end.

The special Raleigh Connection Exhibition at Bickton Gardens, owned by Lord Clinton, completed the East Devon phase, the party then going on to Compton Castle, near Paignton, the magnificent Elizabethan home of the Gilbert family, who descend from Sir Humphrey, Raleigh's half-brother.

We are indebted to the *Exmouth and East Devon Journal* for much of this information, and for the reminder that Rawleghe, Rayley and Raleigh were successive variants of the family name signatures as used by Sir Walter.

The good ship Elizabeth II was being built in North Carolina to be ready by July 13th to mark the arrival of the first Raleigh expedition, although the original *Elizabeth* was one of six ships in the *second* expedition commanded by Sir Richard Grenville. The capital of North Carolina is now the City of Raleigh although Sir Walter did not visit the area personally.

To illustrate once more the extraordinary consanguinity of so many of the prominent personalities of the Elizabethan period we would add that the great-grandfather of John Aubrey (1626-97) author of *Brief Lives*, William Aubrey, was a cousin of John Dee (1522-1608). Dee invented the phrase "the British Empire" in his *Memorials* (number 13) of 1577, and was commanded to draw up a geographical chart of Crown lands discovered by Englishmen during Elisabeth I's reign. These facts were illustrated in the British Library commemorative exhibition.

\* \* \* \* \*

On 8th December, 1983, Sotheby's put up for auction a sixteenth century document signed by Francis Bacon and still in good condition. It consisted of a claim by him and one Wiston Shawe, servant to William Cooke deceased, relating to the Manor of Hartshill, Warwickshire. The document is signed on the reverse by Fulke Greville, Henry Killigrew and James Adams, on vellum. The seals are

lacking, but the date was 13th June, 1589. The asking price was £2500-£3000.

Examples of Bacon's hand at this period are rare, and an interesting point is that the manor, just south of Atherstone, near Nuneaton, had belonged for some years to Lady Anne Cooke, Bacon's foster-mother. At this time Francis was a Reader at Gray's Inn, and may have drawn up this indenture personally; in which case it would be one of the earliest of his extant legal writings.

In their sale brochure Sotheby's noted that hitherto Bacon had not "generally been known to have had any connection with Shakespeare's county Warwickshire".

The poet Michael Drayton (1563-1621) was born at the hamlet of Hartshill, and was attached to the household of Sir Henry Goodier, an owner of the Manor, and father of Sir Henry the younger, who was a friend of, and corresponded with, John Donne. Interestingly enough the *Everyman's Encyclopaedia* states his "biographical details are curiously lacking" though not *unexpectedly* we suggest for Baconian scholars. Drayton wrote mainly on historical subjects, *vide England's Heroical Epistles* (1597) modelled on Ovid's *Heroides*, and the Herculean (his own description) *Polyolbion* (1613-22) mentioned recently in *Baconiana*, and "describing everything of antiquarian or topographical interest throughout Great Britain". Both works fit into the work pattern of Tudor Imperial traditions.

Fulke Greville (1554-1628) born at Beauchamp Court, Warwickshire, a friend of Bacon, and of Sir Philip Sidney whose biography he wrote, (who were all poets), also witnessed the quit claim, Fulke's intimacy with Francis being particularly note-worthy in the 1590's. Sir Henry Killigrew another witness, diplomatist and husband to Catherine Cooke, Anne's sister, helps finally to dispel the notion that Francis Bacon was unconnected with the county of Warwickshire, now basking in the Shakespeare aura.

\* \* \* \* \*

The continued interest in *Baconiana* shown by our American friends is a valuable source of encouragement to the Editors, and we were very grateful to receive from Mrs. Virginia Fellows of Michigan a two cassette album of a lecture given by Elizabeth Clare Prophet of the Summit University of California. Part of this address was played to a London Meeting of Members in July, and provoked an interesting discussion thereafter.


By kind permission of Virginia Fellows we reproduce the Prologue for *The Glory of a King, the Story of the Man who wrote Shakespeare*, which appeared under her name in the first annual edition of *The Publisher's Sampler* published in Connecticut, U.S.A., in 1982.

\* \* \* \* \*

We regret that the illustration facing page 40 in *Baconiana* 183 was indistinct, so defeating M. Henrion's intention of showing the shadowy figure of Dr. Rawley appearing in Francis Bacon's sleeve complete with raised arm, hand, and a pile of documents.

The reproduction we reprint now reveals the shadowy figure of the Canon and these details, though a magnifying glass helps for verification purposes. We trust that our readers will take the trouble to refer back to the original article, especially pages 33-42, in order to assess for themselves this intriguing piece of pictorial chicanery.

\* \* \* \* \*

A Member, Mr Richard Barker of *The Scriptorium*, a publishing, advertising and mail order business, has pointed out that the Bacon-Temple seal in *Love's Labour's lost*, Act 1, Scene 1, lines 1-23, is an esoteric symbol of the Templars, i.e. † ; and was used as the very first printer's mask to appear in England from an anonymous press at St. Albans (*Chronicles of England*, 1483)! The full mask was executed in white on a red background as . Readers are asked to refer to

*Baconiana*, 160, and the article by our late President Martin Pares with supporting diagrams, "The City and the Temple" † for further information on this fascinating subject. The cryptic seals were supplied by Ewen MacDuff.

† pages 15-42

# THE OWEN CIPHER WHEEL

by Virginia M. Fellows

## Prologue

Early in the spring of 1983, following a series of events that I choose to call destiny, a treasure of very great value came into my custody. Its value cannot be computed in dollars and cents. To those who accept it for what it claims to be, its historical and literary value is beyond measure. To those who cannot come to terms with such an evaluation of it, it is still an object of great curiosity and is valuable for its uniqueness alone. I say that this treasure "came into my custody" advisedly since I am to own it only temporarily. Its ultimate home will be a permanent one in a new type of museum which is still in the planning stage. In the meantime this fascinating object is as good as mine, and I consider it a great privilege to have it to examine and to study at my pleasure.

If there is truth in the adage that good things come in small packages, this particular treasure is the exception of all exceptions to the rule. The box which holds it is huge — a great slat-sided, hand-made wooden crate stained in dark ugly brown, purely utilitarian, with no attempt at aesthetics whatsoever. The great thing weighs almost four hundred dead-weight pounds and was about as easy to move as a grand piano. Before I was given the opportunity to rescue it from its cheerless tomb, it had been standing for years on the fifth floor of an old, unheated concrete warehouse on a run-down section of Detroit's Woodward Avenue.

I could scarcely have chosen a worse day weather-wise for retrieving my great unwieldy treasure. An accommodating young friend, owner of an open truck, offered his help, and on a cold day in the middle of March we were off for Detroit. March in Michigan is not generally noted for its clement weather. This particular day must have broken all records for inclemency. Within minutes of the time when we had collected the big crate from the warehouse and had it loaded on the open bed of the truck, the funnel of a tornado came barrelling down over the city of Detroit missing its heart by inches. Bone-chilling winds on the periphery of the storm tore a barrage of hail stones from the threatening skies. Icy crystals as big as billiard balls slammed down on the metal roof of the truck leaving dents like sledge hammer blows. Fortunately the hail stones bounced off the heavy canvas tarpaulin that covered the crate preventing any serious damage there. The sixty mile drive home was slow and hazardous, and it was with genuine relief that we finally arrived with our cargo intact. It took three husky men to slide the huge box down planks from the truck bed to the concrete floor of a store room attached to our house.

My heart felt as though it had turned square with excitement while I stood watching the top of the crate being pried off. Here at last under my own roof was this remarkable machine (for that is what it is) whose existence I had known of for years but which my fondest dreams had not envisioned ever having at my disposal. It was a very special moment in my experience. In fiction or romance this object, now being revealed would be breathtakingly beautiful — perhaps an antique ivory statue or a jewel-studded idol, priceless and rare. Well, this reality was priceless and rare, and even stranger than fiction, but far from beautiful. The two great, clumsy wooden wheels or cylinders that were exposed by the removal of the protective covering of old red oilcloth, grimed with decades of industrial soot and dust, were far more fascinating to my sight than any art object could ever had been. The big cylinders measured 36 inches in diameter and about 48 inches in height. Rolled untidily around them and linking them together were a thousand feet of a water-proofed linen-like material, dusty, grimy, but intact. Glued on to the linen roll were hundreds of pages cut from old books, some of them priceless; books from the time of the English Renaissance. This device is of inestimable value not only to me but to historians everywhere. It is like a voice from the past just as surely as though a tape recording were found giving an eye-witness account of the main news events of the 16th and 17th centuries. The machine actually is a crude but ingenious forerunning of our modern tape recorders with reels that can be rolled back and forth to air the information that was recorded on them nearly four hundred years ago.

No, the value is not in terms of money; only in terms of the heart-aching, eye-straining, brain-exhausting labours of two remarkable men. These men had never met in life for the reason that they were born three hundred years apart, and yet they had together created this clever machine on which secrets of history are recorded that the world does not dream of. My treasure had literally been forged by their blood, sweat and tears. The man of the earlier century is famous; Francis Bacon is acknowledged by all to have been a genius, and yet he is almost universally misunderstood and often cruelly maligned. The later-born man has been known only to the few, and yet he too was maligned and unfairly judged by his peers. These wheels standing before me had been the cause of what fame he had as well as of his tragedy. The device is known by his name — the Owen Cipher Wheel. It is my hope that it still may be the means of vindicating the reputation of both of these men whose stories are crying to be told.

Before telling their stories as they are recorded on the cipher wheel, there is yet another story that needs to be told. It is a long story and covers several centuries of a puzzling literary history, and yet it is essential to an understanding of *The Glory of a King*.

## THE WINTERS TALE

Interpreted in the Light of the Spiritual World-View

by Sir George Trevelyan

Each generation is called upon to re-interpret Shakespeare in the light of its own world-view. The cycle of the Plays covers the sweep of evolving consciousness of mankind. All great drama has its roots in religion. The Greek Tragedies were closely linked with the Mystery Temples. To experience them was equivalent to a catharsis of the soul, and it could be a shattering experience. The symbolism of the great myths speaks of the spiritual nature of the soul and its sufferings and transformation in the passage through earth life.

Initiation in the temple mysteries gave the soul the actual experience of its own immortal nature. One of the ordeals was the Temple Sleep, in which the candidate for initiation was laid in the tomb and the hierophant priest put him into a condition of suspended animation by withdrawing not only the astral body but most of the etheric body of vital forces. He therefore lay for three days as one dead, but soul and spirit during this period ranged widely in the spiritual worlds. Since the etheric body is the bearer of memory, the soul on its return remembered what it had experienced. It *knew* its own immortal nature. All fear of death was lifted and it was flooded with new joy and courage, when called upon to awaken. Now, this initiation experience in the Mysteries could only be given to the selected few. For the general public the teachings were given through myth and legend. The great myths enshrine the sublime truths about the soul. They speak directly to the subconscious, from the super-conscious. Hence the immense impact of the Greek drama. Hence also the power of Shakespeare's Plays, since on their secret hidden level they are doing just the same to us.

It is in the Comedies in particular that we find the strongest statement of esoteric truths. This is so well hidden behind the outward story that there is no need to notice it. All the Plays can be interpreted on many levels, physical, psychological and spiritual. But Truth never enforces itself. It just stands, for those who care to take it, in freedom. We must learn to look at a Play from the viewpoint of the myth. It speaks about soul evolution and indeed is concerned with soul experience and catharsis. Every character can be taken as a facet of the personality — yours and mine. We are the hero, our Higher Self is the heroine, the other characters represent our sub-personalities. Most people have experienced Shakesperian or Ibsonian tragedies in their own lives. They bring us the great experiences of transformation within the soul, and this is the prime purpose of life upon earth.

So we are to look at *The Winters Tale* in this light. In our age the holistic world-picture is emerging strongly, bringing a conviction of the essential harmony of all life and a realization that the Universe is a vast continuum of consciousness and creative Thought. Leading scientists are now arriving at the same vision as the mystics have always held. It seems valid to take this world-view and look at a Play in the light of it. Then new aspects of interpretation are given to us. Shakespeare frequently takes an old tale and modifies it for his own purpose. *The Winters Tale* is a clear example. Often different levels of consciousness are indicated — Belmont and Venice, the Court and the forest in *As You Like It*, and here in *The Winters Tale*, Sicily and Bohemia. The kings of these two realms, Leontes and Polixenes, are shown in perfect amity. They have grown up as *puer eternas*, boy eternal in closest concord. The Play (like so many of the Comedies) is the story of this primal harmony shattered through human self will, to be restored in the end through true human love. Here is the essence of alchemy. This Play is a mystery drama. It becomes clear that it is concerned with the Eleusinian and Dionysian mysteries.

Consider the meaning of the Persephone myth. Persephone, the soul, is carried off by Pluto, Lord of the Underworld. Hades may be seen as the Earth realm, the plane of separation, in which souls are plunged into embodiment, gravity and the darkness of the sense world, until they can achieve understanding and redeem themselves through harmony restored. Demeter, mother of Persephone, seeks her daughter sorrowing. She is assisted by the torch-bearer prince, Triptolemus, who risks disinheritance in order to rescue the lost soul and restore her to her heavenly lover, Dionysus. Persephone, virgin soul, is associated with the Spring of the year "when daffodils begin to peer."

*The Winters Tale* is the story of Demeter and Persephone, the eternal initiation of the human soul.

Shakespeare, taking the old tale from Robert Green's *Pandosto*, reverses it to suit his own purposes and makes Sicily the kingdom of Leontes and rugged Bohemia, the home of Polixenes. The secrets are hidden in the names. Hermione is the name under which both Demeter and Persephone were jointly worshipped in Syracuse. Let us take it that Sicily is the plane of higher spiritual consciousness and that Bohemia represents the Earth level, in which all souls experience the separation and estrangement inherent in embodiment. Then we find that the name Polixenes means "many strangers"! What subtleties are hidden in Shakespeare's choice of names! Then why Leontes? The fourth stage of the Mithraic initiation is that of the Lion. Having passed through the trials of knowledge, silence and courage, the soul is faced with an ordeal to test its faithfulness to its own spiritual nature. This stage Leontes has reached. In the light of this,

look at that astonishing and much criticised opening scene in which the King, totally inexplicably, is possessed by sudden frantic jealousy and is convinced that his dear and lifelong friend has "touched his wife forbiddenly". So violent is the jealousy that he imprisons his Queen and, when shown her new-born babe, declares that it is a bastard by Polixenes and condemns it to be abandoned and left to its fate on some barren coast far from its home. He is filled with a certainty that Polixenes has planned his murder and therefore persuades the faithful Camillo to poison him.

Look at all this in the light of an initiation test. Can Leontes remain true to his spiritual nature, represented by Hermione/Demeter? Faced with the temptation of jealousy, he fails and the whole soul is flooded with unreasoning hate, fear and fury against his wife and friend. He brings his beautiful Queen, daughter of the Emperor of Russia, to trial for her life. To his accusations she replies "You speak a language that I understand not". He has sent to the Delphic Oracle for a ruling on the situation, but, in his absolute pre-conception that his own judgement is right, he intends to use it simply to convince others of Hermione's guilt.

Though I am satisfied and need no more  
Than what I know, yet shall the oracle  
Give rest to the minds of others, such as he  
Whose ignorant credulity will not  
Come up to the truth.

(II.1.9)

The message from Delphi is brought during the trial, the sealed envelope opened and the document read to the Court:

Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly begotten; and the King shall live without an heir till that which is lost is found.

At this, in his obsessive jealousy, Leontes defies Apollo.

There is no truth at all in the Oracle!  
The session shall proceed. This is mere falsehood.

(III.2.138)

Instantly disaster strikes. News is brought that his beloved little son Mamillius is dead as a result of the way his mother has been treated. Leontes:

Apollo's angry and the heavens themselves  
Do strike at my injustice. Apollo, pardon  
My great profaneness 'gainst  
thine oracle.



But worse is to come. Paulina enters and delivers a speech of terrible and reckless abuse of the King, ending:

The Queen, the Queen, The sweetest, dearest creature's  
dead.

Leontes experiences a complete dissolving of his jealousy and says:

Go on, go on: Thou canst not speak too much. I have  
deserved  
All tongues to talk their bitterest.

He declares endless repentance:

Once a day I'll visit The chapel where they lie, and tears shed  
there Shall be my recreation.

But meantime at his order Paulina's husband, Antigonus, has taken the baby girl to abandon her to her fate. We move to the stormy coast of Bohemia and there he leaves the child in her box, the "fardel", with objects to prove her royal descent and a statement that her name (given him by Hermione in a dream) is Perdita, the lost one. Here Shakespeare gives the intriguing stage direction; "Exit, pursued by a bear". Now, no symbol in the Plays is fortuitous. Antigonus means "anti-parent". The Goddess Artemis is the protectress of new-born children. She is also said at times to assume the form of a bear. So Antigonus meets his fate, the ship sinks with all hands so that all links are destroyed. The fardel is found by a peasant and his son who take the child to their humble home.

After an interval of sixteen years (which Leontes spends in repentance) we see Perdita as a grown and lovely girl in the wonderful scene of the sheep-shearing festival. Everything suggests Spring. Persephone's flower is the daffodil. The rogue pedlar, Autolycus, comes in with his song:

When daffodils begin to peer  
With a hey the doxy over the dale  
O then comes in the Spring of the year . . .

We meet the young prince Florizel, son to Polixenes (exact contemporary with Mamillius). He has fallen in love with the beautiful daughter of the shepherd, and has dressed her up like a princess for the sheep-shearing. Shakespeare's heroines may be taken to represent the Higher Self. The object of the life experience on the earth plane is

to find and unite with the spiritual aspect of our nature and so to recover the realm we have lost through the "Fall". All the Comedies, as we have said, offer variations on this theme — loss of primal harmony; fall into a plane of rivalry, conflicts, separation, restriction in the sense world, the land of "many strangers"; the finding of the Higher Self through the awakening of true love; the testing ordeal to prove this love to be firm and lasting; and finally the return to the higher level of consciousness in which harmony and wholeness reigns. This is the basic theme, in a thousand variants, in the great myths, and that of Demeter/Persephone is a fine example of it. The purpose of the Eleusinian mysteries is an initiation experience which makes conscious this alchemistic transformation of the soul.

A child in a myth represents an evolved soul-aspect of the parent. Thus Perdita, daughter to Hermione and Leontes, is their own soul development. Florizel is soul-son to Polixenes. We remember that in the complex structure of a myth all characters are in a sense aspects of the one self — yours and mine. Thus we, who have been Leontes under test, now experience the trial of Florizel.

The young prince, we have said, is like Triptolemus in his attempt to rescue Persephone. How well this is pictured in his opening words when he has dressed his princess in fitting garments.

These your unusual weeds to each part of you  
Does give a life: no shepherdess, but Flora  
Peering in April's front. This your sheep-shearing  
Is as a meeting of the petty Gods  
And you the queen on't.

(IV.4.1)

And she to her lover, in a speech of such beauty:

I would I had some flowers o' th' spring, that might  
Become your time of day — O Proserpina,  
For the flowers now that, frightened, thou let'st fall  
From Dio's wagon! Daffodils  
That come before the swallow dares, and take  
The winds of March with beauty. . .

(IV.4.114)

Here she uses the Latin variant of the Greek name Persephone. And Florizel then describes the Higher Self and its quality:

What you do  
Still better what is done. When you speak, sweet,  
I'd have you do it ever. . .

when you do dance I wish you  
A wave o'th' sea . . . Each your doing  
So singular in each particular  
Crowns what you are doing in the present deeds  
That all your acts are queens.

(IV.4.136)

(Compare this with Bassanio's description of Portia in *Merchant of Venice*, another statement about the Higher Self:

In Belmont is a lady richly left  
And she is fair, and fairer than that word  
Of wondrous virtue. . . )

Now we come to Florizel's testing. Four several times he is hit by the challenge of fate, each blow stronger than the last and he comes through the ordeal triumphantly. Compare this with Leontes' failure to stand up to his initiation test.

Florizel, to steel Perdita's doubts, assures her:

Or, I'll be thine, my fair  
Or not my father's. For I cannot be  
Mine own, nor anything to any, if  
I be not thine. To this I am most constant,  
Though destiny say no.

(IV.4.42)

Here speaks the self that has realized its true relation to the Self, its own spiritual principle. But his father Polixenes and the faithful old courtier, Camillo, whose place in the myth seems to be that of Conscience, appear in disguise and are welcomed as guests at the sheep-shearing. They are invited to be witnesses to the marriage of the two young people and at the crisis of the scene the King reveals his identity and declares:

Mark your divorce, young sir,  
Whom son I dare not call: thou art too base  
To be acknowledged. . . We'll bar thee from succession  
Not hold thee of our blood, no, not our kin.  
Follow us to the Court. . .

(IV.4.414)

Once the King has left, Florizel, unshaken, says to the old peasant and his "daughter":

I am but sorry, not afear'd; delayed  
But nothing altered: what I was I am;  
. . . It cannot fail but by  
The violation of my faith: Lift up thy looks  
From my succession wipe me, father,  
*I am heir to my affection*

(IV.4.473)

All the Plays have absolutely key lines, and here, surely, is one of them. Here indeed speaks Triptolemus, accepting disinheritance to win his love.

Not for Bohemia, nor the pomp that may  
Be thereat gleaned, will I break my oath  
To this my fair beloved.

(IV.4.185)

We feel that all characters, as facets of the personality, are under test. Polixenes himself is being called on to show generous sympathy for love and here he fails, as his friend Leontes had failed before him.

So Camillo, who had accompanied Polixenes in his flight from Sicily sixteen years ago, now takes it on himself to plan the return of the young couple to Leontes' Court. We move to Sicily and again meet King Leontes, ageing, chastened, continuing his daily repentance, with the loyal Paulina caring for him. News is brought of the arrival of Florizel and his princess:

The most peerless piece of earth, I think,  
That e'er the sun shone bright on.

(V.1.94)

Clearly this represents the return of Persephone from Hades to the higher plane of the Gods. Leontes greets the lovers:

Most dearly welcome  
Is your fair princess — Goddess. O Alas  
I lost a couple that twixt heaven and earth  
Might thus have stood, begetting wonder, as  
You, gracious couple, do. . . Welcome hither  
As is the Spring to th'earth.

(V.1.150)

But hot on their heels arrives the furious Polixenes. News of his landing and approach is brought to Leontes who asks of Florizel:

Is this the daughter of a King?

Florizel:

She is  
When once she is my wife.

Leontes:

"That 'once', I see by your good father's speed  
Will come on very slowly. . ."

But here, in the final and most terrible trial Florizel still stands firm:

Dear, look up.  
Though Fortune, visible an enemy  
Should chase us, with my father, power no jot  
Hath she to change our loves.

(V.1.214)

He has triumphantly passed the test. So the myth can be fulfilled, for true love has come to restore the shattered harmony. We are not shown the all-too-moving scene of the revelation of the identity of Perdita. It is described by the attendant lords. Then we move to the final scene of the reuniting of Leontes with his beloved Hermione. It has been said by critics that this Play is built on an impossibility and several improbabilities. The chief impossibility was Paulina's keeping the supposedly dead Queen in her house for sixteen years without the repentant King discovering. But this is a myth of Demeter and Persephone. We know that the candidates for initiation at the Eleusinian Mysteries went through a final ordeal which involved their passing through the Stygian darkness of caves from which they had to find their way. As they came through to the light, they beheld a statue of Demeter standing to receive them. And now Paulina declares that she has had an Italian sculptor carve a figure of Hermione, and she invites the group to come and admire it. The curtain is drawn and there stands the likeness of the dead Queen. Husband and daughter gaze upon it with wonder. And Paulina declares:

Either forbear  
Quit presently the chapel or resolve you  
For more amazement. If you can behold it,  
I'll make the statue move indeed, descend. . .  
*It is required*  
*You do awake your faith.*  
'Tis time: descend: be stone no more.  
Strike all that look upon with marvel. Come,

I'll fill your grave up.  
Bequeath to death your numbness, for from him  
Dear life redeems you . . .

Leontes:

"O she's warm!  
If this be magic, let it be an art  
Lawful as eating."

Truly this is a resurrection scene. The Oracle is fulfilled. That which was lost is found. As in so many of the Comedies, in which the alchemy of soul transformation is achieved, there are composite marriages and general rejoicing.

Go together  
You precious winners all; your exultation  
Partake to everyone.

Compare this with the end of *As You Like It* with its composite marriages when Hera declares:

Then is there mirth in heaven  
When earthly things made even  
Atone together.

(Atonement – at-one-ment – the “integration of the personality” as spoken of by Jung. The same thought is hidden in the concept of achieving “individuality”, which truly means “undividedness”, reunion with the Whole.)

And Paulina, the loyal one, whose husband Antigonus had been “eaten with a bear”, is given as wife to Camillo, the old figure of Conscience, which she also so well represents. So the bridge is built between rugged Bohemia, the kingdom of separation of “many strangers”, and the heavenly realm of Sicily where reign Demeter and Dionysus, in the harmony of soul relationship achieved by initiation into higher knowledge.

We need to look at that strange character Autolycus, full of roguery and song, a thief and deceived, who says of himself:

Though I am not naturally honest  
I am so sometimes by chance.

He seems to represent the sub-conscious mind, like so many of Shakespeare's fools. He declares he was “littered under Mercury, who was likewise a snapper up of unconsidered trifles!” His songs and

ballads and his veiled truths are the stuff of dreams, yet like the subconscious, the shadow side of our nature, he plays a major part in the drama.

And finally, there is the strange little event of the twelve Saltiers who turn up at the sheep-shearing with the offer to dance.

Servant:

Master, there is three carters, three shepherds, three neatherds, three swine herds, that call themselves Saltiers and have a dance, a gallimaufrey of gambols.

Polixenes:

Pray lets see these four threes of herdsmen.  
(IV.4.322)

These in our myth may well be the Satyrs who represent the four elements, and used to appear during the Dionysian Festival to bewail the dead god and summon him to resurrection. Shakespeare takes an old tale, itself founded on ancient myth, and reshapes it to portray the soul's initiation. Truth never constrains or enforces itself. There is never any need to enter into allegorical interpretation, for the stories have their own intrinsic delight. But to our modern minds, reaching beyond the limitations of sense-bound intellect, the attempt at spiritual interpretation of the myth may bring ideas alive so that they fire the heart with a deeper sense of the meaning in our own lives. Thus *The Winters Tale* may be an inner awakening of the Spring within us, a redemption of our own Persephone of the Soul. It is truly an Easter play of Resurrection.

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We are grateful to the author for permission to print this valuable contribution. — Editor.

# THE AUTOBIOGRAPHICAL ELEMENT IN ROMEO AND JULIET

by Pierre Henrion, Professeur Agrégé

## *The quandary of a secret correspondent*

Vast experience of human nature must have taught the real author of *Romeo and Juliet* that, however clever, however suggestive — and often humorous — the hints he could leave to future generations, those winks would be of little avail if his authorship were forcefully denied and artfully derided by the champions of official propaganda and the past masters of deceitful dialectics. Does not the public tend to mistake verisimilitude for actuality and persuasive power for the ultimate vindication of truth? Even the learned will believe a discourse when it has "the ring of truth"; the acid test for the ingenuous.

The trend is immemorial. For ages, the respectful reference to previous authorities had been the mainspring of philosophical and literary activity until some daring minds, Francis Bacon being one of the brightest examples, took the unconscionable liberty of thinking for themselves but always taking the precaution of submitting their human reasonings to the touchstone of disciplined observation, systematic experimentation and scientific proof.

The precious if hardly believable secret message that this study will bring to light is strictly amenable to scientific proof, against which no clever debater, no *virtuoso* of "superior" scepticism, no devotee of bad faith or perverted good faith at the service of a mistaken sense of "duty", no equivocating time-server, can ever prevail. But is that enough to carry conviction? Is not the truth essentially what men wish to believe?

The drawback of scientific proof is that in most cases it requires some special training, often arduous, before it can be mastered and assessed. So the author of the Play was in a quandary — until he resorted to a foolproof system (whether he invented it or not I cannot say) that any normal mind can assess if it agrees to exercise a modicum, not to say a minimum, of goodwill at the cost of a negligible amount of mental energy. So, I am hoping against hope, some admirers of Shakespearean poetry may believe that such little studies as the present one can help our illustrious secret correspondent out of his quandary and the naked truth out of her slimy well.

## THE WEB

The regular readers of *Baconiana* are now familiar with a curious weblike system, somewhat similar in principle to modern crosswords. In the latter system a letter has a double use, belonging to one word if you read horizontally and to another if you read vertically. In the



Shakespearean web, each word of the short message cleverly inserted in the outward text is disposed anagrammatically in broken alignments running, most often aslant, in the printed page. Thus the letters in play are used twice, as in crosswords, and even three or four times when there is a concentration, often denoting masterly ingenuity, of the very thin tangents that can be drawn to materialize the alignments — and were most probably drawn in the preparatory sketches by the author.

The previous examples produced in *Baconiana* were given with a full discussion of the “rules”. Those rules may at first sight appear arbitrary and regretfully lax — an excellent precaution to discourage contemporary lawyers if the webs were adduced as proof against Francis by some powerful person who decided (we shall see that it was at least once the case) to prosecute and/or persecute him. No lawyer of that period, indeed, could have dreamt of claiming that a “challenge to chance” was the ultimate “rule”. Even in modern times that paramount and totally sufficient condition met with the disbelief of reputed specialists — until they had to give in and bow at last to the laws of practical probability. An example in point is provided by Bertillon, of “the Bertillon system” fame, the man sometimes wrongly credited with the discovery of the identification value of fingerprints.

Actually, while he had successfully advocated the use of the collected measurements of a man’s body (anthropometry), to ensure identification on the principle that chance cannot normally (let us exclude twins and clones!) duplicate a complete set in another man’s anatomy, he pooh-poohed and ferociously combated the proponents of fingerprinting — until he had to confess he was defeated when some crimes were solved by recourse to that dactyloscopic method of identification. Indeed, the method has no fixed “rules” except this one: pure chance cannot duplicate a reasonably long series of characteristics.

As the web system of seals and short messages, both deceitfully flexible and inexorably self-proving, tended to be monotonous and probably bored stiff those of his brethren who had become experts in solving his crossword puzzles, our poet’s inventive mind sometimes suggested to him humorous variations and little extra tricks as a sort of intelligence test to whet the appetite of the investigator and tease him amicably. This would lead of course to unacceptable “fishing expeditions” (that great temptation for well-meaning researchers with a bent for wishful thinking!) if the author of the little posers had not taken the precaution of corroborating his little deviations by repeating them in the same “problem”: the consistency of irregularities make them . . . regular!

Thus, in the title-page of the 1609 edition of the *Sonnets* (that untrustworthy “piratical” edition if we believe our authoritative

scholars!), it is necessary to accept the double value of a subtly misshaped and thus hybrid-looking letter to make a semi-acrostic acceptable, dubiously acceptable. But the same occurs again to "validate" a broken alignment necessary to complete a ritual seal. Actually, all that was systematic engineering to prepare you to accept the very bright and quite uproarious double use of a printed capital in a combination which is the sensational crowning piece of the glorious fireworks! <sup>1</sup>

### *A tantalizing title-page*

After those reminders of the general situation, let us turn to the curious case of the title-page of the 1597 quarto (Q1 for the specialists) of *Romeo and Juliet*. To my utter surprise, the same trick of repeated irregularities which soon turned out to be an essential element of the problem invited me to turn to . . . the French language! I suppose I may be excused if this added a little touch of personal interest which soon became quite vivid when the poet's confidence introduced a person who ended an eventful life some forty yards from the room where I was battling with the tell-tale page! Moreover I found it moving to be (most probably, I make bold to think) the first person ever to read a message cast afloat on the ocean of ages by the great Shakespeare, even though the gist of the message will be no novelty to some keen-minded scholars. They will find there the irrefragable confirmation of what was at best a fine surmise, but the connection between the immortal Play *Romeo and Juliet* and the love affair they more or less suspected will be new to them.

We shall have the proof that, *mutatis mutandis* and excluding the plot itself of the Play as well as the secondary scenes, considering only the ardent passages celebrating the traditional Verona romance, we actually share the vibrant memory of a tender episode which left in the heart of Master Will a lasting mark; even if that memory was idealized by the spirit of poetry and what Stendhal was to call the crystallization of love.

We know little of the historical circumstances of that personal affair and its immediate conclusion but in view of what fate had in store for the two enraptured protagonists a psychologist might infer that, when writing the passionate lines of the Play, Francis was "liberating" himself or, to put it familiarly but aptly, was getting it out of his system, or again, to put it academically, was seeking the solace

<sup>1</sup> The cryptanalysis of that splendid page I published in 1964, as a guest writer, in *The Rosicrucian Digest* but the explanatory article was inexplicably garbled and made unintelligible — a surefire way of making a man pass for a crank. But that is an occupational hazard for the defenders of Bacon's memory!

of poetic catharsis. There are signs that the liberation was not an easy or a painless process.

As the web imprinted in the title-page is somewhat complex, I beg the reader to have some patience. In order to make things easier for him, I have thought it expedient to fragment the whole into several diagrams before presenting the (unless I missed some elements!) complete masterpiece of cryptology. This total diagram will show that the whole design is locked into a consistency, a coherence, which should bring the professional sceptics to bay.

It must first be stressed that what counts in diagrams is the continuous lines. The discontinued prolongation from and to the margins are simply designed to guide the eyes of my reader. For instance let us take *spear-8* to *25-spear*. You meet the first letter in play at *e* of *often*, then you touch *a* of *plaid* and the foot of the *p* of the same word, at the apex, then you go up to *s* of *As* and *R* of *Romeo*. As usual, a capital letter is touched at one of its extreme tips, unless the tangent of alignment brushes one of its notable angles or curves. You also note that the prolongation passes strictly through a pinpoint (which I make more apparent by drawing a little circle). It is one of the two paradoxical points of convergence the paramount proof value of which will appear in the complete diagram.

The *TT* tangent (start from *TT - 2*) is apparently quite arbitrary since two things are always aligned. But it is validated by the fact that the prolongation passes precisely through the first concentration point. That *TT*, as shown by so many other webs, means either *Thirty-Three* (Bacon's "number") or *The Truth*, a pledge that the secret message is sincere. We shall see by whom our secret correspondent swears to its veracity.

Let us now turn our attention to the word *publiQUEly*, a frenchified spelling abnormal at that time for *publiCKly* (or, rarely, *publiKEly*). Except for *NVNQVAM* in the motto of the imprint, this *q* is the only one in the page. Now, since we have a *spear*, we expect to have a *shake*, but there is not one *k* in the whole page. But we have, from 19 to 21, a *shaQe*, thanks to our curious *q* (which will serve again: it will be a wager!). That abnormal *shaqe* is corroborated by the fact that its top branch is parallel to the bottom branch of our *spear*. That method of linking two "signatures" by the parallelism of two branches is very frequent in those geometrical webs.

If you go up from 17 to 19 you have *I* (= myself, as usual, meaning that both the publication and the web are by the Master himself; note that the figure *I* of the date is used as the letter *I*, a frequent little dodge) then *b* of *by*, (the frequency of *by*, suggesting "written by", to start you on the track of a *bacon*, is in itself a challenge to probabilities — and a great help for the investigator!) then *O* of *lOndon*, *n* of *nourable* at the apex, then *q* (again!), *e*, *a* (of *applause*): in all "(by myself)



*AN*  
EXCELLENT  
conceited Tragedie  
OF  
Romeo and Iuliet,

As it hath been often (with great applause)  
plaid publicquely, by the right Ho-  
nourable the L. of *Hunsdon*  
his Seruants.



LONDON,  
Printed by Iohn Darter.

1597



AN  
 EXCELLENT  
 conceited Tragedie  
 OF  
 Romeo and Iuliet,

As it hath been often (with great applause)  
 played publiquely by the right Hon-  
 ourable the Lord Husards  
 his Seruants.



LONDON,  
 Printed by: John Darter.

1597

Diagram:  
 Part 1  
 ( q = k = c  
 consistently )  
 2..0:T(he) T(ruth)  
 4-20: will  
 19-21: shage  
 linked to...  
 8-25: spear by  
 parallelism 8 // 9  
 and linked to...  
 (by)I baqone by  
 common segment

*baqone* (!)". The final *e* is frequent, almost normal, when the seal is met with in French and Italian texts (numerous examples in *Défense de WILL*).<sup>\*</sup> So we now feel we are on the right track: the secret message contains French or Frenchified words and we are invited to keep in mind the curious equation  $q = k = c$ , a cue that will serve (Equivalences of that type are frequent in traditional cryptography)! We can now suspect that, once more, we have the system of variations on a current theme made valid by the consistency of those variations.

If *shaqe* is linked to *spear* by parallelism, it is now linked to the outlandish *baqone* by the common segment (see thick line) *q, e, a* (= *k, e, a* in one case and *c, e, a* in the other, according to our "equation").

Lastly 4-20 gives you *will* to complete *shakespeare*. Will is short enough for a single segment: I suppose that gallicizing it into Guillaume would have been going too far! (Let us not forget that Will is only apparently a Christian name; it is actually a code word mechanically derived from "Bacon").<sup>+</sup>

Another *by* in the outward text calls up, almost inescapably, the nearly regular 1 – 13 *bacone*, with the French final *e*. Here it can be supposed that the contemporary initiates who, alerted by this *by*, found the signature easily as well as the 18 – 22 *tudor* (please follow it) were probably content with that and did not go on to the  $q = k = c$  equation essential for the rest of the puzzle, unless the final *e* of *bacone* was enough to make them look for some French message somewhere.

A more recondite and more astute signature is that of 16 – 23: *L(orde) franqoys* in which the kingpin *q* of *publiquely* plays again its part of an understudy for *c*. The spelling with a *y* (Francroys) was then a normal form. Starting up from 16, you begin at *A* of *AVT* in the motto of the pictorial imprint. The top of this *A*, slightly bashed in for convenience (another little dig at pure chance!) is, as we shall see, another pinpoint quadruple intersection in the whole web. Helped by the arrows, you go up to *n* of *seruants*, *o* of *of*, the bottom of *y* of *by*, which is the first apex, then turn down to the left foot of *f* of *of* and *s* which provides the second apex, then up to the left foot of *L*, our obliging *q*, the neighbouring *i* to end at the left foot of the *R* of *Romeo*. Note that the tangent of alignment cuts and annuls the final *h* of *hath*, putting the word space into play.

We may be puzzled by the seemingly extraneous *L* until we notice later that it is paralleled in the signature revealing the name of Master Will's Juliet. Though it improves dissimulation and teases the investigator, it is not exactly a null. In both cases it recalls the aristocratic nature of the two lovers, a Lord and a Lady.

<sup>\*</sup> Booklet by the author, printed with French text.

<sup>+</sup> cf. *Baconiana* 183, pages 32 and 44, for explanation.



A. N.

# EXCELLENT conceited Tragedie of Romeo and Iuliet,

As it hath been often (with great applause)  
plaied publickely, by the right Hon-  
ourable the Lord of Hunsdon  
his Seruaunts.



LONDON,  
Printed by Iohn Danter.

1597

Diagram:  
Part 2  
(q = k = c  
consistently)  
16-23 (arrows):  
(by) L(ord)franqoye  
linked at AVT to  
18-22: (I) tudor.  
1-13: (by) bacong  
17-9: (by) I baqone  
13-23 and 1  
cut out Roi

GUIDES TO FRENCH:  
1/ publiQUEly  
(not -h1ckly)  
2/ bacong, baqong (-e)  
3/ Roi  
inviting to look  
for a French(dark?)  
L(ady), the "Juliet"  
of Francis Tudor.

16-L.franqoye

We are now in a position to admire a very clever trick. The segments 1, 13, 22, 23 (forming the secondary web L(ord) Francoys Bacono Tudor) hem in the *Roi* part of *Romeo*. Segment 22 cuts off the left leg from the rest of the *m* of *Romeo* and facetiously turns it into an *i*! To corroborate this, the left leg also plays the part of an *i* in 22 – 18: (I) Tudor. The *Roi* part of *Romeo* thus “confined” (to use a word of the outward text calling up a similar trick in the Epilogue of *The Tempest*) not only turns our attention to French again but echoes the word *king* which so often appears pat in the open text of those extraordinary crossword puzzles (many examples have been given *passim* in *Baconiana*). The exact symbolical meaning of the *king/roi* motif I do not profess to know.\*

The third excerpt from the complete web tells us by whom the poet swears he is telling “The Truth”. 3 – 6 conjures up Minerve (the French form again!). The top segment *N, r, m* calls for two remarks. As with capitals, the large lower-case letters of titles can be touched at any tip as is here the case with the right-hand tip of the middle leg of *m*. Secondly, when crossing a line made of capitals, the tangent can skip a line of text if it passes between two widely spaced letters, while in lower-case texts it can jump a line only if it passes through a word-space. In all we have: *N, r, ;, m + e, i +* the right-hand *v* of *w* and *e* of *Juliet = minerve*.

In such a complex web woven into so short an outward text (fewer than forty words offered to the eye of the reader) the contriver of this little combinative masterpiece may be excused if he exploits to the full the liberties to which he constantly has recourse in his more difficult geometrical feats.

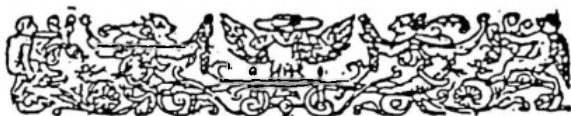
To call up Pallas, follow 12 – 14: *L, l, a + p, a, s*. 14 is especially remarkable as it provides a nagging challenge to chance and to hidebound sceptics: its direction is a perfectly precise link between the two quadruple concentrations in the whole web, each one of which being in itself a “wonder”, to use a word frequently appearing in outward texts in connection with secret devices. The Athena you now expect goes from 10 to 15: *a, h t + e, A* (of AVT), *N* (initial N of NVNC in the motto). Note in addition that Pallas and Athena meet at one of the quadruple intersections: a set of geometrical wit well played!

The Baconian readers of this study, so far, have not added much to their certainties about the authorship of the Play. What they have learnt is only that *Romeo* is the mouthpiece of Francis the Lover in the love scenes. The fourth diagram will show them what flesh and blood lady speaks through the lips of *Juliet*.

Following the lines identified by n’s, 7 – 24 will tell you: *e, t, a + i, R + e, r* (of right) *g* (apex pointed to by the thick arrow) + word-space,

\*Vide *Baconiana* 183, pages 8-10.





*AN*  
**EXCELLENT**  
 conceited Tragedie

**Romeo and Iuliet,**

As it hath been often (with great applause)  
 played publickely, by the right Honourable  
 the Earl of *Hunsdon*  
 his Servants.



LONDON,  
 Printed by John Darter.  
 1597

25  
 QUADRUPLE  
 INTERSECTION

Diagram:  
 Part 3  
 3-6: minerva  
 (French again)  
 12-14: pallas  
 linked at A of  
 AVT to Athens,  
 10-15, using N  
 of N(VNC) of  
 motto:  
 AVT NVNC  
 AVT NVNQVAM.  
 14-pallas links  
 the two  
 QUADRUPLE  
 INTERSECTIONS:

minerva-3

minerva-6

Athena-10

QUADRUPLE  
 INTERSECTION

pallas-12

pallas-14

Athena-15



AN  
 EXCELLENT  
 conceited Tragedie  
 OF  
 Romeo and Iuliet

As it hath been often (with great applause)  
 plaid publicquely, by the right Ho-  
 nourable the L. of H. *nauarre*  
 his Seruants.

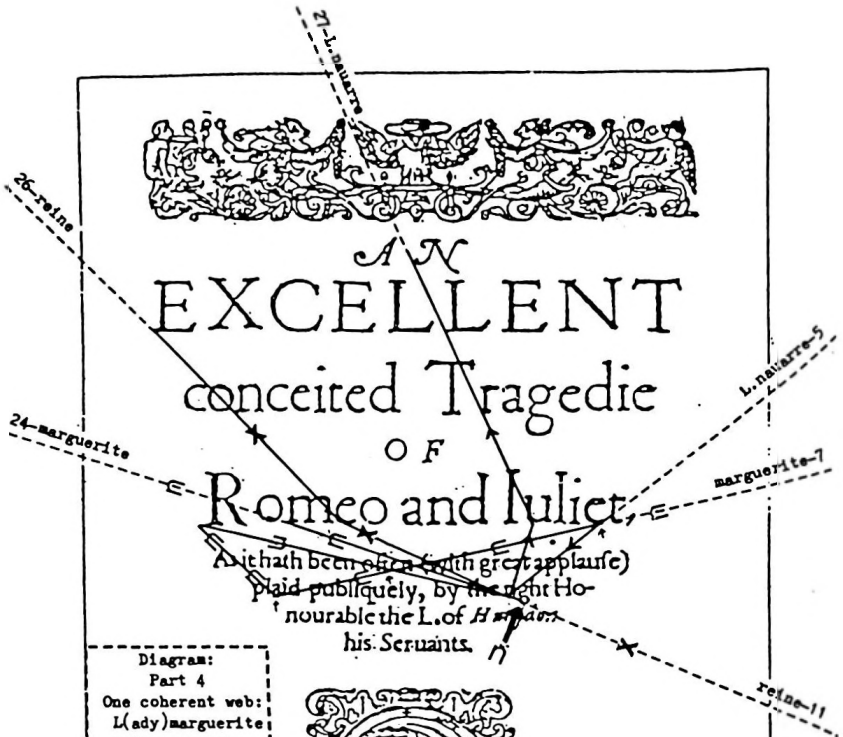
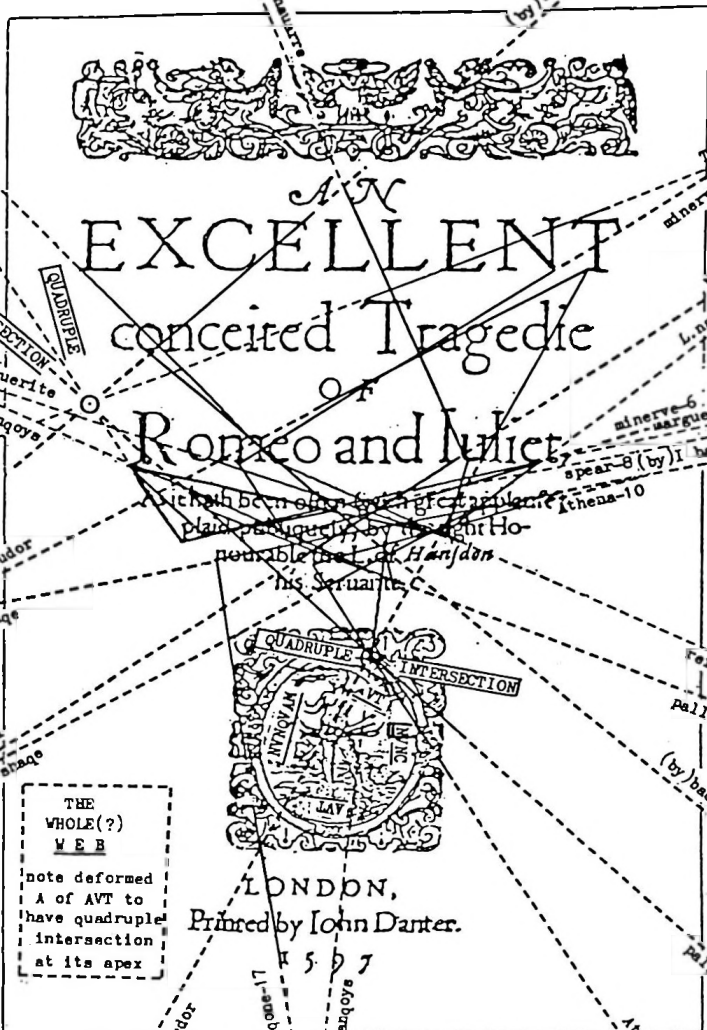


Diagram:  
 Part 4  
 One coherent web:  
 L(ady)marguerite  
 reine nauarre  
 with r of right  
 a general hub.  
 5-27  $\uparrow$  L nauarre  
 7-24  $\uparrow$  marguerite  
 11-26  $\times$  reine



LONDON,  
 Printed by Iohn Danter.  
 1597



THE  
WHOLE(?)  
WEB  
note deformed  
A of AVT to  
have quadruple  
intersection  
at its apex

left-hand v of w, m = Margverite (v = u at that time and w = "double u").

The tangents marked by x's, from 11 to 26, give r (of right), i, e + n, E (of Excellent) = reine.

Little arrows help you follow 5 - 27, starting from e (of Juliet) to a, r + (upwards) a, u + r, L, n = L(ady) Navarre.

*Marguerite* and *reine* show that we were right to accept the veiled invitation to turn partially to French. Set in logical order, the message is L(ady) Marguerite, reine (de) Navarre.

Now we note that *Marguerite* and *Navarre* are linked by a common letter at r of right. Not only is the partial web close-meshed but in addition the letters of *Juliet* are in play three times. This leaves you in no doubt whom the author intends to celebrate in the Play, notwithstanding the difference in age (similarity of age would have been a dangerous give away) as well as setting and plot: are not the exchanges of ardent, youthful, whole-hearted vows of love an essential interest of the Play? Those inspired lines remain engraved for ever in the minds and hearts of spectators and readers.

### *The whole web*

Its complexity is certainly dazzling. Simply consider the general axis which passes through the two quadruple intersections, a sort of backbone to the whole "structure".

As I am a very indifferent draughtsman, I invite the reader to do Francis the honour of checking the tangents, diagram by diagram, on the untouched reproduction. Let him arm himself with a perfect ruler or better a perfectly cut sheet of paper, slightly transparent if possible. It takes some patience to find the exact position of the ruler or paper, all the more as the quarto page is so small.

Anyone who would reject the claim that our message has been secretly inscribed by a human agency, namely the author of the Play, had better write one of those "well documented" books on the Stratford genius, giving special attention to the autobiographical elements he surely inserted in his works! As to this little study, any cavilling about points of detail - I do not claim to be infallible - would in no way detract from the general effect and the precious global message bequeathed to us by Francis in memory of his overpowering passion.

### *The year of peril (1597) and Q1, the "bad" quarto*

As was evidenced in *Baconiana* 180 it was in the year 1597, the very year appearing on our title-page, that emergency measures had to be taken to palliate the effects of the Queen's anger. Elizabeth had been greatly incensed by transparent allusions to herself in *Richard II* and

she threatened to have revenge on the author, whoever he might be (far from being a fool and served by an excellent intelligence service, she certainly knew it was Francis!).

So far, two 1597 editions (or at least printings) of the offensive play had been published. They carried rather blatant clues to the real authorship on the title-page (a semi-acrostic and excellent angular signatures reproduced in *Baconiana*). The *Baconiana* article reminded the reader that, just at the time, the Stratford near-homonym was sent back to the protective obscurity of his native town with an enormous remuneration. Then another edition was published, marked 1598, with a more discreetly tricked title-page which bore, for the first time ever, the name Shakespeare openly mentioned on a title-page. And could the Queen demean herself by prosecuting a vulgar thespian and a shameless plagiarist to boot?

Now the first quarto (Q1) of *Romeo and Juliet* was printed in that very time of emergency. It may be surmised that Elizabeth wished to trap her wayward son by getting hold of damning "documents in the case", in other words manuscripts in his own hand. Indeed, curiously enough, the printing shop of John Danter was raided by the men of the Stationers' Company in the middle of the winter while he was printing *Romeo and Juliet*.<sup>1</sup> If catching Bacon red-handed, as it were, was their real intent, the officers were sadly disappointed. As all scholars agree, Danter worked on prompters' copies and the notes of "reporters". Those reporters were shorthand or speedwriting specialists, more or less expert in their trade, who culled the words from the actors' mouths during a performance. The outcome of this dubious method of documentation was that Q1 is full of errors, omissions, interversions, displacements of passages, etc. So we might think, a natural conclusion shared by the bibliographical specialists, that Q1 was "piratical"; printed, as often happened in those times, behind the author's back.

Our excellent web, on the contrary, proves decisively that the author, to say the least, co-operated! How can this contradiction be resolved? We cannot be far wrong if we reconstruct Bacon's prudent policy as follows. He never gave the printer a line in his handwriting: it was too dangerous. He asked him to manage as well as he could to obtain a text. On the other hand, the tricked title-page (eventually the tricked passages) were sent him already composed in a carefully locked printer's form. Thus the printer was kept in blissful ignorance of the purport of the secret messages and, even better, of their very existence. He could then honestly swear to that ignorance in case of prosecution.

But was it actually a duly locked printer's form that the printer received? I doubt it. When mankind progresses, it gains something

<sup>1</sup>The point is discussed at length on page 3 of the Arden Edition of *Romeo and Juliet*.

but it also loses something, were it only a little something. I strongly suspect the Shakespearean initiates to have gone back, when expedient, to a process anterior to the movable-type technique. A process akin to xylography made complex webs easy to materialize and made it possible, certainly at the cost of great ingenuity, to realize multiple intersections and sometimes a pinpoint origin outside the printed area concerned. Examples of an exterior origin (but not concerning our type of web, which was kept "top secret") can be seen in Selenus' *Cryptomenytices et cryptographiae*. A good example of our type of web having an exterior origin is provided by the 1600 quarto of the *Cronicle(sic) History of Henry the fift(sic)*. Moreover, in that same page, there does not appear a single  $k$  and a little equation of equivalence similar to our  $q = k = c$  shows, there again, that Francis liked to tease his initiates and exercise their wits.

The second quarto of *Romeo and Juliet* bore the date 1599 — two years after the alarm of 1597. The text of the title-page is considerably different. Incidentally, the word *conceited*, which so aptly describes the "conceits" of our title-page, is now absent. I have had no opportunity of studying a photograph and do not know if the signatures retreated prudently to the imprint as in the case of the later quartos of *Richard II* or were altogether suppressed.

### *La perle*

Faithful to etymology (*margarita*, the pearl), Marguerite (1553-1615) was lustrous like the jewel but her complex, controversial but fascinating personality makes her one of the most intriguing figures of her time. No biographer can be unbiassed when writing, even in cold blood, about that cynosure of cynosures. The holier-than-thou type tends to condemn her for fear of jeopardizing his own odour of sanctity, granting her at most some extenuating circumstances, while the worshipping sort tends to be blind, or at least purblind, to her less engaging traits. So, according to his cast of mind, my reader will find these summary remarks either over censorious or regrettably lenient. . . . .

One thing, for us Baconians, will anyhow stand to her eternal credit. Francis confessed in the title-page of his Play that she was, most probably at one time only but undeniably, his own private Juliet. She was the source of glorious inspiration for some of the most moving love-scenes in all literature. Content with this enlightening revelation, we need not ask for more but be simply grateful to the memory of "la Reine Margot" for contributing to the charisma of our poet of poets. Even if unbeknown to the many, she will survive, as long as the world lasts, in the impassioned lines of Master Will and in the hearts of his admirers.

The use of French *sigillae*, featured in this article is, doubtless, attributable to the Navarre *milieu*. Editor.

# BACON AND IRELAND

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*Ireland is our sole burden*  
F. Bacon

*Apologia, 1598*

## Part I

### INTRODUCTION

Francis Bacon's work exerted a powerful influence on the minds of Protestant Irishmen for over three centuries, but with the rise of nationalism and the disorientation of free thinkers in the North resulting from the rise of fundamentalism, Bacon's influence in our own century has declined. Bacon's influence is nevertheless historically very significant and may be even seen refracted in the works of Catholic Irish Nationalists. It is consequently not merely of sectarian interest.

The origins of Bacon's influence on Irish thought may be traced back initially to the foundation of Dublin University, known also as Trinity College, Dublin, which in 1991 will celebrate its fourth centenary.

Bacon was closely connected with Sir William Temple, the most influential academically and administratively of the early Puritan Provosts. His influence however first became overtly significant in the Commonwealth Period, when he was venerated by a group of men close to Henry Cromwell's administration who, like true Baconian disciples, pursued a series of reforming projects as part of their Baconian plans for the colonialization of Ireland through the extension of the English language, arts, useful works, and industry.

The Restoration drove these men from their positions of influence and they had to accommodate to the new reality of political life as the Opposition Party. The enthusiasm of a new wave of Baconians in the Restoration Period centred on William Molyneux, and led to the development of the Dublin Philosophical Society in 1683. This Baconian Society had a traumatic existence in the face of growing political pressure from the Jacobites, but after the "Glorious Revolution" this group of Baconians were able to dominate the Irish State and reform the University from a position of power never achieved by the earlier wave of Baconians during the Republic.

This paper details the development of Bacon's influence in Ireland in the 17th century and attempts for the first time to explain the significance of the commitment of the Protestants to the Orange Order in terms of their commitment to the Baconian legislative principles based on the constitutional monarchy.

## BACON'S INVOLVEMENT IN IRISH POLICY

Trinity College, Cambridge, was the most powerful influence on the academic life of the young university in Dublin,<sup>1</sup> after its establishment as part of the Elizabethan policy of subjugation of Ireland. The connection between the two universities is most clearly illustrated by the fact that the first four Provosts<sup>2</sup> were all from Cambridge and two came from Trinity. It is not without significance that the most powerful Trinity mind in this period was Bacon himself. These Provosts were all Puritans and all were in some sense refugees from England, but they maintained close connections with their old *alma mater*, which had at the time become a bastion itself for Puritan thought, especially Trinity College, Cambridge, then under the powerful influence of Thomas Cartwright (1535-1603). Cartwright was the founder of the Puritan Party in England and a close personal friend of the second Dublin Provost, Walter Travers. It was, however, the fourth Provost William Temple, a noted scholar and Ramist, who was the most significant of the early Provosts administratively, in that he drew up the College's Statutes. He was also academically the most powerful formative influence in that his *Ramus' Dialectics* became the basis of the centrally important logic component in the curriculum in Dublin. Temple was also a man of considerable influence who had acted as private secretary to Sir Philip Sidney who in fact died in his arms at Flushing. Temple's political rise thereafter indicated that he would have in due course become one of the leading figures in the State, since he was appointed Private Secretary to Essex in 1594, then the most powerful man in the Kingdom, and obtained for him a parliamentary seat at Tamworth in 1597. During his service with Essex he must have come into a close working relationship with Bacon, and no doubt they shared a close common philosophical Ramist view.<sup>3</sup>

The Puritans who came to Dublin as Provosts and in other capacities in the new University were Protestant warriors who were the main preachers of the New Gospel, and whose first anxiety was to insult and destroy venerable relics or high places held in superstitious reverence by all the old inhabitants. The harsh iconoclasts, according to Mahaffy<sup>4</sup> were sent to Ireland to combat the influence of the Jesuits, then very active in the country. It is clear from Mahaffy's celebrated study of the first seventy years of Trinity's existence that the University was to a very great extent unrestrained in its Puritan enthusiasm from the Provosts down to the democratic Junior Fellows.



Bacon himself had a deep appreciation of the Puritan *ethos*, initially through his connections with Cambridge, but later through his marriage to a Calvinist. Despite these connections, Bacon was a Royalist, a political position inherited from his family<sup>5</sup> and which no intellectual sympathy for Puritan ideals was able to overcome. This ambivalence on what were in fact the central questions of the age as England approached its revolution can be seen also in the works of perhaps the second most brilliant mind of this age in Britain, James Ussher (1581-1656). Ussher was a Dublin graduate and later became Archbishop of Armagh. He too was a Royalist and was personal adviser to Charles I in the Civil War itself. This man had a startling number of connections with leading Puritans and revolutionaries for an adviser to the monarch, and he in fact received personally the protection of Cromwell after he came under severe attack by the Puritan Party following Charles' execution, probably because he attended the King at this fateful event.

In 1598, Sir Robert Devereux, second Earl of Essex was sent with an army of 16,000 foot and 1,300 horse to Ireland to put down the rebellion of The O'Neill; and Essex was also at this time made Chancellor of Trinity College, Dublin. Bacon, who had been Essex's confidant and friend was then becoming concerned with the actions of his mentor. The subsequent course of events was to prove his most dire misgivings correct, and to sweep away any chance that he might have had in directly influencing the academic development of this young university in its formative years.

In 1599, after a disastrous campaign Essex entered into a secret parley with Shan O'Neill and declared a truce. Recalled in anger by the Queen in September he returned to London, and there his final treason and rebellion led to his death by the headsman's axe on February 25th, 1600. Bacon was forced by the Queen not only to appear for the prosecution against Essex, but also to draft the documentation for the trial. Bacon's career was only just salvaged from the shipwreck of these events by his fortuitous distancing of himself from Essex's schemes at the time Essex was sent to Ireland.

Another caught in the maelstrom of these events was William Temple, who was apparently implicated most deeply in Essex's plots. Temple was only saved by the direct intervention of Cecil,<sup>6</sup> another of his very powerful patrons close to Elizabeth. Temple thereafter disappeared from sight until 1605, with his promising political career blighted. In the period following the accession of James I both Bacon's and Temple's prospects improved, and this may not have been unconnected with the relationship of James with The O'Neill during the years of Essex's influence. In 1609 Temple was appointed Provost of Dublin University, and in this period following the defeat of the Northern rebellion English plans were advanced. The loss of lands by

the Gaelic aristocracy in the North provided the means by which the English State policy could be advanced, and to this effect provision was made for the Established Church, Royal Schools and, significantly, Dublin University. Bacon was at the centre of these colonial plans and urged on the policies of plantation and Unionism in his theoretical writings<sup>7</sup> with powerful and lucid argument tailored for his English audience. More importantly he helped negotiate for the twelve London Companies a head rent of £20,000 for the Crown for rights in the North in what was to be the most successful ever plantation of Ireland — in Londonderry.

Owing to his services to the monarch, James, in facilitating the Scottish Presbyterian settlement of the North in Ireland, which was in fact an extension of his earlier work in helping to bring about the Union of Scotland and England. Bacon once again gained a position of influence in the English State. He eventually rose to the position of Chancellor and was able for a very brief period to shape directly the policy of the Government with respect to Ireland. Despite his erudition and proven skill as a statesman he had many enemies, as his closeness to Essex had made him suspect in the eyes of the Protestant Party. This suspicion was reinforced by his rise under James, but most significantly he was deeply resented by a reactionary faction in Court who clearly engineered his downfall. This success, and others for this faction, presaged a great change in Government policy following the accession of Charles. Paradoxically, the disgrace of Bacon and the bitter hatred for his ideas by this Court faction, ensured that his philosophy was adopted by the Puritan Party and became a central component in their revolutionary ideology.

## THE NEW LEARNING AND THE COMMONWEALTH

The Parliament in England in the period 1621-1629 had become exasperated with a series of financial scandals in government, which disgraced among others a Lord Treasurer, a Lord High Admiral, and Lord Middlesex James I's Treasurer. The crisis in England which drove Bacon from high office as Chancellor was presaged by a ferment in Ireland where, in 1615, Temple was accused of embezzlement of the Trinity's Ulster estates by the Junior Fellows. This led to a long and acrimonious dispute.<sup>8</sup> The agitation of the Commons and the lower orders of this disintegrating feudal society led in due course to a counter-offensive by the Monarch and High Church faction.

The death of James in 1625 was followed in the succeeding years by those of Temple and Bacon. The uncompromising policies of the new monarch Charles I were spearheaded by Archbishop Laud and the Earl of Strafford. Policy was developed in earnest from about 1632 and pivoted notably on Ireland. This 'Thorough Plan' as it became known,

involved the reform of Dublin University, and in particular the curtailment of the democratic powers of the Junior Fellows; and the open display of non-conformism with respect to the established Church among both Junior and Senior Fellows and indeed, the Provost Ussher, who was the adviser to Laud in this plan and interestingly enough a close friend of John Preston (1587-1628) by then the leader of the English Puritan faction. Ussher was himself responsible for sponsoring and bringing to Dublin the New Learning of Bacon. He lured Nathanael Carpenter, a determined opponent of scholasticism, to Ireland, as his chaplain and then had him appointed as master of the school for royal wards in Dublin. More importantly Ussher was a patron of Arnold Boate, a Dutchman who studied medicine at Leyden and whose patients once in Ireland included both Ussher and Strafford. In 1641, Boate with his brother Gerard published, at Dublin, with Ussher sustaining part of the publishing cost, an attack on the peripatetic philosophy then still dominant.<sup>9</sup> The Boates had been assisted in the collection of data for their work by Sir William and Sir Richard Parsons, and this group's enthusiasm for Bacon's plan for a scientific survey of the national resources led to the Boates' decision to produce, with the help of Samuel Hartlib,<sup>10</sup> a full "*Natural History*". This work was never to be completed, despite the enthusiastic prompting by Hartlib. The death of Arnold Boate, in 1653, and the Hartlib-recruited collaborator Robert Child in the following year, and the departure of another recruit, the illustrious Robert Boyle in the same year, produced an initial series of disappointments for Hartlib. He then, however, obtained the flattering involvement of Robert Wood in the project from 1656 to 1658, and then the more determined efforts of the Trinity graduate Myles Symner. Despite all this the great Baconian project was still incomplete in 1662 when Hartlib's death removed the prime mover in the scheme. Ussher himself had died six years earlier, leaving behind him a great tradition that was to leave an indelible imprint on the scholarship of this University.

It is clear that the statutes of the New Learning in this period of upheaval were by now established and Bacon's disciples pervaded all thinking sections of the society as minority sects. However, common to all these sects was an impatience with the universities as preserves of sterile scholasticism and an adherence to Bacon's principles with, in particular, a desire to make knowledge show useful applications. The "Invisible College" in Oxford which led in due course to the Royal Society of London, had as members the very wealthy Robert Boyle and his sister Lady Ranelagh, who benefited from the family's massive estates in Cork and Waterford. The Anglo-Irish formed one central group in this College and associated social circle. They included Benjamin Worsley and, on its fringes, Sir John Clotworthy,

subsequently the first Lord Massarene, Lord Broghill, Arthur Annesley, and probably Symner, while Gerard Boate also moved in this circle.

William Petty, who was also a founding Fellow of the Royal Society was from the point of view of Ireland, the most significant member of the Oxford Group, and he made his subsequent career in Ireland. Bacon's enthusiasts were not confined to the Oxford group as other Baconians by this time were to be found in Ireland itself. Barnard<sup>1</sup> notes these included:- Lord Clandeboye, a prominent Presbyterian landowner, who maintained a school at Bangor, and a man who considered patronizing the educational reformer Cornelius; Dr. Robert Gorges, clerk to the Irish council and a member of the experimental science club in Oxford previously; William Hill who in 1656 came as master to the corporation's free school; Dr. Henry Jones, Vice-Chancellor of Trinity College from 1646 or 1647; Antony Morgan, a medical man from Oxford and Henry Cromwell's administrative confidant. There were indeed others who were all connected through their support for the New Learning and/or their contacts with the remarkable Hartlib. It is interesting to note that Bishop Bedell, who had as Provost of Trinity College from 1626 to 1629 been involved in the early stages of counter-reform of the High Church Faction, had by this time himself become part of the Irish axis of Hartlib.

Several Baconians were close to the centres of power in Henry Cromwell's rather conservative Irish administration, and in particular Petty, Wood and Morgan exerted considerable influence. The Baconians, however, were not able to obtain official endorsement of the intellectual programme with which they were identified, though the period of interregnum did mark some significant advances for the Baconian creed. In 1652 Symner was appointed by the Parliamentary Commissioners as professor of mathematics in Trinity,<sup>12</sup> the first scientific chair in the University. In 1654 John Stearne, a staunch Anglican, and great-nephew of Ussher, established at Trinity a separate medical faculty and this led in due course to the Dublin College of Physicians.<sup>13</sup>

The greatest achievement of the Puritans in this period was perhaps that of Provost Winter, who despite unrelenting problems managed to keep the University open.<sup>14</sup> The Cromwellians did however have ambitious plans for the extension of the University, and an ordinance of 8 March, 1650, was passed which promised to endow a free school in Dublin to educate scholars for the University. It was to be named "The Lord Protector's School". This plan was never implemented but Erasmus Smith,<sup>15</sup> a prominent London merchant and alderman who was a zealot for improving Protestant education personally vested some of his Irish lands in trustees, who were to use

the revenue to found and maintain schools in Ireland. He provided that the most promising of the pupils were to be sent to Trinity, with scholarships of £10 per annum for four years. Later, in 1723, the University established new Fellowships, and its first two were Erasmus Smith chairs of Oratory and History, and of National and Experimental Philosophy, from the income from this Trust. Trinity was later able to extend its support of Fellowships and Chairs in the University as this fund grew prodigiously. The Cromwellians in fact attempted to remodel the College and evidence to this effect is seen from the fact that a couple of notable men at this time were educated there from the America colonies, because the University had acquired a reputation as a Puritan college.<sup>16</sup> There is strong evidence indeed that in this period the University served the north-west of England as its university. The plan to establish a "New College", to be sited at Stephen's Green, Dublin, to expand Dublin University along the lines of that at Cambridge arose from the aforementioned ordinance, but nothing was done until 1656. It was only at the end of the Commonwealth period that a Committee was appointed (in December, 1658) to make detailed proposals. Ussher's great personal library was purchased for the new College and it was decided to name this not the New College but rather "Oliver, the Lord Protectors College". Five Chairs were to be established including physics, natural philosophy and mathematics, duplicating subjects already taught in Trinity. Henry Cromwell's appointments to his commission however lacked any of the really committed Baconians, and yet this College, which was principally intended as a Protestant seminary, was designed according to Wood for the "advancement of ingenious learning".<sup>16</sup> With the Restoration the scheme foundered and Charles II solved the problem of the library by giving this to Trinity. Naturally, the curriculum reform which had only just begun in Trinity under Winter was abandoned, along with the plans for the new college.

The Baconians who had put such considerable effort into obtaining the patronage of the Cromwellian administration were representatives of a new enterprising group of men whose political sympathies were to become identified subsequently in Ireland with the Whig Party. This group have been referred to as "second stage Protestants" who were interested in consolidating the gains of the revolution and extending the English influence in Ireland through schemes of education, the propagation of the English language, improvement of agriculture, and extension of plantations. Personally, the principal Baconians were all given public employment in Ireland in this period and cooperated as a whole on Baconian schemes, except in the one notable case of an attempt to obtain a grant of Irish lands for Hartlib's schemes. This land would have been used also to support Hartlib and finance a clearing-house for scientific and experimental work, as well

as to complete Boates' *Natural History*. In 1656 a definite plan was circulated and presented to the Council of State,<sup>17</sup> but this scheme was in fact to be undermined by Petty because of the personal rancour between himself and Worsley, which dated from the time when the latter lost, in a bitter struggle, the Down Survey work to Petty. The land grant proposal became confused when Petty proposed an alternative scheme — the establishment of a college or colony in conjunction with his long-held idea of a history of the trades.<sup>18</sup>

Eventually Petty through his influence with Henry Cromwell was able to stop this scheme of Hartlib's. In the end therefore the plan of the correspondency which would have given Hartlib an income of £250 fell through, along with the consolation decision of the Irish Council to grant Hartlib a lease of lands in Limerick. In the end all he received from Ireland was personal gifts of money from Symner and Jones.

The machinations of the Baconians in the Commonwealth showed that they, like their inspirer, looked to the patronage of the State to carry through their revolutionary plans. It was not surprising therefore that with the Restoration the Baconians proved to be opportunists and easily transferred their allegiances; but this is as it should be since it must be noted that politically Baconianism was not dependent in any way on Republican principles.

Editorial note. Ramus (Pierre de la Rameé) (1515-1572), for his degree undertook to demonstrate that Aristotle was not infallible. He became Protestant subsequently, and a philosopher, mathematician and logician. He was a victim in the massacre of St. Bartholomew.

## REFERENCES AND NOTES

1. C. Maxwell, *A History of T.C.D. (1591-1892)*, (Dublin University Press 1946), page 24.
2. Adam Loftus (?); Provost 1592.  
Walter Travers (?); Provost 1594, Fellow, Trinity, Cambridge 1567.  
Henry Alvey (?-1625); Provost 1601, Fellow of St. John's College, Cambridge.  
William Temple (1555?-1626); Provost 1609-1626, Fellow, King's College, Cambridge, 1576.
3. Temple published in 1584 his edition of *Ramus' Dialectics* and this was the first book published by Cambridge University Press. Temple dedicated the work to Sir Philip Sidney. Maxwell states Temple first came to Ireland in 1599 with Essex, but Mahaffy doubts that he was on the campaign. Temple's appointment as Provost was secured by the influence of Sir Robert Cecil or James Ussher.

It was a special boast of Ramists that they had made barren logic "fruitful" in applying it to all kinds of literature, and this philosophy can be seen in the work of Bacon.

4. J. P. Mahaffy *An Epoch in Irish History; Trinity College, Dublin its Foundation and Early Fortunes 1571-1660*; (Dublin, 1903): on page 145 points out that Ramus' was a partial revolt that was "a spiritual forerunner of the more complete revolution in philosophy due to Bacon, and constructed upon new lines by Descartes".
5. Bacon was the son of Sir Nicholas Bacon, Lord Keeper to Queen Elizabeth; his mother Anne, was a daughter of Sir Anthony Cooke, formerly tutor to Edward the Sixth.
6. *op. cit.*, Note 4, page 146.  
William Cecil, Lord Burghley, was married to the sister of Bacon's mother.  
For details of the campaign of Essex in Ireland see O. Ecerson, *My Lord Essex*, (London 1955).
7. *Vide* article *The Plantations; Baconiana* 163, pages 74/5. Samuel and Increase Mather and John Winthrop.
8. *op. cit.*; Note 4, page 173, gives details of the visitation in 1615 following the accusation of the Junior Fellows that Temple mishandled the Ulster Estates and an inquiry into the alleged Puritanism of the College followed.
9. A. Boate, G. Boate, *Philosophia naturalis reformata*; (Dublin, 1641).
10. T. C. Barnard, *Cromwellian Ireland*; Queen's University Press, 1975, page 215.
11. *ibid.*; page 210.
12. R. B. McDowell and D. A. Webb; *Trinity College, Dublin 1592-1952; an Academic History*, Cambridge 1982, pages 19-20. This book is a most detailed study of the Trinity curriculum and the men who developed this. For a review of this see *Physics Bulletin*; Volume 35, No. 8, Aug. 1984, page 339.
13. J. Fleetwood, *History of Medicine in Ireland* (Dublin, 1951).
14. *op. cit.*, Note 4, page 298.
15. Smith acted as Governor of Robert Boyle's corporation for propagating the Gospel in N. America. Bishop Berkeley it may be noted in 1725 circulated proposals for founding, in the Bermudas, a college for training missionaries and from 1728 to 1732 he was in America. This connection shows the continuity of Baconians in schemes between succeeding generations in Ireland.
16. R. H. Murray, *Dublin University and the New World*, MacMillan, New York and Toronto, 1921, details this connection and in particular the life and work of Samuel and Increase Mather and John Winthrop, who were important educational American Puritans educated in Trinity, the latter the Governor of Connecticut. He became an F.R.S. in 1662. See also K. Murdock, *Increase Mather*, (New York, 1925).
16. *op. cit.*; Note 10, page 209.

17. *ibid.*; page 230.
18. N. McMillan, *The Irish Protestant Educational Tradition*, Educational Studies Education of Ireland, Annual Conference, at Maynooth 1982, detailed the work of Petty and other Baconians in Ireland in the period 1640-1890 (unpublished).



## AMORE ET VIRTUTE

by Noel Fermor

*Amore et Virtute*, Raleigh's family motto, provides a succinct and apt description of the late Frances A. Yates's writings on the Renaissance. We are indeed grateful to various of her colleagues for printing her Collected Essays under the title *Renaissance and Reform: The Italian Contribution*.<sup>1</sup> When reading our notes students of this period should remember first that "true history" was written by humanist authors for moralistic purposes — to paint a moral and adorn a tale as Samuel Johnson had it — after the example of Caesar, Sallust and Livy, factual accuracy taking second place. "Shakespeare" followed in this tradition.

This point established, we may note next that Giordano Bruno (1548-1600) rejected Aristotelianism as "a symbol of all that is dead and dry" . . . in philosophy and religion. Here, then, we find again a view identical with that of Francis Bacon. Both believed in a living divine nature, the inspiration of the Hermetic writings, and the *magnum miraculum est homo* key, derived from Trismegistus in the Hermetica. Bruno attacked Aristotelianism in England, probably at the Oxford "Schools", and Francis left Cambridge at an early age as he was dissatisfied with the teachings. Further, the late Professor Dover Wilson in the *Edinburgh University Journal*<sup>2</sup> showed that Shakespeare's cosmology is Platonic rather than Aristotelian, harmonizing thought conceptions culled from *Timaeus*.

It has been noted in *Baconiana* and Society literature that the names of certain characters in *Love's Labour's lost* are analogous to those of courtiers in attendance on Henry of Navarre at the time Francis Bacon sojourned there with Sir Amyas Paulet, the English Ambassador, but Frances Yates and other academics have suggested that the character of Berowne may contain allusions to Bruno, whose influence on Henri III and IV was considerable.

Campanella's *La Città del sole* (*The City of the Sun*) had affinities with Bruno's *Spaccio de la bestia trionfante*, both looking for a "syncretism" of religious faiths, and both having empathy with Bacon's *The New Atlantis* and Sir Thomas More's *Utopia*.<sup>3</sup> Bruno (see his *Eroici furore*) believed profoundly that the painter, philosopher and poet are one, a conviction which Francis Bacon exploited to the full for the benefit of mankind. Yet this is not the whole story, for the *Eroici furore* contains "intensely visualized emblems," which became such an important component of Elizabethan and Jacobean philosophical literature, the best known example perhaps being Witney's *Emblemes*.

<sup>1</sup> Volume II; Routledge and Kegan Paul. Price £15.95.

<sup>2</sup> XII, 1942.

<sup>3</sup> *Vide Mortuary Marbles* by Martin Pares; chapters Francis Bacon and the Utopias.

It is therefore noteworthy that the *Eroici furore* was one of two works which Bruno presented and dedicated to Philip Sidney. Little wonder that Frances Yates wrote *Giordano Bruno and the Hermetic Tradition* (1964) attributing Bruno's vision of an infinite divine universe to Hermes Trismegistus.

All this raises an intriguing question. May the Copernican Theory have been secondary to the mystical heliocentric thesis stemming from Hermetic writings for Renaissance writers such as Bruno, and for Copernicus himself who, just below a diagram of the cosmic system in his book, quotes Trismegistus who calls the Sun a visible god? In other words, and this was a brilliant suggestion by the late Dr. Yates and others, the persecution of Copernicus and martyrdom of Bruno by the Roman Catholic Inquisition may have resulted from ecclesiastical fears of unorthodox and Platonic *religious teachings*.

This view, of course throws an entirely new light on the famous trial of Galileo, and reinforces Professor Dover Wilson's verdict that Shakespearean cosmology is Platonic and not Aristotelian. Browne's well known speech in *Love's Labour's lost* in praise of love as the supreme teacher and Hamlet's love letter to Ophelia<sup>4</sup> may well be subtly implying mystical currents, and corresponding with St. Paul's famous passage on charity in Corinthians. Let us quote Frances Yates to buttress the thesis:-

Down this huge vista of time from Pythagoras to Shakespeare there come floating ideas and images which each passing generation has enriched with its own meditation and experience. It may be that one of the most fruitful ways of studying the great poet will be to trace the historical processes by which his philosophical outlook and much of his imagery reach him via that great tradition which, inseparably bound up as it is with the religious heritage, has spoken to mankind always of the best and highest things.

Chapter XI; essay, *Shakespeare and the Platonic Tradition*; page 160.

In 1578 John Lyly's *Euphues* was printed, and Dr. Yates suggests that John Florio, translator into English of Montaigne (1603), and publisher of a language Manual containing English lessons for Italians, influenced this introduction of Italianate verbal ornamentation into English literature. This is an important point, in view of the euphuistic poem *A Lover's Complaint*, thought to be an early Shakespeare composition of this period. The more we read of this book, the more we were impressed by the versatility in the poetry and

<sup>4</sup> But never doubt I love.

literature under discussion, and the more we may assume that it is more rather than less reasonable to believe that Bacon, the master intellect of the age would not, and did not, stop at the prose works issued under his own name. Conversely, we find it hard to credit that a "Shakespeare" would have confined his output to Plays. Certainly *The Promus*, Bacon's notebook with its compendium of aphorisms and parallelisms, offered a treasure house of source material. The original English sonnet, Phaeton to his Friend Florio, of 1591, appeared before the great Elizabethan sonnet cycle, and in this intellectual network we should note the role of Philip Sidney, who called poetry "a speaking picture" as in the traditional *paragone* between *poetry and painting*, the *ut pictura poësis* association. . . .

We have mentioned the Council of Pisa previously in *Baconiana*<sup>5</sup> and we can now consider Paolo Sarti's history of the Papal Interdict, his treatise on the Inquisition, and his best known book, *History of the Council of Trent*. Though Sarti was an Italian priest the last named was printed in England, in 1619. Despite the fact that Sarti was also Official Theologian of the Catholic State of Venice the book showed that though ostensibly the Council was convened to discuss disagreements between the Roman Catholic and Protestant churches, it had been in reality, rigged; since Protestants were excluded and the Catholics dominated by Italian agents from the Roman Court. Venice at the time disputed the temporal ambitions of the Pope, and disputed the Vatican post-Tridentine claims, so that there were bonds of sympathy with England. Indeed, James I, aware of the Anglican Church's claim to be in the true apostolic succession, sponsored Sarti's book. James's hope that the Anglican Church would be reunited with Rome through a properly conducted Council is therefore seen in a more favourable light. It should be added that Sir Henry Wotton, English Ambassador to the Venetian Republic, attempted to introduce the Reformation there, and distributed Bishop Jewell's *Apologia Ecclesiae Anglicanae* to this end.

To complete this sad story we have to record that the Pope remarked according to Wotton, that to preach the Scriptures and the Gospel was to ruin the Roman Catholic faith. Sarti's *confidant* Fra Fulgenzio Micanzio preaching from Catholic pulpits in liberalised Venice on Pilate's query "What is Truth?", would hold out a copy of the New Testament saying, There it was in his hands; but then put it in his pocket adding coldly, but the Book is prohibited. Izaak Walton of *The Compleat Angler* in his biography of Wotton records that the Venetians laid the blame for the schism squarely at the Pope's door. In 1616, De Dominis, who had defected from the Roman Catholic faith and joined the Anglican Church, was lured to Rome (both

<sup>5</sup> No. 183, page 5.

geographically and ecclesiastically) but was then imprisoned, dying in 1625. This was the man who first made public Paolo Sarti's *The History of the Council of Trent*, which appeared with a Dedication by De Dominis to James I. In the following year, 1620, a Latin version of the work appeared by Adam Newton, a tutor to the wise Prince Henry.

There is no indication that Dr. Yates was aware that the Salisbury Cathedral Library, which has existed for over 900 years, includes a collection of works by the Continental reformers bequeathed in 1577, and from the seventeenth century, the library of Bishop Seth Ward a founder member of the Royal Society, besides Isaak Walton's books.<sup>6</sup> Research involving all these could well be fruitful, and help to confirm De Dominis' verdict that the Court of Rome suppressed "true Christian doctrine" in order to maintain itself in temporal greatness. Clearly, William Camden whose cipher signature appears in his *Remaines* held the same view (page 201). Portraits of Sarti (or copies) were sent to King James, King's College, Cambridge, and to English scholars, poets and divines. His humility was reflected in the phrase that "knowledge well digested *non inflat*." He was, then, of Lord St. Alban's opinion that "all air is predatory and especially hurtful when the spirits are most employed".

Now we may note that in the 1680's the Chaplain of the English Embassy in Paris was William Wake, who became Archbishop of Canterbury and was prominent in welcoming a new translation of Sarti's *History of the Council of Trent* from the French. This is particularly interesting since Archbishop Wake published a translation of texts from the early Fathers which is distinguished for its learning and spiritual insight.<sup>7</sup>

It is instructive to remember that Wake opposed the Roman policy of discrediting the Hermetic Christian teachings, with the approval of Queen Caroline, wife of George II: and, in view of recent "liberalization" of ecclesiastical theology, that we find St. Polycarp in Wake's *New Testament Apocrypha* ruling that those who disbelieved that Jesus Christ came in the flesh are Antichrist.<sup>8</sup>

<sup>6</sup> *Vide Spire*, 1984, the Annual Report of the Friends of Salisbury Cathedral.

<sup>7</sup> Printed for William Hone, 1820.

<sup>8</sup> Chapter III, Verse 1. The text continues; and whosoever does not confess his suffering up on the cross is from the devil. Verse 2. And whosoever . . . says that there shall neither be any resurrection nor judgment, he is the first-born of Satan.

### Addendum

The late Sir Geoffrey Keynes pointed out that G. Torriano's re-issue of Florio's Dictionary of Italian and English was introduced by the printers who were publishers to the Royal Society and issued John Evelyn's *Sylva* and Sprat's *History of the Royal Society*. We are referring to Keynes' *John Evelyn, A Study in Bibliography*.<sup>9</sup>

In assessing Sarti, we may well adopt La Courayer's verdict that he established himself in "wise mediocrity", than which a higher compliment would be hard to give, bearing in mind Bacon's motto *Mediocria Firma*. Le Courayer's Preface to and translation of the *History of the Council of Trent* was subscribed to by a list of nearly 500 names, including the Earl of Burlington, Sir Robert Walpole, and Horace Walpole.

Considering the stand taken by the State of Venice against the Roman Church, which we have touched on previously, it is remarkable that *The Merchant of Venice* with its intimate knowledge of Venetian law appeared during this period. When contemplating the complicated network of intellectual complicity in England and Europe of the XVIth and XVIIth centuries we should be aware that Sarti was influenced by Della Porta "a Renaissance magico-scientist", William Gilbert of magnet fame, and of course, Giordano Bruno. He in turn influenced such as John Donne, a close friend of Wotton, who wrote *Pseudo-Martyr* (1610) opposing the Pope's temporal jurisdiction. According to Edward Brown, a contemporary, Donne was "a very good friend of Father Paul's" (i.e. Sarti).

James I shows up surprisingly well as a supporter of Venice's liberal Catholicism, and apparently genuinely trying to convert the Republic to Protestantism.

Sarti wrote a treatise against the Inquisition which lured Bruno to his death in the Campo de'Fieri in 1600.

<sup>9</sup> Cambridge University Press, 1937, pages 126ff; 277ff.

## FRANCIS BACON AND THE PLAY *RICHARD II*

by T. D. Bokenham

Before talking about this Play, we should take a look at the history of that unfortunate king. Richard of Bordeaux was a younger son of Edward the Black Prince by Joan, "the Fair Maid of Kent". He was born in 1367 and became king at the age of ten, on the death of his grandfather, Edward III. During his minority, when the country was governed by a Council appointed by Parliament, troubles beset the land. An unpopular and heavy pole-tax was responsible for the Peasants Revolt of 1381 when Wat Tyler from Kent and Jack Straw from Essex with their followers, took possession of London. Wat Tyler met his death at the hands of the Lord Mayor but, by meeting and parleying with the rebels in person, the boy king was able to resolve the situation by granting them certain charters of freedom, which were later revoked by his ministers. Richard was a precocious youth and yearned for his freedom from his relations who governed in his name. In 1387/8, he was forced to submit to the loss of all power while his friends and supporters were either driven into exile or executed. Ten years later, Richard caused his uncle, the Duke of Gloucester, and the Earls of Arundel and Warwick, his leading "counsellors", to be arrested and condemned as traitors. The Earl of Nottingham and Richard's cousin, Henry Bolingbroke, son of John of Gaunt "time honoured Lancaster" remained his friends whom he made Dukes of Norfolk and Hereford respectively. Gloucester and Arundel were executed leaving Richard in absolute power. In many ways he showed great ability, but his court extravagances, his Irish expeditions and the taxation imposed to support these vexations caused resentment in the country. In 1398, he exiled Norfolk and Bolingbroke, his former friends, who were becoming too powerful. In the following year, however, when the king decided to make a second visit to Ireland, Bolingbroke landed at Ravenspur and was joined by many noblemen. Richard returned to find that he had few supporters, and surrendered to Bolingbroke at Flint Castle in August 1399, promising to abdicate if his life was spared. He died in mysterious circumstances while in captivity at Pontefract Castle in February 1400. According to "Shakespeare" he was murdered. Others have said that he was starved to death so that no signs of physical violence should be seen, while it has been suggested that the hard winter was too much for his constitution. Soon afterwards, Bolingbroke, now Duke of Lancaster, was crowned as Henry IV, the first of the Lancastrian line.

The Play starts when Henry Bolingbroke charges Thomas Mowbray, Duke of Norfolk, with treason to which the Duke angrily replies that his accuser lies. The king commands that they must fight it out in a duel. The two noblemen meet at Coventry, but when the duel

is about to begin, Richard tells them to lay down their arms since he has decided to exile them immediately.

The King later announces that he will go in person to Ireland to deal with the rebellion there. He has little money for this expedition but orders a heavy tax to be levied on his countrymen. John of Gaunt, Bolingbroke's father, is a sick man and, on his death-bed pronounces against his nephew the King and his extravagances in a famous speech which starts;

Methinks I am a prophet new inspired,  
And thus expiring, do foretell of him,  
His rash fierce blaze of Ryot cannot last,  
For violent fires soon burne out themselves,  
Small showres last long, but sodaine storms are short,  
He tyres betimes, that spurs too fast betimes;  
With eager feeding, food doth choake the feeder:  
Light vanity, insatiate cormorant,  
Consuming meanes soone preyes upon it selfe.

Then comes the famous passage;

This royall Throne of Kings, this sceptred Isle,  
This earth of Majesty, this seate of Mars,  
This other Eden, demy paradise,  
This Fortress built by Nature for herselfe,  
Against infection, and the hand of warre:  
This happy breed of men, this little world,  
This precious stone, set in the silver sea,  
Which serves it in the office of a wall,  
Or as a Moate defensive to a house,  
Against the envy of lesse happier Landes,  
This blessed plot, this earth, this Realme, this England,  
This Nurse, this teeming wombe of Royall Kings,  
Fear'd by their breed, and famous for their birth,  
Renowned for their deeds, as far from home,  
For Christian service, and true Chivalrie,  
As is the sepulcher in stubborne Iury  
Of the Worlds ransome, blessed Maries Sonne.  
This Land of such deere soules, this deere, deere Land,  
Is now Leas'd out (I dye pronouncing it)  
Like to a Tenement or a pelting Farme.

The King enters and Gaunt accuses him of being sick also,

Now he that made me, knowes I see thee ill:  
Ill in my selfe to see, and in thee seeing ill,  
Thy death-bed is no lesser than the Land,  
Wherein thou lvest in reputation sicke,  
And thou too care-lesse patient as thou art,  
Commit'st thy anointed body to the cure  
Of those Physicians, that first wounded thee.  
A thousand flatterers sit within thy Crowne,  
Whose compasse is no bigger than thy head,  
And yet incaged in so small a Verge,  
The waste is no whit lesser then thy Land.

---

Landlord of England art thou, and not King:  
Thy state of Law, is bondslave to the law.

John of Gaunt dies soon after this and the King orders all his wealth and property to be seized. This is the principal reason for his exiled son's return to England with an army of dissenting noblemen, furnished by the Duke of Brittany. He lands at Ravenspur and is joined by many others who resent Richard's autocratic and extravagant rule. At this time, the King is in Ireland while his Queen laments the absence of her "sweet Richard" and is apprehensive;

Some unborn sorrow, ripe in Fortune's wombe,  
Is coming towards me.

Richard's supporters enter to announce that Bolingbroke has landed and has been joined by many of the King's former friends. Bolingbroke reaches Berkeley Castle where the King's Deputy, the Duke of York, tells him that, though loyal to his master in sentiment he will remain neutral in this new rebellion. The King returns to Wales and hears the dreadful news. At Flint Castle he surrenders and makes some very moving speeches on realising that he must give up his throne. In fact, the final scenes in this Play show great sympathy for this young king who ventured to resist the power of his elders but who, in doing so, unwisely committed serious errors which made them his enemies. The charge that its author acted treasonably in exhibiting a deposed monarch on the stage is manifestly absurd. His sympathies for Richard in his plight are clear, though he does show that kings are human and, when inexperienced, are sometimes guided by flatterers and false friends. Perhaps this was a warning to Robert Essex who was then turning to others for guidance.

We will now turn to the "affair" between Francis Bacon and Lady Elizabeth Hatton. From Hepworth Dixon's *The Story of Lord Bacon's Life* we learn:-



At the ripe age of thirty-six (that is, in 1597) Bacon fell into love, or perhaps, as Lord Campbell thinks, he only fell into debt. The lady whom he wooed was rich and of his kin. Elizabeth Cecil, a daughter of Sir Thomas Cecil, Burghley's elder son (subsequently the second Lord Burghley and Earl of Exeter), was a widow, having been married to Sir William, nephew and heir of the Lord Chancellor Christopher Hatton, but a few months. Young, lovely, rich, the mistress of Purbeck Island, of Corfe Castle, of Hatton House — a woman whose beauty was the theme of celebrated poets. She had crowds of lovers at her feet; among these crowds men no less renowned for birth, estate and genius than William Herbert, Fulke Greville and Francis Bacon. That youth William Herbert, the son of Mary Sidney threw himself at her feet in vain. The beauty might have smiled, but the politician frowned. Regarding the young lady and her fortune as their own, the Cecils rejected Herbert and Greville, who were neither of their party nor of their mind.

Undoubtedly, one of the reasons why Bacon lost this suit was due to Elizabeth's uncle Robert Cecil, the Queen's Secretary of State. Not only was Bacon also not of his party or of his mind, but soon Cecil's father, Lord Burghley was to die leaving two great offices of state to be filled either by Cecil or Essex candidates. At this time, Essex was the highly popular hero of the Cadiz victory, but he resented the fact that the Queen had not singled him out for special favours and was then beginning to turn to those who were secretly scheming to replace some of the Queen's ministers, and in particular, Robert Cecil. Hepworth Dixon continues,

To strengthen himself, Cecil entered into a family alliance with Edward Coke. A wife who brought him money and left him ten children, scarcely cold in her grave, Coke became a candidate for the money of Lady Hatton, and the young widow was persuaded to accept the Attorney-General, with his sour looks, his foul mouth, and his house full of children. Old, grim, penurious, shy, methodical, slow, Coke was in every element of character the opposite to herself. He had neither the wit that wins nor the fame which fills a lady's ear. No one admitted him, no one could be expected to envy her. Why did she marry him? Envy whispered that she meant to break his heart. Cecil had need of an instrument such as Coke; close, supply, grinding, harsh to his dependants, crawling to his superiors. Nor was he disappointed in his gains from the match. By aiding an attempt to rob the Countess of Northumberland of her property from her first husband, Coke had excited the fiercest range of the Devereux

family. Cecil could count with confidence on every help which a lawyer so adroit, and so powerfully placed for mischief, might supply in ruining that haughty and wicked race; and on Coke's marriage into the Cecil family, though the young wife whom he vowed to love brought shame on him at the altar and destroyed the peace of his home, he became to the faction of Cecil a ready and unreasoning slave.

Hepworth Dixon asks "Why did she marry him?". There must have been very strong reasons. In 1597, the play *Richard II* was first acted at The Curtain. This Play, with its scene in which a monarch had been deposed and which not only urged with passion

Now for our Irish wars

We must supplant these rough, rug-headed kernes,  
Which live like venom where no venom else,  
But only they, hath privilege to live

which probably pleased the Queen, but which also included a speech by the deposed king which, if she knew or suspected that person was the true author of the Play, must have been deeply disturbing. This speech in Act IV follows Bolingbroke's question,

Are you contented to resigne the Crowne?

I, no; no, I, for I must nothing bee:  
Therefore no, no, for I resigne to thee,  
Now, marke me how I will undoe my selfe.  
I give this heavie Weight from off my Head,  
And this unwieldie Sceptre from my Hand,  
The pride of Kingly sway from out my Heart,  
With mine owne teares I wash away my Balme,  
With mine owne Hands I give away my Crowne,  
With mine owne Tongue denie my Sacred State,  
With mine owne Breath release all dutious Oathes;  
All pompe and Majestie I doe forswear:  
My Manors, Rents, Revenues I forgoe;  
My Acts, Decrees and Statutes I denie:  
God pardon all Oathes that are broke to mee,  
God keepe all vowes unbroke are made to thee.  
Make me, that nothing have, with nothing griev'd,  
And thou with all pleas'd, that hast all achiev'd.

It so happens that the London theatres were closed soon after that first performance of *Richard II*, owing to representations from the City Councillors, but it is also clear that the Cecil faction made a

strong effort in trying to persuade the Queen that the Play was treasonable and that its author should be apprehended. It was further suggested to her that Will Shaksper was not that author. That is why the Play was published in 1597 without the deposition scene. In the following year, it was reprinted, again without the deposition scene, but with the name William Shakespeare on its title-page, while the actor Shaksper was hurriedly sent back to Stratford. Were these some of the reasons why Bacon's marriage to Lady Elizabeth could not take place? The pressures put on that lady by the Cecils may have been very great. Evidently the Queen decided, at this time, not to take up the suggestion of treason argued by Cecil and his gang. After all, these things were recorded in the chronicles.

This was the first Play ever to have the name William Shakespeare on its title-page. *Loves Labours lost*, which was probably written in 1589 or 1590, was also published in 1598 with the name "Shakespeare" on its title-page and, strangely enough, it is these two Plays which reveal, more than any of the others, who was their real author. It is of interest that William Shaksper was never apprehended as author of *Richard II*, though, had he been caught and "put to the question", it is likely that his tongue would have been loosed and Bacon's name revealed to the Council. My own belief is that the Queen was well aware of her son's literary activities, particularly regarding the historical plays which ably supported the Tudor regime and which concerned many of her own ancestors.

It will be remembered that manuscript copies of the plays *Richard II* and *Richard III* had been amongst the papers which were discovered in 1867 and which belong to the Duke of Northumberland. Above these titles on the cover sheet of this dossier are the words "By Mr ffrancis Wiliam Shakespeare" under which, upside down, are the words "Your Sovereign". Regrettably, these MSS are not in Bacon's handwriting, but since all the principal contents were copies of Bacon's writing, including his 1597 *Essaies* marked "printed" and therefore withdrawn from the collection, it must be assumed that this set of papers had once been in his possession.

In 1599, a pamphlet by Dr. Hayward entitled "The First Part of the Life and Raigne of King Henrie IV" which contained an account of the deposing of Richard II, was the cause of some trouble between the Queen and Francis Bacon. In March of that year, Elizabeth had reluctantly consented to the appointment of Essex as commander of the troops sent to Ireland to quell the Irish rebellion, with terrible results. In his "Apology" regarding Essex, which was not published until after the Queen's death, Bacon wrote,

About the same time I remember an answer of mine in a matter which had some affinity with my lord's cause which, though it grew from me, went about in others' names. For her Majesty, being mightily incensed with that book which was dedicated to my lord of Essex, being a story of the first year of King Henry IV, thinking it a seditious prelude to put into the people's head boldness and faction, said she had an opinion there was treason in it, and asked me if I could not find placed in it which might be drawn within case of treason: whereto I answered, "For treason, surely I found None; but for felony, very many." And when her Majesty hastily asked me, "herein?", I told her the author had taken most of the sentences of Cornelius Tacitus and translated them into English and put them into his text".

As B. T. Theobald notes in his book *Enter Francis Bacon*,

There are several points to be noticed in this connection. Firstly, that the Queen was doubtful about the authorship of this book; but why this doubt, seeing that the title-page informs the reader that it was 'written by I. H.' and that it was dedicated by him to the Earl of Essex? Still more important is the reference to stealing from Tacitus. It cannot be argued that Hayward had borrowed from Tacitus, whereas an examination of the Play of Richard II will prove that the author of that play has taken a great deal of material from Tacitus. It seems then that when the Queen suspected treason in Hayward's book, Bacon defended not only that book or its author, but the play of *Richard II* and its author. — Again, what are we to make of Bacon's remarks as to the "matter which had some affinity with my lord's cause which, though it grew from me, went after about in others' names"? This "matter" would appear to be associated with Hayward's book, but Hayward's book never went about in anyone else's name.

In 1600, Bacon was ordered to bear witness against Essex on the subject of this pamphlet. Bacon replied, "I have been wronged by bruits before, this would expose me to them more and it would be said I gave in evidence mine own tales." It is quite obvious that the reason for Bacon being ordered to deal with this particular piece of evidence against Essex was to incriminate Bacon openly in his authorship of the play *Richard II* which dealt with the same subject and which was played in the streets to incite the mob before the Essex rebellion took place.

In fact, when speaking of the "evidence of mine own tales" Bacon was tacitly admitting to their Lordships that he was the author of that Play but, at the same time, he affirmed "it was an

old matter and had no manner of coherence with the rest of the charge, being matters of Ireland." The Hayward book was not an old matter since it had appeared only a few months before these proceedings, but *Richard II* had been published three years before this "impatience", as Bacon later called it, on the part of Essex. A strangely apt remark about one whom, one day, the Queen might have proclaimed as her heir. Clearly, Elizabeth never wished to destroy Essex but, as she told Bacon on one occasion, to tame him. The Queen despised James and I believe that she had every intention of making Essex her heir, but she underestimated his enemy, Robert Cecil, whose life would have been in jeopardy had either of her sons succeeded.

As it turned out, Essex's "impatience" not only cost him his head but it nearly destroyed all that Francis had created, or was creating, for a better England. With Essex as the Queen's successor, working in harness with "the wisest of mankind", what a different reign might it have been from that which followed under James. The Civil War, in this country, and the dreadful Thirty Years War on the Continent would never have taken place. It is possible also that the Shakespeare Myth or "pious fraud" might have been considered unnecessary.

# FRANCIS BACON AND THE UNIVERSAL MYSTERY

by Peter Dawkins

How right Ben Jonson was when he proclaimed, in a poem addressed to Francis Bacon, "... and in the midst, thou stand'st as if some Mysterie thou did'st!" Francis Bacon *was* a man of mystery, purposely so, and was involved in doing or performing a "Mystery". So well did he conceal his work and his own genius that many, many have remained blind to the goodness and almost superhuman genius and teachings of that man of love whose one aim and work was the good of all men.

Philanthropy is so fixed in my mind that it cannot be removed. . . .

The affection, the weal of Man, is what the Greeks call Philanthropia.

The man and his work were purposely hidden behind veils, imitating ancient and well-proven teaching methods, and the design of God quoted in *Proverbs*: The glory of God is to conceal a thing, but the glory of the king (man) is to find it out. But the Baconian Mystery, like God's Mystery, was not intended to remain undiscovered or be undiscoverable. The veil is opaque, sometimes transparent, and, like the veil of Isis, it is removable. In creating a Mystery Bacon intends, as in the Mysteries of old, to lead us on to discover something of the Divine Mystery — the Mystery of Love — and actually to embody it:

For the perfection of the human form (soul) consists in approaching the Divine or Angelic Nature.

No one can endow a given body with a new nature, or happily and appositely transmute it into a new body, unless he has a good knowledge of the body to be changed or transformed. . . .

To help us, Bacon gave us a method purposely designed for the New Age, indicated the path to illumination and peace (the path of love, understanding and service), and bequeathed us a rich storehouse of the Ancient Wisdom traditions to guide us and open our eyes to truth. He himself was, like Pythagoras (and even more than Pythagoras), an initiate of the many Wisdom traditions, all of which teach the One Wisdom — that of Love or Good. As St. Augustine said: "What is now called the Christian Religion has existed among the Ancients and was never absent from the beginning of the Human Race until Christ came

in the flesh: from that time on, the True Religion, which had already existed, began to be called Christianity." Dr. William Rawley, Bacon's chaplain and confidant, said of Francis: "He was deeply religious, for he was conversant with God and able to render a "reason" for the hope which was in him." The "hope" was Bacon's great vision of the future illumined state of mankind, and his reason for it was because of the "divinely inspired" method and programme for its attainment given out to the world by Bacon with the help of his friends, the truth gently "sliding" into men's minds.

And so we must now speak also concerning Hope: especially as we are no vain promisers, nor offer violence, nor lay snares for the judgement of men, but lead men by the hand and of their own accord.

So too our plan is that our teaching should quietly enter souls fit and capable of it.

Francis Bacon was dearly loved and revered by those who knew him, both for his goodness of nature and the light of his mind. John Aubrey perhaps sums up the manifold tributes and testimonies concerning Bacon, in his *Brief Lives*: "In short, all that were great and good loved and honoured him." Dr. Rawley pointed out that Bacon was so loved and revered because "he carried himself with such sweetness, comity, and generosity." As a great teacher of humanity, Bacon not only taught but embodied the Wisdom teachings of Love, as a living example to the world. . . . to be "discovered" by posterity in due course of time. Wisdom, which illumines the mind, stems from a pure heart of Love, and another friend of Lord Bacon, Sir Tobie Matthew (who became a Jesuit), makes it clear that his praise for Francis applies not only to his outer mind or intellect but also to those qualities in Francis

which are rather of the heart, the will, and the moral virtue, being a man most sweet in his conversation and ways, grave in his judgements, invariable in his fortunes, splendid in his expenses; a friend unalterable to his friends; an enemy to no man; a most hearty and indefatigable servant to the King, and a most earnest lover of the public — having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefiting, as far as possible, the whole human race. . . . It is not his greatness that I admire, but his virtue; it is not the favours I have received from him (infinite though they be) that have thus enthralled and enchained my heart, but his whole life and character; which are such that if he were of an inferior condition I could not honour him the less, and if he were mine enemy I should not the less love and endeavour to serve him.

The devoted service that Bacon gave to his King led him, by command of King James, to allow his good name to be tarnished as a scapegoat for the excesses of the King and his favourite, in an attempt to save Britain from the horrors of a civil war.

The Baconian work is called "The Great Instauration", and is concerned with a long-term gradual but profound "universal and general reformation of the whole wide world" through the renewal, regeneration or renovation of all sciences (*i.e.* knowledges) and arts (*i.e.* putting the knowledges into action with artistry). It is also referred to as "the advancement and proficiencie of learning", with the aim of producing real understanding of truth followed by the action of living or expressing that truth. By "truth" is meant "divine love", the one and only life force of the universe — the supreme and summary law of Nature. Echoing the Orphic-Platonic teachings, Francis says:

This Love I understand to be the Appetite or Desire of Primal Matter, or to speak more plainly, the natural motion of the Atom, which is indeed the original and unique force that constitutes and fashions all things out of Matter. . . . . (next unto God) it is the Cause of Causes, itself without any Cause.

For the principles, fountains, causes, and forms of motions, that is the appetites and passions of every kind of matter, are the proper objects of philosophy.

In order consciously and faultlessly to express truth, we first have to know or understand it. As truth is Love, or God (the All-Good), then its manifestation will be, as Bacon points out, goodness and usefulness. This is our aim: to become "like unto God", the true "image" of God, as enlightened, useful and thoroughly good individuals, serving God, society and all life. True knowledge is thus knowledge of love (or "the appetites and passions of every kind of matter"), and true art is the expressing of that love in a consciously beautiful, artistic and useful way.

A man doth vainly boast of loving God whom he never saw  
if he love not his Brother whom he hath seen . . .

Truth, which only doth judge itself, teacheth that the enquiry of truth, which is the love-making or wooing of it, the knowledge of truth, which is the presence of it, and the belief of truth, which is the enjoying of it, is the sovereign good of human nature.



As touching the explication of Mysteries, we see that God vouchsafeth to descend to the weakness of our capacity, so expressing and unfolding His Mysteries as they may be best comprehended by us; and inoculate, as it were, His revelations upon the conceptions and notions of our reason; and so applying His inspirations to open our understandings, as the form of the key is fitted to the ward of the lock. In which respect notwithstanding, we ought not to be wanting to our selves; for seeing God makes use of the faculty and function of reason in His illuminations, we ought also every way to employ and improve the same, whereby we may become more capable to receive and draw in such Holy Mysteries: with this caution, that the mind for its module be dilated to the amplitude of the Mysteries, and not the Mysteries be girt into the small compass of the mind.

The unlearned man knows not what it is to descend into himself, or to call himself to account. . . . The good parts he hath he will learn to show to the full, and use them dexteriously, but not much to increase them: the faults he hath he will learn how to hide and colour them, but not much to amend them: like an ill mower, that mows on still and never whets his scythe. Whereas with the learned man it fares otherwise, that he doth ever intermix the correction and amendment of his mind with the use and employment thereof. Nay, further and in sum, certain it is that *Veritas* and *Bonitas* differ but as the seal and the print: for Truth prints Goodness.

Goodness the habit, answers to the Theological virtue Charity. This of all virtues and dignities of the mind is the greatest, being the character of the Deity.

The Baconian work is not just a scheme and method for achieving this eventual illumination and goodness of nature, but it is also an on-going programme of effort which grows and perfects itself with time. Neither is the Baconian work concerned with one type of knowledge or approach to truth; but it is concerned with all society, all mankind, all countries and nations, all knowledges and approaches to truth. The heart of the work is designed as a catalyst or an inspirational initiating impulse to all other parts and organs of the work that may already exist or have yet to be created, and a light to guide them by. The heart is also a synthesiser, bringing together all else in a unity or brotherhood. The driving force of the work — its life force — is the

common love and desire to search for and manifest truth; and such a motivated person is termed a "philosopher" — one who loves "Sophia" or wisdom-knowledge, who can then develop a knowledge or understanding of love, and who is thus "wed to truth". The way to reach this knowledge and practice of truth or love is through "Pansophia", which is the knowledge of universal nature, of which love is the supreme or summary law. By loving all we may come to know all; by knowing all we may eventually comprehend its love-essence; and in comprehending this essence we may then practise it completely and faultlessly, thereby manifesting the kingdom of peace on earth.

The search for truth, which is the search for peace, will (obviously) take mankind into countless different paths and avenues of thought, and into a multi-hued variety of ways of expressing what is discovered. This is what is happening, and has always happened: only now (since Bacon's time) there is a renewed inspiration and plan of action, a Mystery, guiding mankind that will take him steadily stage by stage into a Golden Age of enlightenment and service — a state of true peace.

## HEATH ON BACON IN STEWARD'S

### CASE: Through a Glass Darkly

by Clifford Hall, M.A., LL.M., University of Buckingham, School of Law.

On 20th May, 1617 a Bill was filed in Chancery in which the 20 year old son of a deceased testator, Steward by name, claimed the rents and profits due on his portion of his Father's estate and a legacy of £800 together with interest. The defendants were the executors of the will, the testator's brothers, Thomas and Nicholas. The substantive issue was whether interest was payable on the legacy. The Bill relied not only upon the terms of the will (which did not expressly state that interest was payable) but also averred that the testator had made death-bed statements that he anticipated that an accumulation of interest during his son's minority would produce an equality between his portion and those of his elder brothers. In answer to the Bill the defendants offered to account for the rents with a deduction therefrom for maintenance and education, but alleged that only the Ecclesiastical Court had jurisdiction over the legacy.

The suit began on 17th July, 1617 before Bacon himself who held that Chancery did have jurisdiction. The defendants did not attend and were ordered to "answer over to the point in the legacy according to the charge in the Bill", which appeared to leave the issue of interest open. But the order concluded by directing that the defendants were to "have their reasonable charges for maintenance etc. out of the profits of the legacy", which seems to have treated the issue as settled in the plaintiff's favour. Subsequently the defendants failed to account before Master Norton and so, on 28th October, the Court awarded an attachment to be enforced if the defendants did not account within seven days and, in the meanwhile, directed the Masters to consider "what allowance is to be made the plaintiff for the legacy over and above his maintenance and education." The assumption seems thus again to have been that interest was payable. On November 3rd the defendants lodged their answer denying all knowledge of any death-bed statement by the testator and declaring that interest on the legacy was due neither in law nor equity. A week later, the Masters exceeded their reference, which was only as to the quantum of interest, and declared that in their view it was the testator's express intention that interest should accumulate, which at 6% would have added a further £600 to the legacy. The Court confirmed the Master's Report and decreed accordingly.

The defendants ignored the Decree and there followed a series of compelling orders. Committal to the Fleet, interest at 10% and the threat of a £200 fine all contrived to push Dr. Nicholas Steward to

solicit Buckingham's intervention. The latter thus wrote to Bacon on two occasions (2nd and 3rd December, 1618) requesting him to help if mitigation was possible and pointing out that Steward was a man of cantankerous humour who would not hesitate to complain volubly of the treatment he had received; so that if Bacon could "advise of any course" whereby he might be "eased of that burden . . . without shew of any fear of him or anything he can say", Buckingham was prepared to use his influence with Steward to ensure his compliance. For his part, Bacon promised, on 11th December, to do what was "possible". What he did was to secure an agreement that the disputed matter was to be referred to arbitrators. This was enshrined in an order of 22nd February, 1619. There is no trace of the Report of the arbitrators, though on 26th June it was ordered that the legacy (£800) together with the rents of the lands bequeathed the plaintiff (£100) should be paid him. It may thus be inferred that either the claim to interest was withdrawn or the Report of the arbitrators was in favour of the defendants.

A full account of *Steward v. Steward* may be found in Appendix One of Volume VII of Spedding's *Life and Letters*. The Appendix is written by Heath, though the case is also explored by Spedding in Volume VI and commented upon by Gardiner in the *Dictionary of National Biography* and, more extensively, by Abbott in his *Francis Bacon*. The significance of *Steward's Case* is that in the Heath/Abbott view it provides firm and perhaps the only evidence that Bacon was corruptible. The charge is that through servility to the royal favourite Bacon subverted his judgement in favour of Buckingham's man, thereby disregarding his own previous decisions and the conscience of the Chancery. Why else would Bacon, when matters had gone so far, refer the cause to arbitrators after Buckingham's intervention? The writer's argument is that though the "book of hearts" must remain open, there is no evidence of malpractice here whatever, that the procedure by submission to arbitrators was entirely common and that, indeed, there was much to be said for Dr. Steward's contention that payment of interest was due neither in law nor equity. There were also certain irregularities in procedure which offset the executors' acts of contumacy. In short, Spedding's initial conclusion that "Upon the whole it appears that Bacon had been too hasty in accepting the report of his officers and refusing to hear Dr. Steward; and that though Buckingham's intervention must be admitted to have been in this instance effectual, its effect was only to discover an error and prevent an injustice",<sup>1</sup> is fully justified.

Heath ignores the feature that letters on pending suits were common coinage. Sir Nicholas Bacon and his son's successor, Lord Keeper Williams, were both subject to them. Monro, in *Acta Cancellaria*, records that few letters of this type are preserved in the

Report Office and "any that are preserved would show they were not looked upon as extraordinary or improper." Buckingham certainly rates high as importunate and ready to "lean on" clients, including Lord Chancellors. But the conception of Bacon as mere puppet is too facile. As servant of the Crown he fully understood the complexions of duty. Whereas in Buckingham's case "I had rather go against his mind than against his good", the King "I must obey." †<sup>1</sup> His part in the marriage of Frances Coke and Sir John Villiers amply demonstrates this. The first consideration was *bonus civis*. The second only, as with Essex, *bonus vir*.<sup>\*</sup> There are other indications of Bacon's moderate and independent spirit in the Buckingham-Bacon letters. For example, when the former wrote urgently on behalf of Sir John Cotton (16th January, 1618), who had been removed by Bacon from his office of *Custos Rotulorum* and so determined to petition the King, it is clear from Bacon's answer that though he might have been misled into believing that Cotton wished to resign, in which case "I will restore him", still "if he did consent, and, now it is done, changeth his mind, then I would be loath to disgrace the other, that is come in" (20th January, 1618).<sup>3</sup> Bacon also remonstrated with Buckingham, consistently with the injunctions contained in the *Letter of Advice* composed when the latter became favourite, over the letters on pending suits, sufficiently at least for the latter to resolve to desist. This is evidenced by letters in the causes of Leigh and Dyer and Monk (15th November, 1617; 4th February, 1618).<sup>4</sup>

These letters on pending suits present a kaleidoscope of persuasions. An examination of 30 such letters suggests that Buckingham, good-natured and loyal to his friends, employs a variety of verbal devices to secure their interests. He enjoins, cajoles, desires, directs, intimates, renews his efforts, pleads on his own behalf and those of his friends, sketches the moral worth of the man and the cause, predicts the outcome of the suit, links the King's name with his own. Often the letters are an admixture of these elements. On occasion he pleads for expedition, which might be expected to appeal to the Lord Chancellor who, on taking his seat in Chancery, had promised to "retrench all necessary delays" since "fresh justice is the sweetest."<sup>5</sup> Many of the letters are in standard form with particular modifications from case to case. Standard eyewash though such reservations might be there was certainly nothing, by the standards of the time, unusual in all this. Procedural favours, for example queue jumping ("heraldry" in the jargon of the time), paying for expedition, was not accounted a corrupt practice. Sometimes Bacon did determine in favour of Buckingham's man (though not in suspicious circumstances) but

† cf. Bacon's plea of guilty of corruption on King James's instructions. Editor.

\* vide the account of Essex's treason trial in Daphne du Maurier's *The Winding Stair*. Editor.

on at least one occasion the decision went the other way, namely *Cotton v. Gawen* in the Star Chamber (1618).<sup>6</sup>

It is against this backcloth that the letters on behalf of Dr. Steward should be judged. There is nothing particularly intimidatory in the first letter.

To the Lord Chancellor

My honourable Lord,

I have understood by Dr. Steward, that your Lordship hath made a decree against him in the Chancery, which he thinketh very hard for him to perform; although I know it is unusual to your Lordship to make any alteration when things are so far past, yet in regard I owe him a good turn which I know not how to perform but this way, I desire your Lordship, if there be any place left for mitigation, your Lordship would shew him what favour you may for my sake in his desires; which I shall ever be ready to acknowledge as a great courtesy done unto myself; and will ever rest

Your Lordship's faithful friend and servant,

G. Buckingham

Newmarket, the 2d of December, 1618.

Not unusually Buckingham here manifests some knowledge of Chancery procedure in acknowledging that it is untypical for a decree pronounced to be re-considered or modified. It is not clear what Bacon was expected to do. Whatever it was was conditional upon the possibility of mitigation.

The second letter, written the following day, is more blunt.

To the Lord Chancellor

My honourable Lord,

..... I have written a letter unto your Lordship, which will be delivered unto you on behalf of Dr. Steward; and besides have thought fit to use all freedom with you in that as in other things. And therefore have thought fit to tell you, that he being a man of very good reputation, and a stout man that will not yield to any thing wherein he conceiveth any hard course against him, I should be sorry he should make any complaint against you. And therefore if you can advise of any course how you may be eased of that burden and freed from his complaint, without shew of any fear of him or any thing he can say, I will be ready to join with you for the accomplishment thereof:.....

Your Lordship's faithful friend and servant,

G. Buckingham

From Newmarket, the 3d of December, 1618.

On 11th December, in a postscript to a hastily written letter, Bacon refers to Buckingham's suit: "I forget not your doctor's matter. I shall speak with him today, having received your Lordship's letter, and what is possible shall be done."<sup>7</sup>

To Abbot this reply is "a shameful assent" to Buckingham's "intimidatory" command<sup>8</sup> and one supposes that, as compared with other letters, this is the most serious attempt to bulldoze Bacon. It is

different in pressing the nature of the man and the probability of complaint but it is a mystery where exactly Buckingham intimates, as Heath suggests, that he will take Steward's part. True he points to the Doctor's character, and seems to conceive it his duty to do so. Nicholas Steward was a civilian lawyer of repute who also played some part in political life, having been elected Member of Parliament for Cambridge University in 1604. There is nothing to suggest he was a rogue, but litigious and obstinate he certainly was, and potentially an unyielding and dangerous adversary.<sup>9</sup> There is a suggestion in the second letter that Bacon should attempt a compromise of the cause. How else could he be "eased of that burden . . . without shew of any fear of him"? To that end, Buckingham promises to use his good offices. Of course the letter is mildly intimidatory but even Heath, who asserts that Bacon did pervert justice in acceding to pressure, acknowledges that in the course ultimately adopted, reference to arbitrators, nothing was seriously meant by it.

In insisting on the impropriety of this reference, Heath sidesteps the merits of *Steward v. Steward*. The substance of the dispute he accounts as "almost an idle digression." This is strange, for there was much to be said for Dr. Steward's argument that interest on the legacy was due neither in law nor equity. On more mature reflection, Bacon must have appreciated this.

On the jurisdictional question he was undoubtedly right. True a general Chancery jurisdiction over legacies was only just beginning and Dr. Steward's demurrer that the matter was one for the Spiritual Court, which could not award interest, was not frivolous. Ellesmere, for example, refused simple suits for legacies and the contemporary rule seems to have been that if a man sued originally in Chancery for legacies the matter would be referred to the Ecclesiastical Court, except a party could show some wilful defect in justice in the ecclesiastical judge.<sup>10</sup> Simple suits for legacies were thus of themselves insufficient to warrant an application to Chancery. However, the presence of some additional element might provide sufficient impetus to assert jurisdiction because then the Chancery Court could be seen to be exercising an equitable function to plug the gaps left by ecclesiastical procedures. The most obvious was, as here, if the legatee was an infant to be paid on coming of age or marrying and maintenance and security for payment was in issue.<sup>11</sup>

The propriety of awarding interest on a simple legacy was considerably less certain. Heath acknowledges that it was not until Lord Keeper North's decision in *Radcliffe v. Graves* (1683)<sup>12</sup> that Chancery practice was settled in favour of such an award, and that decision was said to have overruled over 40 precedents including cases where executors had mixed estate money with their own, as here. The position is clouded, however, given that Chancery gave special

consideration to infant legatees. Interest was coupled, as now, to the issue of maintenance. <sup>13</sup> It was the executors' duty to provide for infant legatees; obviously if interest was expressly payable on the legacy but also if the testator had made no such provision. <sup>14</sup> However, in *Steward's Case* the executors *had* provided sums for the plaintiff's maintenance and education. These they proposed to deduct from the rents and profits arising from the letting and disposing of the plaintiff's share of his Father's real estate, in the will referred to as "lands, grounds and things" to be held to the "several uses" of his sons. Thus there were in fact competing funds from which maintenance might have been paid, the rents and profits of the "lands, grounds and things" and the legacy. The absence of any contrary suggestion on the face of the will indicates that it was the former, upon which a trust was explicitly fastened, which was to be used to maintain the plaintiff (as well as his other brothers). The plaintiff and his advisers must have seen the force of this argument; hence the allegation of the testator's death-bed declaration that he expected the accumulation of interest on the legacy so to enlarge his youngest son's portion that he would have an equality with his brothers. This the executors categorically denied, alleging that some enemy of theirs must have invented the story, and it may be thought odd that they could have been in a position to deny the declaration if it was ever made. For the declaration itself to operate as a trust both executors would have had to have accepted it as such <sup>15</sup> and, in any event, since the testator had the benefit of advice of experienced lawyers it would have been a simple enough matter to have attached a trust to the legacy in the will itself.

Bacon's initial direction, in the proceedings upon Bill and Answer, appears self-contradictory since, as has been seen, the defendants were required both to "answer over to the point of the legacy according to the charge in the Bill", which left the substantive issue open, *and* to deduct "reasonable charges for maintenance, etc., out of the profits of the legacy." If no trust arose automatically from the legacy this last direction was manifestly premature otherwise there would have been no need to answer over. However ambivalent the direction, Bacon clearly acknowledged that there was a substantive issue. It may have been this ambivalence which subsequently lead the Court, perhaps in the person of the Master of the Rolls, to direct the Masters to consider the allowance to be made the plaintiff for the legacy over and above his maintenance and education. This was in the first contempt proceeding. It was not a hearing of the cause and so the direction appears to conflict with Bacon's Ordinance 50, under which matters of account were to be referred to the Masters only after the cause had come to a hearing unless all parties agreed to the reference. There had been neither hearing nor consent. The Masters also seem to have exceeded their authority, which was only as to the quantum of interest,



in reporting that in their view the testator's express intention was in favour of its payment. Their Report is at variance both with Bacon's speech on taking his seat in Chancery (see his remarks upon the making of too many Chancellors) <sup>16</sup> and the growing reluctance of the Masters themselves to resolve matters of law. <sup>17</sup> It is also contrary to Ordinances 48 and 49. These enjoined the Masters not to certify the state of any cause "as if they would make breviat of the evidence on both sides" and rejected Reports which exceeded their terms of reference. Nonetheless the Court "saw no reason to alter the Report, but confirmed it."

An ambivalent order from Bacon, a contempt proceeding which pronounced upon but did not consider the substantive issue, Masters who exceeded their warrant, no witnesses heard, no hearing in the cause, confinement in the Fleet, threats of fines and orders for interest, small wonder that Dr. Steward should persist and appeal eventually to one who would listen.

The nub of the matter is the effect of Buckingham's intervention. Though Bacon's award of a commission to hear evidence of witnesses and determine the law and equity of the substantive issue appears to give credence to the charge of malfeasance, the reality is that the practice of pressing the parties to a compromise or mediation was common even in Lord Nottingham's time. Nottingham not infrequently sought mediation if he considered litigation unseemly, <sup>18</sup> which might be the case if the parties were near relatives or because he would otherwise have felt bound to determine against the merits or because the complexity of the issue would unconscionably protract proceedings. The practice was much older, however. The Court's opinion might be enshrined in the reference as a guide to the arbitrators but more usually the whole issue was left open, as in *Steward's Case*. After the award the cause might still be re-heard by the Court and then even referred once more. The practice was a considerable source of disquiet during James' reign since it created, in one cause, "generations or pedigrees of orders." <sup>19</sup> Nonetheless it served to relieve court congestion and doubtless a mediated compromise had a better chance of sticking. Bacon's order was in standard form. Heath's criticism that Bacon did not cast his "question into any mould" or offer "any guiding principles" to the arbitrators is misconceived, since under Ordinance 39 the Court might especially declare that its opinion should be omitted and, in any case, the reference made abundantly clear what the issue was. The parties here were near relatives and the cause had limped on for two years to the plaintiff's detriment and the defendants' chagrin. Unresolved questions of fact remained. Thus there appears nothing very strange in this reference and the practice was contemplated in the Ordinances (39 and 47). Spedding's verdict, therefore, that Bacon realised he had

been too hasty in accepting the Report of his officers, so that the reference was "to discover an error and prevent an injustice",<sup>20</sup> in the light of contemporary practice, carries weight.

Heath is wrong to argue that in the alternative to Bill of Review Dr. Steward might have asked for a re-hearing before the decree was signed and enrolled since there had not, in the technical sense, been a hearing in the first place. Nor was Bill of Review necessarily an obvious option for the Lord Chancellor. Ordinance 1 is clear that that remedy was only available where error of law appeared on the face of the Decree, the error being adjudged "without further examination of matters of fact." But no matters of fact relevant to the issue had been determined since no witnesses had been heard and the Masters' opinion as to the testator's express intention was in excess of their warrant. In any event, the Ordinances themselves were not immutable absolutes. They were guiding precepts, attempts to give the Court of Conscience a written code of practice at a time when equity procedures were considerably more fluid and informal than those of common law. Derogations were freely permitted (Ordinance 44). There would have to be good reason but, arguably, the facts of *Steward's Case* provide it.

Bacon's order of 22nd February, 1619 referring the cause by consent to arbitrators was conditional upon the defendants depositing the sum of £900 with the Court to the plaintiff's use, whereupon "all proceedings upon the said decree shall cease." The proceedings referred to would seem to be the contempt proceedings. Heath is right to say that in the ordinary course a defendant in contempt could only expect the Court, at the most, to suspend the contempt "of special grace" (Ordinances 78, 79), as if to say that Bacon was prepared to discharge the defendant of his contempts to please Buckingham irrespective of the merits. The writer's view is that if Bacon did break in upon his own contempt rules (which under the Ordinances he could)<sup>21</sup> this was not to pander to Buckingham but to satisfy the dictates of conscience since, as Ellesmere had enjoined, the Chancellor's task was to judge according to truth and not upon the default of the party as at common law.<sup>22</sup> Given that there had been no hearing in the cause nor witnesses heard, Bacon wisely and patiently kept his options open. He did not set aside his Decree and was ready, consequent upon the arbitration, to make "such further order . . . as shall be meet." That proceedings upon the Decree should cease related only to the immediate temporal status of the proceedings. They should cease during the arbitration, *i.e.* they should be suspended.

Thus the reference to arbitrators was no sleight of hand but one in standard form directing, upon agreement of the parties, independent and reputable persons to certify the merits of the cause in accordance with the conventions of the time.

Heath's account, from which Abbott takes his cue, is redolent with guesswork and if he does not exhibit a "reprehensible ignorance of the conditions of the period" <sup>23</sup> his legal history must be accounted somewhat thin and firmly rooted in that methodological fallacy of reading the past with one eye on the present. Bacon himself warns us against this approach in the *Novum Organum* : "at the entrance of every inquiry our first duty is to eradicate any idol by which the judgement may be warped; as the kingdom of man can be entered only as the kingdom of God, in the simplicity of little children." <sup>24</sup> Abbott finds Heath's case unanswerable but then why should not a non-lawyer, in a relatively slight biography, permit himself the luxury of fantasising over one arcane decision at second hand? Spedding and Gardiner, contrary to what Abbott supposes, do not find Heath's case conclusive. To Gardiner, It is "probable, though far from absolutely certain." <sup>25</sup> Spedding goes no further than to leave the matter open for future "inquiry and dispute." <sup>26</sup> If *Steward's Case* still raises questions they are not of the same order as "what song the Sirens sang." <sup>27</sup> If the answers provided here are in part evasive they are still sufficient to justify the conclusion that the case against Bacon is unproven. There is no evidence of the misconduct of a judge who, in Abbott's words, "for any motives whatever . . . wrests justice to the wrong side." <sup>27</sup> True the case remains something of a puzzle but that only mirrors the nature of the Lord Chancellor himself. More than a drop or two of the brew of inspiration will need to fly from the cauldron to unravel that mystery.

## NOTES

1. Volume VI, page 445.
2. Letter to the King, July 25, 1617; Montagu, *The Works of Francis Bacon* (1844), Volume III, page 79.
3. Montagu, *ibid.*, page 112.
4. Montagu, *ibid.*, pages 108, 113.
5. Montagu, *ibid.*, page 471.
6. Letters from Buckingham, April 20 and June 19, 1618; Montagu, Volume II, pages 522, 523.
7. The first letter appears in Montagu, Volume II, page 525; the second letter and postscript in Montagu, Volume III, pages 116, 117.
8. Abbott, pages xxiv-xxv.
9. On Sir Nicholas Steward's life see, *passim*, B. P. Levack, *The Civilian Lawyers in England* (1973).

10. Sir Francis Moore's *Letter of Advice* to Bishop John Williams on his becoming Lord Keeper; cited D.E.C. Yale, *Lord Nottingham's Treatises* (1965), page 78.
11. Monro, pages 94-95, 109-111; *Wickham v. Dighton*.
12. *I Vernon 197; 2 Cha. Cas. 152*.
13. See, e.g., per Lord Hardwick L.C. in *Hearle v. Greenbank* 3 Atk. 695, 716.
14. See, e.g., Samuel Tobler, *The Law of Executors and Administrators* (1814), page 325; *Attorney-General v. Thompson I Eq. Case. Abr. 301*.
15. Yale, *Treatises*, page 267.
16. Montagu, Volume II, pages 472, 473.
17. See, e.g., *Cole v. Connock* (1614), *Hogan v. Hungate*; cited Monro, pages 205, 206.
18. Spence, *Equitable Jurisdiction of the Court of Chancery*, Volume I, page 384.
19. *Spence, ibid.*, page 393.
20. *Spedding*. Volume VI, page 445.
21. *E.g. Ordinances* 44, 101.
22. Cited Spence, Volume I, page 588.
23. H. Kendra Baker, *Bacon's Vindication*, reprinted from *Baconiana* (undated), page 6.
24. Cited *Montagu*, Volume I, page xci.
25. *Dictionary of National Biography* (1975), page 69.
26. *Spedding*, Volume VII, page 6.
27. *Abbott*, page 303.

## A DOUBLE EDGED SWORD

by Ewen MacDuff

Very few ordinary folk of average learning (like the author of this article) would not, at some time in their lives, have wondered what every day life would be like in the next 500 years or more. Conversely they would wonder what the people of these future ages would think about our life-style in this century.

Would they perhaps think of us as primitive as we, in our turn, might consider, for instance, customs in the reign of Harold I in 1037?

Our 20th century minds are not in any way equipped to perceive the technical achievements of such a far distant future as 500 years, any more than Harold's subjects in 1037 could have remotely perceived modern technology, which would have seemed to them miraculous or, far more likely, manifestations of the Devil; for example, *Men walking on the moon*, possibly the greatest scientific and technical achievement of this age.

To illustrate this better we must cast back our minds to 1037 in stages.

### Stage I.

What would have happened to a man as early in the millenium as 1037 who might have dared to forecast in all sincerity that man would go to the moon? He would have been pilloried as a sorcerer, a raving lunatic, almost certainly a heretic, and as such would have been subjected to unspeakable torture and a barbarous execution.

Yet their way of life would seem primeval to us in this day and age.

### Stage II.

Let us advance 800 years to 1837, the year of Queen Victoria's Coronation. The standard of living by this time of course had considerably advanced, mostly in its comforts, particularly towards the last half of this period, but as for barbarities they were certainly not unknown.

Two of the most significant improvements to life and death (and there were not all that many) were printed books for the former and gunpowder for the latter.

When one considers that more than half-way through this 800 years period, in the year 1600, a man was burnt to death for openly stating that the Earth was not the centre of the universe, thus making him a heretic by opposing the teachings of the merciless Church — there was not much of an advance from the barbarities of Harold's reign five centuries earlier!

### Stage III.

This is a mere 100 years this time, to 1937, but divided into two parts, 1837 – 1900, 1900 – 1937. To the early Victorians the advances made by 1937 would have been almost as inconceivable, to them, as they would have been to the people of 1037. The word "almost" is used because significant things had already begun to happen when Victoria came to the throne. The steam engine had just arrived although only in its infancy; George Stephenson had developed James Watt's experiments with steam, to the extent of running a short commercial railway at the incredible average speed of 15 miles per hour!

The author of this article has seen a letter written somewhat later, in 1875, to his grandfather, deploring these "engine abominations" as he called them, maintaining that if man ever travelled at a speed of a mile a minute (60 m.p.h.) he would assuredly die.

The minds of these early Victorians certainly would not have been equipped to accept 20th century advancements (i.e. 1900-1937). Could they have believed that man could converse with another on the other side of the earth without visible contact, or over short distances, up to 30 miles (around London only) could actually see and hear a man reading the news or actors performing plays, from the comfort of his living room? For television had arrived commercially, only in a very humble and limited way a short time before 1937.\*

How would they view innumerable cars travelling, from their point of view at incredible speeds, with no man carrying a flag to warn people of their approach?

The foregoing are mentioned in order to point to *the dramatic acceleration* of scientific development in the short space of time between 1900 and 1937.

### The Last Stage.

Only 40 years to 1977. A period when scientific miracles piled one on top of another at a staggering rate and Harold the First's imaginery primitive sorcerer at last had *his man on the moon*.

As for the average 20th century man today, he thinks he has achieved the top most towering height of scientific advancement, and to prove it he is now able to destroy himself with the whole of his civilisation at the touch of a button.

If he did eventually do this, by all the laws of probability there would always be some survivors. A very eminent, level-headed scientist made a serious and highly intriguing calculation concerning a small hypothetical group of fifty of these survivors, which is not unreasonable out of a world population of five thousand million. This little group of course had to be of both sexes existing in the same locality. The result of his calculations showed that in about half a million years civilisation would have risen from the ashes like the phoenix and reached the same stage of development which would

\*The author of this article did, in fact, act in a play by Sir James Barrie in 1937 on the new fangled television with no colour, no I.T.V. and of course no advertising in those days. The viewing rates were measured in scores rather than millions.

enable man to *press the button again!* Five hundred thousand years sounds a very long time but it is in fact a mere flutter of any eye-lid, relative to *100 billion years*, the estimated life-span of the sun's power of radiation to be sufficient to support a form of life on earth. Always assuming that man has not blown the earth to atoms millions of years before! Granted that he has not, there would be plenty of time for him to come to his senses, unlikely as this would appear today.

The reader may wonder what all this has to do with Francis Bacon. In fact it has a very great deal to do with him as it is fair to surmise that if he or someone of his great intellectual stature had never existed, the advancement of the world would have been almost negligible after say, 1580 (Francis Bacon would then have been 20 years old). The repressive philosophies of Plato and Seneca might still have held mankind in chains.

Bacon awarded himself this accolade when he wrote "Since I have lost much time with this age, I would be glad if God shall give me leave to recover it with posterity. I have raised up a light in the obscurity of Philosophy which will be seen *centuries after I am dead*".

This applied particularly to what he termed his "Natural Philosophy". Today it could be called general science and he emphatically asserted that on no account must it be interfered with by "religion", having in mind the atrocities done to progressive thinkers in the name of the Church. He wrote several works on the importance of advancing the principle of *experimental Science* by logical and orderly steps. His last work was the *Sylva Sylvarum*, first published in 1626, soon after his death. This work contained *1,000 experiments* divided, as he termed it, into 10 centuries (chapters containing 100 experiments).

He encapsulated all his natural and political philosophy in a "novel" called *The New Atlantis*, a Utopian State in part of which, he visualised a great Hall of Science where all could freely exchange scientific ideas, with a view to laying out the best road for the true *experimental development of all the sciences*.

Only 34 years after his death the first significant results of his work began to show, particularly where his natural philosophy was concerned, namely the formation of the Royal Society in 1660, founded on the general principles of his *New Atlantis*.

This Society was to become one of the greatest philosophical institutions in the world.

Had it not been for his far-searching and totally revolutionary idea that the principles of *experimental science* should be made free of Church dogma, there would have been no true road to a better and more advanced world or the furthering of man's well-being.

There would have been few indeed of the immense benefits of life that man enjoys today. In retrospect, all of today's scientific advances fundamentally depended originally on Baconian philosophical guidance. One could fairly say that Bacon invented the principle of *experiment* or at least freed it from the captivity imposed by Plato and Seneca. In an age of sterility where forward thinking was concerned, Sir Francis Bacon stood alone, a brave, free-thinking philosopher, a veritable giant among pygmies.

This is well exemplified in his 1605 *Advancement of Learning* (Book II), where he discusses the pains and agonies of death. After describing the methods of contemporary physicians, he wrote: "But the physicians contrarywise do make a kind of scruple and religion to leave the patient when the disease is deplored — whereas in my judgement they ought both to enquire the skill, and to give the attendancies for the facilitating and asswaging of the paynes and agonies of death".

One cannot help thinking that he was suggesting that doctors should help patients over the border as painlessly as possible.

Eighteen years later in the Latin *De Augmentis Scientiarum* (Book IV), 1623, he qualified this idea; "sick people should be able to end their lives in comfort rather than in pain". This is a direct translation from the Latin.

Without getting too controversial it is fair to say that today there is a single word to describe this. No one can say that Bacon was not an advanced thinker and a brave one, and that despite the religious attitudes of his day.

There are myriads of ways that Baconian philosophy has eventually led to the benefit of man, but not all of the hopes expressed in his *New Atlantis* have yet to come to fruition. Bacon himself surely would be amazed at what he had started — and may be appalled at certain possible consequences.

His revolution today has still far to go and who knows to what end? It has to be emphasised again and again that without *experiment* none of this could possibly have come about. Bacon could not budget for nor set reliance on the erratic ways of *homo sapiens*. Could it be that he had unwittingly grasped a double-edged sword — one edge leading to immense benefits for mankind and the other the edge of the sword?

\* \* \* \* \*

The English translation of H. Isler's *Thomas Willis, Doctor & Scientist 1621-75*† throws some important light on the foundation of the Royal Society.



In Isler's book it states that the Society was first conceived at Oxford by a company of 40 men named the Virtuosi who dubbed themselves "the Invisible College". These were the sort of rebels whose thoughts were well ahead of their time. The 40 are named as the first Roll of the Royal Society of London for the Promotion of Natural Knowledge, as Leaders of the Virtuosi who "...if they so desire might be admitted before any others". Among these 40 was the great Thomas Willis, a close friend of Sir Christopher Wren.

The gradual loss of their position in Oxford gave rise to a series of pamphlets by the Virtuosi, and in 1661 one of their members "young Joseph Glanvill attacked the scholastic philosophy dominant in Oxford and strongly supported the new natural philosophy".

He anticipated "...a future improved by advanced Technology founded upon this new Science" and did not hesitate to predict "...intercontinental air travel or Flights to the Moon". He also forecast a form of telegraphy — (not actually using that word) — a device "...to confer at a distance of the Indies by sympathetick contrivances and maybe as natural to future times as to us is a literary correspondence". This was in the 1660s. The Virtuosi obviously joined up with Evelyn's fraternity.

According to *The Whole Works of Thomas Willis* printed in 1684 Wren drew eight of the intricate illustrations therein of *The Anatomy of the Brain*, and it is stated that very little attention has been drawn to these magnificent drawings chiefly because of their medical nature. Wren was extremely interested in and proficient at dissection, and assisted Willis in many such operations.♠

This side of his work probably did not meet with approval from the artistic fraternity who only look on him as a great architect.

An indication of the respect in which the 40 were held by contemporary opinion and the medical world in particular is instanced by the career of Sir Thomas Millington (1628—1703-4) who was educated at Westminster School and Trinity College, Cambridge (where Francis Bacon had been an *alumnus*). Subsequently Sir Thomas was elected a Fellow of All Souls College, Oxford, Harverian Orator, and President of the Royal College of Physicians from 1696 until his death. William Munks refers to his "admirable" lectures on "the more secret methods of nature, and adds that he, together with Bishop Wilkins, the Hon. Edward Boyle the eminent chemist, Dr. Wallis, Sir Christopher Wren, Dr. Willis, and other ingenious persons, laid the first foundation of the Royal Society". To complete the eulogy of Sir Thomas we would record that he became first physician to William and Mary, and afterwards to Queen Anne.

† English translation; New York, Hafnub, 1968.

♠ cf. William Keindel's *Introduction To The Centenary of Wren, 1632-1723*, including Willis' Circle of Friends, and *The Life and Work of C. H. Wren by his Son*. Published by E. B. Arnold, London, 1903; edited by H. J. Enthoven.

\* *The Roll of the Royal College of Physicians*, 2nd Edition.

# BACON, ALCHEMIST

by Betty McKaig

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## I

The discovery of Francis Bacon in the masking garb of alchemist, calling himself Eirenaeus Philalethes, should surprise no one familiar with the lore of his monumental four-hundred-year-old riddle. Bacon's intention of assuming one more pseudonym is clearly stated in the *Bilateral Cipher of Francis Bacon*, by Gallup.

Seven alchemical tracts printed under the Philalethes pseudonym (and works under other names coined for the alchemical series) are marked by all of the graphic devices known to be fingermarks of Bacon and company, with the all-important Double Aleph headpiece leading the way.

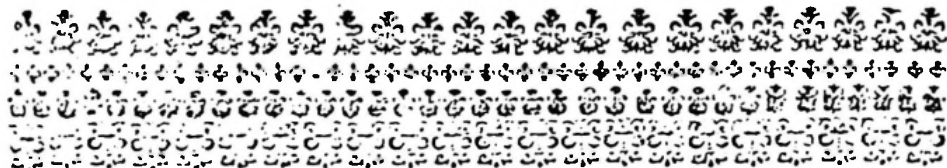


To the  
Courteous and Studious  
R E A D E R.

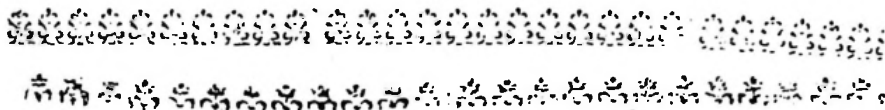
*Marrow of Alchemy* by Eirenaeus Philalethes

Figure 1 AA Headpiece

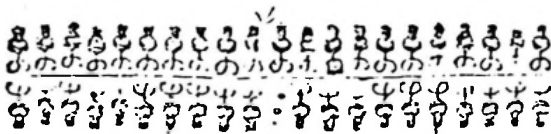
The small-scale strip graphics peculiar to Bacon's work, remarked on by W.F.C. Wigston as Bacon's secret marks, are strewn through the pages of the alchemical texts, and these contain the same idiosyncratic inclusion of punctuation marks tucked between the small elements of design as has been noted in those used to grace Bacon's publications. (Wherever any of these punctuation marks appear in the vast sea of words – colon, semi-colon, question mark, exclamation mark, parentheses – “look for things hidden from most eyes”).



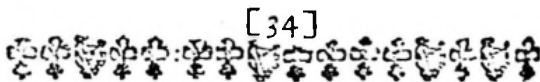
From Rawleys Preface to *New Atlantis*; 1631



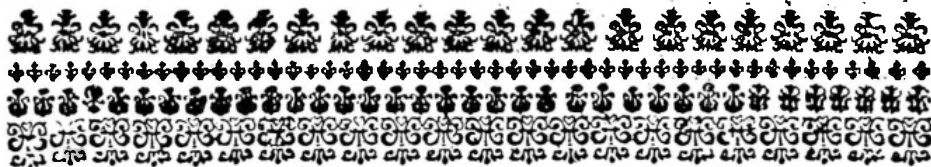
From Bacon's *Operum Moraliu[m] et Civilium*



From E. Philalethe's book; 1658



From *Confessio Fraternitatis*, by E. Philalethe



From *Sylva Sylvarum*; 1631

Figure 2 strip graphics

Elements of design in some versions of the enigmatic strip graphics feature the ultra Baconian Crown headpiece containing Crown-above-Rose/Thistle/*Fleur-de-Lis*/Harp.

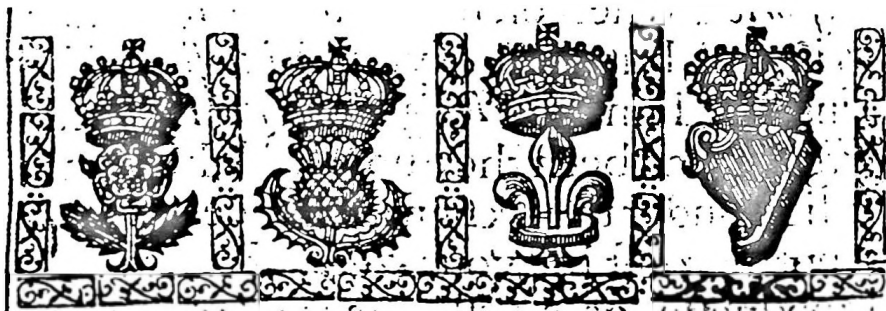


From *Hierarchy of Angels*, by Thomas Heywood; 1634  
(printed upside down)

(333)



From *Advancement of Learning*; 1640; page 333



From *Sylva Sylvarum* by Francis Bacon; 1631

Figure 3 Crown headpiece  
and miniature strip design

Often the miniature strip devices are stacked one upon the other to form a mixed block design, as is shown in figure 2 where the acorn strip at top (and reversed at bottom) repeats and thereby obtains emphasis. Any one of these strip designs may be found serving as a border for a page, forming outlines around initial letters in the various masque works and connecting publications freighted with clues to one or another aspect of "The Great Work". In some cases, the strip device will contain a mixture of design elements from several others; in one case a single small harp appears in a strip of *fleurs*.

Other modes of signalling encountered throughout the vast literature that has been created as vehicle for the riddle are: 1) triangular forms emphasized in tail pieces and other elements of design, echoed insistently in the typographical structure at end pages where lines taper to triangles; 2) the use of red ink lines alternating with black ink, particularly on title pages; this unquestionably links with red-letter editions of the Bible; 3) the use of gothic or black-letter type intermixed with other type faces in title pages as well as in text pages; 4) the repetitive use of a peculiar design embossed on leather covers of older books, a "double tresor" in heraldic terms the ("science" of heraldry is deeply interwoven into the fabric of the riddle and the detective must resort thereto many times in interpreting Bacon's symbols); *The Theater of Honour and Knighthood* is the prime source, being an immense tome whose title page is bright with red ink (red, black and white are the symbolic colors of alchemy, and also of Masonry); 5) the repetitive use of a key word in book titles related to the work; — for example, Peacham's *Compleat Gentleman* (marked by the double-aleph headpiece) is of a piece with Walton's *Compleat Angler*, Digges' *Compleat Ambassador*, and Christopher Glasser's *Compleat Chemist*.

The well-known gambits of mispagination, typographical incongruities such as the use of wrong-front letters and punctuation marks, italic pages filled with bifurcated letters, dots enclosed inside letters, upside down headpieces, all are present in the pages of Eirenaeus Philalethes.

"What's in a name?" queries Shakespear/Bacon.

In the alchemist's name lurks a striking clue. The spelling of Eirenaeus misses by the single letter "C" the spelling of the Latin word *eirenaceus* for *hedgehog*, a personal symbol of Bacon's. The superfluous letter "C" is the numerical cipher for Francis Bacon. Lest the reader miss this signal, the texts make pointed reference to "a painted (*i.e.* feigned or imagined) hedgehog". The changes in words of a single letter is subtly sanctioned elsewhere in the texts, and proves to be a rule in the game plan of the riddle.

Five consecutive pages in the epistle to the reader of *Marrow of Alchemy* (one of the seven tracts) present the following initial-letter anagrams:

NBACO  
BACON  
ABCNO  
BACON  
FB

The signature of this section is "Anonymous Philochemicus, *Anagrammatizomenos*", discreetly signalling the anagrams.

Bacon is twice quoted in the texts in regard to his preference for proportions of components in compounding the Philosopher's Stone.

Subtle but viable clues to the identity of the author are to be found in the cover page of another of the seven tracts:

Secrets Revealed:  
OR,  
An OPEN ENTRANCE  
TO THE  
Shut-Palace  
of the King:  
Containing  
The greatest Treasure in  
CHYMISTRY,  
Never yet so plainly Discovered.  
Composed  
*By a most famous English-Man,*  
Styling himself Anonymous  
or EYRAENEUS PHILALETHA (one of several spellings)  
COSMOPOLITA:  
Who, by Inspiration and Reading,  
attained to the PHILOSOPHER'S STONE  
At his Age of Twenty three Years,  
Anno Domini, 1645.

The reference to "age of 23" is a diversionary tactic: the alchemist was said to count his age from the day he commenced his alchemical studies; the number 23 becomes a repeating signal with several meanings, a notable link being Milton's poem *On reaching the Age of Twenty Three*.

"The Most Famous English-Man" is further characterized in the epistle dedicatory as "this English rare Phoenix of Learning", the same words used by Rawley (*Opuscula*) to describe Francis Bacon. Pheonix symbolises the whole work of alchemy. *The Phoenix and the Turtle* of Shakespeare describes the "Chemical Marriage" in

alchemy, and links with *The Chemical Marriage of Christian Rosencreutz*, an important emblematic work in the Rosicrucian literature.

Development of the unriddling from the new clues found in Bacon's alchemical tracts reveals strong reliance on special nomenclatures familiar only to practitioners of certain trades and professions. Only when the ultra obscure nomenclature of alchemy has been mastered, and its practitioners' names made familiar, does it become apparent how many of those names and words are woven into the plays, poems and prose belonging to the riddle. Sea grammar, discussed presently in connection with Captain John Smith, is frequently employed, as is the nomenclature of architecture and building.

Becoming familiar with these nomenclatures is a part of the Great Work, and this work spreads to language in general, which in time leads to delving at the roots of language, dissecting compound words and tracing them to the *original* meaning. Indeed, this is the very key to decoding alchemy; every word must be traced to its original. It is by this process that Bacon's hand in the authorship of the alchemical texts is subtly revealed: virtually every obscure word is found to have made its first appearance in the English language in the works of Bacon, Shakespeare and company. Hence, a dawning comprehension of the significance of those "given" leads that say the first activities of Bacon's Secret Society were compilations of dictionaries and encyclopaediae, and the unelaborated statement that thousands of new English words were coined by Shakespear.

As to encyclopaediae, it appears highly significant that the *Britannica* flaunts in gold the thistle from Bacon's Crown headpiece series, and that this identification is more than caprice, three of these thistles arranged in a triangle on inner pages attest, as well as a discreet version of the dot cipher in the texts under certain categories, alchemy for example, and with them, key words.

The alchemical texts of Eirenaeus Philalethes breathe Baconian philosophy from every page, but the detective hunts in vain for hard evidence; the scoundrel writer is found to paraphrase himself in such a manner as to prevent premature exposure. This stick-and-carrot ploy effectively leads the hunter on, while also sending him back to track through the Baconian writings again and again . . . precisely what the maestro intended. This greatly facilitates the aim to make the reader "chew" those writings until digestion begins to take place.

The alchemist declares in subtle terms that the alchemical works constitute the centre of his web. Here the oft-mentioned link between Bacon and Captain John Smith begins to reveal its scope and function in the riddle. The *locus* of Bacon's *New Atlantis*, which in that work is stated to be "in what you call America", is indicated in a number of ingenious ways in the maps and texts of Smith's *Two Bookes* of travels in Virginia.

It can scarcely be a mere coincidence that places the Crown/Rose headpiece of Bacon fame on the title-page of *A Sea Grammar* at the end of Smith's *Travels*. The precise, familiar usage of the nomenclature of the sea and sailing in *The Tempest* has been remarked upon by Baconian scholars; evidence implies that it is something more than coincidence that Smith's cartographic offerings include the Sommer Isles or Bermuda, "the still vex'd Bermoothes"; Prospero's Island.

In these maps, more precisely identifiable as navigation charts, the prominent display of the *compass rose*, with its pointer shaped in the form of the *fleur-de-lis*, with the invariable presence of a bow-compass embracing the scale of miles, the detective begins to see more clearly the witty play on words and symbols devised by the author to out-fox the unwary while leading his initiates.

Amidst the designedly bewildering confusion of details that mark the Smith map of Virginia, above the curiously blazoned "CHESA: PEACK: BAY" and below the Garter emblem of England, is a semaphore bold enough to arrest the attention of any Baconian sleuth: a lumpy mound is named *Burton's Mount* and, directly below it, a topiary-wonder-in-the-wilderness is labelled *Democritas Tree*. Could any Baconian worth his salt fail to recognise a reference to *Burton's Anatomy of Melancholy*, once published under the pseudonym Democritas Jr.?

As Noel Fermor noted in a recent article in *Baconiana*, the Rosicrucian *rose* gracing the frame on Captain John Smith's "portraicteur" on his map of New England is a signal of no small import: a hundred portraits in similar oval frames are to be seen in a now rare two volume work, *Genesis of the United States*, by Alexander Brown, which serves as a crossroad for linkages between the well-established elements of riddle in the old world and those yet to be seen, indexed and integrated in the new world to unify Bacon's grand scheme.

The detective may repeatedly scratch his head over the fact that the subject in one of those rose-decorated frames is Pocahontas, the Indian maiden featured in the colorful scenario with John Smith that lies at the roots of Colonial history.

Why is she wearing Bacon's hat?

Surely there is some *hint* of hidden meaning here.

By transposing the *a* in the second syllable of the name and the *o* in the third syllable, we obtain *Poco hantas*, *poco* being Spanish for small, and *hant* an obsolete form of *haunt* or *ghost*. A little ghost? Going further, it is found (according to the *Oxford English Dictionary*) that *hant* also is the past participle of *hent*, a word meaning "to lay hold of, seize, grasp, catch; that which is conceived in the mind, conception, intention, design, *obsolete form of hint*."



This mixed language concoction is echoed in "Poco Moonshine Mountain," a landmark along the way to Atlantis. Moonshine links with *Midsummer Night's Dream* and the instruction; "Find the Almanack, look up moonshine!", a line whose utility has already been mined in an earlier sequence of unriddling the alchemical texts. The Spanish element recurring in the name and in the landmark in this instance and repeated many times in similarly subtle ways, points up the Spanish key in the riddle, *i.e.*, Cervantes, who appears in the alchemical literature as "that discreet gentleman of the Mancha."

Elsewhere in the alchemical texts there appears a ghostly echo on this theme: "Let us see, to give them a choice remnant of Spanish;" at the ultimate *locus*, a stone bearing a cipher legend has recently been found to be encoded in Spanish plaintext.

An extension of the hant-hent is echoed in the fact that a place-name or landmark close to Bacon's *New Atlantis* is *Hants*, through which wends a river called Avon, under the wings of a legendary swan. The fragments of Spanish crop up time and again and are fingerposts on the journey through the roots of the language, designed to accentuate the persistence of the Arabic-Moorish-Spanish influence therein. By this means is the groundwork laid for discovery of undreamed root meanings in certain words and names whose apprehension strikes the mind like thunder.

The alchemical works of Bacon are a matrix for stunning revelations. In them the key-word and symbol code language is found to be common to mythology and folklore, holy writ and alchemy, and all drive at the same conclusion. The word *stone* in the "fabled" Philosopher's Stone is one with the same word wheresoever it appears in the literature of any of these categories, symbolising always the same things. The alchemists' reference to the great miracle-working stone as "a supervalid Eucharist" hints powerfully at the ultimate secret Bacon intends to unveil.

The point of critical linkage is with the Biblical reference to Christ as the *cornerstone*, with the fact that the name Christ derives from the word *crystal*, and these points transect the symbolic importance of *cornerstones* in Masonic ritual. †

(A list of the primary key words belonging to the Great Code is given in Gallup. *Fame* is at the top of the list.)

While Bacon as alchemist has contrived to foil any attempt to unveil him in such a way that would convince the world at large before the appointed time (which is not far away now), he has nevertheless in these works provided evidence enabling a sharp-eyed "initiate" to spot one universal unifying element of design that links all of the bits and pieces of the riddle and all of the pseudonymous masques claimed for him. The unifying link consists of a decorative initial letter set among

ivy leaves. A representative collection of the ivy-leaf letters from various sources is presented in figure 4. In some places the leaf is that of the philodendron ivy, and often the tiny leaf is drawn in profile. The leaf is to be found blind-stamped on original leather bindings of early editions of Bacon's works, gold embossed in other places, printed in minuscule size on book labels, contriving to be ubiquitous yet beneath notice.

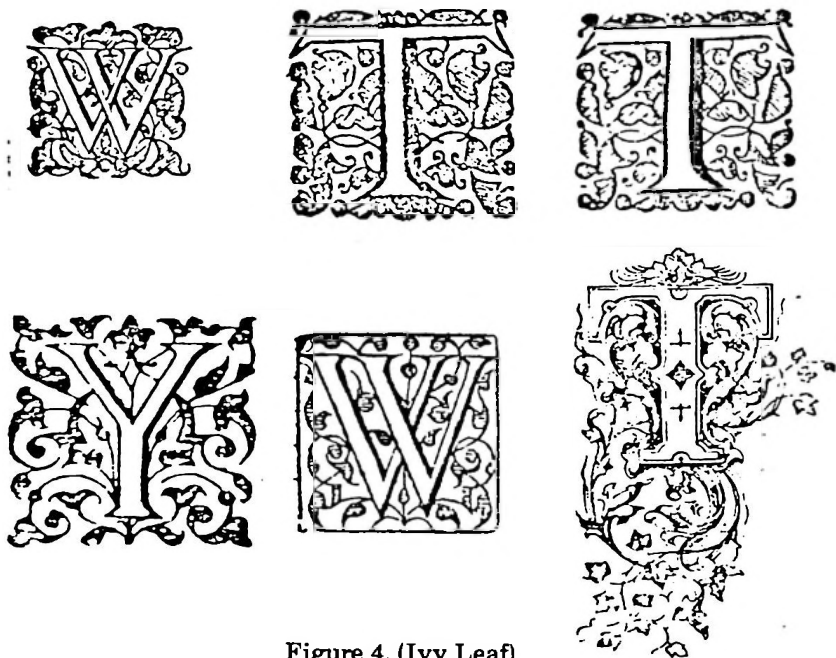


Figure 4. (Ivy Leaf)

The same ivy leaf can be spotted as an element of design in virtually all the head-pieces and tail-pieces used as graphic signals throughout the sprawling edifice of the Riddle. The picture joins with the word *ivy* in relevant texts that may deal with almost any subject under the sun and above it. Two such ivy leaves are embossed in gold on the cover of Gallup's book on *The Biliteral Cipher* of Francis Bacon. A full treatment of the ivy leaf trail cannot be attempted here, but readers may find it easily enough. The repetitive zig-zag design used as page headings in the Shakespear First Folio features clusters of ivy leaves in the angles: which brings to mind the lines in the poem that prefaces Montaigne's *Essays*: "Every leaf and angle has its meaning".

## Footnotes:

In his biliteral cipher, Bacon has indicated that he intends sometime to use the dot cipher as a cipher within itself and not just as a switching signal to the decipherer of the Biliteral. I shall hope to present shortly an article detailing the discovery of a star map, constructed by clues encoded in Bacon's alchemical texts, which pinpoints by the purely practical art of celestial navigation the place of the New Atlantis. It is a simple child's game of connect-the-dots, with the dots in this case being stars and planets.

Another article will trace a second way to Atlantis *via* John Smith's maps, together with a third way that is indicated by a maze of ancient Masonic cipher stones laid out along the Atlantic seaboard of the North American Continent. These seem to belong to Prospero's prophecy, "A thousand roads will lead you to my grave".

†cf. Christ himself being the chief corner stone, Ephesians 2:20, see also Romans 9:32.33: 1 Peter, 2, 1-8.

*Dedication to the Light* by Peter Dawkins;  
The Francis Bacon Research Trust, price £5.85

This excellent publication is divided into four sections, *viz.*, The Bardic Mysteries, The Love Affair of Elizabeth I and Leicester, The Birth and Adoption of Francis Bacon, and Gorhambury Platonic Academy. The titles carry their own message, backed by in-depth research which has enabled the author as a full-time official of the Trust to produce evidence in support of his conclusions, and weld it into a cohesive whole. Nevertheless the period covered by the Journal (Series I, Volume 3) extends from the birth of Francis Bacon up to the age of about eleven only, so that more fascinating material, dealing with the remainder of his life, should be forthcoming.

For the purpose of this review we will not comment on, though we recommend heartily, the first Section containing treatises on Candlemas and the Initiations of Man, Taliesin the Wonder Child of Celtic tradition, and other Bardic myths, though we noted with some interest that the motto of the Brotherhood of the Grail, "I Serve", is identical with that of the Prince of Wales, *Ich Dien*, thus reminding us once more of the Tudor Imperial tradition. When we recall that *Ich Dien* and the Prince of Wales feathers surrounded by Tudor roses appear on the reverse of the title page of *Minerva Britannia* (1612) over the words *Epigramma Authoris*, the Royal Birth Theory advocated by Peter Dawkins and most Baconians becomes overwhelming. The royal Achievement *Dieu et Mon Droit* over the "Roman Porch" in Sir Nicholas Bacon's Gorhambury House should be considered in this context, especially in its significance for the young Francis, but for further enlightenment the Journal should be consulted on page 69 *et sequentia* and *passim*. Happily, Dawkins endorses the complimentary references to Sir Nicholas Bacon made in recent numbers of *Baconiana*, in an apposite passage:-

... there were hidden depths of wisdom and purpose in Nicholas Bacon. As Francis Bacon pointedly said during Queen Elizabeth's reign: "Some men look wiser than they are — the Lord Keeper is wiser than he looks."

Indeed it may be that he belonged to a secret brotherhood, for after going to Gray's Inn and visiting France, he may have come into contact with the humanist author of *Utopia*, Sir Thomas More. Certainly he wished later to found an establishment "for the advancement of learning and training of statesmen" so reviving arts and sciences and benefiting future ages. In all these Francis proved to be more than an exemplary follower. The parallels do not stop there,

however, since both men were outstanding lawyers, great, wise and tolerant statesmen, and deeply religious.

The account of the Amy Robsart affair is well told, and since foreign Ambassadors perforce reported to their masters in this matter and other events in cipher, the orthodox refusal to contemplate the possibility that Francis and others used them in their literary works is, we submit, clearly ludicrous.

A reading of pages 48 and 49 makes a strong case indeed for the Royal Birth Theory, based not on theory but on contemporary documentation. The extract from Pierre Amboise's *Discourse on the Life of M. Francis Bacon, Chancellor of England* (1631) is especially convincing bearing in mind that that author was not subject to the constraints by which English writers were bound still. The quotation from William Warner's *Albion's England*, 1612 edition:-

Hence *England's* Heires-apparent have of Wales bin Princes, till  
Our Queene deceast concealed her Heire, I wot not for what skill.

is apposite in this context. Nor is this all. The augmented Edition from which this quotation first appeared was posthumous, Warner having died in 1609.

We regret that in some powerful passages concerning the officially encouraged but highly suspect Virgin Queen status of Elizabeth I, the author adds; "in terms of the orthodox Church teachings like the Virgin Mary was supposed to be". It is surely unwise to decry the deeply held belief of many Christians.<sup>o</sup> Further we would challenge the assertion<sup>x</sup> that man is created "a little lower than the angels". Reference to the original Greek makes it evident, we suggest, that the 1611 Authorized Version Bible authors were saying that he is *for a little while* lower than the angels — surely an important point in relation to humanity's hopes of Resurrection to its pristine Divine nature after the mortifying experience of the Fall from grace. . . .<sup>+</sup>

The clearly set out diagrams on pages 61 to 64 serve as an admirable and valuable introduction to the Section on the "Gorhambury Platonic Academy", which is by way of a *succès fou*, containing William Rawley's and David Lloyd's awed tributes to Francis Bacon's youthful genius, when

Nimble thought can jump both sea and land,  
As soon as think the place where he would be.

Sonnet 114.

<sup>o</sup> page 53.

<sup>x</sup> page 142.

<sup>+</sup> cf. Psalms 8, V., and Hebrews 2, VII and IX, where Jesus is stated to have been made a little lower than the angels;; which did not, of course, mean in status but for a time.

The reproduction of Sir Nicholas Bacon's *Sententiae* (more correctly defined as *wise thoughts*) on pages 84 to 90 is valuable for study and reference, and we were attracted in particular to that headed *Of Love*:-

Love is friendship gone made: passion is the motive of the one, reason the other; but only that friendship lasts, whose foundation is virtue.

This aphorism, and all begin with "Of" (Latin *De*), is reflected in Francis Bacon's Essay with that title, and indeed points to the strong influence the *sententiae* had on his Essays<sup>+</sup> which ran to three editions, the last dated 1625. Francis, indeed, was well acquainted with the Hebraic Jachin and Boaz (Law and Personality) both practically and mystically. . . .

On page 147 the Morgan Colman (not Coleman as given here) MS. is discussed in the context of Nicholas Bacon's Achievement of Arms, which Francis used as a younger son, as evidenced by the C (for cadet) appearing on the flank of the family boar emblem. There is no proof that the MS. "belonged" to Francis, though he and Anthony were intimately involved with it, and however we may view Peter Dawkins' cipher or numerological interpretations, it is worth mentioning that 66 equals the Simple Cipher count for M COLMAN as well as Bacon plus Bacon (as given in the explanatory text)!

It is believed that the MS. was to be delivered to the Queen at the Conference of Pleasure in 1592. Colman himself was apparently a man of dubious character, according to evidence gathered by and reported to Ewen MacDuff by the Librarian of the Houses of Parliament some years ago, but he was Secretary to Lord Chancellors Puckeridge and Egerton, and therefore well known to Francis Bacon.

A reproduction from *Das Scach Order Koenigspiel* of an illustration showing The Second Table of Solomon, the author of the book being Augustus, Duke of Brunswick-Luneberg is blatantly cabalistic, as Peter Dawkins points out. Moreover, it should be noted, each of the nine figures depicted displays a bent elbow (or elbows) including the (Aquarian) water bearer and, most glaringly, the man standing on the extreme right of the room with Masonic style hat and sword. Readers of M. Henrion's excellent contributions to *Baconiana*, especially *From Elbow to King* in the last issue, will have no doubt that we have here yet another instance of Bacon's secret password. Lo and behold! On the next page is illustrated the clay copy of a model of a Freemason said to have been copied from "the stone statue that once stood in the cloisters of the long gallery at Gorhambury". There is no room for surprise then, to observe that the figure has his right hand resting on a volume. William Shakespeare's effigy in the Westminster Abbey statue is thus called forcibly to mind.

<sup>+</sup>Also entitled *Of* . . . .

It is an old maxim of mine that whenever you have excluded the impossible, whatever remains, however impossible, must be the truth!

*The Adventures of Sherlock Holmes,*  
by Conan Doyle

All in all Peter Dawkins has written a *tour de force*, and we look forward to Volume 4 of the F.B.R.T. Journal, and ultimately the complete series of sixteen.

N.F.

*The Grimstons of Gorhambury,*  
by Norah King; Phillimore & Co., price £11.95.

The brief review of the above book in the last issue of *Baconiana* needs amplifying, as it was not then possible to record a number of interesting revelations by the authoress which must be regarded as authoritative.

The name Gorhambury derives from Geoffrey de Gorham, who built the first documented house on the estate, in 1130, and had come from France at the invitation of Richard de Albini, Abbot of St. Albans. Originally Geoffrey was charged to take over what is now the public school there, but he became the sixteenth Abbot in 1120.

After several changes of ownership the manor was restored to the monks in 1395, but after the Dissolution of the Monasteries in 1539, it was purchased from the Rowlett family by Sir Nicholas Bacon in 1561 — about the time of Francis's birth. Sir Nicholas had already married Anne Cooke, and both were learned in the classics which must help to explain Anthony Bacon's erudition, and Francis's mastery of the humanities and vast intellectual attainments. In particular Sir Nicholas's interest in architecture — he had designed a house in Redgrave, Suffolk and had been involved in the rebuilding of Gray's Inn Library — presaged Francis's purpose-built Verulam House, erected in 1621. Unfortunately the last-named was sold by Sir Harbottle Grimston, and pulled down "for the sake of the materials", according to John Aubrey, in 1665/6. No trace of the mansion, a sketch of which by John Aubrey survives, remains, although it has been suggested that the outlines of the foundations are still visible in the grass from the air.

Sir Nicholas completed Gorhambury House to his own satisfaction in 1568. Those familiar with Elizabeth McCutcheon's fine book *Sir Nicholas Bacon's Great House Sententiae* will appreciate the depth of Queen Bess's Keeper of the Great Seal's wisdom and learning; and all 37 of these aphorisms can be inspected in MS. form in the British Library in the royal collection to this day.

Annaeus Seneca was a favourite choice as he became for Francis later, and it is relevant to note that this learned and enlightened Roman author was placed by Saint Jerome in a list of ecclesiastical and holy writers of the Christian Church, according to the *New Testament Apocrypha*, William Hone edition, printed in 1820. Also included in this are a number of epistles passing between him and St. Paul, whose teachings were publicly attested by Seneca and even brought to the attention of Caesar. Here then we have another instance of the mystical Christian tradition which inspired both Nicholas and Francis Bacon. Indeed Sir Nicholas once thanking Lady Anne "in reading pleasant things to me", was moved to add:-

As witness can if they could speak  
Both your Tully and your Senecke.

A fascinating account of Verulam House and its appurtenances is given on pages 25/7, and that Francis followed the principles laid down in his *Essay Of Building* was witnessed with justification by the ubiquitous Aubrey as follows:-

It was, the most ingeniously contrived little pile that ever I saw.  
No question but that his lordship was the chiefest architect.

Mrs. King falls from grace a little in not making it quite clear that Bacon's servants accepted money from litigants whose cases came before him without his knowledge, and he pleaded guilty to corruption only because he was ordered to do so by King James. He had no trial.

After Francis's "death" in 1626 Sir Thomas Meautys<sup>o</sup> his secretary, finally acquired Gorhambury in 1632, dying himself in 1649. His widow Anne, daughter of Sir Nathaniel Bacon of Culford who was a grandson of Sir Nicholas, married Sir Harbottle Grimston, from whom the present family are directly descended.

Sir Nathaniel's (1585-1627) art work, although he was an amateur painter, "attained the perfection of a master", and his self-portrait now hangs at Gorhambury together with his, pioneering, two still-life pictures. It is also of considerable interest to note that according to the inscription on his tomb in Culford Church he was "most learned in the history of lineages", and presented a copper-based landscape to John Tradescant which is now in the Ashmolean Museum. It would seem that he was well acquainted with the work of Francis and his associates in (1) the Tudor claim of descent from the Trojans; (2) the introduction to England of rare plants from overseas, e.g. tradescantia; and (3) the renaissance of "all good arts and learning and good literature" (*vide* his funeral certificate).

Mrs. King is right to mention that after his "disgrace" Francis "went on writing", building a temple of retreat high up in Prae Wood  
<sup>o</sup> Not Henry as inadvertently printed on page 72 of *Baconiana* 183.



It is an old maxim of mine that whenever you have excluded the impossible, whatever remains, however impossible, must be the truth!

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° Not Henry as inadvertently printed on page 72 of *Baconiana* 183.

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.

## NEW BOOKS

published by the Francis Bacon Research Trust.

### *A BRIEF HISTORY of the Bacon-Shakespeare Controversy*

by Thomas Bokenham.

F.B.R.T., 1982. £3.30.

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

### *THE VIRGIN IDEAL*

by Peter Dawkins and Thomas Bokenham

F.B.R.T., 1982. £5.00.

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

## PUBLICATIONS

### PAMPHLETS FOR SALE

Baker, H. Kendra

*Bacon's Vindication*

*Pope and Bacon — the meaning of "meanest"*

*Shakespeare's Coat of Arms*

Bokenham, T.D.

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

Bridgewater, Howard

*Shakespeare and Italy*

Dawbarn, C.Y.C.

*Oxford and The Folio Plays*

*Bacon-Shakespeare Discussion*

Dodd, Alfred

*Mystery of the Shakespeare Sonnets*  
*Who was Shakespeare?*

Eagle, R.L.

*Shakespeare Forgers and Forgeries*  
*Bacon or Shakespeare — a Guide to the Problem*

Eagle/Hapgood

*The Stratford Birthplace*

Ellis, Walter

*The Shakespeare Myth*

Franco, Johan

*Bacon-Shakespeare Identities Revealed by their Handwriting*

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

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

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

## BACONIANA

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