

BACONIANA

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THE FRANCIS BACON SOCIETY

(INCORPORATED)

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

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

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This Shadow is renowned Shakspear's Soule of th' age
The applause delight the wonder of the Stage,
Nature her selfe was proud of his designs
And joyd to weare the dressing of his lines,
The learned will Confess his works are such,
As neither man nor Muse can prayse to much
For ever live thy fame, the world to tell . .
Thy like, no age shall ever paralell
W. M. sculpit.

“The Benson Medley” 1640 edition; the Sonnets

Note the radiance behind the head

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

It is surely appropriate, and we trust not immodest, to remind Members that 1986 is the centenary year of the Francis Bacon Society.

The Francis Bacon Society was founded in 1885/6 by Mrs. Henry Pott. It is the oldest English national literary society in existence. The Council have decided that this auspicious occasion cannot be allowed to pass without a suitable celebration.

To this end the Council have set aside Saturday, 21st June, 1986 for the following proposed events to be held at St. Albans and Gorhambury:—

- 10.30 a.m. —Reception at St. Michael's Parish Hall adjacent to St.
11.30 a.m. Michael's Church, Gorhambury, with a short welcoming
address by our President, and with refreshments
available.
- 11.30 a.m. —Centenary Thanksgiving Service at St. Michael's Church
12.15 p.m. conducted by the Vicar of Burton Dassett*, the Reverend
Alan Fermor.
- 12.45 p.m. —Centenary Celebration Lunch at the Pre Hotel, with
2.15 p.m. addresses expected from Sir George Trevelyan, Peter Daw-
kins and another.

From 2.30 p.m. the Francis Bacon Research Trust have kindly arranged for Peter Dawkins to conduct a Baconian pilgrimage. This is normally an annual FBRT event, but for this Centenary the FBRT are adapting their pilgrimage so that it may form an addition to the FBS Cen-

* An ancient church in South Warwickshire where mediaeval paintings believed to be of St. Alban and the Boy King, Edward VI, have recently been revealed.

tenary celebrations. The pilgrimage (by kind permission of the Earl and Countess of Verulam) includes:-

1. A visit to Gorhambury House to view the Grimston family collection of portraits and other items of Baconian interest, including portraits and painted glass from the Bacons' original Gorhambury House.
2. A visit to the ruins of the Tudor Gorhambury House built by Sir Nicholas and later inherited by Sir Francis Bacon, now administered by the Ministry of Works.
3. A visit to Bacon's Mount and the ruins of Francis Bacon's Pyramid-Observatory built on the highest point of Prae Hills (now partly concealed by Prae Woods), the centre of ancient Verulamium, principal settlement of the Belgic *Catuvellauni* tribe, which Bacon made the centre focal point of his estate.

In addition there will be an opportunity to see the foundations of England's only surviving Roman theatre – especially interesting, as one of those few theatres that were attached to a temple where Mystery dramas were enacted. The nearby "Verulamium" museum is also worth visiting.

Members of the Francis Bacon Society and the Francis Bacon Research Trust will be allowed to bring up to two guests each, provided enough facilities can be arranged. Printed invitation cards will be issued nearer the time, but Members must write in stating their acceptance as soon as possible, as accommodation may be limited.

We appreciate that the celebrations are still some time ahead, but it would be most helpful if acceptances could be sent to Canonbury Tower, Islington, London N1 2NQ, as soon as possible.

The Council (and their Hon. Treasurer) believe that they are justified in arranging that no charge should be made on this occasion; though this does not mean donations will be refused if by this means embarrassment is avoided or unduly sensitive consciences salved! Likewise the Francis Bacon Research Trust is offering their pilgrimage *gratis*.

Finally the Council are very happy to say that Amber Bonham-Carter, daughter of our late distinguished Society President, Commander Martin Pares, has generously agreed to bring musicians to play Renaissance music.

* * * * *

From January 1st, 1986, the Francis Bacon Research Trust will be offering the Francis Bacon Society free use of a room and accommodation for a lending and reference library at 30, Canonbury Place, in return for the joint use of the FBS library by FBRT Friends as well as FBS Members. There will also be FBRT library books available. No. 30 is directly opposite Canonbury Tower, at the end of the neo-Georgian terraced houses that face the Tower. The FBRT will accommodate a warden in this house who will help look after the library (and any researchers!) in addition to being the future Warden of Canonbury Tower. This Warden will be well known to some – Mrs. Hazel Eyre (and her husband Mark) – as Hazel has for a long time been closely involved with Canonbury Tower, the Tavistock Repertory Company, and Members of the FBS.

The proposal for the future of Canonbury Tower – which has taken a long time to work out and make the subject of a negotiated agreement – is that the original "historic" part of the building (*i.e.* the Tower with its adjoining rooms and annexe) will be leased direct from the Earl Compton Title Settlement Trust (which owns the building) by a new Charitable Trust being set up specifically to finance the restoration and improvement work that is planned, and to ensure that the building is well preserved and maintained. The new Trust (possibly to be known as The Canonbury Trust) will then sublease the groundfloor rooms, basement and the Alwyne Room to the Tavistock Repertory Company (who would also carry on leasing the Theatre) whilst the rest of the building will be sub-leased to the Francis Bacon Research Trust.

In this way it is planned that the historic Tower should not only be well cared for, but also that the Great Instauration that Bacon designed and set in motion might have a suitable "sanctuary" and focal point in London. The rooms will be substantially improved and fitted out anew, to provide good accommodation for Baconians and others involved in the advancement and "proficiency" of true learning – *i.e.* the search for Truth. The rooms will be provided for study meditation, meetings, lectures, seminars, and possibly courses and conferences. Taken together with the Theatre and its Repertory Company, the whole complex will be able to provide a centre in London that the spirit of Francis Bacon could well be pleased with.

The time schedule for all this is that by the end of 1986, the centenary year of the F.B.S., the new leases will be in operation, the building work complete, and the "new" centre open for use. But meanwhile the library at 30 Canonbury Place will be open and available from January/February 1986 onwards.

100 is the "simple" cipher count of FRANCIS BACON which completes his name. Perhaps 100 years likewise completes a cycle of life for the FBS, and like the phoenix, a new cycle will arise for the Society

* * * * *

We print an article sent from Pennsylvania, U.S.A., by Olive Driver, which should be read in conjunction with a letter written to her by the late Martin Pares as long ago as 1966. In this our then President commented as follows:—

I was most interested in your book + and have always thought that there was a mystery about Anthony Bacon, and that he had a great deal to do with the Shakespearean drama in one way or another. I think our Society should take a special interest in your theory, which is far closer to ours than any other.

Though the Editors of *Baconiana* continue to believe that Francis was the presiding genius behind the Shakespearean and English Renaissance literary outpouring of the late sixteenth and seventeenth centuries, they accept the view that Anthony played a prominent part in it. Indeed, bearing in mind the very close mutual affinity between the two men, it would be irrational to do otherwise.

* * * * *

Looking at a copy of *Emblemata* by Schoonhovius, printed in Latin in 1618, Goudæ Apud Andream Burler and formerly owned by the late Commander Martin Pares erstwhile President of the Society, we noted on page 74 an emblematic picture of Francis Bacon in a garden pointing to a rose, — which is clearly discernible with a magnifying glass. A gardener, prominent in the foreground, is grafting a young branch on to an old tree. The figure in gold impressed on the cover is a sacred one indicating the constellation Pisces, *i.e.* the fish symbol.

Bacon's philosophy, summed up in the aphorism *Ars Naturam juvat*, or Art assists Nature, and re-affirmed in the Rossie Crosse *Fama Fratemitatis*, was reflected in the three mystical Plays *par excellence* printed only in the 1623 Shakespeare Folio, *viz.* *Cymbeline*, *The Winter's Tale* and, last of all, *The Tempest*.

* * * * *

+ *The Bacon-Shakespeare Mystery*

Luc. Read, and declare the meaning.

When as a Lyons whelp, shall to himselfe unknown, without seeking finde, and bee embrac'd by a peece of tender Ayre: And when from a stately Cedar shall be lopt branches, which being dead many yeares, shall after revivue, bee ioyned to the old Stocke, and fresbly grow, then shall Posthumus end his miseries, Britaine be fortunate, and flourish in Peace and Plentie.

We print a photostat of the prophecy in *Cymbeline*, where it appears twice °, and bearing in mind the reference to "Britaine", reproduce the views of three of the greatest British Premiers on the authorship question.

He (*Lord Palmerston*) maintained that the plays of Shakespeare were really written by Bacon, who passed them off under the name of an actor, for fear of compromising his professional prospects and philosophic gravity. Only last year when this subject was discussed at Broadlands, Lord Palmerston suddenly left the room, and speedily returned with a small volume of dramatic criticisms, *Bacon and Shakespeare*, by William Henry Smith, London, 1857,... "There he said, "read that, and you will come to my opinion".

In his novel *Venetia*^x, (1837), the Earl of Beaconsfield (Disraeli) said the following;

"And who is Shakespeare?" said Cadurcis. "We know of him as much as we do of Homer. Did he write half the plays attributed to him? Did he ever write a single whole play? I doubt it."

Gladstone agreed with Disraeli that the authorship of the Shakespeare Plays and Poems was a proper subject for discussion well worthy of serious consideration and thorough investigation (Letter to Dr. R.M. Theobald, then Hon. Secretary of the Bacon Society), written in 1889....

Being Leo-natus doth import so much:

* * * * *

o Act V, Scene IV, 144; V, V, 441.

x Book VI, Chapter VIII.

Contributions from overseas Members are always welcome to the Editors, and we are glad to print the second instalment of Mrs. McKaig's comments on the Roanoke Island Mystery; captioned *Bacon Alchemist* in our last issue.

By a happy coincidence Mr. Thomas P. Leary, author of a booklet on the same subject, published some years ago, has allowed us to print a selection of quotations from his forthcoming book dealing with the Baconian movement, and the work of our Society, as expressed in issues of *Baconiana* from 1956 onwards.

More unusually, we have received an article "Bacon, the Colossus of the Future" from our Australian Member, William Wood, to complete the symposium.

* * * * *

The June Quarterly of *The Kipling Society* refers to the "numerical coincidence" in Psalm 46 in which the 46th word is "shake" and the 46th word from the end is "spear", with the suggested contention that the Authorised Version of the Bible was "completed in 1610, the year of Shakespeare's 46th birthday". Kipling suggested the association of "Shakespeare" with the drafting of the Authorised Version in "Proofs of Holy Writ" as recorded by R.L. Green in his anthology of *Stories and Poems* by Kipling, published by Dent in 1970.

Appropriately, the Editor of the Journal observes that in mediaeval and Renaissance times, letters given numerical values "encouraged the cult of the cryptogram in literary writing"! Rudyard Kipling is, of course, well known for his interest in the occult – no doubt derived at least in part from his sojourn in India.

GOD'S SERVANT

A FEW APT QUOTATIONS

by Thomas P. Leary

Ralph Waldo Emerson¹: "As long as the question is of talent and mental power, the world of men has not his equal to show.....The Egyptian verdict of the Shakespeare Societies comes to mind that he was a jovial actor and manager. I cannot marry this fact to his verse."

John Greenleaf Whittier: "Whether Bacon wrote the wonderful Plays or not, I am quite sure the man Shakespeare neither did nor could."

Samuel Taylor Coleridge: "Ask your own hearts, ask your own common sense, to conceive the possibility of the author of the Plays being the anomalous, the wild, the irregular genius of our daily criticism. What! Are we to have miracles in sport? Does God choose idiots by whom to convey divine truths to man?"

* * * * *

The baptismal register describes him as Shakespeare; the marriage bond as Shagspere; the burial record as Shakspere; his father was generally given as Shaxsper; an ex-master of the grammar school wrote of him as Shaxbere; his fellow townsman Quiney as Shackspere; and his "fellow countryman" Hurley as Shaxper. It will be noted that in these several forms, the pronunciation of the first syllable is Shax, and not Shake as in the form used in the Plays. This varied spelling of the one name indicates that, the supposed author being unable to write or spell his own name, the several scribes involved were dependent on their own interpretation of the pronunciation as they heard it.

It has been argued that there is no significance in this varied spelling, because the spelling of names and even ordinary words was not then fixed. If that be so, then it must be of considerable significance that throughout forty-two separate publications of the Shakespeare works made over a period of eighteen years up to Will Shaksper's death, only one form of name was used consistently, and that a new one – Shakespeare².

* * * * *

1. *Emerson's Works*, London, 1883, Volume 4, page 420.

2. "The Name Shakespeare and Mr. "W.H." ", T.Wright, *Baconiana* 154, June, 1956.

in style between “A lawyer’s farewell to his Muse” and the same Sir William Blackstone’s *Commentaries*? Or between Coleridge’s *Aids to Reflection* and the unearthly *Kubla Khan*? Can the prose of Shelley ever rise to the wild loveliness of *The Ode to the West Wind*?⁶.

* * * * *

It is hard to find in these days of noblemen or gentlemen any good mathematician, or excellent musician, or notable philosopher, or else a cunning poet. I know very many notable gentlemen in the Court that have written commendably and suppressed it again, or suffered it to be published without their own names to it, as if it were a discredit for a gentleman to seem learned, and to show himself amorous of any good art. The scorn and ordinary disgrace offered unto poets in these days is cause why few gentlemen do delight in the art.⁷

* * * * *

(On Bacon’s 60th birthday, Ben Jonson wrote an epigram for him which begins:)

Haile happie Genius of this antient pile
How comes it all things so about thee smile:
The fire, the wine, the men! and in the midst,
Thou stand’st as if some Mysterie thou did’st!⁸.

Bacon .. was the prime mover .. “most noble factor” .. of the Virginia Company (Roanoke Island) from the beginning, and is acknowledged as such by William Strachey, the first Secretary of the Colony, in his *History of Travaile into Virginia Britannia*. The first Bermudan coinage, known as the hog-money, carried Bacon’s crest on one side and the picture of a ship under full sail, probably the *Sea Venture*, on the other. Three centuries later his head appeared on the Newfoundland tercentenary stamp of 1910, with the caption “Guiding Spirit of the Colonization Scheme.” Thomas Jefferson carried Bacon’s portrait with him everywhere.

The Virginia Company, with Bacon as its guiding star, included the Earls of Pembroke and Montgomery, the two noble brothers to whom

6. “Who Was Shakespeare?” Martin Pares, *Baconiana* 165, 1965.

7. *The Arte of English Poesie*, George Puttenham, London, 1589.

8. *The Works of Ben Jonson*, London, 1640.

the first Shakespeare Folio is dedicated. William Strachey's narrative of Virginia is actually dedicated to Bacon...⁹.

* * * * *

Sixteenth century Italian cryptography reached its climax in the works of Giovanni Battista della Porta whose system, published in Naples in 1565, was efficient on all counts. His table consisted of thirteen key letters, accompanied by an alphabet which changed in its lower line one place to the right for every pair of capitals:

A B a b c d e f g h i j k l m
 n o p q r s t u v w x y z

C D a b c d e f g h i j k l m
 z n o p q r s t u v w x y

E F a b c d f g h i j k l m
 y z n o p q r s t u v w x

(and so on).

Della Porta's system was quite simple. Supposing that we wanted to encipher the letter *e* by using the key letter F, we merely have to look along the alphabet which F controls to discover that the letter *p* lies directly beneath the *e*; *p* then is the cipher letter.....

Cryptography made its first impact in England during the reign of Henry VIII and became an effective arm of statecraft under Queen Elizabeth. The man chiefly responsible for this was Sir Francis Walsingham, who organised a secret service, which at one time employed 53 agents on the continent. One of his most accomplished assistants was Anthony Bacon – the brother of Francis – but the best of his cryptanalysts was Thomas Phelippes, a widely-travelled educated man, who was capable of solving ciphers in five languages.

Walsingham opened a secret cipher school in London and all of his agents had to take a course in cryptography before they were entrusted with service abroad. Of course, Walsingham's Secret Service was not solely concerned with foreign affairs, but was designed to protect the

9. "Francis Bacon and the Utopias", Martin Pares, *Baconiana* 167, 1967.

Queen from treasonable activities on her own doorstep as well. Naturally enough, its devious and subtle machinations aroused deep mistrust among honest Englishmen, who loved freedom of speech and hated “the corridors of darkness”. Elizabeth’s England was almost a totalitarian state....

....history shows that cryptography was one of Elizabeth’s most valuable political assets. It was the decipherment of a secret message to Anthony Babington, that sent Mary, Queen of Scots, to the block. Having obtained this evidence, Walsingham sent his agent Gifford back to Fotheringay Castle to intercept and copy more of Mary’s secret messages, with the result that all of the conspirators to depose Elizabeth, including Mary herself, were finally arrested. Walsingham later claimed that his agents had found the keys to about 50 different ciphers in Mary’s apartments.

Secret writing became a preoccupation of the English. A doctor called Timothy Bright wrote the first book on shorthand which was published in 1588 under the title, *The Arte of Shorte, Swifte and Secret Writing*.....

The reasons for writing in cipher were many and varied. The Duke of Monmouth used cipher in order to de-throne King James II; Samuel Pepys wrote his *Diary* in cipher for an entirely different motive.

As a general rule, the use of cipher in the arts was related to the author’s position in society. Innumerable sixteenth and seventeenth century books were either written anonymously, or signed with initials or a bogus name; some of them were secretly acknowledged....

And yet on this subject, Shakespearean commentators and professors seem to have little knowledge, and are strangely reluctant to accept the possibility that there is a cipher in the plays of Shakespeare.¹⁰

* * * * *

Most of the young nobility of those days travelled in Europe, and it is known that the Earl of Oxford did so. Ben Jonson got as far as the Low Countries, “trailing a pike” as a soldier, and later went on foot to Scotland. Bacon’s sojourn in France, and at the Court of Navarre as a young man, is well known. His English biographers from his chaplain William Rawley to James Spedding make no mention of this. But Bacon’s first biography was not published in English in 1657, but 26 years earlier in French. In the *Discours de la Vie* which was prefixed to the *Histoire*

10. “The Unspeakable Word”, by “The Outsider” (Ewen Macduff), *Baconiana* 171, 1971.

Naturelle in 1631, Bacon's early travels in Spain and Italy are confirmed. And in the body of the same book we learn, what seems to have passed unnoticed by all English biographers, that Bacon visited Scotland on one occasion at least.¹¹.

* * * * *

Restoration work carried out on the ruins of Sir Nicholas Bacon's house at Gorhambury (near St. Albans) under the supervision of the Ministry of Public Works and Monuments, has now (1969) reached an advanced stage. Defoliation of the brick, stone, iron and the little timber remaining, and exploration at ground level, have proved to be a lengthy process, but the patient care of the restorers has not gone unrewarded.

Perhaps the most interesting revelations to date have been that coat-of-arms with a Garter surround and the motto *Dieu et mon droit* above, and the inscription below the window space, all on the north east corner tower of the existing structure. The inscription is in Latin and the translation reads:

WHEN NICHOLAS BACON BROUGHT THESE BUILDINGS TO COMPLETION TWO LUSTRAS OF ELIZABETH'S REIGN HAD PASSED: HE HAD BEEN KNIGHTED AND MADE KEEPER OF THE GREAT SEAL. MAY ALL GLORY BE ASCRIBED TO GOD ALONE.

For this information and other valuable assistance we are indebted to Mrs. King, the late Lord Verulam's private secretary, who asks us to note that a "lustrum" was the term for a period of five years*.

Unfortunately, frosts have broken down much of the stonework, necessitating urgent repairs to the walls still standing and it is sad to recall that only ground-level brickwork remains to remind us of the Long Gallery wing, upon which the gilded figure of Henry VIII stood not so long ago. Pieces of the torso lay nearby until recently.

Some years ago, too, an underground passage was revealed on the opposite side of the modern road to the north-east of the ruins, but it has not been determined, it seems, whether its direction was towards the main house, now vanished, or the nearby Temple Cottage. Temple Cottage was

11. Editorial, *Baconiana*, 169, 1969.

*. Originally the purificatory sacrifice after the quinquennial census; probably from *lavere* to wash; *Oxford Dictionary* – Editor.

once thought to have been one of Bacon's summer houses, but the structure indicates the late 18th Century, and the Doric columns are not Tudor. Four classical figures adorning its roof may date from the Tudor house, but this is conjecture.

Opposite the gates to Gorhambury Park, on the Hemel Hempstead road, stands St. Michael's Church. This is one of three parish churches in St. Albans, built by the Saxon Abbot Ulsinus, A.D. 948, the others being St. Peter's and St. Stephen's. St. Michael's is well known for the Monument to Francis Bacon, although there appears to be no evidence that he was buried in the vault beneath.

In front of the chancel, and near the Monument, is the gravestone of his secretary, Sir Thomas Meautys, who erected the statue to his master's memory. The lettering on Sir Thomas's tombstone has long been obliterated, when, how, or by whom is not known; but the inscription was re-cut in 1955 on the instructions of the late Lord Verulam, from information received from the Keeper of the the Printed Books at the Bodleian Library. Apparently, in 1657, eight years after Meautys' death, Elias Ashmole (the famous antiquarian and Rosicrucian, after whom the Ashmolean Museum in Oxford is named) visited St. Michael's Church. In his notebook, still preserved in the Bodleian Library (MS. Ashmole 784, Folio 8v) he had – fortunately for posterity – recorded the inscription on this tombstone, which was later to be mysteriously chiselled out.

The present Earl of Verulam is a descendant of Sir Harbottle Grimston, who purchased Gorhambury in 1652. Sir Harbottle was Speaker of the Commons under King Charles II, who granted the St. Albans Charter. The monument to Bacon, with its curious inscription beginning with the words *sic sedebat* [thus he sat] instead of the customary *hic jacet* [here lies] and the Meautys grave, are not the only points of interest in the Church.....

Gorhambury derives its name from Abbot Geoffrey de Gorham, elected in 1119, and a successor of the first Norman abbot, Paul de Caen, who acceded soon after the Saxon monastery was demolished. The monastery foundations can still be seen by St. Albans Abbey. *Circa* 1130 the first mansion was built by a relative of Geoffrey de Gorham in the Park, on the eastern slope of the hill, leading to the present seat of Lord Verulam, head of the Grimston family. In 1155 Nicholas Breakspear, an *alumnus* of St. Albans School, was enthroned as Pope Adrian IV, the only Englishman to hold this office. Adrian IV, who died in 1159, was said to be too pious for the cardinals and was the son of an Abbey tenant.

In 1561, when Sir Nicholas Bacon acquired Gorhambury, he pulled

down Geoffrey de Gorham's house and built the Tudor mansion mentioned earlier in these notes. Later Sir Francis built a new mansion named Verulam House half a mile away but of this, alas, only foundation-traces remain, whereas parts of the ruins of Sir Nicholas' house still stand. The present Gorhambury, designed by Sir Robert Taylor, was finished in 1784, and still contains many pictures and books belonging originally to Francis Bacon....

Francis Bacon's interest in St. Albans' associations was intense and his very title, Viscount St. Alban, commemorated the Roman martyred on the spot where the Abbey now stands. As has been mentioned before, on assuming this title he observed: "Now it may be truly said that I wear the habit of St. Alban."¹²

* * * * *

We are sometimes asked why Bacon wrote under *noms de plume*, as though the very question revealed the absurdity of such an idea. Yet once again the practice is by no means unique, either in his times, before, or since. Examples are numerous, and the following are generally accepted.

Robert Burton wrote as Democritus Junior, Sir Walter Scott anonymously, Rev. C.L. Dodgson as Lewis Carroll, Jean Francois Marie Arouet as Voltaire, Samuel Langhorne Clemens as Mark Twain. Again, Jean-Baptiste Poquelin wrote under the pseudonym of Moliere, Richard Harris Barham as Thomas Ingoldsby, Amandine Lucile Dudevant as George Sand. The three Bronte sisters, James Bridie and George Eliot all used *noms de plume*. Books even have been written on the subject, such as *The Bibliographical History of Anonyms and Pseudonyms*, by A. Taylor and F.J. Mosher (1951). Voltaire is reported to have used 137 and Benjamin Franklin 57 pseudonyms.¹³

* * * * *

In Archbishop Tenison's *Baconiana or Certain Genuine Remains of Sr. Francis Bacon* (1679), on page 79, we read: "And those who have true skill in the Works of the Lord Verulam, like great Masters in Painting, can tell by the Design, the Strength, the way of Colouring, whether he was the

12. *Supra*.

13. "Cryptics and Sceptics", Noel Fermor, *Baconiana* 169, 1969.

Author of this or the other Piece, though his name be not to it'. This is clear evidence that Bacon wrote anonymously or under a pseudonym...

In *Memoriae Honoratissimi Domini Francisci, Baronis de Verulamio, Vice-Comitis Sancti Albani Sacrum* (London, 1626) thirty-two of Bacon's friends and admirers honoured him with panegyrics after his death. Frequent reference is made to him as a muse, as well as a philosopher. Some relevant quotations (translated into English) are given below. They are taken from *Manes Verulamiani*, edited by W.G.C. Gundry (1950).

...a muse more rare than the nine Muses... nor did he with workmanship of fussy meddlers patch, but he renovated her walking lowly in the shoes of Comedy. After that more elaborately he rises on the loftier tragic buskin... the golden stream of eloquence, the precious gem of concealed literature. How has it happened to us, the disciples of the Muses, that Apollo, the leader of our Choir, should die? Why should I mention each separate work, a number of which of high repute remain? A portion lies buried...ah! the tenth Muse and the glory of the Choir has perished. Ah! never before has Apollo himself been truly unhappy! Whence will there be another to love him so? Ah! he is no longer going to have the full memory; and unavoidable is it now for Apollo to be content with nine Muses...he enriched the ages with countless books.... You have filled the world with your writings. Phoebus withheld his healing hand from his rival, because he feared his becoming King of the Muses. They begot the infant muses, he adult. But my song can bring you no praises, a singer yourself you chant your own praises thereby...

In his *Apologie in Certaine Imputations concerning the Late Earle of Essex*, 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 after about in other's 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 the fourth, thinking it a seditious prelude to put into the people's heads boldness and faction, said she had good opinion that there was treason in it, and asked me if I could not find any places in it that might be drawn within case of treason: whereto I answered: for treason surely I found none, but for felony (plagiarism) very many (Spedding, *The Letters and the Life of Francis Bacon*).

There is also the enigmatic phrase in Bacon's Prayer or Psalm: "I have (though in a despised weed) procured the good of all men...The"despised

weed” cannot refer to Bacon’s scientific writings or to his legal work: it could refer to his possible role as a playwright.¹⁴

The Shakespeare Monument in Stratford Church

Most Baconians are agreed that this famous monument, which was erected sometime between 1616 and 1623, was subject to some radical alterations when it was repaired in 1748/9. Certainly the face, if not the entire bust, was changed and the two little figures above are very different from those engraved in Sir William Dugdale’s *Warwickshire* of 1656. The present figures are carved from an entirely different stone from the rest of the monument and, as a matter of fact, they and the present bust can be lifted down when it is necessary to give them a face lift. It seems reasonable to assume, however, that the two epitaphs affixed to the plinth on which the bust and its cushion rests are the original ones. These epitaphs are very strange and, when analysed, very Baconian. The first one, in Latin, reads:

“IVDICIO PYLIUM GENIO SOCRATEM ARTE MORONEM
TERRA TEGIT POPVLVS MAERET OLYMPVS HABET” which means, “A Nestor in his judgement, a Socrates in his genius, a Maro by his art, is here covered by earth. The people bewail him, he resides in Olympus.”

It was Francis Bacon who, as a judge, was known for his wisdom and eloquence, as was Nestor, King of Pylos. Bacon, like Socrates was a genius and a great philosopher and like Virgilius Maro, or Virgil as most of us know him, was a poet lamented by all who knew his real worth, as seen in the Latin tributes printed after his death and known as the *Manes Verulamiani*. It was one of these poems which stated that Bacon would reside in Olympus, as given on this Monument. In a subsequent work on poetry Bacon was named as “The Chancellor of Parnassus”....

The second epitaph on Shakespeare’s tomb reads:

STAY PASSENGER WHY GOEST THOV BY SO FAST
READ IF THOV CANST WHOM ENVIOVS DEATH HATH
PLAST
WITH IN THIS MONVMENT SHAKSPEARE WITH WHOME
QVICK NATVRE DIDE WHOSE NAME DOTHT DECK §
TOMBE

14. “Christ Church Cathedral, Oxford”, *Baconiana* 173, 1973.

FAR MORE THEN COST : SITH ALL T̄ HE HATH WRITT
LEAVES LIVING ART BVT PAGE TO SERVE HIS WITT

obit ano do 1616
aetatis 53 die 23 Ap¹⁵.

* * * * *

In 1617, James I appointed Francis Bacon as Chancellor and Keeper of the King's Seals. Part of his duty was to act as a judge of the Court of Chancery, the King's court which was designed to relieve suitors from the rigors and injustices arising from ancient English common law. Hepworth Dixon, an English barrister, published in 1862 *The Story of Lord Bacon's Life*, in which he showed that Bacon's "fall" was part of a political plot and motivated by the jealousy of a rival lawyer, Sir Edward Coke. Lawyers, and perhaps their clients, will appreciate the following digest from *Baconiana*:

The system which Bacon inherited was rotten to the core. No one realized this better than Bacon himself, and he was bent on reforming it. First, as to 'the Law's delays'. In his very first speech in court, he used these words:

"Concerning speedy justice, I am resolved that my decree shall come speedily upon the hearing. It hath been a matter much used of late, that upon the full hearing of a cause nothing is pronounced in court; but breviate are required to be made; which I do not dislike in causes perplexed, for I am of opinion that whosoever is not wiser on advice than on the sudden, is no wiser at fifty than at thirty; and it was my father's ordinary word (Sir Nicholas Bacon, former Chancellor), "You must give me time".

"Yet I find that where such breviate were taken the cause was sometimes forgotten a term or two, and then set down for a new hearing, or a rehearsing three or four terms after. I will pronounce my decree within a few days after my hearing, and sign my decree at least in the vacation. Fresh justice is the sweetest. Justice ought not to be delayed. There ought to be no labouring in causes but that of the counsel at the bar."

Then he added, significantly:

"Because justice is a sacred thing, and the end for which I am called to this place, and therefore as my way to heaven (and if it be shorter is none the worse), I shall, by the grace of God, as far as God will give me strength, add the afternoon to the forenoon, and some fortnight of the vacation to 15. "Those Shakespeare Manuscripts", Thomas D. Bokenham, *Baconiana* 175, 1975.

the terms, for clearing up the causes of the court. Only the depth of the three long vacations I would reserve for studies of arts and sciences to which in my nature, I am most inclined.”

The fact that no fewer than three thousand six hundred Chancery causes awaited his attention – some of them of 10 or 20 years standing – will give some idea of the immensity of his labours.

By good humour, by patience and courtesy, by assiduity which knew neither haste nor rest, he cleared off all accumulations of arrears. In Easter and Trinity terms he settled no less than 3,658 suits; on the eighth of June he could proudly say: “I have made even with justice; not one cause unheard. Men think I cannot continue. The duties of life are more than life; and if I die now I shall die before the world will be weary of me – which, in our time, is somewhat rare.”

Truly, of all the hornets Bacon had stirred up when he accepted the Seals, none was to be more dreaded than the humiliated and vindictive Coke, whose one aim in life, now, was to drag his rival down.

With the opening of his second year, Bacon’s labours showed no sign of decreasing: on the contrary they increased. The harder he worked and the more personal attention he gave to the proceedings, the more he lessened the unpopularity of the Court of Chancery and the more the suits increased in number. Efficiency and industry, in fact, involve their penalties – a melancholy reflection! “The orders and decrees of his second year amounted to no less than 9,181”, and Bacon’s health began to suffer...

...The entries and reports remain in the Chancery archives; the lists show how great were the labours through which he cheerily tagged...By promptitude, vivacity and courtesy, more than 35,000 suitors in his court were freed in one year from the uncertainties of law..¹⁶.

[Here are a few choice sentences of Francis Bacon touching science:]

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

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

16. “The Persecution of Francis Bacon”, H. Kendra Baker, *Baconiana* 176. 1976.

science and human power, come in the end to one. To be ignorant of causes is to be frustrated in action.

Crafty men condemn studies, simple men admire them; and wise men use them.

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

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.

REGEL FAVOUR

By Ewen MacDuff.

In 1963 a well-known, much respected San Francisco bookseller, the late Mr. Warren Howell, was touring this country and called on the author of this article ostensibly to examine the Morgan Colman Manuscript then in his possession.

His reason for this was the association of the Manuscript with Francis Bacon whose works were of long standing interest to him. Before the Great War, his father had purchased a considerable portion of Francis Bacon's own Library, for which he paid £500, but later re-sold.

Mr. Howell revealed some interesting facts about these books; according to him, several were marginally annotated in Bacon's own hand.

Amongst these books was a copy of the two volumes of Pliny's *History of the World*, erroneously called "Natural History". He did not say that this particular book was annotated, but in view of what follows, it is reasonable to surmise that it was.

No particular significance was subsequently attached to his mention of Pliny until a year after his visit, when the late Commander Pares told the author that some passages of Pliny's *History of the World* bore a remarkable resemblance to the last half of the Epistle Dedicatorie to the Earls of Pembroke and Montgomery – the "incomparable paire" in the First Folio of the Shakespeare Plays, 1623.

He also mentioned that early in this century this was recorded at some length in Volume 11, No.5 (3rd Series) of *Baconiana*.

The writer was at the time making a detailed study of The Dedication because the presence of cypher was suspected owing to certain curious irregularities in the text signed by the two men Heminge and Condell. All through the text they refer to Pembroke and Montgomery as Your L.L. and Your H.H. with one extraordinary exception. Line 28 begins with the words "MY LORDS". The singular "My" seems most peculiar, in view of the fact that two men wrote The Dedication - if the printed evidence is to be believed.

Now this oddity appears only in this instance; any reference made to "the incomparable paire" from there on reverts to the previous Your L.L. and Your H.H. It is incredible that this should never have been commented on for 362 years!

There could be two explanations for this irregularity; a typographical misprint of two words, "My Lords," or a deliberate mistake, perhaps a

hint of some cryptic content; if the misprint theory is accepted its supporters must, of necessity, stop there – they cannot prove their point. If the cypher school can support their theory with fact, then “My Lords” must be a hint or a signal, and indeed it can be shown without any shadow of doubt that line 28 and the remaining ten lines of The Dedication contain a most remarkable cypher, which reveals definite information concerning Shakespeare manuscripts.

What follows is not a demonstration of cypher blinding the reader with a welter of complicated technical details and diagrams. It is solely designed to emphasise the essential simplicity of a genius at work. The little word “My” underlines this last statement. The question so often posed about Bacon’s cyphers is; how on earth could he insert so much cryptic matter into a fixed text? This is usually followed by a bland destructive; “utterly impossible”.

To illustrate how brilliantly this was done by Francis Bacon is where Pliny enters the scene. Bacon used a passage from *The History of the World* and cunningly adapted it for his cryptic purposes, weaving it into the general text of the last ten lines of The Dedication.

To demonstrate this the passage from Pliny will be shown first, accompanied by the last ten lines of The Dedication in facsimile, so that readers can make their own comparisons. Following that, a squared text of The Dedication will be given, which means that the text will be presented letter for letter and line for line symmetrically: and for purposes of clarity capital letters will be used throughout.

Detailed analysis of the alterations to the Pliny text will be given alongside the facsimile of The Dedication and its squared equivalent. The comparisons and their effects are fascinating. To demonstrate one small example in advance. Pliny wrote “.....never was any man blamed yet for his devotion to the Gods so he offered according to his abilitie.....” Somehow Bacon had to insinuate the word “vault” into the fixed text to form a vital part of his encypherment and he did it with unparalleled simplicity and brilliance. He changed Pliny’s line into one short sentence: “it vvas no fault to approach their Gods by what meanes they could”.

It does not need much imagination to see that by removing the word “blame” and substituting “fault”, he cleverly managed to insert four letters of the word V.A.U.L.T. into their required position. As mentioned before this is only a short demonstration and example of what is to follow. This example only deals with one vital word. There is a lot more to the above adaptation which will be shown later in its correct order along with

other delightful examples of the simplicity of Bacon's methods in adapting Pliny's text.

Only the relevant passages which contain the cypher are now dealt with, and both Pliny's text and *The Dedication* text follow with the minimum of comment, so that the reader may appreciate the similarities.

PLINY

No marvel is it, if those that doe their dutie unto you, salute you, kisse your hand, and come with great respect and reverence: in which regard, exceeding care above all things would be had, that whatsoever is said or dedicated unto you, may beseem your person, and be worth your acceptation.

And yet the Gods reject not the humble prayers of poore country peasants, yea, and of many Nations, who offer nothing but milk unto them; and such as have no Incense, find grace and favour many times with the oblation of a plaine cake made only of meale and salt; and never was any man blamed yet for his devotion to the Gods, so he offered according to his abilitie, were the things never so simple.

....for many things there be that seeme right deare and be holden for pretious, only because they are consecrate to some sacred temples.

THE LAST PART OF THE 1623 FOLIO DEDICATION (FACSIMILE)

LINE 28 - *perfection. But, there we must also craue our abilities to be considerd, my Lords, ife cannot go beyond our owne powers. Country hands reach forth milke, cream, fruites, or what they haue : and many Nations (we haue heard) that had not gummes & incense, obtained their requests with a leauened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remaines of your seruant Shakespeare; that what delight is in them, may be euer your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the liuing, and the dead, as is*

Sectional analysis of the texts now follows. To demonstrate all the ingenious moves made by the encipherer in words and illustrations would take pages, so it was decided to select the four best examples and analyse them, because they are undoubtedly most effective and more than adequately prove the point.

In this Pliny extract there is one very important word *INCENSE*, the last six letters of which are absolutely essential to the cypher because in the encipherment which, for the reason already given, is not shown in detail, they supply the C of a *Bacon* formation, and the "ENSE" of two *SONNET* formations. The following section of the squared passage, shows the vital word *INCENSE* which would be hopelessly out of position had not the encipherer drastically re-arranged Pliny's text.

First and foremost he added "*WE HAVE HEARD*" and the word "*GUMMES*", both underlined in the Dedication.

Without these additions "*INCENSE*" would have been seventeen letters out of place and even then some fine adjustment was needed, so an ampersand was used instead of the word "and", thus making a further two letter adjustment, and placing "*INCENSE*" in precisely the correct spot, without even the aid of irregular spelling. Furthermore in the line above of the squared passage of facsimile text, in place of Pliny's "*OFFER NOTHING BUT MILKE*" the encipherer produced "reach foorth milke, creame, frutes, or what they have" which positively made certain that the line containing "*INCENSE*" and its adjustments were in the required position.

The clever part is that he had done all this by not only adjusting but almost re-writing Pliny's text without altering the sense at all and in a way that entirely avoided suspicion.

PLINY

THE DEDICATION FACSIMILE TEXT

"And yet the gods reject not the humble prayers of poore country peasants, yea, and of manie nations, who offer nothing but milke unto them; and such as have no Incense, find grace and favour many times with the oblation of a plaine cake made onely of meale and salt; and never was any man blamed yet for his devotion to the gods, so be offered according to his abilitie, were the things never so simple"

*Pliny definitely states *nothing but milke*.

my Lords. We cannot go beyond our owne powers. Country bands reach foorth milke, creame, frutes, or what they haue: and many Nations (we haue heard) that had not gummes or incense, obtained their requests with a leauened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remaines of your seruant Shakespeares; that what delight is in them, may be euer your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to

28 IN THE LOADS WE CANNOT GO BEYOND OUR OWNE POWERS COUNT THAND J
 29 REACH FOORTH MILKE CAEME FAUI FES OR WHAT THEY HAVE AND MANY
 30 NATION WE HAVE IN LAND THAT HAD NOT GUMMES INCINSE OSTA I
 31 NE OF THE I ARE QUEST WITH THE LE UENE D CAKE IT WAS NO FAULT TO APPROACH
 32 THE IF GODS BY WHAT JANIS THEY COULD AND THE MOST THOUGH
 33 ME ANS TO THING AA MADE MO RE PAE CIOUS WHEN THEY ARE DEDICATED
 34 TO EM PLIS IN THAT NAM E THER E FOR SW EM OST HUMB LY CONSE CRATE TO
 35 TO U RM H THE SER MAINE S OF YOUR SER UANT S HAKES PRE PAR E THAT
 36 WHAT DEL LIGHT I IN THE HAY BE UE RY TO ALL THE RE PUTATION
 37 IC AT THE FAUL TIOUS IF ANY BE COM MITT ED BY A P A T A E S O C A E F ULL TO
 38 SH EW THE I AG R A T T U D E B O T H E L I V I N G A N D T H E D E A D A S I S

In the encipherment which, for reasons already given, is not shown in detail, the next line of Dedication text is fascinating when compared with Pliny. Words in the Pliny excerpt are underlined, the critical phrase being *"NEVER WAS ANY MAN BLAMED"*. Bacon's ingenuity was never more manifest than in his re-phrasing of this short sentence, reducing it to four words; *"IT VVAS NO FAULT"*.

The kernal of this alteration is the substitution of the word *"FAULT"* for *"BLAME"*, referred to earlier.

It is obvious that without the word *"FAULT"* there would have been no cipher word *"Vault"*.

Nevertheless *FAULT* still had to be manoeuvred into the correct place. This switch of words would never have been successful without the considerable re-wording and abbreviation of the 13-word sentence in the Pliny excerpt :- *"WITH THE OBLATION OF A PLAINE CAKE MADE ONLIE OF MEALE AND SALT"* into a compact seven word sentence. *"OBTAINED THEIR REQUEST WITH A LEAVENED CAKE"*.

This economy of words was not only vital in positioning the cipher letters, but also crucial to the cipher message.

One of Bacon's great attributes was his ability to express his thoughts in the minimum of words.

Even this clever manipulation of text required a little fine adjustment. *"NO FAULT"* and the *"AS"* of *"Was"* needed to go one letter further to the right, so the *"W"* of *"Was"* was split into two *VV*'s. Otherwise the words *NO FAULT* would have been out of their required position, as would the letters *N* and *O*, which incidentally are the *N* and *O* of the enciphered word *SONNET*. The letter *F* also has been jockeyed into place.

PLINY

"And yet the gods reject not the humble prayers of poore country peasants, yea, and of manie nations, who offer nothing but milke unto them; and such as have no Incense, find grace and favour many times with the oblation of a plaine cake made onely of meale and salt; and never was any man blamed yet for his devotion to the gods, so he offered according to his ability, were the things never so simple" (G 2).

DEDICATION FACSIMILE TEXT

my Lords. We cannot go beyond our owne powers. Country hands reach forth milke, creame, fruites, or what they haue: and many Nations (we haue heard) that had not gummies & incense, obtained their requests with a leauened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meaneſt, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remaines of your seruant Shakespeare; that what delight is in them, may be euer your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to

M H Y L O R D S W E C A N N O T G O B E Y O N D O U R O W N E P O W E R S C O U N T R Y H A N D S
 W E A T A C H T O O A T H M I L K C R E A M E F R U I T E L O R W H A T T H E Y H A U E A N D M A N Y
 N A T I O N S W H A U E H E A R D T H A T H A D N O T G U M M I E S A I N C E N S E O B T A I N
 E D T H E I R R E Q U E S T S W I T H A L E A U E N E D C A K E I T W A S N O F A U L T T O A P P R O A C H
 T H E I R G O D S B Y W H A T M E A N E S T H E Y C O U L D A N D T H E M O S T T H O U G H
 M E A N E S T O F T H I N G S A R E M A D E M O R E P R E C I O U S W H E N T H E Y A R E D E D I C A T E D
 T O T E M P L E S I N T H A T N A M E T H E R E F O R E W E M O S T H U M B L Y C O N S E C R A T E T O
 Y O U R H. H. T H E S E R E M A I N E S O F Y O U R S E R U A N T S H A K E S P E A R E T H A T
 W H A T D E L I G H T I S I N T H E M M A Y B E E U E R Y O U R L. L. T H E R E P U T A T I O N
 H I S A N D T H E F A U L T S O U R S I F A N Y B E C O M M I T T E D B Y A P A I R E S O C A R E F U L L T O
 M A I N T A I N T H E I R G R A T I T U D E B O T H T O T H E L I U I N G A N D T H E D E A D A S I S

In the following Pliny excerpt the words DEDICATED and CONSECRATE are underlined. It can be seen that Bacon has reversed their context and by doing this has made the word CONSECRATE entirely irregular, one might almost say “wrong”, especially in the phrase “.....CONSECRATE TO YOUR H.H.”:- but through the centuries this extra-ordinary use of the word CONSECRATE seems to have escaped the literary commentators. Any churchman will agree that one does not consecrate to a living person; dedicate, yes, just as Pliny wrote the line, but definitely NOT consecrate. Bacon’s reason for this was that it was essential to his encipherment that “Consecrate” should be in the new position and as the word “Dedicate” was of no use, it was banished into limbo as it were.

PLINY

... "No marvell is it, if those that doe their dutie unto you, salute you, kisse your hand, and come with great respect and reverence: in which regard, exceeding care above all things would be had, that whatsoever is said or dedicated unto you, may beseech your person, and be worth acceptance.

"And yet the gods reject not the humble prayers of poore country peasants, yea, and of manie nations, who offer nothing but milke unto them; and such as have no Incense, find grace and favour many times with the oblation of a plaine cake made onely of meale and salt; and never was any man blamed yet for his devotion to the gods, so he offered according to his abilitie, were the things never so simple" (G 2).

... "for many things there be that seeme right deare and be holden for precious, only because they are consecrated to some sacred temple."

my Lords. We cannot go beyond our owne powers. Country hands reach foorth milke, creame, fruites, or what they have: and many Nations (we have heard) that had not gummes & incense, obtained their requests with a leavened cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remains of your servant Shakelpeare; that what delight is in them, may be ever your L.L. the reputation be, & the faults ours: if any be committed, by a payre so carefull to

28 MY LORDS WE CANNOT GO BEYOND OUR OWNE POWERS COUNTRY HANDS
 29 REACH FOORTH MILKE, CREAME, FRUITES, OR WHAT THEY HAVE: AND MANY
 30 NATIONS (WE HAVE HEARD) THAT HAD NOT GUMMES & INCENSE OBTAIN
 31 THEIR REQUESTS WITH A LEAVENED CAKE. IT WAS NO FAULT TO APPROACH
 32 THEIR GODS BY WHAT MEANES THEY COULD: AND THE MOST THOUGH
 33 MEANEST OF THINGS ARE MADE MORE PRECIOUS WHEN THEY ARE DEDICATED
 34 TO TEMPLES IN THAT NAME THEREFORE WE MOST HUMBLY CONSECRATE TO
 35 YOUR H. H. THESE REMAINS OF YOUR SERVANT SHAKESPEARE THAT
 36 WHAT DELIGHT IS IN THEM MAY BE EVER YOUR L. L. THE REPUTATION
 37 BE, & THE FAULTS OURS: IF ANY BE COMMITTED, BY A PAYRE SO CAREFULL TO
 38 SHEW THEIR GRATITUDE BOTH TO THE LIVING AND THE DEAD AS IT

Because my readers have been assured that no intricate cypher will be introduced in this article, the immense effect this complete re-phrasing of Pliny has on the cypher content cannot be demonstrated. The encipherment was organised in this section with astonishing ingenuity to produce a very beautiful cryptogram COMPLETELY SEPARATE FROM HIS main encipherment, which will be shown at the end of this article, space permitting.

PLINY

... "for many things there be that seeme right deare and be holden for precious, only because they are consecrate to some sacred temples

my Lords. We cannot go beyond our owne powers. Country hands reach soorth milke, creame, frutes, or what they haue : and many Nations (we haue heard) that had not gummes & incense, obtained their request with a leauened Cake. It was no fault to approch their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remains of your seruant Shakespeare; that what delight is in them, may be euer your L.L. the reputation his, & the faulte ours, if any be committed, by a payre so carefull to

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M T L O R D S W E C A N N O T G O B E Y O N D O U R O W N E P O W E R S C O U N T R Y H A N D S
M R E A C H / O O R T H M I L K E C R E A M E F R U I T E L O R W H A T T H E Y H A U E A N D M A N Y
M N A T I O N S ( W E H A U E H E A R D ) T H A T H A D N O T G U M M E S B I N C E N S E O R T A I .
M I T H E T H E I R R E Q U E S T S W I T H A L E A U E N E D C A K E I T W A S N O F A U L T T O A P P R O A C H
M T H E I R G O D S B Y W H A T M E A N E S T H E Y C O U L D A N D T H E M O S T T H O U G H
M I M E A N S T O P T H I N G S A R E M A D E M O R E P R E C I O U S W H E N T H E Y A R E D E D I C A T E D
M T O U R M I N D T H A T N A M E T H E A L T O U G H M O S T H U M B L Y C O N S E C R A T E T O
M W H A T D E L I G H T I S I N T H E M M A Y B E Q U I R E A L L T H E R E P U T A T I O N
M W H I C H T H E F A U L T I S Q U A L I F A N Y B E C O M M I T T E D B Y A P A Y R E S O C A R E F U L L T O
M S H E W T H E I R G R A T I T U D E B O T H T O T H E L I U I N G A N D T H E D E A D A S I S

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It is hoped that the foregoing demonstrations will do something for the reader which seems never to have been done before where cypher is concerned, that is to say telling HOW the encipherer, with the greatest of ease, overcame the “utterly impossible”.

There are countless more subtleties of text adjustments affecting both previous and future encipherments but these few moves we considered sufficient to establish the principle.

The other unusual, but cryptically necessary thing, was that nowhere in the Dedication text is there any acknowledgement of Pliny to be found for what would appear to be a blatant case of plagiarism.

It is also a strange thing that this obvious reliance on Pliny's History of the World never seems to be emphasised by Shakespeare scholarship. Somehow there does seem to be something missing in their world.

Up to now the devices used by the encipherer to insert required words into their correct position by means of adapting a text from Pliny have been described by means of four examples.

It was thought to be only fair to give readers a very brief description of the methods used to insert Bacon's message into this adjusted text. He adapted a well-known cypher device used by one of the greatest 16th century cryptographers – Geronimo Cardano. In a short paper written in 1622 and not published until several years after his death, Bacon published a list of twelve numbers divided into two groups of six. These were intended for use as co-ordinates in the way that latitude and longitude are indicated by vertical and horizontal lines from co-ordinate numbers; with the exception that Bacon also used diagonals

A comparison follows showing how closely Bacon adhered to Cardano in the construction of his encipherment.

The Bacon example is taken in facsimile from the First Edition and the Cardano example from *The Codebreakers* by David Kahn, one of the greatest modern cypher authorities. It is easy to see the similarity between the two. Bacon's wording is that of 1622, Kahn's of this century. Kahn also makes reference to the Jargon Code.

Extract from *The Codebreakers*

BACON (Facsimile).

Now, for the sake of Perfpicuity, and Order, we prepare our way by Avenues, which are a kind of Prefaces to our Inquisitions. Likewise we interpose bonds of Connexion, that our Inquisitions may not seem abrupt and dif-jointed.

DAVID
KAHN
→

the jargon code, the null cipher, and geometrical systems like the Cardano grille. In the jargon code, an apparently innocuous word stands for the real term in a text contrived to seem as bland and as innocent as possible. Jargon codes can range from the most informal sort of code to a full code list. ~~They begin~~



The third kind of open code is the geometrical. A Cardano grille places the message-bearing words in fixed positions on a page. The significant words can be placed at intersections of the lines of a geometrical diagram of specified dimensions.

Having demonstrated the methods the encipherer used to arrange the text suitably, we feel that it is imperative to inform readers of the deciphered message. Certain little words such as "the", "of", "in", etc, are conventionally left out where their omission does not alter the meaning or the message.

In the following any such words are bracketed; this is done because in cypher, officially, there are several levels; first the de-crypt, second the interpretation, and other levels concerning distribution. In this case Levels One and Two are welded together; normally in cypher, Levels One and Two are operated by separate departments, but in this case, the decipherer of necessity had to work alone.

THE MESSAGE

“ANTHONYE AUTHOR OF SONNET 59 HAS REGAL FAVOUR GRAVE (IN) VAULT BELOW NAVE (IN) ST OLAVE THE SONNET (AND) HAMLET PAPERS (ARE) SEALED IN (A) CASKET IN A RECESS OVER GRAVE.”

A suicide could not be buried in a church without permission from the monarch the head of the Church, but even then the grave had to remain unmarked.

Anthony Bacon's grave is unmarked, lending credence to the fact that he was a suicide. As “Hamlet Papers” are mentioned in the encypherment and Anthonye died in 1601, they can only refer to the First Edition printed two years later in 1603. There is a highly significant speech about the burial of Ophelia (a suicide). The speech contains the words “*Favour of the King*”. This phrase occurs in no other later edition of the Play from 1604 to modern editions and it should be compared with the de-cyphered phrase “Regal favour” which indicated the probability of Anthonye being a suicide.

Facsimile of First Quarto to *Hamlet* 1603

*Priest My Lord, we haue done all that lies in vs,
And more than well the church can tolerate,
She hath had a Dirge sung for her maiden soule:
And but for fauour of the king, and you,
She had bene buried in the open fieldes,
Where now she is allowed christian buriall.*

As mentioned before, with the Editor's kind indulgence a brief description of the cryptogram is given.

In all cypher, no matter in what period, there is a principle known today as the Jargon Code. Francis Bacon was an adept at this. In the Dedication the following lines appear.

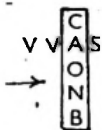
*their Gods, by what meanes they could: And the most, though
meaneſt, of things are made more precious, when they are dedicated
to Temples. In that name therefore, we moſt humbly conſecrate, to
your H. H. theſe remaines of your ſeruant Shakeſpeare; that*

There is one word in that line which comes under the heading of Jargon – the word “NAME”. Read that sentence quickly. It suggests that the word “NAME” refers to religious buildings of some kind, but here fundamentally “NAME” is a *word*, a thing of letters, *not* a building and in this case it refers to the word ‘TEMPLES’.

There is no room for more description other than to ask the reader to examine the following cryptogram where it can be seen, in the squared text, that the letters of BACON stand enshrined in the U-shaped *name* TEMPLES, just as indicated in our text. Furthermore these lines of the text will be seen to run through the cryptogram letters. It is further noteworthy that the base of the U-shaped TEMPLES consists of the three centre letters of Shakespeare.

Of course the letters of the words BACON and TEMPLES are scrambled; they could not very well be otherwise. No other word than BACON can be made of CAONB and as for the letters of TEMPLES, only one other word can be formed - PELMETS - which did not come into the language until very many years later than 1623.

25 H E I D A D S W E C A N N O T G O B E Y O N O U R O W N P O W E R S C O U N T R Y H A N D S
 26 T A C H I N G O B T H R I L K E C A E A N E F R U I T E S O R W H A T T H E Y H A U E A N D H A N Y
 27 N A T I O N S W H E H A U E H E A R D T H A T H A D N O T G U M M E S S I N G T E M P L E S
 28 I N E D T H E I R A L Q U E S T S W I T H A L E A U E N E D C A K E I T U A S N O F A U L T T O A P P R O A C H
 29 T H E F I R A G O D S B U T W H A T H A N E S T H E Y C O U L D A N D T H E M O S T T H O U G H
 30 H E A N E S T O F T H I N G S A R E M A D E M O R E P R E C I O U S W H E N T H E Y A R E D E D I C A T E D
 31 T O T E M P L E S I N T H A T M A K E T H E M F O R E W E M O S T T H U M B L Y C O N S E C R A T E D
 32 Y O U R H I T H S E A L M A T H E S O F Y O U R S C R U A N T S H A K E S P E A R E T H A T
 33 W H A T D E L I G H T I S I N T H E H A Y R F E U E R Y O U R A L L T H E R E P U T A T I O N
 34 H I C A T H E F A U L T I O U R S I F A N Y B E C O M M I T T E D B Y A F A Y R E S O C A R E F U L L T O
 35 S H E W T H E I R G R A T I T U D E B O T H T O T H E L I V I N G A N D T H E D E A D A S I S



The Bacon figure (C.A.O.N.B.) depended on the word “WAS” being spelt “VVAS”.



Had ‘W’ been printed normally there would have been no symmetrical C.A.O.N.B. and no perfect cryptogram. All other letters in the line after the ‘W’ would have been one letter out of place and the encipherment badly affected as a result.

As previously mentioned the decoded message clearly states that the papers (often called remains) are in The Vault of St. Olave Church – a TEMPLE; and for good measure, the shape of the cryptogram below is almost the only possible way the encipherment could diagrammatically be depicted a TEMPLE. So he is again telling us where the ‘remains’ are, with a different cryptic method.

WHAT BETTER WAY TO END THIS ARTICLE THAN THIS.

P	O	W	E	R	S	C	O	U	N	T	R	Y	H	A
R	W	H	A	T	T	H	E	Y	H	A	U	E	A	N
M	M	E	S	&	I	N	C	E	N	S	E	O	B	T
A	K	E	I	T	U	A	A	S	N	O	F	A	U	L
A	N	D	T	H	E	M	O	S	T	T	H	O	U	G
I	O	U	S	W	H	E	N	T	H	E	Y	A	R	E
M	O	S	T	H	U	M	B	L	Y	C	O	N	S	E
N	T	S	H	A	K	E	S	P	E	A	R	E	T	H
U	R	L	L	T	H	E	R	E	P	U	T	A	T	I
T	E	D	B	Y	A	P	A	Y	R	E	S	O	C	A
I	N	G	A	N	D	T	H	E	D	E	A	D	A	S

*And the most, though
meanest, of things are made more precious, when they are dedicated
to Temples. In that name therefore, we most bumbly consecrate to
your H. H. these remains of your servant Shakespeare;*

In the above cryptogram BACON is ANTHONY
Francis Bacon did the encipherment.

Author's note: The author has made available to the Society the entire workings of the cypher and understands that copies will be made of this for any interested reader to study.

Editor's note: St. Olave's Church, Hart Street, is in the City of London.

SHAKE-SPEARES SONNETS

By T.D. Bokenham.

That these poems are intensely beautiful, autobiographical and highly enigmatic has not been disputed by most scholars who have attempted to explore their secrets. This enigmatic quality has baffled critics, both orthodox and Baconian, for very many years, and conjectures and wild guesses have been made concerning the identity of the "the friend", "the lovely boy", "the master-mistress", "the dark lady" and "the rival poet", which have provided bizarre and amusing diversions from otherwise serious discussions. Equally diverting have been some of the attempts to solve the mystery of "Mr W.H." of the famous Dedication, signed "T.T."

These comments, however, clearly show that "Shake-speare", whoever he was, was deliberately concealing personal secrets which could not then be disclosed openly while, at the same time, he was offering a challenge to his readers to penetrate the veil, either by unravelling the allegory in which many of those sonnets are wrapped, or, perhaps, by discovering some cipher messages enfolded in the text.

Some of the sonnets certainly appear to reflect moments of self-communion and perhaps solace for some of the great disappointments which beset the author, but it is clear that this very secret author had something of much greater importance to convey to a future generation of mankind. Most orthodox Shakespearean scholars have tried to interpret many of the sonnets as references to people and to events in the poet's life, and these views have been foisted on the public with undisguised self-assurance. Some critics have even claimed that "Shakespeare" was offering to the public a sort of peep-show of his personal weaknesses and of his scandalous relationships with his friends, about which the public, for some reason, should be informed. In doing this, these writers have not only traduced the nobility of these beautiful poems but, while no doubt enhancing their incomes, have scarcely done the same to their reputations as oracles for truth or as discerning critics.

Most Baconians are probably familiar with Alfred Dodd's writings on the Sonnets and, in particular, his *Secret Sonnet Diary of Francis Bacon* and his masterly *Francis Bacon's Personal Life Story*. Dodd not only appreciated the intense personal quality of these poems, but he found in them strong Rosicrucian and Masonic undertones which would have been understood by the initiated. He also found confirmation of some of the

royal birth and other secrets disclosed by cipher at the beginning of this century. Roderick Eagle's *The Secret of the Shakespeare Sonnets of 1965* has also been welcomed by Baconians and others as a refreshing dismissal of the Southampton, Pembroke, Mary Fitton school of thought.

I would like, however, to rediscover for modern Baconians some of our earlier writers on this subject, whose views should also be considered. In so doing, it will become apparent that interpretations of this very comprehensive subject are, of necessity, limited and perhaps biased by the particular interest or point of view, of each individual writer, who has failed to observe evidence which others have noticed. In the end, some puzzling questions still remain unanswered. For example, was there some overriding purpose behind these one hundred and fifty-four enigmatic Sonnets? Or were they the personal outpourings of a troubled mind in which profound thoughts were mingled with references to some of their author's guarded secrets which he wished to be made public "after some time be passed over"? Was there some secret cipher message enfolded in the poems which might yet be discovered? Maybe these Sonnets were designed to cover all these questions the first of which was tackled by W.F.C. Wigston who, in his *New Study of Shakespeare* of 1884, devoted five long chapters to the Sonnets. Since Wigston's scholarship is to be respected, I must be excused if I quote rather more than a few extracts from these chapters.

Wigston begins by quoting from a book on the Sonnets by Richard Simpson (1820-1876), which he greatly admired;

All the great sonnet writers affected one particular philosophy, which was derived from "The Banquet" of Plato.

We are then referred to the inscription on the Stratford monument;

Judicio Pylum, genio Socratem, arte Maronem

and Wigston adds,

If Shakespeare was a Socrates in his turn of mind, surely it must have found location in his art? But Socrates is only the mouthpiece of Plato.

This statement is obviously an error because Plato, who was born in B.C. 428, was a great admirer and pupil of Socrates who was about forty years his senior. According to Smith and Maradin's "Classical Dictionary,"

Socrates' dialectic methods laid the foundations of formal logic which was later explained by Plato and systemised by Aristotle, who became the pupil of Plato. The advantages which he found in this method were that he was able to make Socrates a central figure, that he could more easily argue out every question from all points of view, and that he had full scope for his dramatic

power of drawing character. Plato, like Socrates, was penetrated with the idea that Wisdom is the attribute of the Godhead; that philosophy, springing from the impulse to know, is the necessity of the intellectual man, and the greatest of the blessings in which he participates. When once we strive after Wisdom with the intensity of a lover, she becomes the true consecration and purification of the soul, adapted to lead us from darkness to the true day. An approach to wisdom, however, presupposes an original communion with *Being*, truly so called; and this communion again presupposes the divine nature of immortality of the soul, and the impulse to become like the Eternal. This impulse is the love which generates in Truth, and the development of it is termed Dialectics.

Later, Wigston writes

This world, according to Plato, is a work of art of such an exquisite nature that, to all but the philosopher, the image is taken for reality Symbolism and Allegory are, in reality nothing but art; they appeal directly to the senses as well as to the intellect but the essence of art is that it possesses a beauty of its own that can appeal at once to the uneducated as well as to the educated. It must be objective as well as subjective and like nature it shall possess an attractive exterior to charm and deceive the senses, whilst, in reality, this outer shell is but the delusive raiment of its inner truth and soul.

Wigston now turns to the subject of Love

The importance of understanding what Shakespeare means by the word Love cannot be over-estimated, because, not only is it repeatedly employed, but the central subject-matter of the poems is Love.

Writing later on Plato's conception of Love, Wigston again quotes Simpson

With Plato, Love is not merely the friendship which unites two persons by bands of virtue and mutual kindness, it is also the passion for the infinite, the regretful reminiscence of something better than we see, and the presentiment of future mortality. Yet Love is universally in the highest and lowest forms alike, an impulse of generation. Its first human impulse is to produce a semblance of immortality by generating, through a person

beloved for beauty, a new person to replace the original one in its decay. Of this impulse, beauty is the fuel and love kindled by beauty is not precisely the love of beauty, but of Generation in the beautiful.

Wigston adds that it is this doctrine which Shakespeare puts into the opening lines of the Sonnets:

From fairest creatures we desire increase,
That thereby beauties Rose might never die,

The word "Rose", spelt with a capital R, is italicised in the original edition of the Sonnets and Wigston adds a footnote:

A crucified rose on a cross was the emblem of the Rosicrucians. Adonis was the rose. Note how the first poetical composition of our poet is *Venus and Adonis*. Compare Sonnet 109, "Save thou my Rose, in it thou art my all."

Wigston continues with the remark that this begetting through a person beloved for beauty is in the soul, the Platonic love of the ideal. He adds:

This ideal is not feminine, but masculine, a youth (or Logos) which, as in the case of the doctrine of Christianity, is the Son of God, through whom, and by whom, he created the world. This Logos is Love and Reason, the Divine Wisdom, or idea, which not only created the world through unity, but can alone reveal it also. It is in this sense that all creative art is immortal, for it unites, through Love, the invisible ideal to objective beauty. And this archetypal idea becomes the heir of immortality by being its revealer also. There is little doubt that the doctrines of Christianity are distinctly Platonic. Christ is Plato's Logos made flesh – God's divine spirit, of which man partakes, at once the upholder and unity of creation. We mention this because it is in some such sense that "the Friend" to whom these Sonnets are chiefly addressed, seems to us Shakespeare's Logos. And it seems to us the Sonnets open with this theme, *viz.* Shakespeare's emanative Wisdom, or Thought contemplating the true principles of Platonic creation, the marriage of his ideal truth with his Muse, for the sake of immortality. What the poet proposes to his friend is proposition to himself, and yet not to himself, since the Creator is the Son, and yet separate from the son, as in our Trinity. In Sonnet 62, he says of his youth:

Tis thee (my selfe) that for my selfe I praise,
Painting my age with beauty of thy daies.

In this sense, we suggest that this youth is his Logos, who is to reveal him through time, and any praise of himself, is in such sense pardonable. In Sonnet 42 we have:

But here's the joy, my friend and I are one.

And again in Sonnet 39:

Oh how thy worth with manners may I singe,
When thou art all the better part of me?

Wigston then declares angrily:

The preposterous theory that the carnal marriage of a friend patron is the opening proposition of these poems is not only utterly absurd, but it has not a leg of proof to stand upon These Sonnets are commentaries upon Shakespeare's creative principles and plan, written in a highly allegorical fashion, both to obscure his meaning, and, at the same time, to reveal what he intends to reveal, when the time is ripe for his understanding.

In a footnote he again quotes Richard Simpson:

The Sonnets, we say, belong to the class of hermetic writings. They carry one sense to the eye and the ear, but have another ensconced in them for the head and the heart (Sonnet 49). That the Sonnets belong to this species of writing may be made sufficiently apparent, even by expressions and allusions in the Sonnets themselves.

Another quotation from Simpson seems to sum up the situation as understood by Wigston:

The philosophy of Love will be found to be a key to Shakespeare's Sonnets, explaining them as they stand, without obliging us to put them into a new and arbitrary order, or to invent biographical facts to fit their allusions.

Wigston continues:

In the sonnets, Shakespeare gives expression to two loves, the first is his ideal friendship for his friend, the second for a dark mistress. We shall find that these two loves correspond to intellectual love and sensible love. These two are the good and bad angels that suggest him still. The friend, we suggest, is his creative logos-spirit-invisible- as yet unrevealed-the unity of his works, and the

aim of criticism. The second is the objective, phenomenal, or material, at present exoteric reading of his works as outward nature; it corresponds to matter and is feminine. The statue of Diana of Ephesus was black, made of ebony-wood Creuzer tells us. This colour, and particularly the reference to the wood, finds a curious parallel in *Loves Labours Lost*.

In another footnote we have:

Plato deduced his philosophy in great measure from the cult of the Ephesian Diana, viz. the doctrine of Heraclitus.

In his later book, *Shakespeare and the Rosicrucians*, Wigston enlarges on this parallel in *Love's Labour's Lost* which he described as:

one of the profoundest and most difficult of all the plays to understand. In it we have Rosalind (he means, of course Rosaline), who is in reality the black Mistress of the Sonnets, and the Rosalin of Chester's "Love's Martyr". In the latter work she is brought in on the title page as "Rosalin's complaint metaphorically applied to Nature, that is a type and feature of Nature herself." But the great Goddess Mothers, who represented Nature were, like the Diana of Ephesus, the Indian Bhavani and the Isis or Virgin of the world of Hermes Trismegistus, Black or Ethiopians. Why? Because they typified the primeval darkness, or matrix, out of which everything was born. For Darkness was upon the face of the Deep says Genesis. And out of darkness sprang forth the Light. All the old Aryan Mythology revolves round the conflict of Light and Darkness, as Sir George Cox points out so fully in his "Mythology of the Aryan nations" Now Rosalind in "Loves Labours Lost" is introduced with hints that bespeak her as Diana of Ephesus. We know that the statue of Diana was made of Ebony Wood from Vitruvius and that she personified the earth as we have stated, and that her opposite, or male, represented Light or the Sun

And in *Love's Labour's Lost* (the first Actus Quartus) we have:

Berowne – My eyes are then no eyes, nor I Berowne.
O, but for my love, my day would turne to night.
King – By heaven, thy Love is blacke as Ebonie.
Berowne – Is Ebonie like her? O word divine
A wife of such wood were felicitie.

Wigston later refers to those Sonnets which appear to show the author's jealousy of Time which, he says:

seems to have arisen from a fear that his immortality might not find its full and fitting expression. He lived in an age when free expression of thought or opinion was impossible. He sums up his age in the following lines,

And art made tongue tied by authority
And simple truth miscall'd simplicity.

There was but one way open to him. That was to follow in the steps of Thales, Simonides, Dante, Petrarch and all the poets of his period who made their art the vehicle of their philosophical opinions, and he asks himself,

But wherefore do not you, a mightier way,
Make war upon this bloody tyrant time?

There was but one way to make war on time, by giving his works such depth of meaning – such inner significance – that, as Time took one sense from him, it should give back in another. He must have seen, in studying Plato, that Nature owed her beauty and eternal excellence to the depth of her supporting unity of spirit or meaning. Life is a drama with a dual unity!

Here we have another footnote:

Dionysus, the vital organic spirit of Creation, is the unity of Life underlying its drama of action. We suggest that the poet's friend is this Dionysus, and that his outer art is the crystallization of this inner spirit. Thus the origin of the Drama, Life, Love and Creation are combined in this wondrous art.

In yet another interesting chapter on the Sonnets, entitled "Dante and Shakespeare", Wigston refers to Dante's "art plan" and the sixth Book of the *Aeneid* and states:

Dante's work bears the same relationship to sectarian Mysteries, that Virgil's does to the Roman Mysteries. We maintain that it is through the Platonic Love philosophy and its connection with the Mysteries, that we shall find the source and key, not only to Dante's and Shakespeare's Art, but even to Virgil's, so far as he treats of the Mysteries.

Other early Baconian writers have commented on different aspects of the Sonnets which we should notice. In his article in the October, 1897

issue of *Baconiana*, M.A. Goodwind wrote:

The Sonnets, at least as we have them, were not published in 1609 but in 1625, nearly five years after the fall and disgrace of Bacon, so frequently alluded to in the Sonnets.

This view was endorsed by J.E. Roe in July, 1907. He dealt fully with this, and with Bacon's fall, in his book *Sir Francis Bacon's Own Story* of 1918. Roe also maintained that the "procreation" Sonnets concerned the Queen and her son. In his book, he also shows how some of the Sonnets deal enigmatically with Bacon's "composed wonder" and his new "Tabular system of philosophy" or "Tables of Discovery", which were to focalise and reveal the very frame of Nature.

In January, 1912 W.T. Smedley recognised that much of what Bacon wrote was for posterity. He also said, "Mr W.H. was Shakespeare, who was the only begetter of the Sonnets." The late Martin Pares, in his article on the *The Tempest* of August, 1968, comments on A.D. Nuttal's book *Two Concepts of Allegory* which appears to endorse Wigson's point of view, to some extent.

A book of immense erudition – contains an interesting criticism of Shakespeare's Sonnets. Their changing mood is diagnosed as being mainly due to the ruin and decay which the poet sees about him and for which his remedies are "Procreation, the Immortality of Poetry and Love."

Though Roe's and Dodd's interpretation of the "procreation" Sonnets strongly conflicts with Wigston's, there is no reason why Bacon may not first have compiled some of these as a silent protest to the Queen for refusing to acknowledge him as her son and heir, but later adapted them for a deeper purpose. Dodd's interpretation was confirmed when he found, by squaring the first Sonnet, a group of letters in the shape of an F, which spelt A TUDER HEIR.

I would now like to add my own small contribution to the subject of Mr W.H and the curious Dedication to the "1609" Sonnets.

The Sonnets Dedication

This famous dedication, with its words curiously arranged between full stops, has baffled scholars for years as to the identity of the mysterious "Mr W.H." who appears to have been the subject of the dedication. Such names as William Herbert, who became the third Earl of Pembroke some eight years *before* 1609 when these Sonnets are said to have been

published, Henry Wriothesley, the Earl of Southampton, to whom the poems *Venus and Adonis* and *The Rape of Lucrece* had been dedicated, and a certain William Hatcliffe, whom Leslie Hotson discovered was a Gray's Inn man who became "The Prince of Purple" in 1594, appear on this list. Another claimant was a Mr W. Hall whose name was found in line 3 of the dedication; and volumes of substantive evidence have accompanied those claims.

All these assertions have come about owing to an apparent disregard of the meaning of the word "begetter", which some would have us think referred to the "inspirer" of the poems. Others have believed that the word referred to one who had obtained copies of these Sonnets for the publisher, possibly without the author's consent. We can, I think, dismiss this argument straight away because, if it were so, the word "onlie" becomes completely redundant. Strictly speaking, the old word "begetter" meant one who originated or caused something, that is, a father or procreator, and those who have consulted their dictionaries have naturally concluded that "The onlie begetter, Mr W.H." was the author himself, "our ever-living poet."

Hotson, who was one of those who believed that "Mr W.H." inspired the Sonnets and that he was the author's "lovely boy" and "master-mistress," went one further than others in this claim, because he identified this young man as the subject of the famous Hilyard picture of 1588, "The Unknown Youth leaning against a Tree amongst Roses."

We must now pass on to "the well-wishing adventurer" who seems to be setting forth. Was he about to go on a journey or was he going to expound or make known some secret? If, as we think, "Mr W.H." and "our ever-living poet" are one and the same, this dedication must clearly have been intended to honour "the well-wishing adventurer". who is, it seems, about to set forth on a voyage of discovery. It is obvious that the wording of this dedication has been deliberately confused for a purpose, and that purpose seems, in part, intended to disguise this fact. Let us try to re-arrange the words in the sense now suggested. The following arrangement is, at least, straightforward.

The onlie begetter of these insving sonnets, Mr W.H, wisheth all happinesse to the well-wishing adventurer in setting forth, and that eternitie promised by ovr ever-living poet.

Another interpreter of this dedication, Alfred Dodd, who researched deeply into this subject, believed that the words "in setting forth" related to the setting forth of the dedication, and also of the Sonnets, in the correct

order. He may well have been right, but the words "set forth", as used in the Shakespeare Plays, invariably refer to setting forth on a journey, though in the poems these words are used on one occasion "to set forth that which is so singular." (*Lucrece*), that is, to expound.

The signature T.T. is usually regarded as that of Thomas Thorpe who entered the book with the Stationers Company in 1609. If this is so, one wonders why Thorpe should have troubled to confuse the wording of this dedication in such a curious way, and why he should have called the author "Mr W.H.", when the book is clearly entitled "Shake-speares Sonnets". Alfred Dodd's comments on the T.T. signature are of some interest.

T.T. are the symbols for the two pillars of masonry; the two T's predicate an invisible T. Conjoined, they give the correct numerical Rosicrosse count of FRA BACON (T.T.T. = 57). In the Quarto, the first T has an arm bent down to indicate that the T rests on its side. Freemasons will perceive the correct and subtle significance of "the call from labour to refreshment" in these two symbols.

So that these Sonnets, published by Francis St. Alban some time after 1621, appear to invite a "well-wishing adventurer" to discover, not only their author's subtle method of revealing allegorically, as Dante and Petrarch had done, the Love Philosophy and secret wisdom of the ancients, but also some references to his new method, or "composed wonder", whereby this wisdom can be made to benefit future generations of mankind. Also to be discovered are revelations of this author's personal life and sacrifices which, together with his authorship of the Shake-speare and other works, are essential if we are to understand the mystery which surrounds the man whom Alexander Pope described as the greatest genius that England (or perhaps any country) ever produced.

It has frequently been asked why no second edition of the Sonnets was called for until 1640, when another edition, curiously altered, appeared long after the Sonnet fashion had ceased. This was "The Benson Medley" which was illustrated by an extremely allegorical portrait of "Shake-speare" with a strong light shining behind his head while, in the verse below, he is called "this Shadowe". This edition presents the Sonnets in an entirely different order under headings which are supposed to describe their contents. Six of the original Sonnets, numbers 18, 19, 43, 56, 75 and

76 were not included. Number 18 is the beautiful one which starts
 Shall I compare thee to a summers day
 while 76 is the one in which the author asks,

Why write I still all one, ever the same
 And keepe invention in a noted weed,
 That every word doth almost fel my name¹.

Perhaps it was thought that these words “followed too closely upon the heels of truth”.

The lines under the Shakespeare portrait yield a good Baconian encipherment, as follows

1	5	10	15	20	25	30	35	40																																											
1	T	H	I	S	S	H	A	D	O	W	E	I	S	R	E	N	O	W	N	E	D	S	H	A	K	E	S	P	E	A	R	S	?	S	O	U	L	E	O	F	T	H	A	G	E						
2	T	H	E	A	P	P	L	A	U	S	E	?	D	E	L	I	G	H	?	T	H	E	W	O	N	D	E	R	O	F	T	H	E	S	T	A	G	E													
3	N	A	T	U	R	E	H	E	R	S	E	L	F	E	W	A	S	P	R	O	U	D	O	P	H	I	S	D	E	S	I	G	N	E	S																
4	A	N	D	J	O	Y	D	T	O	W	E	A	R	E	T	H	E	D	R	E	S	S	I	N	G	O	F	H	I	S	L	I	N	E	S																
5	T	H	E	L	E	A	R	N	E	D	W	I	L	L	C	O	N	F	E	S	S	H	I	S	W	O	R	K	S	A	R	E	S	U	C	H															
6	A	S	N	E	I	T	H	E	R	M	A	N	O	R	M	U	S	E	C	A	N	P	R	A	Y	S	E	T	O	M	U	C	H																		
7	F	O	R	E	V	E	R	L	I	V	E	T	H	Y	F	A	M	E	T	H	E	W	O	R	L	D	T	O	T	E	L	L																			
8	T	H	Y	L	I	K	E	N	O	A	G	E	S	H	A	L	L	E	V	E	R	P	A	R	A	L	L	E	L	L																					

1. Fel was a word connected with weaving.

This verse contains three curious question marks following the words "Shakespear's" in line 1, and "applause" and "delight" in line 2. These have been treated as letters in this squaring, as they were clearly inserted to suggest further enquiry. The first is at the top of column 33, the BACON count, and they are connected to each other by diagonal lines of letters, as indicated. The diagonals which connect the other two question marks meet at an M in line 6. Around this letter are the letters A U O R which with the marked H and T in line 7, spell Author. On the two connecting diagonals are the letters F R C N which, with the marked A I S, spell FRANCIS. There is no B in this text, which means that the names BACON and ST. ALBAN will not be found, but by adding the D and T adjoining the question marks, the name TUDOR can be completed with the U O R of AUTHOR. We now have a symmetrical group of letters which spells FRANCIS TUDOR AUTHOR.

We have noticed that our first question mark is in column 33. The other two are in columns 12 and 20 and these three numbers add to 65 which is the count of ST ALBAN. It will also be noticed that the entire message is contained by the columns in which the two question marks are placed. And we have here another interesting number count. The column numbers 12-20 add to 144, which is the count of ST ALBAN AUTHOR (65 + 79).

The portrait of Shakespeare above this verse shows a strong light behind his head. If Shakespeare was the "shadowe" who then was the light which caused that shadow? It so happens that the word "shadowe", as here spelt, adds, in simple cipher, to 71 which is the reverse count of the word "light". It is also the reverse count of the word AUTHOR. Perhaps this was the reason why the word "shadowe" was thus spelt.

This edition, entitled "Poems written by Wil Shake-speare Gent." was entered S.R. in November, 1639, and published in 1640, some thirteen years after Francis Bacon's recorded death. The allegorical portrait of Shakespeare was engraved by William Marshall and if the enciphered verse underneath was composed by St Alban, it must either have been written before 1626, or we have confirmation of the Baconian theory that Bacon's actual death occurred some years after that date. It may be of interest to record that the words "Poems written by Wil Shake-speare Gent" consist of 33 letters². The initial letters of these eight lines add (S)^o to 97 (or FR TUDOR) and (R)⁺ to 103 (or SHAKESPEARE) but 103 is also the count of the words THY POET.

Finally, a word or two about Sonnets 133 and 134 of the 1609 Quarto

2. W =VV in Elizabethan cipher — Editor. ^oSimple Cipher + Reverse Cipher

and the famous “Will” Sonnets which follow. These Sonnets provide confirmation that “Shake-speares Sonnets” were printed after Viscount St Alban’s betrayal by King James in 1621, and it is suggested that the above four Sonnets were written when the decision was taken to publish the great 1623 Folio under the name of “William Shakespeare”.

In the deeply moving Sonnet 133, which starts with the old word “beshrew” which meant to curse, the author complains that the torture of being forsaken by that cruel heart has not only wounded himself but also his “friend” (“my next selfe”) and “thee” to whom both are bound. “Thee” must, I think, be Pallas-Athene, the author’s Muse. Sonnet 134 is more specific and it actually tells us that, by forfeiting himself “Thou wilt restore that other mine to be my comfort still”; that is, she will replace his tarnished name and restore his self-respect. Later in this Sonnet, the author tells us quite openly about his “other mine”, – “He learned but suretie-like to write for me, under that bond that him as fast doth binde”.

It must now be pointed out that the words “I my selfe” of line 2 add, in simple cipher to 89 which is the count of FRA ST ALBAN, while the words “that other mine” of line 3 add to 149 which is the count of WILL SHAKSPERE.

Now follow the two “Will” Sonnets which make play with the word “will” repeated 13 times in Sonnet 135 and another 7 times in Sonnet 136. Clearly something of importance was to be disclosed about that word which, in many instances, was printed in italics with a capital W. After the word-play of Sonnet 135, Sonnet 136 tells us,

Will will fulfill the treasure of thy love,
I fill it full with wils, and my will one.

which surely means that Will, his “other mine”, will be the means of honouring “thy love” while I, the author, will supply the purpose, or authority, in the sense of a will. We are then given a numerical puzzle, the gist of which is this. I, as number one, will pass untold (or uncounted) though” in thy stores account I one must be”. Finally we are told

Make but *my name* thy love, and love *that* still,
And then thou lovest me for my name is Will.

which means, surely, “Love me as Will”.

It is interesting that the words “thy love” add, in simple cipher, to 100, the count of FRANCIS BACON, so that the words “Make but my name thy love” tell us quite a lot. But “my name” is also “Will”, or he who was “that other mine who learn’d but suretie-like to write for me” - Will Shaksper. And this last revelation appears in Sonnet 136, which number stands for BACON (33) - SHAKESPEARE (103).

POEMS:

VV RITTEN

BY

WIL. SHAKESPEARE.

Gent,



Printed at *London* by *Tho. Cotes*, and are
to be sold by *Iohn Benson*, dwelling in
St. Dunstons Church-yard. 1640.

Title page of the 1640 Sonnets edition



*The Shadow is renowned Shakespear: Soule of th' age
 The applaus: delight: the wonder of the Stage.
 Nature her selfe. was proud of his designer
 And ievd to weare the dressing of his lines,
 The learned will Confesse. his works are such
 As neither man. nor Muse, can praysse to much
 For ever live thy fame, the world to tell.
 Thy like, no age. shall ever paralell.*

“The Benson Medley” 1640 edition; the Sonnets

TO. THE. ONLIE. BEGETTER. OF.
THESE. INSVING. SONNETS.
M^r. W. H. ALL. HAPPINESSE.
AND. THAT. ETERNITIE.
PROMISED.

BY.

OVR. EVER-LIVING. POET.

WISHETH

THE. WELL-WISHING.

ADVENTVRER. IN.

SETTING.

FORTH.

T. T.

SONNETS.

And sue a friend, came debter for my sake,
 So him I loose through my vnkinde abuse.
 Him haue I lost, thou hast both him and me,
 He paieis the whole, and yet am I not free.

135

WHo euer hath her wish, thou hast thy *Will*,
 And *Will* too boote, and *Will* in ouer-plus,
 More then enough am I that vexee thee still,
 To thy sweet will making addition thus.
 Wilt thou whose will is large and sparious,
 Not once vouchsafe to hide my will in thine,
 Shall will in others seeme right gracious,
 And in my will no faire acceptance shine:
 The sea all water, yet receiues raine still,
 And in aboundance addeth to his store,
 So thou beeing rich in *Will* adde to thy *Will*,
 One will of mine to make thy large *Will* more.
 Let no vnkinde, no faire beseechers kill,
 Thinke all but one, and me in that one *Will*.

136

IF thy soule check thee that I come so neere,
 I Swear to thy blind soule that I was thy *Will*,
 And will thy soule knowes is admitted there,
 Thus farre for loue, my loue-fute sweet fullfill
Will, will fullfill the treasure of thy loue,
 I fill it full with wils, and my will one,
 In things of great recit with ease we prooue,
 Among a number one is reckon'd none.
 Then in the number let me passe vtold,
 Though in thy stores account I one must be,
 For nothing hold me so it please thee hold,
 That nothing me, a some-thing sweet to thee.
 Make but my name thy loue, and loue that still,
 And then thou louest me for my name is *Will*.

137

THou blinde foole loue, what doost thou to mine eyes,
 I That

SHAKE-SPEARE

And truly not the morning Sun of Heauen
 Better becomes the gray cheeks of th' East,
 Nor that full Starre that vsers in the Eauen
 Doth halfe that glory to the sober West
 As those two morning eyes become thy face:
 O let it then as well befeeme thy heart
 To mourne for me since mourning doth thee grace,
 And sute thy pittie like in euery part.

Then will I sweare beaury her selfe is blacke,
 And all they foule that thy complexion lacke.

133

Deshrew that heart that makes my heart to groane
 For that deepe wound it giues my friend and me;
 I'lt not ynough to torture me alone,
 But slaue to slauery my sweet'lt friend must be.
 Me from my selfe thy cruell eye hath taken,
 And my nexc selfe thou harder hast ingrossed,
 Of him, my selfe, and thee I am forsaken,
 A torment thrice three-fold thus to be crossed:
 Prison my heart in thy steele bosomes warde,
 But then my friends heart let my poore heart bale,
 Who ere keepes me, let my heart be his garde,
 Thou canst not then vse rigor in my laile.

And yet thou wilt, for I being pent in thee,
 Perforce am thine and all that is in me.

134

Sow I haue confest that he is thine,
 And I my selfe am morgag'd to thy will,
 My selfe Ile forfeit, so that other mine,
 Thou wilt restore to be my comfort still:
 But thou wilt not, nor he will not be free,
 For thou art couetous, and he is kinde,
 He learnd but suretie-like to write for me,
 Vnder that bond that him as fast doth binde.
 The statute of thy beauty thou wilt take,
 Thou vsurer that put'lt forth all to vse,

And

OAK ISLAND SYNOPSIS

by Betty McKaig

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A mouldering ship's block was hanging from a sawn-off limb of a venerable oak tree; below it was a circular depression in the soil. The three youths exploring the small wilderness island forty miles west of Halifax in 1795 supposed they had found buried pirate treasure; presumably the block, and tackle, suspended from the limb had been used to hoist soil and to lower heavy chests of gold into the hiding place. So began the saga of the mystery pit at Oak Island. Bringing picks and shovels the youths began excavations that continue to this day. Knee-deep in the soil a layer of flagstones was uncovered. At the ten-foot level a solid oak log platform was found securely notched into the tough clay walls of the pit. At the twenty and thirty foot levels, other log platforms were encountered. Thick layers of putty, cocoanut fiber and charcoal sealed the log barriers. Unable to continue the arduous excavation, the treasure hunters marked the site with wooden stakes and abandoned the enterprise. Some years later upon hearing their tale a prosperous business man invested in the treasure hunt and digging resumed.

Log platforms similar to those originally unearthed by the youthful treasure hunters were struck at ten foot intervals down to the ninety foot level. Then a large rectangular stone, hard, red-purple porphyry, covered with cipher figures, was brought up from the pit. None could read what was ciphered there, but it was enduringly rumored that it promised millions in gold ten feet below.¹

Using the Porta cipher system, a device that figures in the New World maps of Capt. John Smith, Professor Wilhelm found the plain text of the cipher to be *Spanish*. In English, the message was, "At eighty, guide maize or millet into the estuary or stream." What this cryptic message really means will be considered in a future article, once the grounds of the alchemical code language have been laid. Meanwhile, it is to be noted that the *Spanish* plain text of the cipher message is consistent with the recur-

1. The stone, like virtually all other markers at Oak Island, was lost, but a copy of the cipher message somewhat "miraculously" was found in a long-deceased schoolteacher's trunk. The cipher was decoded by Professor Ross Wilhelm of the University of Michigan in the mid-seventies.

ring key word Spanish, that was noted in article I of this series.²

Probing at the end of the day below the place where the cipher stone had been found, the diggers struck what was thought to be a stout wooden treasure chest. Darkness sent them home to dream of tomorrow's triumph, but when they returned, the morning light revealed that the pit was filled with water. Bailing proved fruitless.

A second shaft was sunk near the first one with the hope of bypassing the water hazard, then reaching the treasure by a lateral tunnel. That shaft too filled with water, as have some thirty-odd other pits subsequently sunk into the tough clay and marl that covers the deep Windsor Formation of limestone native to the area. The original treasure company went broke, as have many successors. Someone has been digging at Oak Island almost continuously ever since. Millions have been spent in excavations so that the tantalizing hole has come to be known as the Money Pit.

The only recompense for all of the expended money and effort has been a few links of gold chain found in the hole, and a dime-sized piece of parchment with the single letter "i" brought up on a drill bit. It was rumoured that long ago a foreman absconded with the evidence and was never heard from again.

Over the years, excavators learned several intriguing facts about the mystery shrouded site: a great fan-shaped stone drain had been laid under the beach sand at the island's crescent-shaped eastern end. Layered with tons of seaweed and cocoanut fiber, the drain constituted a giant sponge that soaked up water with each incoming tide and dumped it into a carefully engineered stone-lined tunnel that connected with the pit. Another stone-lined tunnel was later found angling from the south shore of the island, connecting with the pit at a deeper level; the remnants of a coffer dam were found offshore, and a number of stone engineer's markers have been located. Several marked stones, and stones of curious shapes, have been found on the island, including a pair of round disc stones with holes drilled in their centers. Some of the stones found on the island have had symbols cut into them, some of which are alchemical symbols. Recently, a stone bearing the suspiciously masonic capital letter "G" was unearthed.

Francis Bacon is on the list of suspects as architect of the strange earthworks. A small book privately printed several decades ago by an Omaha lawyer named Leary, pointed out the similarity between the features of the pit and its tunnels and drains and Bacon's formula for

2. *Bacon, Alchemist in Baconiana* 184; page 84. — Editor.

building a perpetual spring detailed in his *Sylva Sylvarum*. Indeed, that work begins with the instruction, "Dig a pit up on the seashore..."³

Since 1970, the excavations at Oak Island have been carried on by a group that calls itself Triton Alliance. Coincidentally, a triton is a sea salamander; the salamander is the alchemists' fabled creature that lives in fire. For some time, visitors were welcomed to the mystery site, but the decade of the eighties has seen the operations become secretive.

All theories as to the identity of the genius of "*sapient wit*" who designed and caused execution of the Oak Island earthworks to the contrary, the Triton group staunchly adheres to the myth that the pit contains the treasure of the notorious pirate William Kidd. This is patent "hogwash", since the distinguished Boston historian Edward Rowe Snow has traced the pirate's movements on virtually a day to day basis, proving that he never sailed nearer to Nova Scotia than Boston.

It is perhaps well to re-state the fact that Kidd or Kydd was one of the masques under which Bacon wrote.

It is also noted that the "discoverers" of Oak Island were named *Vaughn*, *Smith* and *McGinnis*. Thomas Vaughn, writing under the pseudonym of *Eugenius Philalethes* and a cohort of Bacon's. The trail of clues strewn through the writings of Capt. John Smith, and sprinkled over his maps, speak boldly of the significance of the names of the Oak Island pit's "discoverers".

It is to be noted that the original name of Oak Island was Gloucester Isle; the Duke of Gloucester was the first English patron of masonry. It is further to be noted that the Bay of Fundy, famed for the world's highest tides, which bounds the Nova Scotian peninsula at its western extremity, was on the earliest maps called Bay *Francoise*. Further, that great tide races past "The Boar's Head," and past Digby, which stands sentinel at Nova Scotia's western-most boundary. Digby was a close associate of Bacon's having served as head of the Rosicrucian Society in England after Bacon's premature "demise".

A prefatory poem in Digby's major work, *Of Bodies and Souls*, whispers of "the dawning of the *Pig Plot*".

The easternmost boundary of Nova Scotia is *Sydney* for Sir Philip Sydney, another Bacon friend, whose celebrated work *The Countess of*

3. *Effode puteum, paulo supra quam extremus maris fluctus excurrit, ea profunditate quae respondeat ultimo reflui maris decremento; i.e. dig out the pit....: 1648 Edition, printed in Amsterdam. — See Editorial on Mr Leary – Editor.*

Pembroke's Arcadia gave Nova Scotia its name Acadia.⁴ (A rule of Bacon's key word cipher is that a word or name may be changed by a single letter).

The easternmost and westernmost boundaries of Nova Scotia are further emphasized by Sable Island and Cape Sable. But the most indelible evidence of Bacon's subtle plan for marking out the boundaries of his New Atlantis lies in the veiled use of the masque name *Burton*. Cape Breton lies at the eastern end of the Nova Scotia land mass. Breton is an archaic spelling for Burton: the block and tackle found hanging from the ancient oak testifies again; a block is, again in archaic terms, a Burton. In very old Masonic handbooks, a man is depicted being lowered into a pit by way of a Burton-block and tackle towards an ark or chest.

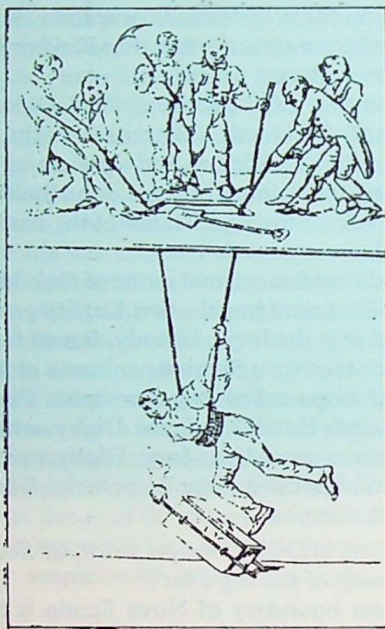


Fig. 1. The Block and tackle type of rope windings lowers a man into a pit to retrieve an ark-like chest. From A Ritual of Freemasonry (undated).

4. Named Nova Scotia in 1621 by Sir William Alexander who received a grant of the whole peninsular from James I. *cf Everyman's Encyclopaedia*, Volume 9, 1931/2 edition. – Editor.

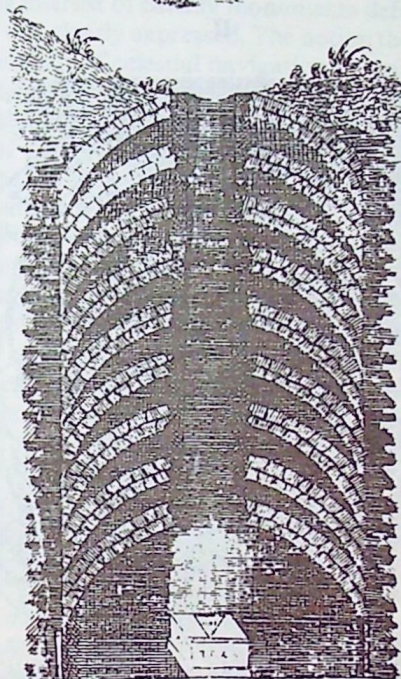
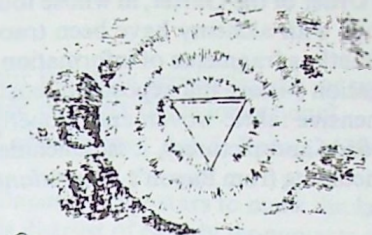


Fig. 2. A veiled representation of the pit with nine stone layers representing the nine log platforms. From The True Masonic Chart or Hieroglyphic Monitor, 1819.

The Sable Cape, by the way, refers to the sable stole or cape worn by members of the noble Order of the Garter, in whose foundation and symbolism root connections with alchemy have been traced.

From these and countless fragments of information obtained through several years' investigation (whose full exposition must await the presentation of the comprehensive fabric woven and properly sequenced from symbols, emblems, words and pictures), it is concluded that a Masonic disclosure will be forthcoming from Bacon's *New Atlantis* before the close of the present decade.

II

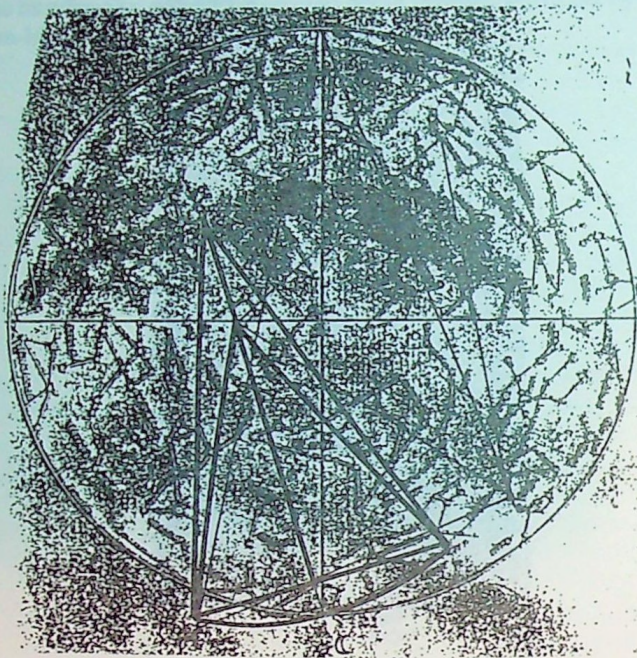


Fig. A. Star geometry produces a giant spear point or arrow (dark lines) whose tip pinpoints Oak Island via the principles of celestial navigation; lighter lines show overlapping triangles that give the overall figure the appearance of a sailing ship. Star chart from The Stars, H.A. Rey, Houghton Mifflin, Boston.

STAR MAP

Thus pour the stars down plagues for perjury:
What face of *brass* holds longer out?
Love's Labour's lost, Act 5, Scene 2, 394/5.

Did Francis Bacon use the stars to mark the *locus* of his new Atlantis for posterity? His distrust of earthly monuments defaced by “cormorant devouring time” was clearly expressed. The notion that he may have used the purely practical art of celestial navigation to mark an X on “the old globe” was an intriguing speculation for a long time, before the means to test the idea presented itself.

In the tests of the 17th century alchemist styling himself Eirenaeus Philalethes (*i.e.* the peaceful lover of the truth), there were a number of discontinuous sequences couched in a mythological matrix featuring those classical deities so dear to Bacon’s heart. These suggested a star map to be constructed by joining certain celestial bodies in a kind of game to connect the dots.

The starting point was indicated as “an occult pole, hidden in the belly of the Dragon.”⁵ A point in the constellation Draco, unmarked by any star (and therefore hidden) did indeed turn out to be an occult or hidden pole, the pole of the ecliptic or Zodiacal circle, 23½ degrees from the central pole marked by Polaris.

The occult pole was arbitrarily named “Mercury”,⁶ a code name for Bacon.

Mercury in Draco was to be connected with “a torrid vulcan fire.” In celestial terms, this must surely be the sun; but if the sun and the roving planets were to be markers, a fixed point in time must be determined. A number of clues, including Michaelmas (Autumn term) and discoloured leaves, indicated Autumn: specifically, the Autumn equinox (September 21st-23rd) was pinpointed by way of an enigmatic clause planted in a sentence of unrelated subject matter:

The ♀ (Mercury) sophical, namely is the Bird of Hermes, which is sometimes called a *Goose*, sometimes a *pheasant*; one while this another while, that;

5. See eulogy 4, *Manes Verulamiani*; “dislocated pole”.

6. Mercury is synonymous with Cadmus and Hermes and the three are interchangeably used for maximum confusion and cover.

In the mythical lore of the Goose⁷, that bird was traditionally sacrificed to Odin at the autumnal equinox (Goose, among key words is *Major Arcanum*, being a linkage point from which clues fan out or radiate to all parts of the riddle. This will be discussed more fully later).

The specific hour of the autumnal equinox was midnight, expressed as “the noon of night,” Shakespeare’s “very hour of witching.”*

For the positions of the celestial bodies, the U.S. Nautical Almanac was consulted (for the year 1975, the year in which the star map decipherment was worked out).

At midnight of the equinox, the position of the sun, as well as of the moon which was with it in conjunction, was the hinge of the equinox roughly halfway between the constellations of Virgo and Leo.

A connective line between the sun/moon and Mercury in Draco was drawn on the star chart.

A highly confused and confusing sequence which need not be detailed instructed the extension of the original line, or more specifically, the addition of a second segment of the same line, by which the line’s two segments constituted an “Hermaphrodite,”... an important distinction for later developments. Extension of the line was to Deneb in Cygnus, or the *Swan*.

The next move was clearly specified:

Behold the *SECOND FIGURE* which is plac’t in the Philosopher’s true rosary, The King and Queen with robes most Royall, holding between them our true lunarybetwixt them a bird, and underfoot the sun and moon, one flower holds the King, the Queen the other, and the third (in beak) the bird doth hold, the bird a starre dothe bring upon her tail, *which doth our secret speak*, the winged bird denoteth Mercury, joined with the *starry Earth* til both do fly.

Clearly, Leo and Virgo, flanking the vertical line of the “Hermaphrodite”, were the King and Queen, and *robes most Royall* indicated the brightest stars in the two constellations, namely Regulus in the foot of Leo, and Spica in the Virgin’s hip. Both were first magnitude stars.

Sun and moon were *underfoot* at the hinge of the ecliptic, at the foot of the hermaphrodite line, and at the other end of it, between King and Queen was the great celestial bird, Swan-Goose-Pheasant; the bright tail star, Deneb, evidently being the secret-speaking part of the Bird of Hermes/

7. In the literature of alchemy the name of any large bird may be substituted in reference to this celestial bird; in Spanish, Gallena or Hen is used.

* cf *Hamlet* III, 2, 406 – Editor

Cadmus/Mercury.

Reference to the stars as flowers was a subtle link with compass positions, featuring the compass *Rose*.

When connective lines between Leo and Spica were drawn to mercury in the belly of the Dragon, and then from the same points to Deneb in the Swan, a very good approximation of the compasses, prime symbol of Masonry, stood out, and that figure also formed a great celestial arrow or spear point.

The means to verify the correctness of the decipherment was contained in other code sequences. For example, “the Red man and the White woman must be wed in the West.” These figures are Mars and Venus, and the two planets were in conjunction (a marriage) with Spica in Virgo, and they were West.

Further development of the star geometry instructed triangulations between points in the original configuration and Saturn, Jupiter, and the first point of Aries, which is the celestial meridian, partner to the terrestrial Greenwich Meridian.

The results of these triangulations were three overlapping triangles resembling the sails of a ship. With the original hermaphrodite line serving as mast, and the curved line of the ecliptic below serving as hull, the resemblance to a ship in full sail was striking; the star geometer apparently had thought so too:

And this great *ship*, sailing to both the Indies.....

Indies, another highly repetitive key word, referred to a longitudinal line or “girdle” about the earth passing over the poles and through both East and West Indies. The clue is a verifier for the longitude of Bacon’s *Atlantis*, as will be seen.

Subsequent investigations have shown that the great celestial ship is the counterpart of the ship in full sail that graces the frontispiece in Bacon’s *Novum Organum* (1645), and of similar ships in Captain John Smith’s New World maps (which properly are not maps but navigational charts). Other ships subsequently join the fleet as the allegorical riddle unfurls (the “columns of Hercules” framing the ship in the *Novum Organum* have their counterpart in Jachin and Boaz, the emblematic columns in Masonry). This is one and the same ship as the “lost” one that found its way into the bay at Bensalem in *New Atlantis*; the “column of light topped with a cross of light,” that shone on the pilgrims there, referred to the cross of light that is the Swan, which for the most germane of reasons is also known as *The Northern Cross*.

Countless other linkages were eventually traced out from this center of the *web*, but for the moment the focus is on the tip of the celestial arrow; what is the terrestrial coordinate when heaven and earth have been joined?

If an imaginary line is drawn between the position of a star to the center of the earth, the point at which the line touches the earth's surface is the terrestrial coordinate. A simple mathematical formula furnishes the equation for calculating the precise latitude and longitude indicated by the pointer star. When the formula was applied to the position of Deneb at the appointed time, with appropriate corrections for precession of the equinoxes (from 1606)⁸ and with a troublesome 7 degree correction for which sanction was eventually found elsewhere in the riddle's matrix literature, the target proved to be a minuscule speck of land on the south coast of Nova Scotia called *Oak Island* (for those unacquainted with the history of this mystery shrouded place, known since 1795, a brief additional synopsis will be found at the end of the article).

Are we on target? A great stone arrow, laid out in ancient beach boulders, was found near the Oak Island pit about the turn of this century. Its features duplicated the celestial arrow, including a 7 degree westward slant in the vertical "hermaphrodite" line!

Many lines from Shakespeare and other masque works by and for Bacon were found to link in the most teasing way with the Star Map development, via key words belonging to the alchemical texts.

1. My father *compounded* with my mother under the *Dragon's* tail (*Lear; Act 1, Scene 2/140*).
2. Night's swift *Dragons* cut the night full fast (*Midsummer Night's Dream; Act 2, Scene 2/279*.)
3. Who, being as I am, littered under *Mercury* .(*Winter's Tale; Act 41, Scene 8/25*.)
4.and *Mercury* lose all the *serpentine* craft of thy *Caduceus* (*Troilus and Cressida; Act 2, Scene 3/13*.)
5. I was with *Hercules* and *Cadmus* once....(*Midsummer Night's Dream; Act 4, Scene 1/11*.)

8. The date 1606 was chosen for calculating precession of the equinoxes from an ancient masonic cipher stone found at Annapolis Royal, in 1827, by Judge Chandler Haliburton. The name means Holy Burton, as *Halifax* (the Nova Scotia capital) means Holy Torch. The relevance will be discussed in the Oak Island synopsis.

6. They are all couched in a *pit* hard by *Herne's Oak*⁹ (*Merry Wives of Windsor; Act 5, Scene 3/115.*) (the change of a word by one letter is permitted in the rules of the Key-word and symbol cipher, as in the conversion of *Hermes* to *Herne's*).
7. Remember *Jove*, thou wast a *Bull* for thy *Europa* ... You were also (*Jupiter*) a *Swan* for the love of *Leda*:
 ...How near the God drew to the complexion of a *Goose*: a *fault* done first in the form of a *beast*, (O *Jove*, a *beastly fault*;) and then another *fault* in the semblance of a *Fowle*, think on't (*Jove*) a *fowle*, *Fowle fault*. (*Merry Wives of Windsor; Act 5, Scene 5/3.*)

Such a constellation of key words, the repetitive use of the colon, parentheses “used *ad libidum*,” and the repetitive *fault, fault, fault, fowle Fault*, is a louder than usual signal to “look for things hidden from other eyes.”

That the swan equals the goose is one part of the message: a *fault*, says the *Oxford English Dictionary*, is a clue or a scent, as in “the dogs have lost the *fault*.” Elsewhere, in a scene featuring a *Bastard Son*, is the question, “Do you smell a *fault*?”

One finds many “faults” seeded into every frame of the riddle that hint at the great starry arrow, although none offers a conclusion. The Baconian detective may take comfort in finding direct hits, but these are hits only for scholars studying this great work, as the following:—

What needs our Shakespeare...

to lie hid under a *star-ry pointing pyramid*? Milton

...the gold tipt arrow wrought to so fine a point, that shiny spearhead is surnamed a star. Gallup, *Bilateral Cipher*.

...if Atlantis be found. *Ibid*.

But the completion of the star ship geometry is not quite the end of the star geometer's labors; the square to go with the Masonic compasses remains to be found (among other things).

The final of the star map involved the construction of a great square, that was, like a baseball diamond, a square and a great triangle whose baseline linked Sirius, brightest star in the heavens, with the balance scale of Libra, sharing a common apex with the square. Hear the plaintive voice of Spenser in *The Faerie Queene*:

The frame thereof seemed partly circulare,
 and part triangulare; O work divine?

9. The sentence continues...with obscured lights...— Editor.

These two the first and last proportions are;
... and 'twixt them both a quadrate was the base...

Book II, canto 9, stanza 22

Linking up the scattered parts of the riddle with Oak Island's famous *Money Pit* started out as an exercise in frustration, but gradually yielded to patient sleuthing; at least *some* few encouraging nuggets were mined that spurred the flagging detective on. Oak Island certainly appeared to be a Masonic stronghold. The late Mel Chappel who owned the pit site at Oak Island told me in a 1978 interview; "I am the highest Mason in Nova Scotia." Other Grand Masters of the Nova Scotia Lodge have played key roles in the past, and members of Triton Alliance, the group who have controlled excavations on the island since 1970, are predominantly high masons.

One of the past Grand Masters, Reginald V. Harris, wrote the first history of Oak Island. He also wrote a monograph for the Lodge on the Port Royal Stone, although any mention of that historic marker, claimed by the Lodge as the first Masonic monument in North America (Mackey's *Encyclopedia of Masonry*), is carefully omitted from the history of Oak Island. The Port Royal Stone, along with two other similar ones found at Yarmouth, quite certainly link with an immense double rectangle outlined in stone markers that is laid out along the eastern seaboard of North America, whose baseline runs from Petersburg, Virginia, to the Port Royal stone in Nova Scotia; the stone markers will be the subject of the next article.

The trail at this point led elsewhere, but not before the humour-loving architect of this riddle and his followers had contrived to coax a broad smile from the frowning detective. Among trivia salted in the many books read, was the charming news that Judge Chandler Haliburton, discoverer of the Port Royal Stone, *was a cousin to Mrs Constance Pott of London, founder of the Francis Bacon Society.*

If as claimed Thomas Vaughn was Eugenius Philalethes, then it must be concluded that he thought with one mind with Eirenaeus Philalethes, for the clues for decoding the purely chemical parts of the Philalethes' tracts wander through both "authors" work. The fact that Vaughn's name appears as author on the *Fama Fraternalitatis* of the Rosicrucians, and that *Fame* in its title is the first word on the list of key words provided in Bacon's Bilingual Cipher, serves as linkage. A number of intriguing links are to be found in various parts of the *Fama*, but attention is here riveted to a singular passage featuring Cygnus, the enigmatic Swan.

Yea, the Lord God hath already sent before certain messengers which should testify his will, to wit, some new stars which do appear and are seen in the firmament in Serpentario and *Cygn*, which signify and give themselves known to every one, that they are powerful Signacula of great weighty matters.

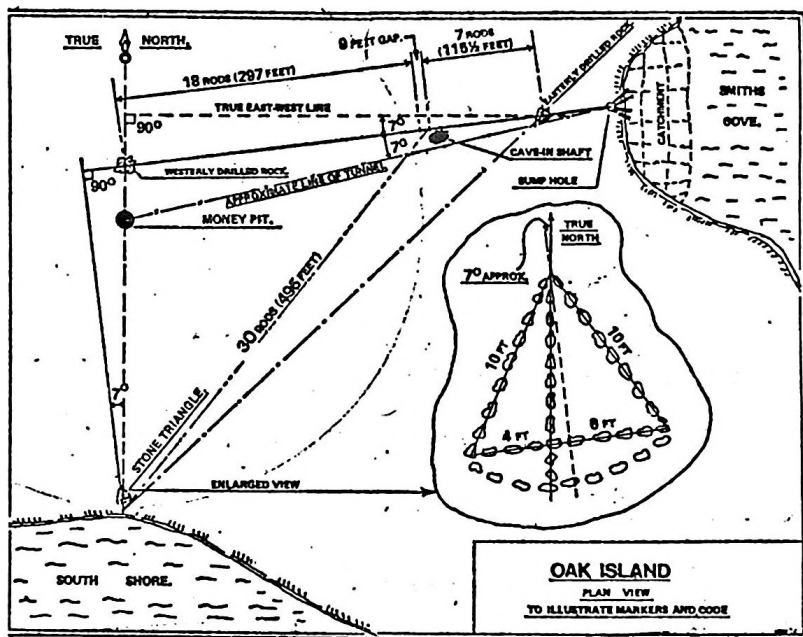


Fig. B. Stone arrow (inset) found near the mystery pit at Oak Island that matches the celestial arrow constructed from clues encoded in the 17th C. alchemical texts of Eirenaeus Philalethes. From *The Mystery of Oak Island* by R.V. Harris, The Ryerson Press, Toronto.



XXXII.

SUBLIME PRINCE OF THE ROYAL
SECRET.

[Master of Royal Secret.]

Fig. C. The frame thereof...partly circular... triangulare, with a quadrate base, from Spenser's Faerie Queene, is reflected on the globe in this emblem picture from Pike's Morals and Dogma of Masonry.

THE ROSICRUCIAN TRADITION.

by Noel Fermor.

John Foxe's *Book of Martyrs*, or more correctly *History of the Acts of the Church*, first appeared in 1563. Though open to criticism from the factual angle, the work nevertheless complements the poetic account in Spenser's *Fairie Queene* of the Tudor royal tradition on which we have commented in recent issues of *Baconiana*, and which goes a long way to explain Francis Bacon's reverence for monarchy, particularly since it should not be assumed that this view was confined to England. For example Jean Bodin (1530-96), one of the most learned men of the age, also believed in the French monarchical institution based on Christian cabala mysticism.

Marsilio Ficino (1433-99) the Florentine and Platonist, first translated into Latin the *Corpus Hermeticum*, whilst Pico della Mirandola who considered the ideal man to be a magus, began his *De Vita coelitus comparanda* with a quotation from the *Asclepius*, or Aesculapius, who holds and masters the serpent¹. Pico died in 1494 when only twenty-nine years of age, and therefore we are still dealing with European scholars of vast learning and piety well before the birth of Francis Bacon in 1560. Both these sages taught that "the regenerated man regains the dominion over Nature which he has in his divine origin". Furthermore the Egyptian priests in *Asclepius* were said to animate the statues of their gods through magical means. We were reminded by Sir George Trevelyan, in his spiritual interpretation of *The Winter's Tale* in *Baconiana* 184, of Paulina's declaration;

.....If you can behold it,
I'll make the statue move indeed, descend.....
The message from Delphi
Hermione is chaste

is full of significance in Renaissance terminology, and throws a new light on Dee's angel-summoning magic;

And for.... marueilous Acts and Feates,
Naturally, Mathematically, and Mechanically
wrought and contrived, ought any honest Student
and Modest Christian Philosopher, be counted
& called a Coniuror?

(Dee's Preface to Henry Billingsley's *Translation of Euclid*, 1570.)

1. cf. *The Great Vision* (page 70) by Peter Dawkins; The Francis Bacon Research Trust.

THE DAUB

By Pierre Henrion, Professeur agrege.

All the readers of *Baconiana* know perfectly well that, especially when he wrote as Will Shakespeare, Francis Bacon's *vis comica* could span the whole gamut of lightheartedness from the most ethereal humour and the subtlest "sets of wit well played" to the most common variety of punning and the coarsest type of lewd jokes. As a man, he could have said with Terence : *homo sum ; nihil humani a me alienum puto* , and that included everything that could be appreciated by the public of his Plays, from the high-souled to the low-minded. Thus, in his universal approach to life, he could add with Horace : *Exegi monumentum aere perennius*, indeed he proclaimed it in a sonnet.

So my readers will bear with me if, relinquishing the dignified style suitable to essays about Francis the Philosopher, regrettably I indulge in a vein more in keeping with the lighter side of his personality when dealing with the ludicrous portrait we are to consider here. If Francis himself had accompanied us in this pictorial exploration, he would certainly have jested with greater elegance and more forceful punch. My charitable reader will have to be content with my clumsy, third-rate Gallic persiflage.

As testified by the inscription on the frame, an inscription we may take as contemporary with the painter and his exalted model, the man portrayed leaves no doubt about his being Bacon, in spite of minor discrepancies between this and other well-known portraits.

Who was the artist? Was he, as some people think, Cornelius Jansen? Was he Paul Van Somer? If so, how could that excellent painter debase his talent to the extent of representing a Lord High Chancellor with his mouth agape - like a carp breathing its last in the angler's creel? Even if the painter insisted on being a ruthless realist, he could have begged his model to close his mouth, were it but for a moment, if the poor Chancellor happened to be afflicted with adenoids, nasal polyps or other asphyxiating obstacles in the path of his life-breath.

In addition, if the high-ranking Francis - just think, the second personage in the kingdom, blessed at one time with the supreme honour, though transient, of regency - had condescendingly agreed to bring his lips together for a brief instant in order to suit the dignity of his exalted station, he would have left posterity in blissful ignorance of the deteriorations of the old age : not yet "*sans* every thing" but surely "*sans* teeth".

SIR FRANCIS BACON. BARON VERULAM. VISCOUNT. ST. ALBANS.



LORD HIGH CHANCELLOR OF ENGLAND.

Here it may be surmised that the poor painter was too impressed by the awful presence to take the liberty of asking his model for some cooperation, not only in the interest of art but also in order to preserve the prestige of a historical figure.

At a time when it was fashionable to sport a beard, it was certainly unfortunate for a man to have a baldish area (or is it an adventitious patch of white hair?) detracting from the general effect of trimness. A compassionate stroke of the brush in the first alternative or a drop of hair-dye in the second might have been in order unless model and painter were averse on principle to mitigating the deficiencies of nature. On one side of the mouth, the straggling beard climbs up vertically beyond the tip of the moustache to invade the deep wrinkle in the cheek. If we pretend the pilous growth is the strangely blurred upturned tip of the moustache, we see no corresponding phenomenon on the other side of the mouth, a regrettable lack of symmetry.

If we look very closely at the ragged lower edge of the moustache, we realize how the ingestion of some types of food must have been unpleasant for the consumer and even more so for his commensals. The barber's scissors could easily have remedied this state of things by delicately snipping off the minute unwanted stalactites.

In contrast with beard and moustache, one eyebrow is so neat that you might think it had been carefully plucked by a expert beautician. Yet the job was not quite a success for part of it is decidedly thicker and darker than the rest.

Now the poor Chancellor exhibits a very slight but unmistakable squint of the diverging variety. His looking sideways does not fully justify the fact that one iris is snugly ensconced in the corner of the eye while the other keeps at a safe distance from its own corner. Modern photographers have the greatest difficulty in making the squint of some statesmen less noticeable, but for a painter it would have been child's play to restore the parallelism of the optical axes. There is no harm in making an official portrait a little flattering, *noblesse oblige!*

Our artist was certainly an adept at painting a delicate lace ruff but he should have asked for the collaboration of a specialist for the painting of the face. Even if true to life, the deep wrinkle down from the nostril could have been charitably toned down. The three-dimensional pouch under the left eye suggests a geometrical study rather than a natural accident due to the wear and tear of life. The ridge of the nose is unnaturally sharp. The modelling of the nose and its right nostril savours of *papier-mache* rather

than human flesh. Maybe we have to do with a predecessor of Madame Tussaud!

As to the philosopher's complexion, its pallor contrasts with the full-blooded almost ruddy cheeks of Van Somer's full-length portrait. Of course, between the two sittings, Francis, whose health was not always in the pink, might have been a victim to a bad spell of flu or have suffered from some form of anaemia if not from that weariness of the flesh induced by excessive burning of the midnight oil.

While the curls on one side of the head are delicately rendered, on the other side, the hair, possibly crushed by the hat, forms a sort of blob, a floppy excrescence prevented by the ruff from sagging down any further.

How can we explain that Francis, a man of noble refinement and exacting elegance, requested the services of such a "paintaster!" – if I may coin this befitting barbarism? We know that he was often in straitened circumstances. Was he reduced to patronizing a cheap tyro? But we also know that he could be the soul of generosity, almost to a fault. It is quite possible that he took pity on some starving artist, which would have led him to give the poor fellow some work to spare him the humiliation of simply dropping an alms in his beseeching palm.

Unless there is some other answer.....

II

There certainly is another answer...

The first clue to the jocular but revealing answer lies in the gaping mouth. If there had been no hole in their masks, the tragic actors of antiquity not only could not have made themselves heard but would have ingloriously collapsed on the stage in a paroxysm of suffocation.

As their masks were made of some chalk-white plastery stuff, the painter had to do away with the natural complexion of the man he was outwardly supposed to represent.

As Francis wore beard and moustache, those virile ornaments were borrowed from some actor's kit and stuck on the mask, carelessly enough to arouse the suspicion of a keen observer.

Sticking false eyebrows would have been too much trouble : a stroke of the brush could meet the case. Above the right eye, it was, on purpose, made of uneven thickness to present a subtle additional clue.

As to the modelling of nose, wrinkle and pouch, it was deliberately

exaggerated so as to suggest a papier-mache mask and not a natural face.

All this leads us to the slight squint. The mask was not placed accurately in front of the living man's face it covered so as to show that the real eyes do not belong to the mask.



The subtle but felicitously achieved effect is that the real man behind the artificial facade is looking at you with pleading eyes, imploring you to recognize him, Sir Francis Bacon, Baron Verulam, Viscount St. Alban, Lord High Chancellor of England, as a hidden man of the theatre, a concealed playwright, a quality which was for him much more important, much more lasting than his official titles. After all, chancellors come and go, but the Shakespeare Plays have triumphantly stood the test of time. As (Will) Shakespeare, he is still far more often quoted in the mass media and in everyday conversation than as a chancellor and a philosopher and, all told, even more frequently mentioned than the royal Elizabeth.

Those who see through the tricked painting must now pay due homage to the clever artist, a very devoted friend indeed, since he agreed to pass for a sloppy painter in order to follow obediently the unusual instructions

royal birth could be treated only in a dignified picture while the portrait of the secret dramatist could be dealt with more light-heartedly and could be frankly farcical. So, granted that the opinion of a layman can hardly be authoritative, I make bold to ascribe both tricked portraits to Paul Van Somer.

Will astute pictorial revelations cut more ice with the hidebound champions of the Stratford official deception than all the other types of hints and even the strictly scientific proofs of identity that Bacon has inserted in his secret works and that the Baconian champions of "The Truth" have untiringly brought to light? Nothing less certain. The brazen liars are loath to abandon the powerfully bolstered up Stratford imposition while the innocent public, naturally enough, follows the heavier battalion and blindly believes the indoctrinated mass media.

The clear-sighted Francis, in his essay *Of Truth* gives us food for thought, as the following excerpts testify : "(what brings lies in favour is) a natural but corrupt love of the lie itself.... A mixture of lie doth ever add pleasure...." But, in the same essay, quoting from the famous *suave e mari magno* passage of Lucretius, he brings some comfort to his fearless followers, and helps them bear the brunt of sneering attacks : "No pleasure is comparable to the standing upon the vantage ground of truth".

THE BILITERAL CIPHER AND "SHAKE-SPEARES SONNETS".

By Joseph D. Fera.

Introduction

A biliteral cipher system which is based upon an odd-even classification of cryptogram letters was described in two previous articles^{1, 2}. Evidence was presented to support the claim that this system was in fact used in the early seventeenth century to encipher messages into printed books. The evidence also suggested that a curious printer's device may sometimes have been used to signal the presence of these concealed messages. Variations of this printer's device, now popularly known as Double-A-Headpieces, are found in many works printed in England in the late sixteenth and early seventeenth centuries. One such variation appears on the first page of "Shake-speares Sonnets" (See Figure 1).

"Shake-speares Sonnets," imprinted in 1609, is a small quarto volume of eight un-numbered pages. It contains one hundred and fifty-four numbered sonnets, to which is added a short allegorical poem entitled "A Lovers Complaint." It was published by Thomas Thorpe who, apparently, also wrote and initialled the one-page Dedication.

The volume poses a number of textual and critical problems which have not been satisfactorily resolved. For example, there is general agreement that the sonnets are autobiographical yet, attempts at a positive identification of the "friend," the "dark lady" and the "rival poet" have been unsuccessful, resulting only in a variety of unproven and contradictory theories. The misspellings and sometimes peculiar punctuation and typeset are usually taken to imply that the volume was printed in haste and without careful proofreading. "A Lovers Complaint" is adjudged by most critics to be inferior to Shakespeare's other writings, and many have even questioned its authenticity.

It is the Dedication, however, which has aroused the most discussion and controversy (See Figure 2). The Dedication is unusual in its awkward phraseology which admits of more than one interpretation. Its line-by-line form is irregular. The identity of "Mr. W.H." remains, despite some very sound scholarship, a matter of conjecture. The Dedication is unique in that each word is followed by a period or full stop.

From a cryptological point of view, the volume as a whole and the Dedication in particular are very suspect and encourage a search for concealed messages. The present writer has twice undertaken such a search.



S H A K E - S P E A R E S,
S O N N E T S.

From fairest creatures we desire increase,
That thereby beauties *Rose* might neuer die,
But as the riper should by time decease,
His tender heire might beare his memory:
But thou contracted to thine owne bright eyes,
Feed'st thy lights flame with selfe substantiall sewell,
Making a famine where abundance lies,
Thy selfe thy foe, to thy sweet selfe too cruell:
Thou that art now the worlds fresh ornament,
And only herauld to the gaudy spring,
Within thine owne bud burie'st thy content,
And tender chorde mak'st wast in niggarding:
Pitty the world, or else this glutton be,
To eat the worlds due, by the graue and thee.

When fortie Winters shall be seige thy brow,
And digge deep trenches in thy beauties field,
Thy youthes proud liuery so gaz'd on now,
Will be a totter'd weed of final worth held:
Then being askt, where all thy beautie lies,
Where all the treasure of thy lusty daies;
To say within thine owne deepe sunken eyes,
Were an all-eating shame, and thriflesse praise.
How much more praise deseru'd thy beauties vse,
If thou couldst answer this faire child of mine
Shall sum my count, and make my old excuse
Proouing his beautie by succession thine.

B

This

Figure 1. First Page of "Shake - speares Sonnets", London, 1609

TO THE ONLIE BEGETTER OF
THESE IN SVING SONNETS.
M^r. W. H. ALL HAPPINESSE.
AND THAT ETERNITIE.
PROMISED.

BY.

OVR EVER-LIVING POET.

WISHETH.

THE WELL-WISHING.

ADVENTVRER IN.

SETTING.

FORTH.

T. T.

Figure 2. Prefatory Dedication to "Shake - speares Sonnets", London, 1609

The first attempt, made more than ten years ago, produced inconclusive results. Considerably more experience in Elizabethan cipher techniques was required before he was later able to make a second, more serious attempt - this time with some measure of success.* This article will present some of the findings obtained to date. A familiarity with the non-mathematical contents of the two previous studies will be assumed in what follows.

* The writer would like to acknowledge, with thanks, the encouragement and direction given him by Mrs. Joan R. Ham, of the Francis Bacon Society, during his early researches on Baconian ciphers. The spirited exchange of views was most welcome and proved to be very helpful.

Odd and Even Numbers

It will be recalled that the encryption system under consideration combines the three basic types of ciphers - concealment, substitution and transposition. If a book is suspected of containing messages enciphered by use of this system, the first step in the decipherment process is to define and locate the lead cryptogram. Previous decipherments made by the writer, including the two already published, had shown that the lead cryptogram is usually hidden within the text of a dedication or preface and is often entered as initial and final letters of consecutive lines of text. Accordingly, the cipher analysis of "Shake-speares Sonnets" was begun with its unique and enigmatic Dedication, selecting, as cryptogram letters, the initial and final letters of its thirteen lines. Following through with the usual decryptment procedure did not, however, produce results. Other methods of selecting cryptogram letters from the page were also tried but likewise proved fruitless, thereby suggesting the possibility that the concealment technique is, in this particular work, based upon a different principle altogether. This possibility was investigated by referring once again to H. Seymour's crucial article in *Baconiana* ³.

Seymour, writing in 1923, discussed the general applicability of Francis Bacon's Biliteral Cipher. He pointed out that anything which is available in two distinguishable forms may serve as a vehicle for the cipher and gave three examples of his own by way of demonstration. One example involved the odd-even classification of letters; another, the odd-even classification of numbers. The latter application may be represented as shown below, where the symbols 0 and 1 are used to designate odd and even numbers, respectively. Note that this designation is the opposite of that suggested by Seymore. Note also that 0 (zero) is considered an even number.

$$\begin{array}{r} 1\ 3\ 5\ 7\ 9\ 11\ \dots\ 0 \\ \hline 1\ 2\ 4\ 6\ 8\ 10\ \dots\ 1 \end{array}$$

In order to solve this alternate concealment cipher, a suspect text must be reduced to, or represented by, a series of numbers. The cryptogram, in other words, is now defined as a series of concealed numbers rather than concealed letters.

	(1)	(2)	(3)	(4)	(5)
2.3.5.8.2.	2	1	<u>1</u>		-
5.7.7.	8	1	1		C
1.1.1.3.10.	5	0	0	-	B
3.4.9.	3	0	0		R
8.	2	1	<u>1</u>		
2.	7	0	0		
3.11.4.	7	0	0		
7.	5	0	0	C	
3.12.	10	1	1		
10.2.	3	0	<u>0</u>		
7.	1	0	0		
5.	1	0	0		
1.1.	1	0	0	B	
	9	0	0		
	4	1	<u>1</u>		
	3	0	0		
	8	1	1		
	2	1	1	F	
	4	1	1		
	11	0	<u>0</u>		
	3	0	0		
	7	0	0		
	12	1	1	F	
	3	0	0		
	2	1	<u>1</u>		
	10	1	1		
	7	0	0		
	5	0	0	R	
	1	0	0		
	1	0	<u>0</u>		



Figure 3. A Biliteral Decipherment from "Shake - speares Sonnets", 1609 Prefatory Dedication

A Biliteral Message

Considered at its most elemental level, the text of the Dedication consists of a line-by-line sequence of letters and hyphens separated, by periods, into segments of unequal length. By summing the elements within each

segment, a series of numbers is derived which may comprise the required lead cryptogram. Obviously, these sums may be formed in a number of ways, as, for example, by counting letters only, by counting letters plus hyphens, by counting capital letters only and by counting capital letters plus hyphens. Each of the possible summation methods was tried by the writer, one of which produced the cryptogram which eventually yielded a Biliteral Cipher message. The steps in the decipherment procedure are explained below and are illustrated in Figure 3.

1. Reading from right to left on lines 1 through 13, consecutively, find the sum total of capital letters plus hyphens within each segment of text and write down the sums in column form.
2. Write the 0 or 1 designation of each sum down beside it. Recall that odd numbers are assigned to symbol 0 and even numbers the symbol 1.
3. Starting from the top and working downward, mark off the column of 0, 1 digits into 5-digit groups.
4. Again reading from top to bottom of the column, write down the letters corresponding to each 5-digit group in accordance with the binumeral representation of Francis Bacon's cipher alphabet (00000 = A, 00001 = B, 00010 = C, etc.)¹. A group beginning with 11 is considered to be a spacing device and is denoted by a dash.
5. Once again reading from top to bottom of the column, we have

- C B P F R

The next step in the decipherment procedure was suggested by results obtained in the two previous studies. Briefly, these results showed that a lead message is very likely to include a Bacon signature, in either fully spelled, abbreviated or symbolic form. They also demonstrated that the derivation of a lead message may often provide the transposition and/or substitution cipher key necessary for the decipherment of other cryptograms. One of the messages evidenced in the second of the two articles² is of particular significance for the present investigation. The message read FRB-C and was interpreted as the signature Francis Bacon in both abbreviation and number equivalent forms, separated by a spacing

device. The letters^a of this message constitute five of the six bilateral letters here derived from the sonnet's Dedication. It is reasonable to assume, therefore, that a similar Bacon signature, in conjunction with the additional letter P, is intended here also.

The letter P now presents a serious difficulty. It is not a letter in the name Francis Bacon, nor is it an initial representative of a title or position held by Bacon during his political career. If an appropriate significance cannot be assigned to this letter, it cannot be correctly positioned as part of the message and the transposition cipher key, obviously intended by the encipherer, cannot be determined. A possible solution to the problem is to utilize a substitution cipher key to transform the p into a letter which does have some such significance. However, in view of the numerous possibilities involved, such a procedure would be arbitrary and therefore unacceptable. What would be acceptable and desirable is for a specific substitution cipher key to have been provided by the encipherer. Such a key may indeed be concealed on the last page of the Sonnets, the page on which appears Sonnet 154 (see Figure 4).

As has been noticed by many readers, the collation signature K and the page-connecting word A are printed in conspicuously large type. The word FINIS, appearing at the end of Sonnet 154 and positioned above and slightly to the left of the collation signature, is printed in equally large capitals. W.E. Lovell, writing in *Baconiana* 162,⁴ combined the two lines containing the oversized capitals to form an acrostic, the interpretation of which provided a clue for his decipherment efforts. The general approach used by Lovell to derive the acrostic will be used here but a different interpretation will be given to the result. Lovell's work, based primarily on the squaring technique, will be discussed later in this article.

Reading the two lines of type consecutively, from left to right, we have

FINIS K A .

Separating the component words IN and IS in FINIS gives

F IN IS K A .

Reading the whole from right to left, we have

A K IS IN F

a. A spacing device may, for cryptological purposes, be treated as an additional letter of the alphabet.

SONNETS

154

The little Loue-God lying once a sleepe,
 Laid by his side his heart inflaming brand,
 Whilst many Nymphes that would chaste life to keep,
 Came tripping by, but in her maiden hand,
 The fayrest votary tooke vp that fire,
 Which many Legions of true hearts had warm'd,
 And so the Generall of hot desire,
 Was sleeping by a Virgin hand disarm'd.
 This brand she quenched in a coole Well by,
 Which from loues fire tooke heat perpetuall,
 Growing a bath and healthfull remedy,
 For men diseas'd, but I my Mistresse thrall,
 Came there for cure and this by that I proue,
 Loues fire heates water, water cooles not loue.

FINIS.

K A

Figure 4. Last sonnet page of "Shake - speares Sonnets", London 1609

which we immediately interpret as the Caesar substitution cipher^b key F=K, or each letter of the alphabet moved four places to the right.

Applying this substitution cipher key to the unaccounted for letter P, our biliteral letter sequence becomes

$$- \text{CBPFR} \quad \frac{\text{F} = \text{K}}{\text{P}} \quad - \text{CBTFR}$$

The significance of the letter T is no less ambiguous than that of the previous letter P and we seem to be no closer to a solution than we were before. With the T, however, the dilemma is partially but significantly resolved by referring to the page on which Sonnet No. 1 appears (see Figure 1).

b. Known to have been used by Julius Caesar according to his biographer Suetonius -Editor.

We observe that the beginning capitals of the first three lines of Sonnet No.1, taken consecutively, are FRTB, four of the six letters of the biliteral letter sequence, including the unaccounted for T. Since there are six biliteral letters, we continue through to line 6 and form the beginning with capitals sequence

F R T B H B F

We next draw a correspondence between the letters of the beginning with capitals sequence and those of the biliteral sequence. Letters F, R, T, and B are common to both sequences. The letter H was sometimes used as a non-significant in early seventeenth century cryptology⁵ and corresponds to the biliteral dash or spacing device. The letters BF, or FB, the initials of Francis Bacon, are taken as corresponding to the biliteral letter C, the *number* (Roman numeral) equivalent of Francis Bacon. The reverse order of these last two letters of the beginning with capitals sequence, i.e. BF instead of FB, may be intended to indicate the end of the sequence. Use of a similar technique to signal the end of a run of letters or words in an acrostic has been encountered by the present writer elsewhere in his researches.

We now use the positions of the letters in the beginning of capitals sequence to define the transposition of biliteral letters required to form the message. In other words, the letters of the sequence are transposed into the order in which their corresponding letters appear in our capitals sequence. We have, finally,

-CBTFR $\xrightarrow{564312}$ FRTB-C

The message is interpreted as two signatures of Francis Bacon, one in abbreviated form and the other in number equivalent form, separated by a spacing device. Although, to the present writer's knowledge, Bacon never included a T when initialling his public or private papers, the position of the letter in the message would seem more likely to imply a middle name than a title or position. It is important to realize, however, that the meaning of the letter T need not be known for the decryption of "Shake-speares Sonnets" to continue. The concealment, substitution (F=K) and transposition (564312) cipher keys necessary for the decipherment of other cryptograms have been found. It remains only to locate the next cryptogram.

The lead cryptogram solution here proposed is too short to satisfy the mathematical criteria for cryptological validity. However, given the correspondence found between the bilateral and beginning capitals sequences and the fact that the specific substitution cipher key $F=K$, derived from another page in the same work, suitably completed that correspondence, it is the writer's opinion that sufficient grounds exist for accepting the solution as valid.

Squaring

In an earlier cipher investigation of "Shake-speares Sonnets," W.E. Lovell applied the squaring technique to both the Dedication and Sonnet No. 1. His results, published in *Baconiana* 162,⁴⁴ are summarized below. For full particulars, the reader is referred to Lovell's article.

The squared Dedication is presented in Figure 5. Reading from the top of column 3 downward for nine letters, then horizontally to the right for two letters, we have "a vertical TEWDOR descending into a set-square SEVEN" for the tentative message

TEWDOR SEVEN

Note that the letters appear consecutively and that the letters of each word are in correct order as read.

T	O	T	H	E	O	N	L	I	E	B	E	G	E	T	T	E	R	O	F
T	H	E	S	E	I	N	S	U	I	N	G	S	O	N	N	E	T	S	
M	R	W	H	A	L	L	H	A	P	P	I	N	E	S	S	E			
A	N	D	T	H	A	T	E	T	E	R	N	I	T	I	E				
P	R	O	M	I	S	E	D												
B	Y																		
O	U	R	E	V	E	R	L	I	V	I	N	G	P	O	E	T			
W	I	S	H	E	T	H													
T	H	E	W	E	L	L	W	I	S	H	I	N	G						
A	D	V	E	N	T	U	R	E	R	I	N								
S	E	T	T	I	N	G													
F	O	R	T	H															
T	T																		

Figure 5. Squared Prefatory Dedication to "Shake - speares Sonnets", Lovell, W.E., "A Key to Shake - speare's Sonnets", *Baconiana*, March 1962, page 65.

F R O M F A I R E S T C R E A T U R E
 T H A T T H E R E B Y B E A U T I E S
 B U T A S T H E R I P E R S H O U L D
 H I S T E N D E R H E I R E M I G H T
 B U T T H O U C O N T R A C T E D T O
 F E D S T T H Y L I G H T S F L A M
 M A K I N G A F A M I N E W H E R E A
 T H Y S E L F E T H Y F O E T O T H Y
 T H O U T H A T A R T N O W T H E W O

Figure 6. Relevant Portion of Squared Sonnet No. 1 of "Shake - speare's Sonnets", Lovell, W.E., "A Key to Shake - speare's Sonnets", Baconiana, March 1962, page 66

Figure 6 presents the relevant part of squared Sonnet No. 1. Starting with the seventh letter from the top of column 7 and reading upward in a repeating set-square pattern, we find the words, or tentative message,

A TUDOR HEIRE

in a large "F" configuration. Note that the letters appear in consecutive letter positions and are read in a definite sequence. With neither words nor letters of a word transposed, the letters are in correct order.

As pointed out by Lovell, the words TEWDOR and TUDOR were spelling variants of the Welsh name Tudor, other variants being Tydyr, Tider and Tidder. The name Tudor, therefore, appears in both squared messages.

The stem of the "F" configuration in the squared Sonnet No. 1 is formed by the seventh letter of each of the first seven lines. A clue to the location of this "F" pattern is provided by the squared Dedication message TEWDOR SEVEN.

The word "heire" occurs in Line 4 of this Sonnet

His tender heire might beare his memory:

and also in the sonnet's squared message A TUDOR HEIRE. In addition, the cover text "heire"^c lies immediately to the right of the set-square message word TUDOR in the squared passage and demonstrates a direct relationship between cipher text and cover text.

During the Elizabethan era, not only the spelling but also the pronunciation of words was variable and allowed, for example, the same pronunciation of the letter "k" as for the word "key".⁶ The acrostic A K IS IN F, c. cf. Figure 1.

which Lovell derived from the last Sonnet page and whose derivation was presented earlier in this article, was interpreted by Lovell as signifying

A K(ey) IS IN F ,

thereby confirming the presence of the "F" configuration in the squared Sonnet No. 1. This acrostic may thus have served a dual purpose, providing information for the decipherment of both the bilateral message in the Dedication and the squared message in this Sonnet.

As has been explained,² it is not possible to give a mathematical proof of cryptological validity for a squared message. Acceptance of such a message as valid depends upon other factors such as the appearance of cryptogram letters in a definite and repeating pattern, iteration, relationship to cover text and, in some cases, information provided for the decipherment of other cryptograms. Considered on this basis, the present writer has little doubt that the squared messages TEWDOR SEVEN and A TUDOR HEIRE are cryptologically valid, that is, were written into the open text as concealed messages, and do not appear by coincidence.

The question of why a Bacon signature should be enciphered in a book with which Bacon himself had no apparent connection and the startling implication of W.E. Lovell's results when applied to that signature will not be discussed here.

A Claw of the Rosy Lion ?

The significance of T.T., the double Greek Tau, is well-known to students of Rosicrucian and masonic lore, as our contributor appears to infer in the last sentence of his article —Editor.

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BACON AND IRELAND

PART II

by N.D. McMillan, B.Sc., Ph.D., M.Inst.P.
Head of Physics, Regional Technical College, Carlow, Ireland

The Dublin Philosophical Society and the Baconian Origins of Irish Science

The origin of modern Irish science lies in the Baconian Dublin Philosophical Society founded in 1683 by William Molyneux (1656-1698)⁽¹⁹⁾ as a corresponding “sister” of the Royal Society of London. The history of the Dublin Society has been comprehensively researched by Hoppen⁽²⁰⁾ who gives detailed consideration to the social relationships of the Society members, and concludes that the enthusiasts for the New Learning were drawn from a wide spectrum of society. They included Anglicans, dissenters, and even a Catholic, a landlord from County Carlow, one Mark Baggot. The founder of the Dublin Philosophical Society, Molyneux, was certainly “a second stage Protestant” and had no commitment to the Puritan ideal. Molyneux and his very important brother Thomas (1661-1733) were members of a family who came from the top drawer of Irish society. Yet it was from their father Samuel (1616-1693) that they acquired a great knowledge and love for practical science.⁽²¹⁾ William graduated from Trinity in 1674 and then, significantly in view of his subsequent enthusiasm for Bacon, went to London to study law. In the words of one of his biographers, he had in Dublin

conceived a great dislike to the scholastic learning then taught in the place and young as he was, he fell entirely into Lord Bacon’s method and those prescribed by the Royal Society.⁽²²⁾

19. G.Sims, E.P.Kelly, *William Molyneux of Dublin*, Dublin, 1982.
20. K.T.Hoppen, *The Common Scientist in the Seventeenth Century, A Study of the Dublin Philosophical Society 1083 – 1708*, (R.K.P, London, 1970). This is a detailed study of the Baconian origins of Irish science.
21. Details of Molyneux’s father can be found in the Preface to *The Case for Ireland Stated*, (Dublin, 1992), by Rev. John Canon O’Hanlon.
22. British Library, Add. MS.. 4223, f.34.v.

This quotation has been taken by many authorities of Trinity College (23) at face value, but they have really failed to see this as a then archetypal Baconian position. As can be seen from the above discussion, Molyneux studied in a university that had then only very recently been deeply influenced by the attitudes and ethos of the Puritan faction around Henry Cromwell's administration, and Molyneux's statement was essentially an ideological statement. It is clear, however, that by this time Baconianism was not merely confined to a narrow social group. The author's study on the question of the origins of Irish science, (24) based admittedly on this area only and on secondary evidence, does not square with Hoppen's conclusion that the Puritan influence was negligible. On the contrary the evidence points to a qualified endorsement of the Mertonian view (25) on the origins of the Royal Society, and this is a position recently substantially reinforced by the comprehensive study by Webster (26), on "The Great Instauration" in English science.

II

Perhaps the fundamental problem with the long drawn-out debate over the origins of the Royal Society (27) has been the failure of many to appreciate the scope of the revolution in thought attempted by Bacon. That admirable scholar of Bacon, the late Benjamin Farrington correctly pointed out that

23. G.L. Davies, *The Story of Science in Trinity College, Dublin* (Trinity College Dublin,)
24. N. McMillan, *Irish Baconianism; A Study into the Origins, Evolution and Traditions of Irish Science and Technology and Mathematics 1592-1932*. In preparation and to be presented for a Ph.D. in Trinity College Dublin, 1985.
25. R. Merton, *Science, Technology, and Society in 17th Century England*, (Osiris IV, 1938), pp. 360-632.
26. C. Webster, *The Great Instauration: Science, Medicine and Reform, 1626-1660*, (London, 1975).
27. The debate on the origins of the Royal Society includes such arguments as M. Purver, *The Royal Society, Concept and Creation* (London, 1967), and contrary views such as T.K. Rabb, *Puritanism and the Rise of The Experimental Science in England*; *Journal of World History*, VII, 1982; page 63.

The plague of Baconian scholarship has been that his commentators, with few exceptions, try to fit his philosophy into a category too narrow to contain it⁽²⁸⁾

The modern preoccupation with specialized knowledge and the compartmentalization of knowledge, in particular in this science, further exacerbates this problem since it makes it difficult to treat in an historically valid fashion the multifaceted development of the Baconian tradition. Baconianism is not however a trivial component in the development of Irish thought, but rather one of central importance as a brief discussion here on the political events which surround the history of the Dublin Philosophical Society may illustrate. Before beginning discussion of these matters it is important to point out that the diffuseness of Baconianism, and in particular the apparently uncorrected links it forges in the minds of its devotees between science, law, education, literature, religion and other strands of thought, makes it easy to overlook the vital unifying ingredient of Baconianism in historical events. If this factor is overlooked it removes the wholeness and human purpose of the subjects being studied; and consequently greatly diminishes understanding of the actions of Baconian devotees in historical events.

Bacon's influence on the course of Irish history has not been recognized even by historians from the Unionist tradition.⁽²⁹⁾ The problem is that unless this vital factor is pointed out by science historians it will be overlooked by social historians. This point may be illustrated very clearly by considering the events surrounding the foundation of the Dublin Philosophical Society. This is a very clear example as all historians agree that this was a Baconian Society. What is forgotten, is that the other activities of the very important historical figures involved in this Society were also shaped very profoundly by their Baconianism. This produced a tradition which cannot be compartmentalized merely into a limited scientific category. Conversely, the history of the Dublin Philosophical Society cannot be understood without reference to the political events in which they took place or reference to the wider intellectual environment of the day.

28. B. Farrington, *The Christianity of Francis Bacon, Baconiana*, 179.

29. J.C. Beckett, *The Making of Modern Ireland 1603-1923*. (London, 1965). Beckett is the leading Unionist historian and yet this major work only mentions Bacon on one occasion.

III

The group of fourteen original Members of the Dublin Philosophical Society probably coalesced around Molyneux in the Restoration Period because he was from the highest strata of Irish Protestant society. For the same reasons it is possible to explain why it was only with great difficulty that Petty was able to establish himself as the Society's first President, despite being so clearly the most celebrated Member.

Similarly, it is easy to explain, given the preceding historical events, why it was possible for the young Molyneux to obtain the patronage of the Provost of Trinity College, Narcissus Marsh (1638-1713), for his new Society. Marsh became indeed an enthusiastic Member, and meetings were held in College. Events soon conspired against this small group of Baconians despite their powerful social positions in Irish Society, and the existence of their University itself was to be threatened in the next period.

The accession of James II to the throne inaugurated a period of open struggle and trauma for the fledgeling Dublin Society. Richard Talbot (1630-1691) was initially appointed lord-in-general of the Army in Ireland in 1686 and was subsequently elevated in successive years to Viceroy, and then ennobled as Lord Tyrconnell. His policy was to make the King independent, in England, by means of an Irish Catholic army, and his government was manned by loyal Royalists and Catholics who would have no truck with the freethinking and progressive Baconians around Molyneux. In a situation of preparation for Civil War, Molyneux's attempts at obtaining patronage from Tyrconnell, to ensure the physical safety of Members, not surprisingly failed. He and seven other Members were forced to flee the country in 1687.

The unresolved questions of power that had been fudged over in the Restoration of 1660 were then posed directly in the Irish war which ensued, and the issue was of a fundamental divide between "the divine right" Jacobites and those who believed in "a Baconian constitutional monarchy". The Jacobites occupied Dublin and quartered troops in Trinity in 1689 effectively sacking the College, but their occupation was short lived, and defeat followed soon after on the Boyne.

The rise in the political career of Molyneux, which had begun with his appointment in 1684 to the important position of Surveyor-General by the then Lord Lieutenant Ormonde, and had been interrupted in the period of Tyrconnell's government, was resumed as soon as the new William administration was in office. The difference was that the

Baconians now dominated ideologically the new Administration. Molyneux's close friend and Society member George St. Ashe was able, following his appointment as Provost of Trinity College, to carry out a thorough going reform of the University, introducing in particular Locke's philosophy at the centre of the curriculum.⁽³⁰⁾

In 1692, following the purging of the State apparatus of the Jacobites, Molyneux was returned as M.P. for Dublin University and in 1695, appointed Master of the Chancery, and placed on the powerful committee to vet and examine Bills to be brought before the House. In 1698 he was placed in the position of jointly administering the Government while there was a change of Lord Lieutenant. In that year he published *The Case of Ireland being bound by the Acts of Parliament in England stated*. This was a forthright Baconian assertion of the right of Ireland to legislative independence. This work was soon thereafter condemned by Westminster and burnt there by the common hangman. Molyneux's death in that year following a long journey to meet his friend John Locke in England saved him from the personal consequences of his views, but this book did differentiate clearly Irish Baconianism at its highest point from its English counterpart, and introduced into this tradition a characteristic nationalism, which appears on the surface to be fundamentally at odds with the Unionism of its founder.

IV

"The Glorious Revolution" of 1691 which brought William to the throne has a profound significance for many Protestants in Ireland even to this day. This revolution placed on the throne a "Baconian" constitutional monarch since this Monarch was pledged to uphold a rational Protestant faith and constitution (although this is unwritten). The Irish dissenting and establishment traditions of Protestantism were in the final analysis both committed to this settlement, and on the basis of this alliance a new ruling class in Ireland developed, which had a complex of contradictory attitudes devolved in the ultimate from Francis Bacon.

The modern Irish scientific tradition has developed largely from the Dublin Philosophical Society established in 1683. This Baconian Society, with its Baconian credo led, not surprisingly in the period before 1900, to

30. *Some Familiar letters between Mr. Locke and Several Friends*; published by S. Molyneux (London 1708) gives details of the letters between W. Molyneux and Locke on Ashe's appointment in 1692.

an essentially Protestant scientific and engineering tradition⁽³¹⁾ dominated by the Irish ascendancy. Since this Society has left a profound heritage to Ireland, this should be assessed with some care.

Any assessment of the Dublin Philosophical Society must begin with the invaluable and detailed study of Hoppen, of its history, and the work of its members.

Hoppen, from the outset, established a clear connection between the Society and Trinity College, Dublin⁽³²⁾. He identifies the backgrounds and interest of all the nine Trinity members of the original fourteen founding⁽³³⁾ members and shows that the interest in physical problems of astronomy, optics and mechanical philosophy were largely inspired by Molyneux. He points out the importance of Ashe's contribution to mathematics in the Society and demonstrates that this had a wider importance in that it received considerable attention in Oxford and the Royal Society and was quoted there as a model of scholarship.

There were no deeply original thinkers in the Society in terms of science and Hoppen links this to the emphasis of all the Dublin *savants* on the utilitarian advantages of the New Philosophy. Molyneux was however a fundamental innovator in the philosophical sense posing a centrally important question (the Molyneux question), of the relationship of thought to the senses⁽³⁴⁾. Petty also was a fundamental innovator and introduced the use of statistics to economics and founded political economy⁽³⁵⁾. Nevertheless the Dublin group did not really come up to the level of the London membership of the Royal Society and it is Hoppen's

31. H. Boylan, *Dictionary of Irish Biography*, Dublin, 1978. This gives a very rough guide to the dominance of Protestants before the establishment of the Free State. Of the Engineers listed, nine were definitely Protestant, five almost certainly Protestant, one uncertain, and one Catholic. The respective numbers for Mathematicians/Scientists are 36, 7, 2 and 5, and for Medics, 15, 8, 0 and 3. This analysis gives an approximate division of 81 Protestants to about 10 Catholics in a country where the majority of the population were Catholic.
32. *op.cit.*, Hoppen, Chapter 3, pages 53-73.
33. *ibid.*, pages 25-52.
34. E. Cassiner, *The Philosophy of the Enlightenment*, (Beacon Press, reprinted by Princetown University, November 1966) page 108.
35. W. Petty, *Political Anatomy of Ireland* (1672), *Political Arithmetik* (1698).

thesis that this second class status was linked to the utilitarian emphasis in Dublin. He does point out that the impact of Newton's *Philosophicae Naturalis Principia Mathematica* was appreciated immediately by many members of the Dublin Society, although when Molyneux received a section of the book from Edmund Halley in the Spring of 1687 the Society was about to collapse and Newtonianism consequently played only a very minor role in the Society⁽³⁶⁾. Hoppen explains that in fact Dublin was really left behind in the tide of scientific advance,

But it was the societies which continued to hanker for a natural philosophy of utility, while the leaders of scientific movements in Britain were in general adopting an increasingly abstract science, which, while not strictly opposed to arguments of use, regarded these simply irrelevant to philosophical advance.⁽³⁷⁾

It was indeed a saving grace that Ashe was appointed Provost in the College, because his interest in mathematics gave him an immediate grasp of the importance of the revolutionary Newtonian philosophy, and this in turn ensured that Trinity was to be the first University, outside Cambridge of course, to introduce elements of Newton into the curriculum⁽³⁸⁾.

Hoppen demonstrated that religious inspiration was a major driving force for the Dublin Society⁽³⁹⁾ in particular in the case of Molyneux and

36. *ibid*, page 125.

37. *ibid*, page 145.

38. G.D. Bishop, *Physics Teaching in England from Early Times up to 1860*, (P.R.M. Publishers, London, 1961) page 55. Newton had to be introduced at Oxford by the artifice of a translation of Rohault's *Physics* by Samuel Clarke (1675-1729), who included criticism of Descartes in footnotes and thereby forced the attention of the more conservative tutors on Newton. This book was translated from Latin into English in 1723 by Samuel's brother John, and became the outstanding physics text book in England.

39. On 18th December, 1683, Provost Huntington described in a letter to Plot how many members met regularly on Sunday and all members on Mondays to discourse theologically. R.S. MS; Early letters, H.3.72. An early member of this group Dudley Loftus, son of Sir Adam, was to become the Society's most bitter enemy when the triumvirate Molyneux, Petty and Ashe introduced rules which changed the course of the Society and established it on the same footing as the Royal Society, which discouraged religious controversy. The increased emphasis of Dublin on science piqued Loftus who left to write ill natured attacks on the Society.

Ashe. The early interest of Molyneux with the philosophy of Descartes⁽⁴⁰⁾ was also inspired by his commitment to religious revelation. This interest in philosophy grew with Molyneux, and almost certainly with the other Dublin Society members, until it dominated his thoughts when he became the first Lockean. Molyneux was a follower of what had been called the "Free Philosophy"⁽⁴¹⁾ and he exhibited an open mindedness to religion which was reflected in his Society, but not unfortunately in the narrow attitudes of the University. His liberal attitude however never extended as far as Thomas Hobbes as we know that Molyneux was shocked to find a picture of the Englishman hanging in the Royal Society. Petty was of course a friend of this founder of British materialism.

V

The activities of the Society were greatly concerned with education and this interest was also closely linked with religion and philosophy. The Dublin Society Members were active in publishing works⁽⁴²⁾ on the New Learning before they were dispersed for the first time. *They took the lead internationally* in seeking and establishing links with other Societies and the minutes of the Dublin, Oxford and London Societies were exchanged. The Dublin proceedings were printed in London in *Philosophical Transactions*, and Dublin established fraternal links with the French and Italian Societies⁽⁴³⁾. This was an extremely important development which

40. Preface by Rev. John Canon O'Hanlon to *The Case for Ireland Stated*, Dublin, 1892. The sentiments and convictions of our author (Molyneux N.M.) were entirely opposed to the infidel spirit, which began to prevail in England at the period; while he resolved to render a public service by editing and rendering into English a celebrated Tract of the renowned Christian philosopher, Renatus des-cartes Here unto are added the objections made against these Meditations. By Thomas Hobbs, of Malmesbury. With the Authors answers. All faithfully translated into English." Page 17
41. The Cartesian Thomas Rowe (1657-1705) deserted traditional text books about 1680 and introduced his pupils to what he called the Free Philosophy. See *Dictionary of National Biography*.
42. cf. C.Allen, *The Operator for the Teeth* (1686), J.Sylvius, *Novissima Idea de Febribus* (1686), A. Mullen, *Account of an Elephant* (1682), and Molyneux's three books, *Metaphysical Meditations*, (1680) *Sciotherium Telescopicum* (1680), and *Dioptrica Nova* (1692).
43. *ibid*; pages 91-92.

resulted from the feeling of isolation felt by the Dublin philosophers and their recognition of the backwardness of facilities in Dublin. Molyneux also took the lead in bringing to the attention of the Royal Society the absolute necessity of getting the *Philosophical Transactions* to Dublin to keep the workers there abreast of the latest developments, thereby establishing perhaps *for the first time the modern attitude of science to research Journals*. The concern for self-education was supplemented by a real interest in education in a more universal sense. The Society was much concerned with propaganda for the New Learning and produced sound well argued views on the topic ⁽⁴⁴⁾. There were in addition to Ashe and Molyneux himself a number of other Dublin *savants* interested . The Dublin *savants* were great collectors of libraries on the New Learning and some subsequently left their collections to the Library at Trinity. These gifts clearly exerted an important influence on the later scholarship of the University. The Members were led to develop personal correspondences, friendships and even family connections with such great names as Flamsteed⁽⁴⁵⁾, Halley⁽⁴⁶⁾, Newton⁽⁴⁷⁾, Locke⁽⁴⁸⁾, Bayle⁽⁴⁹⁾ and Huygens⁽⁵⁰⁾

44. The best example of this in the work of the Society is to be found in the foreword of *Dioptrica Nova*, (1692).
45. W. Molyneux and Flamsteed, Southampton, M.S.D./M1/1. Others from Molyneux have been printed in *A General Dictionary*, edited J.P. Bernard and others vii (London, 1738), pages 602-14. Originals of these have not been preserved.
46. *Correspondence and papers of Edmond Halley*,, edited E.F. MacPike (Oxford, 1932).
47. T. Molyneux met Newton during his visit to Cambridge in July, 1683, and later William was kept informed of his work through his co-operation with Locke.
48. *Some Familiar Letters* between Mr. Locke and Several Friends. Published by S. Molyneux (London, 1708).
49. In 1685 Thomas Molyneux was in correspondence with Pierre Bayle. In September, 1686, Jacob Sylvius wrote to him on his work on fevers. Then in December of that year the Society instructed its then secretary Edward Smyth to write to Bayle. Molyneux kept up his own correspondence and friendship with the Frenchman. See E. Labrousse, *Inventaire critique de la correspondance de Pierre Bayle*, (Paris, 1961).

of this period. These interactions were exceedingly important in developing the philosophical outlook of the Dublin men, but also of course in opening the way for the enlightenment and ideas to flood into Ireland and Trinity later in the 18th century.

VI

Practical experimental science was introduced into Dublin and Trinity by the Philosophical Society. In April, 1684, the Society found permanent quarters in the house at Crow's Nest off Dame Street above the apothecary's shop of Robert Witherall. Here they erected a herbal garden and well-equipped laboratory ⁽⁵¹⁾. Hoppen ⁽⁵²⁾ concludes that the Society had some of its own instruments and that it also used Molyneux's personal collection. These included some large astronomical telescopes, glasses for telescopes of all lengths, microscopes of all kinds, prisms, magick lanterns, micrometers, pendulums, locks as well as other items.⁵³ We discover from his son Samuel that William obtained a considerable number of instruments which included a quadrant, spirit level, cones, microscopes, helioscopes, telescopes, theodolite compasses, ring dials, air pump, barometer, loadstones, a camera obscura, surveying chains and an instrument for reducing pictures to miniature size ⁵⁴. In 1685 with a special telescope made to his own design by Richard Whitehead in London we know that Molyneux established a small observatory in Trinity College ⁵⁵ which

50. For details of T. Molyneux's visit to Huygenius see his letter written from Leyden, August 15th, 1684. The subsequent correspondence can be found in the unpublished memoir of the Molyneux family by Sir Capel Molyneux, and Sir William Wilde's biography.
51. *William to Thomas Molyneux, 10th May 1684* (D.U.M. XVIII(1841)-481.
52. *op.cit.*, Hoppen, p.93.
53. C. Molyneux, *Account of the Family*, (Evesham, 1820) page 75.
54. *A Catalogue of the Library of the Honble. Samuel Molyneux Deceas'd Consisting of many valuable and Rare Books in Several Languages..... With several Curious Manuscripts, and all his Mechanical Instruments* (London 1730), pages 56-7 and 60-2.
55. *op.cit.*, C. Molyneux, page 64.

was used extensively by members of the Society, since it is recorded that it achieved for the Society considerable notoriety among the undergraduates. It was not until 1711 that the University itself established a laboratory, in fact a chemical laboratory⁵⁶ and it was not until very much later, 1787, that the University established an observatory⁵⁷.

VII

The Dublin Society's work in very many fields proved to be seminal and established a tradition which continued in most cases until this century. The wide ranging and diffuse nature of the work could be used to explain this, and a cynical explanation could be that it touched on so many fields that any later work must have some earlier precedent; but close examination of the University's work in science shows that there are indeed many traditions which have nucleated in the Dublin Society and subsequently developed to their modern form from this point of departure.

In terms of experimental or practical researches there was some very interesting early work which also proved to be seminal. Firstly, there were Molyneux's practical astronomical observations⁵⁸ which included equipment innovation⁵⁹. There were his fundamentally important researches on optics⁶⁰, which led eventually to the great Trinity School, which came to its zenith with the work of Hamilton and Lloyd in the early 1830's. Molyneux's practical work on meteorology⁶¹ and his work on tides in the

56. W.Cocker, *A History of the University Chemical Laboratory, Trinity College, Dublin 1711-1946* (Hermathena, Summer, 1978) pages 58-76.
57. W. Ussher, *Account of the Observatory belonging to T.C.D.* Translation R.I.A., 1, pages 3-21.
58. For example W. Molyneux, *Concerning the apparent Magnitude of the Sun and Moon or the apparent Distance of two Stars when nigh the Horison*, XV(1687), 314-23.
59. *Op.Cit.*, W. Molyneux, *Sciothercum Telesopicum*.
60. *Op. Cit.*, *Dioptrica nova*.
61. W. Molyneux, *Concerning a new Hygroscope*, XV(1685), 1032-5. He also arranged for comparative meteorological measurements to be made by simultaneous observations in Dublin and Oxford. See Hoppen.

Port of Dublin⁶² both established great Trinity traditions of physical research. His work on bogs⁶³ presaged later Trinity studies, but it could not have been said to have established a tradition. Molyneux's work on terrestrial magnetism,⁶⁴ however, did produce the seed from which came the later fundamentally important magnetical studies of Lloyd who in the 19th century constructed in Trinity the Magnetical Observatory and invented many instruments. One might even see a precedent to his interest in optical devices for viewing miniature pictures, in the later cinematographic work of John Joly in the early years of this century.

Petty was to establish an interest in sea transport which later re-appeared in the late 19th century with the work of Joly and others. Allen Mullen's interest in anatomy and dissections was to lead to the school which finally produced the monumental work of Haughton in the field of Animal Mechanics in the 19th century. John Stanley's paper on the motion of water introduced for the first time an interest which was to produce many important later notable researches. Thomas Molyneux's researches on the The Giant's Causeway indicated their physical origin, and undoubtedly inspired a tradition which led ultimately to the establishment of the great Trinity Geological School which produces so much important work on physical geology. King's work on hydraulic engines and hydraulics in general was taken up by Richard Helsham in the early 18th century and then in the 19th century led ultimately to the second school of engineering in Britain. Narcissus Marsh's work on Acoustics was important and led to the later work of Matthew Young at the end of the 18th century, but thereafter the acoustical studies in the College did not continue. Ashe's work on mathematics has already been discussed but this established a tradition of a mathematical physics school in the University.

In particular Thomas Molyneux's and Mullen's work on humans and animals established a tradition of medical science which produced some notable medical studies. Neither should it be assumed that those workers cited in the above discussion were the only ones involved in this aspect of

62. W. Molyneux, *An Account of the Tides in the Port of Dublin*, XV1 (1686), 192-3.
63. W. Molyneux, *An Account of a Moving Bog in Ireland*, XIX(1697): 714-16.
64. W. Molyneux, *A Demonstration of an Error committed by common Surveyors in comparing the Surveys taken at long Intervals arising from the Variation of the Magnetic Needle*, XIX (1697), 625-31.

the work; they are merely in most cases the most prominent in the Society in this field of endeavour.

The pioneering nature of the Dublin Society makes it very important in the context of British science, but only serves to underline its significance for Trinity and Ireland. Its most active period was during the secretaryships of Molyneux and Ashe but it was revived on two occasions, initially in April 1693, and then in the early 18th century by William's son Samuel, when Berkeley was a Member. The first reformation has little interest as far as Irish science is concerned, because the dominant physical interests of the earlier Society was not much in evidence as a result of Molyneux's heavy involvement in politics. He did however urge the Royal Society to engage someone to popularize and simplify Newton's *Principia* for readers

not so well versed in abstruse mathematics."⁶⁵

One might guess therefore, given his patriot position that Molyneux was inspired by Irish precedent in science not the English, and perhaps the conclusion of Hoppen⁽⁶⁶⁾ that,

It is clear from this and other evidence that the scientific inspiration for the Dublin Society came almost entirely from England.

is suspect. Hoppen's own work here in any case tends to undermine his own conclusion, while the work of others shows clearly that Molyneux's early contact with the science of Descartes, Galileo and Torricelli, came from the work of his father on gunnery. His subsequent studies in Trinity while an undergraduate brought him at a later date into contact with the *Philosophical Magazine*, and the main stream of English science. The Royal Society obviously provided the model for the Dublin Philosophical Society, but this is only one aspect of the scientific inspiration which led to the Dublin Society, which it must be remembered was founded almost entirely by the efforts of this one man. Molyneux at the time of the founding, 1682, was of course well aware of Continental Societies and had been

65. W. Molyneux to Sloane, 4th November, 1697, R.S. M.S. Early Letters, M.199. As far as we know the earliest Irish text book along the lines suggested by Molyneux was the Carlow man Dr. Michael O'Riordan's *Comments on Sir Isaac Newton's Principia* written in the early 19th century. He was a Fellow of R.S. of Edinburgh and was brought to our attention by Ruth Wallis, University of Newcastle-upon-Tyne, School of Education. No copy of his book is extant as far as we are aware.

66. *Op.Cit.*, Hoppen, page 31.

since he was an undergraduate. Although this point is really of little consequence and it might not appear to be worth questioning Hoppen's conclusion, it is nevertheless important as it establishes a certain amount of independence in Trinity science, and demonstrates the Continental influence to help explain why this became so powerful at the end of the 18th century, It gave to Trinity the important role in the British context of being the conduit of French ideas into Britain in the early 19th century. For the writer the Continental influences are clear from the outset of the Society, and these became quite explicit when formal links were established by Ashe with foreign societies in the first period of the Society. This does not in the slightest change the basic Baconian nature of Irish science, but does modify it somewhat.

IX

Amongst the notable achievements of the Dublin Philosophical Society, probably its role as the progenitor of the Royal Irish Academy and the inspiration for the scientific work of the Royal Dublin Society is the most important and enduring Baconian consequence of its existence. The fact that the three Molyneux Philosophical Societies collapsed is therefore of small consequence when assessing their influence, subsequently to be translated into the University where it was to grow and flourish. The interest of the Society in establishing a Museum of rarities⁶⁷ was also an important and seminal development in Ireland as was its great interest in Irish antiquity⁶⁸, which was to become a prominent feature of the later Royal Irish Academy's work. It is a great pity that the Philosophical Society's paper on their views on University Education⁶⁹ has been lost as this would be most revealing for this study, but we can probably assume that this was used, or even originated with Ashe, whose views were put forward in his address marking Trinity's centenary⁷⁰. In this he placed Trinity firmly within the context of the revolutionary settlement, and

67. *Op.Cit.*, Hoppen, page 181.

68. *ibid.*, pages 156 and 179.

69. Minutes, 14th April 1684, 30th June 1684 and 15th June 1685, ff. 162,164v and 171.

70. St. G. Ashe. *A Sermon Preached in Trinity College Chappell before the University of Dublin January the 9th 1693-4, Being the First Secular Day Since its Foundation by Queen Elizabeth*, (Dublin,1694).

placed reason beside revelation as the great source of Divine truth. He noted that mathematical discoveries,

were the one constant in a world of other disciplines merely conjectural and litigious; for only in mathematical demonstration do 'peripatetick and Cartesian, Catholick and Heretic.....all agree...The work and concerns of the Philosophical Society shine through the sermon at every point, and Ashe's concept of the ideal university is drawn largely from his experiences of the previous decade.⁷¹

It is not surprising to discover that Ashe was a great reforming Provost and that it was he, not Molyneux, who ensured the very early adoption of the mathematical and mechanical philosophy of Descartes and Newton. Without doubt the great Trinity tradition in science education originates in the work of these 17th. century philosophers, as do all the research traditions in physics. The very important philosophical traditions of Dublin University have their clear genealogical origins in the Society and were subsequently to be very influential in shaping the thought and hence paradigm of later Trinity physics contributors. The Continental influences which were to be so fruitful in the work of Trinity men were also introduced by the Society. In conclusion therefore we can say quite categorically that the Dublin Philosophical Society continues to have living relevance to the work of the University in the fields of physics and physics education, and indeed elsewhere, and that it is of fundamental importance in comprehending the history of these two fields in the University.

TABLE 1 Seminal Influences of the Dublin Philosophical Society.

EDUCATION: W. PETTY – What a Complete Treatise on Navigation Should Contain (1693).

MATHEMATICS : ST. G. ASHE – New Ways of Demonstrating the propositions of Euclid (1684).

STATISTICS : F. ROBARTES – An Arithmetic paradox Concerning Chance of Lotteries (1693).

POLITICAL ECONOMY: W.PETTY – Two Essays in Political Arithmetic (1686).

71. *Op.Cit.*, Hoppen. page 170.

ENGINEERING: W. MOLYNEUX – A New Hygroscope (1685).

CIVIL ENGINEERING: W. PETTY – Experiments to be Made Relating to land Carriage (1684).

SURVEYING: W. PETTY – The Down Survey (1655).

GEOLOGICAL: T. MOLYNEUX – A Study of the Giants Causeway (1694).

NAUTICAL: W. PETTY – Doubled Hulled Ship (1680).

ARCHAEOLOGICAL: S. MOLYNEUX – Concerning the Large Horns Found Under-ground in Ireland (1697).

AGRICULTURAL: W. KING – An Account of manuring Land with Sea Shells (1708).

METEOROLOGICAL: T. MOLYNEUX – Thunder and Lightning (1682).

ASTRONOMICAL: W. MOLYNEUX – Sciotherium Telesopicus (1686).

TEXT-BOOK: W. MOLYNEUX – Dioptrical Nova (1692).

RARITIES: J. SYLVANIUS – Account of a Horny Girl (1686)

ACOUSTICS: W. MARSH – Essays to the Doctrine of Sound (1684)

PATRIOT: W. MOLYNEUX – The Case of Ireland.....(1684)

PHILOSOPHICAL: G. BERKELEY – Essay Towards a New Theory of Vision (1709).

ANATOMICAL: A. MULLEN – An Anatomical Account of an Elephant (1682).

BIOLOGICAL: T. MOLYNEUX – A Natural History of Ireland (1726).

BOTANICAL: R. BULKELEY – Propagation of Elms by Seeds (1693).

DENTISTRY: CALLEN – Shewing How to Preserve the Teeth and Gums (1686).

MEDICAL: A. MULLEN – An Account of an Experiment on the Injection of Mercury into the Blood and its ill Effects on the Lungs (1691).

BACON – COLOSSUS OF THE FUTURE

By William R. Wood

While thumbing through a borrowed copy of *Baconiana* (167), I was startled to come across an article entitled “Construction of the World Temple and The Master R. - a note by a third ray student.” As a comparatively recent Member I was unaware that the term “the Master R.” is, apparently, in common use and widely understood. The implications of this rather short essay are so far reaching that further elucidation and expansion became a burning necessity. First there are several points deserving of comment and explanation, These are as follows:—

1. The term “a third ray student” indicates a student of the Rays who places himself or herself on the Third Ray. The word “on” is conventional usage meaning that the specific types of energy and qualities of a particular Ray flow through and emanate from the person named or indicated. It is however the Higher Self or Christ Self that is on the Ray in a permanent sense, while the lower self or Personality is affected by Ray influences according to the positions of planets in the individual horoscope.

2. Organization is given as an activity of the incoming Seventh Ray; however organization, *per se*, is more an activity and attribute of Ray One. Here we should note that Rays One and Seven are a pair, as are four of the remaining five Rays (see Table II). Also most writers on the subject agree that Rays One, Two and Three are Major whereas Rays Four, Five Six and Seven are Minor. Thus Master R. was referred to as “one of the three major departmental Heads of the Hierarchy”. Before proceeding further we should assimilate a summary of Ray qualities and activities; briefly these are:-

Ray

- | | |
|----|---|
| *1 | will-power, leadership and government. |
| 2 | love-wisdom, healing, teaching, religions |
| *3 | philosophy, astrology/astronomy, economics. |
| 4 | balance, humour and all forms of art. |
| *5 | science (all branches) accuracy and detail. |

*7ceremony and ritual, co-operation with angelic and elemental kingdoms. precision and orderly commerce. This Ray is often thought of as a culmination and a harvesting of the previous six.

*denotes mentioned by 'a third ray student' as particularly implicated in the building of the World Temple in the Age of Aquarius.

Now to return to the Rays as pairs: the following table relates the pairs to the Trinity.

TABLE I

	God the Father	God the Son	God the Holy Spirit
RAYS	1 and 7	2 and 6	3 and 5
	Will-power	Love-Wisdom	Intelligent Creative Activity of Mind

RAY 4 as the equal balance of attributes of the The Trinity.

It should be mentioned that TABLE I (and TABLE II) are in linear form for printing purposes and we are nearer the Truth if we visualize the Trinity as three segments of a circle, thus implying a cycle of action in which, for example, (see TABLE II) the static creates the dynamic or energy, and the dynamic creates the static, or rather becomes static in accordance with the laws of Primary Physics.

The Trinity is perhaps best conceived of as three concentric spheres in a state of continual interaction. God the Father is the innermost sphere and the highest in vibratory wavelength thus interpenetrating spheres two and three. Next is the God the Son sphere which penetrates the outer sphere of God the Mother or Holy Spirit. Science now agrees with mystics, metaphysicians, alchemists, etc., that matter, energy and light are interchangeable and divided by wavelength only.

3. Next there is a table of correspondences which in conjunction with TABLE I expands the notes on Rays One, Three, Five and Seven as important Rays for the construction of the World Temple during the Aquarian Age, now overlapping the outgoing Age of Pisces.

TABLE II

	God the Father	God the Son	God the Holy Spirit
RAYS	1	2	3,4,5,6,7
	Destroy or Dissolve Inertia Spirit as static	Survive Rhythm Energy as Light	Create Mobility or Activity Energy and Matter

If we now refer to TABLE I it will be apparent that the interaction of the Trinity is such that all Seven Rays must be considered together, even when one or more are emphasized for a special reason or particular explanation. The phrase God the Holy Spirit needs an additional comment, since in the table it corresponds to matter and the Mother principle, as in mater and matrix. Spirit in this instance is taken to mean, the Spirit of the Father in the Mother via the Son or Divine Child, the Creation of the Father-Mother God.

4. The third ray student tells us that light and spirit are to be brought down to the physical plane or level. This is true, but most Ray students agree that the Seventh Ray (referred to on page 108) invokes these energies down to the four etheric sub-levels of the physical plane. So that the distribution of spiritual power and light will be *via* the etheric double or counterpart of the planet. The lower sub-levels of the physical are gaseous, liquid and solid to complete the septenary of sub-divisions.

Now to present some thoughts related to the article in *Baconiana* 167, in a general way. Humanity as a whole is in the process of moving from the Fifth to Sixth Ray in a major cycle but is moving from the Sixth to Seventh in the minor cycle of 2.160 years. Hence there is a dominance of science at present. The Aquarian Age will accentuate the Rays of Mind, that is Three, Four and Five which correspond to the element of Air, thus explaining the rapid growth of air travel, transport and the more recent visits to space both manned and unmanned. Combining this with the emphasis given by the third ray student we have accentuation on Rays One, Three, Four, Five and Seven. Rays Two and Six are missing from this list but when we remember the link between Francis Bacon and the Rosicrucian Order, already a widely held belief, these two have reason for

inclusion. The emblem of the Order is the Rose-Cross, and this obviously combines the Rose of the Sixth Ray with the Cross of the Second Ray. This is the Christian Cross and suggests the name of Christian Rosencreuz is a pseudonym.

Roman Catholic doctrine has separated these two with Jesus depicted as crucified on the Cross of Matter as the primary symbol, while other statues and pictures show him in an attitude of blessing with the rose-coloured flame of the Sacred Heart exposed. Modern Rosicrucians have much to do with Fifth Ray Science and Seventh Ray Ritual, but the more advanced among them know that unless the Rose of Love blooms upon the Cross of Sacrifice they cannot pass beyond the stage of limiting intellectuality.

It may be useful to introduce the other Ray symbols at this point. The link between Francis Bacon and the Masonic Order is well known, although some Orders name the St. Germain incarnation in this regard. The Co-Masonic Order, which admits women, names him as The Head of all T.....M.....s. The Ray symbols are of particular interest, for example:-

TABLE III

Ray 1.	a point within a circle or sphere, hence if we do God's Will we cannot err.
Ray 2.	an unfolded cube in ratio 3:4 signifies spirit imprisoned in matter.
Ray 3.	an equilateral triangle or pyramid and a symbol of the Trinity.
Ray 4.	a square at 90° angle and a pair of compasses, usually set at 60°. This embodies two angles of the four-sided pyramid, two of which base to base form an Octahedron.
Ray 5.	the pentagram or five pointed star which relates to the Dodecahedron.
Ray 6.	a four, five (if Tudor) or six petalled rose representing Love. Some authors relate the six petalled rose to the six pointed Star of David depicting all Seven Rays. (Ray 4 in the centre). The double equilateral triangles are derived from the Icosahedron.

Ray 7. the clockwise rotating swastika or Cross of Creation. Some writers give the Maltese Cross but this may be the personal symbol of the Master R. just as the White Dove was the symbol of the Lord of Civilisation at the time of the Baptism of Jesus. Both Seventh Ray symbols are said to relate to the cube or Hexahedron.

Some readers will recognise Masonic symbols in the above, others may see the Five Platonic or Pythagorean Solids, the toys of Dionysus – the building blocks of the Universe.

A study of history in the latter part of the Piscean Cycle shows many events of importance have occurred on or near the 75 year mark of each century. This phenomena is known as the last quarter centennial upsurge. It will be seen from TABLE IV and TABLE V that Francis Bacon figured in many of these peaks of civilisation. As the Compte de St. Germain he was known as the “the wonderman of Europe” and almost certainly was the mysterious Count who several times visited Napoleon I in an effort to obtain co-operation for a peacefully negotiated United States of Europe. The European Economic Community has partly fulfilled this plan with political, trade and military agreements, plus freedom to travel and work, with, in some cases, reciprocal use of social security services. An interesting aside is that a Lady of the French Court recorded in her diary seeing the Count, and speaking to him (at least on the second occasion) on two occasions some 70 years apart. At both meetings he had the appearance of a handsome 35 year old man.

TABLE IV

Centennial Upsurge	Nature of Events affecting the Advancement of Humanity	Achievement or Result
1275	Roger Bacon – restoration of mental culture and learning	Democracy of Culture, Start of Renaissance.
1375	Christian Rosencreuz –the spread of Hermetic knowledge.	Continuation of the Renaissance.
1475	Advent of the printing press– spread of knowledge.	Democracy of knowledge. Reformation.

1575	Francis Bacon and Science "Shakespeare" – English Language	Increased freedom of learning.
1675	Elimination of class structure attempted. Secret societies.	Political democracy. Revolution
1775	Political freedom by French Revolution.	Increased political democracy.
1875	<i>CIRCA</i> Francis Bacon Society. Theosophical Society; Co-masonry admits women; Liberal Catholic Church; Spiritualism; Osteopathy; Society for Psychical Research	Democratisation of occultism and mysticism. Unionism Advance of general evolution
1975	<i>CIRCA</i> Francis Bacon Research Trust. Spreading of esoteric ideas and knowledge.	Unseen advance in Spiritual Evolution in preparation for the Coming of The World Teacher.

The third ray student states in his article that the Third Ray entered on a very long cycle of activity from 1425, and the Master R., who is identified as Francis Bacon, has assumed the position as Head of the Third Ray Ashram or esoteric school some time between 1920 and 1950, while still being partly responsible for the Seventh Ray. It is not stated that Master R. became Head of the Third Ray itself; however this is implicit if the above statement is true. Therefore it is reasonable to assume that he was during a period prior to 1950, in training for that position. This is especially so since many esoteric students believe that the Lord of Civilisation is promoted directly and only from having been Head of the Third Ray. The Lord of Civilisation is known in the East as the Mahachohan, meaning great lord or master, and is said to be co-ordinator of the Heads of Rays 3–7 inclusive. It will be seen from even the brief list of Ray activities given above that whoever assumes this position well and truly earns the title Lord of Civilisation.

Some readers may feel that Francis Bacon's life was too mundane to be a basis for achieving such exalted status in some 400 years of evolution. We must not lose sight of the purpose of major or other initiations, namely speeded up spiritual evolution. This involves a strengthening of Will Power and an expansion of Love power, as well as an increase in mental abilities. All this requires a very fit, pure and healthy physical body. The rate of progress accelerates quite markedly, if necessary, after the Ascension or Fourth Initiation, for this level means mastery over the creation, sustaining and dissolving of matter, as demonstrated by the complete transmutation of the physical body. It would be helpful to show these higher initiations in diagram form at this juncture.

Although promotion to Lord of Civilisation, or another hierarchical position is by initiation, that is not to say it is rubber-stamped through, or in any way automatic. As with the lesser mysteries of the lower Initiations the candidate must prepare himself or herself by acquiring and unfolding from within the requisite qualities and attributes. The consciousness needs to be able to withstand an increased inflow of Divine Power from the Trinity (of this Solar System) acting through the intermediary of the One Initiator, who can be thought of as a cosmic Hierophant and "step-down" transformer.

Before ending this essay it may be as well to review what is said to be known of the comparatively recent incarnations of the being we in this Society refer to as Francis Bacon. This follows in approximate chronological order.

TABLE V

Samuel	Old Testament Prophet
St. Joseph	Father of Jesus
St. Alban	First Martyr in Britain
Merlin the Magician	King Arthur's adviser.
Proclus	Neoplatonic scholar.
Roger Bacon	Scientist and Mystic
Christian Rosencreuz	Rosicrucian organiser.
Hunyadi Janos	
Robert the Monk	ecclesiastical scholar.
Christopher Columbus	notable navigator
Francis Bacon	lawyer, author, etc.
Count Rakoczy	Hungarian noble
Compte de St. Germain.	Europe's "wonderman".

We may surmise that these incarnations, plus those not listed, would yield a basis of experience for the development of the powers and qualities required by a Lord of Civilisation co-ordinating five heads of Rays and their departments of the Celestial Hierarchy that form the Inner Government of the World, and is known to some as the Great White Brotherhood.

So we see that Francis Bacon as Lord of the New or Aquarian Civilisation would in a way be Lord of *The New Atlantis*. Further, we could say that Francis Bacon, like Jesus before him, was denied earthly kingship, but has now apparently attained into spiritual Kingship.

Author's Note:

in this article an attempt has been made to avoid continual repetition of phrases such as "it is said", "I believe," "we have been told", etc. The reader is at liberty to accept, reject or await further evidence on any statement made therein.

ANOTHER CLUE TO SHAKESPEAREAN AUTHORSHIP

by Olive Driver

It was with much interest that I read Daphne du Maurier's book, *Golden Lads*, which is essentially a biography of Anthony Bacon. My own book on the same subject, *The Bacon Shakespearean Mystery*, was published in the United States in 1960. In this book I defended the thesis that Anthony Bacon was the chief author of the Shakespearean Plays. This was followed by a supplement, *The Shakespearean Portraits*, illustrated by pictures of Anthony Bacon. Since clues and circumstantial evidence are an integral part of my defense, I hoped to find more supporting evidence in Daphne du Maurier's book. I was not disappointed.

Golden Lads is a fascinating narrative. It also gives facts concerning Anthony Bacon's life not hitherto generally known or readily available. One of these was the negotiation by Sir Nicholas Bacon, father of Anthony and Francis, for Anthony's marriage to Miss Dowsabell Paget, daughter of James Paget of Southampton, whose family was well endowed with worldly wealth and distinguished family connections. The contract was signed in December of 1574, Anthony being then sixteen years old and his prospective bride slightly younger. The marriage was to take place the following May. The Pagets were so confident that all would proceed as planned that they had a shield combining the arms of Cooke, the maiden name of Lady Ann Bacon, with those of Bacon, and installed it with their own family shields in their family seat of Grove Place. The marriage did not take place. The reason for this default of contract remains obscure.

Perhaps a Shakespearean Play can afford a clue. I had occasion recently to re-read *The Comedy of Errors*, an early Shakespearean Play based on the *Menoechmi*, a Latin play by Plautus. The action of the Play revolves around two pairs of twins and the comic or semi-tragic circumstances caused by one twin or one pair of twins being confused for the other. Since one twin of each pair was believed to have perished at sea as infants, the remaining twins, who lived in Syracuse, were given the names of their supposedly deceased brothers, — Antipholus, the master, and Dromio, his servant or slave.

At the end of Act II Antipholus of Syracuse, who is visiting in Ephesus, is mistaken by Adriana, the wife of Antipholus of Ephesus, for her husband. Antipholus and his servant Dromio are pressed by Adriana to accompany her and her sister to her home for dinner. In Act III

Antipholus is repelled by his brother's wife but finds the sister much to his liking. Dromio meanwhile is trying to fend off a fat and greasy kitchen wench who calls him husband. Later there is a long comic scene in which Dromio describes the kitchen wench to his master in most uncomplimentary terms, saying "she is spherical, like a globe: I could find out Countries in her" He then details in crude language where on her body he found Ireland, Scotland, France, England, Spain, and so on.

In Act IV Antipholus of Ephesus mistakes his brother's servant for his own and commands him to return to his house and get some ducats from his wife Adriana. Dromio of Syracuse soliloquizes thus:

To *Adriana*, that is where we din'd,
Where Dowsabell did claim me for her husband,
She is too bigge I hope for me to compasse
Thither I must, although against my will:
For servants must their masters mindes fulfill.

This is not the only time that Anthony Bacon put the names of acquaintances into his plays. Other writers have noted that three characters in *Love's Labour's Lost*, Berowne, Longaville and Dumane, friends of Ferdinand, King of Navarre, were actual military leaders of the time. Both Biron (Berowne), as minister, and Dumain (Dumane) affixed their signatures to Anthony Bacon's passport on his return to England.

Both *The Comedy of Errors* and *Love's Labour's Lost*, were probably in manuscript in 1592 when Anthony Bacon returned to England from his long sojourn on the Continent. Neither was published until considerably later, *Love's Labour's Lost* in 1598 and *The Comedy of Errors* not until the Folio of 1623. After his return to England Anthony had to be more circumspect in his writing, particularly about using people he knew in his plays, because it was important that his identity as author of the plays should not be known. He continued to use acquaintances in the plays, but they were given fictitious names in order to preserve secrecy. Several commentators have recognised Polonius in *Hamlet*, for example, as William Cecil, Lord Treasurer Burghley, uncle of the Bacon brothers. It is such personal clues as these that are often more convincing than many learned dissertations.

Daphne du Maurier is to be commended for presenting Anthony Bacon in her well written biography to a broad segment of the reading public. Those who possess her book and my books have, I believe, about as complete a picture of Anthony Bacon as it is possible to obtain at this point in time.

BOOK REVIEWS

Shakespeare in the Public Records; Her Majesty's Stationary Office. Price £2.95.

This well-produced book is a valuable record of William Shakespeare's activities both in Stratford and in London. Regrettably, however, we still lack any factual information regarding his stupendous literary achievements or the sources of his comprehensive and universal knowledge.

The inferences drawn by the compiler of this record must, moreover, be seriously questioned, because in no way do they relate to the documents produced in this book. In the opening paragraph of his Preface, David Thomas presents us with a masterly piece of understatement as to the reason for the doubts by some regarding the authorship of the plays:

Because none of Shakespeare's personal papers survive – there are no letters, notes or drafts – speculation has been rife as to the “true” authorship of his plays.

Indeed, the fact is that no document whatsoever has yet been traced which established William of Stratford as their author; no manuscript of any play or poem has been discovered and no mention of any manuscript or book appears in his will. Of course, the name “Shakespeare”, or Shakespeare” appears on some of the early Quartos and the great Shakespeare Folio of 1623, but this has and had been a normal practice of many authors writing under pseudonyms.

In this Preface we are also told;

This book is concerned with the documentation of Shakespeare and his family which is now in the Public Record Office in London; he appears as a taxpayer, a property owner, a will maker, a beneficiary in the wills of others, an actor under royal patronage, a shareholder in theatres, a dramatist and is involved in law suits.

With all this we would agree with the exception of two words, “a dramatist”. Where in these records was this discovered? It seems to relate to a statement given on page 10, for which no authority is given.

The first piece of official evidence linking Shakespeare to the theatre comes from 1595 when he was already established as an actor and playwright; he had written *The Comedy of Errors*,

Titus Andronicus, The Taming of the Shrew, Henry VI, Richard III and the narrative poems, *Venus and Adonis* and *The Rape of Lucrece*.

We are then given evidence of payments made to the actors, whose names include Kempe, Shakespearé, Bubage and others, for performances at Court. No record, it seems, exists of payments made to the *author*, though that, of course, would have been a private arrangement between him and his theatre manager.

On page 11 we are told that, between 1595 and 1601, Shakespeare produced many plays and the Company (that is, the Lord Chamberlain's Company) flourished, but that in 1601, considerable trouble arose over the play *Richard II* which concerned the deposition of a Monarch and which was performed in public at the instance of those planning the rebellion by the Earl of Essex. The history of the Play is interesting and it seems to show that William Shakespeare returned to Stratford in 1597 and did not appear again in London until after the Queen's death in 1603.

Briefly, a performance of the play was given in 1597 and it was represented to the Queen by Cecil as being seditious. In the same year, this Play was published anonymously with the deposition scene removed. The situation was alarming for those concerned and Shakespeare, who had in recent years been moving about London in his flight from tax and rent collectors, suddenly became a wealthy man, retired to Stratford where he started to purchase his large house, though this took some time to complete, and began his career as a money lender and collector of petty debts. In the following year, the Play was again published, this time with the name "Shake-speare" on its title page, and again with no deposition scene. This and *Loves Labours Lost*, which was also published in 1598, was the first Play to bear the name "Shakespeare" on its title page. The danger had passed, mainly because the deposition of Richard II had been clearly established in the chronicles, but in 1601, this was an entirely different matter since the Play was then said to incite the mob to rise against a corrupt Government and an ageing Queen. Even then, there were many enquiries regarding the authors, who the Queen believed was not he whose name was printed on the 1598 publication; but William Shakespeare was never apprehended.

Other inferences by the compiler of this book are also suspect. The name of Shakespeare's wife has never been discovered because the marriage entry has not been traced. That her first name was Anne is cer-

tain, but her parentage is not know. It is certain, however, that on the 17th January, 1579, "William Wilsonne and Anne Hathaway of Shottery" were married in Stratford Church. This was two years before Shakespeare's application to marry (without banns being called) was made.

Altogether then, these records reveal that Shakespeare was a son of a dishonest father whose wealth and local status had been acquired somewhat deviously, that William's wife was deserted soon after she had presented him with three children, that he cared so little about his literary work that he neither referred to it in his will, nor bequeathed any valuable books or manuscripts, or their future financial benefits, to any of his family whose welfare certainly interested him, as did all money matters. In fact, a man whose sole interest appears to have been in acquiring and retaining money, and it could be said, left no evidence that he ever had a generous thought in his head.

The "Shakespeare" Plays abound in a deep knowledge of the Classics and of subjects far removed from anything the Stratford man could have learned in the little school there – even the first English Grammar was not published until 1586 when the boy may have been on his way to London – and yet the play *Hamlet*, in its early form, was on the boards at Oxford in 1585 and, later that year, was played at Elsinore.

Indeed, instead of enlightening the world with some knowledge of our greatest Poet, the man whom Alexander Pope described as "The greatest genius that England, or perhaps any country, has ever produced", these records reveal to us a man of squalid and mercenary tastes with no interest in uplifting the souls of his fellow men. Was this the man who wrote in Sonnet 134,

My selfe Ile forfeit, so that other mine,
Thou wilt restore to be my comfort still

He learned but suretie-like to write for me
Under that bond that him as fast doth binde

and in Sonnet 136,

Will will fulfill the treasure of thy love,
I fill it full with wils, and my will one.

Make but *my name* thy love, and love *that* still
And then thou lovest me for *my name is Will*

That is, he who learned but suretie-like to write for me, Will Shakspeare.

Jane Cox is to be congratulated for her comments and scholarly research regarding the Will and its signatures.

T.D.B.

* * * * *

The Great Vision, By Peter Dawkins; The Francis Bacon Research Trust. Price £13.95.

This work is divided into two main sections, *viz.*, The Judaic-Christian Mysteries, and The Vision and Birth of the new Rosicrucianism relating to the “Life and Times of Francis Bacon (1572-1579)”. There are numerous well-produced diagrams and illustrations, including headpieces and tailpieces reproduced from “Shakespearean” and other contemporary publications, some of which may be new to students of the period. As was recorded in *Baconiana* 184 the Trust plan to issue sixteen Journals in all, of which this is the fourth. To date each has involved the author in considerable research and each, therefore, provides a valuable source of references, – especially for readers primarily interested in the mystical traditions underlying Lord Verulam’s teachings and writings.

In a short review it is perhaps appropriate to comment mainly on the second section, but we were glad to note the reminder⁺ that Bacon, Sir Philip Sidney, and other members of the Elizabethan Aeropagus were all Arcadian Shepherd-Knights belonging to the school of “good pens”. This is indeed so and hides the truth that further development from the *genus homo* state of consciousness can only be achieved by the co-operation of individual souls with the Originating Spirit. The eventual *denouement* of this law of Tendency is illustrated in the prophecy by Daniel^x concerning the Stone cut out without hands which will spread until it fills the whole Earth. The Christ principle is identified with both images and exemplified in the parable of the lord who, finding his servants girt and awaiting him, girds himself and serves them (Luke 35 to 37). It is inherent in the royal Tudor tradition discussed in recent previous issues of *Baconiana* that the Anglo-Saxon peoples will pioneer this process^a until it spreads to all nations.^b

+ page 123.

x Daniel ii, 34 and 44.

a *cf. The Dore Lectures* By Thomas Troward, Dodd Mead & Co, 1946.

b *Vide* page 277; note 9

That Francis Bacon was not simply *primus inter pares* amongst his contemporaries is highlighted by his chaplain William Rawley's statement that Anthony was a "Gentleman equal to him in height of wit, though inferior to him in the endowments of learning and knowledge", and is surely confirmed by his near contemporary David Lloyd who wrote in *The Statesman and Favourites of England* (1665), that:

At twelve his industry was above the capacity and his mind beyond the reach of his contemporaries.

Peter Dawkins notes that a Fellow at Trinity, Cambridge, while Francis and Anthony were up, was Philemon Holland, translator of Pliny's *Natural History*. This is an extremely important point, as is fully illustrated in Ewen MacDuff's article in this issue demonstrating that Bacon used a selected passage therefrom to encipher a message for posterity.

In his *De Dignitate et Augmentis Scientiarum* Bacon refers to the stomach, with which other parts of the body found fault, despite the fact that it "digests and distributes the aliment to all the rest"; so echoing almost exactly the well-known speech by Menenius Agrippa in *Coriolanus*, Act I, Scene I - both pointing the allegory that "if any man think that philosophy and universality" are unprofitable he forgets that "thence they are supplied with sap and strength...."

The author shows that Bacon's *Great Instauration* inspired the grand philanthropic process which is in motion now, and will more inexorably step by step towards its goal many centuries hence, and, it may be said is the theme of this book.^c A certain duplication in quotations may perhaps be excused in pursuit of this *leit-motif*, and can be viewed in the context of Bacon's passage on "natural motion of the atom - the original and unique force that constitutes and fashions all things out of matter". *Composita solvantur* forming part of the Latin legend on the Monument in St. Michael's Church, Gorhambury, Bacon's far seeing prophecies of scientific innovations in the *New Atlantis*, and the *Sylva Sylvarum* "experiments", fit into this cosmic web. On page 104 the author quotes William The Conqueror's well-known reply to the papal claim of supremacy:

c cf. Tennyson's lines;

One God, one law, one element,
And one far-off divine event,
To which the whole creation moves

In Memoriam: Conclusion, Stanza 10.

Fealty I have never willed to do nor will I do it now.
I have never promised, nor do I find my predecessors did to yours.

and follows by mentioning that Edward III (1312-77) moved towards the abolition of papal jurisdiction over the British national church. Thus we find yet again the foundations for the Tudor royal tradition based on the Arthurian tradition; and reflected in Edward III's proclamation of St. George as the patron saint of England, and revival of "the Order of St. George and the Round Table".

The modern ecclesiastical view that Augustine revived the British Church in A.D.597 was denied by Francis Bacon in *Government of England* as mentioned in *Baconiana* 183^d, and observe the Bishop's reply to St. Augustine:-

We have nothing to do with Rome. We know nothing of the Bishop of Rome in his new character of Pope. We are the British Church, the Archbishop of which is accountable to God alone, having no superior on earth.

This is recorded together with a chart showing the British and Judean royal lines. We recommend studying the whole chapter Early Elizabethan Chivalry and Pageantry, particularly by those who are familiar with the late Dr Frances Yates' excellent books. These of course have been reviewed extensively in *Baconiana* recently.

The author links the Greek letter Tau (used by Bacon in his cipher work, as illustrated by Ewen MacDuff in his book *The Sixty-Seventh Inquisition*, with the ancient Egyptian Pharoahs (Tat, or Thoth) Hermetic teachings, and the Druids with their Sacred Tau or Cross of Light entwining the serpent. It is noteworthy, too, that these mystical traditions were pursued by Ronsard in his epic poem *Franciade*, Spenser in the *The Faerie Queene*, and the *Resuscitatio* by Bacon; it was claimed that none were "finished" by the authors.

Peter Dawkins rightly stresses the importance of Cardano's cipher work,^e since Sir Francis Walsingham, Elizabeth's Secretary of State responsible for secret intelligence is known to have been familiar with his "unbreakable" Grille system. MacDuff's article After Some Time be Past in *Baconiana* 183 dealt authoritatively with Francis Bacon's interest in this cipher, and Ewen demonstrates in our current issue how he adapted it for his own purposes.

d page 4.

e page 181.

A certain amount of repetition in Part II in *The Great Vision*, at least has the merit of implanting in the reader's mind many interesting facets of the early careers of Francis, Anthony and Edward Bacon, and the author is refreshingly ready to quote the Word Cipher and Biliteral Cipher in support of biographical data relevant to these three and their contemporaries. In this context he quotes the six main ciphers listed by Lord Bacon himself in *The Advancement of Learning*, the implication being that others were employed but *sub rosa*.

Errata should not distract the reader from appreciating the trouble and devotion which have gone into this work of 299 pages with numerous excellent illustrations. To end on a point of interest, we were intrigued to note that H. Kendra Baker, author of *The Persecution of Francis Bacon* pamphlet listed on our back cover, also wrote *Glastonbury Traditions concerning Joseph of Arimathea* – a fact of which we were unaware and are glad to know.

The Great Vision is a book that is one of the “few to be chewed and digested”.

N.F.

PRESS CORRESPONDENCE

The Editor,
The Daily Telegraph.
Sir,

25th November 1985

With reference to the remarkable mural recently uncovered at St. Albans and its link with the poem *Venus and Adonis* in which it is related that a rose grew from the blood of the dead Adonis, I would like, if I may, to quote some of the remarks made by W.F.C. Wigston in his book *Bacon, Shakespeare and the Rosicrucians* of 1888. He says,

Adonis is the key figure, or myth centre, round which the Society of the Rosy Cross and their emblem (the crucified Rose) revolve. Adonis, or Adonai, was an oriental title of the Sun, and the boar supposed to have killed him, was the emblem of Winter. Venus was said to lament the loss of Adonis until he was again restored to life. The Syrian and Argive women annually mourned his death and celebrated his resurrection. The Phrygian Attis, like the Syrian Adonis, was fabled to have been killed by a boar, or by Mars in the shape of that animal. In the poetical tales of the ancient Scandinavians, Frey the Deity of the Sun, was fabled to have been killed by a boar which was annually offered to him at the great feast of Iuul during the Winter solstice. We find in the Sonnets that the poet identifies Adonis with the Sun, and with the Rose – that is, the re-born Adonis.

I should point out that Francis Bacon was not only a Rosicrucian but that it has been acknowledged by many authorities that he was the Imperator of that Fraternity whose chief aim was the advancement of learning which was to combat the evils which stem from ignorance and misunderstanding; or as Shakespeare put it in his "*Henry VI*", "Ignorance is the curse of God, Knowledge the Wing wherewith we fly to heaven". In his "*Troilus and Cressida*" he refers to "the common curse of mankind, folly and ignorance."

I would suggest, therefore, that perhaps, towards the end of the sixteenth century, that room in The White Hart at St Albans was used as a Rosicrucian Lodge by Francis Bacon and some of his friends.

Yours,

T.D.BOKENHAM

(Not published)

Francis Bacon Society,
Canonbury Tower,
Islington,
London N.1.

18 July 1985

NBF/ECD

The Editor
The Times
P.O.Box 7
200 Gray's Inn Road
London WC1X 8EZ.

Dear Sir

I see that your reviewer of *A Prospect of Gray's Inn* by Francis Cooper has repeated the calumny that Lord Bacon accepted bribes. This is false, although it is true that servants of his accepted money from litigants without his approval. Admittedly Bacon pleaded guilty to corruption but this was on the instructions of James I and although he was arraigned by The House of Lords he did not have a trial.

I suggest that the time is long past when this slur on Bacon's character should have been laid to rest.

Yours faithfully

Noel Fermor

Chairman

(Unpublished)

CORRESPONDENCE

18th July 1985

NBF/ECD

The Rt. Hon. Lord Denning of Whitchurch, P.C.
The Lawn
Whitchurch
Hampshire

Dear Lord Denning

I was disappointed to read in The Times today that you repeated, without question, the accusation that Lord Bacon accepted bribes. I am enclosing a copy of my letter to The Times and I hope that as a Gray's Inn man yourself you will not repeat this accusation.

Yours truly

N. Fermor

From: The Rt. Hon. Lord Denning.

23 July 1985.

Dear Mr. Fermor,

I disagree with you. I studied the case of Lord Bacon from the State Trials and you will see my summary of it on pp. 32-49 of my recent book, Landmarks in the Law, so I feel myself quite at liberty to assert that Lord Bacon accepted bribes, especially as he himself acknowledged it.

I am sending a copy of this letter to the Editor of The Times.

Yours truly,

Denning

1st August, 1985

Our Ref: NBGF/JAS

The Rt. Hon. Lord Denning,

Dear Lord Denning,

Thank you for the courtesy of your letter dated 23rd July.

I have not seen your book Landmarks In The Law so I should be grateful if you would let me know where I can buy this to study pages 32-49.

However, I see you studied Lord Bacon's case in State Trials but in effect he had no trial. I am not a lawyer but seeing that he forsook his defence and pleaded guilty to corruption, only at the command of King James surely you must agree with me on this point.

The witnesses in the House of Lords trial in which Bacon did not appear were perjured on the instigation of Buckingham and his cronies and it must be significant that not one of Lord Bacon's verdicts were overturned after his fall from grace, despite repeated efforts by interested parties.

Bacon's own comment which was factual and not vain glorious, was that he was the justest judge in his time and since none of his verdicts were reversed, payments into his court, which were the common practice at the time, can only be described as gifts and not bribes, since his judgement was not influenced by them.

I will send you from Devon brochures by a barrister-at-law who looked into this question but there are books also written by lawyers, details of which I will send you from Devon as I am writing away from my library.

I am sending a copy of this letter to the Editor of The Times as you have done so.

Yours truly,

N. Fermor.

From: The Rt. Hon. Lord Denning.

The Lawn,
Whitchurch,
Hants.
RG28 7AS.

3 August 1985.

Dear Mr. Fermor,

Thank you for your letter. You can get my book, *Landmarks in the Law*, from Butterworths, the publishers, at Bell Yard, Temple Bar, London, WC2A 2JR.

I am afraid Bacon's case has been much discussed and I could not usefully add anything more.

Yours sincerely,

Denning.

The Lawn,
Whitchurch,
Hants.
RG28 7AS.

9 August 1985.

Dear Mr. Fermor,

Thank you for your letter from Budleigh Salterton, and also for sending me the pamphlet by the late H. Kendra Baker.

I am very glad indeed to know the other side of the picture and I find it fascinating. I am afraid I am not persuaded, but thank you very much.

Yours sincerely,

Denning.

1st August, 1985.

Our Ref. NBGF/JAS

The Editor,
The Times,
P.O. Box 7,
200 Grays Inn Road,
London. WC1M 8EZ.

Dear Sir,

I understand from Lord Denning that he sent a letter to you following my letter to The Times and I am therefore enclosing a copy of my reply which I hope will be of interest.

Your truly

N. Fermor

The Editor
Baconiana

Dear Sir,

Hemetes the Heremyte

I would like, if I may, to refer once again to the above piece which was noticed by E.G.Harman in his *Edmund Spenser and the Impersonations of Francis Bacon* of 1914, by S.A.E. Hickson in 1926, more recently by Pierre Henrion in the 1979 issue of *Baconiana* and by Peter Dawkins in his latest F.B.R.T. Journal, *The Great Vision*. All are agreed that, together with "Laneham's Letter", which gave a lively description of the Kenilworth Festivities of July, 1575, this work was probably one of Francis Bacon's earliest publications.

In his "The Prince of Poets", Brigadier-General Hickson discussed the little pamphlet known as "The Tale of Hemetes the Heremyte", the dedica-

tion of which was dated the 1st January, 1576, and which was first published in 1579. Another edition appeared in 1585. This youthful work had been "pronounced" as part of "The Queen's Majesty's Entertainment at Woodstock" in the autumn of 1575, and has always been attributed to George Gascoigne who died in 1577 at the age of 52. His name, however, does not appear on this work and, as Hickson tells us, Gascoigne, who appears to have presented the book to the Queen presumably in 1576, wrote in his letter to her that he had translated it into Latin, Italian and French and must apologise for his "skill" in doing so, asking her to compare "myne ignorance with the author's skill or having regard to my rude phrases compared with his well-polished style."

The question of the authorship of this and other works attributed to Gascoigne is investigated in Chapter IX of Hickson's book, and his quotations from *The Steel Glass* of 1576 and from the words following the curious frontispiece to "The Tale", certainly suggest strongly that the young Francis Bacon, then aged 15 or 16, was their author. From *The Steel Glass* we have;

But truth to tell, there is a kind of fame
The which I seek with science to assault,
And so to leave remembrance of my name, +
The walls whereof are wondrous hard to climb,
And much too high for ladders made of rhyme.
Then since I see that rhyme can never reach
Unto the top of such a stately tower,
By reason's help I mean to make some breach
Which yet may help my feeble, fainting power,
That so at last my muse may enter in,
And reason rule where rhyme could never win,

And so, as Hickson pointed out, even at 15 we see "the marriage of science with art" in embryo, which was an essential part of Bacon's philosophy.

The words following the frontispiece of *Hemetes the Heremyte* begin,

Behold (good Queen) a poet with a speare,
Strange sights well marked are understood the better
A soldier armed with pensyle in his eare,
With pen to fight and sword to write a letter.

+ The following line is omitted

This "Tale" concerns a man, Contarenus, described as "a Knight of estate but meane", who is enamoured of the fair Princess Gaudema who returns his love, but whose father forbids their marriage. Contarenus is eventually given the choice by "the Fairy Queen" of marrying the Princess to gratify himself or resigning her for his country's good. This was somewhat similar to the position of the Earl of Leicester and the Queen, and it also concerns the war between reason and the affections which, as Hickson again pointed out, figures so much in Bacon's philosophy. Indeed, the Fairy Queen advises Contarenus;

You see, Sir Knight, the parent's just request,
You will see the force whereon his reason stands.
Affection stays that wisdom thinks for best,
The matter rests all wholly in your hands.

And Contarenus is persuaded to yield "for his country's good" while the author does not fail to rail at the fickle lady, Dame Fortune, whom some believe was "The Dark Lady of the Sonnets."

Oh ye that trust the whirling of her wheel,
Beware the wench at turning of her heel.

In *Baconiana* 179, an interesting and humorous article by Pierre Henrion discusses the cryptic nature of the extraordinary frontispiece of "The Tale of Hemetes the Heremyte" and the little tricks in it which tell us quite clearly that Francis, known as Bacon, was the author of that "Tale". Not only this, but these tricks also tell us quite clearly that Francis was a Tudor prince whose birth, Henrion suggested, had taken place at Woodstock in December 1554 while his mother was imprisoned there, having been removed from the Tower because of an indisposition. If, however, this were so, it would be difficult to explain the relationship between Francis and the Bacons, since Sir Nicholas' marriage to Anne, his second wife, did not take place until 1557.

In *The Great Vision*, Peter Dawkins also discussed this pamphlet with its curious frontispiece, regarding the deeper esoteric meanings which, with the earlier Kenilworth Festivities, concerned the foreshadowing of the great Rosicrucian movement which Francis Tudor created.

It should now be pointed out that the strange word "Heremyte" adds, in Bacon's simple cipher, to 94 which is the reverse count of I FR TUDOR, while the name "Hemetes" adds, in reverse cipher, to 103, which is not only the reverse count of IMMERITO and the simple count of SHAKESPEARE, but is also the simple count of the words THY POET. We thus have, as Peter Dawkins elsewhere stated and as Henrion dis-

covered, that Francis knew of his royal birth at least a year before his diplomatic mission to the Continent with Amyas Paulett which took place in September, 1576. The fact that, in this "Tale", Contarenius is persuaded not to marry the Princess, suggests that, in 1575, Francis was unaware of the Queen's secret marriage with Leicester before his birth and that he believed, as he told us cryptically in *The Shepherds Calender* of 1579, that he was a "bastard heir". In 1575, therefore, he was guided by the Queen's wisdom "for his country's good." It should, of course, also be remembered that in 1575 the Queen and Leicester were both about forty-two years of age, so that *The Tale of Hemetes the Heremyte*, as Peter Dawkins has shown, was obviously written for a more significant purpose than a mere fairy story with a message for two lovers. Indeed, the fact that it was re-published in 1585 makes it clear that it contained a veiled message for a much wider public.

Yours faithfully,

T.D.BOKENHAM

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 GREAT VISION
by Peter Dawkins and Thomas Bokenham
F.B.R.T., 1984. £13.85

A study of the true meaning of virginity, of the immaculate conception and birth, and of the triple goddess archetype: Queen Eliabeth 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 – 1984).

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

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

Eagle, R.L.

The Secrets of 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 a poet of the very highest calibre, although "concealed". With translations and commentary, this is a most valuable book (Hardback – 1950).

Johnson, Edward D.

Francis Bacon's Maze
Francis Bacon's Cipher Signatures
Shakespearean Acrostics
The Biliteral Cipher of Francis Bacon

Durning-Lawrence, Sir Edwin

Bacon is Shakespeare
With Bacon's Promus.

Macduff, Ewen

The Sixty-Seventh Inquisition
The Dancing Horse Will Tell You

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

Melsome, W.S.

Bacon-Shakespeare Anatomy

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

Pares, Martin

Mortuary Marbles

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

A Pioneer

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

Knights of the Helmet

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

Sennett, Mabel

His Erring Pilgrimage

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

Theobald, B.G.

Exit Shakespeare

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

Enter Francis Bacon

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

Woodward, Frank

Francis Bacon's Cipher Signatures

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

THE FRANCIS BACON SOCIETY

(INCORPORATED)

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

BACONIANA

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