

BACONIANA

Founded 1886

December 1992

CONTENTS

Editorial _____	1
The Money Pit _____	2
A Talk to the Francis Bacon Society _____	10
Skeleton of a True Appreciation of the Occult _____	
Francis Bacon's Friends and Associates _____	24
Bacon's <i>New Atlantis</i> and Columbus _____	36
The Parentage of Francis Bacon (1) _____	45
The Parentage of Francis Bacon (2) _____	53
Robert Chester's <i>Love's Martyr</i> _____	62
Review _____	71
Correspondence _____	80

© Published periodically by THE FRANCIS BACON SOCIETY
INCORPORATED at Canonbury Tower, Islington, London, N1
2NQ, and printed by Woolnough Bookbinding Ltd., Irthling-
borough, Northants NN9 5SE.

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.

OFFICERS AND COUNCIL

Hon. President
Sir George Trevelyan, Bt.

Hon. Vice President
Miss Mary Brameld

Council:

Chairman

T. D. Bokenham, Esq.

Francis Carr, Esq. Gerald Salway, Esq.
Robert Cowley, Esq. Peter Welsford, Esq.
Clifford Hall, Esq.

BACONIANA

VOL. LXXIV

No. 191

DECEMBER 1992

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

At last, *Baconiana*! It has been a frustrating year. In January we had just one piece, Thomas Bokenham, true to form, then pulled two out of the hat and also discovered Allan Campbell's 1961 *Talk*. Without copy we cannot publish. Bokey tells me that some members still jib if *Baconiana* is not 'out' by such-and-such a date. Perhaps next year they will submit copy. I doubt it. At the A.G.M. this month (July) there were seven members present. Six of these were Council members. It is all very disappointing.

Sad to record also the death of our President, Master Francis Cowper of Gray's Inn; but it gives me great pleasure to report that Sir George Trevelyan has generously agreed to take on this mantle. I have not seen him since the Centenary celebrations at St. Albans in 1986 but I well remember him from those lofty week-ends at Attingham Park, 30 years ago, when as Warden he graciously entertained even schoolboys keen to explore the recondite delights of Yeats and Eliot and Hardy. Certainly the Society, whose headquarters remain a small room at Canonbury, urgently needs his very special enthusiasm and vigour. Peter Welsford has been elected to Council. Formerly a practising accountant, he is currently a member of the Scientific Medical Network.

There are *some* exciting developments afoot involving Thomas Bokenham; but a report on these must await *Baconiana* 192 – if there is one!

THE MONEY PIT

T. D. Bokenham

In 1953, Penn Leary of Omaha, Nebraska, printed and published his interesting little book *The Oak Island Enigma* which gives an account of the various attempts to solve the mystery of what is now known as "The Money Pit". Local legends tell of buccaneers using Oak Island which is in Mahone Bay on the south coast of Nova Scotia. In 1795, three lads, searching for adventure, landed there and found what looked like a circular depression in ground beneath an ancient oak tree. This suggested a filled up pit and thinking it might contain some pirate's treasure, they returned to the mainland and returned with pick-axes and spades and started to dig, finding the earth softer than the surrounding ground. They had got down only a few feet when they found a layer of carefully laid flagstones which told them that someone had been there before. Digging down to ten feet, they encountered a man-made platform of oak three inches thick across the cavity. Ten feet lower a similar platform appeared and this called for a block and tackle to remove the earth which they were digging up. They attached this to an overhanging branch to the tree above and ten feet lower another platform was unearthed and at that stage they gave up in despair.

However, some time later they told their story to a doctor friend called Lynds who formed a treasure company which included two of these young men and, with better equipment, dug down to about ninety feet meeting further platforms at ten foot intervals. At about ninety five feet the shaft began to flood and they had to make a rapid escape. Numerous attempts have subsequently been made to recover what was obviously some very valuable treasure, but so far no one has been able to devise a means of stopping the water entering this shaft. Later it was found that the water was coming from the sea through a system of underground tunnels, which produced an ingenious water-trap which protected this treasure from unwanted visitors. Eventually it was found that one of these tunnels led to Smith's Cove some five hundred feet from the "pit". A coffer dam was erected round this entrance but to no avail. Since then this dam has been destroyed but

THE MONEY PIT

some of its remains have been found. Great drills have been used which detected further platforms and eventually they reached what was believed to be chests or barrels.

A number of theories have been advanced concerning this treasure, one being connected with William Kidd, the famous pirate who was thought to have visited Nova Scotia before his execution in 1701, but this theory has been found to be untenable. Other pirates have been suggested such as Phipps, who was knighted in 1687 for leading a successful expedition to retrieve a sunken Spanish galleon off the coast of Hispaniola. He also looted the French settlement in Port Royal in Nova Scotia in 1690. Also Henry Morgan and others have been suggested as the repositors of this treasure and also the British Army who apparently moved their treasure chest from New York to Halifax in Nova Scotia in order to prevent it being captured by the revolutionaries in the American War of Independence in 1775-1781, but no records of this operation on Oak Island or of the subsequent recovery of the treasure has been found. Another suggestion concerns the vast fortune in gold and silver ecclesiastical vessels *etc.* which disappeared from England and Scotland during the sixteenth century Reformation which simply vanished. Another interesting theory is that the pit was a hiding place for Francis Bacon's Shakespeare manuscripts. In his *Sylva Sylvarum* he mentioned "bodies put into quicksilver" and artificial springs using stone, sand and ferns, a similar system to that found in Smith's Cove. We also have the lines from *The Tempest*

"I'l break my staffe,
Bury it certaine fadomes in the earth,
And deeper then did euer Plummet sound
I'l drowne my booke."

The Smithsonian Institute believes that only a government would have had the resources to construct the Oak Island workings. Clearly, this treasure was intended to be recovered and it is obvious that coffer dams were built to hold the water back when those operations took place, and their gates again closed when required.

Much of this information is recorded in a book called *The Big Dig* which was sent to me with other interesting documents by the

Director of a Canadian company which is at present making another attempt to overcome this water-trap. In his letter, he asked me to comment on the Bacon-Shakespeare theory and these documents include photographs of some of the finds unearthed and one which shows an enormous shaft some eighty feet in diameter lined with metal which is being constructed. In my reply, I told the Director that I thought it unlikely that the Shakespeare manuscripts will be found if their work is successful but I believe that Bacon may well have supplied the method of constructing this clever water trap. I also mentioned that I had found some interesting encipherments in Shakespeare's *Sonnet* 52 which contains phrases such as "up-locked treasure", "stones of worth", "captaine jewells", "my chest" and "his imprisoned pride". The cipher messages are "Fra Tudor Author", "New Scotland Isle", "The treasure is on Isle in Mahone Bay" and, believe it or not "Walter Raleigh's Jewels"! No comment on this letter seems to have been sent but possibly the Director concluded that my mind is disturbed in some way.

In 1487/8, Nova Scotia was first visited by the Cabots, but the first attempt to colonise the territory was by the French who called it Acadia. In 1613, some colonists from Virginia arrived claiming that it was British. They expelled many of the French and in 1621, Sir William Alexander, the Secretary of State for Scotland, was granted a right of the whole peninsular by King James, and its name was changed to Nova Scotia. Alexander had previously been tutor to Prince Henry who died in 1612. Bacon also took part in the Prince's education and he and Alexander must have known each other extremely well since the latter was also a poet. In 1632, the Treaty of St. Germain confirmed to the French in possession of Cape Breton which is part of Nova Scotia, and it seems certain that the activity on Oak Island took place between 1621 and 1632 when the English were in sole possession of that land.

In 1595, Walter Raleigh sailed to South America in search of gold. Apparently he was unsuccessful. In 1603, he was imprisoned in the Tower and condemned to death for some trumped-up evidence. He opposed the King's policy of making peace with Spain and this was presumably the way to appease the Spaniards. The death sentence was not carried out at the time and, in 1616, Raleigh was given leave to find a "Mine" in Guiana which he knew of, on condition that he

did not get involved with any Spanish settlements there. They arrived at Trinidad where Raleigh was ill with fever. He sent some of his crew up the Orinoco where they became embroiled in battle with some Spaniards, some of whom were killed. Raleigh's life was therefore forfeit and they came home empty-handed. This is the story now accepted.

In fact, it was not quite as simple as that. On Raleigh's return, King James set up a Royal Commission in order to justify his decision to execute him. Full details of the findings of that Commission were given in Volume VI of James Spedding's *Lord Bacon's Letters and Life* of 1872. Bacon, as Lord Chancellor, and others, including the venomous Sir Edward Coke, formed this Commission which took place in private. They examined Raleigh and a number of those who took part in that ill-fated expedition to Guiana and these accounts were somewhat contradictory. What the Commissioners were obviously expected to find was evidence not only that Raleigh ignored his instructions that no Spanish settlements should be interfered with and that no piracy should take place, but that other crimes should be found which would be sufficient to justify his execution. Evidently it was feared that a public outcry would follow when it was learned that Raleigh's execution was based on a death sentence pronounced fifteen years earlier.

Some of those reports, which were clearly enlarged, or tampered with, to suit the King's purpose, included a story concerning Raleigh's men driving out the Spanish inhabitants of the nearby town of St. Thome which they destroyed by fire, and killing a number of Spaniards who attempted to prevent them reaching the mine. No one seems to have questioned how these men managed to return to their ships at the mouth of the Orinoco without molestation by Spanish soldiers. Another story which seems even more fabulous, was that Raleigh had let it be known that if no mine was found, he would sail north to Newfoundland to refit and replenish his stores and then sail to "the Western Isles", which I take it were the West Indies, where they would waylay the Mexico fleet which would be laden with treasure which would pay for his escape from the law to a foreign land. It was not explained why it was necessary to go so far north as Newfoundland to refit in order to return south again to the "Western Isles" to carry out their act of piracy. I do believe, however, that on

their return to England they stopped in Newfoundland and that the Guiana treasure was found and brought and hidden there. They may have come across Oak Island on their way there and Raleigh may have discussed this with Francis Bacon before his execution. Newfoundland was later described as our first English colony which was also discovered by the Cabots in 1497 who claimed it in the name of Henry VII. It would have been a fairly simple matter for the treasure to be shipped to Oak Island.

The chapter in *The Big Dig* entitled "The Baconian Connection" is based on the beliefs of a staunch Baconian, Dr. Burrell F. Ruth who, in 1920, was a student at Michigan State University and who later became very interested in the Oak Island Mystery. He was aware that Bacon and his friends were familiar with that part of the New World though there is no evidence that he ever visited the region himself. He also found that Bacon was among a group of patentees granted colonial lands in Newfoundland in 1610. Ruth also suggested that William Rawley may have organised the transfer of manuscripts to Nova Scotia, and that there is a possibility that Thomas Bushell, who as a young man assisted Bacon in his scientific experiments, may have been one of the conspirators. Bushell later became a mining engineer for the English Crown, known especially as an adept at recovering ore from flooded Cornish mines.

The encipherment found in *Sonnet 52*, which gives the message "The treasure is on isle in Mahone Bay", actually contains letters which spell Thomas Bushell so that this message could read THOMAS BUSHELL'S TREASURE IS ON ISLE IN MAHONE BAY. And this group of letters is contained by lines and columns whose initial letters add to 165, the count of the words BUSHELL HID JEWELS.

According to the book by J. W. Gouch called *The Superlative Prodigal* (1932), Bushell, after Bacon's Impeachment of 1621, retired to the Isle of Wight and became a humble fisherman. Not long afterwards he was accused of being a French spy. He then left the island and spent much of his time with his former employer discussing certain mining schemes. In his *The First Part of Youth's Errors* Bushell later wrote "he [St. Alban] discovered to me his dearest secret" ending with the words "I prohibit thy arrogating to thyself the honor thereof, if it shall prove fortunate; and the

employing such Treasures as shall be gained thereby any way shall not conduce to the raising, qualifying and endowing my 'Solomon's House', modell'd in my 'New Atlantis' to my own proposed ends, according to the duty of an obliged servant and faithful steward." In 1626, when Bacon is said to have died, Bushell went to live as a hermit on the little island off the south coast of the Isle of Man called "The Calf of Man", and it seems feasible that before that date Bacon entrusted him to collect and rebury this great treasure.

It is also conceivable that Sir Walter Raleigh was a member of the Rosicrucian Fraternity who, after the loss of his hoard of gold, bequeathed it to Francis St. Alban and this Fraternity.

I have told the Director of the Canadian Consortium of this and it is interesting who will benefit from this treasure if recovered. Presumably the Company will be allowed a share and the Canadian Government will take a percentage. Perhaps the British Government might expect something and the Spanish might feel that they are entitled to have a share. And, who knows, perhaps a nugget or two might come my way, if I am alive at the time!

52

SO am I as the rich whose blessed key,
 Can bring him to his sweet vp-locked treasure,
 The which he will not eury hower suruay,
 For blunting the fine point of seldome pleasure.
 Therefore are feasts so sollemne and so rare,
 Since sildom comning in the long yeare set,
 Like stones of worth they thinly placed are,
 Or captaine Jewells in the carconet.
 So is the time that keepes you as my chest,
 Or as the ward-robe which the robe doth hide,
 To make some speciall instant speciall blest,
 By new vnfoulding his imprison'd pride.
 Blessed are you whose worthinesse giues skope,
 Being had to tryumph, being lackt to hope.

BACONIANA

	6	7	8	9	10
12	U	N	F	O	U
13	E	D	A	R	E
14	H	A	D	T	O

	7	8	9	10	11
3	C	H	H	E	W
4	N	T	I	N	G
5	O	R	E	A	R
6	I	L	D	O	M
7	O	N	E	S	O
8	A	I	N	E	I

FRA TUDOR AUTHOR
NEW SCOTLAND ISLE

	22	23	24	25	26
4					
5	O	L	L	E	M
6	H	E	L	O	N
7	T	H	I	N	I
8	E	C	A	R	C
9	Y	O	U	A	S
10	H	E	R	O	B
11	T	A	N	T	S
12	R	I	S	O	N

THE TREASURE IS ON
ISLE IN MAHONE BAY
OR
THOMAS BUSHELL'S
TREASURE ETC.

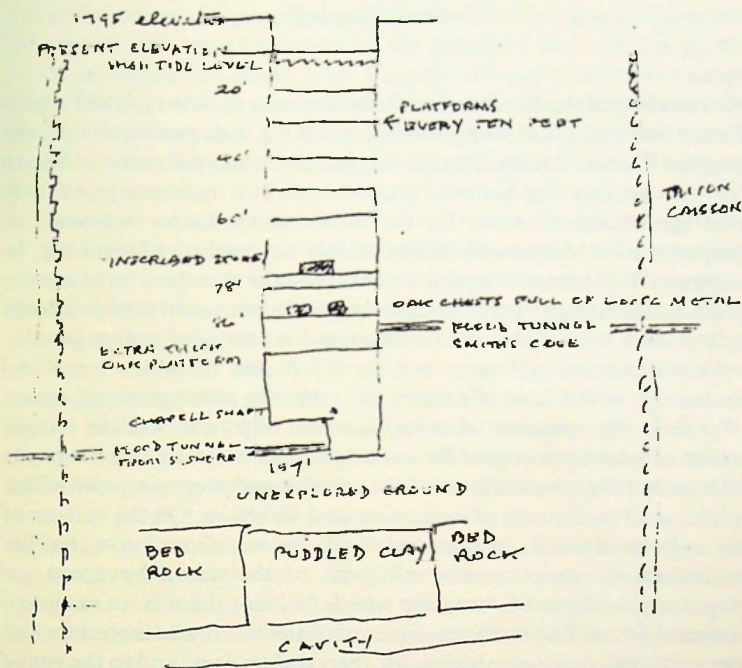
	15	16	17
7	R	T	H
8	L	L	S
9	T	K	E
10	E	W	H
11	I	A	L
12	G	H	I

WALTER
RALEIGH'S
JEWELS

I should have mentioned that since the water-trap was constructed, the sea has encroached and the two tunnels now found were then clear of water at low tide. Those tunnels thus became drains which lowered the water in the pit well below the platform which supports the treasure. The original coffer dams would have kept the sea at bay while the construction work was being done and, if they were supplied with gates they could have again been closed to recover the treasure at a suitable time later. Probably after 1632 this was found impossible and the dams either disintegrated or were destroyed.

The work now going on is formidable though it is intended to use a number of large hydraulic pumps which it is believed will keep the pit reasonably clear of water when the recovery operation takes place.

THE MONEY PIT



A TALK TO THE FRANCIS BACON SOCIETY*

Allan Campbell

As a student of the Rosicrucian Order and as a member of the Francis Bacon Society, I find we have one great thing in common, that is, the love for Francis Bacon. The Society seeks to clear the name of Bacon from the perfidy that has been heaped upon him by the envy, jealousy and ignorance of men. In the Rosicrucian Order we seek to perpetuate his vision and follow closely his method of teaching. In common with him of whom it was said that he was the first to use the press systematically for propaganda, the Rosicrucian Order follows suit. It may be said that we continue as his school of ardent pupils.

Our times are serious – not so much due to man's increased knowledge of the laws of nature, but rather to man's misapplication of power. The question of misapplication of power, was the danger which constantly occupied Bacon's thoughts. In his *De Augmentis*, he tells us that the very thing he is labouring at and preparing with all his might, is to find an art of indication and direction. On the culture of the individual mind, he placed his faith. How well we know that the individual minds of men in all parts of the world have not yet acquired that force of character which will free them from envy and national greed. The threatened power of the bomb has forced men to a more rational approach towards their differences, and to the use of the power that science has placed in their hands. Bacon's words may well be engraved in the hearts of all international negotiators:

“Evermore it must be remembered that the least part of knowledge is subject to the use for which God granted it, which is the benefit and relief of that state and society of man.”

Bacon, as we mentioned previously, was the first to use the Press systematically for the propagation of his ideas. Today we have increased a thousandfold the power of propaganda through the

* 17 November 1961.

medium of broadcasting, and more recently, television. It is a controversial point of great interest and importance as to the positive value of much of this propaganda. Those of us who view Independent Television will have squirmed at the standard and volume of the propaganda hurled openly at us. The cost of it can be taken as a gauge of its efficacy. It is a tremendous medium for the education of the people and I feel that the great "Shakespeare" would have been a master in directing its potential, "Art can change Nature" being his well-known maxim.

The recent programme screened on television about Cuba, pointed to the use of television as a directing medium and to the powerful aspect of propaganda in general as a modern "weapon". There was a constant diatribe, accompanied by the picture of Fidel Castro exhorting the Cubans to new acts of sacrifice and valour in the names of "freedom" and "liberty". But viewing and listening to the mass propaganda appeals, we are aware that the time is not yet ripe, as Bacon had hoped, when the mind of man became a match for the nature of things, when through science man would see how to use his knowledge more and more for civilising and humanitarian purposes.

At this point, I would like to introduce the idea of the Rosicrucian Order as the continuator of the method and advocate of the aims promulgated by Emperor, Sir Francis Bacon. As in Bacon's time, we do not hesitate to use whatever media seems appropriate for the introduction of humanity to the existence of the Order. We may be familiar with the controversy that echoes to this day from the appearance of the *Fama Fraternitatis* and *Fama Confessio* under the signature of Christian Rosencreutz. Many looked upon the appearance of these documents as the first indication of the existence of the Rosicrucians. In our Order, we look upon them as being issued from Bacon's hand, being indicative of a new cycle of the Order's activity – the symbolic re-opening of the Tomb of Christian Rosencreutz, pointing to direct links with earlier activity. Our Order has never promulgated its teachings except under its traditional lodge system through initiatory grades and under disciplinary control and direction of an Emperor, such as Bacon. It is this Lodge structure that has always differentiated it from perhaps most laudable and erudite instruction issued under the name "Rosicrucian" from the hands of one personality or group of persons.

Today we have suffered much criticism, probably the same as in Bacon's day. Perhaps more so because we are more widely known. It is said our advertisements are too garish, that they lack taste for their presumed aims, and that the organisation must be a commercial racket to use such commercial taste, despite the fact that we are a registered non-profit company, with all that that entails in the inspection of accounts, *etc.* by public bodies.

The main point is that today we have introduced a world-wide representation of humanity to the teachings of the Rosicrucian Order. From our International Grand Lodge in San Jose, California, our Emperor directs all jurisdictions of our Order, under the respective Grand Masters. His task is gigantic. We take advantage of the freedom experienced in many parts of the world, to openly propagate Rosicrucian ideas. This is perhaps much easier than it would have been in Bacon's time, and the necessity for concealment not so great, although censorship and dictatorship prevent it in many Soviet and Catholic-controlled countries.

Now you will be curious as to what the Rosicrucians teach! We do not teach any of the forms of magic so secretly propagated behind many closed doors; nor do we specialise in Astrology, Numerology, Fortune-telling, *etc.* We recognise in these arcane arts fundamental truths, though most of which have become garbled. Although we do deal with what might be termed Psychic Research, we do not embrace the concepts of Spiritualism under its many headings. In our official magazine, the *Rosicrucian Digest* we sum our teachings up in an almost Baconian manner:

"The Rosicrucian Order, existing in all civilised lands, is a non-sectarian fraternal body of men and women devoted to the investigation, study, and practical application of natural and spiritual laws."

As Bacon would put it . . . "All knowledge is our field". The method is not one of theoretical instruction only, since the student must demonstrate certain laws by experiment in order to validate the injunction that KNOWLEDGE is EXPERIENCE. Immediately the Neophyte commences his instruction he meets with a favourite quotation from Sir Francis Bacon:

“But the greatest error of all is, mistaking the ultimate end of knowledge; for some men covet knowledge out of a natural curiosity and inquisitive temper; some to entertain the mind with variety and delight; some for ornament and reputation; some for victory and contention; many for lucre and a livelihood; and but few for the employing the Divine gift of reason to the use and benefit of mankind. Thus some appear to seek in knowledge, a couch for a searching spirit; others, a walk for a wondering mind; others a tower of state; others, a fort or commanding ground; and others, a shop for profit or sale, instead of a storehouse for the glory of the Creator and the endowment of human life. But that which must dignify and exalt knowledge is the more intimate and strict conjunction like that of Saturn, the planet of rest and contemplation, and Jupiter, the planet of civil society and action. But here, by use and action, we do not mean the applying of knowledge for lucre, for that diverts the advancement of knowledge, as the golden ball thrown before Atalanta, while she stoops to take up, the race is hindered.

In contrasting the time of Bacon and our own, we may concur with him in that it would not be until some time be past that he would find acceptance. This brings us to another aspect of teaching, and that is the use of the word “secret”. As Bacon said, “All Nature is an open secret”. It is not until the consciousness has been raised to comprehend this, can we dispel ignorance and superstition, and replace them with knowledge. The Rosicrucian Order sets students off on a well-charted voyage of discovery into unknown seas of self and nature. It does not demand from him severe oaths of secrecy, but binding obligations in keeping with his conscience.

Our students honour the name of Sir Francis Bacon. In keeping with our practise, we remember the great men of the past better through an understanding of *what* they gave to humanity, rather than a rigid adulation of their “name”.

There is no doubt that Bacon, when he became Imperator of the Rosicrucian Order, accepted a channel of service for his great aims. These aims for the great instauration, fitted well into those held by the Rosicrucian Order. His tour in the Embassy of Sir Amyas Paulet,

who was presumably “watchdog” for the Queen in France, gave him the opportunity to contact Rosicrucian sources in Europe and to bring him in contact with men of like mind who would serve his great plan for the upliftment of humanity. Four years before this Tour, the massacre of the Huguenots had taken place in Paris. Bacon’s cousin, Philip Sidney was also in France at that time to observe and report. It was natural that Elizabeth, a Protestant Queen, should be interested in such events. It is thought that the sole purpose of Amyas Paulet’s embassy was to safeguard the Huguenot interests.

It would have undoubtedly been an interesting and instructive time for the young Francis Bacon. The literary group in Paris, the Pleiades, was to be the model for his own *Ordre d’Athene* in England. The essayist, Montaigne, and other literary figures around the French Court, were to establish life-long links of a literary and diplomatic nature, which were to serve England and France long beyond his own lifetime.

Many threads of Bacon’s life lead to this point in France. It is thought that the great love of his life for Marguerite de Valois at this time became the model for *Romeo and Juliet*, the struggle between Capulets and Montagues, that of Catholic and Huguenot. It is natural, therefore, to assume that it was at this time that he could have been initiated and chosen to be Emperor of the Rosicrucian Order to take office when he reached the age of 21 years. We know that he had passed to him orally the code of the Albengenses which is a very real link with the name “Christian Rosencreutz”, used by him when issuing the “*Fama*” and “*Confessio Fraternitatis*”. All Rosicrucian Resistance Groups have used this code in their work. Bacon’s great interest in cipher would spring from this experience, which was to become something for which he visualised a much broader use.

“Albengensi” is one of those mysterious words, or “historical abracadabra” as it were. Through the Albengensi groups flowed the knowledge of paper-making and printing from the Near East. We find them also mentioned with the Templars and Troubadours. They even possibly take us to Speculative Masonry introduced into the Mason’s Guilds by the masters of those arts of printing and paper-making when they sought protection from the bloody hands of the Inquisition.

However, we can see the service which Bacon had at his command in the "secret brotherhood" controlling the Press which he headed. Perhaps the Mystery of the papermarks in his works and the elaborate and costly cipher puzzles can be explained in this way. Maybe also comes under the same category the mystery of his "philosophical" death to free him for more expansive work.

Shortly after his return from France he formed, along with his Brother Anthony and Fulke Greville, the Athenian Order. The guiding influence was taken to be Minerva as Pallas Athene, and the first Grand Master was Fulke Greville. This was at Gray's Inn in the year 1580. At first it was an Order devoted to Bacon's ideals of Charity and Philanthropy, comprising young men of Gray's Inn devoted to these ideals, but later it was opened to women for their services towards these ideals. Its motto was "*Literati et Illuminati*". Members were recruited from the Queen's diplomatic service who were aided in their law studies at Gray's Inn. Every third member was also a Rosicrucian member, which gave Rosicrucian ideas an organisation through which to expand their influence, particularly as diplomacy was its field of operation, the Intelligencers and Queen's Messengers being recruited from its ranks.

All regalia and records of the Athenian Order were lost when the ship carrying Sir William Hamilton's property home to England, was sunk off the Scilly Isles in a storm. Lady Hamilton, or Emma Lyon, a direct descendant of John Lyon, second Grand Master of the *Ordre d'Athene* following Fulke Greville, and founder of Harrow School was *Grand Mâtre* of the Rosicrucian Order. At her death she was given Rosicrucian funeral rites by the group in Calais. William Hamilton himself was a descendant of Fulke Greville. Lord Nelson was ably supported in his diplomatic work by the Order.

The record of the families serving the Queen and Bacon's ideals is a proud one and unbroken since his time, even though in many cases descent may be traced through "unacknowledged" offspring. An examination of the coterie around Bacon himself shows that most of the members of it were directly related. Philip Sidney's mother was the sister of the Earl of Leicester, and therefore Bacon's Aunt by blood. Her daughter, the Countess of Pembroke, was mother of the two incomparable brothers to whom the first *Folio* of the Shakespeare Plays is dedicated. The last Grand Master was Lord

BACONIANA

Lloyd, who upon his death, passed responsibility on to an initiated member of the Rosicrucian Order, better known to her Resistance colleagues, who recognised her direct links in the family, as *Capitaine Angleterre*. She has perpetuated the Athenian Order in its purely literary and correspondence field, under its guiding influence of Pallas Athene and its motto *Literati et Illuminati*, in memory of its beloved and illustrious founder, Sir Francis Bacon.

So it is we look to the future of the unveiling of "Shakespeare" in the world as an understanding of the Great Instauration of Bacon. . . . So "naturally" is he hid in the midst of his own works . . . and so naturally are the secrets of the Rosicrucians hid in Nature.

FRANCIS BACON'S FRIENDS AND ASSOCIATES*

Constance M. Pott

The subject of this short paper is "Francis Bacon: his Friends and Associates," a matter hitherto singularly overlooked and neglected. There is an old proverb, "Tell me your company, and I will tell you what you are," but in trying to find out what Francis Bacon truly was, too little inquiry has been generally made as to his "company," neither do his biographers sufficiently enlighten us. Many interesting names just appear, and pass over the pages of the regulation "*Lives*" set before the public; foreign names such as *Galileo*, *Fulgentius*, *Bruno*, *Montaigne*, and many more *English* names presently to be noticed. Like fleeting shadows they come and go, unnoted by the inobservant or uninterested, but furnishing useful hints to the pioneer corps striving to clear the way to true discovery.

We cannot depend even upon the *Index* of any Baconian "Life" to guide us faithfully to the required particulars. Search the *Index* to James Spedding's seven 8vo vols. of Bacon's *Letters and Life*, and you will find no entry of any masque, revel, device, or entertainment, none of the "*Order of the Helmet*," the "*Masque of the Indian Prince*," or of "*Philantia, or Self-love*," although these pieces are described, and some printed in these volumes. So on with many other matters pertinent to our inquiries. The authors or publishers of such works are evidently perfectly well informed as to what facts will lead up to the true revelation of "*Bacon*," these are therefore either omitted, or cleverly introduced so as to pass unnoticed by the "General." This will be the experience of all who follow this game, "*If*" (as Lear says), "*you will catch it, you must catch it by running.*"

Now we all know that Bacon's Courtly friends and associates, the Dukes of Buckingham and Norfolk, the Earls of Arundel, Derby, Essex, Leicester, Northampton, Nottingham, Pembroke, and Montgomery, Shrewsbury, Suffolk, Sussex, and Warwick; the Lords Buckhurst, Clinton, Dudley, Dorset, Herbert, Howard, Hunsdon,

* Reprinted from VIII *Baconiana* (N.S.), No. 30, April 1900.

Rich, Sackville, Sheffield, Strange, Willoughby, and others, *kept theatrical companies*.

Your attention is asked to this point, for hereby hangs a tale. Can there be clearer evidence of the little interest which has been generally taken in Francis Bacon, or of how little his many critics have put two and two together concerning him, than in this, that none should have observed the fact *that of all the great Courtiers of his time, Francis Bacon was one of the few who did not keep a theatrical company*, whilst it was *he alone* who stood up in defence of the Theatre, and as an absolute advocate of the use of Stage Plays?

Readers of *Baconiana* are acquainted with the eulogies of Francis Bacon, written by some thirty of his friends. In one it is declared that in no light or frivolous spirit did he “*draw on the socks of the Comedian and the high-heeled boots of the Tragedian*.” In his own eulogy of the Stage, he similarly describes the Drama as no mere pastime or amusement, but as a serious matter, a part of his “*Method*,” his stupendous scheme for the “*Great Restauration*” of fallen and degraded humanity. He considers, as all experience shows to be true, that dull, untrained, ignorant minds should be instructed in the simplest and most natural way – objectively – as we teach little children, by showing them pictures, and by talking to them of things set before their eyes. Hamlet (in his instructions to the Players) tells them that they should “*hold a mirror up to nature, show virtue her own figure, scorn her own image, and the very age and body of the time, his form and pressure*,” or mode of expression. That speech is almost too familiar to be quoted, but how few people have thought of connecting it with a passage in the *Advancement of Learning* (Bk. ii. 13), where Bacon describes “*Dramatic Poesy which has the world of its theatre, and which would be of great use if well directed. For the stage is capable of no small influence both of discipline and corruption. Now of corruptions in this kind we have had enough, but the discipline in our time has been plainly neglected*.” Pray read that chapter on Poesy narrative, dramatic, and parabolical, and mark, that the paragraph (of which the above extract forms about one-third) was *omitted* from the first edition in *English* of the *Advancement*. It was inserted into the *Latin* edition (the *De Augmentis*), published when? – published in 1623, just after the issue of the Shakespeare folio. Is this fact without significance? Let me

repeat. Within a few months of the publication of the first collected edition of the Plays (some of which had been before the public for thirty years), Bacon writes that *in his times the discipline of the Stage had been plainly neglected*, and esteemed but as a toy. Among the ancients, he adds, it was used as a means of educating men's minds to virtue. The true use and dignity of the Drama as a vehicle of moral instruction, is (as Spedding justly notes), connected in a striking manner with the remark that *men in bodies are more open to impression than when alone*. A magnificent illustration of this has lately been seen on the stage in the scene in *Julius Cæsar*, where Brutus and Marc Antony by turns address, and stir up the feelings of the buzzing, wavering, multitude, so easily impressed by a fluent speaker.

Shall Bacon's pregnant words about the *corruption and neglect* of the Stage in his day, be passed by unheeded? Note that he does not so much as allude to *Shakespeare*, *Ben Jonson*, or others of the "Great Dramatists." And note, too, that elsewhere, when touching upon similar deficiencies, he says: "*Of myself I am silent.*"

To return to the Royal and noble families who kept in their pay, theatrical companies. The fact has been accounted for by the assumption that this was "the fashion of the time." Good words, and easily spoken, but we ask, *why the fashion?* How came it that such a fashion should have sprung up suddenly, at the very time when Puritanism was urging with tongue and pen the baseness and profanity of Stage playing?

And further, is no one surprised to find the Head Masters of St. Paul's and other schools, forming juvenile theatrical companies amongst their scholars, just such "Aerys of children" as Hamlet discusses with Rosencrantz, who describes them as "*the fashion.*" Such children's performances were in complete accordance with Bacon's repeated arguments in favour of an early training in acting as a means towards what he terms "the culture and manurance of the mind," and for gaining the self-possession and grace of gesture needful for a good public speaker.

Many names have been enumerated of the patrons of the Stage (some reputed authors) who were friends or associates of Francis Bacon. But it is not to his patrons or equals whom we should specially look. It is to humbler persons, the so-called "servants" whom he employed as *Secretaries*, *Travellers*, *Reporters*, *Business Managers*,

and so forth. The names will not be those of men connected with science, politics, law, or religion; these will afford matter for future consideration. We now speak only of Poets, and others connected with the stage. Lists of names from the enormous correspondence of Anthony Bacon, whom Francis calls his "consorte." These names are found in the "Tenison" collection and in the "Gibson" MSS. in the Library at Lambeth Palace. To these are added lists from Peter Cunningham's "Accounts of the Revels at Court," the "Papers" and the "Memoirs" of Edward Alleyn, the actor, and "Henslowe's Diary."

The last-named six volumes were published by the first Shakespeare Society, to whom Baconians are deeply indebted. It is the more kind of them to have furnished us with this valuable series since therein are found many clues to "Bacon's" associates, although not one word appears about the man, "William Shakespeare." To be sure the note *Shaxberd*, written in the margin, is annexed to the entries of three Shakespeare Plays performed by his Majesty's Players. But the total omission of any illusion to, or hint of the personality of such an individual as *Shakespeare*, is more than once commented upon by the Editors of these records as being "wonderful" and unaccountable.

For brevity's sake we omit references, merely enumerating some names common to nearly all the lists.

We find the Alleyn family in full force. First on the pages of Francis Bacon's letters appears *Capt. Francis Alleyn*,* a frank, plain-spoken soldier, employed by Anthony to intercede for the release of his servant, Lawson, who had been arrested after the charitable manners of the time, on suspicion of being a Romanist. *Francis Alleyn* seems to have been very useful to the Bacons as a *Messenger* or "Intelligencer."

William Alleyne got himself into political troubles. Bacon calls him "a base fellow and turbulent." *John Alleyn* was theatrical servant to the Lords Howard and Sheffield. He was elder brother to *Edward Alleyn*, the Player, and the ostensible founder of Dulwich College, in which Bacon was curiously interested. How Alleyn found the money

* The Alleyns spell their names variously even in the same letter. Alen, Allen, Allin, Aleyn, Alleyne.

to make that noble foundation is only one of the many points which remain "behind the Curtain of the Dark." Henslowe reports two more Alleyns, *Charles*, and *Richard*, and amongst Anthony Bacon's letters are at least six from *Godfrey Alleyn*. There is, therefore, no doubt that the Alleyn family were amongst Bacon's helpers or "servants."

The *Beaumonts*, *John* and *Sir Thomas*, were amongst the adventurers to Virginia. I suppose that all know how hard and successfully Bacon strove for the colonisation and defence of this region in the New World. Most of the adventurers, including the *Beaumonts*, were his own friends.

Francis Beaumont dedicated a masque to the Gentlemen of Gray's Inn and the Inner Temple, thanking them for their help, and adding: "You especially, *Sir Francis Bacon*, as you did then by your countenance and loving affections advance it, so let your good word grace, which is able to add value to the greatest and least of matters."

At that time Bacon was Solicitor-General, yet Spedding had no doubt that "*he had a good deal to say about the arrangements*," and John Chamberlain, an eye-witness, describes the performance as "*a masque, of which Sir Francis Bacon was the chief contriver*."

* * * * *

Browne is now a common name, yet we may note that *Edward Alleyne's step-father was a Browne*, that *Richard Browne* was one of the company of actors who went beyond seas to perform their plays, and that *Henry Browne* was a faithful servant friend to whom Bacon left a legacy. When in Bacon's anecdotes we find him telling of *Sir Edward Dyer*, the supposed poet, that he asked *Dr. Browne* a question which *Browne* answered "after his blunt and huddling manner," we gain a glimmering as to how it came that the *singularly Baconian works*, *The Religio Medici*, *Cyrus' Garden*, *Common Errors*, *Christian Morals*, *Urn Burial*, and other pieces, should have appeared under the name of this "huddling" doctor. "It is," says John Addington Symonds, "as a great master of diction, as a Rhetorician in the highest sense of that abused word, that this 'Author' (*Thomas Browne*), 'proclaims himself the rival of Jeremy Taylor, and the peer of Milton, in their highest flights of cadenced prose.'"

Rather high commendation is it not of "the blunt and huddling" doctor? The perusal of a few of Dr. Browne's *original* letters, may assure you that Bacon's judgment of his style was not far from the mark. But to continue about Bacon's friends and associates, bound by solemn vows and obligations to hand down the contents of the Cabinets and Presses full of papers which he left unpublished.

Amongst others of the Secret Society were the Careys or Carews. Four of this family were engaged in the Virginian enterprise. *John*, helped with the Revels at Court, and supplied properties. *Richard* is described as a writer chiefly on Topography. He died in 1620. His brother *George* was knighted by Queen Elizabeth, and is the reputed author of an account of France and of the Court of Henri IV of France. This work, however, was not published, or (we believe) *heard of* until 100 years after his death, which occurred in 1614. This *Sir George Carew* was, from early youth to latest age, very intimate with Francis Bacon; we are therefore fully prepared to learn that *George and Thomas Carew* were Poets – that *Thomas* was also a dramatist, and that he is said to have written the Masque entitled, "*Cœlum Britannicum*," which was performed before the Court at Whitehall in 1633, and greatly admired. In fact, all these men were Bacon's "Masks," engaged in publishing his works.

Abraham Cowley is another "Poet" *who (we think) wrote no poetry, but who (we think) published many of Francis Bacon's juvenile effusions in prose and verse*. What was his actual history, apart from that given of the author in the poems themselves? He was born, according to various biographers, in 1612, 1616, or 1618, and educated at Westminster School, and Trinity College, Cambridge (Bacon's old college). There he helped with other members of the College to "produce" a Latin Comedy, and he lived in College till he was 36, when he was ejected by the Puritans because of his active partisanship in the Royal cause. For 12½ years he travelled, corresponded, ciphered, and deciphered for the King and Queen. He published no poetry until 1657, when he was about 45 (52?) years of age; and nothing in his supposed paper of "Myself" at all well fits his own history, but it is as hand to glove when applied to records of the *youthful* days of Francis Bacon. Having published this one volume of apparently juvenile works, Cowley returned to active politics; was thrown into prison, but being released, he again went abroad, and

was again employed in helping the Royal cause. On the Restoration taking place, he was overlooked and neglected; but at length, by the interest of the Duke of Buckingham, he obtained the lease of a farm at Chertsey, which returned him £300 a year. He died at the age of 55. No more poetry came forth after that one volume in 1657.

Now anyone who has sufficient interest in these matters to be at the pains to follow the spring to its head, should read the "*Account of the Life of Mr. Abraham Cowley*," printed at the beginning of the 1669 edition of "The Works." Dr. Sprat, President of the Royal Society, wrote that Prefatory Account, and his name is signed in crooked printing and in mixed type, at the end of the Life. It is an excellent specimen of a *feigned biography*; pray somebody study it. You will see how ingeniously Dr. Sprat contrives to let you see that *the Author was one of the most wonderful men in the world*, but that Cowley was *not* the Author. And again to force you to connect "My Lord St. Albans" with Cowley. If Cowley were truly "dependent" upon the Lord St. Alban living in 1656 – (of which we can find no trace) it must have been that mysterious Lord who was a Jermyn – and who somehow popped into the title and out again, and "left no wrack behind." Dr. Sprat says: "*In his long DEPENDENCE on my Lord St. Albans, there never happened any kind of difference between them,*" and in another place, "I am confident his Lordship will believe it to be no injury to his fame, that in these papers *my Lord St. Albans and Mr. Cowley's names shall be read together by posterity.*" Dr. Sprat has previously said that Cowley had intended to dedicate all his works to Lord St. Albans, as a testimony of his entire respects for him, and as an apology for having left humane, or literary, affairs in the strength of his age, and when he might have been of some use to his country. Why the Dedication was omitted, Dr. Sprat does not say. The natural conclusion upon the whole matter is that he knew perfectly well that Cowley never wrote a word of his supposed works, excepting as an amanuensis writes for his master, on whom he is truly "*dependent.*"

Several members of the Cowley family corresponded with Anthony Bacon. Their letters may be seen in the Tenison Collection, where also, in the Gibson Collection, may be seen letters chiefly of news and politics from four more Cowleys.

Richard Cowley was a Player. His name is to be seen associated with the names of *Burbage* and *Phillips* in the Alleyne Papers, and other

documents concerning Plays and Revels, published by the old Shakespeare Society.

In August, 1894, it was pointed out, in a short paper in *Baconiana* how, in a section of *Much Adoe About Nothing*, the type in the 1623 folio *Shakespeare* is tampered with for purposes of cipher, and apparently, in order to change the correct words *Constable* and *Keeper*, into the names *Cowley* and *Kemp*.

The Constables were connections by marriage of the Bacons. In 1593, *Richard* and *Robert Constable* are found to have been corresponding with *Burbadge* at the same time that Anthony Bacon was receiving letters from the Cowleys.

The *Kemps*, too, were Bacon's cousins. He was evidently fond of *Robert Kemp*, whom he calls "Good Robin," and with whom he seems to have had pleasant, but unexplained, business. *William Kemp* was one of Lord Strange's company. *Thomas Kemp's* daughter married *Thomas Shirley*; another link, you see, with the supposed galaxy of poets. The *Shirleys* were great travellers, and gatherers of information. *John*, who was once a curate at St. Albans, is said to have turned Romanist, and "thereupon to have become a fertile writer for the stage"; but this tale rests upon as slight a foundation as many others.

Of the *Davies* family, *John* and *Lancelot* were Virginians; *John* helped in the Revels, and to him Bacon, wrote, praying him to be kind to *concealed poets*. This *John Davies* is the supposed author of a poem entitled, *Nosce Teipsum*, which two words (Know Thyself) form an entry in Bacon's *Promus*.

Now for the *Fletchers*, another large family of whom John, we know, collaborated with *Beaumont*, and who figures as a Dramatist. To *Dr. Giles Fletcher*, Bacon gave a living in Suffolk. His brother, *Thomas Fletcher*, was the Master of St. Paul's School, already mentioned as encouraging the boys to get up theatrical performances. In the *Revels at Court* we find this lively schoolmaster hiring apparel for public and private entertainments. Four other *Fletchers* are named in connection with Henslowe, and with the Virginian enterprise.

* * * * *

The noble family of *Herbert* was intimately connected with Bacon and his various undertakings. *Sir Henry Herbert* was *Master of the Revels*. To *Mr. W. H.*, (as we believe) *William Herbert*, afterward Earl of Pembroke, the *Shakespeare Sonnets* were dedicated. In his private theatre at Wilton, "*Measure for Measure*" was first performed, with speeches introduced to incline the king's heart to mercy, at a time when he and his Court were awaiting the trial of Sir Walter Raleigh, about to take place at Winchester.

George Herbert, the beloved rector of Bemerton, was the accredited author of the "Temple," and other sacred poems. He wrote two of the Latin elegies in praise of Bacon which we know as the *Manes Verulamiani*.

* * * * *

Space is limited, so only a few words can be said of the *Johnsons*. Englishmen have made up their minds to spell *Ben Johnson's* name without an *h*, though in his own time (and referring to *himself* and not to his *works*) it was invariably printed *with one*. Hereby (perhaps intentionally) confusion is worse confounded when we try to trace the family tree. However, Ben, whether with or without his *h*, was one of Bacon's able pens, writing under his roof, eulogising Bacon in precisely the same words which he used to eulogise *Shakespeare*, and finally contributing some Latin verses to the collection of Verulam elegies. Is it by mere coincidence that these Latin verses, signed *Ben Johnson* with an *h*, stand next to verses by *Boswell*?

We would gladly have expatiated a little upon *Sir Philip Sydney* in his character of Poet, and as the supposed Author of the "Arcadia"; but the subject is too large for this little paper, and probably no two of our readers have read the "Arcadia" from beginning to end. We can but recommend to students an examination of the edition of that work published in 1660 just 100 years after the birth of Bacon. It will be seen that *Sir Philip Sydney* *did not claim the authorship*, but that the "Arcadia" was published *anonymously*, and entitled, "The Countess of Sidney's Arcadia."

That "deere ladie" was "Sidney's Sister, Pembroke's Mother," and few readers would, by their own unprejudiced judgment, arrive at the conclusion that the Dedication was from a brother to a sister. It

appears indeed that this "*Life and Death of Sir Philip Sidney*," is another example of the "Feigned Histories" already spoken of, and the "Arcadia" itself one of Francis Bacon's earliest works, by degrees, and through a course of many years enlarged and revised for purposes yet to be explained.

It remains briefly to commend to the reader's notice the history of the Donne family, one of whom married a daughter of Edward Alleyne; another of whom was secretary to Bacon's warm friend, Lord Ellesmere. This John Donne rose to be Dean of St. Paul's, and *of course*, a Poet.*

Sir Edward Dyer also needs inspection. He was a correspondent of the Bacons. Massinger is found to be son of the Earl of Pembroke's Steward. Sir Henry Wotton was one of the Bacons' cousins. Richard Lovelace, the Middletons, Sandys, Shirleys, Butlers, Taylors, Fields, Hobby, all appear in the lists from the Bacon correspondence, with many less well-known names, and others well-known, but not included in the records of the Shakespeare Society.

A great deal is also to be learnt by a close search into the true history of the Rawley, or Raleigh family, of whom Sir Walter Raleigh has been reckoned the Star, and ranged with the scholars and courtly poets of his own day. It is satisfactory to observe that recent biographical dictionaries are beginning to discard this latter fiction. But how much is true concerning the visits of Francis to Sir Walter Raleigh in the Tower? What was the precise relationship between Sir Walter Raleigh, or Rawley, and the Dr. William Rawley who was Francis Bacon's confidential secretary. His collection of MSS. is known to be extant, but strangely, "reserved" from the public eye. Where are these Papers?

However, in Bacon's notes is this entry: "*The setting on work my Lord Northampton and Raleigh*." Bacon then, directed Raleigh's work, perhaps to beguile sad hours in prison, where Bacon is recorded to have visited him. Then, as usual, he handed over to him all the credit of their joint efforts.

Last, not least, a few words of the *Spencers* of whom at least two were Secretaries to Anthony and Francis. *Robert Spencer, George,*

* See a most interesting *Life of Dr. Donne* (published since this was written) by Mr. Edmund Gosse.

The noble family of *Herbert* was intimately connected with Bacon and his various undertakings. *Sir Henry Herbert* was *Master of the Revels*. To *Mr. W. H.*, (as we believe) *William Herbert*, afterward Earl of Pembroke, the *Shakespeare Sonnets* were dedicated. In his private theatre at Wilton, "*Measure for Measure*" was first performed, with speeches introduced to incline the king's heart to mercy, at a time when he and his Court were awaiting the trial of *Sir Walter Raleigh*, about to take place at Winchester.

George Herbert, the beloved rector of Bemerton, was the accredited author of the "Temple," and other sacred poems. He wrote two of the Latin elegies in praise of Bacon which we know as the *Manes Verulamiani*.

* * * * *

Space is limited, so only a few words can be said of the *Johnsons*. Englishmen have made up their minds to spell *Ben Johnson's* name without an *h*, though in his own time (and referring to *himself* and not to his *works*) it was invariably printed *with one*. Hereby (perhaps intentionally) confusion is worse confounded when we try to trace the family tree. However, Ben, whether with or without his *h*, was one of Bacon's able pens, writing under his roof, eulogising Bacon in precisely the same words which he used to eulogise *Shakespeare*, and finally contributing some Latin verses to the collection of *Verulam elegies*. Is it by mere coincidence that these Latin verses, signed *Ben Johnson* with an *h*, stand next to verses by *Boswell*?

We would gladly have expatiated a little upon *Sir Philip Sydney* in his character of Poet, and as the supposed Author of the "Arcadia"; but the subject is too large for this little paper, and probably no two of our readers have read the "Arcadia" from beginning to end. We can but recommend to students an examination of the edition of that work published in 1660 just 100 years after the birth of Bacon. It will be seen that *Sir Philip Sydney* did not claim the authorship, but that the "Arcadia" was published *anonymously*, and entitled, "The Countess of Sidney's Arcadia."

That "deere ladie" was "Sidney's Sister, Pembroke's Mother," and few readers would, by their own unprejudiced judgment, arrive at the conclusion that the Dedication was from a brother to a sister. It

appears indeed that this "*Life and Death of Sir Philip Sidney*," is another example of the "Feigned Histories" already spoken of, and the "Arcadia" itself one of Francis Bacon's earliest works, by degrees, and through a course of many years enlarged and revised for purposes yet to be explained.

It remains briefly to commend to the reader's notice the history of the Donne family, one of whom married a daughter of Edward Alleyne; another of whom was secretary to Bacon's warm friend, Lord Ellesmere. This John Donne rose to be Dean of St. Paul's, and *of course*, a Poet.*

Sir Edward Dyer also needs inspection. He was a correspondent of the Bacons. Massinger is found to be son of the Earl of Pembroke's Steward. Sir Henry Wotton was one of the Bacons' cousins. Richard Lovelace, the Middletons, Sandys, Shirleys, Butlers, Taylors, Fields, Hobby, all appear in the lists from the Bacon correspondence, with many less well-known names, and others well-known, but not included in the records of the Shakespeare Society.

A great deal is also to be learnt by a close search into the true history of the Rawley, or Raleigh family, of whom Sir Walter Raleigh has been reckoned the Star, and ranged with the scholars and courtly poets of his own day. It is satisfactory to observe that recent biographical dictionaries are beginning to discard this latter fiction. But how much is true concerning the visits of Francis to Sir Walter Raleigh in the Tower? What was the precise relationship between Sir Walter Raleigh, or Rawley, and the Dr. William Rawley who was Francis Bacon's confidential secretary. His collection of MSS. is known to be extant, but strangely, "reserved" from the public eye. Where are these Papers?

• However, in Bacon's notes is this entry: "*The setting on work my Lord Northampton and Raleigh.*" Bacon then, directed Raleigh's work, perhaps to beguile sad hours in prison, where Bacon is recorded to have visited him. Then, as usual, he handed over to him all the credit of their joint efforts.

Last, not least, a few words of the *Spencers* of whom at least two were Secretaries to Anthony and Francis. *Robert Spencer, George,*

* See a most interesting *Life of Dr. Donne* (published since this was written) by Mr. Edmund Gosse.

Urion, and *Dr. Spencer* are often met with in our dusty pages. *Gabriel Spenser*, an actor, was killed by Ben Jonson in a duel.

I have observed the significant fact that William Shaksper the man, is utterly ignored, and the name, "*Shakespeare*," never once mentioned in the six volumes of *Records, Accounts, and Registers* published by the old *Shakespeare Society*.

Is it not equally significant, that the name of *Edmund Spenser* – the supposed author of the "*Fairie Queene*," should be also absent from those records, and only introduced in some notes by Peter Cunningham, as if expressly to emphasise the fact that the first (*anonymous*) edition of the "*Shepherd's Calendar*" (1579) when Bacon was eighteen, was dedicated to Sir Philip Sidney, whereas, eight years later, it was declared to have been written by him.

To sum up briefly all that would be said did time permit. When we try to trace the history of any wit, poet, or dramatist of the century from 1560 to 1660, or thereabouts, we invariably find him connected, directly or indirectly, with Francis Bacon. On the other hand, Shakespere, the Man, is utterly ignored in the literary records of the age. No accounts of Theatres or Revels, no register of Stationers or Publishers so much as mention him. Neither is *Shakespeare* included in the lists of distinguished wits and authors enumerated by Ben Jonson, Sir Henry Wotton, and others of the time. Bacon is found apparently inviting criticism on *Measure for Measure* and *Julius Cæsar*, as his own Plays. *Richard II* and *Richard III* are also included with other Plays and devices in a MSS. list of Bacon's minor writings. But nowhere does Bacon, even when mourning the neglect and degradation of the Stage, allude to *Shakespeare*.

I have spoken only of *subordinates* in the great Bacon Society – paid servants (as I believe), amanuenses, transcribers, and so forth, of the lighter pieces which he spoke of as "*the Works of my recreation*." But a similar veil is drawn across the history and works of every great "*author*" so-called of that period; moreover, these authors are inextricably mixed up, not only amongst each other, but bound and linked in all manner of ways with Francis Bacon. Whether they be theologians, philosophers and moralists, or men of science, literature and art, historians or travellers; peep behind their masks or under their hoods, and there is Francis Bacon – *his* theology, *his* philosophy and morality, his experimental science, and universal knowledge

enshrined in his own new and noble model of language. Some pieces, to be sure, are in the modelling-clay only, left for others to copy in more solid form. Many others are highly finished, polished with an art upon which no later hand has improved.

The helpers in such works may have been chiefly the "*voluntaries*" (as distinct from the paid subordinates) whom in his private notes, Francis Bacon is seen proposing to enlist. With time and money at their disposal his equals and superiors could render valuable aid. Yet these did but *follow his lead*. In every new enterprise he was (to use his own words) the "*inventor*" and "*contriver*," the "*true Pioneer in the Mine of Truth*." Others did but rough-hew the dead image for which he had made the design, and which only by his skill could be polished and perfected.

"I leave the work of Time," he says, "to Time's mastery." "Time is the wisest of all things, and the author and inventor every day of new cases." "Men err in disturbing the order of Time and in hastening the end when they are at the beginning." Yes, and Time, too, will alone complete and vindicate the gigantic work for the benefit of the human race in all ages, which was conceived, and in great part accomplished by Francis Bacon.

BACON'S *NEW ATLANTIS* AND COLUMBUS*Michael Srigley*

Francis Bacon's *New Atlantis* is normally interpreted in the history of ideas as a blueprint for the establishment of a centre of scientific learning which finally materialized in the Royal Society of 1660-2. While this is one major significance of the work, there are others of equal significance which have been neglected and which have a bearing on Bacon's total vision of a future society in which science would work for the benefit of all citizens. To neglect this social dimension of *New Atlantis* and emphasize only its scientific programme is to narrow Bacon's vision, for he saw the role of science as one of charitable service to a society which itself was based on loving relationships. It is a vision which still is relevant to the late 20th century when we are faced by a gigantic pollution of the planet as the result of the misapplication of science or its selfish use. I shall discuss the *New Atlantis* from this perspective, but first I would like to say something about this work and its connection with Christopher Columbus and his voyages of discovery that began exactly five hundred years ago in 1492, and with the explorers that followed him.

In genre the *New Atlantis* is a 'relation' of a voyage of discovery of a sort familiar throughout the 16th century and familiar to Bacon through his reading of such literature and through his direct involvement in the discovery and settlement of Virginia. For Bacon these voyages of discovery exemplified the way in which both man's physical and intellectual horizons could be broadened. Above all they epitomized Bacon's 'initiative' or initiatory method whereby human knowledge could not only be passed on but extended. Each voyage of discovery was an act of exploration based on hints and intimations, and involved an act of daring in passing beyond the Pillars of Hercules of received ideas into uncharted seas where the unknown was to be encountered. Of such daring Columbus was the foremost example, and it is for this reason that Bacon chose to place a statue of him in the galleries of rite and prayer in the College of the Six Days' Works on Bensalem. Columbus's presence in the College in this religious context is significant, because it indicates the importance

that Bacon attached to the discoveries of Columbus and others as practical discoveries by experienced seamen whose minds were truly married to the matter in hand. Such discoveries were initiatory in character.

In writing his *New Atlantis*, Bacon took care to link the voyage that led to the discovery of Bensalem to the voyages described in Hakluyt's *Principal Navigations*, published in England in 1599. He imitates this voyage literature with great skill, and the effect is to confer a sort of plausibility on his account of the discovery of the island of Bensalem and its advanced civilization. He also exploits various beliefs still current in the 16th century that ancient centres of advanced civilization might still exist in remote parts of the world. This, as we shall now see, enabled him to link his island in the Pacific with the wise and pacific King Solomon.

It does not seem to have been noted previously that the voyage to Bensalem may in fact have been based on the account of one of the voyages included in Hakluyt's *Principal Navigations*. In the *New Atlantis*, we are told that the voyagers sailed from the Spanish colony of Peru, probably from its capital, Lima, and sailed with a light wind westwards out into the Pacific. After five months, they met contrary winds and made no headway. South winds, blowing "with a point to the east", then carried them northwards. Their supply of victuals had run out, and they "prepared for death". A day later in answer to their prayers they discovered the large island of Bensalem containing among other things a place of scientific investigation known as Salomen's House. They are told that it was founded 1900 years before by a certain king Solamona in honour of the wise king Solomon. This would suggest that Bacon's *New Atlantis* was deliberately located by him in the Solomon Islands. Almost certainly Bacon had read the account given in *The Historie of Lopez Vaz* of the discovery of the Solomon Islands by Alvaro de Mendana de Neira in 1567, contained in Hakluyt's work. There it is related the Mendana sailed westwards from Lima in Peru for 800 leagues and then discovered the Solomon Islands. On the largest island, Guadalcanal, they discovered in the houses of the inhabitants trinkets made of gold. After exploring the islands which they found rich in gold, cloves, ginger and cinammon, the fleet began the return voyage to Lima. They then met contrary winds and were compelled to sail northwards. They ran into storms

and were forced "to lye nine months beating it up and downe in the Sea, before they could get into any harbour of Christians." On the Admiral's ships they ran out of victuals and water and many of the crew died. Concerning the name given to the islands, Lopez Vaz wrote:¹

"The discoverer of these Islands named them Islands of Solomon, to the end that the Spaniards supposing them to be those Isles from whence Solomon fetched Gold to adorne the Temple at Jerusalem, might be the more desirous to goe and inhabit the same."¹

Bacon clearly imitated this account of the discovery of the Solomon Islands, transferring the difficulties encountered by Mendana on the return voyage to the outward voyage of his own 'relation' and exploiting for his own purposes the association with King Solomon of Israel. Following Lopez Vaz' narrative, he makes the leaders of Bensalem speak in Spanish because this would have been the language of sailors sailing from Peru. If the Spaniards could believe that they had discovered the fabulous kingdom of Ophir with which Solomon had once traded, the city of Bensalem on an island in the Pacific might well exist also. But Bacon had another reason for locating his Bensalem in the Solomon Islands and for invoking the name of King Solomon.

As we saw, the visitors to Bensalem were told that Salomen's House had been founded about 700 B.C. by the ruler Solamona. The Governor of the House of Strangers, who is a Christian priest, tells them that although some on the island believe that Salomen's House "beareth the founder's name a little corrupted, as if it should be Solamona's House", the records indicate otherwise. In his opinion, "our king, finding himself to symbolize in many things with that king of the Hebrews (which lived many years before him), honoured him with the title of this foundation". These words, I believe, were intended by Bacon both as a compliment and a hint to James I to emulate Solomon as Solamona did, and establish the equivalent of

1. Hakluyt, *The Principal Navigations* (Everyman ed. 1926) vol. 8, pp. 204-6).

Solamona's house of scientific research in Britain. As Graham Parry shows in his *The Golden Age Restored: The Culture of the Stuart Court, 1603-42*, James I, with his motto *Beati Pacifi*, was eulogized as a second Solomon both for his striving for peace and for his learning and patronage of it. In his Dedication to the *Novum Organum* Bacon praised James as a new Solomon in the hope that he will take his project for a scientific institution under his wing. It seems to me likely too that it was Bacon's hope that the king would display some of the generosity shown by the head of Solomon's House. The final words of the unfinished *New Atlantis* run as follows:

“And so he left me, having assigned a bounty to me and my fellows. For they give great largesses when they come, upon all occasions.”

If I am not mistaken, there is a touch of asperity in these words. In the event James failed to respond to Bacon's vision and did not support his various schemes for founding a College of Science. The largesses which James could have bestowed went instead to his favourites. Similarly, Bacon's description of the journeys of the head of Solomon's House through the kingdom of Bensalem also take on an ironic tone when compared with James's own costly progresses through his kingdom spent often hunting or watching horse-racing:

“Lastly, we have circuits, or visits, of divers principal cities of the kingdom, where, as it cometh to pass, we do publish such new profitable inventions as we think good. And we do also declare natural divinations of diseases, plagues, swarms of hurtful creatures, scarcity, tempests, earthquakes, great inundations, comets, temperature of the year, and divers other things; and we give counsel thereupon what the people shall do for the prevention and remedy of them.”

Perhaps it was for this reason, and not because it was unfinished, that the *New Atlantis* did not appear in print until after Bacon's death.

The House of Solomon has a religious character that is somewhat unexpected in view of the later development of science. The House was founded, we are told, “for the finding out of the true nature of all

things (whereby God might have the more glory in the workmanship of them)." It is sometimes suggested that Bacon, anxious to avoid any conflict with established religion, separated science and religion, or as here, presented science as a means to glorify God through a study of his workmanship in the realm of matter. The implication is that this was a strategy on his part. But this is to misunderstand Bacon's purpose and to neglect his own spirituality as a major force in his life's mission. For Bacon the relief of man's estate through the study of nature was itself a Christian enterprise. The expeditions sent out from Bensalem to study progress in other parts of the world were not for

"trade, not for gold, silver, or jewels; not for silks, not for spices, nor any other commodity of matter; but only for God's first creature, which was Light. To have light, I say, of the growth of all parts of the world."

The purpose of the expeditions sent from Bensalem, therefore, was to gather evidence of the spiritual growth of mankind inclusive of his material welfare without which the inner growth of mankind could not take place. Pointedly, Bacon distinguishes these expeditions from the voyages of discovery sent out in his day which were usually mercenary in purpose. Bacon further stresses the spiritual purpose of scientific investigation in his account of the House of Solomon. This includes "the ordinances and rites which we observe". Concerning these, we learn that there are "two very long and fair galleries" set aside for these rites. There statues of benefactors of the human race are set up, including one, as we saw, for Columbus. In these galleries

"We have certain hymns and services, which we say daily, of laud and thanks to God for His marvellous works, and forms of prayers imploring His aid and blessing for the illumination of our labours, and the turning of them into good and holy uses" (p. 339).

Once again Bacon stresses the moral obligations of scientific enquiry. Its purpose is to benefit mankind, and therefore such enquiry is daily accompanied by religious observances that help the scientists to keep that purpose in mind.

In an important article Professor B. Farrington has drawn attention to the deeply religious cast of Bacon's mind, and to the fact that this was recognized by those intimate with him.² He cites the phrase of the clergyman and poet, George Herbert, for Bacon: *Mundique et animarum sacerdos unicus* – unique priest of the world and of men's souls. He also quotes the prayer composed by Bacon for use in the scientific institutes he envisaged:

“To God the Father, God the Word, God the Spirit, we pour out our humble and burning prayers, that mindful of the miseries of the human race and this our mortal pilgrimage in which we wear out evil days and few, he would send down upon us new streams from the fountain of his mercy for the relief of our distress.”³

For Bacon it was “the immeasurable helplessness and poverty of our human race, which are the source of more destruction than all giants, monsters, or tyrants.” If this helplessness and poverty was removed, Bacon wrote in *The Great Instauration*, mankind would fulfil its destiny:

“The destiny of the human race will supply the issue, and that issue will perhaps be such as men in the present state of their fortunes and of their understandings cannot easily grasp or measure. For what is at stake is not merely a mental satisfaction but the very reality of man's wellbeing and all his power of action.”

This statement and the others quoted show that Bacon was possessed by a vision of man's destiny which required as a condition for its fulfilment the elimination of human poverty. This was a preliminary step towards a spiritual unfoldment of the race which Bacon conceived of in terms of an increment of divine light. Surely Benjamin Farrington was right to assert that Bacon's Christianity “is knit into the very substance of his philosophy.”⁴

2. “The Christianity of Francis Bacon”, LXI *Baconiana* No. 178 (1978), pp. 20–35.

3. *Ibid.*, p. 24.

4. *Ibid.*, p. 34.

This is true not only of his scientific ideas but also of his views concerning the good society as set out in *New Atlantis* and in other works. His vision is of a society in which Christian love is practised and not preached, and of one in which religious toleration was practised. I shall discuss Bacon's account of family relationships in Bensalem at a later point. Here I would like to explore the nature of Bacon's Christianity. Like so many humanists of the period, Bacon was indifferent to the outward forms of religion, and did not believe that differences of religious persuasion were reason for conflict, let alone persecution of those who held different views. His enduring friendship with Tobie Mathew, even after he had gone over to catholicism, is one testimony of his religious tolerance. An insight into his views on religious persecution is provided by his essay on "Diomedes, or Zeal" in *The Wisdom of the Ancients*. Diomedes, who was reputed to have wounded the goddess Venus in battle, is treated by Bacon as the type of the persecuting zealot. Such people, Bacon writes,

"endeavour to reform and convince any sect of religion (though vain, corrupt, and infamous, shadowed by the person of Venus), not by the force of argument, and doctrine, and holiness of life, and by the weight of examples and authority, but labour to extirpate and root it out by fire and sword and tortures."

Bacon is here thinking of "those bloody quarrels for religion" which "were unknown to the ancients", but were all too common in his own day. This implies a tolerance that other religious sects, however misguided, had a right to exist, and that only argument and the example of holy living were to be used in combating them. This was written at a time when Catholics were still being hanged in England and when the savagery of religious persecution on both sides was extreme. In *New Atlantis* toleration of different religious views is illustrated by the Jew of Bensalem towards Christianity and of Christians towards him and his religion. Towards the sects of his own time in England there is evidence that even here Bacon rejected the policy of coercion and advocated the power of persuasion and of exemplary living. By temperament and conviction, Bacon was

eirenist. This can be illustrated by his plea for tolerance of one of the most interesting sects of his time: the Family of Love. It is my own feeling that Bacon like so many humanists and scholars of the second half of the 16th century was sympathetic to this eirenist, loosely-knit religious group which was spread throughout Europe in a form that has been compared to free-masonry. Its emphasis on the growth of love as the essence of Christianity would have appealed to him, as would its indifference to the outer forms of Christianity. This is an area of Bacon studies that might well be extended.

One possible link between the Family of Love and the *New Atlantis* lies in Bacon's description of the "feast of the family" presided over by the Tirsan or patriarch of the family. A ceremony of great beauty takes place which not only has features in common with the Feast of Love or Agape of early Christianity but also with what has been learnt of the gatherings of members of the Family of Love when the Kiss of Peace was exchanged among those present. The ritual contains an initiatory element in the election of one of the sons to be The Son of the Vine. Extempore hymns are sung, and each of the thirty sons and daughters are blessed under the title "Son or Daughter of Bensalem". The feast ends with "music and dances" for the rest of the day. The care lavished by Bacon on this description of the "feast of the family" gives it a special prominence in the overall picture of cultural life on Bensalem. Human propagation is celebrated, as is the family as the prime medium for the development and practice of Christian love. Bacon sanctifies marriage and family life. There is no puritanical aversion to feasting, music and dance.

The Sons and Daughters of Bensalem within the disciplined and disciplining love of the family bear some resemblance to the *fili sapientiae* elsewhere mentioned by Bacon as being initiated into new spheres of knowledge by means of the ancient technique of hint and intimation. This raises the question of the relation of the *New Atlantis* to the Rosicrucian Brotherhood. As is well known, when John Heydon republished the *New Atlantis* in 1660, he changed the island of Bensalem to the "Land of the Rosicrucians" and Solomon's House to "The Temple of the Rosie Crosse". It has been suggested that Heydon was here revealing Bacon's original connection with the Rosicrucian movement at the beginning of the century and that the *New Atlantis* was a Rosicrucian manifesto. It is certainly Rosicrucian

in spirit, and it is now clear that those involved in realizing Bacon's ideas in the mid-seventeenth century, first in the "Invisible College" of Hartlib and his companions and later in the Royal Society, also saw themselves as materializing the visions of the Rosicrucians. Heydon's changes to the *New Atlantis* may have been intended to make clear this affiliation between Bacon and the Rosicrucians.

The question that has not yet been satisfactorily answered is at what level or altitude, so to say, did this affiliation take place. Here we are in the realm of speculation. For me, Bacon was one of those rare geniuses who realized from an early age that he had been born to carry out a mission which would be of ultimate benefit for the whole human race. Such a mission was not performed in isolation from others but as a group endeavour. In this group, united only by their common dedication to an accepted mission, were a number of kindred spirits. Giordano Bruno, Campanella, Johan Valentine Andreae were of their number. So too I believe was the man of Stratford, William Shakespeare. The connection between Bacon and Shakespeare has, in my view, been made too literal. The riddle of the relationship between the greatest thinker and the greatest dramatist of the age involves another plane of contact, and it was to direct human ingenuity to the solving of this riddle that Delia Bacon launched the Baconian controversy. In my present state of clouded understanding, it seems to me possible that we need to explore the idea of a telepathic rapport between Bacon, Shakespeare and other initiatory figures of the period. Here may lie the clue to the curious resonances that echo between their works. If Bacon was not only a mastermind but a master, we would expect that there would be disciples working under him, under his influence, but each responsible for his or her part of the total work. Perhaps Shakespeare was one such *filius sapientiae* carrying out that part of Bacon's programme which he termed the Georgics of the Mind. Authorship is after all and in the last analysis a complex matter, and I do not think that Francis Bacon would have claimed the ultimate authorship of the things which he wrote.

THE PARENTAGE OF FRANCIS BACON*

Parker Woodward

If Francis Bacon was not the son of Queen Elizabeth, the bottom is knocked out of the cipher story.

The "don't put *my* head under the pump" attitude of some Baconians to cipher subjects is natural. The allegations are startling and difficult to realise, except by instalments.

One brilliant critic on our side, has, I notice, waded into the water, and cast his net over Marlowe, as another pseudonym of the great Francis. Soon others will be wetting their feet.

I do not count myself, who am but the Delia Bacon of the controversy. Someone must do the preliminary blundering.

Mr. Bompas and myself have from opposite points of view endeavoured to see how far historical records of the conduct of the principal parties support or contradict the astounding assertion as to the true parentage of Francis. My first essay treated January, 1560, old style, as coming before September, 1560; consequently I was not only wrong, but curiously enough at issue with the cipher story as well. Moreover, to put the birth a year before it did occur, was utterly destructive of the support which history gives to the truth of the asserted parentage. Grateful for the corrections in the October *Baconiana* let me look at the subject afresh.

Mr. Bompas thinks the asserted ceremony of marriage in the Tower impracticable and most improbable, that the eulogy written of the Queen by Francis Bacon, correctly describes her character, and that the possibility of the Queen bearing and giving birth to a child, is inconsistent with history as we know it. He says the cipher story is fabulous. Another critic has ventured to suggest the cipher story is the result of hallucination. I cannot admit this alternative. It is either true or a deliberate fiction. Using the fiction theory of the parentage of Francis, I want to show what natural inferences the writer could have drawn from open story. I assume access by the fiction writer to Froude's *History* and magazine articles, to Strickland's *Elizabeth*, to

* Reprinted from X *Baconiana* (N.S.), No. 37, January 1902.

the State records, Calendar of State papers, &c.

Having found the following passage in Miss Strickland's *Elizabeth*: "The signal favour that Elizabeth lavished on Robert Dudley by appointing him her Master of Horse, and loading him with honours within the first week of her accession to the crown, must have originated from some powerful motive which does not appear on the surface of history . . . he must by some means have succeeded . . . in exciting an interest in her bosom of no common nature, while they were both imprisoned in the Tower, since being immediately after his liberation employed in the wars with France, he had no other opportunity of ingratiating himself with the Princess" – some sort of marriage between the parties might suggest itself, but with further enquiry as to the extent to which the parties were guarded (although Timbs in "Romance of London" says there was a door from the Beauchamp Tower leading by way of a private terrace to the Bell Tower where Elizabeth was imprisoned) and that one of them was already married, the allegation of a Tower ceremony would have been rejected by a careful novelist, and yet how very naturally and plausibly the incident is dealt with in the cipher story.

Our assumed fictionist reading further history would find Ambassadors' letters reporting privately to their chiefs, matters bearing materially upon the politics of Europe, *viz.*, the respective chances of the various suitors of the Queen.

What Mr. Bompas calls malignant gossip are statements made privately and contemporaneously in the course of business as to matters of State importance. Here are some of them:

18th April, 1559. "Lord Robert has come so much into favour that he does whatever he pleased with affairs, and it is even said that Her Majesty visits him in his chamber day and night." Letter of Feria, Spanish Ambassador.

April, 1559. "Sometimes she appears to want to marry him (the Arch Duke Ferdinand), and speaks like a woman who will only accept a great Prince; and then they say she is in love with Lord Robert, and never lets him leave her." Letter of Feria.

10th May, 1559. "Meanwhile my Lord Robert Dudley is in very great favour and very intimate with Her Majesty." Letter of Schafanoya, Venitian Ambassador.

Nov. 1559. "I have heard from a certain person who is in the habit

of giving me veracious news that Lord Robert had sent to poison his wife. Certainly all the Queen has done with us and with the Swede, and will do with all the rest in the matter of her marriage, is only to keep Lord Robert's enemies and the country engaged with words until this wicked deed of killing his wife is consummated. I am told some extraordinary things about this intimacy." Letter Bishop de Quadra to Phillip, King of Spain.

7th March, 1560. "Lord Robert is the worst young fellow I ever encountered. He is heartless, spiritless, treacherous and false. There is not a man in England who does not cry out upon him as the Queen's ruin." Letter Quadra to Phillip.

15th March, 1560. "Things are in a strange state. The Catholics look only to your Majesty. Lord Robert says that if he lives a year he will be in another position from that he holds. Every day he presumes more and more; and it is now said he means to divorce his wife." Letter Quadra to Phillip.

In May, 1560, Cecil, the Prime Minister, the head of the Protestant party, went to Scotland and was away until about August. When he returned he was out of favour with the Queen. Suspecting the worst, we find him obtaining a written report dated 13th August, 1560, from Lord Rich, of the examination of persons who stated that Mother Dowe of Brentwood openly asserted that the Queen was with child by Robert Dudley (see Calendar of State Papers).

Cecil according to Froude decided to resign his office of Prime Minister. Consider what a monetary sacrifice that meant!

Our fictionist would next in sequence be confronted with the following statements:

3rd September, 1560. De Quadra met Cecil whom he knew to be in disgrace, and who told him under promise of secrecy that the Queen was rushing upon her destruction, and this time he could not save her. "She has made Lord Robert Dudley Master of the Government, and of her own person. . . . She herself was shutting herself up in the Palace, to the peril of her health and life . . . they were thinking of destroying Lord Robert's wife. They had given out that she was ill; she was very well and was taking care not to be poisoned." Letter, De Quadra to Phillip, 11th September. See Froude's article, *Fraser's Magazine*, 1861.

4th September, 1560. "The day after this [above] conversation, the

Queen on her return from hunting, told me that Lord Robert's wife was dead, or nearly so, and begged me to say nothing about it." Same letter.

8th September, 1560. Amy, wife of Dudley, found dead at foot of staircase at her residence, Cumnor Hall, near Oxford, on a day when all her people had that morning been sent away to Abingdon Fair.

Cumnor is about 35 miles' ride from Windsor, where Lord Robert was with the Court. Instead of going personally to enquire into matters he sent a friend to attend the inquest. See Froude's *History*.

"The conclusion seems irresistible that although Dudley was innocent of a direct participation in the crime, the unhappy lady was sacrificed to his ambition." Same.

"She [The Queen] had already intrigued with Dudley. So at least the Spanish Ambassador says that Cecil told him and Cecil was the last person in England to have invented such a calumny." Froude, in *Fraser's Magazine*, 1861.

September, 1560. Rumoured that some private but formal betrothal had passed between the Queen and Dudley. Froude's *History*.

The word cipher names a ceremony conducted by Sir Nicholas Bacon in the presence of his wife and Lord Puckering. Is this name misspelt, a mistake of memory by Francis or the bungling of a fabulist? There was a Lord Keeper Puckering in later years. But closely intimate with Elizabeth at the date in question was Sir William Pickering, a rich bachelor at Court.

November, 1560. Jones sent by Throckmorton from Paris to interview the Queen at Greenwich, reported that she looked ill and harassed, and as to the Amy Robsart business said "The matter had been tried in the country and found to the contrary of that was reported, that Lord Robert was at the Court, and none of his at the attempt at his wife's house, and that it fell out as should neither touch his honesty nor her [the Queen's] honour." Letter, Jones to Throckmorton. (Hardwick Papers.)

January, 1560. In this month Francis Bacon was baptised. The register at St. Martin's-in-the-Fields, London, records: 1560, 25 Januarie. Baptizatus fuit *Mr.* Franciscus Bacon.

In smaller writing and paler ink follow:-

"Filius Dm. Nicholo Baconi Magni, Anglie sigilli custodis."

THE PARENTAGE OF FRANCIS BACON

(Other peculiarities are the use of the word "Mr." in the record of a child's baptism, that it is at the commencement of the register and without witnesses' names).

22nd January, 1560, is the date biographers state (but without naming any authority) that Francis was born. This is also the *date* of the commission to Archbishop Parker, signed by Elizabeth. The calendered documents of 3rd and 6th February, also quoted by Mr. Bompas, are unsigned drafts of 3rd and 11th February respectively. De Quadra's interview with the Queen was between 13th and 23rd February. No precise date can be assigned.

22nd January, 1560. Also date of a letter from De Quadra reporting that Sidney (who married Lord Robert's sister) had a day or two earlier offered that if the King of Spain would countenance a marriage between the Queen and Dudley *they would restore the Roman Catholic religion.*

De Quadra adds, "*Some say she is a mother already*, but this I do not believe." Letter from De Quadra.

13th February, 1560. Dudley personally repeated to De Quadra the assurances which Sidney had made. De Quadra, Letter of 23rd February.

23rd February, 1560 (about). "*The Queen made a confession to Bishop Quadra.*" Same letter.

"The details of that strange meeting one would be curious to know, but the Bishop this time kept the mystery of the confessional sacred. The sum of what passed came generally to this, that Elizabeth admitted that *she was no angel.*" Mr. Froude, *Fraser's Magazine*, 1861.

Our fiction writer would naturally proceed to reason in this way:

We have here the close association of two young people scandalising the public, and causing strong statements to be sent privately by Ambassadors in this country to their respective heads of State.

Next we have in August, 1560, one of those statements which are apt to leak out from serving women to their private friends, followed in September, by an admission by the Queen's Prime Minister to De Quadra that a guilty intrigue was existent. Surely on the assumption that Mother Dove was right here is sufficient – but otherwise insufficient – motive for the Amy Robsart murder.

Given a Queen with child by one of her subjects whose wife was living, nothing but the latter woman's death, followed by some form of marriage could save the situation. Without it the Queen risked both her throne and her own life.

Dudley's scheme of the previous March to divorce his wife, was amply sufficient for anything short of the serious state of things openly alleged by Mother Dowe.

The nature of the intimacy being clearly admitted by the Prime Minister, the like consequences might fairly have been expected, and Mother Dowe indirectly vindicated. The Mother Dowe assertion at once gives our novelist the intelligible and only sufficient motive for the Robsart murder, to which the Queen according to De Quadra, was accessory before the fact. Dudley the "spiritless" Macbeth, the Queen as Lady Macbeth.

Given the Protestant outcry at the Robsart crime, public marriage antecedent to the child's birth was out of the question.

What more natural then for a cipher novelist to adopt and give detail to the rumoured secret marriage mentioned by Mr. Froude. First it would make the child legitimate; secondly, if the birth could not be concealed, it would help to save two badly damaged reputations.

While it is certainly true that the probable date of the birth of Francis coincides with the probable date of birth of the alleged child, the cipher novelist is not to be entirely congratulated on his choice of offspring. It was bound to bring many good Baconians into trouble. I agree that the story is consistent with reasonable inference, where it mentions that the birth was concealed. I agree also that Sir Thomas Parry, the Queen's old steward and confidant, being dead, and Cecil doubtful after the recent unpleasantness, Sir Nicholas and his young wife, Lady Anne, were, as close intimates of the Queen, very suitable custodians of the child.

Still, as we were gradually accumulating valuable internal arguments for the Baconian authorship of Shakespeare, it is hard lines, through cipher speculation, to have a recrudescence of journalistic scoffings.

One cannot put all the blame upon the cipher novelist. The Queen and Francis have something to answer for.

Why did she so frequently visit at Gorhambury and lavish so much

wealth on Sir Nicholas? A self-respecting fabulist would infer that the mother was visiting her child, whose happy reply to her enquiry as to his age would naturally be gossiped in Court circles.

Why did they go to the expense of a bust of Francis at Gorhambury, when Sir Nicholas and wife were also sculptured, or at any rate, why not have one of young Anthony Bacon as well? Why as the Queen had her portrait painted by Hilliard, should Francis at the age of 16 or 18 have his painted by the same artist?

Why should Sir Nicholas, a very rich man, by his Will, made very elaborately on 12th December, 1578, his death following in February, 1578-9, make no provision for Francis, and why in 1580, should the Queen appoint Francis to the Court, make provision for his maintenance (Letter Bacon to Burleigh, 15th October, 1580) and from that time forth continue to do so?

Why should the Queen from an early period have permitted him to take a prominent part in advising her in State affairs, and alternated so frequently in her behaviour to him? Was he constantly associated in her mind with a black spot in her own life? Was he, while legally legitimate, a bastard in her own and contemporary estimation? In 1584 we find him writing to her as follows:

“Care, *one of the natural and true bred children of unfeigned affection* awakened with these late wicked and barbarous attempts would needs exercise my pen to your sacred Majesty.” Francis was then only 24 years old.

Why did Lady Anne Bacon address practically all her letters to Anthony, and why was Francis so formal and dignified in his communications to her? Dixon's *Personal History*.

Then Francis committed certain acts which might have misled the most careful cipher novelist. Why, though engaged to Alice Barnham, should he wait three years after the Queen's death (1603), before marrying?

Again, when he did marry, why array himself in kingly purple, “purple from cap to shoe,” says the chronicler of the event?

Why, when Francis lived at Whitehall during the absence of James I, did he lend himself to the accusation of arrogating to himself Royal state and power?

Why, when made Viscount St. Albans, was Francis invested with the coronet and robe in the King's presence – a form of peculiar

honour, other Peers being created by Letters Patent?

Why so secretive in his habits? "Mihi silentio." "Be kind to concealed poets." "Keep state in contemplative matters." Why as Harvey wrote to "Immerito" this "vowed and oft experimented secrecy?" Why cannot even Spedding tell us what Francis was doing between 1580 and 1594? Is it possible that he revenged himself for the secrecy of his birth by the secretiveness of his after life?

So I can only conclude that if the cipher be fabulous on the parentage subject, the writer has steered along a line of very reasonable inference from recorded historical facts. Judges of the Probate and Divorce Division have every day to base their judgements upon similar natural inferences. Facts such as Mr. Bompas insists upon are not procurable in such cases.

Some Baconians may be willing to examine the portraits at Gorhambury and Penshurst, and the 'Spenser' portrait.

A gentleman wrote me some months ago as follows:

"In some reproductions of Bacon's portrait there is a very striking obliquity in the eyes of Francis. I mean the eyes go up a little at the corners like some Easterns (do not droop). The same characteristic marks Leicester's portrait."

I do not think my correspondent was aware of the following lines in the word cipher:

"The other that you are son and heir to Leicester. I incline to the latter opinion chiefly from a villainous trick of your eye, and a foolish hanging of your nether lip. That does warrant me in thinking you are son to the Queen and Leicester."

THE PARENTAGE OF FRANCIS BACON*

George Stronach

In an article in the last number of *Baconiana* under this title Mr. Woodward brings evidence endeavouring to show that Mrs. Gallup had good historic ground to go upon, if she was what he styles a "fiction writer," in framing the "Bilateral Cipher" story. This is a much better way of putting it than bringing forward statements in doubtful history as "corroborations" of her "facts."

First, we are informed, from a passage in Miss Strickland's *Life of Queen Elizabeth*, that because Elizabeth lavished favour on the Earl of Leicester, "some sort of marriage between the parties might suggest itself" – a marvellous piece of reasoning! If Elizabeth had married every man on whom "she lavished her favour," we would have had a new phenomenon in English history.

Next, Mr. Woodward has found in the "Spanish Calendar" and other documents, what Mr. Bompas has rightly termed "malignant statements" – certain reports transmitted by men who were "ambassadors" at the English Court, but who at the same time declared that in these reports not the smallest credit can be placed. 'Spanish spies' would be a fitting designation for the Jesuit gentlemen who invented these slanders, and who, as we know, attempted to depose and assassinate the Queen, and who maintained also that she and Leicester conspired together to murder Amy Robsart. De Quadra, the Spanish Ambassador, puts the case in a nutshell, as Mr. Woodward himself shows, when he writes to the King of Spain that "Catholics look only to your Majesty." And what reliance as historical facts can be placed upon the statements transmitted by De Quadra? On the very day of Bacon's birth, this De Quadra writes Philip that "one public rumour credits Elizabeth having some children already. Of this I have seen no trace, and do not believe it;" and within a few days of this he writes that Elizabeth was "incapable of maternity." This history, such as it is, is against the theory of Elizabeth having been a mother.

* Reprinted from X *Baconiana* (N.S.), No. 38, April 1902.

Hear what Hepworth Dixon says on the subject of the contemporary scandals in connection with Elizabeth's name: "This lie against chastity and womanhood has been repeated from generation to generation for two hundred and sixty years. It oozed from the pen of Father Parsons. It darkens the page of Lingard. . . . It came from those wifeless monks, men of the Confessional and the boudoir, who had spent their nights in gloating with Sanchez through the material mysteries of love, and in warping the tenderness and faith of woman into the filthy philosophy of their own *Disputationes de Sancto Matrimonii Sacramento*. Against such calumniators the Queen might appeal, like Marie Antoinette, to every woman's heart. Jealous of Lettice Knollys, of Bessie Throckmorton, of Frances Sydney! Elizabeth was indeed vexed with them, but had she not cause? Had not each of these courtiers married, not only without her knowledge as their Queen, but without honesty or honour? In secret, under circumstances of shame and guilt, Leicester had wedded her cousin's daughter, Lettice. Would the head of any house be pleased with such a trick? Raleigh had brought to shame a lady of her Court, young, lovely, brave as ever bloomed on a hero's hearth, yet the daughter of a disloyal house, of one who had plotted against the Queen's crown and life. Could any prince in the world approve of such an act? Essex himself, a member of her race, a descendant of Edward the Third, had married in secret and against her will a woman of inferior birth, without beauty, youth, or fortune – a widow who took him on her way from the arms of a first husband into those of a third. What kinswoman would have smiled on such a match?" Here, I am convinced, we have the real Elizabeth – not the fictitious Elizabeth of certain modern story.

Towards the end of his article Mr. Woodward asks certain questions with regard to Bacon's life, which I shall endeavour to answer.

1. "Why did she [Elizabeth] so frequently visit at Gorhambury and lavish so much wealth on Sir Nicholas Bacon? A self-respecting fabulist would infer that the mother was visiting her child," &c.

Well, Elizabeth no more frequently visited Gorhambury than she did the houses of other nobles of the day. Nichols, in his *Progresses*, mentions that she paid a visit to Gorhambury, the mansion of her trusted but not favourite Lord Keeper, Sir Nicholas Bacon, on three

different occasions. But what about her visits to Burleigh? She visited at *his* house (Theobalds) twelve different times, at his house in Westminster three times, at his house at Stamford twice, and at Cecil House three times – in all twenty times. Had Elizabeth children in all these houses, considering her more frequent visits thereto? As to the Queen “lavishing wealth on Sir Nicholas,” this statement is not confirmed in any one of Bacon’s biographies. Although he spent hundreds of pounds in entertaining her, all he got in return was his salary as Lord Keeper.

2. “Why did they go to the expense of a bust of Francis at Gorhambury, when Sir Nicholas Bacon and his wife were also sculptured; or, at any rate, why not have one of young Anthony Bacon as well? Why, as the Queen had her portrait painted by Hilliard, should Francis, at the age of 16 or 18, have his painted by the same artist?”

There is a bust at Gorhambury of Bacon, as a boy, by an unknown artist, and there are also busts of Sir Nicholas and Lady Ann Bacon. Anthony may have been abroad at the time these busts were made, as he often was.

Although portraits of Francis are plentiful, there is not even a portrait of Anthony extant, which leads one to suppose that perhaps his features did not lend themselves to successful reproduction in sculpture or painting, as his talented brother’s undoubtedly did. As for the portrait by Hilliard, this artist was the first to work entirely as a miniature painter. Up to the reign of Elizabeth, no artist devoted himself entirely to portrait miniature as a profession. Hilliard became all the rage; and the Catalogue of the Loan Collection at South Kensington, in 1865, gives nearly forty examples of Hilliard’s work, including nearly all the nobility of the reign of Elizabeth – Essex, Sidney, Drake, Walsingham, Somerset, Hatton, *etc.* What wonder, therefore, that Bacon is included in the list – as well as Queen Elizabeth and Anne of Denmark. The nobility rushed to Hilliard because he painted Royalty. And so it is at the present day.

3. “Why should Sir Nicholas Bacon, a very rich man, by his will . . . make no provision for Francis, and why, in 1580, should the Queen appoint Francis to the Court, make provision for his maintenance (Letter, Bacon to Burleigh, 15 October, 1580), and from that time forth continue to do so?”

Part of this query suggests most extraordinary history. Rawley answers the first portion of the question when he says that as a proposed purchase of land for Francis was "unaccomplished at his father's death, there came no greater share to him than his single part and portion of the money, dividable amongst five brethren, by which means he lived in some straits and necessities in his younger years." Abbott and Spedding write to the same effect.

Sir Nicholas was twice married, and the lion's portion of his estate appears to have gone to the children of his first wife.

The Queen never appointed Francis to the Court, according to all his biographers, neither did she make the slightest "provision for his maintenance, nor from that time forth (1580) continue to so do." The letter referred to is evidently the one dated 18th October, 1580, in which Bacon writes to Burleigh: "I am moved to become a humble suitor unto her Majesty." The Queen and Burleigh paid no attention to his appeal [Spedding says the application "was neither granted nor denied"], and she did absolutely nothing for him. In 1582 Bacon became a barrister, and for the rest of the Queen's life – the woman who is said to have been his mother – "he waited for some post which his Queen or Burleigh might give him." He waited in vain – all that he got was a "Q.C."-ship, a grant from Catesby's fine, and the *reversion* of a post in the Star Chamber, which did not fall in till long after the Queen's death. Time after time the struggling barrister was passed over for office (by his mother?), despite the powerful but pernicious backing of Essex, and it was only some years after the Queen's death that he got his foot on the lowest rung of the political ladder when he was appointed, by King James, Solicitor-General, after which his promotion was rapid. Rawley, his biographer, tells this part of the story well in his quaint language.

4. "Why should the Queen from an early period have permitted him to take a prominent part in advising her in State affairs, and alternated so frequently in her behaviour to him?"

Only on one occasion, when he was 24, did he offer advice to the Queen. On all other occasions, according to Hepworth Dixon and Spedding, his advice was asked, as that of a man "rising in reputation." On several occasions he incurred the anger of the Queen because he opposed grants to the Crown, and made a stand against her in Parliament. This will readily account for the "alternation"

referred to. Bacon's greatest "Royal commission" was perhaps the command of Queen Elizabeth (said to be the mother of Bacon and Essex) to prosecute and convict his so-called brother Essex. One might naturally ask how Elizabeth as mother would execute her own son, and how Bacon as brother would do his best to aid his mother to that end?

5. "Why did Lady Ann Bacon address practically all her letters to Anthony, and why was Francis so formal and dignified in his communications to her?" (Dixon's *Personal History*).

On consulting Dixon's *Personal History*, I find that most of Lady Ann's letters were addressed to Anthony. This is easily explained. A huge correspondence of Anthony's friends with him (but not of him with them) has been preserved in Lambeth Palace, and these can easily be drawn upon for Anthony's life. But both in Spedding and in Dixon there will be found a number of letters by Francis to Lady Ann, *in answer to letters from her*, which have not been preserved. Besides, at the end of most of Lady Ann's letters appear such words as the following: "Let not your men see my letters. I write to you, and not to them." "I pray show your brother this letter, but to no creature else." "Burn, burn, in any wise." "Let not your men be privy hereof." "Nobody see this, but burn it, or send it back." This advice was given to Anthony, who seems to have kept the letters all the same. When Francis was similarly advised, what more likely than that, with filial duty, he destroyed the letters, knowing his mother's anxiety on this point? Spedding writes: "Of the letters which must for many years have been continually passing between her [Lady Ann] and Francis, only two or three have been preserved." As to the "formality" and "dignity" of Bacon's communications to his mother, the "formality" was customary at that period. For instance, Francis begins one of his letters: "My duty most humbly remembered. I assure myself that your ladyship, as a wise and kind mother to us both," and again he signs himself, "Your ladyship's most obedient son, FR. BACON."

I have no doubt Anthony's letters to his mother are equally respectful, and not signed, after the modern fashion, "Yours ever, Anthony." Contrast the early letters of Queen Mary written to her mother with those of Francis Bacon to his mother: Mary's letters are addressed - "*A la Reine ma Mère*," begin "*Ma Dame*," and are subscribed "*Votre très humble et très obéissante fille, Marie*." Henry,

Prince of Wales, addresses his father - "*Rex Serenissimus*," and concludes, "*Majestatis tuæ observantissimus filius, Henricus*;" while Charles I, when a boy, addressed his father, "To my father the King," and concludes "Your Mties. most humble and obedient son, Charles." Algernon Sidney, about the same period, addresses his father as "My Lord," and throughout his epistle he speaks of "your lordship." This is simply what Bacon did in addressing his mother all through his letters as "Your ladyship." Then we have Frederick Henry, Count Palatine of the Rhine, son of James I's daughter Elizabeth, in 1624, writing "To the King" in the following strain: "Sir, . . . Your Maties. most dutiful grandchild and most humble servant, Frederick Henry;" and this same Elizabeth, as the superscription of a letter to her father, puts it on record that she was his "*Très humble et très obéissante fille et servante, Elizabeth*." Even, at a much later date, Robert Burns, writing from Irvine, where he went to learn flax dressing, begins his letter to his father, "Honoured Sir," and ends it "I remain, honoured sir, your dutiful son, Robert." In these cases, as in that of Bacon, it was neither "formality" nor "dignity" - it was "respect," a quality which unfortunately has now long been lost in family correspondence.

6. "Why, though engaged to Alice Barnham, should he wait three years after the Queen's death (1603) before marrying?"

Bacon only became engaged in the summer of 1603, and waited three years simply because he was not in a position to marry. I married, I am not ashamed to confess, for the very same reason, when I was 40! In 1606 the position was altered, when he carried through the Bill for another subsidy to the King. Hepworth Dixon explains this thoroughly when he says, - "He was no longer poor." When he was 36 Bacon had wooed Lady Hatton, who became the wife of his great rival, Coke.

7. "Again, when he did marry, why marry himself in kingly purple? 'Purple from cap to toe,' says the chronicler of the event."

I would say because he could afford the extravagance. Mr. Woodward ought to have known that with reference to a monarch, the words "kingly purple" apply to the purple *mantle* or robe that is worn, not to the purple *doublet and hose*.

8. "Why, when Francis lived at Whitehall during the absence of James I, did he lend himself to the accusation of arrogating to himself

Royal state and power?"

I have consulted all Bacon's biographers, and can find no such charge. When James left for Scotland, the Chancellor's duties as his substitute were strictly defined, and these were carried out to the satisfaction of the King and the Duke of Buckingham. Bacon certainly took his seat in Chancery with a large display of show, to which the Queen and the Prince sent all their followers. He delivered a great speech, of which he sent a copy to the King, and it was acknowledged by Buckingham in the following terms: "His Majesty perceiveth that you have not only given proof how well you understand the place of a Chancellor, but done him much right also in giving notice unto those that were present that you have received such instructions from His Majesty." Had Bacon arrogated to himself Royal state and power, he would soon have heard about it from Cecil and Buckingham. Bacon certainly lost favour with the King before his return from Scotland, but it was entirely over the attitude he took up in siding with Lady Hatton against Coke, with regard to the marriage of Frances Coke and Buckingham's brother, and the question of monopolies to the latter. With regard to the pomp displayed, Bacon wrote Buckingham: "This matter of pomp, which is Heaven to some men, is Hell to me;" and the Recorder of London at the time had the courage to write to Burleigh: "My Lord, there is a saying, when the Court is furthest from London, then there is the best justice done in England." So far was he from arrogating "Royal state," that Dixon says: "Lady Verulam was surrounded at York House by a pomp of swords and lace; gentlemen of quality, sons of prelates and peers, many of whom had been foisted on the Chancellor by Buckingham and the King beyond his need. As soon as he felt himself strong enough, he cleared his house of some part of this splendid nuisance, putting not less than sixteen gay fellows to the door in a single day, and making enemies of their families, their patrons and their friends."

9. "Why, when made Viscount St. Albans, was Francis invested with the coronet and robe in the King's presence – a form of peculiar honour, other peers being created by Letters Patent?"

I would answer, not because Bacon asked for it, or James granted it to him as the son of Queen Elizabeth, but because such investiture – personally – was necessary, and could not be dispensed with.

Spedding says: "During Elizabeth's reign no one had borne the title of Lord Chancellor, and no Lord Keeper had been made a Peer." This was reserved for Bacon in the reign of King James. If any special distinction was necessary – as it was not – Bacon would be the man to get it. Not only so, but when he received the title of Lord Chancellor, he was at the same time not only offered a peerage for himself (which he accepted) but a second peerage "for his personal profit," which he generously offered to his step-brother, Sir Nicholas, but which was refused. If there had been any charge of "arrogating Royal state and power" against Bacon, it is most unlikely that any special distinction would have been conferred upon him in any exceptional manner – if, indeed, it was exceptional *in those days*. I maintain it was not. A peer could not be appointed by Letters Patent alone, without the investiture ceremony by the King. When it was proposed to make Ellesmere, Bacon's predecessor in the Chancellorship, a peer, "the ceremony of investiture could not be performed in the King's absence [in Scotland], and the question was whether he could be made an Earl *without* the ceremony." (*Spedding*, Vol. VI, p. 166). There was a long correspondence between Bacon and Buckingham on the subject, as to precedents. None were found; but the King decided to make an exception by creating Ellesmere a peer "without either the usual ceremonies or delivery of the Patent by His Majesty's own hand."

10. "Why so secretive in his habits? . . . Why cannot even Spedding tell us what Francis was doing between 1580 and 1594? . . ."

For the very good reason that Spedding did not know what he was doing. Nor does anybody else. But Baconians have all along maintained that in these years Bacon was composing the Plays which he produced under the mask of Shakespeare. He was "secretive in his habits" because he was of a reserved and studious disposition and loved "peace and quietness." But what all these questions have to do with 'The parentage of Francis Bacon' is far from intelligible. If they are made on the grounds advanced by Mr. Woodward on which "Judges of the Probate and Divorce Division based their judgments," as Mr. Woodward says they do, I believe that everyone of the judgments would be summarily reversed on appeal to a higher tribunal.

In conclusion, I would ask Mr. Woodward one question: If Queen Elizabeth was Bacon's mother, and if, according to Mrs. Gallup's

THE PARENTAGE OF FRANCIS BACON

Cipher Story, Bacon knew that Queen Elizabeth was his mother, how does it come about that in his Will he makes the request to be buried at St. Michael's, Gorhambury – “for there was my mother buried?” Till now it has been a matter of popular belief that Queen Elizabeth was buried in Westminster Abbey, a fact of which Bacon was probably aware, so that I am not surprised to learn that Bacon knew who was his mother better than either Mrs. Gallup or Mr. Parker Woodward.

ROBERT CHESTER'S *LOVE'S MARTYR*

T. D. Bokenham

The *Dictionary of National Biography* gives a brief account of Robert Chester, and its *Epitome* has only this to say: “?1566–?1640 Poet. Published *Love's Martyr* 1601. Republished 1611 under the title of *The Anuals of Great Britaine*. An appendix to the poem includes Shakespeare's “Phoenix and Turtle”. No other book by Chester is recorded in Pollard and Redgrave's *Short Title Catalogue* of 1926.

The poem and the additional poems were republished by The Shakespeare Society in 1878 and edited, with introductory notes by Rev. Alexander Grosart who had little to add to the above account other than speculative suggestions concerning Chester's origins and the purpose of this enigmatic poem which he believed concerns Queen Elizabeth's love for Robert Essex, who was executed in February 1601.

The “Imprinter” of this book was Richard Field who also printed Shakespeare's *Venus and Adonis* of 1593 and his *Rape of Lucrece* of 1594. E. B. was Edward Blount who published two works attributed to Marlowe and Florio's Translation of Montaigne's *Essays* of 1603.

The fact that contributions by a number of poets on the subject of the Phoenix and Turtle were included in this publication suggests that some sort of school of poets were co-opted, and if one looks at the title page of the 1611 edition of the poem with its changed title, it will be seen that it carries one of the famous “double A” headpieces which link this edition with Francis Bacon's Rosicrucian Fraternity.

With regard to the subsidiary title of the 1601 edition, “Rosalins Complaint”, we are told at the beginning of the poem that this “Metaphorically applied to Dame Nature at a Parliament held (in the High Star-chamber) by the Gods, for the preservation and increase of Earths beautius Phoenix.” And who was Dame Nature one might ask? In his admirable chapter on the subject of Shakespeare's “Phoenix and the Turtle” given in his *A New Study of Shakespeare*

Here is the title page of the 1601 poem as printed in 1878.

LOVES MARTYR:
OR,
ROSALINS COMPLAINT.

*Allegorically shadowing the truth of Love,
in the constant Fate of the Phoenix
and Turtle.*

A Poeme enterlaced with much varietie and raritie;
*now first translated out of the venerable Italian Torquato
Cassiano, by ROBERT CHESTER.*

With the true legend of famous King *Arthur*, the last of the nine
Worthies, being the first *Essay* of a new *Brittish* Poet: collected
out of diuerse Authentickall Records.

*To these are added some new compositions, of severall moderne Writers
whose names are subscribed to their severall workes, upon the
first subject: viz. the Phoenix and
Turtle.*

Mar: — Mutare dominum non potest liber notus.



LONDON
Imprinted for E. B.

1601.



THE
Annals of great
Brittaine.

OR,

A MOST EXCEL-
lent Monument, wherein may be
scene all the antiquities of this King-
dome, to the satisfaction both of the
Vniuersities, or any other place stir-
red with Emulation of long
continuance.

Excellently figured out in a worthy Poem.



LONDON
Printed for MATHEW LOWNES.
1611

(1884) W. F. C. Wigston suggests that she was the Virgin Mother Goddess of Nature, Diana of Ephesus, whose Greek name was Artemis, and who has now been found to be the famous "dark lady" of the Shakespeare Sonnets. In Egypt, Dame Nature was, of course, Isis. Wigston believed that Rosaline of *Loves Labours Lost* and Rosalind of *As You Like It* also represent Dame Nature. He also believed that this beautiful poem *Love's Martyr* concerns deep philosophical truths which, like the Phoenix, must die, or at least be buried secretly, for perhaps three hundred years before its rebirth. The allegorical Phoenix was a beautiful bird of exotic colours who chose to die on a funeral pyre. Her body was adorned by Dame Nature with a "lillie" and a "milke white Dove" which, of course mean "pure, or spiritual" love, similar to Adonis in the Shakespeare poem, who at his death give rise to a rose which appears to be the Rosicrucian symbol of reborn or spiritual love, through some form of sacrifice.

William Wigston, a good classical scholar, who rejected any personal interpretation of the Chester and other poems, including that of Alexander Grosart, has some interesting comment on these enigmatic poems which are worth repeating and which should help us to discover their purpose.

"What are the striking features connected with this work entitled Chester's *Love's Martyr*, or Rosalynde's Complaint? In the first place we find a band of poets, mysteriously combining to write concerning some common end, that is carefully involved and obscured. The entire work bears consequently the unmistakable outward air of an enigma. It is the unity of the work, and the caution that prevails throughout its composition, that at once puts out of court any theory as to Elizabeth constituting its main theme. No reader, who will give himself the trouble to study the work, can possibly avoid arriving at the conclusion, that is no mere panegyric upon the Queen. And in some verses by Robert Chester, we read,

'Some deepe-read scholar fam'd for poetrie
Whose wit enchanting verse deserveth fame
Should sing of thy perfections passing beautie.'

Again, there is a hint to the answer of the riddle propounded in the work. At least it is palpably implied in such passages as the following,

‘Judgement (adornd with learning)
Doth shine in her discerning.’

Again,

‘And now an Epode to deep eares we sing.’

It seems to us that throughout Chester's *Love's Martyr*, there runs a sense of concealment through Art, with some miraculous revelation, representative of God's and Nature's glory and excellence. It seems that in addition to one chief writer, as source and fountain-head of this mysterious work, others too have contributed, but always markedly in unity towards the common end of the entire work, viz., the Phoenix and the Turtle. The impression left upon our minds by study of the work, is that it is sectarian, that is, the product of some secret brotherhood, whose signs and symbols were inter-recognizable."

The study of the classics, of Plato, and the ancient philosophers, had given rise to great subtlety of deductive thought, which is to be found not only in all the sonneteers of the period, but in secret societies, who seem undoubtedly to have renewed touch with opinions, sentiments and mysteries of the ancient world prior to the corruption of Christianity. We find the Society of the Rosicrucians arising suddenly into notice about the beginning of the 17th century. A study of the Hermetic philosophy, so far as we can gather, certainly suggests that this strange brotherhood and its kindred allies, had anticipated much of the results of modern critical inquiry. For example, a study of Sir George Cox's *Mythology of the Aryan Nations*, leaves us a result, the essence of the old Iranian dualism, in the conflict of Light and Darkness, of Day and Night, as protagonists of most of the ancient mythology. This conflict of Light and Darkness seems however to have formed one of the leading doctrines of the Rosicrucians and Hermetic

Brethren. The learned authoress of "Isis Unveiled," tells us that with the exposure of the mythical nature of Christianity, a return to the Hermetic philosophy is certain. When we reflect upon the fact that the Gnostic heresies of the early Christian centuries seem to have formed the fundamental tenets of the Rosicrucians and like societies, (the Knights Templar), we begin to see it is possible that there were men in the 16th and 17th centuries who anticipated the 19th. There is not the slightest doubt existing in our minds that there were men "situated upon a cliff" who clearly discerned that the critical course they themselves had taken would be followed later on by the toiling centuries. The secret societies to which such men necessarily belonged, seem to stand as lost links in a broken chain that severs the old world from the new. "The interesting question arises, had they no desire to hand on to distant ages their profound, but dangerously premature knowledge. It is plain that Bacon belonged to some secret society, hinted at in the New Atlantis. Indeed, Nicolai claims him as the founder of Free-Masonry.

Taking all the evidence together we can gather, we come to the conclusion that *Love's Martyr* certainly is the work of a secret sect, or society of men who were contributing towards some common end connected with Art and secrecy. In *Sonnet 86* we have a reference to "compeers by night" giving aid. *Love's Martyr* certainly is the work of "compeers by night" if we choose to reflect upon the enigmatical character of the entire work and its joint contributions to some common end connected with learning, religion and Art.

Have we not in the title, *Love's Martyr*, of this strange work a hint in the connection with the Love philosophy of Plato and the Rosicrucians at the same time? Love with Plato takes the place of Truth as Logos. It is deified, and it is always crucified. In the emblem of the Rosicrucians (a crucified rose), we may perceive the Logos doctrine at work, as sacrifice, secrecy and beauty, all in close connection with Plato's doctrines. For Love with Plato means creative wisdom, and philosophy in its highest possible sense.

It is essential for us to point out that the essence of the

Platonic Logos doctrine, is sacrifice and death. We mean that the poet who creates for another age, in the sense we would apply to Shakespeare, buries his creative wisdom in his works."

Love's Martyr then is the Phoenix who decided to end her life because of the envy and malice of the world. Dame Nature, in the person of Rosalin, begs the gods to preserve "Earth's beautiful Phoenix" whom she describes in considerable detail. Jove and the gods were duly impressed and sent Rosalin to seek this wonderful bird in the hope of changing her mind. She describes to her some of the ancient buildings and towns erected in her honour and the men who fought for her. These included King Arthur whose history is given in a long poem. But to no avail. She then put on her funeral pyre a Turtle Dove who was enamoured of her beauty and wished to die with her. At the end of the conclusion of this long poem we have these words,

"From the sweet fire of perfumed wood,
Another princely Phoenix vpright stood;
Whose feathers purified did yeeld more light,
Then her late burned mother out of sight,
And in her heart restes a perpetuall love,
Sprong from the bosom of the Turtle-Dove,
Long may the new vprising bird increase,
Some humors and some motions to release,
And thus to all I offer my devotion,
Hoping that gentle minds accept my motion"

Clearly, these two mythical birds do not represent ordinary men and women. The poems which follow, most of which concern the Phoenix and the Turtle, are signed by "Ignoto". William Shakespeare, George Chapman, Ben Jonson refer to their love as chaste. The Shakespeare poem starts:

"Let the bird of loudest lay,
On the sole Arabian tree,
Herauld sad and trumpet be;
To whose sound chaste wings obey.

Later we have the lines:

“Hearts remote, yet not asunder;
Distance and no space was seene,
Twixt this Turtle and his Queene;
But in them it were a wonder.
So betweene them Loue did shine,”

The “Threnos” which follows laments the death of these lovers who represent,

“Beautie, Truth and Raritie,
Grace in all simplicitie,
Here enclosde, in cinders lie.

Death is now the Phoenix nest,
And the Turtles loyall brest,
To eternitie doth rest.

Leauing no posteritie,
Twas not their infirmitie,
It was married Chastitie.

Ben Johnson tells us:

“The thing they here call Loue, is blind Desire,
Arm'd with Bow, Shafts and Fire;
Inconstant like the Sea, of whence 'tis borne,
Rough, swelling, like a Storme;
With whome who sailes, rides on a surge of Feare,
And boiles as if he were
In a continuall Tempest. Now true Loue
No such effects doth proue.
That is an Essence most gentle, and fine
Pure, perfect; nay divine.

But in a calme and God-like unity
Preserves Communitie.”

The reason why the author of *Love's Martyr* was interested in the ancient chronicles is probably two-fold. They embody some sort of history of this country and its kings, particularly King Arthur who, it is said, was the ancestor of the Tudors, and also that those Tudors were, to a large extent, responsible for bringing back to England the simpler Christian faith of the British people. These chronicles stemmed mainly from Geoffrey of Monmouth, who is now regarded as too fanciful for historical accuracy, and the more accepted William of Malmesbury. Nevertheless, whether these stories were legendary or true, they were obviously popular with Queen Elizabeth.

In 1588, the play *The Misfortunes of Arthur, Uther Pendragon's Son* was performed before the Queen by the gentlemen of Gray's Inn. Its title-page was printed as by Thomas Hughes and the dedication "To the courteous and Considerate Reader" was signed by Thomas Heywood the dramatist while the dumb show, we are told, was provided by Francis Bacon and others. The words "dumb show" seem somewhat suspicious and perhaps it refers to one who once wrote of himself as "*mihi Silent*".

In 1641, the book *The Life of Merlin, surnamed Ambrosius* was published, but probably written much earlier. It concerned an account of King Arthur whose parents, Uther Pendragon and the beautiful Igera, the wife of the Duke of Cornwall, were united by the magician Merlin. Arthur, it seems, was descended from Brute the Trojan who built the town of Troynovant which later became Lud's Town and later London. It will be remembered that some of the Shakespeare plays concern some of these subjects, and the details in this book are so similar to those contained in the *Love's Martyr* poem that one is strongly tempted to believe that both were written by the same author, Francis Bacon.

REVIEW

REVIEW

FRANCIS BACON

by *Daniel Coquillette**

[Edinburgh University Press. 1992. 367 pp. £30.00]

The fascination of biography lies in the articulation of the secret life beyond the public record of dates and events and in the search for the cloister of thoughts which begat the cabaret of acts. In the labyrinth of puzzles and enigmas which is Bacon's life this quest is a bold, at times daunting, venture in which the twin weapons of intellect and imagination are complementary. Without these, the gyres of his affairs as advocate, judge, courtier, poet, man of letters, legislator, historian, scientist and philosopher will yield but caricature, like Lord Denning's stories of Bacon's "wicked doings",¹ and the Baconian controversies will never be satisfactorily resolved. Of these, there are, of course, those of the 'lunatic' sort, lower-order conundrums which gifted amateurs argue over and to which we can all respond. Was Bacon 'Shakespeare'? Was he homosexual? Was he the product of a backstairs romance between a Virgin Queen and Robert Dudley? Did he truly abandon his friends, Essex, Yelverton and others for present advantage? Did he 'sell' justice? Did he use torture? Was he "lacking in integrity and proper virtue"?² Did he really die in 1626? But there are others of a higher order which seriously address Bacon's recondite personal and professional qualities and contribution both to his own and succeeding generations. As a lawyer, was he in the first rank or simply but slick and shallow? Was he, as Holdsworth supposed,³ "a great juridical thinker"? To what extent were his jurisprudential writings and his schemes for law reform original? Is the estimate that he wrote philosophy like a Lord Chancellor well founded? Was he just another corrupt courtier and an unrelenting monarchist who favoured an unbridled use of prerogative? To what extent did his knowledge and practice of the law influence his philosophic and

* Reprinted from *Legal Studies* (1993) by kind permission of the Editor.

scientific writing? Is he properly to be perceived as the 'pioneer' of modern science?

Daniel Coquillette, who is Dean of the Boston College Law School, in his assessment in the *Jurists: Profiles in Legal Theory* series has given us, in a work long overdue for Bacon scholars, the first sustained critique of Bacon as lawyer and jurist and so, inevitably, he explores uncompromisingly but in a thoroughly balanced way these more sophisticated arguments. There is not exactly a dearth of materials on Bacon's legal life and work. But like his own writings, as practitioner and theorist, they are scattered. Leaving aside Spedding's massive researches, one thinks particularly of Paul Kocher's "Francis Bacon on the Science of Jurisprudence" in *Essential Articles for the Study of Francis Bacon*,⁴ of Huntingdon Cairns entry on Bacon in *Legal Philosophy from Plato to Hegel*,⁵ of Professor Stein's contribution in *Regulae Juris*⁶ and lesser-known 'one-offs' on, for example, the *Maxims*, Bacon as a Chancery judge and law reformer and the corruption and torture issues.⁷ The great virtue of Coquillette's book is that it comprehensively covers most of the standard areas in a single volume and for this reason alone it will surely become the standard work. In five chapters the author traces Bacon's career and writing more-or-less chronologically. There are valuable discussions of the *Maxims* and the *Reading on the Statute of Uses*, which take up most of the first chapter, the various schemes for law reform, the disparate *Arguments of Law*, and, of course, the *Aphorisms* in Book Eight of *De Augmentis*. There is much besides and Coquillette does not limit himself only to legal matters. In particular, in the discussions of *The Advancement of Learning* (Ch. 2) and *Novum Organum* (Ch. 5), though these are relatively slight accounts, the author traces Bacon's schemes for philosophic and scientific inquiry and their relevance to those of his jurisprudence.

It must be said, however, that one searches this book in vain for any spectacular insights either of the life or the works. Coquillette bypasses, for example, the torture issue and in several places simply refers to Bacon's "use of torture",⁸ thereby ignoring the recent literature which seeks to place this aspect in appropriate perspective. There is very little on the corruption/impeachment argument,⁹ though the author is surely right to say that "we should take the moral overtones with some scepticism."¹⁰ *Steward's* case was surely

worthy of mention since Heath, Spedding's legal editor, concluded that this was a clear case to show that Bacon was corrupt. Arguably, this assertion has now been shown to be false.¹¹

Again, the author remarks the similarity of Bacon and Coke's views on fundamental constitutional issues¹² but, though he promises to do so, he does not explore this systematically. The fact is that Bacon and Coke shared the view that the law is the touchstone by which to judge the powers, prerogatives, titles and properties of the King and the privileges and limitations of Parliament. Each accepted that statutes were judgments.¹³ Each held the view that the King had the power to raise revenue by benevolences; and, moreover, when Coke, in the *Case of Proclamations*¹⁴ and in *Prohibitions*¹⁵ argued that "the King is under no man but under God and the law", he was saying no more than Bacon had said in *Bridewell*¹⁶ that "the law is the most highest inheritance that the King hath, for by the law both the King and all his subjects are ruled and directed" and in *Calvin's Case*¹⁷ that "Law . . . is the great organ by which the sovereign power doth move." This was also Bacon's view in the second *Letter of Advice* to Buckingham: "Let the rules of justice be the law of the land, an impartial arbiter between the King and his people, between one subject and another."¹⁸ The differences which emerge between them arise largely from their divided duties under their several oaths. Bacon, as Solicitor and Attorney General and as Lord Chancellor, advised the King legally and politically in his need, whereas Coke at this period sat on the Bench, as Chief Justice of the Common Pleas and later of the King's Bench, and decided cases between party and party. Bacon's massive schemes for law reform¹⁹ and his distinguished parliamentary career also refute the simple notion that he was 'totalitarian' in theory and practice.

But what is most disappointing in Coquillette's work is the omission of any coherent exposition of Bacon's methodology. Naturally, there are plentiful references to his "inductivism" and empiricism, which Coquillette broadly identifies with discovering "the truth from individual empirical phenomena, 'from the bottom up'",²⁰ and the author accepts the commonplace that Bacon did not sufficiently appreciate the value of abstract reasoning and hypothesis.²¹ Two queries arise. First, precisely how did Bacon set about achieving his "true and lawful marriage between the empirical

and the rational faculty”⁷²² Secondly, to what extent did Bacon’s legal cerebration influence his scientific method rather than, as is usually supposed, *vice versa*?

As to the first, Bacon’s jurisprudential remit was “to visit and strengthen the roots and foundation” of the law.²³ This required a reflective process involving the exercise of the intellect upon the senses. The surest way was to “keep close to particulars”. Structurally, Bacon’s method was cellular, atomic, case-by-case, the better to determine “the rules and grounds dispersed throughout the body of the same laws . . . to confirm the law.”²⁴ Induction by simple enumeration, the mere cataloguing of facts, “blind experiments”, the loosely putting of cases in a scattered way, was unsatisfactory. It could prove little “but rather serve to make the law appear more doubtful than to make it more plain”.²⁵ But neither was deduction from the “commonplace”, nor arguments “upon general grounds [which] come not near the point in question”, which “like short, dark oracles . . . give little light or direction”,²⁶ satisfactory either. Rather, Bacon preferred a middle way, in which rules of a certain level of generality could be made precise in the service of particular instances by “a clear and perspicuous exposition, breaking them into cases, and opening them with distinctions, and sometimes showing the reasons above, whereupon they depend, and the affinity they have with other rules.”²⁷ This complex synthesis of method Bacon applied throughout his legal work, and in other branches of knowledge, in the search for similarity, harmony and congruity and it gives his writing a persuasive quality of the first order.

This “true and lawful marriage” was, however, to be solemnised especially by a due regard to reasoning from particular to particular, what Bracton called the procedure *a similibus ad similia*, and Bacon may be accounted the first English jurispudent to analyse the role of analogy in law and the validity criteria for their use. Coquillette entirely ignores this. Thus the *Maxims* were not presented as a series of congruent, schematic abstractions but rather as distinct and disjointed aphorisms which “doth leave the wit of man more free to turn and toss, and to make use of that which is so delivered to more several purposes and applications.”²⁸ However, it is in Aphorisms 10–20 of the *Treatise on Universal Justice in De Augmentis* which contain the substance of Bacon’s thought upon the procedure case-

by-case, which he had practised daily in the courts, and also in Aphorisms 21–31 upon the use of Examples, “from which Justice is to be derived when the former is deficient”, which “have not yet acquired the force of law.”²⁹ In the former, we are warned to eschew extension from cases which are antagonistic to the reason of the law³⁰ and to shun the fallacy of supposing that consequence inevitably draws consequence in this intermediate logic else the result “will be a gradual lapse into dissimilar cases” and eventual absurdity, when “sharpness of wit will have greater power than authority of law.”³¹ Judges must likewise avoid “super-extension” of explanatory statutes.³² Again, where a rule enumerates particular cases caution should be exercised in its extension to cases not enumerated³³ and where it is formally expressed, as we might say ‘The rule in such a case’, there should be no extension since otherwise its character will be destroyed.³⁴ On the other hand, a rule might be extended freely where it promotes “great public good”;³⁵ a penal law might be utilised to fit new circumstances;³⁶ concise rules could be extended readily to new cases;³⁷ and posthumous cases might be freely subsumed under an existing rule if its ‘reason’ warrants it.³⁸

There is little doubt that Bacon’s understanding of legal ratiocination, the procedure case-by-case, profoundly influenced his methodology in other areas. Thus in the Preface to the *Wisdom of the Ancients* there are distinct echoes of the Preface to the *Maxims* published 13 years previously:

“Nor is there any man of ordinary learning that will object to the reception of it as a thing grave and sober, and free from all vanity; of prime use to the sciences, and sometimes indispensable: I mean the employment of Parables as a method of teaching, whereby inventions that are new and abstruse and remote from vulgar opinions may find an easier passage to the understanding.”³⁹

Moreover, “if any one wish to let new light on any subject into men’s minds, and that without offence or harshness, he must still go the same way and call in the aid of similitudes.”⁴⁰ Thus analogy has an illuminating and communicative purpose. But more than this, it is at the root of all conceptual understanding and creativity. In the

Valerius Terminus, he declares that “there is no proceeding in invention of knowledge but by similitude”⁴¹ and, in the *Advancement of Learning*, he recalls the rule that “whatsoever science is not consonant to presuppositions, must pray in aid of similitudes.”⁴² To Bacon it was the study of the family resemblances between instances which was the appropriate method for laying the foundation of the sciences.

In *De Augmentis* he advocates the construction of a body of knowledge, derived from axioms of different data-bases, shared by all the sciences. He enjoins:

“to note the correspondence between the architecture and fabric of things natural and things civil. Neither are all these which I have mentioned, and others of this kind, only similitudes (as men of narrow observation may perhaps conceive them to be), but plainly the same footsteps of nature treading or printing upon different subjects and matters.”⁴³

It is studies of the “resemblances and analogies of things” which “detect the unity of nature, and lay a foundation for the constitution of sciences.”⁴⁴ All this has a very modern ring, both in philosophy – naturally one thinks of the *Philosophical Investigations* – and in the recognition that scientific method is not simply empirical/inductive but rather a *pastiche* of the empirical and *a priori* in which concepts are conceived in “sorts of clouds” and due regard is given to the “creative force of the imaginative intellect.”⁴⁵

Professor Coquillette’s book is written, so far as the material allows, in a racy, at times story-book, style reminiscent of Lord Denning at his ‘best’. Thus in the Preface the author recounts his first visit to Gorhambury:

“The kind gatekeeper, watching over the ruins of His Lordship’s Roman theatre, thought I was insane. It was a cloudless, very hot summer day in St. Albans. I was standing . . . in a dark wool suit, with the polished shoes, stylish brief case and closely furled umbrella I believed to be required in genteel English society”;

and makes the point that those who pursue Baconian studies have to be somewhat dotty. It is true that the Baconian controversies have aroused, down the arches of the years, an insatiable curiosity for seers, mystics, literateurs, cryptographers, students of the occult, the natural sciences and the science of jurisprudence, as interested professionals and, more especially, as dedicated amateurs. In England many of these latter sort are stalwart members of the Francis Bacon Society, whose 'headquarters' is now at the Canonbury Academy in Islington under the patronage of the Lord Northampton. The Society itself has a very fine library, of which Professor Coquillette might have made use, and produces an annual publication, *Baconiana*, the first edition of which was published in 1886 and the entire collection of which is now being reprinted by William Gaunt & Sons of Florida. *Baconiana* would have provided Professor Coquillette with a rich storehouse of research material as also would *Graya*, the journal of Gray's Inn. Sadly they have been overlooked as has also, in the otherwise excellent bibliography, Alfred Dodd's *Francis Bacon's Personal Life Story*⁴⁶ and the *Manes Verulamiani*,⁴⁷ a collection of 32 elegies to Bacon's memory first printed by John Haviland a few months after the former's supposed death.

In an address at St. Michael's church, St. Albans, in 1961 Professor Trevor Roper referred to Bacon's "intellectual greatness" and his ability to touch "no subject which he did not change", combining, as he did, "with the perfect lucidity of a great lawyer", and "as few other men have ever done", the power to "analyse the old world and envisage a new."⁴⁸ That mental authority, reflected in his Jurisprudence, Professor Coquillette has, in large measure, faithfully recorded in his book and for this, whether as professional or 'dedicated amateur' or simply as 'general reader', we are deeply indebted to him.

Clifford Hall

1. *Landmarks in the Law*, p. 31.
2. *Ibid.*, at p. 34.
3. *Some Makers of English Law*, p. 108.
4. Archon Books, Hamden, Connecticut (1968), Ed. Brian Vickers.

5. Baltimore (1949) Ch. VI.
6. Edinburgh (1966).
7. See, e.g., J. C. Hogan and M. D. Schwartz, "On Bacon's Rules and Maxims of the Common Law", 76 *Law Library Journal* (1983), pp. 707-18; G. Keeton, "Bacon as a Chancery Judge", *Iowa Law Rev.* (1933), pp. 476-92; Hall, "Francis Bacon and Law Reform", 90 *Graya* (1986-87), pp. 13-22; Hall, "Francis Bacon: a 'Landmark in the Law'?" LXIX *Baconiana* (1986), pp. 34-49.
8. See, e.g., at viii, p. 279.
9. See, e.g., pp. 222-23 in Ch. 5 and n. 13 thereto.
10. At p. 222.
11. *Supra* n. 7, "Landmark" and Hall, "Bacon and the Corruption Issue: Some Legal Aspects of *Steward's Case*", 6 *Jo of Legal History* (1985), pp. 201-213.
12. Introduction, p. 16.
13. See *Regula XIX* of the *Maxims* in Spedding, VII *Works*, 369; the *Discourse on Bridewell*, *op. cit.*, 505, - "That Statutes of the Realm are the absolute judgments of the Parliament" - and in *Calvin's Case*, *op. cit.*, p. 637.
14. (1610) 12 Co. Rep. 74.
15. (1607) 12 Co. Rep. 63.
16. *Supra* n. 13.
17. *Ibid.*.
18. Spedding, VI *Letters and Life*, 27.
19. See, e.g., *supra* n. 7.
20. At p. 289.
21. At p. 295. See also, e.g., Mary Hesse, "Francis Bacon's Philosophy of Science" in *Essential Articles for the Study of Francis Bacon*, *supra* n. 4; Bertrand Russell, "Francis Bacon", in *History of Western Philosophy*, p. 529.
22. See, e.g., the Preface to the *Novum Organum*, Spedding, IV *Works*, 19.
23. Preface to the *Maxims*, *supra* n. 13, 319.
24. *Ibid.*.
25. *Ibid.*.
26. *Ibid.*.
27. *Ibid.*.
28. *Ibid.*.
29. Spedding, V *Works*, 88 *et seq.*.
30. Aph. 11.
31. Aph. 16.
32. Aph. 18.
33. Aph. 17.
34. Aph. 19.
35. Aph. 12.
36. Aph. 13. The retention of conspiracy to defraud is a good modern example.
37. Aph. 17.

REVIEW

38. Aph. 20.
39. Spedding, VI *Works*, 698.
40. *Ibid.*.
41. III *Works*, 218.
42. *Ibid.*, 407.
43. III *Works*, 349; IV, 339.
44. *Novum Organum*, Book II, Aph. 27, IV *Works* 167.
45. See Planck, *The New Science*, p. 77.
46. Rider & Co. (1986).
47. Ed. by W. G. C. Gundry (1950).
48. XLV *Baconiana* (1962), p. 36.

CORRESPONDENCE

The Editor,
Baconiana.

1st January, 1992

Dear Sir,

This interesting letter was published in the April 1939 number of *Baconiana* and Mr. Bridgewater's reply appeared in the following number.

I have intended answering Mr. Bridgewater's article, "A Plea for Moderation," which appeared in the July issue of your magazine, but Mr. H. Kendra Baker has done this so acceptably and so convincingly that there is nothing I would wish to add.

Nevertheless, I would like to comment on one or two statements made by Mr. Bridgewater. First, neither Mrs. Gallup nor the Bi-literal Cipher was responsible for the story of Bacon's Royal Birth; this was first published in the Word Cipher story by Dr. Orville W. Owen fifty years ago, and at least ten years before the Bi-literal was found to have been used by Bacon. This does not mean that I concur that the Bi-literal Cipher is unreliable.

Mr. Bridgewater objects to any claim that Bacon may not have died in 1626. It was, as he states, your Society's founder, Mrs. Pott, who first raised the question. Having received a letter from Prof. Georg Cantor of Germany, stating that he had found evidence that Bacon lived until a much later date, she at once set to work to find, if possible, some proof of this statement. I so well remember, when we were guests in her home in the Spring of 1900, she told us the story of calling on the then Lord Verulam and asking permission to enter the crypt of St. Michael's Church and see for herself Bacon's burial place. Lord Verulam told her that at the time of his father's death, his was the last Crypt burial allowed, and that he had had a careful examination made at that time of every tomb, that all names were easily distinguishable, and that every one entered in the church records as having been buried there was found, *except*

CORRESPONDENCE

Francis Bacon. Mr. Bridgewater states there were many witnesses of Bacon's death. Is there any account of a funeral or burial, and where may I find it?

It may be presumptuous of me to discuss Masonry, but my late husband, Dr. Prescott, was deeply interested in the history of Masonry and of Bacon's possible connection with its appearance in England. Dr. Prescott found great unwillingness among high Masons in England with whom he talked, as well as in America, to consider any but the accepted date (1723 or thereabouts) for its foundation in England. Like the Stratfordians, they accepted what they were told by their historians and were not interested to seek further.

More than fifty years ago Dr. Owen published a little pamphlet containing quotations from the Shakespeare plays, each one to be found in the Masonic Ritual used to-day. These were not just coincidences, one or two words brought together by chance, but entire passages and phrases which any Mason would recognize as ritual.

There have been one or two articles written recently on that rare old book, *Truth brought to Light* (1651), of which I own a copy. If you have not already done so, examine the watermarks in this edition, and you will find the hat of the Grand Master worn, I am told, to-day in one of the higher degrees, having streamers ending in the square and compass. I sent a tracing of this water-mark to Mr. Alfred Dodd some time ago, which reached him just as he was to lecture before a Lodge in Manchester, and which he showed to his brother Masons at the meeting. He wrote me that it made a great impression.

I cannot feel that all puzzles have been solved in this search after the true Shakespeare, and until they are, let us have the results of all serious investigators.

Kate H. Prescott.

In his reply, Mr. Bridgewater suggested that the authenticity of the Bilingual and the Word ciphers were open to question. He also reminded us that the reason why Bacon's coffin was not found in the

crypt of St. Michael's Church was the report by John Aubrey in 1681 that that coffin was removed "in order to make room for another", which is an improbable excuse.

If, however, Professor Cantor was correct in his statement that Bacon lived some few years after 1626, we are bound to conclude that the coffin removed in 1681 contained, in all probability, something of considerable value which needed to be transferred to a safer place. Aubrey did not tell us where that coffin was reinterred, but if one turns to the Shakespeare *Sonnet* no. 48, the mystery concerning these events becomes clear.

This sonnet starts with the lines,

"How carefull was I when I tooke my way,
Each trifle vnder truest barres to thrust,"

Line nine tells us,

"Thee haue I not lockt vp in any chest,"

which can mean "in any ordinary chest".

Squared, the sonnet produces a symmetrical group of letters which spells GORHAMBURY. Below this group are the letters T E T L which, with the "Gorhambury" letters complete a larger group which with shared letters can spell THE GORHAMBURY VAULT. The lines and columns which contain this group produce two counts, one spelling MANUSCRIPTS OF PLAYS and the other spelling MY ROYAL COFFIN! Below the words "My way" of line 1. are symmetrically spaced the letters R E S T O T H which letters add, in simple cipher, to 100 the Francis Bacon count and they can be made to spell, with shared letters TO OTHER SHORES. These letter groups surely confirm that Francis St. Alban was able to retire to the Continent in 1626 having secured his precious Shakespeare manuscripts in his royal coffin before leaving. Bacon's original hiding place for his manuscripts is confirmed by the encipherment found on his monument in St. Michael's Church which gives "Manuscripts in apse vault".

T. D. Bokenham

PUBLICATIONS

PUBLICATIONS

All the following publications are available from the Francis Bacon Society. Enquiries should be made to the Chairman, 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).

Barker, Richard

How to Crack the Secret of Westminster Abbey

A step by step guide to one of the key ciphers concealed in the Shakespeare Monument, and a signpost to what it implies.

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).

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).

Journal 3: Dedication to the Light

The Bardic Mysteries. The secret marriage of Elizabeth I and Leicester: the birth, adoption and upbringing of Francis Bacon in Bardic and Platonic fashion. (Bacon's life: 1561-2).

Journal 5: Arcadia

The Egyptian Mysteries and Hemiticism. The mystery of Arcadia. The secret Arcadian Academy of English alchemical poets & beginnings of modern Freemasonry. (Bacon's life: 1579-85).

Francis Bacon — Herald of the New Age

An introductory essay to the genius and hidden nature of Sir Francis Bacon, and to the nature of his vast philanthropic work for mankind.

Bacon, Shakespeare & Fra. Christian Rose Cross

Three essays: Francis Bacon, Father of the Rosicrucians / Celestial

Timing – The Virgin Queen and the Rose Cross Knight / Shakespeare:
The Sons of the Virgin.

Dodd, Alfred

Francis Bacon's Personal Life-Story

A revealing account of Bacon's secret as well as public life, revealing his genius and role as poet, author, playwright and director of the English Renaissance, as 'Shakespeare', as 'Solomon' of English Freemasonry, and as Francis Tudor, son of Queen Elizabeth I. (Hardback – 1986).

Gundry, W. G. C.

Francis Bacon — A Guide to his Homes and Haunts

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

The Bilateral 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 photo-facsimiles 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

PUBLICATIONS

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).

Trevelyan, Sir George

The Winters Tale — An Interpretation

An esoteric interpretation in the Light of the Spiritual World View showing that the play is in essence a Mystery Play based upon the Greek Mysteries.

The Merchant of Venice — An Interpretation

An esoteric interpretation in the Light of the Spiritual World View showing that the play is a story of soul initiation based upon the Ancient Wisdom teachings.

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)

The subscription for membership is £7.50 payable on election and on the first day of each succeeding January. Bankers Orders and forms for Deeds of Covenant can be provided on request.

Members receive a copy of each issue of *BACONIANA* without further payment, and are entitled to vote at Annual General Meetings. They will also receive invitations whenever possible to lectures and discussions organised by or on behalf of the Society.

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 Chairman, T.D. Bokenham, 56 Westbury Road, New Malden, Surrey, TK3 5AX.

BACONIANA

(COPYRIGHT RESERVED)

The official *Journal* of the Francis Bacon Society (Inc.) is published periodically. Back numbers can be supplied. When enquiry is made for particular copies the date should be specified. Some are now scarce, and, in the case of early issues, difficult to obtain unless from members of the Society who may have spare ones. Enquiries for back copies should be made to the Chairman at the address above.

THE FRANCIS BACON SOCIETY LIBRARY

The Society owns a unique collection of some 2000 works relating to Bacon's life and times, some of which are very rare. Details about the books and where they may be studied are available from the Chairman.

NOTES ON CONTRIBUTORS

Thomas Bokenham has been a Member of the Society for more than 30 years and has been a regular contributor to *Baconiana* on a wide variety of subjects, in particular the cipher system demonstrated in the 1624 *Cipher Manual* published in Germany by Augustus, Duke of Brunswick.

Martin Gwynne has been a Member of the Society for many years. He is founder and proprietor of Britons Catholic Library.

Allan Campbell has been a Member of the Society since the 1950's and at one time was Imperator of the London Branch of AMORC. He now lives in Australia.

Clifford Hall is Reader in English Law at the University of Buckingham.

SUBMISSION OF MANUSCRIPTS

The Editor will be glad to receive manuscripts with a view to their publication in a future issue of *Baconiana*. They should be sent to C. G. Hall, the Editor, *Baconiana*, School of Law, University of Buckingham, Buckingham MK18 1EG.

Manuscripts should preferably be typed on A4 size paper, on one side of the paper and double-spaced. Footnotes should be numbered from 1-99 in arabic numerals.

DON

1620

Thos Shelton.



THE. SECOND. CRYPTOGRAPHIC. SHAKE-SPEARE.

Why did Shakespeare put a period after every word in his dedication to the *Sonnets*? Penn Leary explains, in his greatly enlarged book—313 pages with 16 photo illustrations. His six year study of The Works shows that Francis Bacon inserted his encrypted signature more than 113 times, and 43 times in conjunction with an Elizabethan version of the word "cipher."

According to *Baconiana*, the London Journal of The Francis Bacon Society, "The first part of this book gives a comprehensive and convincing review of the evidence concerning Francis Bacon's authorship of the Shakespeare works. . . Leary thoroughly demonstrates how the cipher system in the *Sonnets* meets all the strict criteria for being a true cipher. His discovery therefore seems irrefutable."

Order it from the publisher, Westchester House, 218 So. 95th St., Omaha NE 68114, U.S.A. The price—\$15 pp. in the U. S. and Canada, \$20 (£12) overseas Air Mail.



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.



MANES VERULAMIANI

Edited by

W.G.C.GUNDRY

A limited and numbered edition in facsimile of the elegies to Francis Bacon with introduction, notes and translations. Privately printed on quality paper in hardback. Obtainable from the Society for £10.95.

