

BACONIANA

Founded 1886

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THE FRANCIS BACON SOCIETY

(INCORPORATED)

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

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

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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

No doubt the highlight of the last twelve months was the television programme referred to in the last *Baconiana* (192) when our chairman, Thomas Bokenham, and Gwyn Richards (the BBC Producer) 'battled for Bacon.' Reproduced in the first chapter are some extracts of the dialogue from *Battle of Wills*, BBC2, 23 October, 1994.

Francis Carr a Council Member has told us that the Yale Research Institute in America is now investigating the Shakespeare authorship controversy, as all the members of this Institute have rejected the belief that the plays were written by the man of Stratford.

During the year we were pleased to admit to membership, John Michell, the author and cosmologist. An article he recently submitted to *The Oldie Magazine*, but which they withdrew at the last moment, was published by the Shakespeare Authorship Information Centre (Director: Francis Carr) which is also reproduced in the first chapter.

In the covering letter to her interesting article *New Cipher Manuscript* later reproduced, Virginia Fellows writes about Francis Bacon and Saint Germain (see Correspondence), and in view of her comments we decided to republish the article *Did Bacon die in 1626?* with added comments by T. D. Bokenham.

News recently received from The Francis Bacon Reserach Trust includes this generous tribute to their Trustees from Peter Dawkins:

. . . 'We give our added thanks to Thomas Bokenham ('Bokie' to many), who has now retired as a trustee. 'Bokie' was one of the original founder-trustees of the FBRT, and has continued to support the Trust for all its years of existence, and indeed helped it to come into existence. Some of you may not realise that 'Bokie' is the Chairman of the Francis Bacon Society,

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as well as its Librarian. He is a long-standing Baconian, well known in Baconian circles for his historical researches and cryptographic investigations. He appeared briefly in an interview last year, in the BBC programme concerning the authorship of the Shakespeare plays, and has indeed been interviewed on several occasions concerning the authorship question. Because of bias and prejudice against the Baconian case, for a Baconian to be interviewed on TV has never been an easy task, but 'Bokie' has always managed to maintain his kind and pleasant manner despite the odds. His cipher discoveries merit attention, and I am sure one day that attention will be given.' . . .

and reproduced later in this issue is the item *Shakespeare* from their Newsletter (No. 30) as of general interest to our readers.

Our thanks are due to our Chairman ('Bokie') for his contributions, enthusiasm and not least for his help and advice.

SHAKESPEARE AUTHORSHIP INFORMATION CENTRE

Director: Francis Carr

BATTLE OF WILLS, BBC2, 23 October, 1994, 8.00 pm

Audience: 2 million

Newspaper quotes:

Were the works of Shakespeare really written by the glover's son from Warwickshire? BBC2s Bard On The Box season tonight airs this basic question (though there is, perhaps, a more basic one: Why do we ask this question only of Shakespeare?)—Daily Mail.

This session will please the many people who cannot accept that Shakespeare was the author of all those plays and sonnets, crammed full of deep thoughts and quotable quotes.—Daily Telegraph.

Dialogue extracts from programme:

Stanley Wells: I haven't the foggiest idea why people think that Bacon was the author of the works. Bacon was a very great man, a great philosopher, a very distinguished writer. Shakespeare had an imaginative mind. Bacon's is the philosophical mind.

Thomas Bokenham: When Shakespeare died, in 1616, his name was not put on his tombstone.

Stanley Wells: I don't know why his name was not put on his tombstone. It is a mystery. I have no explanation. What we don't have, regrettably, is any personal information about him. There is a considerable gap in our knowledge of his life. It cannot be denied that we have a vested interest in believing that Shakespeare of Stratford wrote the plays. I would retire immediately if anybody convinced me that Shakespeare was not the author of these works.

John Tusa: Walt Whitman, Mark Twain, Disraeli, Emerson, Palmerston and Henry James all had their doubts about Shakespeare. Sigmund Freud said: "I no longer believe in the man from Stratford." In his will Shakespeare left no books, no manuscripts. The monument and the First Folio are the only two pieces of evidence linking William Shakespeare of Stratford with William Shakespeare, the author, and they are both posthumous.

There are no portraits of Shakespeare drawn during his lifetime. Why

do the seemingly autobiographical sonnets bear so little relation to the known life of Shakespeare of Stratford?

Dolly Wraight: When Shakespeare died, no-one took any notice of his death. The First Folio was a Masonic publication. The man in the Droeshout engraving has two left arms.

Lord Burford: Stratfordians are the benighted horde who believe in William Shakespeare's authorship. Shakespeare was the name given to Pallas Athene, the Patron Goddess of the Arts in Athens. There is no evidence that William Shakespeare ever attended the grammar school. Why did he not go to a university?

John Tusa: Claims for Francis Bacon being the true author go back at least two hundred years. One theory is that Bacon was the secret son of Queen Elizabeth I, and that he resorted to cypher to tell the world the true story of his birth.

Gwyn Richards: Great mysteries do get solved. Why not the greatest literary enigma of all time? Here, at Canonbury Tower in Islington, Bacon called on his muse, Pallas Athene, the Shaker of the Spear.

The Shakespeare Monument in Westminster Abbey was erected in 1741 by Lord Burlington and Alexander Pope. Why does Shakespeare point so insistently down at the inscription on the scroll, a speech by Prospero, from *The Tempest*. On the scroll 'Fabric' becomes 'Fnbric', 'Wrack' becomes 'Wreck', and 'Capt' becomes 'Cupt'.

Thomas Bokenham: These errors were not accidental. Bacon was the Emperor of the Rosicrucian Order. The letters of FRANCIS BACON are placed in two columns either side of the N in Fnbric. The perfect symmetry of their formalised geometric shape mirrors the door engraved around the monument, a door which has Rosicrucian significance. The incorrect letters lead us to the cypher. Can you think of any other reason – other than authorship – why someone has put Bacon's name on a monument to William Shakespeare?

STRATFORD THEORY REJECTED

The Yale Research Institute is now investigating the Shakespeare authorship controversy. All the members of this Institute have rejected the belief that the plays were written by the man of Stratford.

Forthcoming Book

WHO WROTE SHAKESPEARE?

by JOHN MICHELL

Spring 1996

Thames & Hudson

The Real Author revealed.

The **Oldie**

BANNED BY INGRAMS

Red Faces and Vested Interests

John Michell

If you want to see faces going red and tempers getting lost, just mention how hard you find it to believe that a coarse, unlettered boor called Shagspur or Shaksper could possibly have composed the divine rhapsodies of our National Bard, which were published pseudonymously under the name Shake-Speare.

Even Sigmund Freud could not get away with that, in England. He came to see that the character of Shakespeare, as revealed in the Works, exactly fitted that of Edward de Vere, 17th Earl of Oxford. He announced this in his *Autobiographical Study*. His translator, James Strachey, took fright and removed the controversial passage from the English edition.

One wonders why people get so enraged about the Authorship question. Scepticism about the Stratford man is not unreasonable, since there is no record that he went to any school, possessed any books or literary rights or could even write his own name. The only handwriting attributed to him are the six shaky, variously spelt signatures which the public Records Office now regards as of dubious authenticity. Learned scholars have devoted lives to the question, concluding that whoever wrote the Works was a person of high breeding and erudition, thus completely ruling out the claims of Will Shaksper. To understand why this causes such outrage, one must see beyond the narcissism and wounded vanities and contemplate

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the enormous wealth, power and prestige of the Shakespeare Birthplace Trust, that great cuckoo which has imposed itself on the good people of Stratford-upon-Avon, has grown to dominate the world of Shakespeare scholarship and vastly enriches itself by exhibiting fake relics to gullible tourists.

It is all a good show – the doctored bust, the irrelevant school, the non-existent retirement home, the spurious but cute Hathaway cottage and the arbitrarily chosen ‘birthplace’.

In 1969 Francis Carr, the historian, sued the Birthplace Trust under the Trades Description Act. The Stratford magistrates were thrown into a quandary, but they managed to find that the Birthplace Trust was not a business as defined by the Act! It is actually the biggest tourist business in Britain.

DAPHNE DU MAURIER'S GOLDEN LADS
AND THE PLAYS OF SHAKESPEARE

Olive Driver

When Daphne du Maurier's *Golden Lads* was placed on the market in 1975, its publishers must have expected a bountiful harvest. Many people, however, who had rushed to buy copies of *Rebecca* and *My Cousin Rachel* apparently preferred du Maurier's novels to factual studies.

The "Golden Lads" are the two Bacon brothers, Anthony and Francis; and Robert Devereux, 2nd Earl of Essex, but the book is essentially a biography of Anthony Bacon. This was not the first time that du Maurier had written biography, notably *The Infernal World of Branwell Bronte*, about the brother of the three Bronte sisters; and *The du Mauriers*.

If the public was not responsive to this new biography, the press was not kind to du Maurier's new book either. Charles Petrie, writing in the *Illustrated London News*, appraised the book in this fashion:

Finally, there are the Bacon brothers, whose careers form the not wholly satisfactory pegs upon which the author hangs her narrative. Unsatisfactory because Francis was so much the greater, although the younger man than his brother, that no comparison between them is possible. As for Anthony, although the author does her best for him, his career was of such minor importance, except for the light that it throws upon that of others, that it was hardly worth recording.

I, however, was delighted with du Maurier's book, believing, as I do, that Anthony Bacon was the chief author of the *Plays of Shakespeare*. Her knowledge of the French politics of the time and her description of southern France, especially of Montauban, where she brought to light hitherto unknown facts about Anthony Bacon's life in France, are especially important.

However, what struck me most about the book is the way the author hovered over incidents in the life of the "Golden Lads" that correlate with lines in the *Plays of Shakespeare*. One gets the feeling that she must have known subconsciously that this was not a coincidence. What is evident is that she knew and loved her Shakespeare.

Facing the back of the title page is a song from *Cymbeline* that gave the title for her book:

BACONIANA

Fear no more the heate o' th' Sun,
Nor the furious Winter rages,
Thou thy worldly task hath don,
Home art gone, and tane thy wages.
Golden Lads, and Girles all must,
Like Chimney-Sweepers come to dust.

Page 23:

Anthony and Francis Bacon, home to Gorhambury in St. Albans from Cambridge, on account of the plague, poured over the maps of Old Verulamium, traced the area where Cymbeline had ruled from Rome, and noted that the only Englishman ever to have become Pope was one Breakspear or Adrian IV, born near St. Albans.

Pages 74-75:

“Lady Anne Bacon, now sixty-four, fanning herself in the heat as the strawberries were gathered, and dispatching the boy Peter with his laden basket. Jottings for the storehouse of the mind as the brothers smiled and scanned her letter.”

Peter?

Anon.

Peter, pree-thee give me my fan.

“Words (in *Romeo and Juliet*) that would raise a laugh in the playhouse a few years later.”

Page 82:

Another letter from Lady Anne Bacon to Anthony, complaining about Edward Burbage, employed by Anthony as a courier.

“He lied and wrangled disdainfully with me, so I bade him get out of my sight like a lying proud valet. Whereupon, glad belike, he went immediately to the stable and put on his cloak and sword, and jetted away like a jack. I write this to tell you the truth, howsoever he lieth.”

“Familiar words.”

And a speake anything against me, Ile take him downe, and a were lustier than he is, and twenty such jacks: and if I cannot, Ile find those that shall: scurvie knave, I am none of his flurtgils, I am none of his skaines mates.

“Thus Juliet’s nurse. The Lord Keeper’s widow wouldn’t be put upon either.”

DAPHNE DU MAURIER'S GOLDEN LADS

At this time Anthony Bacon had a room in a house in Bishopsgate Street, a rowdy section of London, next door to the *Bull Inn*, an early London playhouse. Nearby was Shoreditch, with two playhouses, *The Theatre* and *The Curtain*, built by James Burbage at the behest of the Earl of Leicester, whose men were their first actors. William Shakespeare was in that company. Anthony's proximity to the *Bull Inn* so distressed Lady Anne Bacon that Anthony presently moved to Chelsea.

I cannot understand why the letter to Anthony Bacon that I have quoted, with the correlated quotation from *Romeo and Juliet* did not reveal to du Maurier the author of this play. She consistently declared, in discussing Shakespearean authorship by either Anthony or Francis Bacon, that one or both may have helped Shakespeare by pertinent suggestions, such as when Anthony lived beside the *Bull Inn*. Anthony lived on Bishopsgate Street from early April, 1594, into July, 1595, a period of about fifteen months of the approximately twenty years when he was writing his plays. I doubt that anyone would suggest that someone was helping William Shakespeare write plays after his retirement to Stratford-upon-Avon in 1598.

Pages 93-94:

The Welsh warrior, Sir Roger Williams, who had fought for King Henry of Navarre, and later when he was King Henry IV of France, now swore allegiance to Essex. He loved to boast of his exploits, thus; "I am eight times thrust through the Doublet, foure through the hose, my buckle cut through and through, my Sword hackt like a Handsaw, *ecce signum*. . . . If I fought not fifty of them, I am a bunch of Raddish: if there were not two, or three and fifty upon poor old Jack, then I am no two-legged creature." du Maurier comments, "Thus Falstaff."

Pages 136-137:

A letter to Anthony Bacon from Essex at Plymouth, just before sailing to attack the Spanish fleet: "For yourself, I pray you believe, although your mind, which so tenderly weigheth my danger, be very dear to me, yet for my sake you must be confident, for if I be not tied by the hand, I know God hath a great work to work by me."

du Maurier correlates this with Shakespeare's *King Henry V*:

I saw young Harry with his Bever on,
 His Cushes on his thighs, gallantly arm'd,
 Rise from the ground like feathered Mercury,
 And vaulted with such ease into his Seat,
 As if an Angell dropt downe from the Clouds,
 To turne and winde a fierie Pegasus,
 And witch the World with Noble Horsemanship.

Page 139:

The siege of Cadiz. "The Spaniards retreated, but Essex and his men scaled the walls and pursued them to the market-place, where for a time the fight was bloody. . . . The English losses mercifully were small. . . . The English were merciful. None of the aged touched, no woman raped."

From *King Henry V*:

Once more into the Breach,
 Dear Friends, once more;
 Or close the wall up with our English dead.

Pages 172-174:

Essex' Apology (*An Apologie of the Earl of Essex to Master Anthony Bacon*) was written in 1596 after his capture of Cadiz, because the Queen and her advisors discounted his report. In May, 1598, he added a discussion about the desirability of continuing war with Spain. Much of what he wrote about war is applicable today. The expanded version was printed without his sanction and caused more trouble. All versions of his Apology were addressed to Anthony Bacon. The 1598 version of the Apology was reprinted in 1603 and bore a head piece, the so-called "Peacock design." This head piece had already graced the title pages of *Venus and Adonis* (1593) and *Lucrece* (1594), each bearing the name of William Shakespeare as the author.

Pages 161-166:

In June, 1597, Essex and his men sailed from Plymouth in an attempt to waylay the Spanish fleet, laden with treasure from South America. Severe storms forced the English ships to return to Plymouth. Essex made another attempt in August, and captured one of the Spanish ships, but

DAPHNE DU MAURIER'S GOLDEN LADS

missed the main fleet, again because of severe storms. In a letter to Anthony Bacon from Plymouth he wrote: "As for others that have sat warm at home, and do now descant upon us, we know they lack strength to perform more, and believe they lack courage to adventure so much." du Maurier correlates this with lines from *King Henry V*:

And gentlemen in England, now a bed,
Shall think themselves accurst they were not here;
And hold their Manhoods cheape, while any speakes
That fought with us upon Saint Crispines day.

Pages 176-178:

In September, 1598, Francis Bacon, deeply in debt to Sympson the goldsmith, was arrested on the way back from state business at the Tower of London, in spite of the fact that payment was not due for a fortnight. Although Francis was soon released, the incident was not forgotten by the Bacon brothers, especially by Anthony, who was engaged in trying to sell land to pay off his brother's debts. Thus Shylock, in *The Merchant of Venice*:

Ile have my bond, I will not hear thee speake
Ile have my bond; and therefore speeke no more,
Ile not be made a soft and dulley'd fool,
To shake the head, relent, and sigh, and yield
To Chrstian intercessors: follow not,
Ile have no speaking; I will have my bond.

Pages 192-193:

The Merchant of Venice was published in quarto in 1600. In October, 1599, Queen Elizabeth dined with Francis Bacon at Twickenham Lodge. Francis had prepared a sonnet to plead the cause of Essex, who was confined in York House as a prisoner. Anthony, whose devotion to Essex was far deeper than his brother's, resorted to verse also, but this was not shown to the Queen, whom Anthony avoided after his return from France in 1592. A London audience would hear it later from the stage of a playhouse. Thus Portia:

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The Quality of mercy is not strained,
It droppeth as the gentle raine from heaven
Upon the place beneath. It is twice blest,
It blesseth him that gives, and him that takes,
'Tis mightiest in the mightiest, it becomes
The throned Monarch better than his Crowne.

Page 94:

In 1594 Antonio Perez, once a state official in Spain, had drifted over the border into France and thence to England. He offered himself as a secret service agent to Anthony Bacon, who was already in the service of Essex. What Anthony thought of him is plain, when one reads his description as Don Adriano de Armado in *Love's Labour's Lost*.

Page 209:

Our Court, you know, is hanted
With a refin'd travailler of Spain,
A man in all the words new fashion planted,
That hath a mint of new phrases in his braine:
One who the musicke of his own vain tongue
Doth ravish, like inchanting harmonie:
A man of complements whom right and wrong
Have chose s umpire of their mutinie.

Page 220:

The last words of Essex before his execution:

“Lift my soul above all earthly cogitations, and when my soul and body shall part, send Thy blessed angels to be near unto me, which may convey it to the joys of heaven.”

From *Hamlet*:

Now cracks a Noble Heart:
Goodnight Sweet prince,
And flights of Angels sing thee to thy rest.

What can I say in closing, except that I have found Daphne du Maurier's *Golden Lads* rewarding to read! She did not pursue her intuition about the authorship of the Shakespearean Plays, but she captured the spirit of the chief author better than most. I gratefully commend her.

**NEW CIPHER MANUSCRIPT:
BRIDGE BETWEEN FACT AND CONJECTURE**

Virginia Fellows

There are nearly as many varieties of opinions expressed among Baconians concerning the facts of Francis Bacon's life as there are Baconians to express them. The writer is one who accepts the whole gamut of unorthodoxy surrounding Francis Bacon, from his birth as the semi-secret child of Queen Elizabeth to his feigned "philosophical" death in 1626; from his continued hidden life on the continent establishing the "invisible college" of the Rosicrucians and the lodges of Freemasonry to his eventual emergence as the illustrious and mysterious Comte de Saint Germain. There is much documented evidence to support the first part of my claim as anyone who cares to examine the material must agree. However, my conviction of his continued life as an "Immortal" is not so easily supported. I am personally convinced that Bacon's esoteric studies and spiritual activities gained him such a high degree of self-mastery that he was able to go on to immortality becoming the great adept known variously as the Count of Saint Germain, Count Welldon, the Comte de Gabalis, the Wonderman of Europe and/or the Man Who Never Dies. However, this last claim on his behalf is one on which there is virtually no documentation of any kind; certainly none that could hold up under cross-examination substantiating it as valid fact. That is, there *was* no documentation that I knew of until I suddenly received the information I had been searching for as a result of an unexpected phone call early in 1984.

The call was from a young man, a stranger to me at the time, by the name of John Baird. John (who had been given my name as one interested in Francis Bacon by a mutual bookstore acquaintance) opened the conversation by asking what I knew about the Comte de Saint Germain. He was searching for information concerning the deciphering of an ancient document which he was working on. Naturally, I was instantly intrigued, and we arranged a meeting as soon as possible. John turned out to be a personable young man in his early twenties with an exceedingly interesting story to tell.

This young man was an adopted son and the only heir of a local family with a long list of ancient Scottish ancestors. Shortly after the adoption,

at the baby's christening, an old bachelor uncle came to offer congratulations and to announce that now that there was a family heir, he could die happy; he proceeded to do just that. Before the day was over, the uncle made a toast to the child, immediately collapsed from a heart attack and departed this world. However, he had previously arranged a bequest to the new family heir; he bequeathed to John a voluminous handwritten manuscript which he wished to be held for him until his twenty-first birthday.

When John reached the age of twenty-one a few years ago, he received the manuscript and realised immediately that it was written in code. Fortunately gifted with the wit and the patience to do the work of deciphering, he set right to work. He discovered quickly that the cipher that had been used was what he calls a "tilted cipher", the same method that Francis Bacon formerly called the "clock cipher". It involved moving the alphabet a certain number of places to the right. John encountered much difficulty with the work at first until he discovered that only every third sentence was in cipher. The others were merely nonsensical "nulls". With this discovery, the deciphering ran along easily enough, although it required much time and concentration to decode it letter by letter. It was revealed that the manuscript had been written in the late seventeen hundreds by an ancestor of the Baird family who felt impelled to relate an experience he had undergone on the Island of Malta sometime between the years 1770 and 1776. The writer, now an elderly man, feared that with world conditions growing steadily worse, his message was in danger of being lost unless he preserved it for posterity by hiding it temporarily in cipher. The document that emerges line by line is indeed a fascinating one. The writer was one of two friends, young aristocrats, who graduated from their university, and then set sail in their small boat from England to the Island of Malta in search of adventure. While drinking port at a tavern on the island, they were mysteriously contacted by the servant of a master named Pinto who was about to give a course in occult adeptship to a selected group of aspirants. Master Pinto had anticipated their arrival and was extending them an invitation to also become his students. Historical research has shown that there was indeed a man by the name of Pinto, a Portuguese, who was Grand Master of the Knights of Malta in the last half of that century. The Knights of Malta have long been known as a semi-mystical Christian chivalric order, remnant of the Knights of Saint John Hospitallers, an order which had been alternately co-workers and rivals of the Knights Templar during the crusades. After the failure of

the crusades, the Hospitallers wandered around Europe looking for a home base. Finally after many years, they were granted by the pope a place to roost on the Island of Malta; once there, they quickly became expert seamen and formed a strong naval force for defence for Christianity against the unwelcome hordes from the East. Historical accounts are varied concerning the attributes of Pinto and the Knights of Malta, but all admit that this man was the most powerful and mystical of all the Grand Masters. It is even reported that the Grand Duchess of the Island refused to receive Pinto for fear of his mystical powers.

It was this Grand Master Pinto who was instructing a group of twenty-three young men who were willing to undergo the rigours of the intensive physical and spiritual training essential to prepare themselves for adeptship. The two young Englishmen eagerly joined the group and soon learned that their leader was indeed an adept with remarkable abilities. He promised his students that when the course was finished, those who had "stayed the course" would also have developed all manner of occult powers ranging from clairvoyance to immortality. "You will learn the secret teachings of the cabala, the mysteries of divination, the science of alchemy and other areas of arcane practice. When you leave this isle, you will be a skilled and skillful and a very formidable practitioner of the hermetic arts," he promised them. Nothing happens by accident, he tells them. "When you leave Malta, you will understand why events happen or not. You will be able to shape happenings toward the good of humanity. Most important of all, you will put your fingers upon the pulse of God and he will reveal the ancient secrets of his creation to you." Page after page of these secret teachings and formulas for self-mastery are given in the cipher MSS. You may be sure they make for fascinating reading. All that is given revolves around what is known esoterically as 'spiritual alchemy' or the training of the spirit in hermetic arts. What is of particular interest to Baconians is that much is said about the Count of Saint Germain and many stories of his powers and examples of his wisdom are included. Pinto was himself an alchemist and claimed to be on 'equal footing' with the illustrious and elusive Count as well as a partner working in close co-operation with his plans for the advancement of humanity. Many personal anecdotes are given about the activities of Saint Germain. Like him, Pinto's past and identity are points of much dispute. Some claim him to be the son of a wealthy Venetian merchant who learned the mystical arts while travelling through Asia. Others were of the opinion that Pinto was the illegitimate son of a Spanish prince learning magic and mystery

in Africa. The most disquieting rumours are about his death. It was said that Pinto had been executed for heresy while teaching in Spain. Other stories have it that he had died of a mysterious fever in Egypt. Many believed him to be an immortal who could not die. The writer describes him as being 'pleasant looking and a good speaker' and thought he looked quite normal although possessed of many paranormal attributes.

Most interesting to me, of course, was to learn that this manuscript spoke frequently not only of Saint Germain, but also of Francis Bacon who, said Pinto, had attained his mastery and was now continuing his service as this incomparable master. As Bacon, according to Pinto, he had accomplished a great mission for mankind and was now entitled to become a great leader for the Aquarian Age. John Baird is, understandably very protective of his precious manuscript and I do not have it at hand to give more direct quotes other than those already included here. There is, however, a great bulk of information that would be of deepest interest to friends of Francis Bacon much too much to be included in a short article. When one considers the excitement caused in the world of "scholarship" by the recent discovery in the Bodleian Library of a possible poem by William Shakespeare, it is overwhelming to think of what would take place if they gave equal attention to the manuscript of Grand Master Pinto. However, that is an eventuality that is most unlikely to happen and so we can conjecture on in peace. Nevertheless. John Baird does plan to have his decipherings published when he has them completed and it will be interesting to see how they are received. Much new light has been released into the world in the past few years which may facilitate the recognition of truth. I can only hope that John meets with a more friendly reception than did either Mrs Gallup or Dr. Owen.

There is not the slightest possibility of John's having created this manuscript to fool the public or as a hoax of any kind. He would have no possible reason for wishing to do so, and the tedium of the work involved is not to his liking. He knew literally nothing about either the Knights of Malta, Francis Bacon, Saint Germain or, in fact, any esoteric or controversial lore of any kind prior to his discovery of them in the cipher text. He frequently calls me to ask what is meant by this or that passage as he works on his decipherings. These concepts are *completely new* to him. His youth alone would seem to be a testimony to his lack of knowledge about much of what was written; these are not subjects much discussed in our school rooms today. I do not doubt that the manuscript is exactly what it claims to be and what John claims for it. It is an extremely important

NEW CIPHER MANUSCRIPT

bridge between what we know as fact about Francis Bacon and what has hitherto been considered mere conjecture for lack of concrete evidence. Here is an exciting 'link in the chain' to say the least, an open window into a not-very remote past in which an eye-witness and companion actually states without reservation that the great genius of Francis Bacon, far from having disappeared, is still working on behalf of mankind in dimensions not yet visible to the average man. It is a humbling thought. Even more humbling to me is the discovery that this unique document is, and has been for years, located here in my own home town of Flint, Michigan, and that I should have been brought into contact with it in such an unexpected way.

The manuscript is several hundred pages long. As of now, John Baird is only about a third of the way through the work of deciphering it. He takes his work very seriously, and it will be fascinating to find out what he turns up next.

**CONCERNING PREJUDICE AND PRIDE:
SOME OBSERVATIONS ON THE RECEPTION GIVEN
TO AUTHORSHIP DOUBTERS**

*A. M. Challinor**

In providing a selection of others' comments from a over a long period of time along with reactions to them, the aim is to entertain as well as hopefully to inform. The rejoinders here offered are largely prompted by a sense of wonder at the continuing bias and double standards of so many conventional Shakespearean commentators when addressing the arguments of those who disagree with them — especially in matters concerning Shakespeare's identity. While some general literary criticism is sampled, in order to show the pervasive nature of this inbuilt prejudice, the focus is upon three surveys of the controversy produced by Schoenbaum, Churchill and Gibson. As for a personal view, although a member of The Francis Bacon Society for some years, my stance concerning the authorship of Shakespeare's works is not unlike that of George Greenwood early in the century — highly sceptical of orthodoxy, with strong anti-Stratfordian leanings, rather than specifically Baconian.

Among the vast number of critical or biographical items published each year about the Shakespeare of convention, there are naturally some which comment on Baconian or other anti-Stratfordian writings. Several of these commentaries are now old, but they still represent a yardstick for orthodoxy — perhaps only rarely consulted, but there as reassuring 'authority' if needed. An attempt at rational and scholarly refutation of Shakespeare 'heretics' should be expected, but what is actually to be found is often both unkind and inaccurate. While it can readily be conceded that some of the literature of doubt over the Shakespeare authorship question is extremely wild, or clearly very wide of the mark, that does not excuse Stratfordian apologists being hostile to all the doubters, however reasonably or eloquently the doubts are expressed. Often this aggression extends even to the very possibility of any kind of doubting. Conventional

* A. M. Challinor (the psuedonym of an author on other themes) lives in Scotland. He has recently completed a history of the Shakespearean controversy since 1900. *The Alternative Shakespeare* is due for publication in April 1996.

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scholars laugh it all away by means of a tautology: it is self-evident that Shakespeare wrote 'Shakespeare'!

This is despite the fact that much Stratfordian biography is crowded with fabrication, conjecture, guesswork, quite desperate improvisation and even contradiction about the man from Stratford-upon-Avon. We are told by various modern commentators that the young Shakespeare of Stratford worked hard to build on a grammar school education and makes his way in the world. As an actor, he was trained in swordplay, dancing and acrobatics. He would also at the outset, we are assured, turn his hand to miscellaneous menial tasks associated with the theatre, such as holding gentlemen's horses when they arrived to see a play.

Concerning the use of sources in foreign tongues, he was an author who knew Latin well, and had some knowledge of French, Italian and perhaps Spanish, says Kenneth Muir¹. He may have gone to sea, or worked in a law office, been a butcher and/or a schoolmaster according to others. Dover Wilson² suggests he did not go to the grammar school at all, but was a singing boy in a nobleman's house. When older, we are told (in what is clearly a desperate effort to reconcile his apparent literary range, productivity and brilliance with what undeniably emerges concerning his acquisitive interests) he was an actor, a manager and a shrewd investor as well as being a prolific playwright. It has even been suggested at least once, that he helped write the works of Bacon³! All in all, he emerges — if even most of this were accurate — as not merely a genius, but as someone with more than twenty four hours in the day, especially in the decade 1585-94. It is perhaps those speculative commentators within the Stratford camp who should be holding their horses! Some of the clear supposition is driven by the difficulty of matching the conviction that the plays must have been written by their man with the mundane facts which painstaking research of records concerning his life and interests has unearthed. Stratfordian lives disagree with each other in details, while Stratfordian reviewers, when confronted with such 'orthodox' biographies, are delighted to accept as 'interesting ideas' the notions which coincide with their own views, while condemning

1. *Shakespeare's Sources*. 1957. K. Muir.
2. *The essential Shakespeare*. 1932. J. D. Wilson.
3. *In search of Shakespeare*. 1986. C. Hamilton.

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imaginative tendencies whenever the speculations appearing do not conform to those preconceived opinions.

More hostile treatment is reserved for doubters. Just two general examples may be cited briefly. The first of these is by no means recent; it concerns Delia Bacon's book of 1857. This contained in the title the word 'unfolded', a fact which apparently drew from the magazine *Punch* comment to the effect that her sex should stick to the unfolding of table linen⁴! As a second example we have among modern writers a superb example of prejudice in A. L. Rowse⁵ who insists that all those who happen to disagree with him, however able they are or how much investigation they may have done, are simply not qualified to have an opinion. He is the ultimate expert in this area and one should defer to his pronouncements. He *knows*! It is so hard to argue with self-proclaimed infallibility, even when it can be caught out in inaccuracies.

The surveys chosen for more detailed comment are an intriguing study in bias. Could they even be an example of cognitive dissonance: an inability to receive and consider ideas which conflict with what one is pre-determined to believe? The earliest of the three, by Churchill⁶, gives much useful detail. However, his claims to be a fair commentator are hardly validated by his dubbing opponents so misleadingly as "anti-Shakespeare" or by the fact that he indulges in many speculations which suit the Stratfordian argument, or his version of it, while arguing that speculations in the opposite camp can be but "fairy tales" or "daydreams". It is claimed that the very diversity of variant theories, despite their persistence, automatically implies a cancelling out function . . . so all must be wrong. Except Churchill's of course. Since it is evident that someone penned the plays, the truly objective approach would be to consider all candidates, including that man from Stratford, and then try to find the right one.

Churchill is very ready to criticise people in the ranks of the doubters who say, in effect, 'perhaps such and such happened'. Yet he constantly does this himself. The maximum probability is claimed for any events or assertions which seem to favour orthodoxy and the minimum possibility is attributed to those suggesting otherwise. So, he insists, for example (brackets and emphasis are mine) that:

4. Remark reported in *The Yankee Seeress*. 23 April 1987. BBC Radio broadcast.

5. See, for instance, *Spectator* 30 March 1985.

6. *Shakespeare and his betters*. 1958. R. C. Churchill.

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“*The Metamorphosis* (of Ovid) was a fourth form text in the grammar schools of the period, so it is *likely* that Shakespeare (if he went to one) knew a little of Ovid in the original. He *could have* borrowed a very nice edition of the original from his publisher, Field”. Well, he *might have done* so many things!

Most interestingly, Churchill notes that much earlier in the century, Georges Connes, a French authority⁷, while remaining broadly orthodox, had found it necessary to postulate that the Stratford man must have made contact with a core group in the aristocracy for ideas, sources and inspiration. Churchill will not tolerate such a thought: it can all be done by borrowing books, getting help with French (for instance) from one’s landlord, and travelling England as a player – omnivorous input and fantastic recall providing, almost concurrently, glorious output. Yet it is surely significant that honest commentator, Ivor Brown, who contributes Churchill’s foreword, has been forced to agree elsewhere⁸ with Connes on this point.

Even in his introduction, Churchill is found to be arguing that the view of the authorship held by the vast majority:

“is a fact at the present time and will continue to be a fact until it is definitely proved wrong. . . . (Anti-Stratfordian) views are the theories and they will remain theories until (or unless) one of them is accepted as a definite proof. When (or if) that day dawns. . . . the Baconian theory or one of its rivals will become the fact . . .”. This argument, he continues, “works in protection of Bacon as much as it does in protection of Shakespeare. If some writer in the future should deny Bacon’s authorship of *New Atlantis* that theory will remain a theory until it is definitely proved”.

Surely if what all would accept as definite proof existed there could no longer be rival theories? More significantly, selecting here a work of Bacon’s which has never (I believe) had its authorship even vaguely questioned, Churchill says that, because he agrees that it is to be attributed to Bacon, all fair-minded people should reciprocate by refraining from asking awkward questions about who wrote those of Shakespeare. Now admittedly, the vast majority of people are convinced (and always have

7. *Le mystère Shakespearien*. 1926. G. Connes.

8. *Shakespeare*. 1949. I. Brown.

been) that the writer Shake-speare was William Shakespeare (1564-1616), author and actor, from Stratford-upon-Avon. But surely, if that is right, it will always be so. It is not the sort of question that admits any kind of temporary fact as answer, an example of the latter being 'is rain falling outside my window?' In the context of history's permanent truths, it is only our *perception* of what is fact that could possibly change; the author Shakespeare cannot (factually) be William from Stratford today, possibly Francis of St. Albans tomorrow . . . then eventually perhaps someone else! Surely what Churchill is really proclaiming to us is that what is 'true' is what the majority, at any time, believe. We might do well to consider the lessons offered in that context by the history of science.

In a slightly later survey, also British yet surprisingly ignoring Churchill, Dr. H. N. Gibson⁹, concentrates on four main theories — those supporting the Earls of Oxford and Derby, the case for Francis Bacon, and that proposing the candidature of Christopher Marlowe. Unfortunately, this commentary might well seem acceptable to any reader relatively new to the controversy, going no further and not realising that frequently facts or guesses are selected or presented in a way designed to suit Gibson's own intent. Like Churchill, he insists that there is too much fanciful speculation in the history of the debate, but offers some himself. So, for example, he would have his man brushing up foreign language skills by attending various London evening classes. He is rather curiously defensive when he says too: "there might well have been many chances for the author of *Venus and Adonis* to have borrowed from (the Earl of) Oxford".

Some authorship doubters have been prone to ridiculous extremes, but Gibson only matches this when he states that Baconians do not generally accept title page names as evidence of authorship, but — believing that Bacon lived on — someone else's name in that position is, to them, "proof positive that a book was written by Bacon". How ludicrous such comment is! He had a valid point to make, but spoils it via massive overstatement. To take only three examples from the thousands of authors possible, could he find anyone who thinks that Bacon was Charles Dickens, Scott Fitzgerald, or Jane Austen?

To digress briefly, it has been suggested that heretics create the 'god' of Shakespeare in their own image — lawyers would have him a lawyer,

9. *The Shakespeare Claimants*. 1962. H. N. Gibson.

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soldiers as a man of military experience and so on. The assumption is that none can be correct. But some of the orthodox also do this: Rowse, so proud of his own grammar school background, insists that it must be the grammar school people who excel. Well, there is no doubt that the author Shakespeare could create the impression of a wide range of experience, travel, knowledge of various subject areas, better than his contemporaries. Notwithstanding his genius, it follows that, to achieve such effect, he must have had extensive experience and education. If his knowledge of the law impresses some legal specialists, we must remember that these people are as 'expert' in their field as literary specialists claim to be in theirs.

Returning to Gibson, I should register some points where I am in agreement with him before expressing other causes for concern. He may well be correct, in my view, to say that it is neither necessary nor wise to denigrate the Stratford man, even if one doubts his right to claim the authorship, by suggesting that he was a dolt, a 'dummy', or a person who deliberately robbed the true author of a rightful place in literary history. Moreover, the traditional William must have appeared at least a tolerably credible candidate for some kind of authorship to anyone at the time who just might ask awkward questions. Gibson is right too in suggesting that the doubters should be wary when they state both that the real authorship was a closely guarded secret and that a significant number of Shakespeare's contemporaries knew, or half-suspected, the truth. If this were really the case, it would be impossible to present the actor from Stratford as the 'official' author to enquirers. At the time when the plays and the poems were written any knowledge of secret authorship was either confined to a relatively small circle, with only a few vague suspicions outside that, or was widely known. If the latter supposition were true, the purpose of a pen-name would be defeated and it would never have been possible for the works to come down to posterity as those of the man from Stratford-upon-Avon.

However, other charges can be levied against Gibson's *The Shakespeare Claimants*. One is that it states that the position of Sir George Greenwood was reduced to rubble in various books by his fellow M.P., John Mackinnon Robertson, particularly one of 1913¹⁰. Gibson suggests that all anti-Stratfordians have feared to read Robertson's writings. The fact is that Greenwood responded to these strictures with vigour. Who is most

10. *The Baconian Heresy*. 1913. J. M. Robertson.

right may be judged by those prepared to go back to these early twentieth century authors, but Robertson is, at best, a very mixed blessing for those wanting to uphold the conventional Shakespeare. On the basis of his extensive textual examinations, he queries the authorship of some plays, and attributes parts of these to various hands. He has been repudiated as a most unwelcome disintegrator by many conventional scholars who support the unity of Shakespeare. It seems strange that orthodox commentary only wants to know him when he is attacking Baconian theory as it stood in his own day. Robertson remained a Stratfordian of sorts, but one suspects that if he had held as keen an interest in lifestyles as he felt his sharp ear had for literary styles — he is like one constantly listening for the right combination at a safe — he might have moved much closer to the position of his good friend, Sir George. Incidentally, even in the work cited here, Robertson acknowledges the value of *investigating* the authorship.

Gibson finds the 'best' argument for Francis Bacon as the true Shakespeare to be one expounded, among other Baconians, by B. G. Theobald¹¹. The essence of this concerns references by Shakespeare's contemporaries, John Hall and John Marston, who make reference to what they see as an unwise collaboration between a noble author and another in the writing of a poem which is clearly *Venus and Adonis*. In doing so, there is a reference to Bacon's family motto. According to Gibson, all we can deduce from this is that Hall thought he had guessed the part-author of an un-named poem, while Marston believed that Hall had in mind Bacon and *Venus and Adonis*. "Anything else takes us into the realm of surmise". Of course, Stratfordians never enter that realm . . . or do they?

A major charge against Gibson must lie in the fact that he tells us that, despite the effort going into anti-Stratfordian writings, many doubters — at least subconsciously — do not really believe their own theories. This is surely an attempt to implant in the minds of his readers the erroneous impression that there is no reason to doubt the authorship claims for William Shakespeare (1564-1616). One might almost, in a spirit of pure mischief, suggest that it is really Dr. Gibson and others of his stamp who do not really believe the message that they proclaim!

Attention is drawn by Gibson to incidents in the plays which seem to point sometimes in a not very complimentary way, to the known life

11. *Enter Francis Bacon*. 1932. B. G. Theobald.

of the Stratford man. The limited biographical linkage noted might be explained equally well by postulating that the Stratford actor was a crucial, if minor, collaborator in a literary enterprise. Gibson draws a few examples of linkage from a book by Middleton Murry¹² and gives the impression that this is a mere selection. Yet, if we take the trouble to consult his source, we find otherwise. For Murry takes trouble to caution us that the number of passages in the whole of Shakespeare's plays which may seem to point emphatically at actual incidents in the Stratford man's life is very small. A person reading only Gibson would never imagine this.

My final criticism of Gibson rests in examples of the orthodox themselves doing what they (sometimes rightly) accuse their opponents of doing — distorting evidence. Gibson, in one place, does just this in relation to the discovery of a 1599 document suggesting that the Earl of Derby was found to be penning comedies. In a manner fit for what he would see as the most extreme anti-Stratfordian, he pronounces that this may actually be a coded message, really meaning something else entirely! But a more important indication of distortion, when confronted with something uncomfortable, may reside in Gibson's comment relating to the self-revealing Shakespearean sonnets. Lines 1 and 3 of sonnet 125, read:

“Were't aught to me I bore the canopy . . .
Or laid great bases for eternity”

The poet goes on to suggest that such things would lose significance if he did not have the love and support of his friend. Gibson thinks it unreasonable to infer that the first line should refer to an actual event — like the carrying of a canopy over the head of the queen, when she was taking part in a state procession. It cannot be so interpreted, he says. Why not? It may well be part of the autobiographical nature of the sonnets. When we find Gibson, who elsewhere complains about the denigration of an actor, saying the third line also can have no possible literal meaning, we may wonder who is really denying Shakespeare's glorious and lasting achievement. He amazingly argues that line 1 means holding up the heavens, a task surely more appropriate for Atlas! He rightly enough says elsewhere that there are some anti-Stratfordian arguments which ‘outrage commonsense’. Alas, we can observe from his own words that there are Stratfordian equivalents to these.

12. *Shakespeare*. 1954. J. Middleton Murry.

If those surveys by Churchill and Gibson can be seen, with regret, to be weighted heavily in favour of orthodoxy, despite claims of impartiality in their introductions, worse was to come a little later. Samuel Schoenbaum, distinguished Professor of Renaissance Literature at the University of Maryland¹³, offers a long and informative critical history of all biographies of the Bard. Thus only one section, sadly entitled 'Deviations' and shortened in his 1991 edition (upon which I concentrate here), deals with disbelievers in the conventional 'Will'. Without exception and whatever their abilities, anti-Stratfordians are here treated as though they are "mad, bad, and dangerous to know".

The American professor takes up Gibson's idea that a young woman named Katherine Hamlett, known to the Stratford actor in his youth – she drowned in 1579 – was the model for Ophelia. That is "an interesting speculation". But similar conjectures by the anti-Stratfordians are merely "gossamer fancies". To be biographically adventurous is permitted only when suitably restricted by the inflexible structure of orthodoxy. In spite of this nod of approval concerning the drowning incident, Professor Schoenbaum, anxious to preserve essentials against all attacks, is clearly worried on the whole rather than encouraged by the efforts of Gibson and Churchill, not to mention Rowse – as he has every cause to be! Churchill is seen as an amateur, a word of dismissal in *Shakespeare's Lives*, the implication being that those who do not hold a relevant academic post are, however cultured, but well-intentioned meddlers. The English Literature 'experts' might well explain just what are the unique 'professional skills' which set them apart from others who study Elizabethan literature. Yet they never do this, nor can their own case be proved. Nevertheless, any thesis original to an extent that it risks undermining the received tenets of literary scholarship can never be tolerated.

Despite Schoenbaum's often superb style, supported by undoubtedly very extensive reading, some amusing little errors or inconsistencies exist. His index, for example, muddles the relatively modern writer Dover Wilson, with a Wilson from another century. Could this be an embryonic Stratfordian counterblast to the near-immortality claimed, by the more extreme, for Bacon? Alas no, only an indexing slip! Professor Schoenbaum disapproves of some references within a 1965 Book by Marlovian writer A. D. Wraight. But he also assumes, in citing it, that the author is male.

13. *Shakespeare's Lives*. 1970. New edition, 1991. S. Schoenbaum.

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(She once played the title role in Marlowe's play *Dido, Queen of Carthage*). Yet he is quick to criticise one anti-Stratfordian for the very same kind of error.

Schoenbaum ignores references by critics to mistakes in the original version of his work, although he has removed them in preparing the 1991 edition. Admission of such acknowledgement is surprising, since he is prepared to censure A. L. Rowse for just this sort of thing: — "nowhere does Rowse allude to past errors". The detail of some anti-Stratfordian work draws forth a remark about lack of brevity. (You not only have to prove orthodoxy wrong, you must do it in a form much more brief than many Stratfordian books, yet showing every scrap of evidence!) Marlovian Calvin Hoffman's colourful style is criticised by Schoenbaum as 'sweaty journalese'. Those knowing Hoffman's book will realise what is meant, but anyone using such terms should be wary. A typical sentence in that vein is: "Then, suddenly, in 1857 a streak of crazed lightning flashed across the spring sky". That could well be Hoffman's, but it actually comes from the pen of our eminent professor himself!

The quite irrelevant sentence in question is, of course, about Delia Bacon, who is seen as having become snobbish as a reaction to her own log-cabin origins. We are often told by various writers that most anti-Stratfordians are snobs. Yet it is Schoenbaum himself, elsewhere in his book, who, when faced with speculations, is instinctively inclined to back the views of a Chief Justice rather than what he terms those of a mere 'Liverpudlian law student'. The oddity in this apparent dismissal by means of a term denoting geographical origin is reminiscent of a passage by Rowse, when he seems to use the word 'American' in exactly this way.

References to those parts of his book concerned with the mass of conventional Shakespearean biography serves as a reminder that Schoenbaum can be scathing about any opinion, however well presented, which is contrary to his own. About halfway between the two editions of *Shakespeare's Lives*, there had appeared a book by Dewey Ganzel¹⁴ seeking to reinterpret the evidence which had so damned the reputation of the nineteenth century Shakespearean editor Payne Collier, by proclaiming him a bibliographical forger. Ganzel's work is fascinating, although far from wholly convincing. It creates something of a dilemma for Schoenbaum, commenting upon it in 1991. In his 1970 edition and elsewhere he had committed himself irrevocably to insistence of Collier's

14. *Fortune and men's eyes*, 1982. D. Ganzel.

total guilt; on the other hand Ganzel shares Schoenbaum's publishing house. The solution is to refer us to a scathing review of Ganzel's book. (But are reviewers always impartial? This one had an axe to grind: Ganzel had ignored him as a source of information!) Of course, Schoenbaum may well be correct, or basically so, about Collier. However, would he have had the courage to change his view had Ganzel's case seemed almost totally secure? Rightly or wrongly, I am left with the disturbing impression that pride or academic expediency, might be prized more than historical truth.

Of course, the greatest of the contempt in *Shakespeare's Lives* is reserved for the authorship doubters. Yet the arguments of Schoenbaum, like those of Rowse, are essentially circular: they proceed by assertion rather than demonstration, pontificating where they should seek to persuade. Start with the insistence that *every* doubter of the received authorship tradition must be mad, perverted or deceived. Dismiss them immediately on that basis: 'lunatic anti-biography', or in the grip of a 'dark power', in Schoenbaum's terms; for after all pride insists that, if taken too seriously, they could severely damage the essential core of previously published academic writings. Then, since they have been so comprehensively dismissed by scholars of such rank, they must surely all be deceived, perverted or mad. Sadly, many people just accept this without due investigation. Interestingly, a recent American writer, Irvin Matus¹⁵ who seems to see Schoenbaum as his mentor, has recently addressed Oxfordian arguments specifically. Matus offers the usual free-ranging Stratfordian speculations, but at least the tone of this work is better and there are signs of willingness for serious authorship debate.

Reviews of any new anti-Stratfordian book are often so casual in presentation, that one may wonder if the work in question has actually been read. They include factual errors: "Marlow was born just two months after Shakespeare", says a recent one. Along with uncritical dismissal of the doubts, there is massive speculation of their own: a propensity to take history's uncertainties and to fashion these to fit their own chosen image. Many such reviews now seem to concentrate upon the 'snobbery factor': dismissal of the Shakespeare of convention, they tell us, is all due to people refusing to accept that a grammar school boy (if he was one) can do so well. Such statements are accepted by too many on their face value because the reviewer's integrity is trusted. They are actually

15. *Shakespeare in fact*. 1994. I. L. Matus.

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gross misrepresentation. What about the invisibility of the route taken, the achievement of apparent impossibilities, the inconsistencies or incongruity between what we know for sure about him when set alongside the glory and message of the works? It is not snobbery, but these other matters with such accumulative impact, which explain why disbelief has persisted and will persist.

Having pointed out some of the very many Stratfordian excesses, perhaps it is only right to conclude by emphasising that several anti-Stratfordians are by no means great enthusiasts for cipher evidence, although they know how sincerely Baconians and some others value it. We have, at present, no conclusive proof which can be accepted by all as 'scientific' as to who wrote the works of Shakespeare. (If we had such, there could be no further debate). Thus the correct way to proceed is by examining each claim and then deciding for oneself on the basis of what is probable from the evidence. For some of us — whatever evidence we find most convincing — such probability, along with intellectual integrity, pulls the anti-Stratfordian way. However, to follow the powerful factor of expediency would certainly lead elsewhere. For several people, it is doubtless that factor, driven by a keen sense of what action is prudent and what is taboo, which determines a Stratfordian route. It must be so or they could never permit so many suppositions and conflicting theories to exist inside their own literature, while mocking all use of speculation within the literature of doubt.

There are other Shakespeare enthusiasts who remain Stratfordians because they accept, on face value, what is said by such as Schoenbaum, Gibson, or Churchill. Of course, the vast majority have never questioned matters at all. The case of the doubters needs to be carried vigorously (and without too much dogmatism over details) to those within this last category, especially young people. For whatever the excesses and bias on either side may be, it is such a fine area for debating. It could bring more people to an appreciation of Shakespeare's works, for it presents a splendid route, complementing the study of any individual play, to a broader view of the life and work of that phenomenal writer.

DID FRANCIS BACON DIE IN 1626?

By Count L. L. de Randwyck

Some remarks on and a translation of a part of Dr. H. A. W. Speckman's booklet, *Francis Bacon und sein Tod in Stuttgart im Jahre 1647*. Metz & Margussen, Hanover.

Article reprinted from Baconiana No. 155. November 1956.

After the First World War, Dr. Speckman, a Dutchman, went to Germany to establish the real date of Francis Bacon's death. But before discussing Bacon's death, I want to give some information about Joh. Val. Andreae (1586-1654), the author of the correspondence with the Princes of Luneburg.

Andreae studied at Tübingen and was appointed as pastor at Vaihingen, Kalw and Stuttgart. He had been tutor to young noblemen such as the sons of the Duke Augustus of Luneburg, who wrote under the pseudonym Gustavus Selenus. Andreae was author of several books, as for instance "Christianapolis", wherein he disclosed the same ideas as Bacon in his "Nova Atlantis". He was on friendly terms with the Duke Augustus of Luneburg, who became Duke of Brunswick and Wolfenbüttel in 1634, and Bacon. The extensive correspondence in which he honoured the Duke as his patron and benefactor, was edited by Andreae in the later years of his life.

Andreae had been tutor to the Princes of Luneburg, the sons of the Gustavus Selenus mentioned above. When the education was finished, an extensive correspondence began between Andreae and his former pupils. More than 400 letters were exchanged between 1643 and 1649, which were edited by Andreae under the title:

Joh. Val. Andreae domus Augustae Selenianae princ.
juventutis, utriusque sexus, pietatis, eruditionis
comitatusque exemplum. Ulm. 1654.

In the edition of the year 1649 the title is "Augustalia Seleniana incepta".

These letters were written with reference to literature, theology and personal affairs. Andreae himself was well versed in the cryptography

of Gustavus Selenus; he was the author of a booklet on this subject, which he presented to his former pupils.

In February 26th, Andreae wrote to them that he had bought a house in Stuttgart, to which he had given the name of *Domus Seleniana*. Now it is very astonishing that Dr. Speckman found a letter to all the Princes dated December 22nd, 1647, wherein the content was quite different from all others.

After this introduction I come to my real purpose, the translation of a part of Dr. Speckman's booklet. The letter deals only with one particular personality, who had not been mentioned in the other letters and who must have been *well known to the Princes*. It contains a complete biography of a friend, whose life ended in Andreae's house in Stuttgart on December 18th, 1647, and *who was a highborn and learned person of great fame*.

The original Latin text of the letter, from which the prayer for the welfare of the House of Luneburg and the wish for divine blessing for the Princes are omitted, is translated as follows:

Serene Brothers, Princes and Lords,
who have been gracious to me so long.

In our house died on December 18th Paulus Jenischius, a greyhead advanced in years, who reached the first half of his 90th year and was born long ago in Antwerp on June 17th, 1558.

A man of many-sided knowledge in literature and languages, with exceptional musical talent, author of a "Seelenschatz", not infamous, but one who through envy and intrigues bore the guilt and penalty of others, and even a *banishment* of more than fifty years.

With uninterrupted peace of mind, corporal fitness, good appetite and sound sleep, he reached this age with pious thoughts, musical relaxation, and manual labour.

He was father of 19 children (books?) four of whom survived him; an uncommon man, during 40 years a true friend of mine, in the full possession of his faculties, only severely suffering in his last year from an ulcer in one of his feet. This caused him much pain, but was endured with submission.

A man to whom success was provided abundantly at first, when fate dealt ruthlessly with him, he steeled his strength by untiring

study and labour to protect his good name against slander, a name more esteemed in foreign countries than his own.⁽¹⁾

For many years he had planned his own epitaph and had carried it out in beautifully painted characters, a skilfulness in which he was very experienced. In this epitaph he confirmed the sincerity of his creed and his innocence of the pretended crimes for which he had to suffer. After his quiet labour and laborious repose may he pass away to eternity in blessed peace.

Stuttgart, December 22nd, 1647. Your obedient Servant,
Joh. Val. Andreae.

Without doubt many of his contemporaries in his native country as well as in that of his banishment could have given evidence of the high position he had before his fall, and of his knowledge and his hardworking life.

However it was very remarkable that of such a personality, with the name of Paulus Jenischius (born in Antwerp), not a single trace was to be found. Dr. Speckman consulted all the biographical dictionaries but *no one knew him except Joh. Val. Andreae*.

There exists a *Dictionnaire Critique* by Petrus Bayle. *In the first edition of 1697 the name of Jenischius is not to be found.* in the *second edition* the name of Paulus Jenischius is mentioned, but Bayle remarks that he refers to the 190th letter of Andreae in his *Augustalia Seleniana*, the name of Paulus Jenischius being quite unknown to the authors of biographies in the Netherlands. Moreover his translation of the 190th letter was incorrect, because many important matters were not mentioned, while inventions were added.

The name of this personality was not only unknown in the Netherlands though Holland was at that time the refuge for the exiles from the whole world, but it was also unknown in Germany, notwithstanding that Jenischius died at Stuttgart, as is pointed out by Andreae.

In none of the German Biographies in this Paulus Jenischius to be found. H. Witte (1634-1695, who wrote a *Diarium biographicum* and studied at twenty universities, did not know him.

Paulus Freher (1611-1682), a physician in Bamberg, who wrote a *Theatrum virorum eruditione clarorum* did not know him.

G. C. Jocher in his "Gelehrten Lexicon" (1733) and A. Moreni in

1. Did not Bacon use this expression in his will? Translator's Note.

his *Grand Dictionnaire* (1740 Vol. V) mention the name of this Jenischius, but they tell us very clearly that they refer to the *Dictionnaire Critique*, second edition, by P. Bayle, who used Andreae's 190th letter.

After further inquiry it appeared that a man of the name of Paulus Jenischius really existed, but was quite another person than Andreae's friend and *cannot be confounded with this one*. In his *Theatrum virorum eruditione clarorum*, Noribergia, 1688, p.541, P. Freher mentioned that this Paulus Jenischius had been born in Augsburg on October 25th, 1602. In 1620 he studied theology at the University of Jena and went later to Leipzig, Wittenberg and Altdorf, where he took the degree of Magister in 1625. He finished his studies in Strasbourg; he married Regina Reiserer by whom he had eleven children, five of them surviving him.

Finally he became Dean of the Lutheran Church at Augsburg. When he received on November 2nd, 1648, the tidings of the Peace of Westphalia, he said: "Now I am happy to die". He died on November 14th, 1648, at the age of 46 years.

This "Jenischius" from Freher cannot be the "Paulus" from Andreae. No intelligent person would take the one for the other. The Jenischius born in 1602 at Augsburg, cannot be the same as the Jenischius born in 1558 at Antwerp.

We must therefore conclude that Andreae intended to deceive us of *malce prepense*, that his biography of Paulus is substantially correct, that errors have been inserted intentionally, and that Jenischius was not the real name. Andreae could do this with impunity, because the real Jenischius died on November 14th, 1648, and so it was not possible for him to protest against the abuse of his name, when Andreae published his letter in 1649, and 1654.

Who then was the man, whom Andreae really meant? None else than Francis Bacon, about whom Andreae gave some information in his letter to the Princes of Luneburg. Except Francis Bacon there is nobody whom this biography would suit. Andreae tells us, that Paulus was born on June 17th, 1558, at Antwerp; this is a fake, Jenischius not being an English name nor was there a learned person in England of this name.

Francis Bacon was born on January 2nd, 1560-61. In his later years he was made Viscount St. Alban. St. Alban being the name of a Christian saint, born at Verulam, who died as a martyr in 287. June 17th is St. Alban's day and this day was mentioned as the birthday of our Jenischius.

The number 190, or 19 with a zero, points to the letter *T*. or to the Book *T*, *Thesaurus animarum*, *T*. being the 19th letter of the alphabet

in Queen Elizabeth's time. The year of his birth is given as 1558, the sum of the number being 19 too. According to the rules of the Kabala this sum may be deducted from the original number, thus $1558-19=1539$ or 19×81 . Here is the number 19 again, the Book *T.*, and 81, an important cypher for the Rosicrucians. (1)

Andreae considers the real reason for Bacon's banishment to be the envy and the guilt of other persons, this being confirmed by the letter of Thomas Bushell to his friend John Elliot. (*Baconiana*, April, 1917, and May, 1955.)

Finally some personal remarks. When I read Dr. Speckman's booklet for the first time, it struck me that a direct reason for the identity of Bacon was given only in the date of his birth.

After many years I saw suddenly the real meaning of the cyphers 19 and 81 namely, that their sum is a hundred, the well known cypher of Francis Bacon, as indicated as follows:

$$6.17.1.13.3.9.18. \quad 2. 1. 3.14.13. \quad =100$$

F R A N C I S \quad B A C O N

This cypher is found too in an epigram by Marston:

Far fly thy name,
Most most beloved, whose *silent name*
one leter bounds.

This letter is the Roman C., as for instance, the first C. in the word COVERCAME in Don Adriana's Letter in *Love's Labour Lost*. (Act IV). The Stratfordians consider this letter a printer's mistake, though it is of the most important meaning, as is explained in Mr Edward Johnson's booklet, *Don Adriana's Letter*. This C., stands in the corner of a large square with sides of ten smaller squares, 10×10 making 100.

If any reader is of another opinion than Dr. Speckman, I hope he will mention the person, who, in his opinion, is concealed under the name of Paulus Jenischius, born at Antwerp, 1558.

DID FRANCIS BACON DIE IN 1626?

Commentary by T. D. Bokenham

There have been a number of speculations by Baconians regarding the date of Francis Bacon's death after leaving this country. Dr. Speckman's discovery of the Mysterious Paulus Jenischius, who died in the home of J. V. Andreae is of considerable interest since Andreae has been believed by some to have been the author of one of the Rosicrucian manifestos of the early seventeenth century. Moreover, his patron, the Duke of Luneburg, was the author of the cipher book *Cryptomenytices et Cryptographiae* of 1624 in which Francis Bacon had a hand.

The identification of the "highborn and learned person of great fame" with Francis St. Alban is even more interesting, and confirmation of this can be found by Bacon's simple cipher since the name "Paulus Jenischius" adds to 197 which is the count of PRINCE (62) FRANCIS (67) REBORN (69).

This and Count Randwyck's comments provide strong evidence that he died in Andreae's house in Stuttgart and it seems probably that his correct date of death was the 18th of December 1647. The Count believed that the story of Jenischius's birth in Antwerp in 1558 was a fake. I believe that the story of his death in his ninetieth year was also a fake, or rather a device to conceal the identity of his real friend. Andreae's informative letter dated "Stuttgart, December 22nd, 1647," which is only four days after his friend's death, suggests that a draft of this letter was prepared some time earlier, possibly with the help of Francis himself who was a past master at dissembling.

In July 1917, an article by Parker Woodward was published and in it was produced some sound evidence that Francis St. Alban did not die in 1626 but got abroad. He also found, from the second edition of Rawley's *Resuscitatio* of 1671 and from a remark in Stephens 1702 edition of Bacon's letters, which suggested that his death occurred in 1641 at the age of 80.

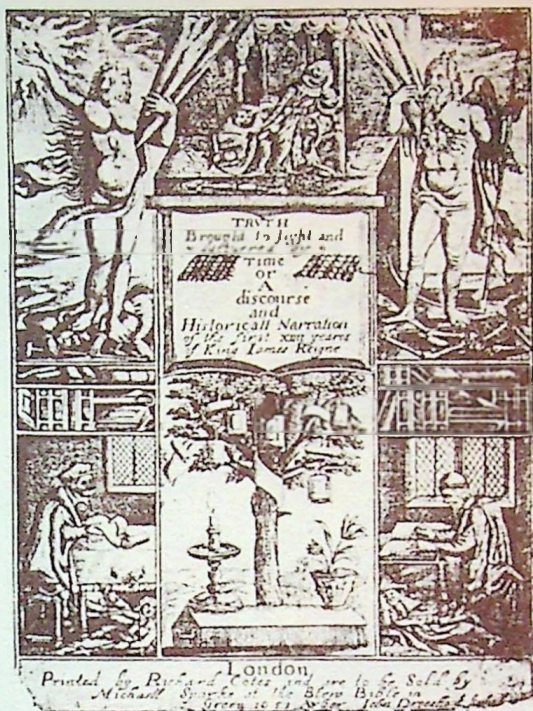
Whether Francis St. Alban died in 1647 or 1641, it is certain that Andreae, in his letter of 1647, was attempting to record the last days of a great man he had known and admired for many years and who died in his home, and the count of the name 'Paulus Jenischius' being 197 is another reason why I believe that this letter was drafted when St. Alban was still alive.

William Smedley, in his book *The Mystery of Francis Bacon*, of 1912, raised the question of his missing manuscripts which might, if found, decide this long drawn out controversy of the authorship of the Shakespeare

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works. In a chapter headed "Is it probable that Bacon left manuscripts hidden away?" he mentioned two important books of the period, *Truth Brought to Light* and *Discovered by Time*, which contains an emblem of a spreading tree growing out of a coffin, and Bacon's *New Atlantis* whose frontispiece shows Truth, personified by a naked woman, being helped out of a cave by Father Time. The inscription round this emblem is "Tempore patet occultate veritas", that is "In time the hidden truth shall be revealed".

T. D. BOKENHAM



E.



*In time the
hidden truth
shall be
revealed.*

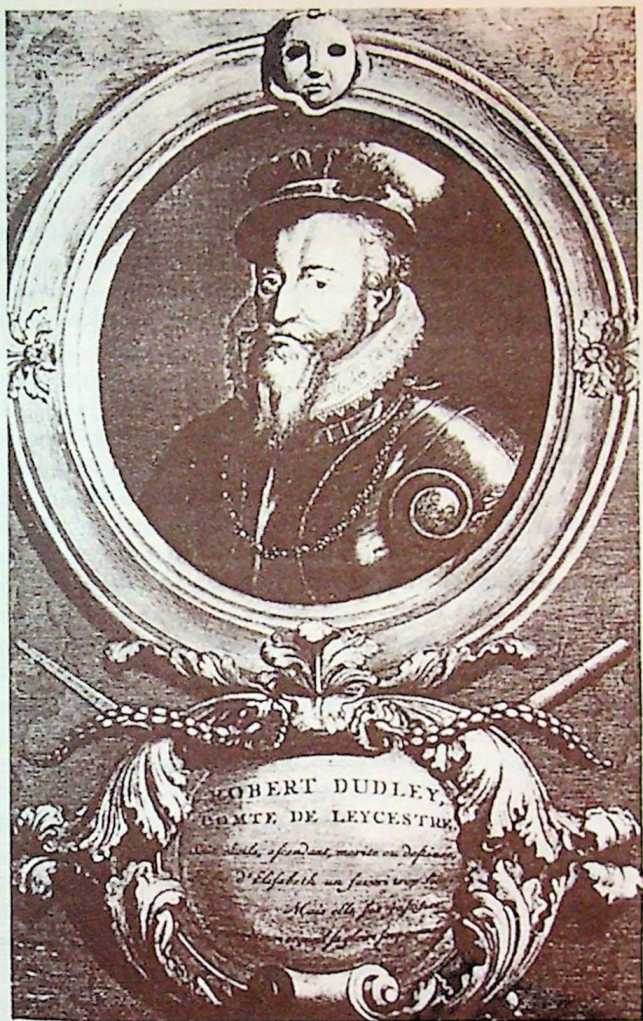
Fig. III.

From the Title Page of "New Atlantis," 1627.

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Marble by J. M. Rysbrack, c.1760



*Portrait of Robert Dudley, Earl of Leicester
from de Larray's Histoire d'Angleterre, d'Ecosse et d'Irlande.*

MYSTERY VEILED

By Art Drexler

More than 150 years of searching and researching the literature of Elizabeth England has failed to prove sufficiently to the world that which is evident to Baconians. Francis Bacon, like the ghost of Hamlet's father, has been an apparition that only Baconians, it seems, can see. Yet, because he patterned his Great Work after the Divine Plan of the Creator, proving the true identity of Francis Bacon has been like trying to prove the existence of God. Bacon, like the Creator, cannot be seen directly (*Mente Videbor*), but both can be perceived in their works.

The concealment of his identity has been prolonged over the centuries largely by the subtle nature of his ciphers, and by the sheer difficulty in reproducing the efforts of decipherers. Even the great Bi-literal and Word Ciphers, the two Pillars of Hercules in Bacon's Great Scheme, have drawn virtually no interest from most recognised literary scholars for over 90 years. However, recent advances in computer optical character recognition technology are now just beginning to make verification of the Bi-literal Cipher possible. Ironically, Bacon's Bi-literal Cipher was the progenitor of the binary code which is the basis of all modern computers. Meanwhile, modern academia still embraces its illusions of Shaxperian grandeur.

Francis Bacon's graphic art; that diverse variety of engravings and symbolic devices that decorate his books, continues the tradition of subtle ciphery, revealing truths without the use of words. The focus of this study is to point out new details about one of the most unusual and mysterious pieces of artwork ever created, one that may tell a great many truths, and reveal a mystery veiled for ages.

Figure 1 is the engraved frontispiece from *De Augmentis Scientiarum*, one of Bacon's last published works, and is familiar to most Baconians. But concealed within this small engraved frame is a work of uniquely clever artistry, pregnant with meaning, and casting a strange new light upon the mystery of Francis Bacon.

Let us consider first the outward appearance of this picture. It shows the figure of Francis Bacon seated before a large open book. The setting is some unknown outdoor location. Bacon's right hand is pointing to the large volume laying open before him, and with his left hand he is supporting a youthful figure. It appears that he is assisting or guiding

this figure in the placing of a small sealed book in a mortuary temple on top of a stone promontory or cliff. The youthful figure is looking directly downward at the large volume set before Bacon. Lord Verulam is looking straight ahead, upward into the distance. In the background are some trees, other foliage and an open sky with what appears to be some vague clouds.

The stage is set. The actors and props are on their marks, but what is really happening in this drama?

In Figure 1 Bacon is pointing either to the large open volume or off into the distance with his extended right arm, hand and forefinger. His body is heavily robed, but there is also a curiously strange drape that appears to be attached to something near his right wrist cuff. This drape seems to serve no useful function or purpose, other than to cover a portion of his right leg, down to his right foot, which is protruding from beneath this mysterious drape. Notice how unusually far Bacon's right leg is outstretched, and that his foot is prominently exposed. We will return to these items a bit later.

In Figure 5 we have enlarged a portion of the great volume in front of Lord Bacon. On the left hand page is a series of dots. These dots are not likely made to represent typography, as lines already exist on those two pages which accomplish that. These dots are bold and they are placed with a purpose. Contemplating this scene, Dr. Strong considered that Bacon was suggesting clues to something measured off in the distance.

Dr. Strong studied the geometry of this scene for many months, and even constructed a 3-dimensional model of the figures in this frontispiece to determine the exact angles and distances involved. But he didn't know the scale. What was the measurement standard to be used? He noticed that the first three dots were separated from the others, and therefore believed they should be considered differently from the other dots. Dr. Strong reasoned that Bacon's exposed foot was visibly and strategically placed to be a clue to the solution of the puzzle. He concluded that the dots represented measurements, and that they were measurements in feet.

Bacon's right leg, though covered by his robe and the mysterious drape, is almost completely stretched out, further suggesting our attention to something in the distance. Without that curious drape this leg-stretch would be much more apparent, perhaps too visible for contemporary eyes.

Dr. Strong interpreted the first three dots to be the number three, signifying a distance of three feet. This he determined to be the distance from Bacon's eye to the centre of the mirror in the little clasped book.

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The next set of numbers were to be considered differently because they were set apart from the first three dots. He reasoned that they represented the following:

● ● ●	Three feet (Bacon's eye to mirror)
● ● ● ●	1,111 feet (A reflected line extended from the 'mirror')
● ● ● ●	1,111 feet (A line extended from Bacon's eye)
● ● ● ●	1,111 feet /A line extended from Bacon's right foot)
● ●	11 feet (Vertical distance down)
●	1 foot (Lateral distance)

Dr. Strong was thoroughly versed in modern and ancient freemasonry, and began applying those principles, as well as his studies of pyramidology to this particular work. He often quoted a line from Shakespeare, "A statlier pyramis I'll rear to her than Rhodope's or Memphis' ever was." Ultimately, Dr. Strong was trying to determine the location of the missing Shakespeare manuscripts. He believed it was quite possible they were secreted somewhere in the New World Bacon's New Atlantis, and that Bacon's remains, either literary or physical, would be found in the King's Chamber of a great intellectual pyramid. Dr. Strong believed that the De Augmentis Frontispiece is a picture of a real location and that the engraving contains hidden clues as to its whereabouts.

But now let us consider the youthful figure. Better minds than mine have determined that this is the figure of Tragedius or Tragedos, the goat-clad satyr of Tragedy. The gender of this figure is indeterminate, as there are indications of both male and female. Those who know the story of Francis Bacon's life might agree that this symbolic figure of tragedy and sorrow is a most appropriate companion for Lord Bacon in playing out this pictorial drama. This figure of Tragedius brings to mind verses from Sonnet 126:

"O thou, my lovely boy, who in thy power
Dost hold Time's fickle glass, his sickle hour. . ."

Or Sonnet 20:

"A woman's face with Nature's own hand painted
Hast thou, the master-mistress of my passion."

The question could be raised – Is Tragedius the “lovely boy” (Mr W. H.) to whom the first 126 sonnets are addressed? There is also a resemblance of form to the boyish cherub that graces numerous “Double Aleph” headpieces scattered throughout Elizabethan literature under a myriad of author’s names, most of which are believed to be masques of Francis Bacon. But those are subjects for another study.

Tragedius appears to be holding a small clasped book with a curious image upon it. The image of an X in a rectangle has been regarded by most experts to be that of a mirror, and is clearly seen upon the back cover of this little sealed book (Fig. 4). This is Tragedius holding a mirror up to nature, a recurrent Baconian theme. The front cover of the book is facing in the opposite direction, towards the trees.

Lord Bacon seems to be looking straight ahead into the distance, but is he? Dr. Strong pointed out that to determine the exact direction of his gaze, all one has to do is draw a line from the outer corner of the eye, through the centre of the eyeball. This would be geometrically and spacially correct. When we do this we see that Bacon is looking directly into the centre of the mirrored surface on the little book held by Tragedius! Bacon’s line of sight is reflected from the mirror and projected off into the distance.

Therefore, he is looking, by indirection, into the distance by way of the mirror held up to nature! Bacon often employed the concept of reflection and indirection in his natural philosophy and even made puns of his own name, “Back-on.”

We know from the peculiarities of the Droeshout Portrait of “Shakespeare” that Bacon employed graphic devices in a unique and clever way to conceal things he couldn’t tell us directly. The photographic study of various Bacon and Shakespeare portraiture, superimposed on the Droeshout, published by William Stone Booth in 1911, is a profound witness to Bacon’s concealment under a variety of masques.

In a similar way the *De Augmentis* frontispiece, and other title-pages of that period, conceal “volumes” of the most sensitive details of Bacon’s Great Work. Often obscure and highly symbolic, they are pictures worth more than a thousand words, and may give us a deeper, clearer glimpse of the majesty of Lord Bacon’s designs.

Have you ever seen, perhaps in a book of puzzles, something known as “what is wrong with this picture?” It is usually a drawing of a scene, with numerous objects and situations. The artist has purposely drawn elements in that scene that are hidden, out of place, incorrect, incongruent,

or impossible. Sometimes the technique of an illusionary figure-ground relationship is used to fool the eye. I submit that this remarkable engraving is just such a picture.

Look carefully at Tragedius' hands in Figure 4, and how he is "holding" the little book. Notice that his left thumb is turned down, prominently set upon the lower clasp. If his thumb is down, then his left hand is actually turned palm out, making it impossible to hold the book! You can try this yourself. It just can't be held that way. This was not an artist's mistake. It, like other incongruities in this picture, is deliberate and meaningful.

All the drama and action in this picture leads our attention to the right side of the frame, but this subtle gesture of Tragedius' hand may be suggesting we also look in the other direction, towards the trees. The vague clouds in the background sky are suggestively shaped like a lazy question mark. But there is more . . .

Let us take a closer look at Tragedius' cherubic face. Figures 2 and 3 are enlargements of his head. Figure 2 is the untouched original, enlarged about 4 times. It appears that his large oversized eyes are either closed or looking down at the large book in front of Lord Bacon.

Figure 3 is exactly the same, except that **one line** has been removed. It is the heavy line that depicts Tragedius left eyelid, the one in direct sunlight. The other eye is in shadow. When that one line is removed, it becomes obvious that Tragedius' eyes are: (1) open; (2) now correctly proportioned to the face, and; (3) looking directly at us!

In Figure 6, I have enlarged another feature located on the mysterious drape. Though partially obscured by lines of shading, the image of a "radiant or oriental sun" constructed of tiny dots, is clearly seen. Though not apparent in Figure 1, this image appears on the mysterious drape in the light area to the left of the word "AUGMENTIS." (Most reproductions of this engraving lose this detail due to imperfect photographic conditions. I was fortunate to have an original edition to photograph, and having some experience in photographic arts, was able to obtain better results.)

This "oriental sun" may be a location clue, indicating the direction of the rising sun, but it may also be a clue to the identity of what I believe may be a "third person" depicted in this picture.

Figure 7 represents the most bizarre, and admittedly speculative "discovery" in this treatise. I have photographically isolated what could be called a figure-ground illusion, one that gives much more meaning and purpose to the mysterious drape discussed previously.

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The image I have isolated appears to be that of a veiled or hooded woman, whose skirt is the mysterious drape, and whose arms are folded and resting on or above Bacon's right arm. It appears that she is either sitting on Bacon's lap, or perhaps standing between his outstretched legs.

Some may see in this depiction something prurient, but I believe, if this was a deliberately conceived and placed element, it has a much more profound meaning. Could it be the "dark lady" of the sonnets? The image of a radiant oriental sun would suggest that this personna is the veiled image of the Queen, as that particular symbol was often associated with the majesty of Elizabeth I. Or it might only be a mirage seen by this writer, after staring at this picture for hundreds of hours. As it is not my intention to interpret the elements of this study, I must leave the possibilities for the reader to weigh and consider, while I try to hold the scale.

I think it is clear, however, that in this marvellous engraving, Francis Bacon has left us with a set of clues and an unspoken scenario that quietly indicates more than meets the casual eye. When one considers that Figure 1 is enlarged to nearly twice its original size, the artist's microscopic attention to detail becomes all the more amazing.

The pictorial evidence presented in this article may pose many more questions than it answers. But it does reaffirm that Francis Bacon took a great many pains to conceal and to reveal the truth about his life. I am reminded of Dr. Strong's favourite Baconian quote, from the Bi-literal Cipher, which does seem to fit the scene in question quite well:

"I think some ray, that farre offe golden morning, will glimmer even into th' tomb where I shall lie, and I shall know that wisdome led me thus to wait unhonor'd, as it is meete, until in the perfected time, which the ruler, that doth wisely shape our ends, rough hewe them how we will, doth even now knowe, my justification bee complete. Farre off the day may be, yet in time here or hereafter it shall be understood. Though sorrow is my constant companion now, joy shall come on that morning. Though it shall not happen in mine owne day, the assurance that it cannot fail to come forth in due time, maketh weary labour less tiresome."

The *De Augmentis* Frontispiece certainly fits the pattern of subtlety which is the hallmark of Baconian ciphers. Lord Bacon was, I believe, careful and meticulous about details. We are told that there are hidden

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meanings in the minutiae and every leaf and angle. Even the many examples of mispaginations and erroneous dating of various Bacon books, have been considered by investigators to be deliberate and meaningful. Beyond the need for secrecy to protect his mortal life, Francis Bacon, "delighted in hiding a thing," and looked with the vision of a seer, deep into a future time, our own age, when the whole truth would be discovered for the world to see, and his long sought justification would be complete.

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Biographical: Art Drexler is a teacher, editor and graphic artist living in San Diego, California who has been interested in Baconian research since 1970. During that time he worked closely with the late Dr. Leonell C. Strong and Mrs Betty McKaig. Comments and inquiries can be forwarded to P.O. Box 33777, Sand Diego, CA 92163, USA.

MYSTERY VEILED



Fig. 1

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Fig. 2



Fig. 3



Fig. 4



Fig. 5

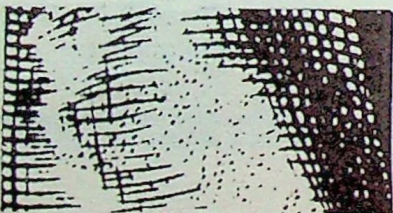


Fig. 6



Fig. 7

AN OBJECTIVE COMPARISON OF WRITINGS OF
SHAKE-SPEARE AND BACON

John S. Alabaster

Dr. T. C. Mendenhall was a pioneer in trying to develop an objective method of describing literary style¹. He calculated the number of words of different lengths in large samples from works in English of various authors, including Thackeray (*Vanity Fair*) and unspecified works of Dickens and plays of Ben Jonson, and found that 3-letter words predominated. One exception was John Stuart Mill, whose *Political Economy* and *Essay on Liberty* showed 2-letter word maxima. Another exception was Shake-speare whose poetry and prose each showed a four-letter peak. Altogether about 400,000 words of Shake-speare were counted and classified, including in whole or in part, nearly all of the most famous plays (unspecified). Mendenhall also examined a total of nearly 200,000 words of Bacon taken from *Henry VII*, the *Advancement of Learning* and a large number of the shorter essays. Here he found a maximum of 3-letter words. The distributions of words of different length that he found for the Shake-speare plays and the Bacon works are reproduced in Fig. 1, drawn using numerical values read off his graphs by Williams². With such large samples the differences between the two curves are undoubtedly statistically significant. (Incidentally, the vertical scale of Williams' own graph is double the correct value, as is the same graph reproduced more recently by Crystal³).

However, these data do not necessarily prove that the writings of Bacon and Shake-speare are different, because *like* is not being compared with *like*. Different kinds of writing result in differences in style and vocabulary (dialogue, for instance, using much shorter sentences than descriptive writing), and so any comparison should be made with something more comparable. I am not aware of any plays published overtly by Bacon to compare with those published under Shake-speare's name, but there is some poetry by Bacon's available for comparison, though the amount is relatively rather small.

Nevertheless, small samples can be used. Williams², who examined the verse only of 100 consecutive words from ten of Shake-speare's plays has confirmed that the peak of the distribution is found with the 4-letter

words. The data are displayed in Fig. 2, together with those of Mendenhall for Shake-speare. The two sets are closely similar. So this shows that it is not necessary to have very large samples to demonstrate a valid peak value. In fact, taking small, replicate samples has the advantage of allowing the statistical error to be calculated.

I have now analysed ten samples of 100 consecutive, different words from the Shake-speare *Sonnets* ^(4 & 5) and ten such samples from his *A Lover's Complaint*⁵ and compared the combined results with those for six such samples from the poetic translations of six psalms by Bacon⁶, together with all the (293) words in two other poems of his, a sonnet spoken by *A Blind Boy* in *The Device of the Indian Prince* (1595)⁷ and *The World's a Bubble* (T. Farnaby, *Florilegium Epigrammatum*, 1629)⁸. The results show (in Fig. 3) a close similarity between the line for Shake-speare and that for Bacon, the small differences being statistically insignificant.

An analysis of this kind cannot prove that the poetry of Bacon and Shake-speare are the same with regard to word-length frequency, nor, by extension, that they are also from the same pen. Nevertheless, had the word-lengths been consistently different, it would have been possible to have demonstrated the difference, and this with a given degree of probability.

This preliminary exercise, in failing to find differences between the two authors, when comparing like with like, supports the other, positive evidence for Bacon's authorship of the Shake-speare literature (e.g. as outlined, for example, in Reference No. 7).

The ability of Bacon to write in different styles has sometimes been questioned, but it is quite clear that he and others are quite able to do so. I have examined ten samples of 100 words from Bacon's letters to the Queen or ministers⁷ and find a peak of 2-letter words, whilst a similar sample of his essays⁹ shows a peak of 3-letter words. This latter finding may go part way to explaining Mendenhall's results.

In summary, the implication by Professor Crystal³ that there is statistical evidence that Bacon did not write the works of Shake-speare is quite misleading; the case, not surprisingly perhaps, has not been proven.

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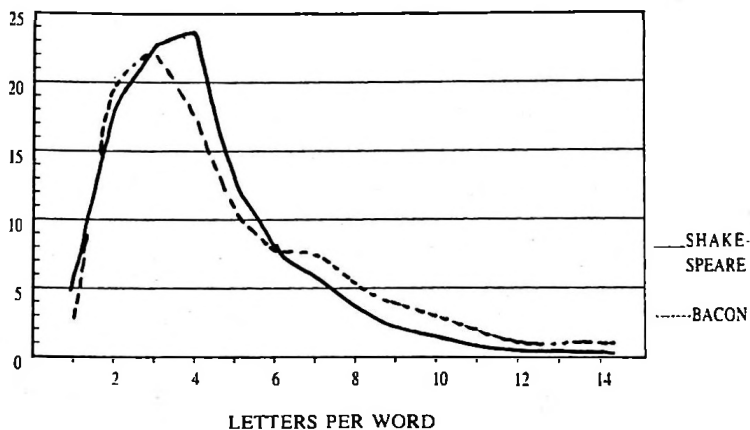
COMPARISON OF WRITINGS OF SHAKE-SPEARE AND BACON

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FIGURE 1.

Percentage Frequency of Words with Different Numbers of Letters.
Data for Shake-speare Plays & Bacon Works taken from
Mendenhall (1901).

Percentage of Total Words



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FIGURE 2

Percentage Frequency of Words with Different Numbers of Letters in Shakespeare Plays (Mendenhall, 1901) & Verse Only of Plays (Williams, 1970).

Percentage of Total Words

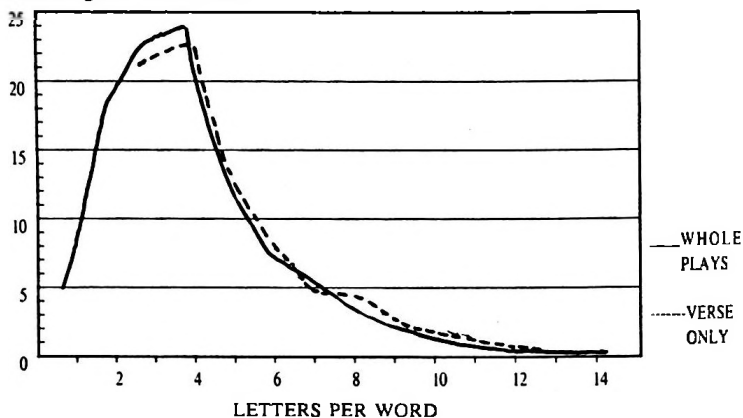
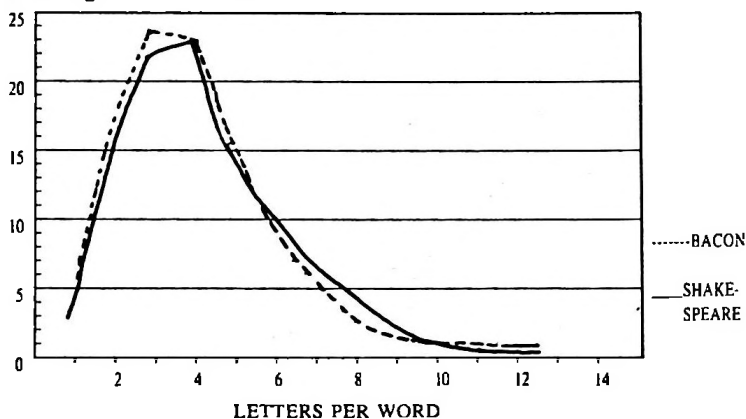


FIGURE 3

Percentage Frequency of Words with Different Numbers of Letters in Selected poems of Shakespeare and Bacon.

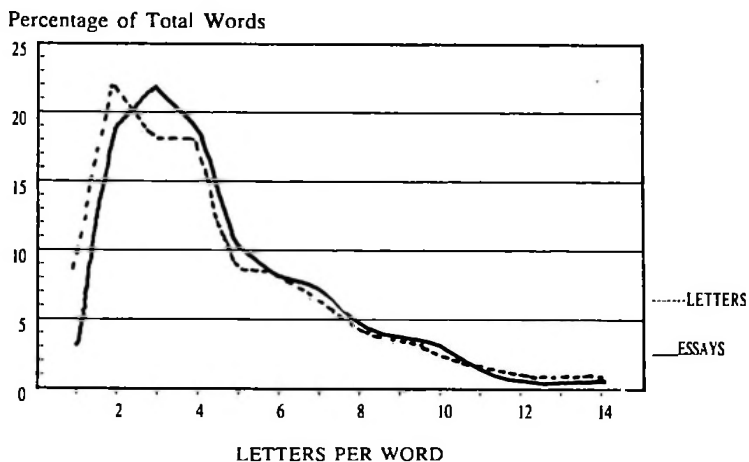
Percentage of Total Words



COMPARISON OF WRITINGS OF SHAKE-SPEAR AND BACON

FIGURE 4.

Percentage Frequency of Words with Different Numbers of Letters in Different Writings of Bacon.



CERVANTES, ENGLAND AND DON QUIXOTE

Francis Carr

England, in the opinion of the French historian, Roger de Manvel, "Has held Cervantes to her heart as though he were her very son. *Don Quixote* is certainly an un-Spanish book in many ways."¹

England was the first country to produce a complete version of the book in a foreign language, and it was the English in the seventeenth century, not the Spaniards, who most keenly read and used stories from the work in their own writings. For two and a half centuries Spain treated Cervants and *Don Quixote* with disdain. It was not until 1738 that a critical study of the author appeared, and only two more studies were published in the eighteenth century, in 1780 and 1798. The first Spanish biography of Cervantes, by Gregorio Mayans, appeared in 1738, one hundred and twenty-two years after his death, a commission by Lord Carteret, the English Secretary of State. It was only in the second half of the nineteenth century that Spaniards began to appreciate this masterpiece. In a study of *Don Quixote*, edited by M. J. Bernadete and A. Flores, published in 1932, the editors began their work with the admission that it was only in the last thirty years that the Spaniards "have rediscovered Cervantes."²

With justification Spaniards have seen *Don Quixote* as a caricature of many of their national traits. Understanding these feelings of hurt pride, de Hanvel thought it strange that this book is the work of a Spaniard. "I do not doubt," he declared, "that there are some who would receive with great satisfaction a proof that the author was an Irishman."

What evidence is there that Miguel de Cervantes wrote *Don Quixote*? There is no manuscript, no letter, no diary, no will, no document that proves that he wrote this masterpiece. There is no portrait, no marked grave, and no record of any payment for it, although it became popular during his lifetime. What do we know about Thomas Shelton, whose translation has won the praise of literary historians ever since it appeared

1. *Cervantes and the Magicians*, Paris 1934.

2. *The Anatomy of Don Quixote*, New York 1932.

in England in 1612? What do we know of Cid Hamet Benengeli, the Arab historian, who, we are told by Cervantes, is the real author?

What does it matter you may ask. It matters for two very important reasons. Research leads us to the real author — and it solves the Shakespeare authorship question.

Isn't Cervantes the real author of *Don Quixote*? I have recently completed a book, entitled *WHO WROTE DON QUIXOTE?*, in which I give evidence on every page that this work was written not by a Spaniard, but by an Englishman, Francis Bacon.

When someone makes a claim which sounds absurd, ridiculous, impossible, he should immediately put forward historical facts which demonstrate that he may, after all, be correct.

What do we know about Cervantes? We know the date of his death — April 23, 1616. A familiar date, the date of Shakespeare's death. The two dates are the same, in the records; but as the English calendar differed by ten days, Cervantes died, in the English calendar, on April 13. No friar or nun, no member of Cervantes' family, no friend took the trouble to mark his grave. He never lived in the house now shown to tourists as his own in Esquivias, and Catalina, his wife, never owned any property in the street named after her, Calle de Dona Catalina. The house where Cervantes was born, in Alcala de Henares, was pulled down in 1955. Over and over again in *Don Quixote* — 33 times in fact — we are told that the real author is an Arab historian, Cid Hamet Benengeli. There is no such person. Cid is a Spanish title, a lord; it is a word of high esteem. Hamet is one letter short of Hamlet; Ben is Hebrew for son. Engeli could mean of England. I will not take you into the complicated world of cipher, but the simplest of all ciphers is the numerical one, in which A is 1, B is 2, C is 3 — and so on. If you turn BACON into a number, using this cipher, it would be 2,1,3,14,13, which, added up, makes 33. Why repeat 33 times in a single novel that the real author is a non-existent historian with a strange name?

Another non-existent person is Thomas Shelton, the first translator of *Don Quixote*. There is no trace of a man with this name at that time — 1605, when *Quixote* first appeared in Madrid, or in 1612 when it was published in London. Again we are given a fictitious name. Why?

On May 11, 1606, only a few months after *Don Quixote* was published in Madrid, Dudley Carleton wrote to John Chamberlain telling him that Francis Bacon had married Alice Barnham. Two sentences further on he wrote:

I send you Don Quixote's challenge, which is translated into all languages, and sent into the wide world.³

What do we know about the mysterious translator. Thomas Shelton? We have only one letter from him, which he placed at the beginning of his version of *Don Quixote*. It tells us something of great importance, in the first sentence:

Having Translated some five or six years ago, The Historie of Don Quixote, in the space of forty days . . .

The book was registered in London in January 1611. Shelton in this letter says that he wrote his version, or his translation, five or six years ago, which takes us back to 1605. *Don Quixote* in Spanish was published in Madrid in January 1605. And, of course, Shelton does not expect us to accept that he wrote the English version — over 500 pages in forty days. He means us to look deeper into the whole question of authorship.

On the first page of the Author's Preface to the Reader, Cervantes tells us that he is not the author; he is "the stepfather". This is the only book of any language which has been disowned by the man who is supposed to be its author.

Many indications, many clues, are found in the text itself. I have found seventy quotations in *Don Quixote* which appear in the works of Francis Bacon, or Shakespeare — or both.

One swallow does not make a summer.

All is not gold that glisters.

He that gives quickly, gives twice.

God and St. George!

Might overcomes right.

He that is warned is half armed.

A bird in the hand is worth two in the bush.

Know thyself.

Look not a given horse in the mouth.

The weakest go to the wall.

Comparisons are odious.

The nearer the Church,
the further from God

honorificabilitudininitibus

the golden age

Murder will out.

The naked truth.

I was born free.

Walls have ears.

Time out of mind.

3. Cal. State Papers. Dom 1606.

But why the secrecy? Why should any man take the trouble to write a novel and pretend that it was written by a foreigner, and allow it to be published first in a foreign country?

It is a question that is not easily answered. All we can do is place *Don Quixote* in its correct setting, among the other great masterpieces produced in Europe at this time, the great Shakespeare plays. What plainly emerges from this juxtaposition, is the European – not just English – dimension. The greatest, most famous play about Scotland is *Macbeth*. The greatest plays about Italy are *Romeo and Juliet*, *The Merchant of Venice* and *Othello, the Moor of Venice*. The greatest play about ancient Rome is *Julius Caesar*. The greatest play about ancient Egypt is *Antony and Cleopatra*. The greatest play about Denmark is *Hamlet*. These seven plays were written by the same man, and many believe they were written under a pen-name. One leading European nation is conspicuous by its absence in this catalogue of masterpieces. There is no world-famous play about Spain, which is on the same level of genius as the plays just mentioned; but there is one great novel about Spain which is just as famous throughout the world – *Don Quixote*. The hero, everyone agrees, is not a typical Spaniard, but the setting is Spain, and with this masterpiece Spain is placed firmly on the literary map of Europe.

Before rejecting the possibility that Bacon wrote both *Quixote* and the Shakespeare plays, I would ask you to take one very important fact into consideration.

Shakespeare and Cervantes were contemporaries. Geniuses are very rare birds. Only a handful have appeared in the whole history of the human race. When *two* appear at the the same time, we should pay special attention, because this happens so very rarely. Imagine living in Vienna in the latter part of the 18th Century, when Mozart *and* Haydn were both composing and performing! Or in the early 16th Century, when Michelangelo *and* Leonardo da Vinci were painting in Florence.

In the early 17th Century we could meet Shakespeare *and* Cervantes. But they never met. Four writers have put pen to paper to see if some sort of connection can be found. They have all failed. Anthony Burgess wrote a short story, entitled *A Meeting in Valladolid*, in which Shakespeare comes to Spain and meets Cervantes. (*The Devil's Mode*, 1989). Pure fiction, of course. Charles Hamilton, the American scholar, has written a short chapter on the two writers in his new edition of what he thinks is the anonymous play, *Cardenio*, which was put on in London in 1612. He finds no connection. Salvador de Madariag, the Spanish author, brings

the two men closer to each other by finding many links between *Hamlet* and *Don Quixote*: Carlos Fuentes, the Mexican novelist and critic, goes as far, in *Myself with Others*, to say

It is stated that perhaps Cervantes and Shakespeare were the same man.

I can read your thoughts. How in heaven's name can one man write not only all the 37 Shakespeare plays and *Don Quixote*? The man who wrote *Hamlet* and *King Lear* was able to write other masterpieces. If he wrote a novel, we would expect it to be in the same category. In adding *Don Quixote* to the great output of the author of the Shakespeare plays we are not asking too much of him, any more than the Archbishop of Salzburg was asking when he commissioned Mozart to write yet another Mass. *Don Quixote* is a long novel, over 900 pages; but quantity, as well as quality, is a feature of the works of great minds which should be considered. Haydn wrote one hundred and four symphonies; Mozart wrote forty-one, and 27 piano concertos. The letters of the great letter-writing genius, Horace Walpole, fill fifty volumes. If the author of *Hamlet* wrote *Don Quixote*, then this novel is just one more masterpiece from his pen.

Not one Spanish or English critic has given any real thought to the importance of the *date* of *Don Quixote* — 1605. The long and bitter war with Spain was over. Writers in Spain vented their wrath on England in poetry and prose. Here is another reason for Bacon's anonymity. *Quixote* appeared in Madrid in 1605, only six years after the Fourth Armada — after the 1588 Armada, Spain tried three more times to invade us.

If it bore the name of an *English* author, everyone would have been understandably prejudiced against it. As it was, *Don Quixote* took a long time to win the lasting admiration of the Spaniards. If it had carried an English name on its title page, it would immediately have aroused hostility among critics and the general public.

Allowing a Spanish author to present this novel as his own work, Bacon gave this subtly pro-English book the best possible chance of being read and accepted in Spain without prejudice.

Don Quixote, in fact, should be regarded as an *instrument of reconciliation* between Spain and England, two great countries kept apart by war and the threat of war for five decades. Now was the time for peace and goodwill, a policy that James I keenly pursued.

At the same time, in England, *Don Quixote*, read and enjoyed by a large public in the 17th Century, acted in the same way as a healer of the wide gulf between the two countries, as there is nothing in the book that is hostile towards Spain; and nothing is said about Spanish hatred of the English.

Francis Carr

Here is a final clue which will, I think, at least make you think that perhaps I am right. As in *Midsummer Night's Dream*, this is a bottom story.

In the story of Sancho Panza's whipping — *panza* is Spanish for belly — near the end of the novel, the number 33 is twice put in quite unnecessarily. As already mentioned, 33 is the number produced by adding together the five letters of Bacon's name. There are 33 Masonic and Bacon was the leading Mason in England at that time. Quixote believed Sancho's story that the beautiful Dulcinea de Tobosa had been transformed into a coarse-looking peasant girl. While Quixote and Panza are staying at the Duke's comfortable castle, they are tricked into believing that Merlin — the *English* wizard — proclaimed that the only way that Dulcinea could regain her former beautiful figure and face was to subject Sancho to a prolonged beating. The amount of lashes he is to suffer is not a mere fifty or a hundred, but 3,300 — 33 hundred. Why this particular number?

He only agrees to this painful humiliation when Quixote promises to pay him the sum of 825 *reals*. This would amount, Panza says, to "3,300 pieces of three blankes", the coins that he would be paid for each stroke.

Once again we have this Baconian signature — 33.

CRYPTOLOGIA

January 14, 1995

The Francis Bacon Society
Canonbury Tower
Islington
London N1 2NQ
England

Dear Sir or Madam:

Enclosed is a copy of our just published article on the 1916 Chicago trial that ruled on the Bacon-Shakespeare authorship question.

Please feel free to reprint or excerpt in *Baconiana*.

Sincerely

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WHEN A COURT RULED FOR BACON INSTEAD OF SHAKESPEARE – TEMPORARILY

Louis Kruh

Address: 17 Alfred Road West, Merrick NY 11566 USA.

Abstract: In 1916, motion picture producer William N. Selig sued to prevent George Fabyan from publishing solutions to ciphers in Shakespeare's works that proved that Francis Bacon was their true author. Selig asked the court to rule that Shakespeare was the author of the works attributed to him. Judge Richard S. Tuthill surprised the country when he decreed instead that Bacon was the author. Later, however, under pressure from his judicial colleagues, he recanted.

Keywords: Francis Bacon, ciphers, collusion, decision, William Selig, George Fabyan, press agentry, William Shakespeare, true author, recant, Judge Richard S. Tuthill.

For more than two centuries people have debated vigorously and sometimes acrimoniously over the authorship of the plays and sonnets commonly attributed to William Shakespeare.¹ By 1884, the authorship question had produced more than 250 books, pamphlets and articles.² At least 58 names have been suggested as the writer since the question first arose,³ with Sir Francis Bacon the main contender for most of those years.⁴ The Bacon Society was founded in England in 1885 to study Bacon's life and writing and to establish him as the Shakespeare author.⁵



GEORGE FABYAN

William F. Friedman Collection, George C. Marshall Research Library

1. "Looking for Shakespeare," *The Atlantic Monthly* (October 1991) 43.
2. S(amuel) Schoenbaum, *Shakespeare's Lives* (New York: Oxford University Press, 1970), 554.
3. Irvin Matus. "The Case for Shakespeare," *The Atlantic Monthly* (October 1991) 66.
4. James Lardner, Onward And Upward With The Arts. "The Authorship Question." *The New Yorker* (April 11, 1988) 87; see also Schoenbaum, 431.
5. Dora Jane Hamblin. "History's Biggest Literacy Whodunit," *Life* (April 24, 1964) 70.

The following year it began publishing a journal, which after a name change became *Baconiana*, which still appears today.⁶ In the 1940s, Professor Joseph S. Gallan of Northwestern University, compiled a *Digesta Anti-Shakespeareana: An historical and analytical bibliography of the Shakespeare authorship and identity controversies*. Its more than 1,500 pages included 4,509 books, articles and other items on the authorship question.⁷ Though it was never published, microfilm copies of the manuscript have been deposited in various libraries, among them the New York Public library.⁸

Interest intensified around the turn of the century with publication of several books, such as *The Great Cryptogram: Francis Bacon's Cipher in the so-called Shakespeare Plays* by Ignatius Donnelly in 1888⁹ and *The Bi-literal Cypher of Sir Francis Bacon discovered in his works and Deciphered by Mrs. Elizabeth Wells Gallup* in 1889, with an enlarged second edition in 1900 and a third edition in 1901.¹⁰

In 1905, Colonel George Fabyan (the title was an honorary one bestowed by an Illinois governor) and his wife, Nelle, came to Geneva, Illinois, about 40 miles from Chicago, where they purchased a large estate. Fabyan a somewhat eccentric millionaire, soon established Riverbank Laboratories in Geneva to indulge in his hobbies.¹¹ His interests included the belief that Bacon was the author of the Shakespearean works and around 1912-13 Fabyan brought Mrs. Gallup and her sister, Kate Wells, to Riverbank¹² where he provided a staff to assist Mrs. Gallup in her search for ciphers in the plays and sonnets.¹³ This probably was the beginning of the Department of Ciphers at Riverbank.

6. William F. Friedman and Elizebeth S. Friedman, *The Shakespearean Ciphers Examined*, (New York: Cambridge University Press, 1957), 5.

7. Schoenbaum, 554.

8. Friedman and Friedman, 5.

9. Chicago: R. S. Peale & Co.

10. Detroit: Howard Publishing Co.

11. Julia M. Ehresmann, ed., *Geneva, Illinois: A History of its Times and Places* (Geneva, Illinois: Geneva Public Library District, 1977), 155, 166, 176.

12. *Ibid.*, 178 says Mrs. Gallup was about 65 years old when she came to Riverbank while 311 gives her birth date as 1848, which would bring her to Riverbank in 1913. An anonymous, undated *Historical Account of the Riverbank Laboratories*, 2, suggests 1912 for the arrival date with the following comment: "The discovery of two forms of type in books printed in Bacon's time and the application of Bacon's method to the decipherment of the secret messages enfolded thereby employed a great deal of the activities of the cryptographic department of the Riverbank Laboratories from about 1912 to the beginning of World War I."

13. Friedman and Friedman, 205.



WILLIAM N. SELIG

Courtesy of the Academy of Motion Picture Arts and Pictures

In 1916, Colonel William N. Selig (his title came from his act in a minstrel show),¹⁴ a wealthy Chicago motion picture producer, started a law suit in the Circuit Court of Cook County, Illinois, which includes Chicago, by filing a bill in chancery (court of equity)¹⁵ against Fabyan, Riverbank Laboratories, Wells and Gallup. He charged they were planning to publish translations of works by William Shakespeare and Francis Bacon, using the biliteral cipher invented by Bacon, to prove that Bacon was the author of the Shakespearean plays.¹⁶ Selig claimed he was preparing to exhibit motion pictures of the plays in connection with the

14. Kalton C. Lahue, ed., *Motion Picture Pioneer: The Selig Polyscope Company* (Cranbury, NJ: A. S. Barnes and Co., Inc., 1973), 11.

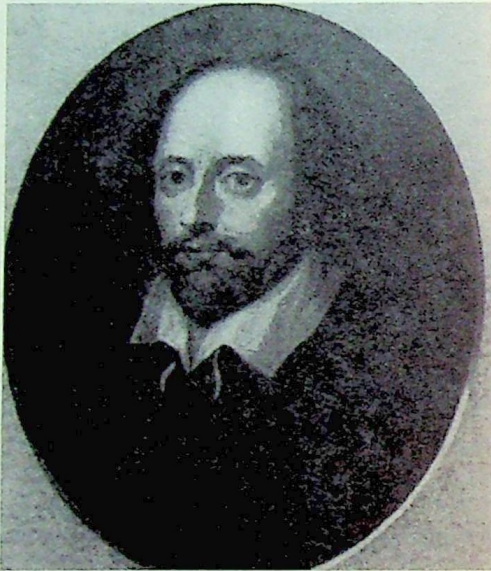
15. Legal papers filed by both sides cannot be located according to Philip J. Costello, Assistant Archivist, Circuit Court of Cook County. Mr. Costello, most thoughtfully, extended his search to old chancery record books and was able to provide copies of the orders and decisions issued by the judges in the case.

16. *Chicago Daily Tribune* (March 10, 1916), 11.

BACONIANA

tercentenary of the death of William Shakespeare on April 23, 1916, and, if the "alleged decipherings" were to be published, he declared, Shakespeare's reputation as author of the plays "would be shattered." As a result, he said, the public would generally not attend showings of his motion pictures, which would cause not only the loss of expected profits but also of the capital investment involved in the films' production.¹⁷

Selig asked the court for "an adjudication that William Shakespeare is the author of the tragedies, comedies, plays and sonnets which heretofore have been attributed to him; that the publication of the secret story discovered in said works by the application of secret ciphers found in the works of Francis Bacon be declared illegal and improper, and that



WILLIAM SHAKESPEARE

Library of Congress

17. H[enry] S[eymour], "Notes and Notices," *Baconiana*, 3rd ser., (July 1927), 91-92.

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the doing of each and all said illegal and improper acts may be enjoined."¹⁸

William F. Friedman, who had arrived at Riverbank in 1915, said that Fabyan arranged to have the legal action brought against himself and that it was "One of the most ingenious of his devices for publicizing Mrs. Gallup's work." He recalls that "At Riverbank Fabyan made no pretense of concealing that he had instigated the case for the sake of publicity."¹⁹



FRANCIS BACON

Library of Congress

After listening to the arguments from both sides in a hearing on March 9, 1916, Judge Richard S. Tuthill said he had long wondered if Bacon really was the author of the works credited to Shakespeare. He felt that

18. *Chicago Daily Tribune* (March 10, 1916), 11.

19. Friedman and Friedman, pp. 206-207.

for the sake of the schoolchildren who are taught to revere Shakespeare and his works, and because his birthday is celebrated the world over and the world pays homage to him, it was time the question was legally settled.²⁰ And he granted Selig an injunction "restraining the defendants . . . from publishing and distributing the five histories, five tragedies, three comedies and diverse other stories . . . until the further order of the court."²¹



RICHARD S. TUTHILL

Under the headline, "Rich Men In Court Over Shakespeare Film Magnate Enjoins Fabyan from Calling Avon's Bard a Faker," *The New York Times* called the suit "One of the most extraordinary legal actions in the history of literature." It gave "The real — although empirical

20. *The New York Times* (March 10, 1916), 7.

21. Circuit Court of Cook County (Illinois) "Chancery Record Book," p. 600, March 9, 1916.

– defendant to this suit” as Francis Bacon, Baron Verulam, Viscount St. Albans, and Lord High Chancellor of England. The outcome of the suit, said the *Times*, would determine whether “Shakespeare will be branded as a ‘literary faker’ and driven from the memories of the world and Lord Bacon lifted to the lofty pedestal of fame in his stead and hailed as the true author of the Shakespearean works.”²²

The use of a cipher to prove that Bacon wrote the Shakespearean plays was ridiculed by Profesor C. R. Baskervill of the University of Chicago. He said these kinds of ciphers can be used to prove almost anything and revealed that his colleague at the university, Professor John Manly (who would later be Herbert O. Yardley’s second-in-command in MI-8, the U.S. Army’s codebreaking organization in World War I), had made up a similar cipher from Bacon’s works that showed Shakespeare was the author of all of Bacon’s work in addition to all of his own.²³

Fabyan filed his answer to Selig’s bill on March 25, 1916. He asked that the injunction be lifted so he can ‘give the world the results of \$100,000 worth of investigation’ that proved that Francis Bacon wrote the works attributed to Shakespeare. Fabyan claimed he has translations of the cipher Bacon put in the plays that prove the Bacon authorship and no time should be lost in giving Bacon his due.²⁴

Four weeks later, the case was argued before the court and on April 21, 1916, Judge Tuthill’s decree said in part:

The Court takes judicial notice of historical facts and facts generally known and finds that there has been for more than a century a controversy over the authorship of certain works which were published shortly after the death of William Shakespeare, the authorship of which was attributed to him; that the question of such authorship has always been an open question among scholars of equal authority and standing in the world of letters, literature and knowledge and a vast bibliography estimated, by those in a position to know, at 20,000 volumes have (sic) been written in discussion of this question.

The court further finds that in the published and acknowledged works of Francis Bacon there is given a cipher which Bacon devised in his early youth when in Paris called the “bilateral” cipher; that

22. *The New York Times* (March 10, 1916), 7.

23. *The Daily News* [Chicago] (March 10, 1916), 3.

24. *Chicago Daily Tribune* (March 26, 1916), Section II, p.3.

this cipher is found in Spedding's edition of Laro (Lord) Bacon's works, Exhibit I of the deposition of Elizabeth Wells Gallup; that the witness Elizabeth Wells Gallup is a scholarly woman and an educator of high standing; that Elizabeth Wells Gallup has applied the cipher according to the directions left by Francis Bacon and has found that the name and character of Shakespeare was used as a mask by Francis Bacon to publish philosophical facts, stories and statements contributing to the literary renaissance in England which as been the glory of the world; that in said work of Mrs. Gallup has spent most of her mature life and has been ably assisted by her sister Miss Kate Wells a scholarly woman.

The court further finds that the claim made that Francis Bacon is the author of the works published under the name of William Shakespeare and the facts and circumstances in the vast bibliography of the controversy over the question of said authorship convinces the court that Francis Bacon is the author of the works so erroneously attributed to William Shakespeare.

The court further finds that the defendant George Fabyan has been damaged in the sum of Five Thousand Dollars (\$5,000.00) by the improvident sueing [sic] out of the injunction.

It is therefore ordered amd adjudged and decreed that the injunction heretofore issued in this case be and the same is hereby dissolved and that the complainant, William N. Selig pay the defendant George Fabyan the sum of Five Thousand Dollars (\$5,000.00) and the defendant George Fabyan have execution therefore and that the bill be dismissed at complainant's costs.²⁵

The court's decision became a front page story in the *Chicago Daily Tribune*; this was continued in a seven-column spread on page 5. The three-deck headline announced, "Bard of Avon Loses in Clash of Colonels — Judge Tuthill Decides for Bacon over Playwright Shakespeare" and "Where's Press Agent." The story, written somewhat tongue in cheek, reported that "William Shakespeare, familiarly known as 'Bill' to his

25. Circuit Court of Cooke County (Illinois), "Chancery Record Book," 115-116, April 21, 1916. (Some punctuation added for clarity.)

fellow roustabouts at the Globe theater, London, was adjudged a literary bankrupt yesterday by Judge Richard S. Tuthill in the Circuit Court of Cook county."²⁶

The *Tribune's* description of the unexpected Bacon victory featured at least seven perspectives.

First was the decision, which 'stirred a tumult among literary and other people.'²⁷

Second, the witnesses. Star witness for Selig was the Rt. Rev. Samuel Fallows, Episcopal bishop of Chicago,²⁸ whose testimony, as described by Judge Tuthill, "was a statement summing up the arguments in favor of Shakespeare."²⁹ Fabyan countered with eminent authorities such as "James Phinney Baxter, former members of congress, president of the Maine Historical Society and a Bacon-Shakespeare scholar of international repute; Wilbur L. Stone of Philadelphia, an authoritative litterateur, and Charles Loughbridge of Denver, who claims to have inspired the great work of Ignatius Donnelly, who in 1888 produced 'The Great Cryptogram; of Francis Bacon's Cipher in the Shakespeare Plays.'"³⁰ Other witnesses for Fabyan were Miss Wells and Mrs. Gallup. Mrs. Gallup, who claimed to have deciphered what she said was the cryptogram of Bacon for Fabyan, was "given the highest credit for her part in translating the cipher."³¹

Third, Judge Tuthill's explanation of his findings. He claimed that Shakespeare was an ignorant man who could not have written the works credited to him. He stated that Bacon was a friend of Shakespeare and, wanting to try his hand at playwriting, something he could not consider in his own name, he used Shakespeare's name as a cover. But Bacon protected his work with a cipher "which, in future centuries, would enable those who sought the truth to prove he was the author of the plays and verse."³²

Fourth, press agency. The skeptical editor's subheadline "Where's Press Agent" was followed by a sidebar with its own headline, "An Anniversary, Too" that reported:

26. *Chicago Daily Tribune* (April 22, 1916), 1.

27. *Ibid.*

28. *Ibid.*

29. *Chicago Daily Tribune* (May 1, 1916), Section II, p.15.

30. *Chicago Daily Tribune* (April 22, 1916), 1, 5.

31. *Ibid.*, p.5.

32. *Ibid.*

Coincident with the finding of Judge Tuthill that Shakespeare was not a playwright and that Bacon wrote the plays, it is to be noted that tomorrow, April 23, is the three hundredth anniversary of Shakespeare's death, a day that is, (or was) to be celebrated throughout the English speaking world.³³

The story further reported that "Simultaneously with the court decision came press agent stories of the Shakespeare films. And, singularly enough — a mere coincidence — the first showing will be on Monday, under the auspices of the Drama League!"³⁴

A reporter reached Jack Wheeler, an official of the Selig Company (Selig was out of town) and informed him that Selig had lost the case. " 'Isn't that sad?' wept Mr. Wheeler laughing . . . 'That will be about 9,000,000 columns of publicity, won't it?' " Among experts in free advertising, some believe the case "the greatest publicity 'stunt' ever attempted."³⁵ Fifth, man in the street reactions. These ranged from no comment, and "Who's Bacon?" to against the ruling.³⁶

Sixth, opinions of Shakespeare experts at the University of Chicago favored Shakespeare over Bacon. One professor said, "The decision is not serious enough to warrant a public statement."³⁷

And seventh, the relationships. "Cols. Selig and Fabyan are not the enemies one might expect in such extreme litigation. In fact, they are great cronies." Selig's main scenario writer had been a guest of Mrs. Fabyan and "it is said that Col. Selig was the guest of Col. Fabyan on the day before the famous Shakespeare-Bacon suit was filed."³⁸ (Three letters from Fabyan to Selig confirm the cooperative nature of the lawsuit.)³⁹

Three days later, fallout from the decision put Shakespeare and Bacon on the *Tribune's* front page again. "To relieve the Shakespeare Avenue police station of the ignominy of remaining in contempt of court, and its officers and patrolmen of the literary disgrace into which thy have fallen by being housed in a misnomer," the *Tribune* reported, an enterprising city alderman proposed an ordinance to change the name

33. Ibid.

34. Ibid., p.1.

35. Ibid., p.5.

36. Ibid.

37. Ibid.

38. Ibid.

39. Copies of letters are in this writer's possession.

of Shakespeare Avenue to Bacon Avenue and, accordingly, to the Bacon Avenue police station. "I don't pretend to be a Shakespearean scholar," the alderman said, "But according to Judge Tuthill, Shakespeare has 'put one over' for 300 years."⁴⁰

In New York, the *Times* reported that Judge Tuthill, one of the best known judges in Illinois, known for his literary attainment and his study of Shakespeare, ruled that William Shakespeare was an impostor and expressed his belief that "Bacon and not Shakespeare wrote the plays which for nearly 300 years have been generally associated by the world at large as the work of the Bard of Avon."⁴¹ In London, the Bacon Society said that "The decision set a good many people, on both sides of the Atlantic, to think furiously, and they issued a propagandist leaflet putting forth the particulars."⁴²

Unfortunately for the Baconians, Bacon's reign as the true author of Shakespeare's works in the Cook County Circuit Court lasted only 11 days.

According to one account, the other Cook County judges, presumably subject to ridicule and unflattering remarks, put so much pressure on Judge Tuthill that he was forced to recant his decision.⁴³ The official version from the Circuit Court clerk, in response to an inquiry many years later, was that "the Executive Committee [of the court], at the time of the entry of the decree in question . . . were of the opinion . . . that the question of the authorship of the writings attributed to William Shakespeare was not properly before the court."⁴⁴

Circuit Court Judge Jesse Baldwin had instigated the meeting of the Executive Committee, which consisted of the members of the Circuit Court bench, because he felt the dignity of the court was at stake and he did not wish to have the courts made "the butt of the civilized world's laughter."⁴⁵ Judge Tuthill attended the meeting despite not being invited. The 75-year-old jurist did not understand the fuss about his decision, saying "this has been a matter of personal belief for the last century."

40. *Chicago Daily Tribune* (April 25, 1916), 1.

41. *The New York Times* (April 22, 1916), 11.

42. "Notes and Notices," *Baconiana*, 3rd ser. (December 1927) 163.

43. Jayne Miller, "Key to Shakespeare Author Believed in Fabian Books," unidentified newspaper article, August 1939, in Geneva (Illinois) Public Library; see also Letters - And - Art, "Shakespeare Jeopardized By The Courts," *The Literary Digest* (May 13, 1916), 1368.

44. H[enry] S[eymour], "A Belated Publication," *Baconiana*, 3rd ser., (January 1935) 33-34.

45. *Chicago Daily Tribune* (May 2, 1916), Section II, p.1.

He said Fabyan had been a friend for years and knew his beliefs on this matter but he denied having discussed the case with him. Though Selig and his attorneys also were aware he favored the Baconian theory, he said, "they knew they'd get a fair hearing from me. But the idea was that it was to go [be appealed] to the Supreme Court."⁴⁶

When Judge Tuthill emerged from the special meeting at which he yielded to pressure from the other jurists and agreed to recant his decree, he commented that "the mountains labored and brought forth a ridiculous mouse."⁴⁷ When asked if he had changed his personal opinion he fervently iterated his conviction that "Mr. Bacon wrote the beautiful words ascribed to Shakespeare."⁴⁸

Judge Baldwin called Judge Tuthill's decision to vacate his ruling commendable. He emphasized that he never suggested collusion between Judge Tuthill and either of these attorneys. He did put the record of the case before the Circuit Court's chief justice, William F. A. Smith, and the committee "and said it appeared as if there might have been collusion between the attorneys."⁴⁹

On May 2, 1916, the Circuit Court won its fight for dignity as Judge Tuthill "ordered that the decree heretofore entered in the above cause be and the same is hereby set aside and the said cause is placed upon the calendar of Wm. Frederick A. Smith for hearing."⁵⁰

The recall of the decision relieved the minds of 20 jurists, one of them said, as the majority felt popular respect of the court was being hurt. "What the d—l [devil] difference does it make who wrote the works? We can't afford to be laughed at by the whole world! Not only in Chicago but in all America and the rest of the civilized world this decision has caused ridicule."⁵¹

Fabyan was infuriated at the interference with the decision. "Judge Baldwin can go to the devil!" he exploded. "What business have the other judges to practically force the withdrawal of a decision rendered by one. The case cost me a lot of money."⁵²

46. *Ibid.*, (May 1, 1916), Section II, p.15.

47. *Ibid.*, (May 2, 1916), Section II, p.1.

48. *The Daily News* [Chicago] (May 1, 1916), 1.

49. *Chicago Daily Tribune* (May 2, 1916), Section II, p.1.

50. Circuit Court of Cooke County (Illinois). "Chancery Record Book." 66, May 2, 1916.

51. *Chicago Daily Tribune* (May 2, 1916), Section II, p.

52. *Ibid.*

On July 21, 1916, Judge Smith reconvened the court to hear the case. After some legal arguments, Judge Smith, on Fabyan's lawyer's motion to withdraw all answers submitted by Fabyan and to dismiss Selig's complaint, ruled "said Bill of Complaint dismissed for want of equity . . . [and] injunction heretofore entered herein on March 9, 1916, be and the same hereby is vacated and said injunction dissolved."⁵³

After his rulings Judge Smith suggested, "Let the literary and debating society thrash it out now."⁵⁴

This unusual sequence of events resulted from the Executive Committee of the court deciding that the law suit was collusively instituted for the sole purpose of promoting a motion picture involving the Bacon-Shakespeare controversy.⁵⁵ As a result, the authorship question was not properly before the court and "courts should not be literary forums," Judge Smith explained.⁵⁶

Fabyan's rejoinder to the court's reversal of its decision was to publish a 30-page brochure in the form of a legal brief. It was entitled: "William N. Selig vs George Fabyan *et al.* (In which the existence and use of the Biliteral Cipher were passed on by Judge Tuthill.) THE EVIDENCE IN THE CASE."⁵⁷ The introduction by Fabyan's attorney, Charles O'Connor reviewed the case and contended that the trial "was presided over by one of the oldest, most experienced and capable jurists in the State of Illinois who, after carefully examining the evidence, ruled in favor of Bacon." He emphasized that "The facts stand legally adjudicated, even though the decree, for other reasons, was set aside."

O'Connor urged the legal fraternity to study the following 28 pages, which were introduced as evidence in the case. They consisted of an exact copy of two booklets published by Fabyan under his Riverbank Press imprint in 1916; *The Greatest Work of Sir Francis Bacon, Baron of Verulam, Viscount St. Alban* by J. A. Powell and an anonymous work, *Hints to the Decipherer of The Greatest Work of Sir Francis Bacon, Baron of Verulam, Viscount St. Alban.*

53. Circuit Court of Cooke County (Illinois). "Chancery Record Book," 500, July 21, 1916.

54. *Daily News* [Chicago] (July 21, 1916), 1.

55. S[eymour], *Baconiana*, 3rd ser., (January 1935) 34.

56. *Chicago Daily Tribune* (July 22, 1916), Section II, p.13.

57. Bacon Cipher Collection, Box 14, New York Public Library, Rare Book Room.

CIRCUIT COURT
In Chancery

STATE OF ILLINOIS }
COUNTY OF COOK } ss

WILLIAM N. SELIG

vs

GEORGE FABYAN

Et al.

(In which the existence and use of the Biliteral Cipher
were passed on by Judge Tuthill)

THE EVIDENCE IN THE CASE

Fabyan's Brochure
in the Form of a
Legal Brief

CHARLES O'CONNOR

1730 Tribune Building
Solicitor for Defendants

Typical of Fabyan's brassy style, his 30-page pseudo-legal brief ignored the reversal of the court's decision except for eight words buried in O'Connor's review of the case.

In contrast, the London Bacon Society made the following announcement upon learning of the court's action.

Under these extraordinary circumstances, the Bacon Society takes the earliest opportunity of withdrawing its propaganda leaflet, No. 1, from circulation, in the common interest of truth and fair play.⁵⁸

Unfortunately the papers filed by the parties in this unusual case have been lost and a transcript of the proceedings was not made. As a result, it is impossible to make an independent judgment on which side had the most convincing arguments and evidence. From a legal perspective, however, both sides could draw solace from the proceedings. As O'Connor pointed out, the decision was set aside on procedural grounds but that does not change the fact that an experienced judge in a court of law, after hearing all the evidence from both sides, ruled in favor of Bacon. Still, as Judge Smith noted, the "literary and debating societies" are the proper forum for this issue and not a court of law.

An important point overlooked by the Circuit Court's Executive Committee, perhaps deliberately to avoid embarrassing its senior jurist, was that Judge Tuttle was a Baconian, his views were known to both parties and he was a friend of Fabyan. Ethically he should have recused himself from presiding over the court proceedings. A motion citing the obvious conflict by Selig's attorney probably would have had the same effect. But, because of the collusion between Fabyan and Selig the motion was not made.

Finally, though Fabyan's conniving ways make him difficult to admire, he was a larger-than-life character who proved himself a master at self-promotion. "it was maxim of his that anything could be sold by a well-planned campaign — especially if he took it up."⁵⁹ This imaginative law suit confirmed Fabyan's immodest view of his ability, even though his victory only lasted for 11 days.

BIOGRAPHICAL SKETCH

Louis Kruh is an attorney who has been interested in cryptology for more than forty years. He has written numerous articles, hundreds of book reviews, and is co-author of *Machine Cryptography and Modern Cryptanalysis*.

58. S[eymour], *Baconiana*, 3rd ser., (January 1935) 34.

59. Friedman and Friedman, 205.

FRANCIS BACON LETTER—NUMBER 6 (April 1995)
KENTUCKY, U.S.A.

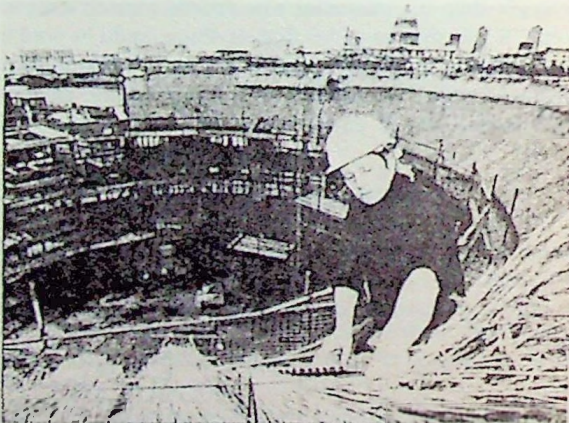
An Enquiry and study of the life and works of Francis Bacon

CORRECTION: PORTRAIT OF BACON

The last Letter (No. 5) stated incorrectly that the portrait of Bacon was from his *Sylva Sylvarum*. Both Penn Leary and Peter Dawkins kindly wrote concerning this error. Penn Leary reminded us that with the portrait of Bacon he had sent, he also included a note which said, “. . . engraving of Francis Bacon done by Malaquet and Dambrun . . . tipped onto a flyleaf preceding the title-page of [Bacon’s] *Sylva Sylvarum*. An enlarged picture of the dragon that appeared above Bacon in the portrait is found on the last page. (Compliments of Penn Leary).

THE NEW GLOBE THEATRE

In 1949 Sam Wanamaker, the American actor and director, looked for evidence of the Globe. All he could find was a blackened plaque on a brewery wall: “This is on or around where Shakespeare had his Globe.” Wanamaker resolved to rebuild the Globe exactly as it was. In 1992 he began constructing the playhouse. Modelled after the original Globe Theatre, it is nearing completion.



Adaptations. An old-fashioned roof, a new sprinkler

FRANCIS BACON LIBRARY

The Francis Bacon Foundation, Inc. was founded in 1938. Its founders, Walter Conrad Arensberg and his wife Louise Stevens Arensberg, had assembled 11,000 volumes of Bacon material. The purpose of the Library, which the Foundation maintains, is to promote study in science, literature, religion, history, and philosophy with primary reference to the works, character, interest, life and influence of Sir Francis Bacon. The Library is located at 655 N. Dartmouth Ave, Claremont, CA 91711. Telephone number for more details: (909) 624 6305.

DOROTHY WANG FOR THE DEFENCE

Dorothy Wang of Carmel, California writes about the Bacon Birthday Celebration at Claremont on last January 25. The lecturer (a historian) said some good things about Bacon's intellect and contribution to science but in his opening sentence stated in effect that he had changed the title of his lecture from "Criminal Law in Bacon's England" (something like that) to "Bacon's Crime." At the end of the lecture he asked if there were questions.

Dorothy asked, "Am I to conclude that you believe Bacon was guilty of the crimes he was charged with? The lecturer answered that Bacon pleaded guilty and did not defend himself.

Dorothy asked, "Do you know *why* he did not defend himself?"

The lecturer asked, "Do you have an answer?"

Dorothy told him that Bacon started to prepare his defence but was called to an interview with James I who *commanded* him to plead guilty. When the lecturer asked for proof of her statement, Dorothy suggested he read Alfred Dodd's *Francis Bacon's Personal Life-Story*. He said he would. Dorothy wrote that she hoped he will. As do we.

BOOKS

1. Jean Overton Fuller's *SIR FRANCIS BACON* is again available from: George Mann Books, PO Box 22, Maidstone, Kent. ME14 1AH, England. (Tel. 01622 759591). Softback/£10.595, which includes mailing.
2. Dale Palmer, a subscriber to the Francis Bacon Letter from its beginning, has written *True Esoteric Traditions*, which represents over 30 years of research. Palmer outlines the history of the Western world and traces the Lesser and Greater Mysteries plus much more. Francis Bacon, Freemasonry, and Rosicrucianism are threaded throughout the book. The

chapter discussing the period of Francis Bacon is entitled "The Rosicrucian Enlightenment," since Bacon was head of the Rosicrucian Order. *True Esoteric Traditions*: hardcover, 347 pages, over 40 charts and pictures. \$29.00, which includes mailing. Order from: Noetics Institute Inc., 201 West Main St., Plainfield, Indiana 46168.

3. The Reverend Dorothy Leon, a subscriber to the Letter has completed *The Mystical Quest for Democracy*, which is dedicated to Manly P. Hall and is a summary of his work on the subject. Her book addresses the plan fostered by the network of spiritual disciples which includes Francis Bacon. When published, the address will be in the next Letter.

4. Virginia Fellows, also a subscriber to the Letter, has a 33 chapter (the 33 is intentional) manuscript ready for printing which explores Bacon's life and writings, based on the material from the decipherings of Orville Owen and his Cipher Wheel and Virginia Gallup. Virginia Fellows is the present owner of Dr. Owen's Cipher Wheel. (See The Owen Cipher Wheel following).

THE OWEN CIPHER WHEEL

Virginia Fellows had learned from Elizabeth Wrigley of the Francis Bacon Library in Claremont, California that the then present owners of the Owen Cipher Wheel were Alan Hovannes, the composer, and his wife Elizabeth who were looking for a new home for it, since they were moving to England. They were leaving in less than a week's time and the Wheel was stored in a warehouse in Detroit, less than sixty miles from Virginia Fellows home.

She and a friend retrieved the huge wooded wheels, which weigh about as much as a baby grand, and transported them by truck to a utility room in her house. She has made a list of the hundreds of pages of Elizabethan writings that go to make up the text but expects someone with better eyesight and patience to decipher the still hidden plays that Bacon in cipher stated existed in these writings. The paragraphs used by Dr. Owen are carefully outlined in blue or red pencil.

Aware that many do not believe Owen's or Gallup's decipherings are correct, Virginia Fellows states that it seems impossible to her to read them and not recognise the mind of Bacon. Neither Owen or Gallup could have written the cipher stories simply because, she states, no one but Bacon had the wit to do it. The Owen cipher reads like the Shakespeare plays.

Virginia Fellows states, as all Baconians know, that Bacon left his cipher

FRANCIS BACON LETTER

signature (acrostics) in many Elizabethan books. In cipher he says that he has left his mark in everything that his hand touched. He also spoke in cipher of his secretary and "friend Ben Jonson with whom I counselled much" who aided him in his enciphering work. Writing in cipher of the play *Volpone* he says: This play (*Volpone*) was borrowed. Go to Jonson, his spicy poems called *Epigrams*, then to *Every Man Out of His Humor*.

I did as he instructed and turned to "Every Man Out of His Humour". Already a Baconian had found an anagram in a passage describing the vigorous and intelligent Malicente. (Is the name Malicente a clue? Maybe. 'Mali' for 'unfortunate' which Bacon felt himself to be, and 'cente' for his cipher signature 100.) The acrostic reads P O E T C A N B O or, of course, Poet BACON. Enthusiastically I started my own search and found in Act I, sc.1 a passage where Malicente is talking to the bragging bumptious Carlo Buffone:

'Tis strange: of all the creatures I have seen
I envy not this Buffone, for indeed
Neither his fortune nor his parts deserve it:
But I do hate him as I hate the devil,
Or that brass-visaged monster Barbarism.
O. 'tis an open-throated, black-mouthed cur,
That bites at all, but eats on those that feed him.
A slave that to your face will (serpent-like)
Creep on the ground, as he would eat the dust;
And to your back will turn the tail and sting
more deadly than a scorpion: stay, who's this?
Now for my soul, another minion
Of the old lady Chance's,

The first initials of the speech looked promising:

T I N B O O T A C A M N O

It was not difficult to make the anagram: O, I AM BACON, but the problem was with the letters left over . . . N O T . . . Clearly it said:

I AM NOT BACON

Then the humorous exchange between Jonson and his employer struck me. Malicente is described as "a man well-parted, a sufficient scholar, well-travelled". An apt enough description of Bacon, the POET CANBO. On the other hand, Carlos "an imperfect, common jester" seems to be

a comic description of Jonson himself, and they are speaking of the clown Sogliardo who is described as "an essential clown . . . so enamoured of the name of a gentleman, that he will have it though he buys it . . . He is in his kingdom when in company where he will be laughed at" . . . This seems to be a word caricature of Will Shaksper of Stratford.

So I take this passage to be a lampoon by the ever-jesting Ben Jonson who is said to be "given to lose a friend rather than a jest". Here he is jokingly and truthfully saying that he is NOT BACON. Jonson had said of Lord Francis himself that he could not "bring himself to pass up a jest". Two friends with a serious mission who dared make a joke of it!

Small wonder that we Baconians are always intrigued by the writings of Francis Bacon. You never know what will turn up next!

FROM PENN LEARY

Penn generously provides us with three separate items: (1) Some Bacon references in a copy of Marlowe's *The Tragicall History of D. Faustus* (2) a cipher in Sonnets 76 and 77 and (3) A cipher he found in the Latin quotation on the Hampton Court portrait that appeared in Letter No. 5.

I

Some time ago I ordered from the Bodleian a Xerox of the only existing copy of Ch. Marl. *THE TRAGICALL History of D. Faustus*, Printed by V.S. for Thomas Bushell, 1604. The pages are not numbered, but I have numbered them myself. Here, on my page 15, are five lines, copied from the dreadful English Gothic typeface (which I will try to imitate):

Now will I make an ende immediately.

Me. O what will not I do to obtaine his soule?

Fau. Consummatum est, this Bill is ended,

And Faustus hath bequeath'd his soule to Lucifer.

But what is this inscription on mine arme?

The initial capital letters of each line are in *open* text. No ciphers here, no odd spelling to bother us, if we can read from bottom to top. BACON!

Then on my p.6 we see:

Val. Then haste thee to some solitary grove,
And Beare wise Bacoens and Albanus workes.

FRANCIS BACON LETTER

We are reading from a book published in 1604 but Marlowe (orthodox folks claim) died in 1593. Bacon published nothing under his own name until 1597, the *Essays* and *Law Maxims*. If Marlowe was dead but wrote before 1593, this later publication would not be referring to Francis but to Roger.

However, what has Roger to do with Albanus? Nothing, but Francis lived most of his life at St. Albans.

On my p.22 we read:

. . . O, T come of a royall parentage, my grandfather was a gammon of bacon, my grandmother a hogge-head of Claret-wine . . .

Bacon sometimes used *all* of the capitalized letters in a passage, as in this pregnant quotation from the Sonnets:

76

Why is my verse so barren of new pride?
 So far from variation or quicke change?
 Why with the time do I not glance aside
 To new found methods, and to compounds strange?
 Why write I still all one, euer the same,
 And keepe inuention in a noted weed, weed=costume
 that euery word doth almost sel my name,
[sel(sell)=betray or s(p)ell]
 Shewing their birth, and where they did proceed?
 O know sweet loue I alwaies write of you,
 And you and I loue are still my argument:
 So all my best is dressing old words new,
 Spending againe what is already spent:
 For as the Sun is daily new and old,
 So is my loue still telling what is told.

77

Thy glasse will shew thee how thy beauties were,
 Thy dyall how thy pretious mynuits waste,

Reading all of the initial letters of the capitalized words, beginning at the end and up to "Shewing their birth," we find:

BACONIANA

Ciphertext is:

T T S S F S S A I O

Plaintext is:

B B A A K A A E N S

Alternate letters are:

B A K A N

The Latin quotations on the Hampton Court portrait that was reproduced in The Francis Bacon Letter No. 5 were run through Penn Leary's cryptographic program. The quotations were:

Iniusti justa querla

(a just complaint to the unjust)

mea sic mihi

(mine thus to me)

Dolor est medicina ad(ju)tori

(grief is the medicine for help)

The first two lines of Latin produced the following results:

Ciphertext is:

I N I V S T I I V S T A Q V E R L A M E A S I C M I H I

Plaintext, +4 is:

N R N C A B N N C A B E V C I Y P E Q I E A N G Q N
M N

Second (1):

n n a n c b v i p q e n q m

Second (2):

r c b n a e c y e i a g n n

Third (1):

n c n a v y q a q n

Third (2):

r a n b c p i n n

Third (3):

n b c e i e e g m

Fourth (1):

n a c v p e q

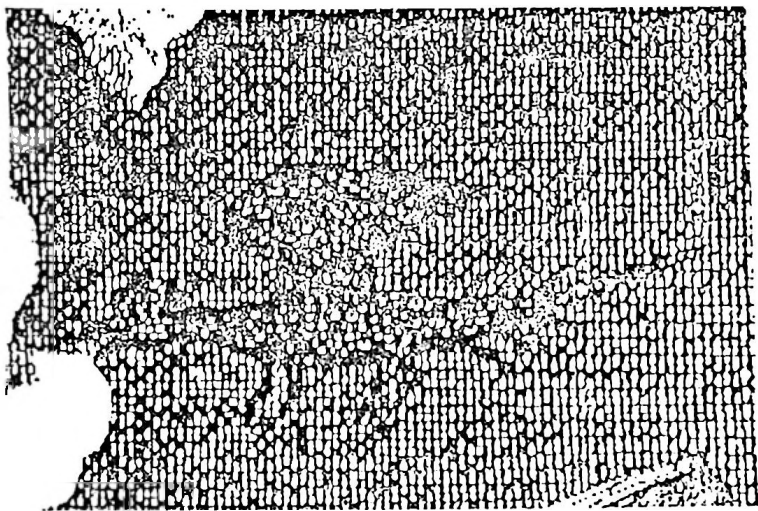
Fourth (2):

r b a c e a n

CRYPTOLOGIA

Greg Mellen, an Editor of *Cryptologia*, a quarterly journal devoted to cryptology, states that for the first time in nineteen years the journal has an article on the Bacon-Shakespeare question. The article is "When A Court Ruled For Bacon Instead of Shakespeare — Temporarily." The article concerns a suit in 1916 by motion picture producer William N. Selig to prevent George Fabyan from publishing solutions to ciphers in Shakespeare's work that proved that Francis Bacon was their true author. Selig asked the court to rule that Shakespeare was the author of the works attributed to him. Judge Richard S. Tuthill surprised the county when he decreed that Bacon was the author. Later, however, under pressure from his judicial colleagues, he recanted. *Cryptologia*, Volume XIX Number 1, January 1995. (See Article reprinted in this Issue. — Ed.)

THE DRAGON IN THE BACON PORTRAIT



An enlargement of the flying dragon that appeared over the portrait of Francis Bacon reproduced in The Francis Bacon Letter No. 5. (Thanks to Penn Leary).

Karl F. Hollenbach

**FRANCIS BACON LETTER — NUMBER 8 (November 1995)
KENTUCKY, U.S.A.**

Francis Carr, Director of the Shakespeare Authorship Information Centre, Brighton, England, believes the "establishment must really be very worried about the new developments" (regarding Shakespeare), particularly concerning three news items:

THE YALE RESEARCH INSTITUTE

The Yale Research Institute called the Shakespeare Institute in Stratford only to ask for Francis Carr's telephone number. They asked Mr. Carr for information about the Shakespeare controversy and about the three anti-Stratford societies. Professor David Allen told Mr. Carr that all members of the Yale Research Institute have rejected the Stratford theory, and that they would not waste any time going to Stratford. They will be publishing their report.

THE NEW GLOBE THEATRE

The new Globe Theatre on Bankside has appointed as its Artistic Director Mark Rylance, who is a Baconian. For over a year he has been receiving bulletins from the Shakespeare Authorship Information Centre and has told a member of the Bacon Society that he thinks Bacon to be the author. He has told reporters that the author is a man of mystery, that the plays contain Rosicrucian themes, and that the identity of the author should be examined.

On BBC Radio, April 2, 1995, Rylance stated that he hoped the new Globe Theatre would be in the forefront of experimentation — the relationship with the Temple, the Inns of Court, Westminster, the whole aspect of the plays that was aimed at political events. He further stated that we do not realize how much Shakespeare used his plays to comment very directly, protected by the mask of Shakespeare.

BARBICAN ARTS CENTRE

The new director of the Barbican Arts Centre in London is John Tusa, who was director of the World Service of the BBC. Mr. Tusa fronted the BBC TV program last October about the Shakespeare controversy. He offered no criticisms during the program about the Baconians, Oxfordians, or the Marlovians, but some destructive comments were aimed at the Stratfordians by him.

FRANCIS BACON LETTER

On the BBC "Battle of Wills," 23 October 1994, John Tusa commented that Walt Whitman, Mark Twain, Disraeli, Emerson, Palmerston, and Henry James all had doubts about Shakespeare. Sigmund Freud said, "I no longer believe in the man from Stratford." In his will Shakespeare left no books, no manuscripts. The monument and the First Folio are the only two pieces of evidence linking William Shakespeare of Stratford with William Shakespeare the author, and they are both posthumous.

There are no portraits of Shakespeare, Tusa continued, drawn during his life-time, and the autobiographical sonnets bear little relation to the known life of Shakespeare of Stratford.

MARK TWAIN'S IS SHAKESPEARE DEAD?

Penn Leary has printed a fine new edition of Twain's *Is Shakespeare Dead?* Leary writes that Mark Twain collected all the guesses about the Bard and found many of them weak on evidence, and concocted his own *Life* out of the tailings. The Twain pamphlet is for sale at \$4.00, which includes mailing. Order from: Westchester House Publishers, 218 So. 25th St., Omaha, NE 68114.

CSA NEWS

The summer volume of the CSA News (The Creation Science Association for Mid-America) featured an article entitled "The Stuff That Dreams Are Made Of" by Ian Taylor, which detailed the influence Francis Bacon and Rene Descartes in the rise of humanism. Harvard political historian Mark Henrie is quoted from his writing in 1987: "This narrow theory of knowledge (the scientific method) is largely responsible for the prevalence of a mechanistic metaphor for reality and for the more modern triumph of moral relativism, a perennial philosophical heresy which only in our age has presumed to robes of sacred truth."

In summary, Taylor states that Francis Bacon dabbled in the occult workings of the Rosicrucians, sought wisdom from the Greek goddess, Pallas Athene, and confessed to hearing voices giving him instructions for his life's work. Rene Descartes was seriously involved with the same occult organizations as Francis Bacon.

WHO WROTE SHAKESPEARE?

John Michell, whose book *Who Wrote Shakespeare?* is due in the Spring of 1996 wrote an article for *The Oldie* entitled "Red faces and Vested Interests." In the article he stated that one should contemplate the enormous

wealth, power and prestige of the Shakespeare Birthplace Trust, which has imposed itself on the good people of Stratford-upon-Avon and has grown to dominate the world of Shakespeare scholarship and vastly enriched itself by exhibiting fake relics to gullible tourists. This article was to be published in the next issue but was withdrawn at the last moment. (Full article reproduced elsewhere in this Issue. — Ed.)

THE ROSICRUCIAN ENLIGHTENMENT CONFERENCE

The Rosicrucian Enlightenment Conference was held September 8-13, 1995 in the ancient Bohemian city of Prague (Capital of the Czech Republic) and at the Castle in Ceske Krumlov, which is south of Prague near the Austrian border. During a dinner in Krumlov Castle 16th century Czech Alchemical Music was played. Among the fifteen speakers were Adam McLean, Joscelyn Godwin, John Michell, and Robert Bly.

Although seventy were expected, about 110 attended the conference from seventeen countries. A large majority were from New York and Britain. Each day was opened with a period of silence. Two lectures concerned Michael Maier and John Dee (his mission in Central Europe).

Mr. Art Kompolt, who attended the Conference and generously provided this information to the Francis Bacon Letter, stated that he particularly enjoyed listening to the scholarly presentations about the war at the White Mountain (where the newly crowned King of Bohemia, Frederick V, was defeated in 1620), Dr. John Dee's visit to Prague, walking through the historical grounds, and visiting the alchemical laboratory of Rudolph II. John Dee visited the Hapsburg Emperor Rudolph, who had moved the capital from Vienna to Prague to create a dynamic city full of new ideas. Rudolph's death precipitated the Bohemians to offer their crown to Frederick V.

Mr. Kompolt stated that Frederick V was mentioned only in the historical perspective but no mention was made of Francis Bacon, perhaps because the Conference was primarily narrowed to Rosicrucian. Mr. Kompolt, who is an Electrical Engineer and Instructor on the fundamentals of Alchemy at Rose-Croix University at Rosicrucian Park, San Jose, California, stated it was a shame that Bacon was not mentioned, particularly, for in his book *Sylva Sylvarum* he spoke of chemical experiments he himself made.

Information regarding the following titles recorded on tapes: Sound Horizons Audio-Video, Inc., 250 West 57th St, Suite 1517, N.Y., N.Y. 10107, USA. (1 800 524 8355).

FRANCIS BACON LETTER

John Dee's Mission in
Central Europe
The Grail & The Rose
Michael Maier
Healing the Wounded King
Francis Yates & The Poetry
of the Divine
Magical Gardens

The Rosicrucian Impulse
Imagery of Alchemy
Kabbalah in Bohemia
Rosicrucian Pretenders
Rosicrucian & Alchemy
Rosicrucian Afterglow
Rosicrucian Legacy
Angel of the W. World

Karl F. Hollenbach

CORRESPONDENCE

**TO THE MEMBERS OF THE COUNCIL OF
THE FRANCIS BACON SOCIETY**

19th January 1995

Dear Editor,

OMEGA PROJECT

You will see from the enclosed photocopy of members, news and announcements taken from The Scientific and Medical Network Review, that there have been some developments in Landscape Temples, more particularly in connection with the Millennium Landmark Competition.

Apparently any applicant for funding by the Millennium Trustees must be a Registered Charity, and Peter Welsford has asked if we would therefore sponsor, in name only, his application to the Trustees for a grant to build the Global Community Centre named "Omega".

I have confirmed to Peter that unless I hear to the contrary from any of the Council members not later than the end of this month, he may go ahead with his application on that basis. In turn he has assured me that all members of the Society will be invited to a special viewing during the exhibition (5-19 March) with refreshments to follow thereafter.

Yours sincerely,

Bokie.

MILLENNIUM EXHIBITION PROGRESS

The Millennium Commission's vision of an Exhibition (2001 AD) which will be fun, entertaining and inspirational and will offer a shared national experience of the celebration of the Millennium is rapidly becoming a reality.

Four sites capable of welcoming over 15 million visitors during the year 2000 have now been shortlisted to host the year-long event: The National Exhibition Centre Birmingham, the Greenwich Peninsula London, Pride Park, Derby and the East London Meridian Site.

Initial applications from potential operators who can design, construct and run the Exhibition have been invited, and a shortlist will submit details

CORRESPONDENCE

by November next. The final selection of site which offers most scope for an imaginative and successful event will be made in conjunction with the selected operator.

We hope that the Omega Project, the design for which is based on sacred geometry, will be one of the features chosen by the operators of the Exhibition.

A decision on the operator and site will be made by January 1996.

Miss Page the Chief Executive of the Millennium Commission has said that the "chosen operator will have demonstrated to the Commission that it can deliver the best event of its kind in the World with a diversity of entertainment, information, experiences and attractions for both young and old."

Editor.

Virginia Fellows

U.S.A.

14.8.1995

Dear Editor,

The more I learn about Francis Bacon, the more I am amazed at the extent of his influence on his age. (And this one.) There is practically no area of culture or learning that he wasn't involved in. ("I take all of learning etc" . . .) Have you read *Holy Blood Holy Grail*? I'm sure he was closely connected with the events of Rennes-le-Chateau. His brother Anthony spent years in that area as you undoubtedly know. I haven't worked out the details yet but someday would like to write an article for *Baconiana* about it if you would be interested.

Also, I will soon write to Mr Bokenham explaining why I don't agree with him that Bacon could not have become the adept Saint Germain. It doesn't matter whether he 'died' or left his body in 1647 or at the age of 106 or whenever. Adepts or masters have new and perfect bodies — they don't have to keep the old worn out ones (although sometimes it is done). As 'adepts' they never die — at the end of his difficult lifetime as Francis Bacon, he became immortal. That is his gift to us. He had been an 'initiate' for some time before that. I hope all of us will do the same at some future date! I have heard some hints of his 'dying' in Germany and don't doubt for a minute that he physically died at that time and that his body may even still be found there. But he now has an ascended body and as Saint Germain he is even now available to all who care. I believe that John Baird's MSS will be a good indication of just what

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adepts are capable of doing. Saint Germain is often known as the Master of Malta! Surely you recognize him as having been the author or partial author of the Rosicrucian manifestos? Although orthodox wisdom says Andrea Valentin was the author, that is no more accurate than saying Will Shaksper was the author of the Plays! The detective work does not end with Shakespeare, I was happy to learn!

Virginia Fellows

Virginia Fellows

January 10, 1995

G 3100 Miller Road, 18 D.

Flint, Mich. 48507

Dear Mr Bokenham,

I am sending you an article that I wrote for *Baconiana* some time ago and for some reason, I don't remember why, I neglected to mail it. I think it is a very interesting situation and it is definitely along the line that I have been pursuing for some time — the Francis Bacon-Saint Germain connection. If you find this of interest to use for your magazine and would like some excerpts from Baird's deciphering of his family manuscript for a second article, I would be happy to send you some. Are you still publishing *Baconiana*? I certainly hope so. I lost interest in the Bacon question for a few years after several publishing companies turned down my MS based on the Owen Cipher Wheel. (I don't know if you remember that Mrs. Elizabeth Hovahness arranged for me to have the Cipher Wheel when she moved to England. I have tried to locate her, but no one seems to know where she is now.) However, I have renewed my interest, am trying to raise funds to publish my MS myself and am most enthusiastic about the whole situation again. If you are publishing more *Baconianas*, please put me on your subscription list.

Also, I have some material about a manuscript that was published by the Rosicrucians in 1859 which was supposedly written by Edmund Dudley in 1509 while he was in the Tower of London awaiting execution for treason. Why the R.C.s published it three and a half centuries later I don't know. But I am convinced that it was one of those falsely dated documents that Bacon and his circle printed so liberally in their effort to provide a body of literature for England. It certainly sounds Baconian — a treatise on morality in government. And, if one buys the theory

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of Bacon's royal birth, it would be that the writer would have been Bacon's great grandfather. It also speaks of John Dudley and his son Robert. It seems to me that *Baconiana* readers would find that interesting, especially since the Rosicrucians saw fit to publish it for some strange reason.

I wrote to you in August 1994 about the BBC programme on Bacon on which you were to present the case for Bacon. Has that been held and how did it go? I hope it was a roaring success for our team, but knowing how entrenched the Oxford claim has become, I am not too hopeful. When one becomes really well informed on the life of Bacon, it seems just too frustrating to realise how little is known of him and how little he is appreciated. Such a wonderful, wonderful story!!!

I do hope you will be able to use this article. Please let me know one way or another about the present status of *Baconiana*.

Virginia Fellows

(*Editor's Note:* The full article is reproduced elsewhere in this Issue.)

56 Westbury Road
New Malden
Surrey KT3 5AX

Dear Mrs Fellows,

I am delighted to receive your letter of the 10th and the enclosed article concerning "fact and conjecture" concerning the connection between Francis Bacon and the Compté de St Germain.

Firstly, however, I can assure you that the Francis Bacon Society is still going strong and publishing *Baconiana*. Like similar Societies, however, more of our members die or remain faithful than those who join our ranks. I am no longer in touch with Elizabeth Hovhaness after her return to the United States, and even Alan now seems to have dropped sending a subscription.

I welcome your decision to return to the fold and mention that the annual subscription is now £7.50 per annum which of course, includes a copy of our Journal though "Jottings" is no longer produced by the Brameld's. The TV broadcast in which Gwyn Richards and I battled for Bacon, joined by Lord Burford for Oxford, Dolly Wraight for Marlowe and an "expert" for W.S. was well produced from the BBC's point of view. This means that neither claimant was given much time to develop their particular themes, so that the audience was not too disturbed by

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those tiresome people. I believe, however, that some must have realised that there are some curious factors concerning the authorship question. Our theme concerned my discovery of the enciphered message "Francis Bacon Author" on the Shakespeare monument in Westminster Abbey which was erected in 1741, which established that the Rosicrucian Fraternity was still active at that time, particularly as the letters forming those words appear in the shape of an arch, or doorway, dear to Freemasonry. I believe that doorway was the entrance to the Temple of Truth with its pillars Jacim and Boas.

Your thesis concerning Saint Germain has set me some problems. The possibility that he was a reincarnation of Francis St Alban has long been suggested by Baconians, and that the latter lived to the age of 106 as did the mythical Father C.R.C. Personally I believe St Alban died earlier than this and I am asking our Editor, Peter Welsford, to include an article in our next *Baconiana* which gives evidence that he died aged 86 in Stuttgart in Germany in February 1647. I also believe that St Alban's great work for humanity was his esoteric teaching derived from Pythagoras, Plato and Jesus to control, or cleanse, the darker sides of our natures like self interest, intolerance and misunderstanding our neighbours, while developing our more spiritual side which should lead to a future brotherhood of man and knowledge of God's laws. These include the slaying of the monster "Ignorance" and the use of science when put to its proper purpose. I am not too familiar about the Compte of Saint Germain but, as far as I know, he was not an ethical teacher but he did invent a number of things which were useful to mankind especially for the less fortunate, and he was clearly in touch with his earlier incarnation in Elizabethan and Jacobean times.

Yours Sincerely,

T. D. Bokenham

56 Westbury Road
New Malden
Surrey KT3 5AX
25th November 1994

Dear Miss McCloulough,

Many thanks for Stephen Gillbard's letter concerning the "Battle for Wills" TV broadcast.

His attempt to disparage my message found on the Abbey monument

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is unbelievably confusing and, if I may say so, even less logical than he believes mine to be.

Like the great number of cipher messages which I have found in the Shakespeare works, this message is loud and clear. For some reason the messages found on monuments, including the Shakespeare one in Stratford Church, which gives the same FRANCIS BACON AUTHOR message, and the Bacon monument in St Michael's Church in St Albans, requires the text to be set out in a certain number of letters to each line, but in all the other messages found, particularly in the Shakespeare Sonnets, the lines are squared in a straightforward way. And each anagrammed message appears in a symmetrical group of letters which cannot be disputed. In the case of the Abbey decipherment, this shape is in the form of an arch which, as Mr Gillbard probably knows, is highly significant in Rosicrucian and Masonic circles and I believe it relates to the doorway, or entrance, to the Temple of Truth, or Enlightenment. He will have noticed that finger pointing to the word Temples.

I should repeat that the letter U of the word "cupt" provides the U of AUTHOR. Where he found the words "cloud-capp'd towers" I don't know. The words in the Shakespeare 1623 Folio are "clowd-capt Towres". The incorrect word WRECK gives us the R of FRANCIS and the C of BACON. That word was originally "racke" which means a vapoury cloud or mist and had little to do with wrecks. And the N of "fnbrick" provides the N of FRANCIS. In the Folio the word is "fabricke" and by dropping the final "e" the letters I and N of the arch shaped group are pushed into place. This speaks of special manipulation by those responsible.

I think the production of your programme was quite excellent and very fair to each claimant. I have had many letters from friends who say the same thing. My granddaughter told me that I was the best, but I think she had her mind on Christmas parcels!

Yours sincerely,

T. D. Bokenham

BACONIANA

The Francis Bacon Research Trust
Roses Farmhouse, Epwell Road, Upper Tysoe
Warwickshire CV35 0TN England
Tel: 01295 888185

Newsletter No. 30

August 1995

SHAKESPEARE

Dear Friends,

Things seem to be moving forward on the Shakespeare front. Many times in the past we have hoped (and thought) that at last the matter of the Baconian authorship of the Shakespeare works would become, if not publicly accepted, at least publicly acknowledged as being worthy of perusal. Even if the Baconian authorship is too hard for people to handle, we have at least hoped that it would become suitably clear that all the evidence that does exist (and there is more than enough) indicates that the Stratford-upon-Avon man, the actor and businessman that he was, was not and could not have been the author. Many efforts have been made in this direction, yet always the issue has remained a taboo subject in the world of orthodoxy and the general public, and Bacon's name continues to be villified by people who ought to know better but obviously don't.

First and foremost, our talented friend and FBRT member, Mark Rylance, has been elected the first Artistic Director of the new Globe Theatre. Not only is he a wonderful choice for this position, from all the artistic and directing points of view, but for much else besides, including his open-mindedness and interests in the real truths, historical and philosophical, concerning Shakespeare and the whole English Renaissance phenomena. In addition he has a profound interest in the deeper aspects of the plays — the hidden wisdom — and ability to translate that into action on the stage.

The new Globe Theatre is now almost complete on its site on Bankside, London. It is well worth a visit. The date for its opening as a theatre is timed for the 14th June next year, the birthday of Sam Wanamaker, the late actor-director whose vision and determination brought the project to birth. It is a fine tribute to the Bard, and, who knows? By the time it opens the true author may be publicly known and acknowledged.

Although Francis Bacon's philosophical (as distinct from practical) reason for anonymity with respect to the Shakespeare works is so that his higher self or Muse might be praised, not his mortal, lower self (which,

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filled with the weakness of earthly life, should sink to oblivion), this has clearly not worked. Instead we have a situation where praise is being given to a lower self or personality, and the wrong one to boot! — whilst the real higher self, the divine being, the Apollonian and Athenian Muse, is hardly recognised, let alone praised! This is a situation which needs righting, and now that 400 years have passed since the coming together of the Shakespeare team as the Knights of the Helmet (celebrated at Gray's Inn in their Christmas festivities of 1594), the *sub rosa* vows of silence which they took then may now perhaps be lifted or relaxed — whatever that might mean.

Peter Dawkins

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

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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

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 auhtor 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).

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).



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SIR FRANCIS BACON A BIOGRAPHY

Jean Overton Fuller

Reprint in paperback £10.95, obtainable from George Mann Books,
P.O. Box 22, Maidstone, Kent ME14 1AW.

FRANCIS BACON, SHAKESPEARE AND THE ROSICRUCIANS

Booklet by T. D. Bokenham, 56 Westbury Road, New Malden,
Surrey KT3 5AX, £5.00.

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 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, KT3 5AX.

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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.

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 P. A. Welsford, 34 Hartslock Court, Shooter's Hill, Pangbourne, Berks. RG87 7BJ.

