

# BACONIANA

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# The Francis Bacon Society

(INCORPORATED)



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# BACONIANA

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

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## EDITORIAL

'There is nothing so hidden but that it will be revealed; and no work so obscure but that it will be brought to the light of day'.

Hey presto! Adequate material arrives unexpectedly as if by a miracle! Once more a whole variety of articles has appeared including an unusual number of reviews of new books which have recently come to the market. This confirms a realisation of the increasing awareness by the general public in those subjects long since of interest to our members.

Sadly our Hon. President Sir George Trevelyan Bt. has passed away. Part of a most sympathetic Obituary by our friend Peter Dawkins who knew him well is reproduced below.

Last year several presentations were made at Society meetings: A most interesting talk about Emblems by Mary Brameld and another by Francis Carr on his research into Don Quixote are reproduced later as articles. The good news is that Francis has found himself a publisher for his work.

The Society was most pleased to receive several donations in connection with legacies from Trusts which exceeded £3,000.

Mark Finnan an author and journalist who is researching Oak Island, Nova Scotia, called in to London on his way back to Canada. There is a reference to this ongoing mystery in some further jottings (Bokoniana) by our Chairman ('Bokie'). Our grateful thanks to Virginia Fellows for sending more details of the new cipher manuscript by John Baird (see vol. 193), and we are considering how best this could be published.

The Omega Project sponsored by the Society and referred to in the last *Baconiana* (193) is much alive and there have been several developments, now that Greenwich has been chosen for the Millennium Festival. An offshoot of London University is interested in a possible tenancy for their

newly formed International Institute for the Study of Consciousness (ISC). This fits well within the aims of Omega: "to take all Knowledge as our province." (Readers are referred to a note of the origin of the word: 'Consciousness' reproduced on page 110).

The quotation at the heading is by Rollo, First Duke of Normandy. This seems as apt today as when first written about 876 A.D. over a thousand years ago! (Renouf, 1913).

Rollo's father was a Prince of Denmark.

## OBITUARY

### SIR GEORGE TREVELYAN, Baronet 1906-1996



Sir George Trevelyan, an Englishman beloved by many throughout the world, one of the great pioneers of New Renaissance thinking, died on the 7th February 1996, in his 90th year. In his own words:

"We are in the second Renaissance. In the first, our ancestors explored the seas and discovered new continents. . . . In this our present age, we are setting out to explore the cosmos and reality."

Sir George was a visionary with magical powers of oratory that inspired a great number of people around the globe. Exactly how many he reached with his twinkling eyes, sparkling sense of humour and fun, challenging ideas and personal encouragement, is not possible to assess, but it must

run into many thousands. Those he reached, inspired, encouraged and helped, have in turn spread their ideas and talents even wider, owing him a debt of gratitude for his courage and unwavering persistence in the face of adversity. For he was truly a pioneer and seeker after truth — not a walled-in, dogmatic truth, but a holistic, boundless truth.

For a huge body of people in Britain, and many abroad, Sir George became the rallying point for a new initiative in spiritual awareness — “a spiritual world-view” as he put it — one that has grown out of a need for a greater sense of personal meaning in life and a feeling for the eternal. He has been fondly referred to as ‘The Grandfather of the New Age Movement’, a title somewhat misunderstood by those who did not know him, as his ‘New Age’ did not involve the ephemera of cult and fad, but a non-sectarian holistic outlook, scientific as well as mystical, and a compassionate, global humanitarianism.

George loved good architecture, and adored Shakespeare. Many people enjoyed his Goethean way of seeing sacred architecture, as a growing, living organism transcending the earthly limitations of solidity and soaring into the airy heights of lightness and transparency. He found the Gothic cathedrals of England and the churches of Somerset particularly good for this, and wrote a classic book on the subject entitled *The Active Eye in Architecture*. His Shakespeare interest began with recitals and performances at Wallington in his youth, but he continued this passion throughout his life, quoting passages of Shakespeare in his public lectures whenever he could, and leading special Shakespeare weekends. Having a well-informed belief that Bacon was the author ‘Shake-speare’, as distinct from the actor, these weekends were presented under the auspices of the Francis Bacon Research Trust, to which he gave his whole-hearted support.

Sir George was a great man, a dear friend to his friends, a uniter of hearts, an inspiration to many, a pioneer to be remembered fondly, with gratitude, and a soul who did good in the world.

## SHAKESPEARE AUTHORSHIP INFORMATION CENTRE

FRANK BOUGH interviews IAN WILSON, author of 'Shakespeare, the Evidence', LBC, Jan 11, 1994.

**Frank Bough:** Why is there such a mystery surrounding William Shakespeare, who he was, where he lived and what he did? Why is there so little evidence of his passage on this earth?

**Ian Wilson:** We have very little documentary evidence. We haven't got any letters. We haven't got a play manuscript. It isn't really unusual. We have lost so much from the Elizabethan age.

**Frank Bough:** *There is no name on his grave.*

**Ian Wilson:** It doesn't have his name on it, which is one of the minor mysteries of the whole subject. That is unusual. Nobody has properly explained it. The other members of his family are along side. There was a will-o'-the-wisp quality about the man. We cannot find where he lived in London. He never bought a house in London. He was living in lodgings for most of the time. He does buy property in London, when he is actually leaving London. There is a whole lot of these little mysteries.

**Frank Bough:** What about the birth-place?

**Ian Wilson:** *We can't be sure that he was born in what we call the birth-place house.* There weren't hospitals so people did have their babies at home.

**Frank Bough:** Of course. Stratford-on-Avon exists on his memory.

**Ian Wilson:** *Stratford, in fact, is a bit of a sham.*

**Frank Bough:** Are there any references to Shakespeare by other people?

**Ian Wilson:** Francis Meres in 1598 mentions various titles. Robert Greene doesn't refer directly to Shakespeare by name but he makes a quotation from Henry VI.

**Frank Bough:** Am I right in saying he was uneducated; he had no literary friends; he possessed no books and he couldn't write? There are several signatures, all of which are misspelt.

**Ian Wilson:** These are all fictions. Stratford had a perfectly good grammar-school. *There is every reason to believe that he had a perfectly good education.*

**Frank Bough:** If you look at the plays, he was familiar with foreign countries; his knowledge of Venice is quite extraordinary. He talks about court life; he is an expert on the law; and on gardening, and all these matters, he is very well versed. Is there anything to support the contention that he was a well-educated, well-travelled, well informed chap?

**Ian Wilson:** He was. I could argue, well educated. He had contacts in the right places. We only have six signatures, three of them on his will; and it is absolutely right that there is something wrong with that hand. They were written very late in his life; the earliest is in 1611; he appears to have suffered at that time from scrivener's palsy, or writer's cramp – very understandable. . . .

**Frank Bough:** It is extraordinary that we are able to find out that about him, and know so little else about him.

**Ian Wilson:** It is a bit of fiction to say we don't know much about him.

**Frank Bough:** It is often true that great men are not recognised until years and years after their death. Yet, here he was, living in the full daylight of the English Renaissance, wasn't he? It is extraordinary that he should have escaped the limelight, the records that other people left.

**Ian Wilson:** But people were not looking at the writer behind the plays. They were looking at the plays as great entertainment. *Shakespeare was simply a cog* in his company. If you take a present-day allusion, take many popular television series. How many people can actually name who writes them? It was exactly the same in Shakespeare's time.

**Frank Bough:** Where did the original manuscripts go to?

**Ian Wilson:** They would have stayed with the company. The company survived until the Civil War. At that stage they disappeared. But that really didn't matter, because the First Folio had already appeared in 1623.

**Frank Bough:** But they just reproduced the Plays. There was no background to his life, how he thought, why he wrote. There is infuriatingly little about the man himself.

**Ian Wilson:** It was a big enough undertaking to put all that together. Plays were always regarded as a bit downmarket.

**Frank Bough:** Francis Carr runs the Shakespeare Authorship Information Centre in Brighton. He wishes to establish the truth of what happened, and help us to find out more about the great man. There are people like Lord Dacre and Enoch Powell, who are very sceptical about Shakespeare.

They do not seem to be convinced that this was the man who wrote these glorious plays.

**Ian Wilson:** I don't know about Lord Dacre. Enoch Powell argues that you would need far more political knowledge than any ordinary actor would possess. These people are saying that you have to have an aristocrat, someone with a university education. I would say cobblers. It is a very snooty attitude. The plays are written by an actor, for actors.

**Frank Bough:** We wonder at the language in these plays, at the colour and the imagery. They constitute the finest writing in the English language.

**Ian Wilson:** Absolutely. But *that didn't need a university education*. This was somebody who had a wonderful sensitivity, to see the world around him, in its totality. He looks at the lowest people in society as well as the highest, in equal measure, a complete rogue like Sir John Falstaff, a villain like Richard III, as well as more pleasant individuals.

**Frank Bough:** That is what is so infuriating. We don't know enough about this man, who created these wonderful characters.

**Ian Wilson:** I believe he was a Catholic

**Frank Bough:** Thank you, Ian Wilson. His book is published by Headline at £19.99. And thank you, Francis Carr, for your help with this interview. He sent me some excellent material and I am grateful to him.



SHAKESPEARE INVISIBLE? SPLENDID?

The **Oldie** June 1996

THE INVISIBLE MAN

*Who Wrote Shakespeare?*

John Michell

THAMES & HUDSON

If they were hiding from the authorities (as Bacon is supposed by some Baconians to have been hiding in cipher in the First Folio that he was the heir to the throne, the first-born son of Elizabeth and her secret husband, the Earl of Leicester) is it likely they would have succeeded in such spy-ridden circles? And if they *were* the authorities, the works of Shakespeare are a needlessly elaborate way of transmitting monarchist propaganda, or any other kind. Four centuries later, people still argue about the politics of the plays. Furthermore, why would poets and playwrights, jealous of their renown, submit their best work under a collective pseudonym?

No, it won't do. The plays just don't feel like patchwork to me. Despite the very strange silences in the records of Elizabethan theatre life where one would expect Shakespeare to feature, the man of Stratford seems less improbable than this byzantine conspiracy — for what?

After all, there is only one great improbability to swallow about Shakespeare being Shakespeare: his genius for language. Given that, his rising from an unlettered provincial background to be a man of wide reading, his grasp of the technical talk of diverse occupations — of seamen, falconers, lawyers, soldiers — and his conversation with the most sophisticated aristocrats, become comprehensible. Not probably? Well, are the works of Shakespeare 'probable'? They have certainly proved irreproducible. Genius is unlikely by nature: Mozart's story would appear equally unbelievable if we had to guess at it.

The absorptive quality, the 'negative capability' which Keats said Shakespeare had supremely among poets, fits the slight impression he made on history. To one who reflected so much of life, near invisibility seems appropriate.

*John Gibbens*

## TWO DIFFERENT MEN?

Knowledge of Shakespeare's life comes chiefly from documents unrelated to his career:

**Oxford Companion to the English Language,**  
ed. Tim McArthur 1996

Birmingham Post – April 27, 1996

## BEGUILING MYSTERIES

*Who wrote Shakespeare?*

By John Michell

One of the world's greatest mysteries surfaces again this week, and it is set around the identity of the genius we call William Shakespeare.

We know for certain that William, son of John Shakespeare, the Stratford glove maker, was born on April 26, 1564, because their Stratford parish register clearly records the event: *Gulielmus filius Johannes Shakspere* (spellings were never a strong point during the 16th century). We also accept that the Bard's "Official" birthday is actually celebrated on April 23, the Feast of St. George, Patron Saint of England.

And yet one's knowledge of this remarkable man is meagre. There are documents extant clarifying his position as shareholder in the Globe Theatre, his tax problems and his purchases of property in London and Stratford. One document which surfaced in 1909, tells us that Shakespeare lodged in 1604 in the house of a family called Mountjoy in Silver Street in the City of London.

As a former resident in the house, Shakespeare was called upon as witness yet when he was sworn in, the world's greatest genius could not remember his date of birth – which is curious since it was recorded in the Stratford baptismal register for all to see.

Add to this the fact that no letters exist from the greatest word spinner of all time (although there is, of course his signature in his last will and testament drawn up in January 1616). And the Bermuda Triangle quickly pales into obscurity beside the great Shakespeare mystery.

## SHAKESPEARE AUTHORSHIP INFORMATION CENTRE

John Michell poses a familiar question in 'his' fascinating book which raises more questions than it answers. Was Shakespeare's name merely a pseudonym for a well-known figure — a writer in all probability — who would not wish to be identified with the raffish, socially déclassé world of Elizabethan theatre?

The record of Shakespeare's stage career is disappointing. Mr. Michell notes there is not a particular mention of what parts Will Shakespeare played, in spite of the fact that it is quite possible to discover much about his contemporaries in records of the time.

*Richard Edmonds*

## SHAKESPEARE AUTHORSHIP INFORMATION CENTRE

### WHO WROTE THE GREATEST PLAYS EVER WRITTEN?

Students and professors of English literature in every university are becoming increasingly aware that we must know more about Shakespeare, the mysterious author who brought enlightenment and wisdom to everyone who could see his plays and read his texts.

These great dramas were written four hundred years ago, but we still know less about Shakespeare than we know about Christ or Julius Caesar.

The Internet is already providing students with a network of discussion and enquiry programmes on this subject, and the volume of printed material shows the extent of world-wide interest. Enough is known already to enable us to solve this mystery. The Internet gives us now, for the first time, the freedom to release this information.

### DON QUIXOTE

The Shakespeare Authorship Information Centre today introduces a new dimension to the already complex debate: *Who was the real author of Don Quixote?* The solution to this question in fact solves the whole Shakespeare authorship puzzle. There is no evidence that Cervantes wrote this Spanish masterpiece, but there is a mass of evidence, mostly in the novel itself, that the author is Francis Bacon. Over seventy quotations have been found in *Don Quixote* which appear in the plays of Shakespeare or the works of Bacon – or both.

Other clues abound.

### WHY THE SECRECY?

The sixth rule of the Rosicrucians, as laid down in the *Fama Fraternitatis* of 1614, was that members should remain anonymous for one hundred years. The leading member of the Rosicrucians in England at this time was Francis Bacon.

No attention has been paid to the date of *Don Quixote's* publication in Madrid in 1605, only six years after the fourth Armada of 1599. An important element in this work, seldom mentioned by critics, is its surprising lack of animosity towards England. If it had appeared as an English novel in Spain, everyone would have been understandably prejudiced against it. It 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 have immediately aroused hostility among critics and the general

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

*Don Quixote 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. Distrust and hatred of the foreigner had caused the deaths of innocent men in both countries. Now was the time for peace and good-will, a policy that James I keenly pursued. Indeed the complete absence of anything even remotely critical of the English in itself established *Don Quixote* as an important milestone in Anglo-Spanish relations. At the same time in England, *Don Quixote*, read and enjoyed by a large public in the seventeenth century, acted in the same way as a healer of the wide gulf between the two countries, as there is nothing in the book which is hostile towards Spain: and nothing is said about Spanish hatred of the English.

When *Don Quixote* appeared in Madrid and in London, the great Shakespeare plays appeared on the London stage. When the English plays and the Spanish novel are looked at together, a clear picture emerges: the creation a pan-European literary master-plan. The greatest, most famous play about Denmark is *Hamlet*. The greatest plays about Italy are *Romeo and Juliet*, *The Merchant of Venice*, and *Othello, the Moor of Venice*. The greatest play about Rome is *Julius Caesar*. The greatest play about Egypt and its absorption into the Roman empire is *Antony and Cleopatra*. The greatest plays about England are the Shakespeare history dramas. All these plays are the work of one man, and all of them 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*. Like all the Shakespeare plays, this appeared under an alias. Bacon, casting his eye over the whole of Europe, found that this area lacked an appropriate masterpiece, an epic story to match those of Greece, Rome, Italy, and Great Britain. In a letter to Lord Burghley written in 1592 Bacon declared ‘I have taken all knowledge to be my province.’ A play would not have been the right format for a Spanish epic. Needing a larger canvas he chose to write a novel.

*From Who wrote Don Quixote? by Francis Carr – (AWAITING PUBLICATION)*

## IS SHAKESPEARE DEAD???

By MARK TWAIN

How curious and interesting is the parallel — as far as poverty of biographical details is concerned — between Satan and Shakespeare. It is wonderful, it is unique, it stands quite alone, there is nothing resembling it in history, nothing resembling it in romance, nothing approaching it even in tradition. They are the best known unknown persons that have ever drawn breath upon the planet.

For the instruction of the ignorant I will make a list, now, of those details of Shakespeare's history which are facts — verified facts, established facts, undisputed facts.

### FACTS

He was born on the 23rd of April, 1564. Of good farmer-class parents who could not read, could not write, could not sign their names.

At Stratford, a small back settlement which in that day was shabby and unclean, and densely illiterate. Of the nineteen important men charged with the government of the town, thirteen had to 'make their mark' in attesting important documents, because they could not write their names.

Of the first eighteen years of his life *nothing* is known. They are a blank.

On the 27th of November (1582) William Shakespeare took out a licence to marry Anne Whateley.

Next day William Shakespeare took out a licence to marry Anne Hathaway. She was eight years his senior.

William Shakespeare married Anne Hathaway. In a hurry. By grace of a reluctantly-granted dispensation there was but one publication of the banns.

Within six months the first child was born.

About two (blank) years followed, during which period *nothing at all happened to Shakespeare*, so far as anybody knows.

Then came twins — 1585. February.

Two blank years follow.

Then — 1587 — he makes a ten-year visit to London, leaving the family behind.

Five blank years follow. During this period nothing happened to him, as far as anybody actually knows.

Then — 1592 — there is mention of him as an actor.

## IS SHAKESPEARE DEAD?

Next year — 1593 — his name appears in the official list of players.

Next year — 1594 — he played before the Queen. A detail of no consequence: other obscurities did it every year of the forty-five years of her reign. And remained obscure.

Three pretty full years follow. Full of play-acting. Then:

In 1597 he bought New Place, Stratford.

Thirteen or fourteen busy years follow; years in which he accumulated money, and also reputation as actor and manager.

Meantime his name, liberally and variously spelt, had become associated with a number of great plays and poems, as (ostensibly) author of the same.

Some of these, in these years and later, were pirated, but he made no protest.

Then — 1610-1611 — he returned to Stratford and settled down for good and all, and busied himself in lending money, trading in tithes, trading in land and houses; shirking a debt of forty-one shillings, borrowed by his wife during his long desertion of his family; suing debtors for shillings and coppers; being sued himself for shillings and coppers; and acting as confederate to a neighbour who tried to rob the town of its rights in a certain common, and did not succeed.

He lived five or six years — till 1616 — in the joy of these elevated pursuits. Then he made a will, and signed each of its three pages with his name.

A thoroughgoing business man's will. It named in minute detail every item of property he owned in the world — houses, lands, sword, silver-gilt bowl, and so on — all the way down to his 'second-best bed' and its furniture.

It carefully and calculatingly distributed his riches among the members of his family, overlooking no individual of it. Not even his wife: the wife he had been enabled to marry in a hurry by urgent grace of a special dispensation before he was nineteen; the wife whom he had left husbandless so many years, the wife who had had to borrow forty-one shillings in her need, and which the lender was never able to collect of the prosperous husband, but died at last with the money still lacking. No, even this wife was remembered in Shakespeare's will.

He left her that 'second-best bed.'

And *not another thing*; not even a penny to bless her lucky widowhood with.

It was eminently and conspicuously a business man's will, not a poet's.

It mentioned not *a single book*.

Books were much more precious than swords and silver-gilt bowls and second best beds in those days, and when a departing person owned one he gave it a high place in his will.

The will mentioned *not a play, not a poem, not an unfinished literary work, not a scrap of manuscript of any kind.*

Many poets have died poor, but this is the only one in history that has died *this* poor; the others all left literary remains behind. Also a book. Maybe two.

He signed the will in three places.

In earlier years he signed two other official documents.

These five signatures still exist.

There are *no other specimens of his penmanship in existence.* Not a line.

Was he prejudiced against the art? His granddaughter, whom he loved, was eight years old when he died, yet she had had no teaching, he left no provision for her education although he was rich, and in her mature womanhood she couldn't write and couldn't tell her husband's manuscript from anybody else's — she thought it was Shakespeare's.

When Shakespeare died in Stratford *it was not an event.* It made no more stir in England than the death of any other forgotten theatre-actor would have made. Nobody came down from London; there were no lamenting poems, no eulogies, no national tears — there was merely silence, and nothing more. A striking contrast with what happened when Ben Jonson, and Francis Bacon, and Spenser, and Raleigh and the other distinguished literary folk of Shakespeare's time passed from life! No praiseful voice was lifted for the lost Bard of Avon; even Ben Jonson waited seven years before he lifted his.

*So far as anybody knows and can prove,* he never wrote a letter to anybody in his life.

*So far as any one knows, he received only one letter during his life.*

*So far as anyone knows and can prove,* Shakespeare of Stratford wrote only one poem during his life. This one is authentic. He did write that one, a fact which stands undisputed; he wrote the whole of it. He commanded that this work of art be engraved upon his tomb, and he was obeyed. There it abides to this day; This is it:

Good friend for Jesus sake forbear  
To digg the dust enclosed heare:  
Blest be ye man yt spares thes stones  
And curst be he yt moves my bones.



## IS SHAKESPEARE DEAD?

In, the list as above set down, will be found *every positively known fact* of Shakespeare's life, lean and meagre as the invoice is. Beyond these details we know *not a thing* about him. All the rest of his vast history, as furnished by the biographers, is built up, course upon course, of guesses, inferences, theories, conjectures — an Eiffel Tower of artificialities rising sky-high from a very flat and very thin foundation of inconsequential facts.

### CONJECTURES

The historians 'suppose' that Shakespeare attended the Free School in Stratford from the time he was seven years old 'til he was thirteen. There is no evidence in existence that he ever went to school at all.

The historians 'infer' that he got his Latin in that school — the school which they 'suppose' he attended.

They 'suppose' his father's declining fortunes made it necessary for him to leave the school they supposed he attended, and get to work and help support his parents and their ten children. But there is no evidence that he ever entered or retired from the school they suppose he attended.

They 'suppose' he assisted his father in the butchering business; and that, being only a boy, he didn't have to do full-grown butchering, but only slaughtered calves. Also, that whenever he killed a calf he made a high-flown speech over it. This supposition rests upon the testimony of a man who wasn't there at the time; a man who got it from a man who could have been there, but did not say whether he was or not; and neither of them thought to mention it for decades, and decades, and decades, and two more decades after Shakespeare's death (until old age and mental decay had refreshed and vivified their memories). They hadn't two facts in stock about the long-dead distinguished citizen, but only just the one: he slaughtered calves and broke into oratory while he was at it. Curious. They had only one fact, yet the distinguished citizen had spent twenty-six years in that little town — just half his lifetime. However, rightly viewed, it was the most important fact, indeed almost the only important fact, of Shakespeare's life in Stratford. Rightly viewed. For experience is an author's most valuable asset; experience is the only thing that puts the muscle and the breath and the warm blood into the book he writes. Rightly viewed, calf-butchering accounts for *Titus Andronicus*, the only play — ain't it? — that the Stratford Shakespeare ever wrote; and yet is the only one everybody tries to chouse him out of, the Baconians included.

The historians find themselves 'justified in believing' that the young Shakespeare poached upon Sir Thomas Lucy's deer preserves and got hauled before the magistrate for it. But there is no shred of respectable evidence that anything of the kind happened.

The historians, having argued the thing that might have happened into the thing that did happen, found no trouble in turning Sir Thomas Lucy into Mr. Justice Shallow. They have long ago convinced the world — on surmise and without trustworthy evidence — that Shallow is Sir Thomas.

Shakespeare pronounced *Venus and Adonis* 'the first heir of his invention,' apparently implying that it was his first effort at literary composition. He should not have said it. It has been an embarrassment to his historians these many, many years. They have to make him write that graceful and polished and flawless and beautiful poem before he escaped from Stratford and his family — 1586 or '87 — age, twenty-two, or along there; because within the next five years he wrote five great plays, and could not have found time to write another line.

It is sorely embarrassing. If he began to slaughter calves, and poach deer and rollick around, and learn English, at the earliest likely moment — say at thirteen, when he was supposedly wrenched from that school where he was supposedly storing up Latin for future literary use — he had his youthful hands full, and much more than full. He must have had to put aside his Warwickshire dialect, which wouldn't be understood in London, and study English very hard. Very hard indeed; incredibly hard, almost, if the result of that labour was to be the smooth and rounded and flexible and letter-perfect English of the *Venus and Adonis* in the space of ten years; and at the same time learn great and fine and unsurpassable literary form.

However, it is 'conjectured' that he accomplished all this and more, much more: learned law and its intricacies, and the complex procedure of the law courts; and all about soldiering, and sailing, and the manners and customs and ways of royal courts and aristocratic society; and likewise accumulated in his one head every kind of knowledge the learned then possessed, and every kind of humble knowledge possessed by the lowly and the ignorant; and added thereto a wider and more intimate knowledge of the world's great literatures, ancient and modern, than was possessed by any other man of his time — for he was going to make brilliant and easy and admiration-compelling use of these splendid treasures the moment he got to London. And according to the surmises, that is what he did. Yes, although there was no one in Stratford able to teach him these things,

## IS SHAKESPEARE DEAD?

and no library in the little village to dig them out of. His father could not read, and even the surmises surmise that he did not keep a library.

It is surmised by the biographers that the young Shakespeare got his vast knowledge of the law and his familiar and accurate acquaintance with the manners and customs and shop-talk of lawyers through being for a time the *clerk of a Stratford court*; just as a bright lad like me, reared in a village on the banks of the Mississippi, might become perfect in knowledge of the Bering Strait whalefishery and the shop-talk of the veteran exercisers of that adventure-bristling trade through catching catfish with a 'trot-line' Sundays. But the surmise is damaged by the fact that there is no *evidence* and not even a tradition — that the young Shakespeare was ever clerk of any court.

He had to acquire a knowledge of war at the same time; and a knowledge of soldier-people and sailor-people and their ways and talk; also a knowledge of some foreign lands and their languages: for he was daily emptying fluent streams of these various knowledges, too, into his dramas. How did he acquire these rich assets?

In the usual way: by *surmise*. It is surmised that he travelled in Italy and Germany and around, and qualified himself to put their scenic and social aspects upon paper; that he perfected himself in French, Italian and Spanish on the road; that he went in Leicester's expedition to the Low Countries, as soldier or subtler or something, for several months or years — or whatever length of a time a surmise needs in his business — and thus became familiar with soldiership and soldier-ways and soldier-talk, and generalship and general-ways and generaltalk, and seamanship and sailor-ways and sailor-talk.

Right soon thereafter he became a stockholder in two theatres and manager of them. Thenceforward he was a busy and flourishing business man, and was raking in money with both hands for twenty years. Then in a noble frenzy of poetic inspiration he wrote his one poem — his only poem, his darling — and laid him down and died:

Good friend for Jesus sake forbear  
To digg the dust enclosed heare:  
Blest be ye man yt spares thes stones  
And curst be he yt moves my bones.

He was probably dead when he wrote it. Still, this is only conjecture. We have only circumstantial evidence. Internal evidence.

Shall I set down the rest of the Conjectures which constitute the giant

Biography of William Shakespeare? It would strain the Unabridged Dictionary to hold them. He is a Brontosaur: nine bones and six hundred barrels of plaster of paris.

### WE MAY ASSUME

In the Assuming trade three separate and independent cults are transacting business. Two of these cults are known as the Shakespearites and the Baconians, and I am the other one — the Brontosaurian.

The Shakespearite knows that Shakespeare wrote Shakespeare's Works; the Baconian knows that Francis Bacon wrote them; the Brontosaurian doesn't really know which of them did it, but is quite composedly and contentedly sure that Shakespeare *didn't*, and strongly suspects that Bacon *did*. We all have to do a good deal of assuming, but I am so fairly certain that in every case I can call to mind the Baconian assumers have come out ahead of the Shakespearites. Both parties handle the same materials, but the Baconians seem to me to get much more reasonable and rational and persuasive results out of them than is the case with the Shakespearites.

Let me try to illustrate the two systems in a simple and homely way calculated to bring the idea within the grasp of the ignorant and unintelligent. We will suppose a case: take a lap-bred, house-fed, uneducated, inexperienced kitten; take a rugged old Tom that's scarred from stem to rudder-post with the memorials of strenuous experience, and is so cultured, so educated, so limitlessly erudite that one may say of him 'all cat-knowledge is his province'; also, take a mouse. Lock the three up in a holeless, crackless, exitless prison-cell. Wait half an hour, then open the cell, introduce a Shakespearite and a Baconian, and let them cipher and assume. The mouse is missing: the question to be decided is, where is it? You can guess both verdicts beforehand. One verdict will say the kitten contains the mouse; the other will as certainly say the mouse is in the tomcat.

The Shakespearite will Reason like this — (that is not my word, it is his). He will say the kitten *may have been* attending school when nobody was noticing; therefore *we are warranted in assuming* that it did so; also, *it could have been* training in a court-clerk's office when no one was noticing; since that could have happened, *we are justified in assuming* that it did happen; *it could have studied catology in a garret* when no one was noticing — therefore it *did*; *it could have* attended cat-assizes on the shedroof nights, for recreation, when no one was noticing, and harvested a knowledge of cat court-forms and cat lawyer-talk in that way:

IS SHAKESPEARE DEAD?

it could have done it, therefore without a doubt it did; it could have gone soldiering with a war-tribe when no one was noticing, and learned soldierwiles with a war-tribe when no one was noticing, and learned soldierwiles and soldier-ways, and what to do with a mouse when opportunity offers; the plain inference, therefore is, that that is what it did. Since all these manifold things *could* have occurred, we have *every right to believe* they did occur. These patiently and painstakingly accumulated vast acquirements and competences needed but one thing

In the North wall of the Chancell  
is this Monument set,

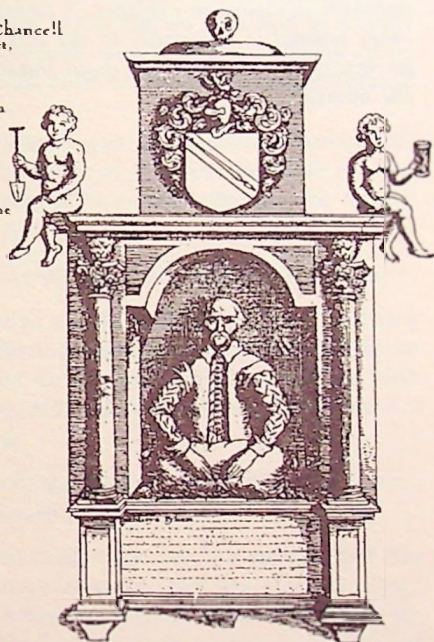
In lucio Dylum genio Socratem, arte Maronem  
Terra tegit, populus mare, olympus habet.

Stay, passenger why goest thou by loe fast  
Read it thou canst whom curious death hath plac't  
w<sup>ch</sup> in this monument Shakspeare with whom  
Quick nature dyed, whose name doth deck the tombe  
Far more then cost, for all that he hath writ  
Leaves living art but page to serve his wit

Obijt A.D. 1616  
at 52, the 4<sup>th</sup> April

Near to the wall where this monument is erected  
lyeth a plume five foms, underneath w<sup>ch</sup> his  
body is carried, w<sup>ch</sup> this Epitaph,

Good friend for Iohas like forbeare  
To digg the dust enclous'd here  
Blest be the man that spares these bones  
And curst be he that moves my bones



Stratford monument  
as shown in Dugdale's  
Warwickshire, 1656.

more — to convert themselves into triumphant action. The opportunity came, we have the result; *beyond shadow of question* the mouse is in the kitten.

It is proper to remark that when we of the three cults plant a "*We think we may assume,*" we expect it, under careful watering and fertilizing and tending, to grow up into a strong and hardy and weather-defying "*there isn't a shadow of a doubt*" at last — and it usually happens.

We know what the Baconian's verdict would be: "*There is not a rag of evidence that the kitten has had any training, any education, any experience qualifying it for the present occasion, or is indeed equipped for any achievement above lifting such unclaimed milk as comes its way; but there is abundant evidence — unassailable proof, in fact — that the other animal is equipped, to the last detail, with every qualification necessary for the event. Without shadow of doubt the tomcat contains the mouse.*"

## WHO WROTE *DON QUIXOTE*?

THOMAS SHELTON AND HAMET BENENGELI

*Francis Carr*

If *Don Quixote* was not written by Miguel de Cervantes, who was the real author?

There is no evidence that it came from the pen of any of Cervantes' contemporaries in Spain. None of his private letters have come down to us; there is no evidence that another Spanish author is involved.

It is in *Don Quixote*, in the work itself, that we may find an answer to the question of authorship. If someone wrote this novel using the name of Cervantes, it is possible that some clues have been deliberately placed in the text.

The author, whoever, he was, speaks to us, his readers, in his Preface. In the very first page he takes the trouble to point out that there *is* some problem of authorship, or fatherhood. Of course, this *may* be merely a device, a pose — but it may not be.

Though in shew a Father, yet in truth but a stepfather to Don Quixote.

If this were the only reference to another man as the author, the real father, this mention of stepfatherhood could be ignored. But another name is mentioned over and over again. In Chapter 1 of Book 2 of the First Part in Shelton's translation (Chapter 9 of the modern Penguin translation by J. M. Cohen, p.77) we read:

*The historie of Don Quixote of the Mancha*, written by Cyd Hamet Benengeli, an Arabical Historiographer.

Whenever this name is mentioned in *Don Quixote*, we are told that this man is the real author. No-one has discovered any Arab by this name, so it has been assumed that this is another device, another odd joke, by Cervantes, to distance himself, for some unstated reason, from the story of Quixote. Again this may be a device, but once again perhaps we are offered another clue. If the same name, the same clue, is repeated thirty-three times, we are perhaps being invited to examine it more closely.

Before following up this possibility, we should see if there is anything more to be learnt about Thomas Shelton.

A Thomas Shelton was employed by Thomas Howard, the Earl of

Walden, later the Earl of Suffolk, to whom the translation of *Don Quixote* was dedicated. His wife, Catherine, Lady Suffolk received a payment of £1,000 a year from the King of Spain for her work on his behalf in this country.<sup>1</sup> What this consisted of has remained a secret. Shelton may have worked for her and have undertaken missions in Spain, and on these visits to Madrid, Shelton may have met and conferred with Cervantes. From 1603 to 1614, Suffolk, the builder of Audley End, near Saffron Walden in Essex, was Lord Chamberlain to the royal household. However, it must be stressed that there is no evidence that the Thomas Shelton who worked for Lady Suffolk was the Thomas Shelton who translated *Don Quixote*. We have no further information about either man, if indeed two men by this name are involved.

We have information about three other Sheltons, but there is no evidence that any of them were related to Thomas Shelton. Mary Shelton, one of Queen Elizabeth's ladies of the Privy Chamber, married a Mr. Scudamore;<sup>2</sup> Audrey Shelton married Sir Thomas Walsingham; and Humphrey Shelton, a Catholic expatriate, lived for thirty years in Rouen. In return for information sent to the King of Spain, he was paid 30 escudos a year.<sup>3</sup>

There is no contemporary reference to Thomas Shelton, apart from his name, in the printed editions of the First Part of *Don Quixote*. Although it has always been assumed that Shelton also translated the Second Part, published eight years later in 1620, no translator's name appears in it. One would have expected such a brilliant reader of Spanish would have left some record of his education and his life, but he has left not a trace, and there is no record of anyone having met him.

If Thomas Shelton, or a man using this name, was the author, another question still remains unsolved. Who translated his work into Spanish? There is no evidence that Cervantes was capable of such a task, or that he was interested in any way in England or in the English language. However, if Cervantes merely lent his name to *Don Quixote*, having done no work on the translation, then that would account for the absence of any payment after its publication. We have no record of Shelton's acquaintance with the Spanish language; we have no record of Cervantes' acquaintance with the English language.

As the work was going to appear for the first time in Madrid under a Spaniard's name, it is possible that, if the original text was written in English, the translation was carried out in Spain. In Chapter 9, Part I of *Don Quixote*, we find just such an operation mentioned in some detail.



If Heaven, Chance and Fortune had not assisted me, the world had bin deprived of the delight and pastime, that he may take for almost two hours together, who shall with attention read it. The manner of finding it (a written account of Don Quixote) was this:

Being one day walking on the Exchange of Toledo, a certain boy by chance would have sold divers old quires and scroules of bookes to a Squire that walked up and down in that place, and I, being addicted to reade such scroules, though I found them torne in the streets, borne away by this my natural inclination, tooke one of the quiers in my hand and perceived it to be written in Arabickall characters . . . I looked about to view whether I could perceive any Moore that could read them . . .

In fine my good fortune presented one to me . . .

I departed with the Moore, to the Cloyster of the great church, and I requested him to turn all the sheetes that treated of Don-Quixote into Spanish. I would pay him what he listed (wanted) for his paines. He demanded fifty pounds of Reasons and three bushels of Wheate, and promised to translate them speedily, well, and faithfully. But I, to hasten the matter more, lest I should lose such an unexpected and welcome treasure, brought him to my house, where he translated all the worke in lesse than a month and a halfe.

When it is impossible to link the name of a translator, with any real person, one has to accept the possibility of a pseudonym being used. To help us in finding the man behind the pen-name, we can at last narrow the field. Only those who can write well need be considered, for no translator has ever received more praise than Thomas Shelton.

In the opinion of Fitzmaurice-Kelly, Shelton was "a man of letters". He brought to the execution of his enterprise an endowment and a temperament such as no late arrival could pretend to boast. He owned an alert intelligence, a perfect sympathy for his author's theme, and a vocabulary of exceeding wealth and rarity. His language is ever fitted to the incident. He is always at his ease and, in the most trying case, he remains neutral, unspotted from affectation. Safe from the pitfalls of anachronism and the possibilities of Wardour-Street English, Shelton despatches his phrase with address and vigour. The atmosphere of the book is his own. Cervantes' manner is more nearly attained by Shelton than by any successor. In narrative, as in description, the Englishman vies with the Spaniard in dignity, grace and fleetness. With inimitable

felicity of phrase and setting, with sustained sonority and splendour, in passages of uncommon majesty, he continues his deliverance of a classic masterpiece. Cervantes would have been "the foremost to applaud the breadth and gusto of a performance still unrivalled for simplicity, force and beauty".<sup>4</sup>

In his introduction to the Second Part of *Don Quixote*, Fitzmaurice-Kelly states that of all the translators, Cervantes owes "Most to Shelton, Lord of the golden Elizabethan speech, an exquisite in the noble style."

Shelton is also praised by Roger de Manvel. The carelessness he found in Cervantes' text is eliminated in the English version, which has "a direct ruggedness which some better equipped translators have failed to achieve".<sup>5</sup>

Cervantes was indeed fortunate in having such a brilliant translator. If his identity were known, he would have his rightful place as one more distinguished figure in that golden age of English literature. As it is, few people even know his name.

In the Dictionary of National Biography we learn that Thomas Shelton "may be the fourth son of William Sheldon of Broadway, Worcester". This may be correct, but we have no information about this particular Sheldon. There is no doubt, however, in the DNB about the excellence of his translation. It "often seizes with curious effect the English word that is nearest the sound of the Spanish in defiance of its literal meaning". Shelton "realises Cervantes' manner more nearly than any successor".

As the search for Thomas Shelton has proved so unsuccessful, we are obliged to look elsewhere. A pen-name may have been adopted. In *Don Quixote* there is no information about Shelton, apart from his dedicatory letter to Lord Walden. He is surprisingly candid about his shortcomings. He cast the work aside, "where it lay a long time neglected in a corner, and so little regarded by me as I never once set hand to review or correct the same." He was too busy with other matters to revise or correct the same." He was too busy with other matters to revise the translation, hoping that "some one or other would peruse and amend the errors escaped". The air of casualness is maintained. His manuscript, his printer tells him, has in fact been printed and a copy has been delivered to Lord Walden. The work is, he admits "farre unworthy" and "abortive". An ill-favour'd thing, but mine own, as Touchstone described his wife, Audrey, in *As You Like it*.

Here is Shelton's letter in full:

## WHO WROTE *DON QUIXOTE*?

Mine Honourable Lord; having Translated some five or six years ago. The Historie of Don Quixote, out of the Spanish Tongue, into the English, in the space of forty days: Being therunto more than halfe enforced, through the importunity of a very dear friend, that was desirous to understand the subject: After I had given hime once a view thereof, I cast it aside, where it lay long time neglected in a corner, and so little regarded by me as I never once set hand to review or correct the same.

Since when, at the entreatie of others of my friends, I was content to let it come to light, conditionally, that some one or other would peruse and amend the errors escaped; my many affairs hindering me from undergoing that labour. Now I understand by the Printer, that the Copy was presented to your Honour: which did at the first somewhat disgust me, because as it must pass, I fear much, it will prove far unworthy, either of your Noble view or protection.

Your Honours most affectionate  
servitor,

Thomas Shelton.

The wording of Shelton's concluding sentence is perhaps significant.

The usual word in this context is 'servant'. Shelton has chosen instead another word which, apart from one letter, is the Spanish word for servant, 'servidor'. It is also unusual for the 'servant' to describe himself as affectionate, unless he is a member of the same class as the dedicatee.

There is little to learn, therefore, in our attempt to discover the identity of Thomas Shelton, if that was indeed the real name of the translator of *Don Quixote*. If that was his real name, we can be certain that, with the instant success of the book, he would have become, if not famous, at least well-known among academics, writers and the growing number of readers. As it was, he was as unknown in the seventeenth century as he is today.

Thus we are left with the other name that the author of *Don Quixote* gives us, as the man who really was the father, the creator, of this work – Cid Hamet Benengeli. No one by this name appears in any history of Arab literature. When the name is mentioned, all we are given is a brief statement that he is the supposed author of Cervantes' *Don Quixote*. If there was no doubt that Miguel de Cervantes was the author, there would be no point in pursuing the matter any further. We could justifiably accept that Cid Hamet Benengeli is just another whimsical invention.

Even if this is an invented name, one can still wonder why the author tells us thirty-three times that Hamet is the real creator, and why he has chosen this name, not another. To make quite certain that the reader reads this name correctly, we have Sancho Panza, Quixote's patient servant, pronouncing it wrongly: "Cid Hamet Berengena". His master tells him that the name is Benengeli. In the Shelton text this correction is repeated in a marginal note: "It should be Benengeli, but Sancho simply mistakes." The only explanation of this odd name offered by Spanish scholars is that it might mean 'aubergine', the Spanish word for which is 'berenjena'.

Carlos Fuentes, in *The Buried Mirror* (1992), admits that Cervantes "proposes uncertainty of authorship. "Who is the author of *Don Quixote*?" we are constantly asked. Cervantes? An Arab author?" That is all he has to say on this subject.

In *Don Quixote* we are given a little information about this mysterious man:

Cid Hamet was a very exact historiographer . . .

Cid Hamet Benengeli, an Arabical and Manchegan author, recounts in this most grave, lofty, divine, sweet, conceited history . . .

Well fare Cid Hamet Benengeli, that left the stories of your greatness to posterity, and more than well may that curious author fare that had the care to cause them to be translated out of the Arabic into our vulgar Castilian to the general entertainment of all men . . .

The translator of this famous history out of its original, written by Cid Hamet Benengeli . . .

Certainly, all they that delight in such Histories as these must be thankful to Cid Hamet, the author of the original . . .

Cid Hamet, flower of historians . . .

In Part 2 of *Don Quixote* the author himself invites us to look a little closer at this Arab name.

*Cide* in the Arabicke signifieth Lord. — Part 2, ch.2.

*Ben* means son. *Engeli* could be 'of England', as the Arabic word for England is '*anglia*' or '*ingelterra*'. The name, then, could be translated as Lord Hamet, son of England.

It is natural to doubt whether one is justified in looking for the real author in a foreign country, that is, not in Spain, the country of Cervantes. It is at this point that the title page of the first Spanish edition of *Don Quixote* can shed some light. An examination of this page confirms to us that a foreign hand is indeed at work.

WHO WROTE *DON QUIXOTE*?

EL INGENIOSO  
HIDALGO DON QUIXOTE DE LA MANCHA,

Compuesto por Miguel de Cervantes  
Saavedra.

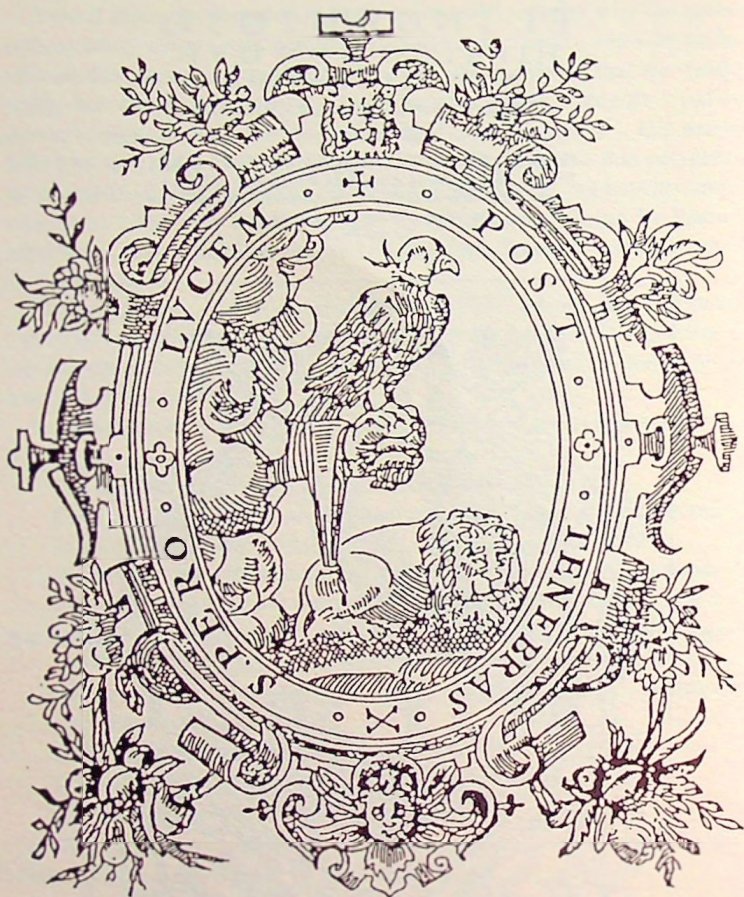
DIRIGIDO AL DVQUE DE BEIAR,  
Marques de Gibralfon, Conde de Benalcázar, y Bañares,  
Vizconde de la Puebla de Alcozer, Señor de  
las villas de Capilla, Curiel, y  
Burguillos.



CON PRIVILEGIO,  
EN MADRID Por Juan de la Cuesta.

Véndese en casa de Francisco de Robles, librero del Rey y no leñero

Title page of the first edition of *Don Quixote*, published in Madrid in 1605.



REPRODUCTION OF THE DESIGN APPEARING ON THE TITLE PAGE OF THE FIRST EDITION OF "DON QUIXOTE." 1605

This illustration is not just unusual. It is unique. It obviously contains a message; the component parts of this picture lie there, waiting to be read.

We see a hooded falcon resting on the gloved hand of a man who is hidden from view. Swirling shapes, possibly mist, on one side only, stress the fact that the falconer is hidden, just out of sight. Around the arm

and the bird is the inscription: *POST TENEBRAS SPERO LUCEM* – after darkness I hope for light. Beneath the falcon a lion is keeping his eye on the bird. It could be said that both the lion and the falcon hope for light after the darkness, for the clear light of day after the dark night, or a time of impaired vision. The lion could symbolise England; the falcon could be Cervantes. Who is the falconer?

The inscription takes us to Chapter 68 of the Second Part of *Don Quixote*, in which the knight tells Sancho Panza that he too hopes for light:

O hard heart! oh ungodly Squire! oh ill given bread, and favours ill placed which I bestowed, and thought to have more and more conferred upon thee . . . for I *post tenebras spero lucem*. I understand not that, said Sancho, only I know that whilst I am sleeping, I neither feare nor hope, have neither paine nor pleasure.

In Cervantes' text, Quixote follows the words in Latin with a translation into the vernacular: "after darkness I expect light". Sancho, however, still says "I don't understand that".

Shelton's version makes sense. It seems that Cervantes' explanation has been added to help the reader, but it is a mistake, as it makes Sancho's reply incomprehensible. Was Cervantes' text, in fact, a translation of Shelton?

At this point Sancho surprises Quixote by launching, uncharacteristically, into a lyrical tribute to sleep.

Well fare him that invented sleepe, a cloke that covers all human thoughts; the foode that slakes hunger; the water that quenbeth thirst; and the fire that warmeth cold; the cold that tempers heate; and finally a currant coine, with which all things are bought, a ballance and weight that equals the King to the Shepheard; the fool to the wiseman; onely one thing (as I have heard) sleepe hath ill, which is, that it is like death, in that betweene a man asleepe and a dead man, there is little difference.

This eloquent prose-poem on sleep certainly reminds one of that speech in a play written in England a few years before the publication of *Don Quixote*, in which Macbeth discourses on the same subject:

Sleep that knits up the ravelled sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast.

In Sonnet 87 of Shakespeare, the poem ends with this couplet:

Thus have I had thee, as a dream doth flatter  
In sleepe a King, but waking no such matter.

And in *Macbeth*, Macuff exclaims

Malcolm awake!  
Shake off this downy sleep, death's counterfeit . . .

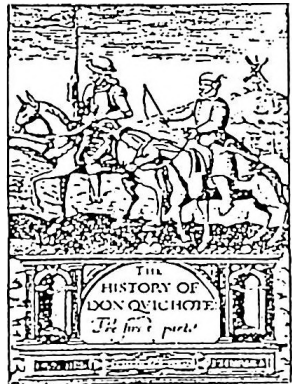
Had Shelton read *Macbeth* when he worked on *Don Quixote*?

The reference to Darkness and Light in the Latin motto on the title page takes us to one of the central themes of the Rosicrucian doctrines, which date from the early seventeenth century. One of the six articles in the *Fama Fraternitatis*, the Rosicrucian manifesto of 1614, is that "the Fraternity should remain secret for one hundred years."

In Part 2, ch. 52, Quixote tells an author that "there is need of infinite light for so many are in the dark."

A further pointer is to be found in the title page of the first English edition of *Don Quixote*, published in 1612, the first appearance of this work in a foreign language. The name of the publisher, Ed Blounte, appears at the bottom of the page – but no author's name is given. Blounte and William Jaggard were the printers and publishers of the First Folio of the Shakespeare plays.

Title page of the first  
English edition 1612



1. Encyclopaedia Britannica 1989.
2. Neville Williams, *All The Queen's Men*. Weidenfeld 1972.
3. Albert Loomie. *The Spanish Elizabethans*, Fordham University, USA 1963.
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5. *Cervantes and the Magicians*, Paris 1934.



WORD-LENGTH FREQUENCY IN SONNETS OF  
SHAKE-SPEARE AND DON QUIXOTE

by John S. Alabaster

Following the findings of Francis Carr<sup>1,2</sup> on the numerous connections between Francis Bacon and the authorship of *Don Quixote*, those relating to the Promus writings of Bacon and the presence of some of the ciphers have been examined in detail and are to be reported to the Society verbally on 9 April, 1997 and in writing, later.

In addition, the frequency of occurrence of words of different length in the Sonnets of Shake-speare, as already described<sup>3</sup> has now been compared with the frequencies found in some of the sonnets present in *Don Quixote*. Those chosen were the first ten, eight of which occur in the prelims of the 1620 edition (pp. xxiii-xxvi), published in 1900<sup>4</sup> but, like the all-telling "translator's" dedication and "author's" preface, they do not, unfortunately, appear in all editions; the remaining two sonnets chosen are on pp. 237 & 338. All words, except proper names were used in the analysis.

The results show that the peak frequencies of occurrence and usage are for four-letter words in the sonnets of both Shake-speare and *Don Quixote*, and that the small differences in distribution of words of different length between the two sources are not statistically significant.

Thus, this analysis, in failing to show a difference between the two sources, does not on its own prove that they are identical, but it is in accord with Carr's evidence for Bacon being the true author of *Don Quixote*.

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4. Cervantes, Miguel de (1620) *The History of the Valorous & Witty Knight Errant Don Quixote of the Mancha*. Translated by Thomas Shelton in Three Vols. Macmillan & Co. Ltd., London, 1900. Vol. I, 355pp.

## COINCIDENCES, BACON AND SHAKESPEARE

*Edwin Reed*

Edwin Reed's Book *Coincidences, Bacon and Shakespeare* of 1906 includes the following pages:

## COINCIDENCES – LXI

*Revisions of Writings for the Press*

Many of the Plays were revised and re-revised by the author before they were printed, and also between successive editions. The custom may be said to have been an idiosyncrasy with him. We give some examples:

The drama of *King John* was first published in 1591; it was extensively re-written for the Folio of 1623.

The *Taming of the Shrew* came out anonymously in 1594. More than one thousand new lines were afterwards introduced into it.

*King Richard II* was published in several editions between 1597 and 1623. The edition of 1608 had a new scene added to it; and that of 1623 many other important additions.

*King Henry V* was published and re-published several times before its appearance in the Folio. It grew in the meantime from 1721 lines, as it was in 1602, to 2133, as it was in the Folio.

*Titus Andronicus* was published in 1600, but it had a new scene added to it in 1623.

*The Merry Wives of Windsor* began with 1620 lines in 1602, and reached 2701 in its final form in 1623.

*Hamlet* was revised by the author three times at least in successive editions before it appeared in the Folio.

*King Lear* came from the press in 1608, but underwent many alterations for the edition of 1623.

The second and third parts of *King Henry VI* were printed in 1594, but the changes made in them in 1619, and again in 1623, were extensive. The number of lines was carried, in the one from 2214 to 3353, and from 2311 to 3217, in the other. The old lines retouched (and many of them after 1619) were about 2000.

*Othello* was published for the first time in 1622, six years after William Shakespeare's death at Stratford. One year later, however, it appeared again in the Folio, with 160 new lines and other important emendations.

*King Richard III* was subjected to like revision, with marked additions and improvements in its final form in 1623.

Bacon rewrote the *Novum Organum* twelve times before its publication in 1620. To the edition of his *Advancement of Learning* (1605) he added seven books in 1623, having extensively revised and rewritten the former text. The *Essays* which he published in 1597 he rewrote for the edition of 1612; and those of 1612, including many of the older ones, he rewrote again for the edition of 1625. Many of his private letters have come down to us in two drafts, the second one rewritten, enlarged and improved from the first.

It will be seen, as already noted, that in the case of both authors the work of revision culminated in or about 1623. William Shakespeare of Stratford had then been seven years in his grave; and during the last twelve years of his life, whilst living in Stratford and unemployed, had taken no steps to preserve his works (if he had any), or shown any interest whatever in them.

*An earlier book by Reed gives a similar list ending with:*

*Hamlet* 1611.<sup>2</sup> Important additions and omissions.

*Richard II* 1615. Corrections throughout; version based directly on last quarto.

*Merry Wives* 1619.<sup>3</sup> 1081 new lines added; text rewritten.

*Henry VI—Part 2* 1619.<sup>3</sup> New title; 1139 new lines added; 2000 old retouched; version based directly on last quarto.

*Henry VI. Part 3* 1619<sup>3</sup> New title; 906 new lines added; many old retouched.

*King John* 1622.<sup>4</sup> New title; 1000 new lines added, including one entire new scene; whole dialogue rewritten.

*Richard III* 1622.<sup>4</sup> 193 new lines added; nearly 2000 retouched; version based directly on last quarto.

*Othello* 1622.<sup>4</sup> 160 new lines added; other important emendations throughout the text.

The hypothesis of the commentators that all this new work on thirteen of the Shakespearean dramas (some of them becoming practically new compositions in the process) was secretly left in manuscript by the reputed author at his death in 1616, unknown even to the publishers of his writings for a period of seven years subsequent thereto, would not be tolerated under similar circumstances in other fields of criticism for a single moment.

Indeed, in the case of several of them, the author, if he died in 1616, must have left behind him, unpublished, two manuscript copies of each, both being successive improvements on earlier editions, and the less perfect one of the two in every instance printed first.

Mirabeau, who was very fat, was fond of saying that his mission in life was to test the elasticity of the human skin; the mission of our friends, the Shakespeareans, would seem to be to test the elasticity of human credulity.

*Extracts and Commentary by T. D. Bokenham*

“For this relief much thanks, tis bitter cold  
And I am sick at hart  
Have you had quiet guard?  
Not a mouse stirring.”

These lines also appear in the 1623 Folio. If, as it were, put under a microscope the first letters look like this,

F	O	R	T	H
A	N	D	I	A
H	A	U	E	Y
N	O	T	A	M

Spelling FRA TUDOR THINE AUTHOR. A number of the Shakespeare sonnets encipher Francis Bacon as the eldest son of Queen Elizabeth.

In Act Two, Scene Two, Hamlet makes a soliloquy regarding the player rehearsing the play to be performed on the following night. That speech in the 1603 quarto starts,

“Why what a dunghill idiote slaue am I  
Why these Players here draw water from their eyes;”

This was completely changed in 1604. It starts,

“I so God buy to you, now I am alone,  
O what a rogue and pesant slaue am I,  
Is it not monstrous that this player heere  
But in a fixion, in a dreame of passion  
Could force his soule so to his owne conceite  
That from her working all the vissage wand,\*  
Teares in his eyes, distraction in his aspect,  
A broken voyce, an his whole function suting  
With formes to his conceit; and all for nothing,  
For Hecuba.”

COINCIDENCES. BACON AND SHAKESPEARE

The first five lines 5-9 under our microscope become

C	O	U	L	D
T	H	A	T	F
T	E	A	R	E
A	B	R	O	K
W	I	T	H	F

Spelling, with some shared letters FRA TUDOR  
AUTHOR

Incidentally another symmetrical group was found in this speech starting with the P E S of the words "pesant slaue" of line two. Under those three letters is this group in lines 2-7 which spell SHAKSPERE A PESANT SLAUE.

D	P	E	S	A
D	S	T	H	A
A	D	R	E	A
O	U	L	E	S
K	I	N	G	A

T. D. BOKENHAM

\* The 1623 Folio amended this to "all his visage warm'd"

**A VERSE, A MOTTO, AND AN EMBLEM PICTURE COMBINED***Mary Brameld in Collaboration with Elizabeth Brameld*

The underlying theme of this article is that a verse, a motto, and an emblem picture combined have produced a fine example of a "talking-picture" with Baconian connections.

You may wonder what is meant by the phrase a 'talking-picture'. The answer to this query is that it is not a painting which hangs on a wall as a pleasing decoration to a room, nor the usual type of book illustration, but rather a picture which does not fail to speak through signs, i.e. a pictorial means of dumb expression of philosophical or religious concepts, and it embraces the art of allusion and the science of symbols and emblems. Both these ancient systems of communication were much used by Francis Bacon and his co-workers whom he referred to as Knights of the Honourable Order of the Helmet.

**HISTORICAL BACKGROUND**

In the early sixteenth century there was little appeal for this subject and the emblems which appeared in books at that time were either grotesque, humorous, or heraldic. Then in 1546 when a celebrated Italian jurisconsult, poet and emblemist Andrea Alciat published at Milan his little book of emblems entitled 'EMBLEMATA' a change took place, for this work established a new style, the classical in place of the grotesque, or heraldic, and it stimulated greater interest in this subject. Suddenly emblem literature came into vogue on the Continent and some years later in England. However the greatest proportion of emblem books were produced in Europe, chiefly by the Italians and a few Frenchmen.

Until the last half of the sixteenth century the output of books of this character was not large. Thenceforth for the next hundred years the creation of emblems became a popular form of literary exercise.

The Italians continued to be prolific, but Dutch, French and German scholars were but little behind them. There were a few Englishmen and Spaniards who also practised the art.\*

From this quotation by William Smedley we can deduce that emblem literature was one of the categories of books that Francis Bacon as a teenager would have been able to study, especially as he soon became a classical scholar and a linguist and could read books written in Latin.

Although he probably enjoyed this form of literary stimulation which

\* P.140, *The Mystery of Francis Bacon*, William Smedley.

these puzzle-pictures provided in the emblem books he began to study, there is reason to believe that Francis Bacon was of the opinion that the subject of emblems had the potential for being put to a higher use, such as veiled allusive teaching. This theory emerges from a close study of an emblem book published in 1638, after Bacon's recorded death, by the Frenchman Jean Baudoin, one of Francis Bacon's translators who, in 1626 translated Bacon's *Essays* into French.

Baudoin's comments in the preface to his own 'Collection of Divers Emblems' place the historical background to Francis Bacon's contributions to emblem literature into perspective, for he reveals that Bacon's creation of emblems was not motivated by a desire to try his skill at this particular type of literary puzzle in pictorial representation illustrating one aspect of an accompanying verse, purely for amusement or for mental stimulation, but because he emulated the opinion of the Ancients, as Baudoin tells us:

'Emblems are composed of figures that have meaning and, dumb as they are, do not fail to speak through signs; or at least he who designs them makes himself understood by their means.

The most knowledgeable of the Chaldeans and Egyptians were the first who, to prevent the mysteries which they called sacred, from being profaned by the common people, should they have knowledge of them, be thought themselves to hide them under various symbols of plants and animals which they deliberately invented, before the use of characters. The Greeks did the same thing some time later; but they improved on what the Egyptians did, bringing the final touch of polish to these hieroglyphic figures . . .

This high knowledge of symbols was in former times, according to Plutarch, the science of Kings, legislators and great priests. . . . Through the marvellous use they made of this kind of dumb expression called by the Chinese a 'talking-picture', there was little in the whole of philosophy that they could not represent, either by symbols or by emblems. . . .

I have inserted here the principal ones, reader, with the explanation that the learned Chancellor Bacon gave to them in some discourses which I formerly translated. For having decided to make a Collection of Emblems drawn from the best authors it seemed to me all the more just not to forget him, so true is it that his great knowledge gave him first rank amongst the most illustrious of men.\*

\* Preface—'Collection of Divers Emblems', Jean Baudoin.

We are indebted to a former Member of the Francis Bacon Society, the late Austin Arnold, for his translation into English, from the French text of Jean Baudoin's preface.

Despite the fact the Jean Baudoin did not have his 'Collection of Divers Emblems' printed until twelve years after Francis Bacon's recorded death, nevertheless, we decided that it was worth quoting this passage since it contains valuable information of great significance. For instance here we have a man who worked with Francis Bacon towards the end of his life on literary matters actually connecting Chancellor Bacon with the subject of emblems. Here is definite evidence of Bacon's association with at least one book of emblems.

Another earlier emblem book which had mentioned Bacon's name was called 'Minerva Britanna' – the British Pallas – published by Henry Peacham in 1612.

Baudoin's extract also shows us that the function of emblems was two-fold, that of concealment and of revelation.

Reverting to Andrea Alciat's great influence upon emblem literature there were quite a few editions of his 'Emblemata'.

Alterations often occurred when there was a new publication of this work. For instance, some entirely new devices were incorporated into the 1577 edition.

According to W. Landsdown Goldsworthy, Emblem XLV (45) bearing the motto 'In Dies Meliora' (In Better Days), which originally depicted a boar's head upon a platter was replaced by a fuller and more detailed woodcut.

Instead of a boar's head the whole animal was shown in the foreground beside a swineherd. The picture also displayed many other emblems such as a triple arch underneath a mound, with twin pillars on top and another motto upon a ribbon between the pillars bearing the words 'plus oltre'. Although these three symbols were in the background, nevertheless these were in a prominent position towards which the swineherd was pointing. Nearby there was a pyramid on two faces of which were written a light and a darkly shaded capital letter A. Below the picture there was a verse pointing a moral.

Because this newly designed emblem picture with its accompanying motto 'In dies meliora' was used again in Geoffrey Whitney's 'A Choice of Emblems' published in 1586, and as the device of the double A's – one light and one shaded – was used for the first time in this particular emblematic woodcut and thereafter reappeared in emblematic headlines



ANDREAE ALCIATI

*In dies meliora.*



Rostrum nouo mihi setigeri suis obtulit anno,  
Hæcque cliens uentri xenia dixit habere.  
Progreditur semper, nec retro respicit unquam,  
Gramina cum pando proruit ore iocax.  
Cursus uiris eadem est, ne spes sublapsa retrorsum  
Cedat, ut melius sit, quod & hilarius.

REPRODUCED FROM ALCIAT'S EMBLEMATA, ED. 1546

in the quarto and folio editions of the Shakespeare Plays, and the First editions of 'Venus and Adonis', 'Lucrece', and the Shakespeare Sonnets. Baconians are of the opinion that Francis Bacon took a leading role in the production of the revised edition of Alciat's 'Emblemata' and also of Whitney's 'A Choice of Emblems' both of which were printed by the Plantin Press. It is said that Bacon was in constant communication with Christopher Plantin until his death in 1589. The latter was not only an excellent printer but also a brilliant scholar and writer. No wonder Bacon favoured the Plantin Press. How sad he must have been to hear of his death, but pleased to have had his services for the printing of these

two emblem books, especially 'A Choice of Emblems' whose moralised verses had been written in English — presumably this new collection was intended to act as a continuation of Alciat's work and as a secret starting point for Francis Bacon's ethical and literary venture, providing him with an easy way of introducing human philosophy under the guise of characters in mythology and the classics, as Alciat had done.

Alciat's emblem book must surely have fired Bacon's imagination and inventiveness and revealed the potential usefulness of this particular blend

In dies meliora.

EMBLEMA XLV.



ROSTRA nouo mihi fetigeri suis obtulit anno  
 Hacque cliens ventri xeriu, dixit, habe.  
 Progreditur semper, nec retro respicit unquam,  
 Gramina cum pando proruit ore vorax.  
 Cura viris eadem est, ne spes sublapsa retrorsum  
 Cedat; & ut melius sit, quod & ulterius.

OCC.

## A VERSE. A MOTTO. AND AN EMBLEM PICTURE COMBINED

and combination of morality, symbology, versification, and illustrative or representative emblem pictures, in a specialised art-form.

Alfred Dodd\* was of the opinion that for more than one reason Geoffrey Whitney, a well educated employee of the Earl of Leicester and known to Bacon, allowed him to use Whitney's name as the supposed originator of 'A Choice of Emblems', thereby screening Bacon's association with that emblem book. Because the latter emphasised the subject of morality, and since 1586 Francis was still young in years, the fact that Whitney, an older man was willing to have the book fathered on him, was probably a wise decision to have been made.

In view of the fact that Geoffrey Whitney's employment by the Earl of Leicester took him to the Netherlands from time to time, and as Christopher Plantin had a printing press at Leyden as well as in Brussels, Whitney was entrusted with the arrangements for the printing of the 1586 emblem book bearing his name on the title page and followed by a dedication to the Earl of Leicester.

## COMPARISON OF WOODCUTS

At this point we ask you to study the woodcuts.

Firstly you will observe the original illustration, number 45 in Alciat's 1546 edition. It was very simple, just one emblem of the boar's head on a platter, the Latin motto above the Latin verse below, and no border.

Secondly, the revised 1577 edition of Alciat's book. It is clear to see that this picture had far more emblems in addition to the boar. But in both editions the mottos and the Latin verses remained the same.

Thirdly in 1586 when the emblem book 'A Choice of Emblems' ascribed to Whitney was published ornamental borders were introduced. The same picture was chosen for the motto 'In dies meliora' as in Alciat's 1577 edition. However, the English verse underneath the woodcut was quite different in wording. The allusion to goodness was a new concept introduced into the moral in the final couplet. The altered verse runs thus: —

The greedie sowe so long as she doth finde  
'some scatteringes left of harvest underfoote,  
She forward goes, and never looks behinde,  
While anie sweete remayneth for to roote.  
Even soe we shoulde, to goodness evrie daie  
Still further passe, and not to turn nor staie.

\* *The Personal Life Story of Francis Bacon*, Alfred Dodd.

The inclusion of a few extra emblems not mentioned in the verse were presumably inserted for the purpose of supplying some clues in a treasure trail. It would seem that this particular woodcut was simultaneously an enigmatic puzzle-picture as well as an example of a talking-picture.

For instance the verse below the drawing mentions a greedy sow, and in the forefront of the picture is an animal resembling swine, so one's immediate reaction is that the woodcut is a direct and clear cut illustration of the verse. But an observant researcher would notice that the creature has bristles along its spine and no udders and therefore is not a sow but a boar.

Here then was a puzzle requiring careful contemplation as to the reason for this apparently deliberate incongruity being introduced, but falling into place when we recall that this was a method adopted by the Knights of the Helmet to arrest the attention of a would-be seeker of the trail.

When one remembers that a boar was displayed in the Bacon family's heraldic crest this at once provides significance and leads one to suspect that the emblem of the boar was being included for the purpose of providing a signal that there was indeed an association between Francis Bacon and the design of this emblem picture and its accompanying verse, or even with the production of the entire book. In this way a biographical pointer was being offered. However, at one and the same time another signification was also being provided for the boar and the swineherd together typified a pupil and teacher in a Mystery school. But this will be discussed more fully later.

A further investigation concerning the emblem's incorporated into the picture, as well as references in the verse brings to our notice that there is no mention in the verse of a triple archway, nor of a crypt, nor of twin pillars, nor of a small pyramid displaying A's on two of its sides, one light and the other one shaded, and yet, as you can see, these emblems are depicted most clearly suggesting that these were added so as to provide yet more indirect allusions, symbolism, and teaching, without arousing antagonism in dangerous times.

The symbols of the triple arch, the crypt, the twin pillars, and the second motto 'plus altre' between the pillars, will also be discussed later for a special purpose. Let us now turn our attention to the possible motives for introducing a pyramid into the woodcut.

## WOODCUT

Just as the emblem of a boar possessed two separate interpretations so too, we suggest, did the pyramid, one of a biographical nature and the

## A VERSE, A MOTTO, AND AN EMBLEM PICTURE COMBINED

second having bearing upon the word 'goodness', to be found at the end of the verse. Let us now ponder upon the hieroglyph of the pyramid.

Remembering that Bacon, in book 2 of his *Advancement of Learning*, insisted upon the fact that the subject of Philosophy should be studied and regarded as being triple aspected; e.g. Divine Philosophy (concerning the Nature of Divinity), Natural Philosophy (concerning the Nature of the Universe), and Human Philosophy (concerning the Nature of Humanity), respectively and that each of the tripartite divisions of knowledge should ascend from a firm foundation of history, constituting categorised data gathered from observation and experience of life in the three areas of study, arising gradually in stages from the physical to the metaphysical levels of existence, it is clear that the symbol of the pyramid was one which came readily to the mind of Francis Bacon, especially in connection with the subject of Philosophy.

The ultimate or 'Summary Law' of Nature, which is the sublimest Truth is the supreme Law of God, and is represented by the capstone or cornerstone (i.e. the apex) of the Pyramid where all faces and corners of the Pyramid meet at the highest point. In all these realisations Bacon was said to be imitating some of the best of previous cultures and philosophical systems, such as that of the Ancient Egyptians, which he studied in his youth.

From the fact that the symbol of a pyramid was included in this emblem picture it would seem that another biographical pointer was being given so as to hint at an association with Francis Bacon as a further clue in the treasure trail.

The second interpretation of this particular symbol is being deferred at this point.

Because the letter 'A' was depicted on the two visible sides of the pyramid it is a logical step to consider next the possible meanings of that symbol.

## THE EMBLEM OF ALPHA

Resulting from our own researches the following realisations have emerged regarding the hieroglyph of the 'A', known as Alpha. We have noticed that in the East some of the various names, attributes, or references to God began with the letter 'A'. For instance Alpha was sometimes used as a symbol for God, the sun, the mind of God, or the Holy Spirit. The Jews alluded to God as Al, and the glory of the Lord as Allah. In Greece Al, or Allah, was the name given to the feminine aspect of the Deity.

*In dies meliora.*



**T**HE greedie Sow, so longe as shee dothe finde,  
 Some scatterings leste, of harvest vnder foote  
 She forward goes and neuer lookes behinde,  
 While anie sweete remaineth for to roote,  
 Euen soe wee shoulde, to goodnes euerie daie  
 Still further passe, and not to turne nor staie.

Nic Reusnerus.  
 Sylva inuas lapras:  
 vnda lutumque sub

It appears that these names and allusions to God were derived from the meaning of the letter 'A'.

Remembering that Francis Bacon had imbibed knowledges from eastern as well as from western cultures, religions and philosophical systems, and because he was so interested in the causes of phenomena, as well as being quick to perceive analogies, we think it is likely that he would have observed the following correspondences between God and the symbol of the 'A'.

The latter, sometimes referred to as 'Alpha, was the first in the alphabet. Because a group of letters together formed words, which in turn constituted the basis of language, speech and writings, the 'A' could be regarded as similar to the first cause or originator from which these various means of communication between humans proceeded. Therefore the alphabet could be likened to a creator.

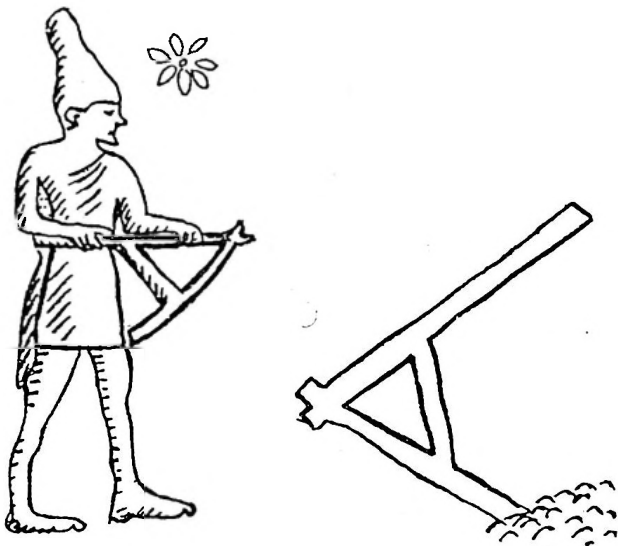
We are all aware of the fact that God was, and still is, the Creator of all forms of life in the Universe, or in other words, God is the First Cause, or originator of all life in manifestation.

Reflecting on the fact that in the opening chapter in St. John's Gospel the statement was made that "In the beginning was the Word, and the

Word as with God, and the Word was God." We can perceive that there was a profound connection between God and the divine Word. This may be the reason why the Cabbalists stated that the alphabet represented the divine Word, from which all other words proceeded.

Bearing in mind the close association which existed between the alphabet, words, language, writings, and speech, Alpha appeared to be used as a symbolic letter of much importance and versatility. Surely similar correspondences would have come to the mind of Francis Bacon when one recalls that he was well conversant with the Holy Bible and, some Baconians believe, with the Cabbala.

'A' is also said to signify a spring or fountain-head, and in particular the fountain of life, of all love, wisdom and power. Following along these avenues of thought we would offer the suggestion that one of the many reasons for introducing and repeatedly using the 'A' symbol was probably to imply Bacon's recognition that God, the fountain of life and wisdom, was the source of his inspiration.



Hand - Plough

Although initially, it may seem strange to have displayed the letter 'A' on the two visible sides of the capstone of a pyramid, further research has revealed that in fact there was a definite link between the two hieroglyphs, as both symbols were employed by the ancient Egyptians. Because of its structure the capital A, which bore a close resemblance in shape to the primitive hand-plough, came to be known as a sacred Egyptian hierogram. From the researches of Peter Dawkins the ensuing information has been derived, which bears relevance to the plough.

When the Egyptians wrote the letter 'A' as a hieroglyph, they veiled it under the form of a hand-plough — an 'A' held on its side and pointing forwards. This also meant that the letter 'T', signifying the Truth of Divine Love (i.e. the Word of Wisdom) could be subtly indicated.

The hand-plough therefore came to be used as a kind of sceptre or emblem of spiritual power, held in the hands of the rulers of the earth, or the shepherds of the people.

Later the idea of a shepherd Ruler converted the plough symbol into the Crook or Crosier of our Church.

A figure holding the emblem of a hand-plough indicated knowledge of a secret doctrine which was communicated only to the Initiated into the Greater Mysteries.

Alicia Leith, a dedicated and hard-working member of the Francis Bacon Society, wrote an article in 1914 entitled 'Primitive Roots And Symbols' on the subject of Alpha, the hand-plough. From this article we quote the following extract which provides yet another interpretation.

"There is plenty of evidence that this symbol of the plough was no slight, thoughtless fancy of a passing moment, but the deeply thought-out poetic conception of a serious mind.

Bacon laboured with the Spirit of God, the Alpha, which he took as a First Help when he set out to till the barren and desolate fields of knowledge, which he would replenish with sweet and lovely flowers. That soil may not have been ever barren — the very words used by Bacon himself show that the efforts which he was making were rather for the advancement of a neglected learning than for the beginning of anything new and original. The 'A', the Alpha, expressed an intention of reviving and urging forward the almost lost and forgotten knowledge of the earliest times. . . .

Now Bacon found that, 'the husbandry or the Fruit of Life', the cultivation of the Human Understanding, had been for centuries



terribly neglected. 'The patrimony of all knowledge', he says, 'goeth not on husbanded and improved, but wasted and decayed. We cannot fail to perceive how the desire to remedy these disorders and to supply the great needs of this estate (once so cultivated and productive, now neglected and sterile) — was one of the real aims of his life. This vast undertaking was based upon a deep study of the Bible and the methods of Nature, which Bacon referred to as 'God's Second Book'.

So the plough was Alpha, the 'A', the very beginning of human effort for the advance of a long-delayed Revival of Learning. . . .

It is easy to see how this letter, placed at various angles, takes the form of a plough driven only by human hands.

Bacon goes on to describe how the ground was prepared by 'spreading compost different earth' to be mixed with the barren soil 'to fatten it'. Here we may see the figure of the Husbandman, by digging into ancient knowledge and, he says, 'stirring the roots of things', rousing interest and scattering the seeds of knowledge, new or rediscovered.

Anyone who has devoted time and thought to these matters will recall the surprising number of books. These were all part of a well-considered plan by which men were first led to take notice of some want or deficiency in learning; then, the ground being duly ploughed and manured, they began seriously to work at some subject which attracted them, and doubtless under the Master's directions and supervision there would come out one book or many books bearing the names of suppositious authors and each destined to play its little part on the world's wide stage.\*

Having been brought up by Sir Nicholas Bacon as a classical scholar and being a lover of the works of Cicero, Virgil and Plato, translations from the Latin into his mother-tongue of the classics undoubtedly formed one aspect of Bacon's plan for the revival of the wisdom of the ancients. It is more than probable that young Francis would have received much encouragement in his cultural scheme for the advancement of learning from the Bacons, as well as from his much revered tutor Dr. John Dee, whose various knowledges thrilled and enthralled him.

\* *Primitive Roots and Symbols*, Alicia Amy Leith.

Emblems and Symbology as well as Mythology, Philosophy, and the Wisdom Tradition were all subjects which Francis Bacon found of absorbing interest.

In regard to the symbolism of the letter 'A' we must now turn our thoughts to ponder upon the meaning of the double 'A's' – 'A.A.' which possess yet further significance.

### **THE EMBLEM OF THE DOUBLE 'A's' – 'A.A.'**

Just as the Alpha, and the single 'A' was a symbolic letter which had a direct bearing upon God, the divine Word, and the Creation, so also did the double 'A's' – one light and the other one dark, have similar relevance to the subject of the creation, because the light and dark 'A's' were an allusion to the Principle of Dualism and the Cosmic Law of Opposites, a Polarity of life upon which Creation was founded.

Being a philosopher bent upon enquiring into the Nature of Divinity, the Nature of the Universe, and the Nature of Humanity, Bacon was often considering subjects such as the relationship of unity to form, of mind to matter, of discord to harmony, of separation to reconciliation, of hate to love, of good to evil, of light to darkness, which constituted the paradox of Creation.

The Cosmic Law of Opposites, and dualities, such as good and evil, light and dark, the positive and negative forces at work within the sevenfold constitution of man, were also central to the Mystery teachings of the Ageless Wisdom. The pupils were instructed about the two positive and negative forces as comprising the two fundamental aspects of life. All human relationships were concerned with these, and were continually being expressed as either evolved or as unevolved personalities, souls and minds, whose emotions, thoughts and actions were motivated by these factors of influence. The promptings of the voice of conscience within human beings, together with the assistance of the Holy Spirit, gradually harmonised these two forces.

The Caduceus was another symbol which was employed to convey this teaching. The 'A.A.' bore similar significance and was aimed at conveying the same hidden truth and message of the need to balance the opposites.

Many of these profound truths which had been veiled by the ancient sages under the guise of myths and fables, Francis Bacon shadowed forth in his pseudonymous writings and especially in many of the Plays ascribed to Shakespeare. It was evolution of consciousness and of human natures

which Bacon and his Knights of the Helmet who collaborated with him, and aided him in other ways too, tried to show in symbolic terms in the Plays. Therefore it is hardly surprising that the double A device appeared in the emblematic headlines in the Shakespeare works, and also in the 'In Dies Meliora' emblem in the 1586 emblem book we are discussing, with its emphasis on classical and ancient wisdom, themes and philosophy. How one can marvel too at the subtle blend of imagination and skill of the emblem designer to have chosen the simple drawing of two capital A's, fitting neatly into two sides of a pyramid, which were capable of hinting at such deep truths.

Now let us study the mottos.

### INTERPRETATION OF THE LATIN MOTTOS.\*

'Francis Bacon inherited the Bacon family crest of the Boar and also the family motto, 'Mediocra firma' meaning 'the middle way is sure' (or Moderation is strength). In addition he personally selected and used two other mottos as having an especial bearing on his aims and objects in life. One was 'Plus Ultra' ('More Beyond'), and the other was 'Moniti meliora' (Being instructed to better things). 'Moniti meliora' is incomplete and should, in its fullness read, 'Moniti meliora sequamur', which is usually translated as meaning either 'Let us, being instructed, strive after better things', or 'Let us, being admonished, follow better counsels'. The statement is taken from Virgil's *Aenid III*.

The First of Francis Bacon's selected mottos, 'Plus Ultra', appears on emblem No. XLV (45) of the 1577 edition of Alciat's 'Emblemata', where it is shown on a ribbon or banner flying between the two pillars (Jochin and Boaz) of a ruined temple (Temple of Solomon). The pillars stand on top of a triple-vaulted crypt, and the pyramid with the 'Double A' sign on its two visible sides lies just in front. The motto beckons one on, to pass through the gateway defined by the pillars or the (crypt) and into what lies beyond, where more will be found.

The swineherd is trying to point this way out to the boar which is busy rooting the ground — the swineherd representing the teacher and the boar signifying the pupil of the Mysteries. The Latin word 'ulterius' written above the spine of the boar makes it clear that what is to be found is 'on the other side' of the twin pillars.

This emblem has another motto 'In dies meliora' heading its illustration which links with Bacon's second selected motto 'Moniti meliora'. In fact it helps to make clear the meaning of both Bacon's motto and Virgil's original statement 'Moniti meliora sequamur', which is otherwise ambiguous. If we take the hint and read these three together — Bacon's deliberately incomplete motto, the ambiguous Virgil quotation and the motto of emblem XLV we are given 'Moniti in dies meliora sequamur', the full meaning of which is 'Let us, being instructed (admonished), strive after (follow on to) better days, which is a specific allusion to the Golden Age. This was a major theme of Virgil and the Mysteries about which he cryptically wrote, as also of the Renaissance, and it is the particular object of the Baconian work; for the Golden Age is the Age of Peace and Enlightenment in which the Muses and the Messiah reign. . . .'\*

We feel indebted to Peter Dawkins for his penetrating and detailed interpretation of the mottos contained in the emblem picture under discussion.

How illuminating that at one and the same time allusions were cryptically made to the Bacon family crest on the one hand, and to a pupil of a Mystery School on the other, both hints being implied via the emblem of the boar.

### THE SWINEHERD AND THE BOAR

On the subject of the boar's search for food on the ground in front of it we would like to suggest that the food typified food for thought. Because the swineherd (signifying a teacher and leader) was pointing simultaneously at the boar (typifying a pupil), and at the Latin word 'ulterius' meaning 'further', as well as at the three emblems representing the temple the readers were being given a broad hint that the foods symbolised knowledge relating to spiritual truths. Moreover the suggestion being covertly passed on was, we think, that searching for materialistic knowledge exclusively would not be likely to lead ultimately to better days, whereas ethics and spiritual understanding could eventually do so.

As the Latin word 'ulterior — ulterius — translates as 'further', this could relate to the final couplet, which gives the counsel to 'pass still further' and not to stop nor stay, nor wander away, but to persevere towards the goal of expressing goodness and virtuous conduct, and

\* *The Master: Al And The Boar*, Peter Dawkins.

\* *The Master: Al and the Boar*, Book 2, by Peter Dawkins. By kind permission of the author and of The Francis Bacon Research Trust.

consequently of helping to bring about 'better days' — 'in dies meliora'.

Francis Bacon himself had an innate desire to work for the betterment of humanity at many levels — practical, intellectual, ethical and spiritual. This may well have been one reason why the word 'ulterius' was written so close to the swine, linking it with the name of Francis Bacon via the symbol of the boar which provided a specific allusion to the Bacon family's heraldic crest, and also giving the hint that Francis Bacon was perhaps himself a pupil of the Mysteries; valued its teaching and was urging others to embrace the ethical and spiritual knowledge which the Temple education could offer, since the latter could lead the way towards enlightenment and happier and better days.

## ETHICS AND GOODNESS

The reference in the short verse to aspiring daily towards expressing goodness 'in one's personality, desires, thoughts and actions corroborates this suggestion. Ethics, alongside the Wisdom Tradition and Mysteries would help the student to become a 'Son of Wisdom' hinted at by the inclusion in the verse of the reference to the sow and the initials S.O.W. representing Son of Wisdom.

Having introduced the theme of goodness into the verse by inserting that word into the final couplet, as well as silent allusions to Temple training, which included ethics and charitable behaviour and thoughts; and remembering all the aforementioned symbolism and biographical hints which were incorporated into this special emblem picture; we can marvel still further that the designer included a drawing which was capable of conveying two separate interpretations, each of which was relevant to the two differing allusions he wanted to present. To illustrate the concept of ethics and virtuous conduct the emblematiser chose to depict a pyramid. When one thinks deeply on these considerations one can perceive that in terms of symbology this was regarded, we assume, as an apt symbol to employ to suggest the idea of ethics, as well as to typify Bacon's trinity of Philosophy.

The concept of charitable behaviour, as well as of aspiring upwards, of raising human consciousness towards Christ and God, presumably caused Francis Bacon and his co-workers to think of a pyramid as being a material object which could act as a pictorial representation of this idea.

For instance the square base of the pyramid could be thought of as analogous to acting upon the square, of being upright in character, of

exercising honestly and integrity, and of square dealings with one's fellow-beings in all situations and with all people.

The four triangular sides of the pyramid, exemplifying the four natures of man (physical, emotional, mental, and spiritual) all rising upwards and ascending towards the transcendental vertical point where they converged and met in union (representative of God) could be regarded as comparable to the concept of raising the minds and feelings of human-beings towards the perfection of their form, towards manifesting an angelical nature.

To elucidate the meaning of this last statement we would like to quote three sentences from Bacon's book 'The Advancement and Proficiency of Learning' (Chapter 2), from a dissertation on the subject of goodness, wherein he expanded this theme. He wrote in this way:—

. . . there remaineth the conserving of it<sup>1</sup> and perfecting or raising of it; which latter is the highest degree of passive good. For to preserve in state is the less, to preserve with advancement is the greater. Man's approach or assumption to divine or angelical nature is the perfection of his form: the error or false imitation of which good is that which is the tempest of human life.<sup>2</sup>

Surely, the cultivation of angelical natures in all mankind would indeed lead to 'better days', even to another Golden Age where strife and 'the tempest of human life' would become harmonised into friendship, goodwill, and mutual understanding, between all people.

In the same volume of 'The Advancement of Learning' Bacon wrote on the subject of Philosophy, as has already been stated, insisting upon the fact that the latter should be regarded as a trio of philosophies namely, Divine Philosophy, Natural Philosophy and Human Philosophy respectively, and that Divine Philosophy should not be excluded and ignored as it usually was. From this book it is clear to see that Francis Bacon thought of these interrelated knowledges as being suggestive of a pyramid.

Because Bacon openly used the symbol of a pyramid in connection with the triad of philosophy in his acknowledged writings (some years after the publication of the emblem book 'A Choice of Emblems', as well as the double 'A' emblem as a signalling sign, we can perceive that the conjoining of the double 'A' device with the hieroglyph of a pyramid were two hints of great significance, definitely implying, we think, Bacon's

association with this emblem book dealing with the subject of ethics and human philosophy.

The allusion to the word goodness in the verse below the picture is also highly meaningful when one remembers the collection of moral essays which Bacon wrote, one of which was on the subject 'Of Goodness and Goodness of Nature', reminding his readers that goodness was one of the attributes of the Deity, and a virtue which should be emulated and made manifest in all human natures. He commences this particular essay with a reference to Philanthropia.

This is a key word and another hint being dropped, since Francis Bacon in his youth declared that he was 'born for Philanthropia', one who sought to become a philanthropist, whose actions were motivated by charity and the spirit of goodness. Bacon's Fraternities in Learning were founded upon the firm base of ethics, charity and goodness.

It would seem that Bacon's belief in the importance of ethics and the expression of goodness, goodwill, kindness, tolerance, constancy, and loyalty in one's behaviour, speech and actions, in the living of one's life was a fixed notion which remained with him from his youth onwards for the rest of his life. Small wonder then that good conduct, the raising of human consciousness, and allied subjects, were ones which he reiterated in his works.

Moreover in the light of the fact that Francis Bacon wrote under his acknowledged name a small book of Essays — Moral And Civil, and then discussed again his 'Advancement And Proficiency of Learning', the subject of morals, giving that section of the book the sub-heading of the 'Georgius of the Mind', where he expanded the theme by introducing the idea of cultivation of the mind and the raising and perfecting of man's form towards manifesting by degrees an angelical nature, we can perceive the importance he attached to this type of human activity — of self reformation.

And we surmise that it was the same conviction of the need for ethical and charitable behaviour, speech and actions which led him to demonstrate this truth under the guise of stage plays known to the world as Shakespeare's. In the new type of psychological drama which he, and his Knights of the Helmet were bent upon secretly creating, he could show visibly, even to simple people as well as to the learned, the need for controlling and subduing strong negative thoughts and emotions which could develop into fanatical passions, as these were often the causes of undesirable reactions and deeds.

## SUMMARY

A few final conclusions and observations may serve as a useful summary with which to close our study of this special 'talking picture'.

Remembering the fact that Francis Bacon was educated to be well acquainted with the classics and mythology, and had himself had good moral training, it is not surprising that the emblem books published by Andrea Alciat in Italy which he was able to study in Latin attracted and excited him.

It is more than likely that the latter made him realise the potential usefulness of emblems as an art form which could, if carefully invented regarding the choice of the symbols and executed by a painstaking and skilful printer, provide a method of conveying symbology, sacred truths, as well as biographical information, in a cryptic way. In addition, emblems could introduce an element of beauty to the printed pages of books, as well as acting as a signalling device by inserting identifying signs, and as such could provide an ongoing means of communication between the various members of Bacon's secret fraternities in learning.

In our opinion it was factors such as these that may well have caused young Francis Bacon to feel that to try to interest a possible sponsor, which we think he must surely have done, to publish an Emblem book with moralised verses written in English, could serve quite a helpful purpose, since it would enable a potential English reading public to begin to become acquainted with the art form of emblems.

Because Alciat's book had become admired and fashionable in Europe Bacon probably realised that it might be a worthwhile project to try his skill at producing a similar book. Then, at a later stage the ornamental borders, the Latin mottos and moralised verses could be discarded, and a collection of emblems could be presented in a new style as emblematic headlines and tail-pieces. This procedure was in fact adopted.

Thus the emblem book 'A Choice of Emblems' ascribed to Geoffrey Whitney, written in English and published in 1586 was in the earlier form of presentation and was, we surmise, in the nature of an experiment.

Just as Alciat's book became well-known in Europe (in the middle of the sixteenth century) so did the Whitney emblem book become popular in England some forty years later.

If Francis Bacon did design the emblem picture headed by the Latin motto 'In dies meliora' (in better days), which would seem to have been the case, one can perceive how proficient he was in thinking of emblems which were relevant pictorial representations of ideas he wanted to convey,



#### A VERSE. A MOTTO. AND AN EMBLEM PICTURE COMBINED

in order to hint at biographical details, as well as sacred truths enshrined in the Ancient Wisdom, and in this way to simultaneously veil, and yet also to reveal information cryptically.

Hopefully, by now you will be in agreement that via the employment of the triad of Allusion, Analogy and Symbology, in addition to the linked combination of the Mottos, key-words in the accompanying verse, and the specially chosen collection of seven meaningful emblems, this particular emblematic woodcut has indeed provided a fine example of a talking-picture with Baconian connections.

1. Man's form (editor).
2. *The Advancement of Learning*, Book 2, Francis Bacon.

## FRANCIS AND WILLIAM

By Karl F. Hollenbach

Of the hundreds of fictional characters in the Shakespeare plays only three are used at least five times: Antonio, Francis, and Peter. Anthony (Antonio) was both brother and friend to Francis Bacon. In the plays the name Antonio is used twice as brother and twice as friend.

## ANTONIO (Anthony)

- Brother of Leonarto in *Much Ado about Nothing*
- Brother of Prospero in *The Tempest*
- Friend of Sebastian in *Twelfth Night*
- Friend of Bassanio in *The Merchant of Venice*
- Father of Proteus in *The Two Gentlemen of Verona*

## FRANCIS (Francisco)

- Waiter in *Henry IV—Part One*
- Friar in *Much Ado about Nothing*
- Soldier in *Hamlet* (but not in 1st Quarto)
- Courtier in *The Tempest*
- Bellows-mender (Francis Flute) *Midsummer Night's Dream*

There are two fictional characters named "William." One is the rustic in *As You Like It*, whom the clown makes foolish. The other is the young son of Mistress Page in *Merry Wives of Windsor*, William Page.

In the quarto printing of *Part Two Henry IV*, Act II, Scene iv, the names Francis and Will appear together. Both are drawers, and the "Will" appears only in the directions, "Enter Will." In the 1623 First Folio, however, the names Francis and Will are deleted and 1. Drawer and 2. Drawer are used (See illustration 1).

"Will." with the period is presumably an abbreviation for William. In the list of principal comedians in *Every Man In His Humor* by Ben Jonson the abbreviated first names as well as the last names of all ten actors ends with a period (including two "Will.s") except for the "Will" of Will Shakespeare, which has no period at the end. (See illustration 2).

There is space for a period after "Will" (Will Shakespeare) that would not disrupt the alignment of names. This is seen in the last two names "Will.Slye." and "Will.Kemp." that appear at the end of the first column. Above the names is the statement "acted in the yeere 1598," which is the same year that the name Shakespeare first appears on any of his plays.

*Enter a Drumer or two.*

*Francis* What the diuel hast thou brought there apple Iohns? thou knowest sir Iohn cannot indure an apple Iohn.

*Drum.* Mas thou sayst true, the prince once set a dish of apple Iohns before him, and tolde him there were five more sir Iohns, and putting off his hat, said, I will now take my leaue of these six chic, round, old, withered Knights, it angered him to the heart, but he hath forgot that.

*Francis.* Why then couer and set them downe, and see if thou canst find out Sneakes Noisfe, mistress Teic-sheet would faine heare some musique.

*Drum.* Dispatch, the roome where they sup is too hot, theile come in straight.

*Francis* Sirra, here will be the prince and master Poynesanon, and they will put on two of our ierkins and aprons, and sir Iohn must not know of it, Bardolfe hath brought word.

*Enter Will.*

*Drum.* By the mas here will be old vsis, it will be an excellent floutingem.

*Francis* He see if I can find out Sneake.

*Exit*  
*Enter mistress Quickly and Doll Teic-sheet.*

Quarto

*Enter two Drummers.*

*1. Drummer.* What hast thou brought there? Apple-Iohns? Thou know'st Sir Iohn cannot endure an Apple-Iohn.

*2. Drummer.* Thou say'st true: the Prince once set a Dish of Apple-Iohns before him, and told him there were five more Sir Iohns: and, putting off his Hat, said, I will now take my leaue of these sixe chic, round, old-wither'd Knights. It anger'd him to the heart: but hee hath forgot that.

*1. Drummer.* Why then couer, and set them downe: and see if thou canst finde out Sneaker Noysfe; Mistress Teic-sheet would faine heare some Musique.

*2. Drummer.* Sirra, here will be the Prince, and Master Poynesanon: and they will put on two of our Jerkins, and Aprons, and Sir Iohn must not know of it: *Bardolfe* hath brought word.

*1. Drummer.* Then here will be old *Vsis*: it will be an excellent stragagem.

*3. Drummer.* He see if I can finde out Sneake. *Exit.*

*Enter Hostesse, and Doll.*

1623 First Folio

ILLUSTRATION I

Part Two Henry IV, Act II, Scene iv

Every  
**M A N I N**  
**H I S**  
**H V M O V R.**

*A Comedie.*

Acted in the yeere 1598. By the then  
 Lord Chamberlaine his  
*Servants.*

The Author B. I.

JUVEN.

*Had some smaller parts, from private persons.*

LONDON,

Printed by WILLIAM STANSBY.

M. D. C. XXV.

(71)

This Comedie was first  
 Acted, in the yeere  
 1598.

By the then L. CHAMBERLAIN  
*his Servants.*

The principall Comedians were,

WILL STANSBY, Ric. BRADSHAW,  
 AVE. PHILIP, Ios. HAINES,  
 HEN. COSSITT, Tho. PERE,  
 WILL. ST. J. Cas. BRITTON,  
 WILKINSON, Ios. DICK.

With the Consent of the Master of R. S. WELLS.

## BACON, SHAKESPEARE AND THE ROSICRUCIANS

By Karl F. Hollenbach

Thomas Bokenham's cipher work on the Shakespeare Sonnets convinced him that they were written by Francis Bacon and then revived by him towards the end of Queen Elizabeth's reign. In Bokenham's opinion his findings on some thirty sonnets provide strong evidence for Francis Bacon's authorship of the plays, his royal birth, and his affiliation with the Rosicrucian Fraternity.

Evidence of Bacon's Rosicrucian affiliation, Bokenham believes, is found in Ben Jonson's masque "News from the New World Discovered in the Moon," published in 1620. This masque concerns The Brethren of the Rosie Cross who had a castle in the air that stood on wheels. This castle in the air was illustrated by Dame Frances Yates in her book *The Rosicrucian Enlightenment* of 1972, and it was included in *Speculum Sopicum Rodostauroticum*, a book published in 1618 (See illustration 1).

On either side of the castle ("The temple of the Rosy Cross") are two figures. One wears a tall hat and is being lifted out of a well by a pulley. The other figure is seen falling off a high rock. These two figures are similar to the two figures that appear in the 1616 *Plempius Engraving* (See illustration 2).

In the Plempius engraving the figure being *lifted* up by Fortuna clearly represents Francis Bacon as revealed by the initial letters of the words in lines 9 and 10: O N C F B and A. Bokenham believes the figure being *lifted* from the well in the 1618 castle illumination also represents Bacon as suggested in the similarity of dress. With her left hand Fortuna pushes the other figure, who is *falling* off a pinnacle as is the figure in the castle illustration, who is *falling* off a high rock. Each is similarly dressed as an actor — Shakespeare.

Several years ago the director of the Canadian corporation digging the "Money Pit" in Oak Island off Nova Scotia wrote to Bokenham asking about a suggestion that this "treasure" concerned Bacon. Bokenham replied, stating that in examining Sonnet 52 he enciphered the message: "New Scotland Isle, the treasure is in Mahone Bay." In his letter to the Director he added, "And if you can credit it, 'Walter Raleigh's jewels! which he may have stolen from the Spaniards in Guiana.'" Bokenham fears this may have been too much for the Director, as he received no reply or acknowledgement of his letter.

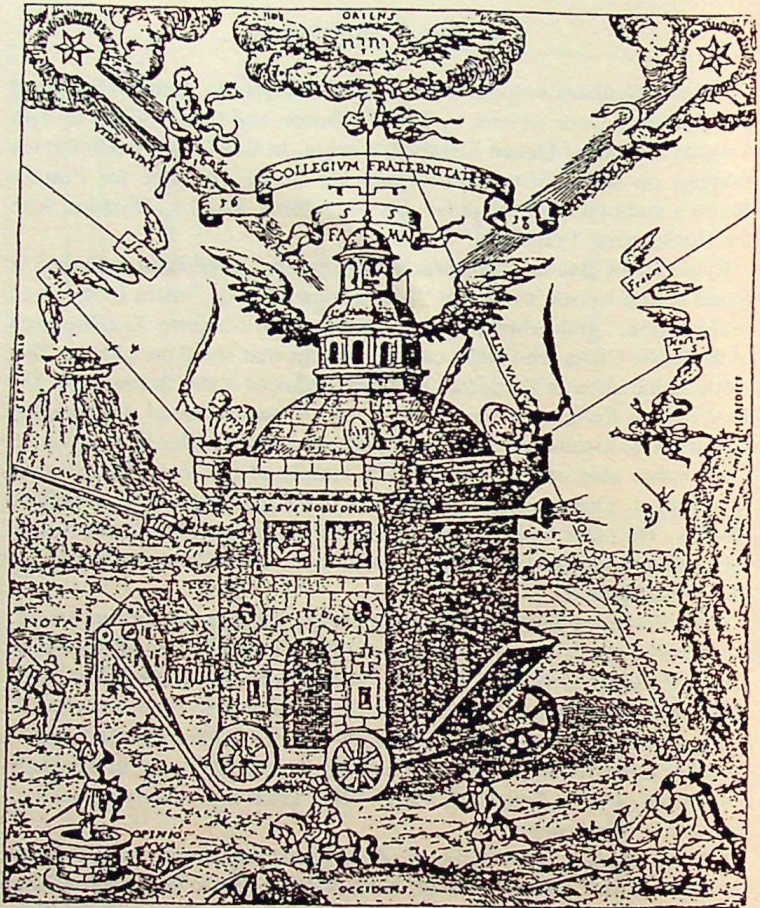


ILLUSTRATION 1

1616 "The Temple of the Rosy Cross"

C. PLEMPII.  
**EMBLEMATA.**  
 E M B L. I.



*En Fortuna : manu quos rupem ducit in altam,  
 Præcipites abigit : carnificina Dea est.  
 Firma globo imponi voluerunt fata caducam,  
 Ipsa quoquæ ut posset risus, & esse iocus.  
 Olim unctos Saliꝝ qui præsilere per utres,  
 Ridebant caderet si qua puella male.  
 O quàm sepe sales, plausumque merente ruinâ,  
 Erubuit vitium fors inhonest a suum !  
 Obscœnumque nimis crepuit, Fortuna Batavis  
 Appellanda ; sono, quo sua curia vocant.  
 Quoque sono veteres olim sua furt a Latini :  
 Ut nec, Homere, mali nomen odoris ames.*

22

ILLUSTRATION 2

1616 PLEMPIUS ENGRAVING

Bokenham considers the treatment of Marie Palmer Hall by the authorities in Williamsburg during her initial discoveries at Bruton Church vault and her more recent attempt quite disgraceful. Bokenham suspects that this originally stemmed from local Freemasons, since he believes the secrets in the vault were probably Masonic. The more recent attempts to discredit Mrs. Hall was arranged so that her evidence was totally ignored, Bokenham wrote, and the pretense of searching for the vault was childish, since the authorities chose to look in a corner of the foundation some way from the spot originally located.

Bokenham is confident that no Shakespeare manuscripts were put into the Bruton Church vault since he found through a cipher discovery that Bacon's "Plays and sonnet manuscripts" were removed from the St. Michael's Church vault near St. Albans in 1681 and not transported to Virginia.

"I believe that Francis Bacon wished to reveal his secrets after some time had passed," wrote Bokenham, "and that he used cipher to do this as the only effective way." Bokenham had acquired a copy of the 1623 *Cryptomenytices et Cryptographiae* published in Germany by Duke Augustus of Luneburg, who called himself "Gustavus Selenus." A study of this book led Bokenham and a colleague, Ewen MacDuff, to a number of important cipher messages in the 1623 Shakespeare Folio as well as enciphered words in a demonstration of a cipher system in the book.

When Bokenham discovered a symmetrical group of letters which spelled AUTHORS and another group in the shape of an inverted arrowhead which spelled MANUSCRIPTS, he decided that the Shakespeare monument at Stratford should be examined.

The Stratford monument was erected a short while after the actor Shakespere's death in 1616. The epitaph of the monument was squared in the same fourteen letters to each line as had been done in deciphering words in the Selenus book. "The words FRANCIS BACON AUTHOR appeared as if by magic," wrote Bokenham (See illustration 3).

In 1991 Bokenham was asked to take part in a half-hour radio broadcast concerning the Shakespeare monument in Westminster Abbey. He had become curious about the strange inscription on the Shakespeare monument in Westminster Abbey, which was erected in 1741, and from the epitaph on the monument he had discovered the enciphered words "Francis Bacon."

Bokenham had noticed that, like the Stratford monument, the Westminster monument contained some extraordinary spelling mistakes as well as



BACON. SHAKESPEARE AND THE ROSICRUCIANS

1 2 3 4 5 6 7 8 9 10 11 12 13 14

1.	S	T	A	Y	P	A	S	S	E	N	G	E	R	W
2.	H	Y	G	O	E	S	T	T	H	O	V	B	Y	S
3.	O	P	A	S	T	R	E	A	D	I	F	T	H	O
4.	V	C	A	N	S	T	W	H	O	M	E	N	V	I
5.	O	V	S	D	E	A	T	H	H	A	T	H	P	L
6.	A	S	T	W	I	T	H	I	N	T	H	I	S	M
7.	O	N	V	M	E	N	T	S	H	A	K	S	P	E
8.	A	R	E	W	I	T	H	W	H	O	M	E	Q	V
9.	I	C	K	N	A	T	V	R	E	D	I	D	E	W
10.	H	O	S	E	N	A	M	E	D	O	T	H	D	E
11.	C	K	T	O	M	B	E	F	A	R	M	O	R	E
12.	T	H	E	N	C	O	S	T	S	I	T	H	A	L
13.	L	H	E	H	A	T	H	W	R	I	T	T	L	E
14.	A	V	E	S	L	I	V	I	N	G	A	R	T	B
15.	V	T	P	A	G	E	T	O	S	E	R	V	E	H
16.	I	S	W	I	T	T								

Francis Bacon Author

ILLUSTRATION 3

STRATFORD DECIPHERMENT

a garbled version of the speech from Act IV of "The Tempest." From the speech the words "The Cloud-capt Towres" is spelled "The Cloud capt Tow'rs" and the word "racke" has been turned into "wreck." The most glaring mistake was the word "fabrick" in the seventh line spelled with an N: *Fnbrick*. It is this incorrect N that completes the name Francis. (See illustration 4).

Following a suggestion from a colleague, Bokenham looked for a possible cipher message in the famous inscription at the top of Canonbury Tower. This ancient Manor in Islington in North London has been owned

BACONIANA

by the Lords Northampton since the beginning of the seventeenth century and in 1616 had been leased by that family to Sir Francis Bacon. Part of the building is today used as the headquarters of the Francis Bacon Society.

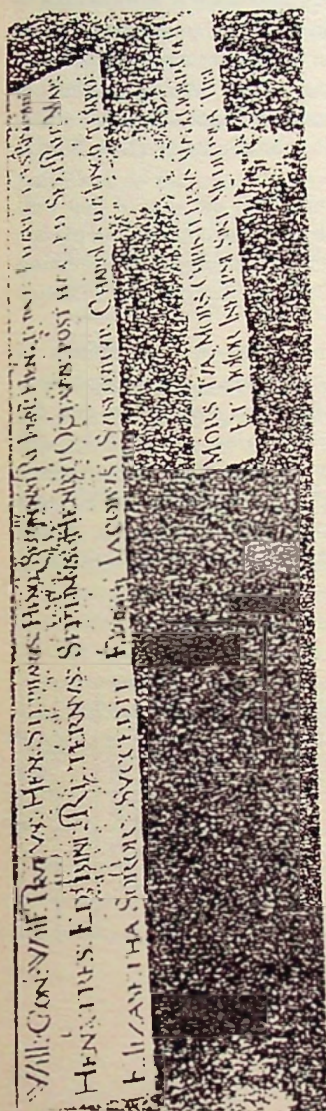
The inscription gives the abbreviated names of the English monarchs from "Will Con" to "Charolus" (Charles I) in three long lines divided in the middle by small vertical lines. A word between the words "Elizabeth Soro Succedit" and "Iacobus" (James I) has been gouged out by someone, probably in the nineteenth century. (See illustration 5). However, Nelson's "History of Islington" of 1811 reproduces an accurate version of this inscription showing the gouged out letters are FR—. Squaring this version, Bokenham found groups of letters spelling I FRA BACON HID A MANUSCRIPT BEHIND.

	1	2	3	4	5	6	7	8	9	10	11	12	13
1.	S	H	A	L	L	D	I	S	S	O	L	V	E
2.	A	N	D	L	I	K	E	T	H	E	B	A	S
3.	E	L	E	S	S	F	N	B	R	I	C	K	O
4.	F	A	V	I	S	I	O	N	L	E	A	V	E
5.	N	O	T	A	W	R	E	C	K	B	E	H	I
6.	N	D	T	H	E	C	L	O	U	D	C	U	P
7.	T	T	O	W	R	S	T	H	E	G	O	R	G
8.	E	O	U	S	P	A	L	A	C	E	S	T	H
9.	E	S	O	L	E	M	N	T	E	M	P	L	E
10.	S	T	H	E	G	R	E	A	T	G	L	O	B
11.	E	I	T	S	E	L	F	Y	E	A	A	L	L
12.	W	H	I	C	H	I	T	I	N	H	E	R	I
13.	T	S	H	A	L	L	D	I	S	S	O	L	V

FRANCIS BACON (H)

ILLUSTRATION 4

WESTMINSTER ABBEY ENCIPHERMENT



The Canonbury Tower mural inscriptions, showing the unexplained defacement of the letters after the initial capital which follows the Latin Word Succedit.

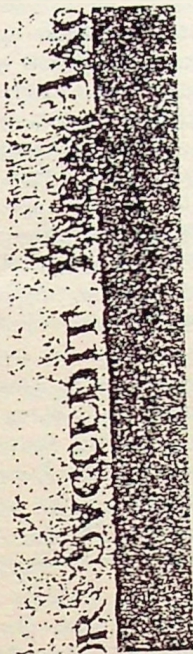


ILLUSTRATION 5

CANONBURY INSCRIPTION

## BACONIANA

The wall above the door of the inscription room is hollow and is constructed in lathe and plaster. It was examined by an expert using an endoscope (which sees into hollow walls) but found to be empty. However, a confirming encipherment had been found in the "Wall's speech" in the Pyramus and Thisbe interlude in "Midsummer Night's Dream" which gave the message; FRA BACON HID A MANUSCRIPT IN A WALL ON STAIR CANONBURY TOWER.

The investigation with the endoscope found that the side of that wall outside the inscription room at the top of the staircase consisted of plaster renewed after the wall was constructed. "This indicates that something had been removed," wrote Bokenham, "almost certainly by a senior member of the Rosicrucian Fraternity."

Bokenham investigated the inscription on Bacon's monument in St. Michael's Church near St. Albans, where Bacon is said to have been buried in the Gohambury vault below. Gohambury is the estate near St. Albans which was Francis Bacon's country home. In squaring the inscription on the monument Bokenham found that it contained letters in a symmetrical pattern which spelled MANUSCRIPTS, APSE, and VAULT: Manuscripts in apse vault. (See illustration 6). These manuscripts, however, have been removed, as was the one at Canonbury Tower.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1.	C	O	M	P	O	S	I	T	A	S	O	L	V	A	N	T	U	R
2.	A	N	D	N	I	M	D	C	X	X	V	I	A	E	T	A	T	L
3.	N	V	I	Q	V	I	P	O	S	T	Q	V	A	M	O	M	N	I
4.	A	N	A	T	V	R	A	L	I	S	S	A	P	I	E	N	T	I
5.	A	E	E	T	C	I	V	I	L	I	S	A	R	C	A	N	A	E
6.	V	O	L	V	I	S	S	E	T	N	A	T	V	R	A	E	D	E
7.	C	R	E	T	V	M	E	X	P	L	E	V	I	T				

MANUSCRIPTS – APSE VAULT

ILLUSTRATION 6

THE BACON MONUMENT ENCIPHERMENT

## BACON, SHAKESPEARE AND THE ROSICRUCIANS

Many of the cryptic engravings of this period, including Illustrations 1 and 2, were produced by foreign artists who seem to have been influenced by an informed Rosicrucian who may have been Bacon himself. Bacon passed through the "philosophical death" in 1626, but his actual death, Bokenham believes, took place in Germany in 1647 at the age of 86.

At the end of John Aubrey's biography of Bacon of 1681, which was published in the book "*Aubrey's Brief Lives*, Aubrey states:

"This October 1681, it rang over all St. Albans that Sir Harbottle Grimson, Master of the Rolles (the then owner of Gorhambury estate) had removed the coffin of this most renowned Lord Chancellor to make roome for his owne to lye in the vault there at St. Michael's Church."

Harbottle Grimston had married the daughter of Sir Thomas Meautys, the former Secretary of Francis Bacon, who had erected the enciphered monument to Bacon and who almost certainly knew of his departure abroad. The Grimstons were probably aware of this fact and of this coffin with its manuscripts. Aubrey did not mention where that coffin was reburied. Bokenham feels it is extremely likely that Sir Harbottle was a member of the Rosicrucian Fraternity.

Besides his many articles that have appeared in *Baconiana* Bokenham has written two short books which give the details of the numerous ciphers he has discovered. Both *A Brief History of the Bacon-Shakespeare Controversy* and *Bacon, Shakespeare and the Rosicrucians* may be obtained by writing to The Francis Bacon Society Incorporated, Canonbury Tower, Islington, London N1 2NG, England.

# CRYPTOLOGY IN THE 15<sup>th</sup> AND 16<sup>th</sup> CENTURY

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ABSTRACT: We offer a brief survey of cryptology in Elizabethan and Jacobean times and to the Restoration with reference to previous cipher studies.

KEYWORDS: Elizabethan, Trithemius, Porta, Friedman, acrostics, Bacon, Biliterarie Alphabet, steganography, Shakespeare authorship, Walsingham, Wilkins.

Blaise De Vigenère (1523-1596) author of *Traicté des Chiffres* spoke philosophically about this subject [2]:

All nature is merely a cipher and a secret writing. The great name and essence of God and His wonders the very deeds projects words actions and demeanor of mankind what are they for the most part but a cipher?

Saphar, meaning to number was the ancient Hebrew word for the English "cipher". The word was and still may be used as a term of derision to mock an unworthy ignorant person. Organ makers refer to the word as meaning a sound volunteered by a imperfect organ without pressing any key. It may be nothing, a naught a zero according to mathematicians.

But we shall speak of it as indicating a method of secret communication. According to the comprehensive Oxford English Dictionary, these forms of the word "cipher" were also acceptable in the Seventeenth Century: "sipher, cyfer, cifer, ciphre, sypher, ziphre, scypher, cyphar, cyphre, ciphar, zifer, cypher." Francis Bacon who wrote about it spelled it as "ciphras" in Latin.

Perhaps the earliest allusion is in Homer's *Iliad*. Bellerophon was enticed (harassed we must say now) by Anteia the King's wife. When he refused her caresses she trumpeted rape. The King ordered him to carry a sealed enciphered message commanding his own execution to the Lycian king. But, after that King deciphered the message, for some reason he married him off to his own daughter. Afterward Bellerophon rode off on Pegasus and became a god. Nobody much believes this story now.

Elizabethan cryptology owed a debt to the Greek Polybius. He was the first to use numbers to encipher letters as in the following:

	1	2	3	4	5
1	A	B	C	D	E
2	F	G	H	I	K
3	L	M	N	O	P
4	Q	R	S	T	U
5	V	W	X	Y	Z

Thus "dog" may be enciphered as 14 34 22 or alternately 41 43 22.

## CRYPTOLOGIA IN THE 15th AND 16th CENTURIES

Cryptography prospered during the Middle Ages but most systems were elementary and based on the substitution of a different letter of the alphabet (a "Caesar") while others used numerals or invented symbols. Examples of these have been found in 9<sup>th</sup> and 10<sup>th</sup> Century manuscripts [9]. But with the European Renaissance and the later English revival of interest in arts and literature cryptology became a separate science at the same time that its practitioners searched for a new universal language.

The mysteries of cryptology had been well guarded and kept in monasteries or in the secret archives of princes and kings; few of its methods were openly published. But the thirst for means of clandestine communication became stronger in England and on the Continent. War and politics demanded such tools.

Wayne Shumaker a master of old Latin and German [6] has discussed the copious writings of Johannes Trithemius (1462-1526) who was a German monk. Trithemius' book *Polographiae libri sex* (1518), written in Latin, was mostly concerned with history and theology but the author has been called "the first theoretician of cryptography." His *Steganographia* was circulated while the manuscript was still in composition and John Dee, who owned the largest private library in England, copied at least half of it in 1563. Steganography was the basis for most of Trithemius' schemes and a key, a hint, was customarily included in the ciphertext. Professor Shumaker explains one method (the significant letters will be shown as superscripted):

PAMERSIEL A<sup>N</sup>O<sup>Y</sup>R<sup>M</sup>A<sup>D</sup>R<sup>I</sup>S<sup>E</sup>L<sup>E</sup>B<sup>R</sup>A<sup>S</sup>O<sup>T</sup>H<sup>E</sup>A<sup>N</sup> A<sup>B</sup>R<sup>U</sup>L<sup>G</sup>E<sup>S</sup>  
I<sup>T</sup>R<sup>A</sup>S<sup>B</sup>I<sup>E</sup>L<sup>N</sup>A<sup>D</sup>R<sup>E</sup>S<sup>O</sup>R<sup>M</sup>E<sup>N</sup>U<sup>I</sup>T<sup>U</sup>L<sup>E</sup>S<sup>R</sup>A<sup>B</sup>L<sup>O</sup>N HAMORPHIEL.

Shumaker ably interprets:

If we ignore the first and last words which are nulls, that is, insignificant for the meaning and read only the alternate letters of the rest, we arrive at a key for the decoding of the following cryptogram: "Nym die ersten Bugstaben de omni uerbo," or "Take the first letters of every word."

Thus *alternate* letters of the plaintext may be made significant while the remainder are nulls. As a reward for such artifice, the first printing of Trithemius' *Steganographia* (1606) was placed on the Vatican's Index Prohibitorum and was characterized as "full of peril and superstition." [2]

In Book V is found his contribution to polyalphabeticity, as explained by David Kahn:

The simplest tableau is one that uses the normal alphabet in various positions as the cipher alphabets. Each cipher alphabet produces a Caesar substitution. This is precisely Trithemius' tableau, which he called his "tabula recta." Its first and last few lines were:

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

Trithemius used this tableau for his polyalphabetic encipherment, and in the simplest manner possible. He enciphered the first letter with the first alphabet, the second with the second, and so on. (He gave no separate plaintext alphabet, but the normal alphabet at the top can serve.) Thus a plaintext beginning *Hunc caveto virum . . .* became *HXPF GFBMCZ FUEIB . . .* In this particular message, he switched to another alphabet after 24 letters, but in another example he followed the more normal procedure of repeating the alphabets over and over again in groups of 24 . . .

Trithemius' system is also the first instance of a progressive key in which all the available cipher alphabets are exhausted before any are repeated [2].

Kahn also quotes Giovanni Battista della Porta (b. 1535) who published, in 1563, a famous cryptographic book, *De Furtivis Literarum Notis*:

He urged the use of synonyms in plaintexts, noting that "It will also make for difficulty in the interpretation if we avoid the repetition of the same word." Like the Argentis [a famous family of Italian cryptanalysts], he suggested deliberate misspellings of plaintext words: "For it is better for a scribe to be thought ignorant than to pay the penalty for the detection of plans," he wrote.

Porta described transposition by symbol and substitution by letters of another alphabet. His table consisted of thirteen key letters, accompanied by an alphabet which changed in its lower line one place to the right for every pair of capitals:

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

(and so on)

Della Porta's system was quite simple. Supposing that we wanted to encipher the letter "e" by using the key letter F, we merely have to look along the alphabet which F controls to discover that the letter p lies directly beneath the "e"; "p" then is the cipher letter. He also suggested the use of the "probable word" in cryptanalysis saying that the "interpreter can make a shrewd guess at the common words that concern the matter at hand. . ." According to W. T. Smedley [7] Porta's 1563 book was reprinted in England by one John Wolfe in 1591. It was falsely dated 1563 as if it were the first edition, and a "double A" ornament was added at the top of the dedication.



Figure 1. The enigmatic Double A logogram.



This was the first use of this design. The general form was also printed as a heading in Shakespeare's *Venus and Adonis*, *Lucrece*, the *Sonnets*, most of the quartos, many times in the 1623 Folio edition of Shakespeare's works, and also in some others that Smedley attributes to Francis Bacon. It also appears in Napier's book on logarithms and in another dedicated to Anthony Bacon, Francis' brother. The last use of the "AA" device was in an edition of Bacon's *Essays* published in 1720. This motif boldly suggested the connections between cryptography, Shakespeare and Bacon.

Perhaps the most modest kind of cipher is the acrostic. The initial consecutive letters of a poem may be composed to form a word a name or a sentence. The poets of the Italian Renaissance were fond of acrostics as was the English Sir John Davies (1569-1626). He wrote twenty-six elegant *Hymns to Astraea* each an acrostic upon "Elizabetha Regina," while Mary Fage in *Fames Roule* 1637 venerated in such verses 420 luminaries of her age. The British essayist and poet Joseph Addison 1672-1719 reported "I have seen some of them where the verses have not only been edged by a name at each extremity but have had the same name running down like a seam through the middle of the poem."

A remarkable acrostic was devised in verse and attributed to the 4<sup>th</sup> Century sibyl of the Ionian city of Erythrae the initial letters of which form the word *Ἰησοῦς Χριστὸς Θεοῦ υἱὸς σωτήρ*; this translates as "Jesus Christ the Son of God the Savior." The initials of the shorter form of this again make up the word *ἰχθυοσ* (fish) producing an acrostic of an acrostic to which a mystical meaning has been attached.

William F. Friedman in his *Shakespearean Ciphers Examined* discusses an acrostic similar to what John Davies had performed [1]:

We have already remarked that acrostics were popular in Elizabethan literature; it should also be stressed that spelling in those days was erratic. Sir John Salusbury, 1566-1612, who was as devoted to acrostics as he was to a lady called Dorothy Halsall, enfolded her name in poem after poem [citing Bryn Mawr College Monographs, vol. XIV, 1913]. One of them runs [with critical letters shown in bold type]:

Tormented heart in thrall, **Y**ea thrall to love,  
 Respecting will, **H**eart-breaking gaine doth grow,  
 Ever **D**OLOBELIA, **T**ime will so proue,  
 Binding distresse, **Q** gem wilt thou allowe,  
 This fortune my will **R**epose-lesse of ease,  
**Y**nlesse thou **L**EDA, **Q**ver-spread my heart,  
 Cutting all my ruth, dayne **D**isdaine to cease,  
 I yield to fate, and welcome endles **S**mart.

This, with occasional irregularities, conceals the name CUTBERT (Dorothy's husband) reading the initial letters upwards from the seventh line, and the two parts of the name DOROTHY HALSALL as the letters on either side of the break in the middle of each line; the initials I. S. (for John Salusbury) appear as the first letter of the first word and

the first letter of the last word in the final line . . . In all, Salusbury uses six different versions of his own name in various acrostic signatures; spells the name Francis as Fransis wherever it suits him; regards I and IE as interchangeable with Y; and replaces J's with I's or I's with J's according to whim.

Thus Friedman does not insist upon accurate name spelling and permits "occasional irregularities." The cipher does not read from top to bottom; it is reversed and the plaintext travels from bottom to top. Here, he writes,

... is one of a number of instances which could be cited; but what makes it true that they, and the others, are genuine cases of cryptography is that the validity of the deciphered text and the inflexibility of the systems employed are obvious.

... In each case, there is no room to doubt that they were put there by the deliberate intent of the author; the length of the hidden text, and the absolutely rigid order in which the letters appear, combine to make it enormously improbable that they just happened to be there by accident.

Friedman may not have known that Shakespeare's "Phoenix and the Turtle" was dedicated to this same John Salusbury.

Francis Bacon (1561-1626) the renowned English philosopher and statesman had a particular knowledge of cryptology. He mentions it cogently in one of his works. In the *Advancement of Learning* (1623) Bacon had this to say:

*The knowledge of Cyphering*, hath drawne on with it a knowledge relative unto it, which is the knowledge of *Discyphering*, or of Discreting *Cyphers*, and the Capitulations of secrecy past between the Parties. *Certainly* it is an Art which requires great paines and a good witt and is (as the other was) consecrate to the Counsels of Princes: yet notwithstanding by diligent prevision it may be made unprofitable, though, as things are, it be of great use. For if good and faithfull *Cyphers* were invented & practised, many of them would delude and forestall all the Cunning of the *Decypherer*, which yet are very apt and easie to be read or written: but the rawnesse and unskilfulnesse of Secretaries, and Clarks in the Courts of Princes, is such that many times the greatest matters are Committed to futile and weake *Cyphers*.

At another place Bacon continues on the same subject:

For CYPHARS; they are commonly in Letters or Alphabets, but may bee in Wordes. The kindes of CYPHARS, (besides the SIMPLE CYPHARS with Changes, and intermixtures of NVLLES, and NON-SIGNIFICANTS) are many, according to the Nature or Rule of the infoulding: WHEELLE-CYPHARS, KAY-CYPHARS, DOVBLES, &c. But the vertues of them, whereby they are to be preferred, are three; that they be not laborious to write and reade; that they bee impossible to discypher; and in some cases, that they bee without suspition. The

## CRYPTOLOGIA IN THE 15th AND 16th CENTURIES

highest Degree whereof, is to write OMNIA PER OMNIA; which is vn-doubtedly possible, with a proportion Quintuple at most, of the writing infoulding, to the writing infoulded, and no other restraints whatsoever. This *Arte of Cypheringe*, hath for Relatiue, an Art of *Discypheringe*; by supposition vnprofitable; but, as things are, of great vse. For suppose that *Cyphars* were well managed, there bee Multitudes of them which exclude the *Discypherer*. But in regarde of the rawnesse and vnskilfulnesse of the handes, through which they passe, the greatest Matters, are many times carryed in the weakest *CYPHARS*.

By ciphers "without suspition," Bacon meant *steganography*. This may be accomplished by the use of acrostics, whereby the first capitalized letter of each line in a poem may convey the message; the strategy included his own Biliterarie Cipher. Here the very existence of a cipher writing may never be noticed.

In passing, Bacon's statement that "cyphars ... may be in words" has been generally understood to refer to codes by which a number or a word may designate another secret word or phrase. However it may also be interpreted to mean that an opentext word may itself encipher a different word or concealed name. For example the word "Bote-swaine" may be decrypted as "fs biacen" using a 21 letter alphabet and the fourth letter forward from each ciphertext letter. Francis Bacon abbreviated his first name as "Fs" in his signature while "biacen" is a phonetic spelling of his surname.

It may be significant that "Bote-swaine" is the first word of dialogue on the first page of the first play of the first printing of "The Tempest" in the Shakespeare First Folio of 1623. Or as some have suggested this is merely a coincidence. And the spelling is wrong isn't it? Heavens this is not even a proper acrostic.

Bacon continues in Book VI of *The Advancement of Learning* with an example; it is he writes "an other invention which in truth we devised in our youth when [1576] we were at *Paris* ... It containeth the *highest degree of Cypher*..."

Bacon continues to say "by this Art ... a man may expresse the intentions of his minde at any distance ... by objects capable of a twofold difference onely; as by Bells by Trumpets by Lights and Torches ... and any instruments of like nature." He illustrates this with an example of a message printed in two different fonts of type as *Manere te volo donec venero*; here the italic = "a" form and the roman = "b" form. The opentext means "Stay till I come for you." The plaintext is "Fuge" or "flee." The scheme is steganographic while the last three letters are "Nuloes or non-significant."

An Example of a Bi-literarie Alphabet.

A	B	C	D	E	F
aaaaa	aaaab	aaaba	aaabb	aabaa	aabab
G	H	I	K	L	M
aabba	aabbb	abaaa	abaab	ababa	ababb
N	O	P	Q	R	S
abbaa	abbab	abbba	abbbb	baaaa	baaab
T	V	W	X	Y	Z
baaba	baabb	babaa	babab	babba	babbb

Readers may notice the precise resemblance of Bacon's table to the elementary Binary Scale, upon which the calculating ability of modern computers is based. The invention of the Binary Scale has traditionally been credited to Leibniz who devised a calculating machine in 1671 and found the binary useful for his purposes.

Therefore Bacon in an earlier Latin edition of the *Advancement of Learning* (*De Augmentis Scientiarum* published in 1623) and Leibniz in 1671 produced comparable tables; in Bacon's cipher version "0" = "a" and "1" = "b", and this is imitated in Leibniz' arithmetical notation. And John Napier, who invented logarithms, had illustrated the use of the binary scale in his *Rabdologiae* published in 1617.

Ewen Macduff writing in the British journal *Baconiana* describes a famous acrostic:

There is a history published anonymously in 1616 which can be shown to contain a simple and by definition a technically perfect cipher, *Rerum Anglicarum Henrico VIII, Eduardo VI et Maria Regnantibus Annales*. Both the first and second editions of this work carry no author's name, a not unusual thing in those days where the writing of histories

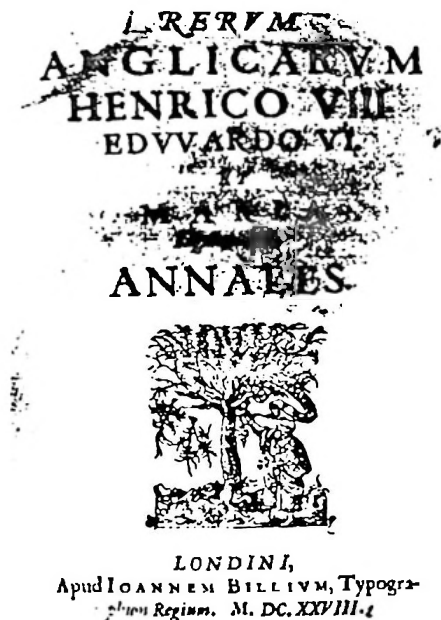


Figure 2 . Title page of Godwin's "Rerum Anglicarum . . ."

was concerned. The risk of offending powerful factions with dire consequences to the author was far too great. The author of this particular work, however, did decide to risk enciphering his name and identity in the two editions which appeared during his lifetime. After his death, a relative decided to publish an English translation, naming Bishop Francis Godwin as the original author. His cipher was the delightfully simple one mentioned earlier and certainly effective enough to escape detection during his lifetime, with as far as is known, just one exception the original owner of a second edition, 1628. This person detected it and inscribed his decipherment on the flyleaf of the book, along with a description of the exact method used to encipher the message which runs as follows:

*I Franciscus Godwinus Landavensis Episcopus Hoc Conscriptit*

The letters appear in the above order as the initial capital letters of each chapter. In view of this piece of authentic evidence that cipher did in fact exist in these early printed books, no one can say that it is unreasonable to think that, if one book printed in 1616 contained cipher, it would be perfectly feasible for another published seven years later, also to contain cipher. This point is made to demonstrate to the skeptics that cipher in these 17th century books is a proven fact, and the probability of other contemporary books, particularly where histories are concerned, containing coded messages, is very real and certainly worthy of serious scientific study [4].

Macduff continues:

Cryptography made its first impact in England during the reign of Henry VIII and became an effective arm of statecraft under Queen Elizabeth. The man chiefly responsible for this was Sir Francis Walsingham, who organised a secret service, which at one time employed fifty-three agents on the Continent. One of his most accomplished assistants was Anthony Bacon, the brother of Francis, but the best of his cryptanalysts was Thomas Phelippes, a widely-travelled educated man, who was capable of solving ciphers in five languages. Walsingham opened a secret cipher school in London and all of his agents had to take a course in cryptography before they were entrusted with service abroad. Of course, Walsingham's Secret Service was not solely concerned with foreign affairs, but was designed to protect the Queen from treasonable activities on her own doorstep as well. Naturally enough, its devious and subtle machinations aroused deep mistrust among honest Englishmen, who loved freedom of speech and hated "the corridors of darkness." Elizabeth's England was almost a totalitarian state.

History shows that cryptography was one of Elizabeth's most valuable political assets. It was the decipherment of a secret message to Anthony Babington that sent Mary, Queen of Scots, to the block. Having obtained this evidence, Walsingham sent his agent Gifford back to

Fotheringay Castle to intercept and copy more of Mary's secret messages, with the result that all of the conspirators to depose Elizabeth, including Mary herself, were finally arrested. Walsingham later claimed that his agents had found the keys to about fifty different ciphers in Mary's apartments. Secret writing became a preoccupation of the English. A doctor called Timothy Bright wrote the first book on shorthand which was published in 1588 under the title, *The Arte of Shorte, Swifte and Secret Writing*.

The reasons for writing in cipher were many and varied. The Duke of Monmouth used cipher in order to dethrone King James II; Samuel Pepys wrote his Diary in cipher for an entirely different motive. As a general rule, the use of cipher in the arts was related to the author's position in society. Innumerable sixteenth and seventeenth century books were either written anonymously, or signed with initials or a bogus name; some of them were secretly acknowledged.

And yet on this subject, Shakespearean commentators and professors seem to have little knowledge, and are strangely reluctant to accept the possibility that there is a cipher in the plays of Shakespeare [4].

In 1624 Gustavus Selenus (a pseudonym for Duke Augustus II of Braunschweig-Lüneberg 1580-1666) published *Cryptomenytices et Cryptographiae libri IX*. This contained 500 pages and was the most thoroughly researched compendium to that time; it became the standard reference work of the century. It included summaries of the works of Trithemius, Vigenère, Porta, Cardano, Schwenter, and Kircher [8].

His library at Wolfenbüttel became famous and contained 135,440 titles including books and manuscripts. He copied, word for word, Trithemius' third book of *Steganographia* though he admitted that he did not understand it. However he did explain very well the other cipher systems that he illustrated.

*Our Legates are but Men and often may  
Great State-Affairs unwillingly betray;  
Caught by some sisting Spies or tell-tale Wine  
Which dig up Secrets in the deepest Mine...  
Nor are King's Writings safe: To guard their Fame  
Like Scaevola they wish their Hand i'th Flame.  
Ink turns to Blood; they oft participate  
By Wax and Quill sad Icarus his Fate.*

These lines are from Bishop John Wilkins *MERCURY the Secret and Swift Messenger*, 1641 [9]. This was published during Cromwell's rebellion in England (1641-1666) as a warning to those who betrayed war plans in frail cipher systems. "The very existence of a science of cryptology was not taken seriously at least on the royalist side until very late. Hence even when a packet of royalist correspondence was seized in 1658 the authors did not think themselves in danger since 'every Person's Letter was written in a distinct Cypher and that contrived with

great Thought.' Until someone showed them their own letters in a deciphered state the conspirators simply did not believe that it was possible for anyone to perform such a feat." [5]

Wilkins, son of a goldsmith, joined the loyalists when the Civil War began and rose to become head of Trinity College, Cambridge. He wrote a dozen books, some religious, one on a universal artificial language and others on mathematics. His first was quaintly entitled *The Discovery of a New World; or A discourse tending to prove That ('tis probable) there may be another Habitable World in the Moon.*

Wilkins reported mostly the cryptological creations of others though he appears to have invented one of his own:

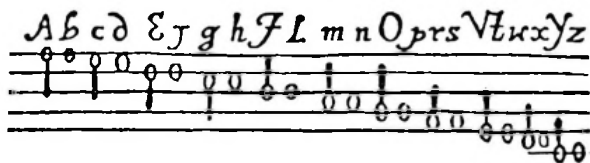


Figure 3. Wilkins' Musical Cipher.

Where the 5 Vowels are represented by the minnims on each of the five Lines being most of them placed according to their right Order and Consequence only the letters K. and Q. are left out because they may be otherwise expressed ... By this you may easily discern how two Musicians may discourse with one another by playing upon their Instruments of *Musick* as well as by talking with their Instruments of *Speech*.

Perhaps he anticipated the touch-tone telephone! But because of the expanding use of cryptanalysis he urged the employment of steganographic systems such as secret inks.

Thus if a Man write with Salt *Armoniack* dissolved in Water the Letters will not appear legible till the Paper be held by the Fire: This others affirm to be true also in the Juice of Onions Lemons with divers the like Acid and Corroding Moistures.

And on the contrary those Letters that are written with dissolved Allum will not be discernable till the Paper be dipped in Water.

That which is written with the Water of putrify'd Willow or the distilled Juice of Glowworms will not be visible but in the Dark; as *Porta* affirms from his own Experience.

A Man may likewise write secretly with a raw Egg the Letters of which being thoroughly dried let the whole Paper be blacked over with Ink that it may appear without any Inscription; and when this Ink is also well dried if you do afterwards gently scrape it over with a Knife it will fall off from those Places where before the Words were written.

Wilkins describes the string cipher as follows:

To this purpose likewise is that other way of secret Information by divers Knots tied upon a String according to certain Distances by which a Man may as distinctly and yet as *Secretly* express his Meaning as by any other way of Discourse. For who would mistrust any private News of Treachery to lye hid in a Thread wherein there was nothing to be discerned but sundry confused Knots or other the like Marks?

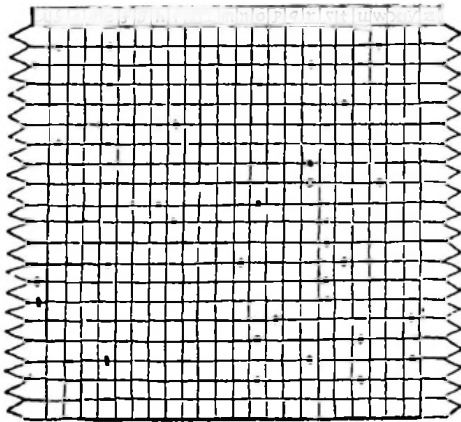


Figure 4. Wilkins' Knotted String Cipher.

Where the String is supposed to be fasten'd by a Loop on the first Tooth towards the Letter A and afterwards to be drawn successively over all the rest. The Marks upon it do express the secret Meaning: *Beware of this Bearer who is sent as a Spy over you.*

He devoted five pages to Francis Bacon's steganographic Biliterarie cipher but without attribution, and went him one better with the following:

All the Letters may be expressed by any five of them doubled. Suppose A B C D E:

A	B	C	D	E	F	G	H	I	K	L	M	N
aa	ab	ac	ad	ae	ba	bb	bc	bd	be	ca	cb	cc
O	P	Q	R	S	T	V	W	X	Y	Z	&	
cd	ce	da	db	dc	dd	de	ea	eb	ec	ed	ee	

According to which these Words *I am betrayed* may be thus described:

bd aacb abaedddbbaaeaead



Wilkins also discussed secret ways of speaking, such as by ambiguity or by the canting of beggars "who though they retain the common Particles yet have imposed new Names upon all such Matters as may happen to be of greatest Consequence and Secrecy." Our modern juvenile gangs use the same artifice.

He also mentions a way of speaking that we might call Pig Latin:

By *Augmenting* Words with the Addition of other Letters. Of which kind is that secret Way of Discoursing in ordinary Use by doubling the Vowels that make the Sylables and interposing G. or any other Consonant K. P. T. R. &c. or other Sylable . . . Thus if I would say *Our Plot is discovered* it must be pronounced thus *Ougour plogot igis digiscogovegereged*. Which does not seem so obscure in Writing as it will in Speech and Pronunciation. And it is so easie to be learnt that I have known little Children almost as soon as they could speak discourse to one another as fast this Way as they could in their plainest English.

Wilkins illustrated the railfence in the following manner:

The Meaning of any written Message may be concealed by altering the Order both of the *Letters* and the *Lines* together. As if a Man should write each

Letter in two several Lines thus:

T e o l i r a e l m s f m s e s p l v o w e u t e l  
h s u d e s r a l o t a i h d u p y s r e m s y i d

The Souldiers are almost famished; Supply us or wee must yield.

This way may be yet further obscured by placing them in four Lines and after any discontinuate Order. As suppose that the first Letter be in the Beginning of the first Line the second in the Beginning of the fourth Line the third in the End of the first the fourth in the End of the fourth the fifth in the Beginning of the third the seventh in the End of the second, the eighth in the End of the third; and so the rest

...

This way of Secret Writing hath been also in use amongst the Ancient *Romans*; thus *Suetonius* relates of *Julius Caesar* when he would convey any private Business he did usually write it *per quartam Elementorum Literam*; that is D for A E for B and so of the rest after this Order.

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

*Hasten unto me.*  
Ldwxhq yqxr ph.

The next particular to be discussed is concerning the Ways of hiding any private Sense under *more Letters* than are required to the Words of it . . . According unto this doth *Plautus* contrive the Names of his Comedies in the first Letters of their Arguments. But this Way is so ordinary

in Practice that it needs not any further Explication . . . Sometimes one Letter in each Word was only significant. By which Way of Secret Expression the Holy Ghost (say the *Rabbies*) hath purposely involved many sacred Mysteries in Scripture. When these significant Letters were at the Beginning of each Word the Cabalists in their Learning called such an implicit Writing *Capita Dictionum*. When they were at the latter End then was it stiled *Fines dictionum*.

There is another way of hiding any secret Sense under an ordinary Epistle by having a Plate with certain Holes in it through which (being laid upon the Paper) a Man may write those Letters or Words that serve to express the inward Sense; the other Spaces being afterwards filled up with such other Words as in their Conjunction to these former shall contain some common unsuspected Business.

Here John Wilkins indicates his preference for steganography: "All the Ways of Secresy by *more Letters* already specified do make the Writing appear under some other Sense than what is intended and so consequently are more free from Suspicion . . ." He continues:

As the Sense may be obscured by writing it with more Letters than are required to the Words of it likewise by fewer. Abbreviations have been anciently used in all the Learned Languages especially in common Forms and Phrases of frequent Use . . . As this Way of short Writing by the first Letters was of ancient use amongst the *Jews* so likewise amongst the *Romans* which appears from many of their Contractions yet remaining as *S. P. D, Salutem plurimam dicit. S. P. Q. R. Senatus populusque Romanus. C. R. Civis Romanus. U. C. Urbs condita*. These single Letters were called *Syglaiæ per Syncopen*. They were usually inscribed in their Coins Statues Arms Monuments and Publick Records. You may see them largely treated of by *Valerius Probus* where he affirms the Study of them to be very necessary for one that would understand the *Roman Affairs*.

But because of those many Ambiguities which this contracted Way of Writing was liable unto and the great Inconveniencies that might happen thereupon in the Misinterpretation of Laws; therefore the Emperor *Justinian* did afterward severely forbid any further Use of them as it were calling in all those Law-Books that were so written. The chief Purpose of these Ancient Abbreviations amongst the *Romans* was properly for their speed. But it is easie to apprehend how by Compact they may be contrived also for Secresy.

Bishop Wilkins explained the basic elements of "unfolding" (cryptanalyzing) a cipher:

Endeavour to distinguish betwixt the Vowels and Consonants. The Vowels may be known by their Frequency there being no Word without some of them. If there be any single Character in *English* it must be one of these three Vowels a i o.

Search after the several Powers of the Letters: For the understanding of this you must mark which of them are most common and which more seldom used. (This the Printers in any Language can easily inform you of who do accordingly provide their Sets of Letters.) Which of them may be doubled and which not as *H Q X Y*. And then for the Number of Vowels or Consonants in the Beginning Middle or End of Words a Man must provide several Tables whence he may readily guess at any Word from the Number and Nature of the Letters that make it: As what Words consist only of Vowels; what have one Vowel and one Consonant; whether the Vowel be first as in these Words *Am an as if in is it of on or us*; or last as in these Words *Be he me by dy ly my ty do to so &c.* And so for all other Words according to their several Quantities and Natures.

The common Rules of unfolding being once known a Man may the better tell how to delude them; whether by leaving out those Letters that are of less Use as *H K Q X Y*; and putting other Characters instead of them that shall signify the Vowels: So that the Number of this invented Alphabet will be perfect; and the Vowels by reason of their double Character less distinguishable.

Or a Man may likewise delude the Rules of Discovery by writing continually without any Distinction betwixt the Words or with a false Distinction or by inserting *Nulls* and *Non-significants* &c. . . The Particulars of this kind may be of such great Variety as cannot be distinctly recited: But it is the grand Inconvenience of all these Ways of Secresy by invented Characters that they are not without Suspicion.

In discussing shorthand as a style of cipher Wilkins says that a form of it was practiced by Roman Magistrates and that there was a dictionary of shorthand characters published by Janus Gruterus; "Cicero himself writ a Treatise on this Subject." In Elizabethan and Jacobean times "This Short-hand Writing is now so ordinary in Practice (it being usual for any common Mechanick both to write and invent it) that I shall not need to set down any particular Example of it."

He goes on to discuss communication by gestures. "The particular Ways of Discoursing by Gestures are not to be numbred as being almost of infinite Variety." Sign languages for the deaf existed as did lip reading. A Roman "by an unheard-of Art taught the Deaf to speak . . . First learning them to write the Name of anything he should point to; and afterwards provoking them to such Motions of the Tongue as might answer the several Words . . . an ancient Doctor . . . could understand any Word by the meer Motion of the Lips without any Utterance."

The good Bishop suggested the invention of a telegraph:

Let there be two Needles provided of an equal Length and Bigness being both of them touched with the same Loadstone: Let the Letters of the Alphabet be placed in the Circles on which they are moved as the Points of the Compass under the Needle of the Mariners Chart. Let the Friend that is to travel take one of them with him first agreeing upon the Days and Hours wherein they should confer together: At which

times if one of them move the Needle of his Instrument to any Letter of the Alphabet the other Needle by a Sympathy will move unto the same Letter in the other Instrument though they be never so far distant . . . But this Invention is altogether imaginary having no Foundation in any real Experiment.

Not till Sam Morse came along.

In his conclusion Wilkins refuses to apologize for exposing his cryptological secrets:

If it be feared that this Discourse may unhappily advantage others in such unlawful Courses; 'tis considerable that it does not only teach how to deceive but consequently also how to discover Delusions . . . However it will not follow that everything must be suppress which may be abused . . . If all those useful Inventions that are liable to abuse should therefore be concealed there is not any Art or Science which might be lawfully profest.

While Wilkins book was restricted to elementary cipher methods there then existed far more sophisticated systems. Giovanni Batista Belaso in 1553 had invented a polyalphabetic cipher similar to that of Trithemius to be employed in conjunction with a key word or phrase. This was embellished by Porta and refined by Cardano in 1550 by the autokey. By this he used the plaintext itself as the key to encipher the ciphertext. And Vigenere in 1585 had nearly perfected an insoluble polyalphabetic which remained unbroken until Kerckhoff in 1883 published a method of interpretation [2].

In concluding this paper I will ask why it is so unpopular in academic literary chambers to question the authorship of certain Elizabethan works particularly Shakespeare?

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

The answer to my question is "Everybody knows Shakespeare wrote Shakespeare." N. P. C. However.

Using a Caesar system and a 21 letter alphabet (no J U W X or Z) while selecting the fourth letter forward consider the following:

In Shakespeare's Works the word "Cipher" is often a clue, as in "The History of Sir John Oldcastle" (1664 Shakespeare Folio, p. 46, col. 1, line 37). The same play title-paged to William Shakespeare in a 1619 quarto, "was certainly not by him," say the knowing critics. One says it was written by Munday, Drayton, Wilson and Hathaway; another claims it was composed by Kyd, but rewritten

## CRYPTOLOGIA IN THE 15th AND 16th CENTURIES

by Peele, Greene and Marlowe. The critics' doubts about the authorship may be correct but not for the same reasons. Here are some lines:

And sit within the Throne, but for a Cipher.  
Time was, good Subjects would not make known their grief,  
And pray amendment, not enforce the same,  
Unlesse their King were tyrant, which I hope

Following "Cipher," we may read the next six capital letters in the familiar acrostic fashion of the times:

Ciphertext is: T S A U K I

Plaintext, +4 is: B A E C O N

In the previous, 1600, edition of this play, the word "Subjects" was not capitalized. The plaintext result is then B E C O N, and this is how one of Francis Bacon's relations once spelled his name [3].

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## BIOGRAPHICAL SKETCH

Penn Leary has been a trial lawyer in his native Omaha, Nebraska since 1947. During the second World War he was a bomber test pilot assigned to Wright Field and later to O. S. S. He is a writer in the fields of law, electronics, weather and aeronautics. His hobbies include photography, printing, machine shop work, electronics, Elizabethan history, computers and cryptography. He is the author of *The Second Cryptographic Shakespeare*, 1990, available from the author.

## THE FRANCIS BACON LETTER

Dunsinane Hill, Ekron, Kentucky 40117-9709

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

### AMERICAN BAR ASSOCIATION

In the February 1959 Volume 45 *American bar Association Journal* appeared "Elizabethan Who Dunit: Who was William Shakespeare?" by Richard Bentley, a lawyer from Chicago (Illinois Bar). Mr. Bentley, stated that the question of the identity of the author of the plays is one of evidence and, therefore, within the providence of lawyers. Five more articles appeared including a final rebuttal by Mr. Bentley:

"A Mystery Solved: The True Identity of Shakespeare" by Charlton Ogburn, New York Bar, March 1959 Vol. 45, No. 3. Mr. Ogburn supported Edward de Vere, 17th Earl of Oxford as author of the plays.

"The Shakespearean Controversy: A Stratfordian Rejoinder" by John N. Hauser, California Bar, July 1959, Vol. 45, No. 7.

"The True Shakespeare: England's Great and Complete Man" by Dorothy and Charlton Ogburn. Sept 1955, Vo. 45.

"Elizabethan Whodunit: Supplementary Notes" by Richard Bentley, November 1959, Vo. 45, No. 11.

"Marlowe's Time: Was Marlowe Murdered at Twenty-Nine?" by Benjamin Wham, Illinois Bar, May 1960, Vol. 46, No. 5.

NOTE: Your university law school library will have copies of the *American Bar Association Journal* for 1959 and 1960 which will contain these six articles.

### QUEEN ELIZABETH'S PORTRAIT

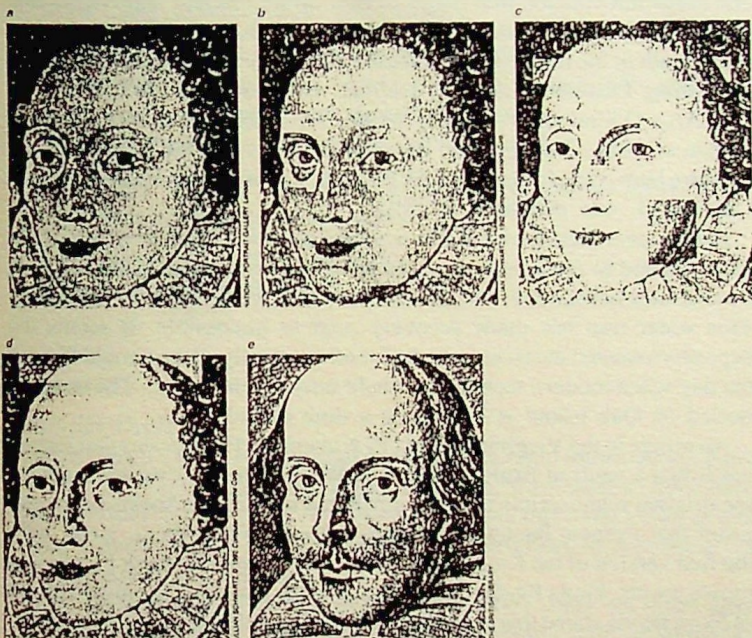
George Gower's portrait of Elizabeth (a) looks, at first sight, not much like that of Shakespeare (e) by Martin Droeshout, which appears in the 1623 First Folio. But many features of the faces match. In these images, sections of Shakespeare's portrait have been overlaid with the queen's. In (b), the outlines of the right side of the face merge and the chins match up, but the width of the eye is diminished. In (c), when a fragment on the forehead is aligned on the right, the hairline to the left matches. In (d) the queen's forehead continues into Shakespeare's; the right jaws line up; the left eye falls into place. These and other details suggest Shakespeare's face was traced from a pattern of the queen's face.

## FRANCIS BACON LETTERS

In Manly Hall's *The Encyclopedic Outline of Masonic Hermetic, and Rosicrucian Philosophy* Bacon's portrait from the 1640 edition of *The Advancement of Learning* is superimposed over, the Droeshout portrait. No important structured dissimilarity can be found between them. Hall contended this established the identity of the two faces.

Early American colonial painters travelled with assorted canvases complete with the exception of a face. An entire family could then be "Painted" in a comparatively short time. Perhaps the matching of the face of the Droeshout portrait with the faces of Bacon in the 1640 edition and Elizabethan in the portrait by Gower may be explained by a similar process of this method of colonial painters.

*Scientific American*, April 1995



THE KNIGHTS OF THE HELMET, a six page account of the Gray's Inn Christmas Revels of 1594-95 by PETER DAWKINS for the FRANCIS BACON RESEARCH TRUST, may be obtained by sending your request AND self-addressed, stamped (32c) envelope to: THE FRANCIS BACON LETTER, Dunsinane Hill, Ekron, Kentucky 40117.

## OAK ISLAND

Mark Finnan is a writer and actor. Born in Ireland, he worked in Central Canada and the U.S. before settling in Nova Scotia. Edward FitzGerald, the actor, director, Baconian, and, with his wife Paula, founder of the Corinthian Radio Drama Theatre in Norfolk, Virginia, had humorously remarked that Mark should check into the story about a mysterious treasure believed buried on a small island off the east coast of Canada. Finnan lived close to Oak Island and had heard vague stories about its buried treasure. After becoming a resident of Nova Scotia, he decided to learn all he could about the treasure hunters, the evidence they have uncovered, and the theories about the treasure. He interviewed all the key participants in the current search for buried treasure and sifted through the evidence and noted information that points to new directions and approaches that might finally reveal Oak Island's secrets. His Book *Oak Island Secrets* is the result of his research. (*Oak Island Secrets* by Mark Finnan, Formace Publishing Company Limited, Halifax, Nova Scotia, 1995).

D'Arcy O'Connor's book *The Money Pit*, published in 1978, and his update of 1988, *The Big Dig*, detailed the story of Oak Island and the treasure hunt. *Oak Island Gold*, William S. Crooker's second book about Oak Island, was published in 1993.

Many researchers have felt that whoever made the deposit on Oak Island didn't intend to retrieve it. It could have been concealed quite safely at a more reasonable depth and without the added work of the flood tunnels. This water trap has made recovery next to impossible. It seems the depositors wanted the treasure to be found eventually. Bacon could foresee the day when modern technology could uncover the cache. The treasure buried on Oak Island is in a sense a time capsule.

An article in the *Virginian-Pilot* (19 November 1995) states that legend has it that a vault in Bruton Church in Williamsburg, Virginia contains the original manuscripts of plays attributed to William Shakespeare and proof that Francis Bacon and friends actually wrote them, along with the first version of the King James Bible, and Queen Elizabeth I's missing crown jewels. Paula FitzGerald in a letter to the *Halifax Chronicle-Herald* of Nova Scotia stated that according to her knowledge there are five vaults: one in Oak Island; one in Bruton Parish Church yard, above the earth in a stone crypt; two in England, one above the earth and one buried; and one in Wittenberg, Germany, where Martin Luther stood to preach.

## CRYPTOLOGIA

In the recent *Cryptologia* (Vol. XX, Number 3, July 1996) appears an



article by Penn Leary (author of *The Second Cryptographic Shakespeare*) entitled "Cryptology in the 15th and 16th Century." At the conclusion of his article Mr. Leary asks the question, "Why is it so unpopular in academic literary chambers to question the authorship of Shakespeare?" His answer: "Everybody knows Shakespeare wrote Shakespeare."

Mr. Leary then ends with a cipher found in "The History of Sir John Oldcastle" said by critics not to have been written by Shakespeare but possibly by Munday, Draton, Wilson and Hathaway; or Kyd; or rewritten by Peele, Greene and Marlowe. The word "Cipher" is often a clue in Shakespeare's plays, as in "The History of Sir John Oldcastle" (1664 Shakespeare Folio, p.46, col. 1, line 37). Applying a Caesar system and a 21 letter alphabet (no J U W X or Z) and selecting the fourth letter forward Leary discovered the following:

And sit within the Throne, but for a Cipher.  
 Time was, good Subjects would not make known their grief,  
 And pray amendment, not enforce the same,  
 Unlesse their King were tyrant, which I hope

Following "Cipher," we may read the next six capital letters in the familiar acrostic fashion of the times:

Ciphertext is: T S A U K I  
 Plaintext, +4 is: B A E C O N

## DON QUIXOTE

Francis Carr is Director of the Shakespeare Authorship Information Centre (9 Clermont Court, Clermont Road, Brighton, East Sussex, BN1 6SS, England) and the author of *Who Wrote Don Quixote?* His thesis is that Francis Bacon wrote *Don Quixote* as an instrument of reconciliation between Spain and England.

*Don Quixote* was published in Madrid in 1605, only six years after the fourth Armada of 1599. The book's surprising lack of animosity towards England is seldom mentioned by critics. Carr suggests that if it had appeared as an English novel in Spain, everyone would have been understandably prejudiced against it. If it had carried an English name on its title page, it would have immediately aroused hostility among critics and the general public.

## BACONIANA

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

Mr. Carr's book is awaiting publication.

## NEW GLOBE THEATRE

The new Globe Theatre opened on 21 August with *The Two Gentlemen of Verona* under the directorship of Mark Rylance. Apparently during the first performance one of the leading actors broke his leg ending the performance.

The Globe Theatre is a wonderful structure, a temple built from painstaking research and adept craftsmanship. Gallery seats as well as standing room in the yard are available. It is Mr. Rylance's intention to provide up to fifty standing places at 1p each, making it accessible to anyone wishing to attend, whatever their financial state.

THE FRANCIS BACON RESEARCH TRUST

Extract from Newsletter No. 33

December 1996.

Peter Dawkins tells us: "you might be interested in a new book by Karl F. Hollenbach, just published, entitled *Francis Rosicross*. The back cover of this paperback gives a brief summary of the contents:—

*Francis Rosicross* provides evidence that enables the reader to make a judgement that Shakespeare was Francis Bacon. As a link between the exoteric and esoteric Bacon, the Shakespeare plays become significant because of who the author is. Unifying the exoteric and esoteric lives of Francis Bacon provides a means to grasp tomorrow's solutions for today's problems arising from modern technology.

The chapters deal with the Bacon-Shakespeare Controversy, the Rosicrucian Enlightenment, the author Shakespeare, the actor Shakspere, Francis Bacon, Francis Rosicross, Cipers in the Sonnets, Poems, Plays, Monuments, Manuscripts and Miscellany, the Fruits of the Great Instauration, and Bacon's Sons and Good Pens.

Many thanks to Karl for publishing this good little book, easy to read, that summarises the often difficult Baconian information clearly and simply. It makes a useful addition to anybody's library.

Karl Hollenbach published *The Francis Bacon Letter* in the USA, and enquiries for his book and letters can be sent to him at Dunsinane Hill, Ekron, Kentucky 40117, USA."

## RARE BACONIAN BOOKS

The following Baconian books are listed in the most recent brochure from KESSINGER PUBLISHING CO., P.O. Box 160, Kila, MT 59920:

**BACON, FRANCIS.** A Collection of Apophthegms New & Old. This is Francis Bacon's collection of wise sayings of past personalities. "The Apophthegms are pointed speeches, and certainly they are of excellent use. "The words of the wise are as gods," saith Solomon. They serve to be interlaced in continued speech. They serve to be recited upon occasion of themselves. I have for my recreation amongst more serious studies, collected some few of them." ISBN 1-56459-476-9, 41 pages. \$9.95.

**BACON, FRANCIS.** Essays or Counsels, Civil and Moral, Contents: Of Truth; Death; Unity in Religion; Revenge; Adversity; Simulation and Dissimulation; Parents and Children; Marriage and Single Life; Envy; Love; Great Place; Boldness; Goodness; and Goodness of Nature; Nobility; Seditions and Troubles; Atheism; Superstition; Travel; Empire; Counsel; Delays; Cunning; Wisdom for a Man's Self; Innovations; Dispatch; Seeming Wise; Friendship; Expense; The True Greatness of Kingdoms and Estates; Regimen of Health; Suspicion; Discourse; Plantations; Riches; Prophecies; Ambition; Masques and Triumphs; Nature in Men, Custom and Education; Fortune; Usury; Youth and Age; Beauty; Deformity; Building; Gardens; Negotiating; Followers and Friends; Suitors; Studies; Faction; Ceremonies and Respects; Praise; Vain Glory; Honor and Reputation; Judicature; Anger; Vicissitude of Things; A Fragment of an Essay of Fame; On Death. ISBN 1-56459-228-6, 182 pages. \$17.95.

**BACON, FRANCIS.** New Atlantis. This is one of Bacon's most mysterious and prophetic works. References to the philosophy of the Rosicrucians and Freemasons are abundant. It is maintained that the New Atlantis was the blueprint for the founding of America. "This fable my lord devised, to the end that he might exhibit therein a model or description of a college, instituted for the interpreting of nature, and the producing of great and marvellous works for the benefit of man, under the name of Solomon's House, or the College of the Six Days' Works." This book must be read by anyone interested in mystical history. ISBN 1-56459-230-8, 51 pages. \$9.95.

**BACON, FRANCIS.** The Advancement of Learning. With a Brief Memoir of the Author. Bacon a gifted Rosicrucian, Freemason, Statesman, Scientist, and definite author of the Shakespearean plays, describes the practical use, nature, and benefit of knowledge. Complete with how to use the power of reasoning to discover the truth. ISBN 1-56459-436-X, 170 pages. \$16.95.

**DOOD, ALFRED.** Francis Bacon's Personal Life Story. Contents: The Medieval Era; The Elizabethan Age; The Queen's Secret; Bacon's Birth and Early Childhood; Early Youth and the University; The Royal Revelation; Court of France; The Laying of Great Bases for Eternity; The Making of an Immortal; Francis Bacon the Publicist; The Virgin Queen and her Concealed Sons; The Two Brothers; The Last of the Tudors; Notable Dates in Bacon's Life; Bibliography; Index. Illustrated. ISBN 1-56459-563-3, 382 pages. \$29.95.

**DONNELLY, IGNATIUS.** The Great Cryptogram: Francis Bacon's Cipher in the So-Called Shakespeare Plays (1887). Contents: The Argument: William Shakespeare did Not Write the Plays; Francis Bacon the Real Author of the Plays; Parallelism; The Demonstration: The Cipher in the Plays; The Cipher Narrative; Conclusion. ISBN 1-56459-539-0, 1000 pages. \$75.00.

**BACON, FRANCIS.** Meditations, Sacrae and Human Philosophy. Contents: The Works of God and Man; Miracles of our Saviour; Innocency of the Dove and the Serpent; Charity; Earthly Hope; Impostors; The Church and the Scripture; Colours of Good and Evil. ISBN 1-56459-641-9, 40 pages. \$9.95.

**BACON, FRANCIS.** On the Interpretation of Nature. Contents. On the Interpretation of Nature. True Hints on the Interpretation of Nature; The Phenomena of the Universe; Natural History of the Basis of Natural Philosophy; Description of the Intellectual Globe. ISBN 1-56459-645-1, 38 pages. \$9.95.

**BACON, FRANCIS.** Sylva Sylvarum: Or a Natural History in Ten Centuries, Bacon's famous Natural History fully explained. ISBN 1-56459-639-7, 137 pages. \$17.95.

**BACON, FRANCIS.** The Great Instauration and the Novum Organum, Partial Contents: The Interpretation of Nature; The Empire of Man; The Reign of Man; Natural and Experimental History. Phenomena of the Universe. The Names of the Winds; Sympathy and Antipathy of Things; Sulfur, Mercury and Salt; Life and Death; Scaling the Ladder of Intellect; plus much more! ISBN 1-56459-638-9, 257 pages. \$19.95.

**BACON, FRANCIS.** Thoughts on the Nature of Things. Contents. Theory of the Firmament; Observations of Nature; Principles of Nature according to the Fables of Cupid and Heaven; Concerning Light and the Matter of Light. Aphorisms and Advises of Concerning the Helps of the Mind and the Kindling of Natural Light. ISBN 1-56459-642-7, 50 pages. \$9.95.

**POTT, MRS. HENRY.** Francis Bacon and His Secret Society, An attempt to Collect and Unite the Lost Links of a Long and Strong Chain. Some Doubts Connected With His Personal History, and Actual Works and Aims; A Mystery Surrounds His Private Life and Character; An Outline of His Life and Aims; Playwright and Poet-Philosopher; Deficiencies of Learning in the Times of Elizabeth and James I; The Rosicrucians: Their Rules, Aims, and Method of Working; Vital Spirits of Nature; Masonry; Paper-Marks Used Until the Time of Sir Nicholas Bacon; Paper-Marks in and After the Time of Francis Bacon. ISBN 1-56459-111-5, 421 pages. \$29.95.

**DURNING-LAWRENCE, EDWIN.** Bacon Is Shakespeare: Together with a Reprint of Bacon's Promus of Formularies & Elegancies (1910). "The mighty author of the immortal plays was gifted with the most brilliant genius ever conferred upon man. He possessed an intimate and accurate acquaintance, which could not have been artificially acquired, with all the intricacies and mysteries of court life. He had by study obtained nearly all the learning that could be gained from books. And he had by travel and experience acquired a knowledge of cities and of men that has never been surpassed. Who was in existence at that period who could by any possibility be supposed to be this universal genius? A man known to us under the name of Francis Bacon." Partial Contents: Monument, Bust & Portrait; Shakespeare's Correspondence; Bacon acknowledged to be a Poet; Author revealed in the Sonnets; and more. ISBN 1-56459-541-2, 316 pages. \$24.95.

**OWEN, ORVILLE.** Sir Francis Bacon's Cipher Story. Bacon, the mystery man of his time, wrote secret ciphers in all of the "Shakespeare" plays that acknowledge himself as the true author. If you ever doubted his authorship of the plays, read this book! ISBN 1-56459-591-9, 218 pages. \$19.95.

## BOOK REVIEWS

**FRANCIS BACON: The History of a Character Assassination**  
*by Nieves Matthews, Yale University Press, 1996, 592pp, Price £40.*

This is a formidable and scholarly work, thoroughly documented (with over 100 pages of explanatory notes) and dealing in considerable detail with the well-known accusations made against Bacon of disloyalty, corruption and self-seeking. These and other accusations are shown to be quite false through testimony, not only of Bacon's contemporaries and of his own writings, but also in the light of evidence accumulated over the last 150 years since Spedding's unequivocal refutation of the original allegations made in Macauley's now notorious essay of 1837.

In disposing of the various allegations, the author has examined them closely in relation to the character of the chief players, including, for example, in the case of disloyalty, the Earl of Essex. She has also taken careful account of the latest reliable Elizabethan and Georgian social and political historical research. Not surprisingly, a substantial part of the book is devoted to the alleged corruption, but Bacon's whole character is also explored in depth.

The history of Bacon's character assassination, which surprisingly continues to this day, is carefully traced, showing how often writers have relied on Macauley as their source, embroidered the fable, and in turn have been relied on (even plagiarised) by others, who then have woven their own brand of calumny. Fortunately there have been those who knew that, as the 'second author' of 'Don Quixote of the Mancha' tells us, "historiographers ought and should be very precise, true and unpassionate" – words that, ironically could have been written by Bacon himself! It is on such people that we must rely in the first instance, rather than those who misuse their power with words. The author has done a great service in identifying very many of these for us.

There is an interesting section speculating on why so many unscholarly biographies of Bacon have appeared. Our tendency to be passive readers, to be convinced by repetition, to be impressed by superlatives, to ignore the context of the past, to be persuaded by wit, to be cowed by sarcasm, to be unfit or unwilling to check sources, to savour gossip and inuendo; these seem to be some of the reasons. Others are the authors' determination to be popular writers (documented in some cases), as well as their blatant refusal to acknowledge errors. The present author quotes Aubrey on Bacon, "all that were good and great loved and honoured him". I quote

her, "The few trustworthy historians who have given us a glimpse of the true Bacon, succeeded because they did not drown his voice in their own".

There is very little to criticise in this book. But, in one short chapter, in touching on the venom poured on Bacon, simply because he was espoused as the real Shake-speare, the present author dismisses the theory, without her customary detailed analysis, also tending to use the rather immoderate kind of language so rightly rebuked in Bacon's detractors.

Notes tend to embrace clusters of references, an approach which has its advantages, but which is quite often confusing. There are also some obvious mistakes, so the reader should beware (as always) of others that may be present. A few small textual errors were corrected by the author in manuscript, one worth pointing out being on page 36, line 32: delete "not".

This book is a must for those interested in the 'Elizabethan' period in general and in Bacon in particular for, in unravelling truth from fiction, the author has given us much insight into the assessment of Bacon, not only as a friend, politician and judge, but as a philosopher and, above all, as a poet. The book also throws considerable light on his contemporaries and on the politics of the time.

There is a good bibliography and index.

1. Cervantes, Miguel de (1620) *The History of the Valorous & Witty Knight-Errant Don Quixote of the Mancha*. Translated by Thomas Shelton in Three Vols. — Vol. I. (page 60). Macmillan & Co. Ltd., London, 355pp. (1900).

*John S. Alabaster*  
*October 1996*

### **Lawrence Gerald, Editor of The New Athenian Newsletter**

#### *Nieves Mathews Brings Home the Bacon and Restores a Reputation*

The corrupt period during the reign of King James in 17th century England saw many villainous characters get into power or plot to get into power. Sir Francis Bacon, visionary philosopher, philanthropist, statesman, scientist, poet, politician and judge had to contend with many of them during his lifetime. perhaps this is why he intuited at the end, "For my name and memory I leave it to men's charitable speech's in foreign nations and the next ages; and to my own countrymen after some time be past."

He seemed to realise that his reputation would grow like that of many other visionaries who were best appreciated well after their death. Sadly, to this day Bacon's rich legacy contends with villains in the form of unjust literary critics, commentators and biographers who have let a deeper stain on his name than any of his contemporaries.

Nevertheless, Bacon's star appears to be rising with the publication in 1996 by Yale University Press of Nieves Mathews' book "Francis Bacon: The History of a Character Assassination." In one long fell swoop she offers the interested reader a re-evaluation of the poignant politically-charged events during Bacon's life by allowing all of the prejudiced detractors and spiteful critics that ever had an axe to grind on Bacon to air their views again and then dismissing them one by one for their lack of objectivity and personal animosity.

Ten years in the making, this tremendous labour of love provides more than adequate scope for the interested reader with over 100 pages just in annotated notes alone, rounded out with an extensive 20-page bibliography. Mathews starts out with an epigram quoted from one of Bacon's chief antagonists, Edward Coke, "The slander of a dead man is a living fault." The humorous irony here is that the insensitive Coke was a menace to anyone living who stood in the way of his political aspirations and Francis Bacon experienced this first hand. Coke had orchestrated Bacon's downfall from the Chancellorship from behind the scenes and he also slandered Bacon with false bribery charges. After Bacon's death, many uninformed commentators on Bacon's life failed to see that he was actually an honest man who was unfairly framed by Coke's influence and so the charges stuck through succeeding generations. The above quote from Coke now serves sentence on all those misguided by Coke who refuse to recognise historical truth from fiction.

Much of the later widespread misrepresentation of Bacon as a dishonest, self-serving person originated in 1837 with Thomas MacCauley's "Essay on Bacon." In her book, Mathews points out that MacCauley admitted to being motivated by his overzealous need to become famous at the expense of his subject.

The book also goes into detail over the agonising position that Bacon found himself in during the Essex insurrection period. Bacon was forced to prosecute his friend Robert Devereaux, the Earl of Essex or face charges himself. The Earl was the victim of his own fiery temperament and also suffered from shrewd traps hatched by Robert Cecil. Essex was eventually found guilty of treason, which was punished by execution. Mathew

illustrates how the unfortunate outcome of the trial for Bacon was being unfairly tagged with being opportunistic and disloyal to his friend by later day critics who were ignorant of the facts in the case and who dismissed Bacon's own summary report on the trial.

Supporters of Bacon who recognise that both he and Essex shared a common bloodline as children of Elizabeth I, and thus were heirs to the Tudor lineage, may be disappointed that Mathews' book does not go in that direction. She overlooks such clues as the signature carved by Essex over the entrance to his cell at the Tower of London where he used the Welsh spelling Robart Tidir (Robert Tudor) as a message to posterity that he was Elizabeth's son. This bit of history can still be seen in the Beaumont section of the Tower in London and its implications are still deliberately kept secret by the Tower guards since it contradicts the "official" story of Elizabeth's reputation as the Virgin Queen.

However, this new book is truly a great contribution toward re-establishing Francis Bacon as both an honest man and an amazing versatile genius whose prose and style influenced later poets such as Byron and Shelley and writers such as Coleridge and Emerson, in addition to making his mark on literary contemporaries like Ben Jonson. Mathews has also done her research on the "Manes Verulamiani," the book of eulogies that was written and published by Bacon's own peers at the time of his death and that contains pages of lavish praise which salute him as a highly-esteemed poet and dramatist. This often-overlooked book of eulogies is an important testimony to the fact that Bacon was a great poet and dramatist. It also acknowledges him as being associated with Pallas Athena, the goddess of wisdom who shakes her spear at ignorance. It is her nickname: "The Spearshaker" that is the origin for the word Shakespeare that currently adorns Francis Bacon's most famous literary achievements. Unfortunately, Mathews tiptoes over the Shakespeare Authorship question, perhaps because it is not part of the domain and purpose of her book. However, one cannot help but wonder what she secretly thinks on the matter of Authorship after having spent so many years closely examining Bacon's life.

### WHO WROTE SHAKESPEARE?

*by John Michell (Thames and Hudson 1996) £16.95*

With the publication of this lethal book, I do not see how anyone can now sit down and write a new biography of William Shakespeare, the



actor from Stratford. John Michell has leant over backwards to be fair to the Shakespeare academics and all other folk who follow them. He has pulled all the tatty rugs that still remain under their quaking feet. Anthony Holden has revealed that he is now attempting to produce such a book. He would be better employed writing a biography of someone who has led a more interesting, entertaining life. One could suggest Homer, Prester John or Moses.

This book was published in April 1996, eight months ago. Since then no academic, no writer, has been able to come up with any serious refutation, any real defence of William Shaksper. The whole Stratford-on-Avon edifice resembles a vast, shambling, battered fortress. At a distance it looks impressive and impregnable. But anyone can attack it with impunity, as none of the defenders has a single round of ammunition not even a catapult. The new Globe Theatre on Bankside is run by a Baconian, Mark Rylance, and the new director of the Barbican Centre, John Tusa, has shown in the recent BBC television programme on the Shakespeare authorship controversy, in 1994, that he has no confidence in the old Shakespeare myth. Doubt is contagious, Shaksper, the man with feet, legs and trunk of clay, will soon fall to the ground. When the history of his fall is written, John Michell will be recorded as one of his chief destroyers.

1996 has been an excellent year for Baconians. In April Neaves Mathews came out with her biography of Francis Bacon. By making it clear that she did not think that Bacon wrote the Shakespeare plays, she gave the Shakespeare establishment no grounds for dismissing this unanswerable demonstration of Bacon's integrity as a politician and statesman. Then came John Michell's book — and A. M. Challinor's *The Alternative Shakespeare* — which together demolished the orthodox belief in Shaksper. Both authors make it clear that Marlowe, Lord Oxford — and Shaksper — have a case, and this again gives the Shakespeare establishment no grounds for dismissing either book as simply Baconian nonsense. A biography of Bacon, or a full demonstration of the Baconian case for authorship by a Baconian, would allow the academic world to write off either work as being biased or way-out. The time is soon coming when the public generally will see Stanley Wells, Peter Levi, Ian Wilson and A. L. Rowse as being biased, way-out and ridiculous.

That an author can write a book of 260 pages, each one packed with damaging facts, on this subject is immediate proof that the old Shaksper belief is riddled with errors, suppositions and fatuities. If a thousand

biographies of different famous men and women were fed into a computer, programmed to register the amount of 'perhaps's, possibly's, and 'no doubt's employed, it is obvious that the Shakespeare biographies would be way out in front of all the others.

John Michell can only be criticised for a handful of minor errors and omissions. As for these omissions, Michell could understandably defend himself by saying that if he had written any more about the case for Bacon, critics could say that he was being too Baconian. As it is, he makes it quite clear that Bacon emerges as the strongest claimant. Oxford and Marlowe are several laps behind, and Shakespeare shows up on the track so spasmodically that one is left wondering how he has managed to fool so many historians.

On page 62 Michell tells us that over a million tourists visit Stratford annually. This lie has been put out by the Shakespeare Birthplace Trust. In fact the figures are about half this amount. What Stratford has done in some of their leaflets is to add the visitors to the Birthplace to those who visited Anne Hathaway's Cottage, making the total over a million. The figures for 1994 were 591,205 to the Birthplace, and 326,792 to the Cottage. It is incorrect to say that the texts in the 1623 Folio are muddled and full of errors. There is some mispagination, but that might be deliberate. The important fact about the First Folio is that there are many lines and speeches that were not in the earlier printed Quartos. Who added these lines? No-one can detect any falling-off in quality in these added passages. Bacon, but not Shaksper, Oxford or Marlowe, was alive in 1623.

Michell is certainly wrong in saying that the truth about Shakespeare will only emerge when new evidence is discovered. The truth about Shakespeare will emerge when the press and publishers reveal the reasons – the documentary evidence – for the Baconians certainty that Bacon is the author. Michell has let a lot of cats out of the bag, but there are more still to be released.

The last time I was asked by a paper to write an article on this subject was in 1968 when the Birmingham Post deigned to allow me to state the case for Bacon. In the short article that they printed, on April 20th of that year, I let the *Northumberland Manuscript* and the *Promus* cats out of the bag. When is an editor going to ask Mark Rylance to give his reasons for rejecting Shaksper?

Michell could have told his readers that one of the obituary poems in the *Manes Verulamiani* praises Bacon for his comedies and tragedies,

in Poem no. 4. In this collection of poems by different authors, as Michell points out on page 96, Bacon is praised, as Shakespeare is praised on his monument in the Stratford church, by comparing him to Nestor, Socrates and Virgil. He could have added that, while Bacon in the *Manes* is praised for his plays, Shakespeare on his monument is called a judge – ‘A Nestor in Judgement’. While we read on the monument ‘Stay Passenger, why goest thou by so fast, in one of the *Manes* poems we read ‘Your fame adheres not to sculptured columns, nor is read on the tomb, ‘Stay, passenger, your steps’, in Poem no. 7. This collection of obituary poems is not mentioned in a single biography of Shakespeare.

Michell devotes an age and a half to the *Venus and Adonis* Mural in the White Hart Inn at St. Albans, and includes the absurd response from the Shakespeare Birthplace Trust, quoting from a letter from Marion Pringle. ‘‘Paintings like this’’, she wrote, ‘‘are relatively common’’, failing to mention a single contemporary painting of this subject found anywhere else in the country. When I examined this mural, when it was discovered in 1985, the manager of the White Hart Inn readily unlocked the door containing the large painting of this subject found anywhere else in the country. When I examined this mural, when it was discovered in 1985, the manager of the White Hart Inn readily unlocked the door containing the large painting, and allowed me to take photographs. Now no-one can see it, as the room is permanently closed, and not even the manager has the key. Not a single book on Shakespeare published since 1985 has mentioned this important and unique mural.

It would have made the significance of the painting even clearer, if Michell could have mentioned that the Rose, which grew, in ancient legend and Rosicrucian doctrine, from the slain Adonis, beame the re-born man, with a new personality or name. Bacon’s new name was Shakespeare. In the painting, the red colour of the rose is still visible, and it is held in the mouth of one of the horses.

I do not understand why Michell, in the three-pages-long explanation of the very important *Northumberland Manuscript*, omitted to point out that in front of the words ‘‘William Shakespeare’’, written above ‘‘Rychard the second’’ and ‘‘Rychard the third’’, are the words ‘‘By Mr ffrauncis’’ – making the whole phrase ‘‘by Mr ffrauncis William Shakespeare’’. He should also have told his readers that under ‘‘ffrauncis’’ is written, upside down, ‘‘your sovereign’’.

On page 156 Michell thinks that a few phrases found in Bacon’s *Promus*, which are also found in other playwrights of the time, Marlowe, Tourneur,

Webster and others, rule out the significance of this notebook. What he does not tell us is the fact that at least 70 phrases and sentences in this notebook are found in the Shakespeare plays. Shakespeare biographers all prefer to omit any reference to this unique collection of 1,600 jottings. They were put there by Bacon, and many appear in the Shakespeare plays. There is no Marlowe notebook, or any other notebook written by any other dramatist of the period.

One of the most damning facts in the orthodox theory of Shakespeare emerges when a performance of a Shakespeare play, *Richard II*, was put on at the Globe just prior to the Essex Rebellion. Augustine Phillips, the manager of the Globe, was questioned and released. But Shakespeare, the supposed author, was not. One can imagine the scene today. If a seditious, or libellous play about the House of Windsor by Harold Pinter or Howard Barker, was performed, would they be left alone, with only the theatre manager brought in for questioning? Michell is wrong in saying that Bacon, in Essex's trial "made much of the treasonable playing of this drama". He omitted all reference to it in the prosecution.

What readers will take note of in Michell's book is that, in his round-up of the reasons for Shakespeare, Bacon, Marlowe, Oxford or any other claimant, his chapter on Bacon takes up 47 pages, while the case for Shakespeare is given 27 pages, for Oxford 28, and for Marlowe 27. In addition, in two chapters, entitled 'The Mind behind the Works' and 'Doubts and Questions', 66 pages in all, the reader is given a wealth of facts and pointers which erode belief in the man from Stratford and confirm Bacon as the author. Every playwright can make use of his friends, when writing a play, to add to the richness of the text. Bacon, like Goethe, Racine and Shaw, lived in the capital city of his country, and could easily incorporate an idea, a phrase or even a speech, if he wanted to, written by a like-minded colleague. Michell thinks the use of a pen-name all the more understandable, if the principal author wishes to remain anonymous and use a name which allows the possibility of collaboration.

One important dimension in the authorship question is the Masonic, Rosicrucian and Neoplatonic philosophy found in the Shakespeare plays. There is plenty of evidence that Bacon was fully at home in this area of knowledge, and elements of these philosophies are found in *The New Atlantis*, *As You Like It*, *Loves Labour Lost*, *Venus and Adonis* and *The Sonnets*. As far as we know, Marlowe, Oxford and Shaksper expressed no interest in these matters. Michell could have touched on this, but found he had enough material as it was, without adding to the already dominating

## BOOK REVIEWS

amount of facts about Bacon.

Michell's concluding chapter, 'A Last Look Round', is full of riches. No Baconian could have written a better description of Bacon's central role and dramatic Elizabethan cultural revolution in which Bacon was immersed.

There was one man at the time with the learning, imagination, cunning and position in affairs to create the state myth and organise cultural support for it. Francis Bacon was theatrically inclined and dwelt among mysteries. His divine mission was to create and establish an all-inclusive code of knowledge and wisdom as the guiding standard for an enlightened order of society . . . Few people are transformed by reason, but everyone is susceptible to feelings and emotions. It is not through lectures from great thinkers that feelings are changed, but through music, drama and popular entertainment.

Francis Carr

### FRANCIS ROSICROSS

*by Karl F. Hollenbach, published in 1996 by Dunsinane Hill Publications, Ekron, Kentucky 40017*

Available at Alexandria Catalog Book Sales, Rosicrucian Park, 1342 Naglee Avenue, San Jose, CA 95191. Telephone: (888) 767-2278, item no. 510642, paperbound, 187pp, \$9.95

*Reviewer: Art Kompolt*

Many people have puzzled on the question "Who wrote Shakespeare?" The correct question should be "Who was Shakespeare?"

After eight years of research and data collecting, Hollenbach says that Francis Bacon was Shakespeare, and will furnish an esoteric (secret) biography of 'Francis Rosicross' – the hidden Francis Bacon. Bacon also was the leader (Imperator) of the British Rosicrucian Brotherhood, writing all their Manifestos and whose network included the Freemasons. He also asserts that Francis Bacon, using a pseudonym, wrote all the Shakespearean plays, sonnets and poems, under a masque, due to the political problems at his time.

Hollenbach's objectives were (1) to keep comments on the ground and away from the clouds; (2) to provide ciphers with supporting data that

the reader can follow and information that the reader could easily substantiate in readily available texts; (3) provide a structure or outline that leaves the reader with a feeling of a beginning, middle, and satisfactory conclusion, and; (4) to offer a suggested "closure" to the 200 year-old authorship controversy and provide a view of the future."

Goals such as these can be met only by a person qualified to reach these lofty objectives. Karl Hollenbach received his BA and M.Ed. from the University of Louisville and has been a long-time student of Rosicrucian and Hermetic Philosophy. His previous publications include "A Journey to the Four Kingdoms", "Ericius", "Empyrean Encounters", and has many esoteric and metaphysical articles published in England and in Japan. Presently he is the editor of "The Francis Bacon Letter" which reports on the Bacon-Shakespeare controversy in the US and throughout the world.

Part One of the book is intended for individuals who are not familiar with the Bacon-Shakespeare authorship question or have heard something about it. It begins by providing a brief chronological history of the Bacon-Shakespeare controversy, followed by an outline of the Philosophical background of the Rosicrucian enlightenment. Next is the history of the "perennial philosophy" from the Egyptian Mystery schools through the Jewish Essenes, Gnostic Sects, Alchemy, Cathars, Knight Templars and John Dee.

Hollenbach divides the Rosicrucian/Bacon/Shakespeare movement into three periods of time approximately 30 years each. They are characterised as follows:

- (a) 1550-1588 (38 years). Recovery and consolidation ending with the defeat of the Spanish Armada.
- (b) 1588-1616 (27 years). Stress and doubt, culminating in the publication of the three Rosicrucian Manifestos.
- (c) 1617-1650 (33 years). Crisis – the beginning of the Thirty Year War and ending in a temporary resolution with the Peace of Westphalia in 1648.

Part Two consists of four chapters (3 through 6), and is designed for the reader more familiar with the authorship question. Part Two provides a different arrangement of biographical facts. These chapters give an account of Shakespeare, the dramatist and poet, Shakspeare, the actor, and the public and private life of Bacon.

For example, Chapter Four title *Shakspeare*, surveys the life of Shakspeare (the actor) as a servant, actor, money lender and a major

land owner in Stratford-upon-Avon. The land included 720 acres of pasture and 107 acres of arable land. Seven years after Shakespere (the actor) died, the First Folio was published in 1623.

Chapter Five titled *Francis Bacon*, provides a biographical account of Francis Bacon (exoteric) early life, his scholarship at Cambridge University at the age of 13 and travels to the European continent with the English Ambassador to France, Italy and Spain. During these travels he studied methods of writing in cipher. While in France, Francis Bacon studied the Kabalah, was initiated in the Ceremonial Rituals of the Knights Templar. Francis Bacon then wrote the Rituals of the Rosicrucians and the Freemasons.

Now the plot thickens . . . Upon his return to England, he studied law and became a member of Parliament for Liverpool in 1588. It seems that there was a group of men (led by Francis Bacon) that had been secretly meeting and were investigating into natural philosophy. This group was known as the "Invisible College" and performed experiments on natural sciences. This group emerged publicly as Gersham College and finally as the Royal Society of London.

Through obedience to King James I, Bacon rose to become Lord Chancellor and was created Viscount Verulam in 1619. At the peak of Bacon's power, his enemies accused him of taking bribes. Bacon was convicted by the House of Lords, fined £40,000, surrender of the Seals, and imprisonment in the Tower of London. He was pardoned by the King in October 12, 1621, released and retired. Francis Bacon died after this ordeal on April 9, 1626.

Chapter Six, titled *Francis Rosicross*, deals with the secret personal life of Francis Bacon. It begins by his development of Shakespeare works using his original cipher rules to disguise himself from the public and at the same time provide a personal life history using a pseudonym. The supposed hidden story is that of Queen Elizabeth giving birth to Francis Bacon by the Earl of Leicester (Robert Dudley) thus making Bacon a secret prince. Hollenbach writes that Nicholas Bacon (Francis Bacon's adoptive father) was an officer in the English Branch of the Hermetic Order which had derived from a Pythagorean Order.

Part Three consists of 33 examples of ciphers found in poems, emblems, monuments, gravestones and letters that Bacon wrote — all pointing to the secret history of Bacon.

Part Four is for individuals who are interested in cryptography and anti-Stratfordians who do not accept Shakespere (the actor) as the author

of the plays. Part Four was written for Rosicrucian-Baconians who feel that the Shakespeare plays are models and types of natural principles or laws.

One of the most original contributions of Hollenbach is the front cover of the book: This commissioned and beautiful painting allegorises the establishment and connections of Rosicrucian and Masonic Traditions during Elizabethan times. The painting portrays Francis Bacon with all the emblematic symbols of his hidden life.

This book contains a plethora of theories which are combined in an encompassing Bacon-Shakespeare-Masonic medieval conspiracy. *Francis Rosicross* provides evidence that enables the reader to make a judgement that Shakespeare was Francis Bacon.

## THE ALTERNATIVE SHAKESPEARE

*A. M. Challinor*

*The Book Club 1996, £15.00*

A Type of coincidence often observed by those who are interested in such things is where two authors, working separately and unknown to each other, publish simultaneously two books on the same subject, sometimes with the same title and similar contents. There was an example of this last spring, when A. M. Challinor's *The Alternative Shakespeare* came out at the same time as my own book, *Who Wrote Shakespeare?* The two were remarkably parallel. We both affirmed the existence of an authorship problem and then examined some of the alternative candidates, making the very same selection of Shakspere, Bacon, Oxford, Derby, Rutland, Marlowe and a Shakespeare-writing group. We both denied having any firm opinion on the identity of the real Shakespeare, but neither of us could resist a speculation. At that stage our paths diverged. We kindly allowed the Stratfordian some minor part in the works done under his name, but my speculations were centred whereas Challinor's Shakespeare is the Earl of Oxford, teamed up with Marlowe and with a small supporting group led by that attractive candidate, Mary Herbert, Countess of Pembroke, sister of Sir Philip Sidney and mother of those "incomparable" brothers to whom the First Folio was dedicated.



I very much enjoyed *The Alternative Shakespeare*, and the reason why I am sure that anyone who is at all interested in this subject will also enjoy it is that it is so easily and pleasantly written. There has been no better introduction and concise guide to the entire Shakespeare controversy. The author is clear, fair, informative and relevantly discursive. He is a senior educationalist, now retired and living in Scotland. This modest, learned and thoughtful writer and the calibre of his book are a reproach to those shallow-minded Stratfordian professors who contribute nothing but sneers and insults to the debate on Shakespearean authorship.

Baconians may well be disappointed by Challinor's presentation of their case, which is based fairly enough on B. G. Theobald's *Enter Francis Bacon* (1932). Theobald had no interest in codes and ciphers, and neither does Challinor. He gives several examples, including the Baconian decodings by Thomas Bokenham and Penn Leary, but sees no virtue in any of them. Nor is he impressed by Bacon-Shakespeare parallel passages. He accepts, too easily perhaps the superficial belief that Bacon was no poet, not even a hidden one, and he shows little interest in the veiled, mystical, idealistic aspect of Bacon's personality. Bacon, he allows, may have played some small part in the writing of Shakespeare, but he is debarred as a major candidate by Challinor's firm belief that the real Shakespeare was dead by 1623 when the First Folio appeared. It is not that Challinor is prejudiced against Baconism, but he certainly has no enthusiasm for it, and that, I believe, is quite simply explained. Baconians, like each of the other groups that support a particular authorship candidate, have their own characteristic cast of mind. The Baconian imagination is romantic, intricate and subtle, and Mr Challinor is one of the many people who just do not have it.

His own favourite candidate, Edward de Vere, makes a very plausible Shakespeare, partly because his career and character are so well reflected in plays such as *Hamlet* and *All's Well that Ends Well*. There are many reasons for seeing him as the most likely author of the *Sonnets*. A weakness in his case has always been that he died in 1604, long before Shakespeare's later plays are supposed to have been written. Challinor's way round this is by accepting the Marlovian theory — far-fetched but not impossibly so — that Christopher Marlowe did not die in 1593 as recorded, but lived on in exile or obscurity. In that case he could well have joined up with Oxford as a co-writer of Shakespeare; that would explain why so many critics have discerned Marlowe's style throughout Shakespeare's plays. After Oxford's death, Marlowe carried on as Shakespeare with

the help of Mary Herbert and others. This is not offered as a theory but, as Challinor emphasizes, merely as a likely story, a sketch of probability. It is an imaginary picture but well-drawn, and it is certainly more adequate than the official view of a provincial dealer and money-lender as the author of Shakespeare.

Going back to the coincidence of our two similar books appearing simultaneously, this is a phenomenon which also occurs among inventors. It is often interpreted to mean that a certain idea is 'in the air' and that 'its time has come'. That, I believe, is the case with the Shakespeare authorship question. There is nothing more to say about the Stratfordian claimant; his poor life-record sheds no light on the circumstances of the plays and poems and has no apparent connection with the mind that created them. In their Shakespearean studies the professors of literature have nowhere further to go except into the authorship question.

*John Michell*

## CORRESPONDENCE

### CORRESPONDENCE

#### SOME NOTES AND LETTERS TO THE EDITOR

*From T. D. Bokenham (Chairman, The Francis Bacon Society)*

#### WILTON HOUSE

“Wilton House stand conspicuous amongst the noble seats of England, as a haunt of genius, a treasure-house of art, and the home of one of the noblest families of Britain, of whom it has been said that “all the men were brave, and all the women chaste.” Here was born, it is believed, Philip Massinger, the son of the Earl of Pembroke’s secretary or steward; here lived Mary, sister of Sir Philip Sidney, and Countess of Pembroke, William Herbert, the earl-poet, and George Herbert, the celebrated poet and divine. Hither also came the prince of English aristocracy, Sir Philip Sidney, to write part of his “Arcadia”, and lastly, but by no means less important, hither came Francis Bacon, Poet, Philosopher, Statesman, to while away many a pleasant hour with his friends of the Herbert family.

The whole of the interior is regal in its decoration and *ameublements*, but the chamber which possesses the most interest to philomathic minds is that known as “the Double Cube Room,” proclaimed by Charles II, “the best-proportioned room I ever saw.” The elegant ceiling is the work of Tomasso, illustrating several stories from Perseus. The panels by the windows portray, limmed in antique tracery, the story of Moysa and Dorcas, of Musidorus and Philoclea, or to use the words of Milton, ‘the vain amatorious poem of Arcadia.’ It was in this room that several of Shakespeare’s plays were first performed. amongst the number beng *Measure for Measure*, played here before its publication. King James I was holding his court at Wilton at the time, having come down there to be near Winchester, where Sir Walter Raleigh was being tried. Bacon was amongst the company at the house, and it is believed that he wrote the play with an intention of softening the King’s anger against Raleigh, who ever had a friend in Bacon. Wm. Shaksper is said to have been amongst the players, and, when the King demanded to see the author, after all sorts of excuses had been made in vain, William was brought forth and introduced at a distance as the author. The King seems, however, like Elizabeth, to have believed *another* to be the author.

There is also introduced into this play much about 'obsolete laws,' upon which Bacon had but just previously made a speech."

This interesting note was found in *Baconiana* of January 1897. It tells us that the anonymous author mentioned that Francis Bacon was a friend of the Herbert family. He was, in fact, rather more than a friend. Both Gallup, Orville Owen and two encipherments in the Shakespeare's Sonnets reveal that Francis was a son of Queen Elizabeth and Robert Dudley, the Earl of Leicester. Dudley's sister Mary was married to Sir Henry Sidney and their children were Philip and Mary, and Francis Bacon Tudor, of course, was their first cousin. Mary became the Countess of Pembroke and her sons, the Earls William and Philip, "The incomparable Paire of Brethren" were "The Epistle Dedicatorie" of the Shakespeare Folio of 1623.

T. D. Bokenham

New Malden  
22 January 1995

Dear Editor,

Enclosed are copies of a letter and article from a former F.B.S. member who now wishes to rejoin. Also enclosed is a copy of my reply. I would be interested in your comments.

In my letter, I mentioned that the possibility of the Compte de St Germain being a reincarnation of Francis Bacon has long been suggested by Baconians, but I have now found in my archives a booklet printed in 1926 by another member, Rev. Udny, who appears to have introduced this "theory" to the Society. In our *Baconiana* of June 1928, this booklet was reviewed and it starts with the words "We certainly do not share the author's belief in reincarnation", and I find that this subject doesn't appear to have been mentioned in any subsequent issue of *Baconiana*. Possibly because it is a subject which would be ridiculed by orthodox readers, though it has certainly been discussed in Baconian circles.

The gist of Rev. Udny's booklet which he called "Later Incarnations of Francis Bacon" is based on the "theory" that "those highly developed souls who have completed a certain number of years of service for the uplift of humanity earn the right to return to this world to enjoy the freedom demanded for their own spiritual evolution". He mentions a number of these Masters who seemingly never die or had mysterious deaths, and

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these include Francis Bacon whom he assured us that he was incarnated as both Francis Rakoczi II of Transilvania and the Compte de St Germain who is supposed to have died in Eckernfoerde in Schleswigh in 1784. However, the author believed that this was a feigned death since he later became acquainted with Marie Antoinette whose advice he neglected. Had she done so she and her husband would not have been executed by the revolutionaries.

Rev. Udney refers to Mrs. Cooper Oakley's book "The Compte de St Germain" who, she believed was a son of Francis II who died in 1735. Portraits of these two men are included in this booklet and that of the Count looks like a man in his late twenties. He is said to have given a lady an elixir of life which for a quarter of a century would preserve unaltered the youthful charms she possessed at the age of 25!

*Yours sincerely,*

*T. D. Bokenham*

*New Malden*

*28th February 1995*

Dear Editor,

in 1982 I gave a talk to Peter Dawkins's "The Francis Bacon Research Trust" on the descent of the Tudors — so-called. They claimed that they were descended from Brute, the Trojan a descendant of Aeneas, who founded London as Troynovant or New Troy. His second son Camber or Cambrius, inherited Wales and his Welsh name was Cwmryw. Other sons inherited England and Scotland. Camber was the ancestor of the Tudors. Another legend is that Joseph of Arimathea, Jesus's uncle, was a tin merchant who visited this country in a search for tin and other metals. His daughter Anna married a son of the British King Cunebelin or Cimbeline. Their descendants included Lear (not King Lear and his three daughters) and the two King Coels, the second of whom was the father of Helen or Helena who was married to Constantius in 288 A.D. Their son was Constantine the Great whose sons were — (1) Amalech from whom were descended the Tudors. There must have been a link between the Cambers and this line somewhere, and; (2) Josua who was the ancestor of the beautiful Igera the wife of Uther Pendragon and mother of King Arthur. Many of these characters were included in some of the Shakespeare plays including "Lochrine", one of the doubtful plays. He was the elder

brother of Camber and he inherited England from his father Bute. Lochrine's wife was Guendelina the daughter of Corinaeus the Duke of Cornwall. However her husband had a daughter, Sabrina, by Estrild King Humber's daughter. Guendelina in revenge caused both Sabrina and her mother to be drowned in the Severn which was named after Sabrina. Perhaps that was why "Lochrine" was not included in the 1623 Folio!

It is interesting that the red cross, a Greek cross, to be seen in the Holy Cross Chapel at Stratford, was used by the Crusaders and the Templars and was worn by one of the officials of Bensalem in Bacon's "New Atlantis". It can also be seen on the cryptic engraving by Theophilus Schweigardt Constantiens of the Rosy Cross Temple of 1618. It is, of course the St George cross thought to have been introduced to this country by the Crusaders. It also is the basis of Wren's "great Model" and of your model which I look forward to seeing next month. At a guess, this Greek cross suggests a wider aspect of spiritual enlightenment than the later one which concerns only Christianity and The Crucifixion.

*Yours*

*T. D. Bokenham*

*New Malden*

*6th March 1996*

Dear Editor,

### THE MONEY PIT

Some time ago D'Arcy O'Connor's book "The Big Dig" of 1988 was sent to me by D. C. Tobias, the President of the Oak Island Expedition Company. On page 109 is mentioned that Thomas Bushell, who assisted Francis Bacon as a young man in his scientific experiments and later became a mining engineer for the English Crown. He later became an adept at recovering ore from flooded Cornish mines. It was then suggested that Bushell was a "conspirator" in the concealment of the Oak Island treasure. On page 179, O'Connor mentions that David Hanson of Santa Clara, California is convinced the island was originally a mine site. "Without question, I think the workings are an abandoned gold mine in 1577 and 1578 by as many as 200 Cornish miners". Hanson whom O'Connor described as "the sixty-one-year-old oil and gas wildcatter", also believed that Martin Frobisher landed on Oak Island in 1576 and discovered what he believed was gold but it was pyrite and

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that he and his backers, in order to finance further exploratory voyages, conned the Elizabethan Crown into believing he had found gold in the New World. Under the direction of Thomas Bushell, who had been linked to Francis Bacon's possible connection to Oak Island, the Cornish miners were sent to Nova Scotia where they spent two years tunnelling beneath the island and the surrounding ocean, bringing back thirty six ship loads of unrefined pyrite ore. When the fraud was discovered, says Hanson, all records of this were destroyed. I would say that this was one of the best cock and bull stories of the century and O'Connor was right about Hanson the "Oil and Gas wildcatter".

I find that Finnan's copy of my squaring in lines 4-12 are exactly as shown in *Baconiana* 191 but I was able to improve on it by adding the N and S in line 4 and a second in line 13 which gives an interesting count. These lines and columns number 205, can spell THOMAS BUSHELL'S TREASURE IS ON ISLE OF MAHONE BAY with some shared letter and 205 is the count of TREASURE (102) IN (22) OAK ISLAND (81). The group not reproduced by Finnan spells WALTER RALEIGH'S JEWELS and the lines and columns plus their initial letters number 226 which is the count of JEWELS (69) BURIED (57) BY (25) BUSHELL (75). 226 is also the count of ROSE CROSS (124) TREASURE (102).

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

One could add the second L in column 24 to complete the name BUSHELL

Having looked up Finnan's book it was undoubtedly in Scotland where Alexander and Paulo Pinto were involved in mining. I would guess that this earlier Pinto was also a Mason and almost certain that he was an ancestor of or related to Master Pinto of the eighteenth century. I still think, however, that it was Raleigh who told Bacon about the "jewels" which he wished, when recovered, to go to the R.C's, that is when it is safe to bring them to this country.

*T. D. Bokenham*

*Woodbrook House, Killanne  
Enniscorthy, County Wexford  
Republic of Ireland  
26th March 1996*

Dear Mr. Welsford,

This is just a very brief note to congratulate you on the last issue of *Baconiana*. In my view it was at least as good as any that have been published in the last few years, and much better than some of them.

On page 85 you referred to an article by Ian Taylor in the summer volume of *CSA News*, the journal of the Creation Science Association for mid-America. This article looked very interesting, and I wonder if you could very kindly let me know how I could get a copy of it. If you yourself have the article, I should be happy to pay for a photocopy. If this is impossible, I should be very grateful if you could give me the address of *CSA News*.

*Yours sincerely,*

*N. M. Gwynne*

*Editor's note:* The information requested was supplied to Martin Gwynne.

**Consciousness.** This is described in *Encyclopaedia Britannica*, (C. L. Burt, Vol. 6, pp. 368-9) as follows:

'The word 'consciousness' has been used in many different senses. By origin it is a Latin compound meaning 'knowing things together', either because several people are privy to the knowledge, or (in later usage) because several things are known simultaneously. By a natural idiom, it was often applied, even in Latin, to Knowledge a man shared with himself; i.e. self-consciousness, or attentive knowledge. The first to adopt the word in English was **Francis Bacon** (1601), who speaks of Augustus Caesar as 'conscious to himself of having played his part well'. John Locke employs it in a philosophical argument in much the same sense: 'a man, they say, is always conscious to himself of thinking'. And he is the first to use the abstract noun. 'Consciousness', he explains, 'is the perception of what passes in a man's own mind' (1690).' (See: Editorial)



## PUBLICATIONS

## PUBLICATIONS

All the following publications are available from the Francis Bacon Society. Enquiries should be made to the Chairman, T.D. Bokenham, at 56 Westbury Road, New Malden, Surrey KT3 5AX, from whom an up-to-date price list may be obtained.

Baker, H. Kendra

*The Persecution of Francis Bacon*

A story of great wrong. This important book presents lucidly the events and intrigue leading up to the impeachment of Francis Bacon, Lord Chancellor. (Paperback - 1978).

Barker, Richard

*How to Crack the Secret of Westminster Abbey*

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

Bokenham, T. D.

*A Brief History of the Bacon—Shakespeare Controversy*

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

Dawkins, A. P.

*Faithful Sayings and Ancient Wisdom*

A personal selection of Francis Bacon's *Essays* and *Fables* from the Wisdom of the Ancients, chosen for the teachings that Bacon gives in these concerning the fundamental laws of Creation and Redemption. Illustrated. (Paperback - 1982).

*Journal 3: Dedication to the Light*

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

*Journal 5: Arcadia*

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

*Francis Bacon — Herald of the New Age*

An introductory essay to the genius and hidden nature of Sir Francis Bacon, and to the nature of his vast philanthropic work for mankind. *Bacon, Shakespeare & Fra. Christian Rose Cross*

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

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

Dodd, Alfred

***Francis Bacon's Personal Life-Story***

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

Gundry, W. G. C.

***Francis Bacon – A Guide to his Homes and Haunts***

This little book includes some interesting information and many illustrations. (Hardback – 1946).

***Manes Verulamiani***

A facsimile of the 1626 edition of the elegiac tributes to Francis Bacon by the scholars and poets of his day, showing Francis Bacon to have been considered a scholar and a poet of the very highest calibre although 'concealed'. With translations and commentary, this is a most valuable book. (Hardback – 1950).

Johnson, Edward D.

***Francis Bacon's Maze***

***The Bilateral Cipher of Francis Bacon***

Durning-Lawrence, Sir Edwin

***Bacon is Shakespeare***

With Bacon's *Promus*.

Macduff, Ewen

***The Sixty-Seventh Inquisition***

***The Dancing Horse Will Tell You***

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

Melsome, W. S.

***Bacon – Shakespeare Anatomy***

## PUBLICATIONS

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

Pares, Martin

*Mortuary Marbles*

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

*A Pioneer*

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

*Knights of the Helmet*

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

Sennett, Mabel

*His Erring Pilgrimage*

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

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).

## 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.



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THE FRANCIS BACON SOCIETY

# The Francis Bacon Society

(INCORPORATED)

THE FRANCIS BACON SOCIETY

*Hon. Vice-President*

**Miss Mary Brameld**

**Council:**

*Chairman*

**T. D. Bokenham, Esq.**

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

## ORIGIN

The Francis Bacon Society was founded in 1886. In face of great opposition its founder, Mrs. Henry Pott, had devoted her life to research in an endeavour to lift the veil that enshrouded the life and work of that remarkable and mysterious man who later became Baron Verulam and Viscount St. Alban. By the time the Francis Bacon Society was formed, Mrs. Pott had become an authority on the literature of the 16th and 17th centuries, as well as on the writings of Francis Bacon. Since the time of the founding of the Society many authoritative and devoted members have helped to lift the veil further and build up a store of valuable knowledge.

From these investigations it would appear that:—

- (1) The Shakespeare plays and other great literary works of the period were really the work of Francis Bacon and a group of secret associates.
- (2) One great mind — Francis Bacon's — assisted by many of the ablest scholars, poets, statesmen and craftsmen of the day, brought the whole Renaissance to fruition by conceiving and setting in motion a new and precise method for the upliftment and enlightenment of mankind, and bequeathed this method and work to posterity.

## OBJECTS

The Society's objects are:

- (1) To encourage for the benefit of the public the study of the works of Francis Bacon as Philosopher, statesman and poet; 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 connexion with other works of the Elizabethan period.

## LOCATION

The headquarters of the Society are at Canonbury Tower, Islington, London, N1 2NQ, England. This ancient building forms part of the property, once called Canonbury Manor, belonging to the Marquess of Northampton. It is here that emblems appear in the oak carving in some of the rooms.

## MEMBERSHIP

The membership fee is £7.50 per annum payable on election to the Society.

This fee includes *Baconiana*, the journal of the Society, which appears periodically and in which research findings are published. It constitutes a rich mine of evidence and clues concerning Bacon's life and activities collected by members of the Society over a period of more than one hundred years.

From time to time lectures and informal discussions are held.

Enquiries and general correspondence should be addressed to the Treasurer, as above.

## THE FRANCIS BACON SOCIETY LIBRARY

The Society owns a unique collection of some 2,000 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 treasurer.

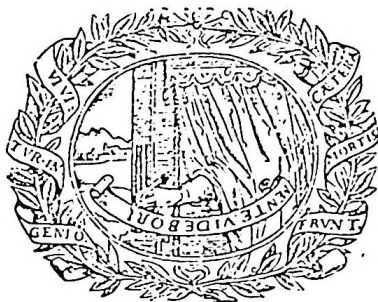
## SUBMISSION OF MANUSCRIPTS

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, Shooters Hill, Pangbourne, Berks, RG8 7BJ.

## GENERAL

A profound study of Francis Bacon's works and his life and times can lead to further contemplation, possibly on a more intuitional level, of the esoteric purposes behind the English Renaissance. The writings of Francis Bacon embrace many concepts, so that in studying his life and work, many different avenues of thought and levels of interpretation are possible. In his own confident words, he had taken "all knowledge to be my province". His life was as much a curtain-raiser for the present age of scientific achievement, as it was a pattern of how men should live and work unselfishly, putting the good of the group, the nation and humanity before their own interests, and above all glorifying God.



From the frontispiece of Peacham's *Minerva Britannia* (1612), dedicated to Sir Francis Bacon. The hidden writer has inscribed: *mente videbor* (by the mind I shall be seen). On the surrounding scroll is written: *vivitur in genio, caetera mortis erunt* (one lives on in one's genius — other things pass away).

