

BACONIANA

Founded 1886

CONTENTS

Editorial	1
Shakespeare Authorship Information Centre	4
Who Wrote Don Quixote? by Francis Carr	12
Umberto Eco's Foucault's Pendulum, notes by T. D. Bokenham	15
More Cyphers by T. D. Bokenham	17
Mrs Gallup's Competence	26
Notes and Queries by R. L-D.	29
Saint Germain: The Master Rákóczy by Jean Overton Fuller	30
Mystery Painting at Hampton Court by Francis Carr	38
Phantoms of the Laboratory by John Barrow	42
Differing Motives for Action by Elizabeth Brameld	44
The Trick of That Voice by Enoch Powell	50
A Golden Thread by The Editor	54
John Dee by Richard Deacon	56
J. M. Robertson, Friend or Foe to Bacon?	58
by A. M. Challinor. Commentary by T. D. Bokenham	64
Something for the Younger Reader; From America	67
Correspondence	67
Publications	83
The Francis Bacon Society	87

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Gorhambury, St. Albans
Sir Francis Bacon, 1561-1626
Baron Verulam of Verulam, Viscount St. Albans,
Lord Chancellor, by Paul van Somer,

BACONIANA

VOL. LXXVIII

No. 195

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

EDITORIAL

Let every student of nature take this as his rule that whatever the mind seizes upon with particular satisfaction is to be held in suspicion.

Francis Bacon.

The replies to the detailed questionnaire sent out to members earlier this year having been collated by John Alabaster, were generally speaking quite encouraging, although we would have preferred a greater response from all our members! We were pleased however to welcome a few more than usual who attended the last Annual General Meeting.

We are now planning a day's outing at St. Alban's to visit St. Michael's Church and Gorhambury, details of which will be announced in good time, at the beginning of next year.

There is no doubt that interest in the Shakespeare Authorship question is gathering considerable momentum. Another Bath Shakespeare Festival will have been held by the time we go to press. News articles covering this highly controversial subject now appear more frequently in the daily newspapers, and these are reported regularly in the fortnightly news sheet put out by the Shakespeare Authorship Information Centre, headed up by Council member Francis Carr.

An article called 'The enigma of William Shakespeare' has just appeared in: 'Awake!' which claims a circulation of 19,000,000 readers! An encouraging letter from the Editor of this magazine is reproduced later.

Lawrence Gerald, our man in America, has recently set up a website there (www.sirbacon.org. e.mail: sirbacon@sirius.com) and reports that so far, over 12,000 have accessed the comprehensive data he has on screen, since January this year.

At our last Annual General Meeting Gerald Salway, our treasurer, was pleased to report that the finances of the Society remained in a healthy state. Bob Cowley regrettably announced his retirement from the Council through pressure of other work, and we shall miss him. Bob has been a supportive member for many years, his best known efforts being of course the build up of the successful R.I.L.K.O. (Research Into Lost Knowledge Organisation), of which he remains Chairman.

At our Meeting Colin McMillan, a valued member, most generously donated his painting of Francis Bacon (reproduced inside the back cover) to our Vice President, Mary Brameld, who was thereby most pleased to receive it with grateful thanks.

Lavender McMillan, his lady wife, has also produced a lovely, simple encipherment and her letter about this is reproduced later.

There appears a selection of interesting articles published in this edition, some by several member of the Council, the Bramelds and, as usual, by our respected Chairman — Bokie. One article from *The Spectator* is by the late Enoch Powell. There are also extracts of some lively exchanges of letters between Council members and Joe Kyriakakis, an overseas member, on the subject of 'Who Wrote Don Quixote.'

In the Francis Bacon Research Trust Newsletter (no. 34) by Peter Dawkins, a past Council member, he refers to the new Globe Theatre and says

'Hopefully this will open up the deeper mysteries of Shakespeare, including the Baconian-Rosicrucian authorship, to a much wider audience, many of whom will almost certainly, through the experience of the Globe, become participants in the Mystery. The Globe Theatre has all the possibilities, I believe, of becoming a 21st century Mystery School.'

To end this review, many will know and it could well be said that: "we have a Master."

There is now quoted a brief passage from the same Newsletter by Peter Dawkins who goes on to point out clearly the similarity of our respective themes and objectives:

'Likewise in the FBRT we have a master, known to us under the persona of Francis Bacon and in other quarters as the Master R. When incarnate as Francis Bacon, the Master laid down for us, and for anyone interested in such a training, various tasks, all of them interlinked and having one main purpose — the transformation and enlightenment of ourselves and humanity for the glory of God and the relief of the human estate.'

EDITORIAL

These tasks take the form of a treasure hunt: a hunt for the true author of the Shakespeare plays, a hunt for manuscripts that might prove the authorship, a hunt for the true story of Bacon's life (including the task of clearing his name from its calumny), a hunt for the wisdom in Bacon's works (including the Shakespeare works), a hunt for Bacon's method, a hunt for the Lost Word, . . .

a hunt for Truth. . . .

. . . and, it proceeds . . .

. . . step by step, and . . .

September, 1998.



Time brings forth the hidden Truth

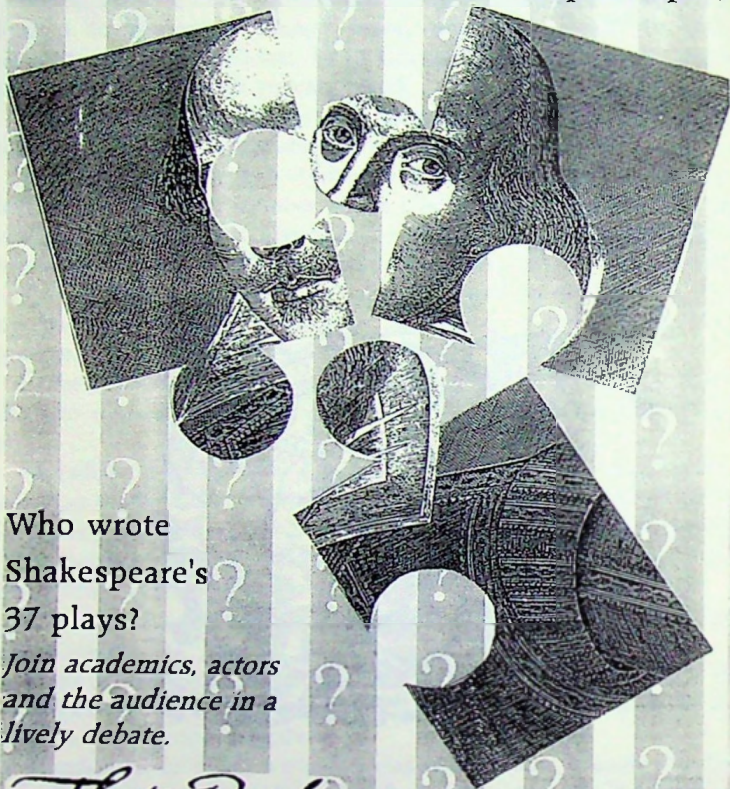
SHAKESPEARE AUTHORSHIP INFORMATION CENTRE

Director: Francis Carr

premier.co.uk/absltd/shake.html

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BACON'S PARENTAGE

By Francis Carr

25 FACTS

From the first biography of Francis Bacon, by Dr. William Rawley, Bacon's secretary and chaplain:

1 "Francis Bacon, the glory of his age and nation, the adomer and ornament of learning, was born in York House, or York Place."

York House was in the Strand, near the Watergate; York Place was a term used for Whitehall Palace. Surely Bacon's own secretary, chaplain and biographer would know where he was born. But the term, York Place, has since been disused and forgotten, so the hint — if that is what it is — has not been taken up.

2 In the registry of births of St. Martin's-in-the-Fields, Trafalgar Square, for January 26th, 1561, 'Mr.' has been interlineated in front of the name of Francis Bacon — added as an afterthought.

3 As a boy, and as a young man, Bacon was always *persona grata* at Court, although he had no official position and no title.

4 Francis Bacon bore no resemblance to Sir Nicholas Bacon, but he did look like the Earl of Leicester, as shown in Hilliard's miniatures.

5 When Sir Nicholas died, in 1579, he left Francis, his second son, no money in his will. The will is in Somerset House.

6 Bacon did not go to Nicholas Bacon's college in Cambridge, Corpus Christi, but to Trinity College founded by Henry VIII, Queen Elizabeth's father.

7 While studying at Gray's Inn, his fees must have been paid by someone else, Nicholas Bacon having left him penniless.

8 For five years, from 1580 to 1585, Bacon continually petitioned the Queen and others, regarding his "suit". Could this be recognition as the Queen's son? In 1592 he wrote to Burleigh:

"My matter is an endless Question. Her Majesty has, by set speech

more than once assured me of her intention to call me to her service; which I could not understand out of the place I had been named to. I do confess, *primus amor*, the first love will not easily be cast off."

In another letter to Burleigh he wrote:

"I have been like a piece of stuff betoken in a shop." Coming from a commoner, this would be regarded as gross impertinence. Another complaint was made about the Queen in a letter to Anthony Bacon: "I receive so little thence, where I deserve the best."

9 In 1584, at the age of 23, Bacon was made Member of Parliament for Melcombe Regis (Portland), a royal borough. In those days, M.P.s were not paid. At this time Bacon had no briefs, as a barrister. Who paid his fees?

10 In 1593, while still poor, Bacon was given Twickenham Park, a villa with 87 acres of parkland, opposite the Queen's Palace at Richmond. It was at this house that most of his great works were written.

11 It is accepted that Elizabeth and Leicester were lovers. Immediately on her accession to the throne, she made Leicester Master of the Horse, an important position then, and gave him a bedroom next to hers at Whitehall. They had both been prisoners in the Tower of London in 1554 and 1555. In *Last of the Tudors*, by D. von Kunow, (p.11) the Tower chronicle is mentioned, recording a marriage ceremony between Elizabeth and Leicester conducted by a visiting monk.

12 A. L. Rowse, in *The Elizabethan Renaissance*, vol. 1: "Of course, in the country and abroad, people talked about the Queen's relations with Leicester. In 1581 Henry Hawkins said that "my Lord Robert hath had five children by the Queen, and she never goeth in progress but to be delivered." Other such references occur in the State Papers." Others who went on to record as saying that Elizabeth had children by Leicester: Anne Dow (imprisoned), Thomas Playfair, who said that Elizabeth had two children (imprisoned), Robert Gardiner (pilloried), and Dionysia Deryck (pilloried).

13 When the Queen came to the throne, the Act of Succession (1563) stated that the Crown, after her death, would go to the issue of her body "lawfully to be begotten". Eight years later, in 1571, this phrase was

changed, to read "the natural issue of her body." The words "lawfully to be begotten" were omitted.

14 In the Northumberland Manuscript, in Alnwick Castle, there is an interesting juxtaposition of Bacon's christian name and William Shakespeare. The page consists of a contents list of speeches and other manuscripts. Underneath "by ffrancis William Shakespeare" we read "Rychard the second" and "Rychard the third". Over the word 'ffrancis' is written another word which it is impossible to read until the whole page is turned upside down. Then it is seen that the word is 'ffrancis', and next to it, also upside down, are the words, 'your sovereign'. The probable date of the Manuscript is 1597.

15 In the Tower of London, in the Beauchamp Tower, in which Robert, Earl of Essex was imprisoned before his execution for treason, in 1601, there is an inscription carved into the stone wall, which is now covered by a glass panel. It reads: "Robart Tidir" — the old spelling of Tudor. In the reference book in the Beauchamp Tower, this surname is twice deliberately misspelt Tider.

16 In Bacon's letter to the new King, James I, written in 1603 to put on record his allegiance, he used one surprising word, 'sacrifice':

"Not only to bring you peace-offerings, but to sacrifice himself a burnt-offering to your Majesty's service." Another letter is quoted in *Baconiana*, a book published in 1679 (p.16) from Bacon to James I: I wish that as I am the first, so I may be the last of sacrifices in your times."

As far as we know, Bacon sacrificed nothing under the new monarch. He was knighted, given his first full-time office, and promoted to the office of Lord Chancellor by James. It was at this time, in 1603, that Bacon wrote to a friend of his, the poet, John Davies, who had gone north to meet the King: "So desiring you to be good to concealed poets, I continue, your very assured, Fr. Bacon."

17 in Canonbury Tower, Islington, in London, in the top room of the tower, there is an inscription on one of the walls, dating from the reign of Charles I. Bacon rented this house for nine years, from 1616 to 1625. In this inscription, all the kings and queens of England are listed, from William the Conqueror to Charles I. Between the names of Elizabeth and James I, there is a name that has been scratched out. The first letter may

have been an F. What this name is, and why it was erased are two questions that remain unanswered.

18 Only three days after being imprisoned in the Tower of London, after his trial for bribery, Bacon wrote this surprisingly peremptory letter to the Duke of Buckingham, the King's chief minister: 31st May, 1621.

Good my Lord,

Procure the warrant for my discharge this day. To die before the time of his Majesty's grace, and in this disgraceful place, is even the worst that could be.

This indicates that there was a secret deal with the King, that he would be quickly released from the Tower. What was Bacon's part of the deal? Perhaps his promise to continue to keep his mouth shut about his real identity. Four months later, his enormous fine of £40,000 was cancelled.

19 No-one knows where Bacon is buried. His monument is in St. Michael's Church, St. Albans. There is no account of his death, funeral or burial. The vault beneath the monument has been sealed up. His monument in this church is unusual, in that he is portrayed wearing a hat — in church. Is this a symbol of something being concealed, keeping something under his hat? He wears a hat in all the portraits of him in adult life. The Latin inscription on the monument contains this sentence: 'Composita Solvantur' — let compounds be dissolved. This does remind one of Hamlet's exclamation, "Oh that this too, too solid flesh would melt, thaw, and resolve itself into a dew." And King Richard II says, "Oh that I were a mockery King of Snow."

20 In the *Life of Francis Bacon*, by Pierre Amboise, 1631: Francis Bacon "saw himself destined one day to hold in his hands the Helm of the Kingdom. He was born of the Purple."

21 Whenever Bacon mentions his father, he does not give a name. Whenever he mentions Sir Nicholas Bacon, he never says he was his father. This proves nothing, but it is possibly significant. In a letter to James I, just before his trial for bribery, Bacon wrote: "I have been no avaricious oppressor of the people. I have been no haughty, or intolerable, or hateful man, in my conversation or carriage. I have inherited no hatred from my father, but am a good patriot born."

22 The clearest indication of Bacon using another name for his work is in Tobie Matthew's letter to Bacon, in 1623, written from France: "the most prodigious wit, that ever I knew of my nation, and of this side of the sea, is of your Lordship's name, though he be known by another."

23 Bacon, and whoever wrote the Shakespeare plays, have obviously taken pains not to leave any clear hint of their own places of birth and childhood surroundings. There is absolutely no case at all for saying that the author of the plays must have been a Warwickshire man. Just as good a case could be made out for any other county — Hertfordshire or Middlesex for example. In the Shakespeare Concordance you will see how seldom any Warwickshire town or village is mentioned. Stratford-on-Avon is not mentioned once in 37 plays. St. Albans is often mentioned. Why would William of Stratford deliberately cover his tracks like this? The only references to the Forest of Arden, in *As You Like It*, are decidedly uncomplimentary: "Is this the Forest of Arden?" "Ay." Touchstone: "I wish I were in another place, but we travellers must be content." And further on he tells the country yokel, William, "All our writers do now consent that thou art not ipse, but I am he."

24 There is no denying that the Shakespeare plays are the most regal ever written — regal both in content and style.. The kings and queens in these plays number 27, and a recurrent theme is legitimacy. Not only is monarchy the setting and the subject of the plays; the circumstances of their first performances were often regal. A third of all the Shakespeare plays were first performed for a royal occasion. These include *The Winter's Tale*, *Cymbeline*, *The Tempest*, *Macbeth*, *Measure for Measure*, *Merry Wives of Windsor*, *Twelfth Night*, *Henry VIII*, *King Lear*, *Love's Labour's Lost*, *Othello*. There is no record of William Shakespeare being presented either to Queen Elizabeth or to King James.

25 If you ask people to say which, in their opinion, is Shakespeare's greatest play, the majority will say *Hamlet*. The central character of this play is the heir to the throne — and one of his lines is "but break, my heart, for I must hold my tongue." Great fiction is always auto-biographical. Every great novelist and playwright writes about his own life. There is always a close connection between the written works of a great author and his own life. Dickens, Wilde, Byron, Chekhov, Tolstoy, Jane Austen all show this very clearly. One of Jane Austen's friends, Mrs. Barrett, said that Anne Elliott, the heroine of *Persuasion*, was Jane herself.

Daily Telegraph

APRIL 18, 1998

Frank Johnson

Notobook

MAY 9, 1998

IN MY last column, I tried to show how important to the question of who wrote Shakespeare's plays the question of who wrote Shakespeare's plays was...

RECENTLY I have been reading a number of books on Shakespeare's plays and I have been struck by the way in which the question of who wrote Shakespeare's plays is...

To put it in another way, I think that the question of who wrote Shakespeare's plays is...

It is not clear, however, that the question of who wrote Shakespeare's plays is...

There is a certain amount of evidence to suggest that the question of who wrote Shakespeare's plays is...

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The Daily Telegraph

April 4 1998

Frank Johnson

Notebook

A simple question

IT IS NOT clear, however, that the question of who wrote Shakespeare's plays is...

I have a simple question to ask you. It is a question which I think you will find interesting...

APRIL 18, 1998

IT IS NOT clear, however, that the question of who wrote Shakespeare's plays is...

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The Sunday Telegraph

May 10 1998

Patrick French

Shakespeare's 'Notobook'

by Frank Johnson

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Britain

THE BRUCE GUIDE

Awake!

August 8, 1998

WILLIAM SHAKESPEARE

THE ENIGMA OF...

Since its first publication in 1954, Shakespeare's plays have been the subject of a vast literature...

Shakespeare was the greatest writer of his time...

The first candidate to write Shakespeare's plays was...

Shakespeare's plays were written in the late 16th and early 17th centuries...

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APRIL 17, 1998

Who Was Shakespeare?

Shakespeare Authorship Information Centre
9 Clermont Court, Clermont Road,
Brighton, East Sussex. BN1 6SS
☎ 01273 509460
Director: Francis Carr

http://www.silbocon.org

http://www.premier.co.uk/sh1td/shake.html

Daily Telegraph

MAY 16, 1998

Frank Johnson

Notebook

SHAKESPEARE authorship (update): I have now had time tentatively to look into the Baconians' case: the view that the plays were written by Francis Bacon (1561-1626), philosopher and politician.

The Baconians seem to have been the first challengers to the Stratfordian view that the plays were written by the Stratford man.

I am afraid that my early acquaintance of the terrain leaves me unswayed. The Baconians make much of the plays' legal language, and point out that Bacon and his lawyer friend, John Eliot, were a great power. But there was plenty of legal language in the other Elizabethan and Jacobean playwrights. They cannot all have been lawyers.

It is constant also say the plays are full of cryptograms announcing the Bacon authorship. But how could he be sure that cryptograms would be deciphered by later generations, especially since they seem very complicated? Why did he communicate his authorship in a letter — or in the safe side of several letters deposited with several people — to be opened after his death?

I am sure, however, that the Baconians can refute me. If you have a pet theory you can spend more time perfecting it than the rest of us can spend refuting it. I therefore await my demolition.

THE TIMES

DECEMBER 31 1997

Codebreaker names Bard's 'Fair Youth'

Shakespearean mystery may be solved, reports Nigel Hawkes

IN 1994, a physicist believes he has solved a puzzle that has baffled Shakespeare scholars for generations.

The identity of his is, the "one or two" of Shakespeare's poems, is hidden in the cryptic dedication in the first printed edition of the poems, says John Eliot. The dedication, a bewitchingly phrased and obscure message, is a cryptogram containing the name Henry Winklesbury.

Winklesbury, but Earl of Southampton, was known to have been a patron of Shakespeare, who dedicated some creative poems to him. The fact that his name can be found concealed in the letters of the dedication leaves "not much room for doubt", Eliot says in a note on the poem for the edition.

They were published in 1591 by Thomas Thorpe, described by the Dictionary of National Biography as "a respectable and well-to-do". He obtained them from an unknown source — not Shakespeare — and it is assumed to have written the dedication, since it matches with the initials T.T. The source was another much earlier — about 1580, when the poet was 30 and Winklesbury was 25.

Many scholars have been struck by the awkwardness of Thorpe's dedication, since he is known to have been capable of more elegant prose. It is, however, the second-hand or quarto edition, beginning "To the sweetest member of these ensuing sonnets, Mr W.H. his passion".

In 1964 Leslie Hawkes, a Shakespeare scholar, claimed to have identified the name William Francis Babbalanza in the

dedication, but this idea in the case was rejected. The Babbalanza hypothesis of the dedication really did contain the name.

It remains many years later, he says, for the way it is addressed to the dedicatee, "to the sweetest member of these ensuing sonnets, Mr W.H. his passion", and the other interpretation of "sweetest" and "his passion", where the subject is not the dedicatee, have been avoided by using a phrase such as "sweetest member".

This code was a play of a word a cryptogram. When he concealed the letters, he found there were 140 letters in the code message that fit the 14 lines. This suggested the idea of leaving out the letters as blocks — 12 lines of 12 letters each so 144 letters. In a cryptogram, eight letters to be

Such a system is based on a sequence first used by Francis Bacon, generally, who would a strip of paper around a scroll, then write the message and read the message across the scroll and the paper is wound around an object as often as the sequence.

There is one final problem Henry Winklesbury was first named 1580. Dr Eliot is unclear — he says that Thorpe simply transcribed the initials as an extra poetic, an Elizabethan device.

Eliot's new ability used in Elizabethan times, and John Eliot, a scholar and antiquary of the day, describes a cryptogram based on writing out a text in the form of a block, an Elizabethan device. Thorpe would well have been aware of this type of cryptogram.

WHO WROTE DON QUIXOTE?

What evidence is there that Miguel de Cervantes wrote *Don Quixote*? There is no manuscript, no letter, no diary, no will, no marked grave, no record of any payment for *Don Quixote*, although it became popular in Spain and abroad during his lifetime. What do we know about Thomas Shelton, whose translation has won the praise of literary historians ever since it appeared in England in 1612? What do we know of Cid Hamet Benengeli, the Arab historian who, we are told by Cervantes, is the real author?

Until now no proper attempt has been made to place *Don Quixote* in the wider context of the great plays of this period of European literature, the plays of Shakespeare. And no-one has paid enough attention to the Shelton text, which is seldom read today.

ENGLISH CHARACTERS IN DON QUIXOTE

Thomas Cecial "my neighbour" — Sir Thomas Cecil, cousin and friend of Francis Bacon.

Samson Carrasco — Nicholas Carr and Roger Ascham, Cambridge professors.

Queen Madasima & Master Elisabat, her physician — Queen Elizabeth and Roderigo Lopez, her physician.

Cid Hamet Benengeli, "the real author" — Lord Hamlet, son of England.

Friston, the Enchanter — Friston, a village in Sussex, where the giant of Wilmington fought the giant of Firle.

Pyramus and Thisbe — Pyramus and Thisbe (*Midsummer Night's Dream*)

IDENTICAL QUOTATIONS

Many indications, many clues, are found in the Shelton text itself. I have found 150 quotations in *Don Quixote* which appear in the works of Bacon or Shakespeare — or both. Here are some of them:

All is not gold that glisters
One swallow makes not a summer
He that gives quickly, gives twice
God and St. George!
Might overcomes right

I was born free
Time out of mind
Through narrow chinks
and crannies
Let the world wag
Every pissing while

The weakest go to the wall
Comparisons are odious
The naked truth
The golden age
The long word

WHY THE SECRECY?

The sixth rule of the Rosicrucians, as laid down in the *Fama Fraternalitatis* 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 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 goodwill, a policy that James I keenly pursued. Indeed the complete absence of anything even remotely critical of the English in itself establishes *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 of 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 Burleigh 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.

In the penultimate chapter of *Don Quixote*, Francis Bacon’s name is clearly given in one oddly worded paragraph. The reader’s attention is alerted by the pattern made by the girls’ names which are all italicised. This pattern is only visible in the 1620 edition of the Shelton version of *Don Quixote*. In subsequent editions these italics have disappeared. In the Cervantes text, this paragraph stands as a pointless rigmarole of names.

The italicised names form a Y pattern. The name ‘Francis’ appears in the third line; and the letters b,a,c,n,o can be read vertically on the right side. The letter Y is a Pythagorean symbol, adopted by the Rosicrucians, symbolising the broad way of the tyrant and the narrow way of the *adepti*, or the inspired.

**from Who Wrote Don Quixote? by Francis Carr
(awaiting publication).**

UMBERTO ECO'S

"FOUCAULT'S PENDULUM"

On the inside cover of the wrapper of Professor Umberto Eco's delightful book of the above name, translated by William Weaver, is a note which tells us:

"One Colonel Ardeni had discovered a coded message about a Temple plan, centuries old and of diabolical complexity to tap a mystic source of power greater than atomic energy. The Editors decided to have a little fun. They'll make a plan of their own. But how? Randomly they throw in manuscript pages on hermetic thought. The Masters of the World, who live beneath the earth. The Comte de Saint-Germain, who lives forever. The secrets of the solar system contained in the measurements of the Great Pyramid. The Satanic initiation rites of the Knights of the Temple, Assassins, Rosicrucians, Brazilian voodoo. They feed all this into their computer which is named Abulafia (Abu for short) after the medieval Jewish cabalist."

On page 400, we are told that Dr Dee was the leader of the English Templars and that Francis Bacon was a Rosicrucian on the evidence of his "New Atlantis". On the following page one character says,

"It is obvious that Bacon is now Dee's successor, grand master of the English Templar group, and since he is clearly the author of the plays of Shakespeare, we should also reread the complete works of the bard, which certainly talk about nothing else but the Plan".

At the beginning of Chapter 73 (page 406) is another interesting note, "Another curious case of cryptography was presented to the public in 1917 by one of the best Bacon scholars, Dr Alfred von Weber Ebenhoff of Vienna. Employing the same systems previously applied to the works of Shakespeare, he began to examine the works of Cervantes. Pursuing the investigation, he discovered overwhelming evidence: the first English translation of Don Quixote bears corrections in Bacon's hand. He concluded that English version was the original of the novel and that Cervantes had published a Spanish translation of it".

It may be a coincidence, but one of the first suggestions that Francis Bacon was the author of Don Quixote which appeared in Baconiana was Granville Cunningham's article in the April 1917 issue. This article is extremely convincing but Cunningham failed to mention that the Shelton "translation" bears corrections in Bacon's hand.

BACONIANA

In *Baconiana* are other articles on Don Quixote. One in January 1916 (No 53) by John Hutchinson and one in October of the same year (No. 56) by Parker Woodward, in which both agreed that Francis Bacon was the author.

In *Baconiana* March 1921 (No 63) S.A.E. Hickson wrote an article, a "Review by Dr Alfred Weber", and in June 1922 (64) and June 1933 (65) he wrote his "Review of Bacon-Shakespeare-Cervantes", which was excellent.

T. D. BOKENHAM

MORE CYPHERS

by

T. D. BOKENHAM

This Dedication to the Shakespeare Folio of 1623 was set out some years ago by Ewen MacDuff in his "The Sixty-seventh Inquisition". In it he produced his fine encipherment spelling BACON, SHAKESPEARE TEMPLES. This setting was found in a demonstration in the cipher book Cryptomenytices et Cryptographiae of 1624 published by the Duke of Luneburg of Germany whose pseudonym was "Gustavus Selenus",

Since that time I discovered more symmetrical groups most of which are confirmed by their lines and columns. I started with the first S of SHAKESPEARE in column 33, the count of BACON.

Lines 9-12 give FRA TUDOR AUTHOR

Lines 18-23 give W.S. A BONDSLAVE, the SUU being W.S. With the columns 31-35 the numbers add to 288 the count of FRA TUDOR (98) MY (35) SERVANT (93)

Lines 24-29 give AUTHOR OF THE PLAIES

Lines 29-35 give PRINCE FRANCIS TUDOR

Lines 20-22 give THE AUTHOR

Lines 16-18 give AND POET

Lines 31-34 give C MARLOWE. These add to 54 and their columns add to 150 totalling to 204 the count of A PEN NAME (65) BACON SHAKESPEARE (136) AUTHOR (79).

Lines 17-19 give EDMUND SPENSER. These add to 54 and their columns add to 150 totalling 204 the count of FRA ST ALBAN (89) OUR (51) PEN NAME (64).

Lines 8-14 give AUTHOR HEIR TO THRONE.

Lines 11-16 give AUTHOR. With letters H H S M E N L lines 11-14 spell THOMAS SHELTON. With letters D E T F T including line 17, we now have a message AUTHOR FRA TUDOR AND THOMAS SHELTON. These lines and columns add to 210 the count of MY (35) FRIEND (54) A PEN NAME (65) FRA BACON (56).

Lines 9-12 of FRA TUDOR AUTHOR is not symmetrical since these N and I are not used. If those letters are used together the E X and Q in line 13 we now have the message AUTHOR FRA TUDOR THINE DON QUIXOTE, The lines 9-13 (55) and the columns 31-35 (165) add to 220

the count of FRANCIS TUDOR (141) AUTHOR (79).

Finally, the lines 20-24 give SIR HENRY BOKENHAM. These lines (110) and the columns 28-32 (150) give 260 the count of MY (35) GOOD (39) FRIEND (54) FRANCIS ST ALBAN (132). Bokenham was knighted by King James I in 1603 on the same occasion as Francis Bacon.

R	D	I	A	N
Y	T	O	K	E
S	H	A	K	E
S	T	N	O	B
C	O	M	E	N

Bokenham was born in 1575 and entered Emmanuel College, Cambridge in 1591. In 1601 he married Dorothy, the daughter of Guilford Walsingham the younger daughter of Sir Thomas Walsingham of Scadbury, near Chislehurst in Kent. They were second cousins of Sir Francis Walsingham. In 1582, Thomas, at the age of sixteen, met Francis Bacon in Paris. In 1593, Walsingham seems to have had Bacon's assistant, Marlowe, residing in his house at Chislehurst at the time he was being searched for under warrant from the Star Chamber. In 1587, the Queen visited him at Scadbury and he was later knighted. He married Ethelred or Awdrew, the daughter of Sir Ralph Shelton. This family were seated at Shelton in Norfolk and held the Manor of Brent Eleigh near Lavington in Suffolk. Several of them were named Ralph and some Thomas. Was one of them Bacon's friend? He appears to have been in the service of Theophilus Howard, Lord of Walden, and Sir Thomas Walsingham's son, another Thomas, actually married Anne the daughter of Lord Howard whose great house was Audley End in Essex near Saffron Walden. Sir Henry Bokenham died in 1638. In fact, his grandson Richard in 1677, married Elizabeth who was the father of Maurice Shelton of Shelton of Norfolk.

These encipherments concerning Francis Bacon were probably produced at the time of the Shakespeare Folio of 1623. In "Loves Labours Lost" of the 1590s, he enciphered a list of his "Ten pens" which enclosed those above except, of course, Don Quixote and Henry Bokenham. His "Shakespeare's Sonnets", which he started in the 1580s enclosed a number of his secret messages including his correct mother, Queen Elizabeth.

MORE CYPHERS

I	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43
1	W	K	F	L	I	N	O	U	R	P	A	R	T	I	C	U	L	A	R	F	O
2	T	E	I	U	E	D	F	R	O	M	Y	O	U	R	L	L					
3	W	R	T	U	N	E	T	O	M	I	N	G	L	E							
4	T	S	T	H	A	T	C	A	N	B	E	E	F	E	A	R	E				
5	A	N	T	H	E	E	N	T	E	R	P	R	I	Z	E	A	N	D			
6	F	H	E	N	W	E	V	A	L	E	W	T	H	E	P	L	A	C	E	S	Y
7	S	W	T	H	E	I	R	D	I	G	N	I	T	Y	G	R	E	A	T	E	R
8	T	E	S	:	A	N	D	V	V	H	I	L	E	W	E	N	A	M	E	T	H
9	D	E	F	E	N	C	E	O	F	O	U	R	D	E	D	I	C	A	T	I	O
10	L	N	K	E	T	H	E	S	E	T	R	I	F	L	E	S	S	O	M	E	T
11	F	B	O	T	H	T	H	E	M	A	N	D	T	H	E	I	R	A	U	T	H
12	V	E	T	H	A	T	T	H	E	Y	O	U	T	L	I	V	I	N	G	H	I
13	H	H	S	O	M	E	T	O	B	E	E	X	E	Q	U	O	R	T	O	H	
14	T	I	N	D	U	L	G	E	N	C	E	T	O	W	A	R	D	T	H	E	M
15	U	A	G	G	R	E	A	T	D	I	F	F	E	R	E	N	C	E	V	V	H
16	C	D	E	T	H	E	M	.	T	H	I	S	H	A	T	H	D	O	N	E	B
17	S	O	F	T	H	E	S	E	U	E	R	A	L	L	P	A	R	T	S	V	
18	T	H	E	Y	U	E	R	E	P	U	B	L	I	S	H	E	D	T	H	E	
19	B	T	E	D	T	H	E	M	A	N	D	D	O	N	E	A	N	O	F	F	
20	D	E	S	.	G	U	A	R	D	I	A	N	S	U	U	I	T	H	O	U	
21	T	E	:	O	N	E	L	Y	T	O	K	E	E	P	E	T	H	E	M	E	
22	A	S	O	U	R	S	H	A	K	E	S	P	E	A	R	E	B	Y	H	U	
23	B	O	U	R	M	O	S	T	N	O	B	L	E	P	A	T	R	O	N	A	
24	W	M	A	N	T	O	C	O	M	E	N	E	E	R	E	Y	O	U	R	L	
25	A	S	E	:	I	T	H	A	T	H	B	I	N	T	H	E	H	E	I	G	
26	A	T	H	E	P	R	E	S	E	N	T	W	O	R	T	H	Y	O	F	Y	
27	P	S	T	A	L	S	O	C	R	A	U	E	O	U	R	A	B	I	L	I	
28	M	D	O	U	R	O	W	N	E	P	O	W	E	R	S	C	O	U	N	T	
29	R	F	R	U	I	T	E	S	,	O	R	W	H	A	T	T	H	E	Y	H	
30	N	H	A	D	N	O	T	G	U	M	M	E	S	&	I	N	C	E	N		
31	N	E	A	U	E	N	E	D	C	A	K	E	I	T	U	U	A	S	N		
32	T	H	E	Y	C	O	U	L	D	:	A	N	D	T	H	E	M	O	S		
33	M	M	O	R	E	P	R	E	C	I	O	U	S	W	H	E	N	T	H		
34	T	R	E	F	O	R	E	W	E	M	O	S	T	H	U	M	B	L	Y		
35	Y	O	U	R	S	E	R	U	A	N	T	S	H	A	K	E	S	P	E		
36	W	B	E	E	U	E	R	Y	O	U	R	L	L	T	H	E	R	E	P		
37	H	B	E	C	O	M	M	I	T	T	E	D	B	Y	A	P	A	Y	R		
38	S	T	O	T	H	E	L	I	U	I	N	G	A	N	D	T	H	E	D		
39	Y	N	D	E	N																
40																					
41																					

LORD BACON'S
only
Numbered Alphabet

as
yet fully authenticated

A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	U	W	X	Y	Z
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96

top line single Alphabet.
2nd line double Alphabet.
3rd line treble Alphabet.
4th line quadruple Alphabet.

alpha	beta	gamma	delta	epsilon	zeta
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MORE CYPHERS

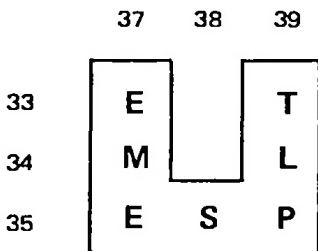
Examination of the actual text which contains the Bacon/Shakespeare signature, reads as follows:—

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

See facsimile on following page

Anyone reading this sentence quickly, would probably find nothing to complain of. On analysis however, the use of the word 'NAME' is completely incongruous. A Temple is a building or shrine and one would have expected such a word to have been used here. 'Name' implies a word not a place, and the word referred to in this instance, is, of course, 'Temples'. The literal meaning of this sentence is therefore, 'In the name TEMPLES therefore, we most humbly consecrate to your H.H. these remains of your servant Shakespeare.' On the previous page we saw how the name 'TEMPLES' was picked out by KEY numbers 36, 39, 42 using exactly the same 1st, middle and last letter principle as was used in the case of BOTH SHAKESPEARES (Shakespeare being a word consisting of an odd number of letters). The significance of this was referred to earlier in this Chapter. TEMPLES also contains an odd number of letters, therefore the 1st, middle and last letters have distinct symmetric importance.

The Author's use of the word 'consecrate' is most apt according to the dictionary, because one of the meanings of the word is to 'enshrine'. So the sense of the sentence is now that the remains of Shakespeare are enshrined in the NAME (WORD) 'TEMPLES'. The next step undertaken was to examine the squared text around the word 'Shakespeare.' The letters of the word 'TEMPLES' immediately became obvious in a U-Shaped design.





TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN

WILLIAM
Earle of Pembroke, &c. Lord Chamberlaine to the
Kings most Excellent Majesty.

AND
PHILIP
Earle of Montgomery, &c. Gentleman of his Majesties
Bed Chamber, both Knights of the most Noble Order
of the Garter, and our English LORDS
Right Honourable,

5 **W**Hile we stand to be thankfull in our particular for
the many favours we have received from you, I.L. the
we are subject upon the ill fortune, to simple
15151617181920212223242526272829303132333435363738394041424344454647484950515253545556575859606162636465666768697071727374757677787980818283848586878889909192939495969798991001011021031041051061071081091101111121131141151161171181191201211221231241251261271281291301311321331341351361371381391401411421431441451461471481491501511521531541551561571581591601611621631641651661671681691701711721731741751761771781791801811821831841851861871881891901911921931941951961971981992002012022032042052062072082092102112122132142152162172182192202212222232242252262272282292302312322332342352362372382392402412422432442452462472482492502512522532542552562572582592602612622632642652662672682692702712722732742752762772782792802812822832842852862872882892902912922932942952962972982993003013023033043053063073083093103113123133143153163173183193203213223233243253263273283293303313323333343353363373383393403413423433443453463473483493503513523533543553563573583593603613623633643653663673683693703713723733743753763773783793803813823833843853863873883893903913923933943953963973983994004014024034044054064074084094104114124134144154164174184194204214224234244254264274284294304314324334344354364374384394404414424434444454464474484494504514524534544554564574584594604614624634644654664674684694704714724734744754764774784794804814824834844854864874884894904914924934944954964974984995005015025035045055065075085095105115125135145155165175185195205215225235245255265275285295305315325335345355365375385395405415425435445455465475485495505515525535545555565575585595605615625635645655665675685695705715725735745755765775785795805815825835845855865875885895905915925935945955965975985996006016026036046056066076086096106116126136146156166176186196206216226236246256266276286296306316326336346356366376386396406416426436446456466476486496506516526536546556566576586596606616626636646656666676686696706716726736746756766776786796806816826836846856866876886896906916926936946956966976986997007017027037047057067077087097107117127137147157167177187197207217227237247257267277287297307317327337347357367377387397407417427437447457467477487497507517527537547557567577587597607617627637647657667677687697707717727737747757767777787797807817827837847857867877887897907917927937947957967977987998008018028038048058068078088098108118128138148158168178188198208218228238248258268278288298308318328338348358368378388398408418428438448458468478488498508518528538548558568578588598608618628638648658668678688698708718728738748758768778788798808818828838848858868878888898908918928938948958968978988999009019029039049059069079089099109119129139149159169179189199209219229239249259269279289299309319329339349359369379389399409419429439449459469479489499509519529539549559569579589599609619629639649659669679689699709719729739749759769779789799809819829839849859869879889899909919929939949959969979989991000

The English Deacons.

15 **W**ere their parents. There is a great difference, whether any thing
though his Parents, or find them. If he be a lame child. For,
so much were your L. things of the, for will parts, when
they were dead as before they were published the Fathers will to
be yours. We have had collected them, and it was an effect, to the
dead, to preserve his Ophonts, Gentleman; or rather another al-
lible of selfe profit, or same to keep the memory of so worthy
20 **F**riend, or Fellow alone as you our SERRITIVARIES, by him-
his offer of his pleasure, to your might noble, gentle lady. Wherein, as
we have justly observed, no man to come necessary. I.L. has written
a kind of religious address, it looks like the thing is of our, such
at the first mention to make the first worthy, if your H.H. by the
25 **L**ords. We cannot go beyond our own pain. Country hands
reach forth will, cream, strokes, or rather it is done; and being
30 **N**atural (we have heard) that had not remain or to change place.
and their request with a leasent care. By the way, we shall be approved
their goal, by what means they shall: of all the night, though
35 **M**any of things are made more precious, when they are delivered
to the right. In that same sort, we might have our friends, as
40 **H. H.** the, remainder of your former SERRITIVARIES, that
what duty is in them, may be your L. the, reputation
45 **H. H.** the, fault may, if any be was written by a person, for you will to
50 **S**ave their greatness, both in the King, and the dead, as in

Your Lordships most humble,

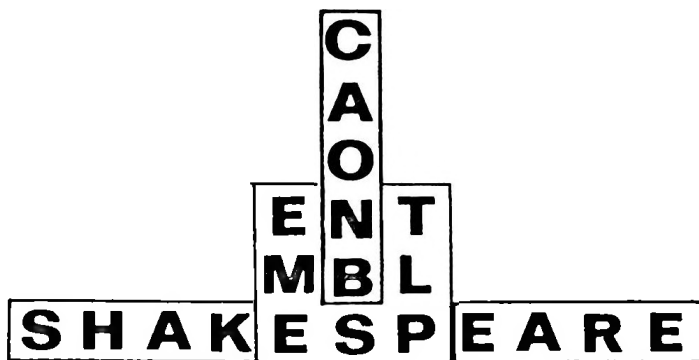
JOHN BURNES,
HENRY CORDELL.

The centre three letters of SHAKESPEARE forming the base of the U-shaped 'TEMPLES' immediately suggested that symmetry was to be the motif. Earlier reference in the book was made to the trick of jumbling up letters of words in the interest of cryptic security and the explanation given was the proviso being that only one word could possibly be made of the letters concerned, to leave no room for ambiguity. Like the word BACON, TEMPLES also falls into this category. Only one other word could be made from the letters of TEMPLES — the word 'PELMETS' but this word had not come into the language in 1623. Furthermore 'TEMPLES' was the actual word dictated by the sense of the accompanying text.

*my Lords. We cannot go beyond our owne powers. Country hands reach foorth miike, creame, frutes, or what they haue : and many
 30 Nations (we haue heard) that had not gummes & incense, obtai-
 31 ned their requests with a leauened Cake. It was no fault to approch
 32 their Gods, by what meanes they could: And the most, though
 33 meanest, of things are made more precious, when they are dedicated
 34 to Temples. In that name therefore, we most humbly consecrate to
 35 your H. H. these, remaines of your seruant Shakespeare; that
 what delight is in them, may be euer your L.L. the reputation
 his, & the faults ours, if any be committed, by a payre, so carefull to
 shew their gratusude both to the liuing, and the dead, as is*

If this facsimile of part of "the Dedication" is carefully examined, a number of spacing devices can be seen in the lines immediately following the lower SHAKESPEARE on line 35. This section of text has now been found to be extremely important cryptically, and may well provide the answer to a very vexed question which has puzzled commentators and literary professors alike over the The spacing devices are maked with dots and it is also interesting to note the variation of spacing after commas, one of which is marked with a dot.

MORE CYPHERS



KEY NUMBERS

67	40	59
68	100	38
69	56	28
70	34	34
71	42	124
72	39	111
73	36	
74	27	
75	33	
76	40	
77	85	

KEY NUMBERS USED

67	40	59
68	100	38
69	56	28
70	34	34
71	42	124
72	39	111
73	36	
74	27	
75	33	
76	40	
77	85	

The diagram shows the position of this beautiful symmetrical cryptogram in relation to the squared passage of the Dedication.

T. D. BOKENHAM

MRS. GALLUP'S COMPETENCE

By

B. G. Theobald

Knowing that most readers of *Baconiana* are but slightly interested in cipher work, I do not wish to inflict an article on them, but merely suggest a few points for consideration in reference to Mr. Ewen's article in the last issue.

As Mrs. Gallup is unhappily no longer here to defend herself and explain, as she could otherwise have done, we will grant, for the sake of argument, that the criticisms by Mr. Ewen are justified. But even so, it by no means follows that all her work is to be laid under suspicion; still less, that she was either dishonest or incompetent, since every known fact about her strongly negatives any such opinion. It would therefore be well to bear in mind the following points at least:-

1. Had she wished to invent a story, she would never have published many things which obviously invited antagonism.
2. It is incredible that anyone could have deliberately fabricated the cipher narrative, had there been no foundation for it.
3. If Mrs. Gallup had been either dishonest or incompetent, she would not have dared, as she did, to offer herself for strict test and examination by an independent committee.
4. When publishing her results, she must have realised that any mistake or fraud might be discovered forthwith by some person who had mastered the technique of deciphering. She was not so foolish as to risk this.
5. Whenever she was given a fair chance to meet objectors, she was always able to defend herself and her methods.
6. In his articles in the *Mercure de France*, Sept., 1922, General Cartier, chief of the cryptographical staff of the Allies in the Great War, stated, inter alia (I translate his French): "we think it is right to insist on the fact that from the standpoint of cryptography we have personally undertaken the work of checking a considerable number of passages, and that we are of opinion that the discussion should leave on one side the cryptographical point of view, which seems to us unassailable."

7. General Cartier further pointed out that in given passages, errors on the part of a decipherer would be possible, leading him to form other words, and even other phrases, than those adopted by the decipherers who had done the bulk of the work.
8. In another article (*Fly-Leaves*, Nov. 1923, p.319) General Cartier stated, among other conclusions: "I consider the decipherings accomplished by Mrs. Gallup and verified by the cryptographers of Riverbank Laboratories under the direction of Colonel Fabyan to be authentic." And again: "I express no opinion concerning the other decipherings made by that lady, whose good faith in any case appears to me to be above all suspicion."
9. Mrs. Gallup was subjected to stringent tests by Mr. J. P. Baxter, author of *The Greatest of Literary Problems*, and came out of those tests with flying colours. See pp.530 et seq. of that book. Mr Baxter himself was acquainted to some extent with the technique of deciphering, and was able, for example, to decipher a message from the eulogy by J.M. in the 1623 Shakespeare Folio. I myself have followed up the instructions given in this message, and have found the results which that message indicated; thus indirectly confirming the accuracy of Mr. Baxter's decoding. It is reasonable to infer that Mrs. Gallup, with her long experience, patience, and skill, could do far more than Mr. Baxter with his very limited knowledge.

In view of these and other considerations, my own opinion is that judgement should be suspended on the validity of Mr. Ewen's findings, and certainly that no case has been made out for distrusting Mrs. Gallup's work as a whole.

[We have received a number of letters from our readers on the above subject raised by Mr. C. L'Estrange Ewen in our last issue. Many of these express belief or disbelief in Mrs. Gallup's deciphering and contain nothing of evidential value in the elucidation of this vexed question. Space at our disposal prevents us from printing these, or indeed, any of the letters in extenso. but we give a few extracts below from some which are typical].

MRS PRESCOTT. — "Mr. Ewen's conclusions rest on a false premise."

MR. W. DONALD. — "I think Mr. Ewen's case is made out and he has caught Mrs. Gallup napping."

MR. J. FITCH. – “I have found by a microscopic examination that most of the ‘identical’ italic letters in the Lodge poem have distinct differences in form, which strikes at the root of Mr. C. L. Ewen’s criticism of Mrs. Gallup’s method.”

MISS. A. FORSYTH. – “I was astonished to find that in the Sonnet under review there were not two definite forms in most letters, but numerous forms. The small letter e for instance – it occurs 33 times, but not two of the forms in which it appears are precisely the same.”

MRS. G. SMITH. – “Perhaps Mrs. Gallup was clairvoyant and was able to see small but familiar differences in the shapes of the letters which the average person cannot. I remember she once said that she could go on deciphering at a good pace sometimes and then suddenly be stopped, having to spend much time in order to satisfy herself of the correctness of her classification of a single letter. I do not think the biliteral cypher is so mechanical or easy as Mr. Ewen assumes.”

MR. T. G. MOULTON. – “Readers who accept Mrs. Gallup’s bona fides will pause to wonder if that practiced expert would be likely to fall into the self-contradictory trap as that suggested by Mr. L. Ewen. For my part I see another innocent explanation. If the Lodge sonnet was kept standing as is surmised, only a comparatively few of the b fount letters would need to be ‘lifted’ and changed to make the two differing transliterations possible.”

MR. EDWARD SINCLAIR. – “Bishop Wilkins, author of an essay entitled *Mercury*, dated 1641, points out how two or more bifurcated alphabets may be used together in the operation of Bacon’s Biliteral, or ‘Omnia per Omnia,’ cypher . . . a possible hint how this should be worked. If so, it would negate the value of Mr. L’Estrange Ewen’s case against Mrs. Gallup, although I must say that his careful and impartial examination of the whole question is very different from the usual criticisms levelled against that self-sacrificing lady. ‘For better secrecy,’ says Dr. Wilkins, ‘it were safer to mix them (the double letter forms) both by compact, that they might not, in themselves, be distinguishable.’”

MR. T. GREEN. – “Is it true, as reported in the *American Baconiana* of Feb., 1923, that Général Cartier of the French Intelligence Department, had checked a portion of Mrs. Gallup’s deciphering and had vouched for its authenticity?”

(Reprinted from *Baconiana* Vol. XXII, No. 84, June 1936)

NOTES AND QUERIES

The writer of this note having regard to the view held by many that Bacon was the author of Shelton's *Don Quixote* thought that there might possibly be some evidence that "Shelton" had drawn upon the phrase book compiled by Bacon under the title *Promus of Formularies and Elegancies*. Having taken Sir E. Durning-Lawrence's book "*Bacon is Shakespeare*" from the shelf he opened it by chance at page 241 where there is in an Appendix a reprint of the *Promus*. (This page is stated to correspond to the back of Folio 103 in the original MS.)

The reader's eye at once fell on the phrase "Warned and half-Armed." He seemed to remember that he had recently met such a phrase in Shelton, and so it proved to be. On the first page of Chap. XVII, Part 2, the *Don* says, "He that is warned is half-armed." Motteux' translation of this passage runs, "Forewarned, forearmed," which is the habitual form and was probably an exact translation from the Spanish. In any case, Shelton's use of this unusual form for the proverb is a strange coincidence.

It may be of interest to note that on the fifth page of the same chapter the author of "Shelton's" work almost anticipated a slang expression adopted by the R.A.F. in the last war, when Sancho Panza says that "with tears in his eyes he beseeched him to desist from that enterprise (of the lions) in comparison of which that of the Wind-Mills was cakebread, etc."

A reference to Motteux, shows that in his usually close translation of the Spanish, the expression used is "Children's play." This suggests this question. Which is more likely, that Shelton should translate the Spanish for "Child's play" into "Cakebread" or that a translator of Shelton's work coming on the unusual expression "Cakebread" in the English should render it by the term "Child's play" in the Spanish? The answer can hardly be in doubt.

R. L-D.

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SAINT-GERMAIN: THE MASTER RÁKÓCZY

By

Jean Overton-Fuller

For Theosophists, and for the members of numerous other esoteric societies, the Comte de Saint-Germain is the Master Rákóczy, customarily abbreviated for discretion to 'The Master R.', or referred to as 'The Count'. Why? It is part of the revelation given out by Helena Petrovna Blavatsky, her teachers and her pupils. To enter upon this subject at all is to anticipate material and conclusions that will be found in the biography of Madame Blavatsky which I am now engaged in writing. Very briefly, when she met Colonel Olcott in 1873, in the U.S.A., she told him she had travelled in many countries, including Egypt, India and Tibet, and had been privileged to meet Adepts or Masters of Wisdom, from whom she received teaching. During the time that she was writing *Isis Unveiled* (1875-77), though never in a trance state, she seemed to Olcott, facing her across the table, to change in manner and appearance while composing certain passages, and said she was told what to say, not by discarnate spirits, but by Adepts or Masters of Wisdom, who were living in physical bodies somewhere, separated from them only by geography. If he had at first supposed them all to be Orientals, he was soon disabused. One, in answer to Olcott's question as to who he was, said merely that he was born in Hungary.¹ There was also a Venetian and a Greek. Olcott gathered from Madame Blavatsky there were seven altogether, under one or other of whom all who aspired to wisdom were placed for spiritual teaching (whether or not they were aware of it) according to which of the seven rays they were evolving along.

He was not yet told who all of the seven were, or much about what the seven rays might be.

Where revelation is concerned, since it does not rest upon empirical evidence, one can only attempt to judge of its authenticity from its perceptions and coherence, and by checking up on any details in it which lend themselves to being checked. What have come to be known as *The Mahatma Letters*,² written to A.P. Sinnett from 1881-1884, by Madame Blavatsky's two teachers Morya and Koot Hoomi, who, though Indian, lived in Tibet, contain not only a deeply thought out philosophy but a particular prophecy concerning a procedure scientists would come to

adopt, which we in the second half of the 20th century have seen fulfilled. That procedure, involving the use of a then un-dreamed of mechanism, and principle, would have been quite beyond the capacity to foresee of any physical scientist living in 1882, when it was received at Simla, let alone of a woman untrained in science, as was Madame Blavatsky. Reflection on this fact (which I shall deal with in my book on Blavatsky) may incline us to treat with more respect than we might otherwise, other dicta having the same source.

The amount given out by Madame Blavatsky publicly, directly or through her pupils, was always less than she received and was required to keep to herself, or to very few. She later formed an Esoteric School, but those who joined it were pledged not to disclose anything they were told within it, even if they should later leave it. One of her later pupils, Dr Annie Besant, in her pilot sketch, *The Masters* (Adyar, 1912), refers, p.50, to 'The Master Rákóczy . . . The last survivor of the Royal House of Rákóczy, known as the Comte de Saint-Germain in the history of the 18th century, as Bacon in the 17th, as Robertus the monk in the 16th, as Hunyadi János in the 15th, as Christian Rosenkreutz in the 14th – to take a few of his incarnations – was disciple through these various lives and has now achieved Masterhood, the "Hungarian Adept" of *The Occult World*'. There is a slip here, for there is nothing about him in Sinnett's book, *The Occult World*. Annie Besant's intended reference is obviously to Olcott's book, *Old Diary Leaves*, and to the passage already cited. Annie Besant was not a historian, and indeed, so much had her mind come to be focussed upon India and the Masters in Tibet, one has the impression Europe's history scarcely impinged on her consciousness, and one doubts whether she would even have heard of Rákóczy, let alone the less known, earlier Hungarian hero Hunyadi, 1395-1456 (see above p.2) had she not received this string of names from Madame Blavatsky, or direct from Blavatsky's teachers in Tibet.

Mr. and Mrs. Cooper were both pupils of Madame Blavatsky. Mr. A.J. Cooper was one of a small group of Theosophists including C.W. Leadbeater, who were seated on the flat roof of their headquarters at Adyar (near Madras), circa 1884, when Djwal Kul, a Tibetan pupil of Koot Hoomi, in response to a request, gave them a table of the Seven Rays, with their principal characteristics. The names of the seven Masters may have been given at the same time, though reserved. At any rate, when Cooper's wife, Isobel Cooper-Oakley, undertook the researches for her book, *The Comte de Saint-Germain* (Milan 1912),

published in the same year as Annie Besant's book *The Masters*, and with a Foreword by Annie Besant, it was certainly because she believed he was one of these Masters, a European Brother to the Brothers in Tibet.

There have been various break-away movements from The Theosophical Society, and it was Alice A. Bailey, who had belonged to it, who wrote in the book *Initiation Human and Solar* (Lucifer, New York 1922), pp.58-59, 'The Master who concerns himself especially with the future development of racial affairs in Europe is the Master Rákóczy. He is a Hungarian and has a home in the Carpathian mountains ... and He was particularly before the public eye when he was the Comte de Saint-Germain ... The Master R, is upon the seventh ray ... He is called in the Lodge, usually, "the Count".'

C.W. Leadbeater, in *The Masters and the Path* (Adyar, 1925), prints on p.413 Djwal Kul's table of the rays, given on the roof forty years earlier, and on pp.430-431 states, 'The Head of the Seventh Ray is the Master the Comte de Saint-Germain ... whom we sometimes call the Master Rákóczy, as He is the last survivor of that royal house'. Three years later, in his book *The Hidden Side of Freemasonry* (Adyar, 1928), Leadbeater refers to him as 'The Head of All True Freemasons' and on pp.14-15, writes '... he took birth as Joseph Rákóczi, a prince of Transylvania. We find him mentioned in the encyclopaedias, but not much information is given. He seems to have travelled about Europe, and he turns up at intervals, but we have little definite about him. He was the Comte de Saint-Germain at the time of the French Revolution, and worked much with Madame Blavatsky, who was at that time in incarnation under the name Père Joseph'. Leadbeater was not a historian, and is in some confusion here. Saint-Germain, in the body in which he walked about in the Court of Louis XV, had been buried before the Revolution. So had Père Joseph, more than a hundred and fifty years before. Born 4 November, 1577, Deceased 18 December, 1638, he was the Grey Eminence behind Cardinal Richelieu. Aldous Huxley wrote a book about him. I fancy Leadbeater means Joseph Balsamo, better known as Cagliostro, who did live at the time of the Revolution, whose name is coupled with Saint-Germain's by Koot Hoomi and Blavatsky herself and whose only known portrait shows a face extraordinarily like Madame Blavatsky's. However, Père Joseph looks like her, too, so perhaps she was both of them? Then, Joseph Rákóczy, who never lived to set foot in Transylvania, or achieved anything, never finds a mention in encyclopaedias. I believe that Leadbeater means Francis Rákóczy, the great

Rákóczy. it was probably forty years since Leadbeater had looked in encyclopaedias to see what he could find about the Master he was told had bore his name, and he had not refreshed his memory before writing in old age that slap-dash paragraph. It would explain his ascribing to him, in a vision he had of him, a military aspect. If what he is trying to say is that Francis Rákóczy reincarnated as Saint-Germain, a contemporary of Cagliostro, that would not be put out of court by my theory he was born to Rákóczy and Violante.

It has always been Theosophical doctrine that whereas, for ordinary people, reincarnation is normally at conception, in the case of a very high Adept, the wastage of time spent in the gestation and infancy of a new body may be avoided by reincarnation into a body already mature, vacated either through some accident that left it intact, (as in the instance described in *The Idyll of the White Lotus*, Mabel Collins [Adyar, 1884], pp.135-37), or even willingly vacated by a pupil who has held it for him. The inconvenience of this course (apart from the initial discomfort at getting into a body grown by somebody else, as into somebody else's shoes) is said to be mainly social. His memory is not the memory of a person who lived in that body. That person's experiences in it – his own supposed past – he could only gather from enquiry of others, or by psychometrising it, and he would seem to people who had known the other person in it to be suffering from amnesia. His memory is of his experiences in the body he had previously, and because there was not the sleep that separates normal incarnations, his memory is unbroken. He is still – for himself – the previous person. If this was the case of Saint-Germain, it would give a very special meaning to that extraordinary sonnet, *The Mystery*. Conceive that he died in Rodosto, Turkey, after taking the last sacraments, a good Catholic, and found himself not in Heaven, in Purgatory or even in Hell but in Italy, in a different, yet healthy body. This would be something for which nothing in his religious discipline would have prepared him. No literature on the subject of reincarnation would have been available to him in the Europe of that time, and he would have had the feeling of having been pitch-forked into a unique situation, wholly incommunicable to anybody. All his previous ideas about everything would have been shattered. It would explain those strange lines in the sonnet, 'I died ... My cadaver fell. I know no more at all'.

It would explain his apparent rootlessness and absence of origin, his evasion for so long of any question touching his identity. It would explain his mention to Kauderbach of having met his sovereign's father,

Augustus II of Poland, his reference in Berlin to having written to the Emperor Leopold II, and all those equivocal references that leave us guessing whether he meant he was the father or a son – ‘the last scion of the house of Rákóczy’ to Gemmingen-Guttenburg, but yet to Alvensleben a Prince, in his own right, and therefore unable to accept any position under King Frederick. It would explain the ease with which he took his place in the Court of Louis XV, without such prior briefing in the etiquette as the Comte de Toulouse came to give Rákóczy before taking him to meet Louis XIV and his family – where Rákóczy asked to see the King’s sister’s jewellery, surely rather an unusual request unless the interest was either artistic or gemmological. When one re-reads in this light Madame de Genlis’ memoirs – published when she was seventy-nine – concerning what Saint-Germain had told her when she was only thirteen, one can see the elements of Rákóczy’s early life are present, though jumbled out of order. There was a moment when he fled, with a price on his head, though that was when he was twenty-five, not seven. When he was seven it was 1683. But 1683 was the year when he was dragged on the long march – three hundred miles each way through forested mountains – to the siege of Vienna, in danger not only of being killed by the enemy but poisoned by his stepfather. When he told that little French girl, later Madame de Genlis, that he was protected only by his governor, was he not speaking of Körösy?

Knowing neither the period nor the theatre of war, she would have been without a clue by which to place the episode. That the small boy was taken along, would not in any case have figured in the history books.

What a man discloses of himself is limited to the understanding of his hearers. Nobody speaks of deep matters to the unprepared. One’s posthumous reputation is at the mercy of those contemporaries who have written concerning one, and the writers of many of the letters mentioning Saint-Germain were small-minded persons, jealous and resentful. Hence, the greater part of the surviving documents are but husks of the story, never touching what is profound.

One of the things told to Madame Blavatsky by her teachers in Tibet was that during the Middle Ages the Buddha came back, as the Tibetan Adept Tsong-ka-pa (c.1357 or 1358-1419). He came to correct abuses which had crept into the religion he had created two thousand years before and to do this founded the Gelukpa (Virtuous Ones) or Yellow Hats, to which the Dalai Lama and Panchen (Trash) Lamas belong, and also instituted near Shigatsè a secret school (Morya and Koot Hoomi

lived near Shigatsè, and sometimes wore yellow hats) and before re-ascending took the occasion to do something for the Pelings (white barbarians).¹ He initiated a movement for the enlightenment, the inspiration, the raising of the spiritual awareness, awakening and opening out to new concepts, of Peling-pa (Europe) in the last quarter of every century, to which his school were enjoined to give their special attention during that time. At least some of these centennial efforts seem to have been made largely through the instrumentality of this particular Adept, long specialised in the culture and affairs of Europe, known in his last public appearance as the Comte de Saint-Germain. It was apparently strongly suggested to Madame Blavatsky that the violence and terror with the French Revolution came in was largely consequent on his having been rejected. It is not that the Masters of Wisdom curse, punish or avenge themselves, but that to reject that which is good is to strengthen that which is not. Suppose that the invigorating current to be in part automatic – an image comes to my mind. In the little town of Annecy, on the lake at the foot of the Alps, the spring is eagerly awaited. The mountains, that for so long were white, one day are suddenly green. The lake as suddenly swells with the snow that is rushing down to it as water, and to cope with this, there is a deep, stout channel to carry the snow-water harmlessly through the town. If the channel should be blocked the town would be flooded and much damage done. It was not possible the ancient regime in France should remain unchanged. But channelled with discernment, the liberalising and energising current could have done its work without bloodshed or terror.

It may disappoint some that Saint-Germain was not a Mason and that there do not seem to be any pages of spiritual teaching from his pen. I suspect that this is because he saw an economic revolution as the most urgent necessity, if a bloody one were to be avoided, and therefore talked to the people he met about the means he saw to bring it in cheerfully – extensive manufactures, providing employment for the ruined peasantry, and low-priced goods that they and everybody could afford to buy – which if, to begin with, in the world of clothing, would soon bring the money in that could be put back into the land to produce more food-crops – and that he did not bother to talk about esoteric things. While there are some teachers who present themselves as prophets or public gurus, there are those who, if they live in the world, prefer to figure, in so far as possible, as ordinary people. Such abstain from exhibiting any kind of paranormal powers, and, if they tell anything of an occult order,

to some one privately, bid the recipient of the teaching to keep it close. If Saint-Germain knew that in an earlier incarnation he had created and founded Masonry, that he was the first Mason and the founder of all Masons, it might seem to him needless to re-enter his own thing from the bottom, to be obliged laboriously to rise through its grades. Though he would always be in the spiritual sense responsible for it, it might seem to him, on the worldly plane, better not to have to do with it save from the side-lines, as through Prince Carl. Prince Carl assures us he was one of the greatest teachers who ever lived, yet tells us nothing of his teaching. Why not? As a Mason, he was accustomed to keeping things to himself. After Sainat-Germain's death he became Grand Master of all the lodges in Denmark. He also had a small inner group to which he imparted special information which came to him, he said from an Unknown Superior whom he had met in the flesh and came to know well.

In one of *The Mahatma Letters*, we find Koot Hoomi writing,⁴ 'Rosencrauz [sic] taught orally. Saint Germain recorded the good doctrine in figures and his only ciphered MS remained with his staunch friend and patron the benevolent German Prince from whose house ... he made his last exit – HOME. Failure, dead failure! The last exclamation, together with some other indications in the letters, suggest the career of Saint-Germain in Europe was regarded on the roof of the world as a kind of comi-tragedy, so little was what he was trying to do understood by those to home he presented himself, a farce sufficiently explaining the usual preference of the Masters for not coming out of their fastness.

As for the 'ciphered MS', could that be the note with instructions which Saint-Germain promised Prince Carl he would leave for him, and which he could not find amongst his effects? Could have found it after he had written his Memoirs – which he began on 23 December 1816, and finished on 5 April 1817 – perhaps stowed for him in Gottorp, to find when he and grown up to it? He did not die until 1836, when he was ninety-two. It was not he who presented his Memoirs for publication, after his death, and he might have left the manuscript un-annotated to the effect that he had found the note. In that case, where is it now? As Gottorp is now a public museum, it is unlikely to be still there. Prince Carl would perhaps have joined it to his Masonic papers. It is probably in the Grand Lodge of Copenhagen.

If it lies there unnoticed, among those papers of his they know they have mislaid, that may be quite in order. In such a place, it is safe from

destruction, yet safe also from premature disclosure to a world that is not meant to have it yet.

REFERENCES

- 1 *Old Diary Leaves*, Henry Steel Olcott (Putnam, 1895), I, p.275.
- 2 Extensively used by A.P. Sinnett in his books *The Occult World* (Trubner, 1881) and *Esoteric Buddhism* (Chapman and Hall, 1883), printed entire as *The Mahatma Letters to A.P. Sinnett* from the Mahatmas M. & K.H., Transcribed, Compiled, and with an Introduction by A.T. Barker (Rider, 1923).
- 3 *The Secret Doctrine*, H.P. Blavatsky (1888, Adyar 1938), vol. 5 pp. 391, 393 and 396; and *The Master and the Path*, C.W. Leadbeater (Adyar, 1925), pp. 394-395.
- 4 *The Mahatma Letters* ... p. 280. (Letter received 5 August, 1881).

NOTE: This is a chapter from *The Comte de Saint-Germain, Last Scion of the House of Rákóczy*, by Jean Overton Fuller (London, East-West, 1998). £14.95.

THE MYSTERY PAINTING AT HAMPTON COURT

by

Francis Carr

At Hampton Court, in the part of the palace built by Cardinal Wolsey, some of the Queen's seven thousand paintings are on display. Some of them are reproduced in the illustrated guide books and on postcards. One large portrait, however, guards its secret history. There is no reproduction of it available, and no-one there can give you any information about the young woman who is portrayed. Not only are the staff at Hampton Court unable to provide any information; the librarians at the Victoria and Albert Museum are equally silent. They did not even know of its existence, when I wrote to them and spoke to them on the telephone recently.

All we can glean from the label which accompanies this portrait is that the subject is an unknown woman, and that the artist is Gheeraerts. What makes the refusal of the palace to divulge any further details all the more strange is the unique nature of the painting itself. Not only is it crammed with obviously significant symbolic details, but the woman herself is pregnant.

Marcus Gheeraerts came to London from Bruges in 1568, when Queen Elizabeth was 35. He lived here until 1577, but his son, also named Marcus, stayed in this country and continued the family tradition as a brilliant court painter. Portraits of Queen Elizabeth I, signed Gheeraerts, could be painted by father or son, unless a particular portrait was commissioned and painted after 1577, in which case it would have been the work of the son. No-one knows when the mystery portrait at Hampton Court was painted.

Many portraits of unknown men or women can be seen in old houses, but we cannot put the Hampton Court unknown woman in this general, rather uninteresting category. The subject is clearly a woman of importance. Every detail denotes stateliness, riches — and majesty. The dress the lady is wearing is beautifully painted and beautifully made, of fine muslin which covers a long silk gown, which is covered in Tudor roses and birds. Her left hand is resting on her hip, and her right hand rests on the head of a stag. Round her neck is a thin ribbon, from which hangs a ring, not unlike a wedding ring. Queen Elizabeth is wearing a ring on a

THE MYSTERY PAINTING AT HAMPTON COURT



PORTRAIT OF A WOMAN (Unknown)
by Marcus Gheeraerts at Hampton Court Palace

ribbon round her neck in a portrait of her which is now in the National Museum of Stockholm. Unmistakably, in the Hampton Court painting, the line and the folds of the dress show that the unknown woman carries a child.

Who is this very important person? How many portraits have you seen of pregnant women?

And how many portraits of pregnant women are adorned with a beautifully painted, and beautifully worded sonnet, clearly visible in the right-hand bottom corner? Whoever wrote this sonnet was an accomplished poet.

The restles swallow fits my restles Mind
 In still remaining, still renewinge wronges.
 Her just complaintes or cruelty unkind
 Are all the Musique that my life prolonges.
 With pensive thoughts my weeping stagg I crowne,
 Whose Melancholy teares my cares expresse.
 These teares in sylence and my sighes unkown
 Are all the physicke that my harmes redresse.
 My only hope was in this goodly Tree
 Which I did plante in love, bring up in care.
 But all in vanie, for now too late I see
 The shales be mine, the kernels others are.

My Musique may be plaintes, my physique teares.
 If this be all the fruits my Love Tree beares.

The stag is indeed wearing a crown. To the left of the lady stands a tree, possibly a chestnut, which provides the shells and the kernels mentioned in the sonnet.

This poem is not the only possible provider of clues. In the upper left-hand corner of this large, full-size portrait, are ten words in Latin.

Iniusti justa querla
 (a just complaint to the unjust)

Mea sic mihi
 (mine thus to me)

Dolor est medicina ad(ju)tori
 (grief is the medicine for help)

THE MYSTERY PAINTING AT HAMPTON COURT

On the opposite wall in the room in which this painting hangs is a small portrait, also by Gheeraerts, of Queen Elizabeth I, aged around forty-five or fifty. The women in both portraits have similar faces. Are both subjects the same woman? When I asked the guard on duty in this room, if the pregnant lady was Elizabeth, his answer was "We think so."

One's first reaction is naturally reluctance to accept that Queen Elizabeth, of all people, would allow herself to be painted when she was carrying a child, an illegitimate child. As Marcus Gheeraerts, the elder, arrived in this country when the queen was thirty-five, it certainly would have been impossible for him to have carried out his portrait at the time of her pregnancy, if that had occurred in her early thirties. But when Elizabeth was no longer alive, then someone may have commissioned the younger Gheeraerts to make this bold, undeniable statement about the Queen. For several centuries, it seems, this striking portrait has been lying there at Hampton Court, kept out of sight of everyone.

If Francis Bacon was Elizabeth's son, her successor, James I, would want a written undertaking that he accepted the new monarch without demur. When Bacon wrote his first letter to James, in 1603, he put on record his allegiance and used one surprising word, 'sacrifice': "not only to bring you peace-offerings, but to sacrifice himself a burnt-offering to your Majesty's service." In another letter to James, Bacon declared: "I wish that as I am the first, so I may be the last of sacrifices in your times." Outwardly Bacon sacrificed nothing under the new sovereign. He was knighted, given his first full-time office, and promoted to the position of Lord Chancellor. It was in 1603 that Bacon wrote to a friend of his, the poet, John Davies, who had gone north to meet the King on his way to London, saying: "So desiring you to be good to concealed poets, I continue, your very assured, Fr. Bacon."

Editor's Note: Remarkably, in September 1993 Francis Carr was paid £500 for this article by the *Daily Telegraph*, yet the article has never appeared in print. A postcard reproduction of the painting is now available at Hampton Court. The painting is in the Wolsey Gallery, and opposite is a painting of Queen Elizabeth.

JOHN HEYWOOD AS A PROBABLE SOURCE FOR FRANCIS BACON

by

John S. Alabaster

INITIAL APPROACH USING *PROMUS* ENTRIES IN *DON QUIXOTE*

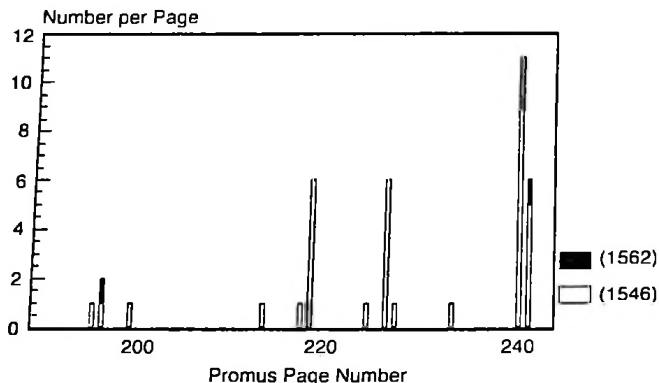
Altogether, 112 entries in English in Francis Bacon's manuscript collection of proverbs, etc. – his '*Promus*' {6} are matched in the text of *Don Quixote* {1}. Of these, more than half (63) are also listed in Tilley's collection of proverbs of the 16th and 17th centuries {2} which appear under a variety of authors, some of whose works were published well before Bacon wrote the *Promus* (c.1594).

The most frequently quoted author of these proverbs is John Heywood, who accounts for 41 in all, 34 published in 1546 {3}, a further five which he published in 1562 {4} and two more, reported separately in another work of his in 1562 {5}.

Fourteen of the Heywood entries are not listed under any other earlier authors' names, and of these, three are reported next in Bacon's *Promus*. This suggests that Bacon used Heywood for these three

Numerical Distribution of Quotations from Heywood (1546 & 1562) in Bacon's *Promus* (pages 195-241) and *Don Quixote*

(FIG. 1)



proverbs and, furthermore, may also have used him as a more general source of English proverbs.

To examine this possibility, the sequence of occurrence of the proverbs in the *Promus* has been compared with that of Heywood, the assumption being that Bacon would have tended to thumb through Heywood from beginning to end, making extracts for his *Promus* as he went. (There is evidence that he did this for other sources which are reported separately in the next article in this Number).

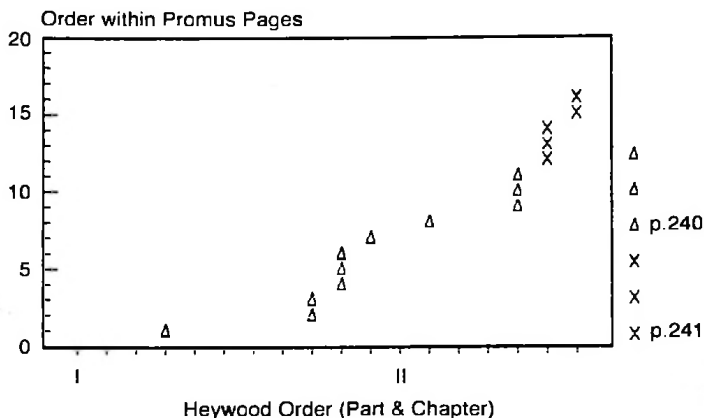
RESULTS

A few of the proverbs occur singly on a page of the *Promus*, but the rest occur in three small clusters on pairs of adjacent pages (Fig. 1). These clusters tend to be larger towards the end of the *Promus*.

The sequential order in which the entries of each of these three groups appears in the *Promus* has been compared with the corresponding order in Heywood (1546). There appears to be no consistent correlation in order in the first group on page 217, although the last five entries on page 218 in the *Promus* do follow the order in Heywood. But there clearly is a general correlation in the second cluster on page 227 and a marked cor-

Relation between Order of *Promus* Entries in English (pp. 240 & 241) found in *Don Quixote* & their Order in Heywood (1546)

(FIG. 2)



DIFFERING MOTIVES FOR ACTIONS

by

Elizabeth Brameld

In Francis Bacon's assessment of the character of Julius Caesar in his historical Essay of that name appears the following statement:—

He was, without dispute, a man of great and noble soul; though rather bent upon procuring his own private advantage, than good to the public; for he referred all things to himself, and was the truest centre of his own actions . . .¹

Regarding this type of motivation for any man's actions, Francis Bacon makes a telling generalisation in his moral Essay 'Of Wisdom For A Man's Self':—

An ant is a wise creature for itself, but it is a shrewd (mischievous) thing in an orchard or garden; and certainly men that are great lovers of themselves waste the public. Divide with reason between self-love and society; and be so true to thyself as thou be not false to others, especially to thy king, and country. It is a poor centre of a man's actions, himself.²

With these views of Bacon's at the forefront of our minds it is significant to recall what one of his contemporaries, Pierre Amboise, wrote about Francis Bacon's own character and actions, demonstrating as it does that Bacon, unlike Caesar, did not 'refer all things to himself', and was not the 'centre of his own actions'. On the contrary, Francis worked unceasingly and enthusiastically for the public good, and for his Monarch, as well as for the members of his Fraternities in Learning.

His profound wisdom can be most readily seen in his books, and his matchless fidelity in the signal services that he continuously rendered to his Prince. Never was there a man who so loved equity, or so enthusiastically worked for the public good as he; so that I may aver that he would have been much better suited to a Republic than to a

DIFFERING MOTIVES FOR ACTION

Monarchy, where frequently the convenience of the Prince is more thought of than that of his people. And I do not doubt that had he lived in a Republic he would have acquired as much glory from the citizens as formerly did Aristides and Cato, the one in Athens, the other in Rome . . . Vanity, avarice, and ambition, vices that too often attach themselves to great honours, were to him quite unknown, and if he did a good action it was not from the desire of fame but simply because he could not do otherwise. His good qualities were entirely pure, without being clouded by the admixture of any imperfections, and the passions that form usually the defects in great men in him only served to bring out his virtues; if he felt hatred and rage it was only against evil-doers, to show his detestation of their crimes, and success, or failures in the affairs of his country brought to him the greater part of his joys or his sorrows. . . .³

A comparison between Bacon's delineation of Julius Caesar's character and Amboise's assessment of Francis Bacon's qualities shows that there were great contrasts in the traits and motivations of actions expressed by the two men. For example, Bacon states that "for neither his (Caesar's) country, nor religion, neither good offices, relations nor friends, could check or moderate his designs . . . he endeavoured after fame and reputation, as he judged they might be of service to his designs; but certainly, in his heart, he rather aimed at power than dignity, and courted reputation and honours only as they were instruments of power and grandeur.' But Amboise said of Bacon that 'vanity, avarice, ambition, vices that too often attach themselves to great honours, were to him (Bacon) quite unknown, and if he did a good action it was not from the desire of fame but simply because he could not do otherwise.'

Thus it is evident that although Amboise had perceived that a number of men in high places often were vain and ambitious, he observed that Francis was the exception and did a good action for altruistic reasons, the inherent virtues in his nature urging him to do so, furthermore, the genuine love of his country being a further motivating power. William Rawley, Francis Bacon's private chaplain, who was intimately associated with his master during the active period of Bacon's life, reveals his private opinion of the character of the great statesman and philosopher:

. . . This is most true: he was free from malice: which (as he said himself) he never bred nor fed. He was no revenger of injuries: which if

he had minded, he had both opportunity and place high enough to have done it. He was no heaver of men out of their places. He was no defamer of any man to his prince.

The sentiments expressed by Doctor Rawley concerning Francis Bacon's behaviour could not be said to be applicable to Julius Caesar, who was indeed a 'heaver of men out of their places'. As Francis stated in his historical essay 'Julius Caesar' that "all his rivals, that might give him any disturbance, slain . . .". Although Bacon the philosopher, statesman, judge, had the power to be a revenger of injuries, and the opportunity to be a 'defamer of any man to his prince', Bacon's intrinsic goodness urged him to exercise self-discipline and restraint and express charity and tolerance. Bacon was of the opinion that humanity's goal should be to use their wills, and minds, and bodies, 'for the benefit and use of life; and that they perfect and govern in charity.'

' . . . the conserving of their form and raising of it 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 . . . '

So wrote Bacon concerning a man or woman's domination over their lower nature and this quotation is central to his philosophy of 'The Georgics of the Mind', and it constituted one of the motivations of his life. Here is another example of the contrasts between the two men, Caesar's goal for dominion being entirely self-centred, while Bacon wished to teach people that controlling the lower instincts of human nature and developing it towards an angelical nature would be beneficial to each person and provide a means of making them feel happier. Caesar wanted to have authority over nations and their people, and to rule by force. As Bacon observed in his historical essay:—

"He entertained the thought of dominion from his very youth; and this was easily suggested to him by the example of Sylla, the affinity of Marius, the emulation of Pompey, and the troubles and corruptions of the times. But he paved his way to it in a wonderful manner: first, by a popular and seditious, and afterwards by a military and imperial force."

Francis Bacon, on the contrary, wished, as he stated in his 'Novum Organum': neither to force nor to ensnare men's judgements, but to lead them by the hand with their goodwill". Francis was of the opinion that human beings should be allowed the exercise of freewill since this was a divine inheritance, a God-given gift, and freedom of thought and action should not be denied them.

From Bacon's historical prose work yet another comparison becomes apparent to all Baconian researchers. We are told that Julius Caesar entertained the thought of a particular design and plan of campaign from his very youth and that he paved his way to it in a wonderful manner. This assertion reminds us of the fact that Francis Bacon also adopted a plan of action, a great vision for his life's work from his youth onwards, first conceived when he was a mere boy of twelve.

However, we can perceive that the motives for the actions of the two individuals were in contrary directions. Caesar sought power, honour, fame and sovereignty by military force. And he achieved his goal of being a dictator, a conqueror. Bacon was bent upon liberating people from social evils as well as from soul bondage resulting from the ignorance then prevailing in England Europe. He worked for 'the relief of man's estate' in varying ways, but mainly through adult education. As we all know he attempted the Herculean task, with the aid of a group of close associates, of enlarging and enriching both the English language and the literature of his country, both constituting important parts of his entire scheme for the renewal of all arts and sciences.

Francis Bacon, among his many gifts, had two most useful ones which in themselves were each a contrast to the other, for he could "imagine like a poet" as well as "execute like a clerk of the works". Not only had he a well-developed imagination, powers of imagery, perception, forethought, which like an architect would enable him to envisage a big design with many intricate details carefully thought out, including perceiving difficulties and snags which might crop up and working out how to overcome likely difficulties, but he also had the gift of imagining how to effect the plan at a practical level, down to the last detail. He was humble enough, too, to recognise that his vast scheme, which he finally called 'The Great Instauration' as we all know, was on too big a scale for him to accomplish alone, without some help. Not only was he happy to share the vision of his Great Plan with others of like mind, but he was willing to work at it anonymously to start with, and in some aspects all his life, so sure was he of the potential for good which it could produce.

And yet this assurance did not, I am convinced, spring from any sense of personal pride but from his conviction that it was a divinely-inspired plan.

In contrast to Caesar we note from statements from his contemporaries that Bacon not only had a wonderful mind, but that he was also warm-hearted and compassionate. Even from his youth he was shocked and saddened by the prevailing persecution, tyranny, injustice, which existed; by so much prejudice, intolerance, superstition, and other offshoots of materialistic thinking, such as greed, fear, selfishness. Francis Bacon sought to bring about improvements in many different ways, advancing knowledge far beyond its existing confines of thought to a much more enlightened state of consciousness, inculcating, tolerance, friendship, respect for other's opinions, leading men away from a thirst for knowledge for self-interest and conquest towards an entirely different viewpoint as to the motives for the acquisition of knowledge. A close study of Bacon's Preface to the Great Instauration is most revealing.

I now quote a few extracts from this Preface:—

... I do not endeavour either by triumphs of confutation, or pleadings of antiquity or assumption of authority, or even by the veil of obscurity, to invest these inventions of mine with any majesty; which might easily be done by one who sought to give lustre to his own name rather than light to other men's minds. I have not sought (I say) nor do I seek either to force or ensnare men's judgements, but I lead them to things, themselves and the concordances of things, that they may see for themselves what they have, what they can dispute, what they can add and contribute to the common stock.

Whereas of the sciences which regard nature, the divine philosopher declares that "it is the glory of God to conceal a thing, but it is the glory of the King to find a thing out." Even as though the divine nature took pleasure in the innocent and kindly sport of children playing at hide and seek, and vouchsafed of his kindness and goodness to admit the human spirit for his playfellow at that game. Lastly, I would address one general admonition to all; that they consider what are the true ends of knowledge, and that they seek it not, either for pleasure of the mind, or for contention or for superiority to others, or for profit, or fame, or power, or any of these inferior things; but for the benefit and use of life; and that they perfect and govern it in charity. For it was from lust of power that the angels fell, from the lust of knowledge that man

fell; but of charity there can be no excess, neither did angel or man ever come in danger by it.

The requests I have to make are these, of myself I say nothing; but in behalf of the business which is in hand I entreat men to believe that it is not an opinion to be held, but a work to be done; and to be well assured that I am labouring to lay the foundation, not of any sect of doctrine, but of human utility and power. Next, I ask them to deal fairly by their own interests, and laying aside all emulations and prejudices in favour of this or that opinion, to join in consultation for the common good; and being now freed and guarded by the securities and helps which I offer from the errors and impediments of the way, to come forward themselves and take part in that which remains to be done.⁷

In summing up the differing motives for actions between Julius Caesar and Francis Bacon we could say that, firstly, Caesar ruled with force and enjoyed self-gratification, while Bacon acted with charity whenever he had the freedom to do so, and sought to glorify God. Secondly, that the Roman was a clever man but not a virtuous one, whereas the Englishman was simultaneously a genius and a good and charitable man. Thirdly, we can make the distinction that Caesar was a lover of himself, an ambitious egotist; Bacon was a lover of mankind and the good of all.

1. Historical Essay of Caesar (Francis Bacon).
2. Of Wisdom For A Man's Self; Moral Essays (Francis Bacon).
3. Histoire Naturelle — Prefix (Pierre Amboise).
4. Life of the Rt. Hon. Francis Lord Bacon (William Rawley)
5. Advancement and Proficiency of Learning (Francis Bacon).
6. Julius Caesar — Historical Essay (Francis Bacon).
7. Author's Preface to The Great Instauration (Francis Bacon).

THE TRICK OF THAT VOICE

J. Enoch Powell argues that 'William Shakespeare' was really a committee

An individual by the name of William Shakespeare (variously spelt) was baptised on 26 April 1564 in the parish church at Stratford-upon-Avon, Warwickshire, and there buried in April 1616. We happen to have his will, dated also in 1616. At the end of 1623 or the beginning of 1624 ('1623' then ran to 31 March 1624), a sumptuous folio volume was published containing 36 plays, including some of the greatest pieces of English literature, as having been written by William Shakespeare. The prefatory matter to that Folio contained the earliest hint of any connection between the plays and Stratford-upon-Avon.

Are the two William Shakespeares the same? Indeed, do they have anything to do with one another? The world says yes, and has tended to go on saying yes. But is the world mistaken? There are some mightily curious facts which keep intruding.

In 1593 and 1594 respectively were published the poems *Venus and Adonis* and the *Rape of Lucrece*, dedicated by 'William Shakespeare' to the Earl of Southampton. After that, the name did not appear in print again until 1598. In the autumn of that year of 1598 a schoolmaster, one Francis Meres, published a pedantic work under the title *Palladis Tamia* or 'Wit's Treasury'. It is arranged on a repetitive scheme, citing in each compartment equal numbers of Greek, Latin and English authors, to illustrate and prove England's competitiveness with the ancients.

Suddenly, however, Meres throws his own framework over, with an astonishing outburst which has to be savoured in detail. The outburst is a kind of cuckoo in the nest, quite out of harmony with the rest of the book into which it is foisted. I will quote it in the original form in full and then comment:

As the soule of *Euphorbus* was thought to liue in *Pythagoras*: so the sweete wittie soule of *Ouid* lives in mellifluous & hony-tongued *Shakespeare*, witnes his *Venus and Adonis*, his *Lucrece* his sugred Sonnets among his priuate friends, &c.

As *Plautus and Seneca* are accounted the best for Comedy and Tragedy among the Latines: so Shakespeare among ye English is the

most excellent in both kinds for the stage; for Comedy, witnes his *Getleme of Verona*, his *Errors*, his *Loue labors lost*, his *Loue labors wonne*, his *Midsummers night/dreame*, & his *Merchant of Venice*: for Tragedy, his *Richard the 2.* *Richard the 3.* *Henry the 4.* *King John*, *Titus Andronicus* and his *Romeo and Juliet*.

It was manifestly fatuous for Meres to refer his readers not only to *Venus and Adonis* and the *Rape of Lucrece*, already published with the dedication by 'William Shakespeare', but also to the Sonnets which are tantalisingly described as only available to the poet's 'private friends'. Nor it that all.

The six comedies and six tragedies which Meres calls in evidence for Shakespeare being 'the most excellent in both kinds for the stage' are a remarkable list. One of the items, *Love Labour's Won*, is neither known under that title nor securely identifiable with any play known under any other title. Three items in the list, *Love Labour's Lost*, *Richard II* and *Richard III* were published or republished in 1598 (the year of Meres' book) as 'by William Shakespeare' or 'newly corrected and augmented by W. Shakespeare'. *Henry IV*, first published in 1598, was re-issued in 1599 as 'newly corrected by W. Shakespeare'; *The Merchant of Venice*, entered at Stationers' Hall in 1598, was published in 1600 as 'written by William Shakespeare'; and *Midsummer Night's Dream* was first published also in 1600, with that attribution.

Two more plays in Meres' lists, though already in print, were not to be attributed to Shakespeare until much later. *Romeo and Juliet*, published in 1597, was attributed to Shakespeare in some copies of a quarto reprint issued in or after 1612. *Titus Andronicus*, published in 1594, was not attributed to Shakespeare until the Folio. That leaves three plays still not accounted for. *King John*, if that is 'our' *King John* and not *The Troublesome Reign*, was first published in 1622 as 'written by W. Shakespeare'; *Errors* (that is presumably, the *Comedy of Errors*) is known to have been performed in 1594 but was first printed in the Folio; and *gentlemen of Verona* (that is *Two Gentlemen of Verona*) was first published in the Folio and no record is known of any performance of it.

It was thus not only in respect of the Sonnets that Meres was flaunting knowledge restricted to the poet's 'private friends'. He was also aware of the authorship of unpublished plays and plays published with no name of author which were to appear in the same year or immediately succeeding years as 'written etc. by William Shakespeare'. The flow

of such plays soon ended. After 1600 the only 'new' appearances, apart from the Sonnets themselves in 1609, were *King Lear* in 1608 and the pirated edition of *Troilus and Cressida* in 1609. I use the word 'pirated' boldly, because that is what the publisher's preface says, cocking a snook at mysterious 'grand possessors', who would have prevented publication if they had had their way.

So where does all this leave us? In a situation which imperiously demands explanation. From the beginning of the 17th century a huge and glittering treasury of plays existed unpublished in the control of persons called 'the grand possessors'. In the years around 1598 to 1600 the author or various 'private friends' evidently expected imminent disclosure and were making preparations for it, if not actually making a start. But whoever expected that would have been doomed to disappointment. Not until somewhere around 1620 did the property become 'too hot to hold', and was publication of the plays not merely permitted but organised.

The problem was to account for their sudden appearance. The playwright Ben Jonson wrote a preface for the Folio explaining they had been issued by fellow actors, Hemmings and Condell, from the author's original manuscripts — a lie, if ever there was one, because (so it is generally agreed) the Folio used an already published text wherever one was available. And the author was — ? Why, Master William Shakespeare of Stratford-upon-Avon, now several years dead — his widow too having died in 1622. In case anyone asked to see the evidence of Stratford's recognition of its illustrious son, a memorial was erected in the parish church, complete with his bust* correspondent to the portrait engraved as frontispiece for the Folio edition. Someone not very well briefed produced for the memorial a copy of laudatory verses in Latin, setting the playwright on a level with (of all people) Nestor, Socrates and Virgil.

There existed, then, from early in the 17th century a mass of theatrical material, the source of which — indeed the ownership of which — it was necessary to conceal if profit were to be made by publishing it. We are moving in high circles, perhaps in the highest of all. Somebody of overwhelming genius had not merely created it but continued creating after current use was no longer being made of the material. Who was it? The secret was well kept — presumably because it had to be kept. That points to a group of courtiers who supplied the court with plays, and to one person among that group whose identity has been industriously concealed.

I refer advisedly to 'a group', as the natural means of accounting for the notorious and phenomenal polymathy of the works attributed to

Shakespeare. From inner knowledge of the politics of Italy and France to familiarity with professional vocabularies like those of the law and the Church, the spread of experience which even the earlier plays exhibit exceeds the scope of a single individual; and we too easily underestimate the potentialities of intimate co-operation between the members of such a group of literati as the court included in the closing years of Elizabeth I.

One would need to be abnormally credulous to believe that William Shakespeare of Stratford-upon-Avon wrote poetry and plays but left behind — not bequeathed! — when he died a massive further opus of at least equal volume and quality which had remained unused and (except piratically) unpublished.

It was an astonishing cornucopia, this treasure which 'the grand possessors', after complicated precautions, resolved in 1623 to pour out before the public. The power and philosophy of this 'new' work — it cannot be entirely fanciful to feel — represents an advance upon that of The plays of the 1590s. If so, composition must have been proceeding for all or much of the intervening time. So comes the acid question — the heart of the mystery of William Shakespeare — what sort of person was it, or what sort of group could they be, who created and accumulated with no visible outlet work of the fecundity and quality finally produced to the light of day in 1623 and who in addition were under some strict obligation to self-concealment? If we could answer that question convincingly, we should have banished forever the masked figure called William Shakespeare of Stratford-upon-Avon, playwright, who was invited to solve the dilemma. The deepest of all the mysteries, the nagging question which refuses to go away, is not 'who wrote those plays?' but 'what happened to create the black hole between *Hamlet* (printed in quarto in 1603) and the sending of the copy for the first Folio of 1623 to the printer?'

*I am unalarmed by the fact that William Dugdale's illustration of the monument (in *Antiquities of Warwickshire*, 1656) shows an altogether different bust in place: Dugdale's illustrations were often based on sketchy written descriptions. (See repro in *Baconiana* 194, p.19, Ed.)

THE GOLDEN THREAD — FRANCIS BACON

FROM 1561 UNTIL TODAY ...

"Who steals my purse steals Trash ...

But he that filches from me my good name,

Robbs me of that which not enriches him,

And makes me POOR indeed." [Iago, in *Othello*].

INTUITION, and Inspiration ...

We must not overlook the importance of Intuition and Inspiration and the parts played through these concepts (ideas), both by Francis Bacon (FB) the encoder, and now (much later) Thomas Bokenham (TDB), the decoder.

● FB, whose background and understanding of Cryptography is well-documented and unquestionable, through his knowledge and inspirational ideas devised the various coding systems (Bi-lateral, omnia per omnia, etc) which were employed to encode information in the Folios and Sonnets of Shakespeare's Works.

● These several systems were both sophisticated and efficient, complying as they did with Laws of Symmetry, overlaid by Word and Number counts to overcome any suspicion of or the weaknesses of randomness, when decoding and assembling letters of the alphabet to make sensible words from the anagrams.

● This grand plan conceived for future generations to unfold otherwise hidden knowledge was thus the birthchild and inspiration of FB, empowered by his Intuition.

● TDB initially studied the earlier systems known to The Francis Bacon Society (founded in 1886) previously researched by their members (Mrs. Potts, Parker Woodward, Ewan MacDuff, to name a few).

Developing in parallel his background knowledge of the history behind the FB, Queen Elizabeth, Lord Dudley and the Tudor period, he recognised the many "signposts" (pointers) already evident in the known decodings, of the whereabouts of artefacts (manuscripts, jewels, vaults, coffins, etc) and *inter alia* the secret history of FB in connection with his royal birth.

● This amazing background built up over the years, enabled TDB to make fresh discoveries of cryptograms hidden in the Works (and in no less than thirty of Shakespeare's Sonnets). And by using his Intuition, TDB was empowered to discover additional encodings to add to those previously revealed, since he had become familiar with Key Words for which to search (with appropriate number counts as well), when unscrambling the anagrams.

● Although it has been proposed by sceptics that, generally speaking, interpreting anagrams may not provide water-tight proof of accuracy as alternative interpretations may in certain cases occur, it can nevertheless be argued that through the consistencies of the latest total of encodings, upon which are superimposed their over-riding number counts (an additional precaution against randomness) when all is taken together, and with such a wide spread of examples to eliminate the probability of error, there is ensured lawful corroboration, adequate validity — and meaningfulness.

● All the information so revealed — now leading hopefully up to the denouement, is, thus, thanks entirely to the combined Inspirations and Intuitions which empowered both FB and TDB.

"For my Name and Memory, I leave to Men's
Charitable Speeches, and to FOREIGN NATIONS,
and the NEXT AGES: and to mine own Countrymen
after SOME TIME BE PAST."

[— Extract from Francis Bacon's Draft Will.]

'Who does not understand should either learn or be silent.'

The above inscription appeared in Hieroglyphic Monad, by John Dee.

Her Majesty Queen Elizabeth "graciously vouchsafed to account herself a scholar" of his book, in which he endeavoured to create a unifying symbol which embodies the entire cosmos.

We are told that the glyphs in the book (Monas Hieroglyphica, 1564) must be meditated upon so that they become the fabric of one's being, thus bringing about the regenerative experience so eagerly sought after by philosophers. [And see references to Dee's appendix on Cryptography on the next page].

JOHN DEE

Scientist, Geographer, Astrologer and Secret Agent to Elizabeth I



The Earl of Leicester signed his letters to Elizabeth with two circles containing dots, thus:

But there was a third of her subjects who was also her "Eyes", but who signed his letters to her with two circles guarded by what might have been a square root sign or an elongated seven. It looked like this:



This letter-writer was John Dee, the Queen's astrologer, and his enigmatic signature was supposed to denote his own two eyes, as represented by the circles, plus the other four senses and a sixth, or occult sense, indicating that he was the "Secret Eyes" of the Queen.

There was no flippancy, no playfulness or wayward humour about

this signature. It was the sign of a man who took both life and his Sovereign seriously and had ambitions to be her counsellor and guide. Seven, to Dee, was a sacred, a cabbalistic and a lucky number.

(by Richard Deacon, Muller Publishing Ltd, 1968).

APPENDIX ON CRYPTOGRAPHY IN JOHN DEE'S ERA

1. INFLUENCE ON THE ABBOT TRIMETHIUS

Though Dee was the first to see the cryptographical possibilities of Trithemius' treaties, others followed suit: Duke August of Brunswick in 1624 with his *Cryptomenytices et Cryptographie*, based entirely on Trithemius, and in 1665 by a Jesuit, G. Schott, who wrote *Schola Steganographica*.

But it was Dee who first pin-pointed the advantage of Trithemius' system — that, by exercising some care, the existence of a coded message could be concealed so that the "clear" was in one language, while the message was in another. The basis of this system was the substitution of words or phrases for actual letters, giving a wide choice of phrases for each letter. Thus the word "bad" could be enciphered either by "Pallas is blessed of charm", or "you are admired of women, Astarte", or "A god of grace enthroned." It is easy to see how this method could be applied to the "angelic conversations", though its disadvantage is that the enciphered message is so much longer than the "clear" that it takes a long time to decipher.

2. CIPHERS IN ELIZABETHAN DAYS

The Public Record Office in London has three volumes of nearly 200 cipher-codes dating from the reign of Elizabeth I. Lord Burghley used signs of the Zodiac for codes: Aries referred to the Duke of Parma, Cancer to the Estates-General, Gemini to Count Maurice, Leo to the Council of State, etc.

Latin words were also used: visus for Burghley, oculus for the Lord High Admiral, auditus for Leicester, olfactus for Walsingham.

Numbers, as we have seen, were also used: in Sir Henry Wotton's code England was signified by 39, ammunition by 67, the Queen of Spain by 55, Genoa by 43, war by 29, Holland as 96 and Germany as 70.

J. M. ROBERTSON (1856-1933): FRIEND OR FOE TO FRANCIS BACON?

Arthur M. Challinor

John Mackinnon Robertson was an impressive man. Although leaving school at a very early age he rose to great heights both in public life and in terms of proven intellectual achievement. A voracious reader by any standards, he became a firm believer in lifelong education and was the author of nearly a hundred monographs. Some of these are books on social and economic issues; many more are on Christianity and free thought — he was (if one may put it so) a devout rationalist. Several are on literary matters.

In an earlier article (*Baconiana* No. 193), I made only very brief reference to one of Robertson's books *The Baconian Heresy* (1913). Despite the obvious restriction implied by that date, it remains the most comprehensive attack published in the twentieth century on the theory that 'Shakespeare' was the pen name of Francis Bacon. As it is most important to be able to defend one's beliefs, by knowing something of objections and counter-arguments, this is a work that ought to be taken into account by many of those who believe Bacon was the essential Shakespeare. Yet one suspects that relatively few modern Baconians have even heard about the work of Robertson.

If not, they do have excuses. The period concerned is not exactly yesterday. Moreover, largely because his later volumes were unpopular with the orthodox, he has long disappeared from sight as a Shakespearean commentator. The arguments of that 1913 book are too lengthy and complex to examine here: one really must go to the source. Suffice to say that I commend it as the definitive classical Stratfordian defence.' It remains a challenge for those of Baconian persuasion with the time, willingness and opportunity to examine it thoroughly. Identifying that challenge is one of the two main points of this article.

Of course, for several people the case for Bacon (or another) as Shakespeare is clinched by alleged cryptograms or similar cipher evidence. For them this is the real proof, while other arguments can be but circumstantial and supportive. But some people are unsure of ciphers, or would even reject them entirely. Views range from those totally committed to 'messages' discovered in comparatively recent years to opinions close to the verdict of (Stratfordian) biographer Sir Sidney Lee, on the

cryptograms that were put forward about a hundred years ago: "unworthy of sane consideration". All that need be said here is that Robertson rejected the Baconian ciphers offered in his own day; I believe that, although modern ones — arrived at by sophisticated methods — claim to be much more reliable, it is safest to assume that he would deny these too.

But ciphers are not the main theme here. Even without considering them or the general thrust of *The Baconian Heresy* further, it may be asked: why did Robertson write that particular book, seeking to confute (as his sub-title puts it) Baconian ideas? One reason was because he was intensely interested in (and knowledgeable about) Elizabethan literature. A natural intellectual combatant, he wanted to offer a firm rebuttal to the writings of his fellow M.P., George Greenwood.

In all of this, there may be a psychological issue to consider. It is often said (by their opponents) that anti-Stratfordians are invariably 'snob-bish'; that they would 'prefer' Shakespeare to have been high born, or they wish to recreate him in their own image — legal minds would have him as a lawyer, etc. Yet it might be justly remarked in return that such is true of some modern Stratfordians. The late A. L. Rowse, for instance, always emphasised (in what might be seen as a form of inverted snobbery) Shakespeare's lowly origins: Dr. Rowse insisted that it is the grammar school boys (like himself) who do best, not the privately educated individuals—and he naturally claimed Shakespeare of Stratford as the supreme example. The humbler his origins, argue some — ignoring attendant contradictions or even impossibilities — the greater was the literary glory.

Perhaps even a sharp, logical mind like Robertson's might have been swayed, subconsciously, by thoughts of his own necessarily arduous programme of spare-time learning via continual reading. Wouldn't it be pleasing to think that the genius, Shakespeare, had followed a similar route to his own rather than having a flying start in life like that old Etonian, George Greenwood?

Although Robertson strongly opposed the idea that Francis Bacon was 'Shakespeare', he would have most vigorously rejected a suggestion that he felt any enmity whatsoever towards Bacon or indifference to his achievements. On the contrary, Bacon's 'official life' as a pioneer of scientific method, extolling logic and advocating inductive reasoning, was applauded warmly by John Robertson. He was not a denigrator. His aim in this book, as in all the issues he addressed, was to examine historical events closely, seeking truth by the searchlight of reason and scholarship

We should realise that one's real foes are not people who would readily argue a case, but those who either persistently ignore it or use the 'clout' of their professional position to dismiss any serious debate: essentially replacing constructive argument with ridicule. Moreover, despite the facts and ideas voiced at length and so emphatically within *The Baconian Heresy*, there is a different sense in which this Scot was 'friendly'. That matter is the other main 'tale' of this short article: for, unwittingly and most unwillingly, Robertson himself became a provider of evidence for the broad anti-Stratfordian cause.

This came about because he went on to write many more books about Shakespeare. We must accept that, on the whole, people prefer books on any subject of their interest which tell them what they want to hear. And these further works dismayed those who had so rejoiced in the anti-Baconian volume of 1913. For, on clear stylistic grounds, Robertson came to see the work of Shakespeare as composite, or 'plural' (a point on which Greenwood agreed). Robertson, a man of prodigious memory, did a vast amount of analysis of textual parallelisms across Elizabethan and Jacobean drama; he scrutinised line-endings, vocabulary and diction. On this evidence, systematically pursued, he was forced to conclude that 'Shakespeare' employed a form of covert collaboration: that the Bard took up passages from the work of others for incorporation into his own, either for reasons of economy or because these passages were ones which he admired and wished to enhance via his own incomparable hand. In some cases, such as the *King Henry The Sixth* dramas, he may have taken a whole draft of an anonymous play for development.

So it was that Robertson came to be believe — as the anti-Stratfordian Greenwood already did — that the work of Shakespeare consisted of many pens, directed by one guiding master-mind. They still differed radically, of course, in that Greenwood refused to name the master, while Robertson stuck to his Stratford guns in that respect. Several literary-critic contemporaries of the Scot were (reluctantly) persuaded that he was at last partly right in the view of 'pluralism' which was derived from his prolonged, rigorous and uncompromising analysis of Elizabethan dramatic styles.

For any who will themselves conduct such examination with an open mind, the insistence on 'sundry hands' may prove broadly persuasive. I am, on the whole, a great admirer of Robertson², supporting much of what he says about diction, word associations, textual parallelisms and the evidence of various kinds of line-endings. He is remarkably 'mod-

ern' in outlook, with an insistence on aesthetic judgements and employment of methods — anticipating technological help — which are sophisticated and wide-ranging. Nevertheless, we would also have disagreed on many matters. I feel sure that he would have argued most vigorously with me both over Shakespeare's identity and on aspects of this particular article!

Whether his general thrust is persuasive or not, the leading Shakespearean academics of the 1920s managed — for their own generation and thereafter — to swing the pendulum right away from any theory of authorship pluralism. After all (they might have said), Robertson wasn't truly one of the number: he never held a university post. Moreover, he had the temerity to criticise their distinguished predecessors for failing to differentiate between the genuine work of the master and the 'alien' (or borrowed) passages. Robertson's view was never refuted, but — largely though a most skilful defence of received orthodoxy by no less a scholar than Sir Edmund Chambers — it became possible to side step it. So it is that, from circa 1930 to this day, literary academics have ignored him.³ A rare exception to this would be when they wish to hurl a jibe as Schoenbaum does in his *Shakespeare's Lives*. An apt metaphor might be that it is not only those who would overturn the Stratfordian table that are ejected from the feast, but also those who would merely seek helpfully to re-arrange crockery or utensils!

Such calculated neglect of a legitimate line of reasoning reminds me of a remark from Sir Geoffrey Warnock concerning academics in philosophy (but I contend it might equally apply to some 'orthodox' Shakespeare specialists). He says they tend to take up the subject in the state in which they find it, and to swim contentedly along in the way the stream is going". Fellow-philosopher Bryan Magee, in quoting Warnock, adds remarks to the effect that the perceptions of these academics may lack "authentic independence . . . their judgements are too influenced by the intellectual fashions prevailing".⁴

Be that as it may, Robertson's views on Shakespearean plurality were cast into limbo in terms of both curriculum attention and critical specialist study. They never again became fashionable. Of course, he was not always right. Yet, despite some error and excess, this Robertsonian way of analysing style carries, at least for some of us, overwhelming conviction. And what if Shakespeare did 'borrow' from Chapman, Greene or Marlowe? This does not diminish him. Virtually all the

Elizabethan dramatists were forced to collaborate. There remains no question as to who was the greatest of them.

Some modern critics have hoped that computer-based stylistic analysis might help show us what really happened, but results so far have been vexingly conflicting or inconclusive. A major part of the problem for machine-based stylometrics is the complexity of those 16th and 17th century plays: the fact is that when their title pages announce collaboration is present we do not know for sure which dramatist wrote which parts, and in many plays where plurality of authorship is not so announced³ it might still exist!

I close by drawing some attention to what is possibly independent corroborative evidence for these ideas of Robertson's, taken from the age of Shakespeare itself. Was he not the dramatist that Ben Jonson meant in one of his *Epigrams* about a writer "who would be thought our chief" — yet who was constantly taking up the work of others thinking it "his as well as ours"? If you have ready access to the full text of that 1616 epigram, consider it for a few minutes alongside the passage from Greene's *Groatsworth of Wit* (1592), quoted by Stratfordians so wearily often, about an upstart actor. This complaint also suggests that material was being taken up — from Greene and others.

But, if this 1592 passage does refer to Shakespeare, the fact that Greene's publisher was subsequently forced to issue what has been termed the most handsome apology of the age surely points to the fact that there was more to this 'Shakespeare' than the young actor/dramatist that met Greene's eye (or, for that matter, the man than Jonson had in mind — at least when his epigram was written). It rather suggests that "Shakespeare" was a planned enterprise, led or directed by a person of power and influence. And it supports the contention that the supreme entrepreneur concerned (possibly, but not necessarily on this evidence, Francis Bacon) would 'uplift' others' work if necessary, with impunity, for use or enhancement.

Robertson's stylistic analysis with its findings of a unique hidden 'plurality' dovetail perfectly with this line of thinking. He always had complete confidence in his views and cannot deny his own evidence, so painstakingly and dispassionately gathered. But this does leave him with an immense difficulty: that of explaining how a humble actor from Stratford-upon-Avon could have 'got away with this even in an age when attitudes towards copyright were very different from today. What is totally unconvincing to me is Robertson's tentative idea that unpub-

lished material was lodged by playwrights with the acting companies and that Shakespeare (of Stratford) somehow obtained access to it along with the right to use it.

Apparently W. R. Inge, sometime Dean of St. Paul's, suggested that, if we imagine Christianity as medicine bottles, the devil may have cleverly changed some contents while leaving the labels intact. The contents of Shakespeare's work are not in dispute, but Robertson might be said to have proved the orthodox label inappropriate while refusing to help change it. However, that is easily explained: when a person has earlier sought to refute the idea that Bacon (or another) was the 'genuine' Shakespeare and thus has a long-standing bond with the Stratford tradition, there may be no other escape avenue compatible with the insistent stylistic evidence unearthed by that same person's later investigations.

Those of us without restrictive commitment might even be led to say that, in most curious fashion, J. M. Robertson was — indirectly through the implications of his findings — a much greater friend than he ever realised to the anti-Stratfordian movement as a whole, if not directly to Baconians.

Notes

1. There were two relevant tributes to Robertson published in the 1980s — one a booklet by M. Page, the other a volume edited by G. A. Wells. But Baconians should go back, if they can, to the primary works, especially that of 1913.
2. I was delighted to gain a place for him within the centennial (1997) edition of *Chambers Biographical Dictionary*.
3. In a longer, wide-ranging article entitled *Controversy among gentlemen*, published in *Elizabethan Review* 5(2) 1997. I have included a detailed description of how this happened.
4. The Warnock and Magee quotations appear in the latter's book *The philosophy of Schopenhauer*, 1983. Those who doubt that the world of higher education can at times most effectively 'screen off' certain viewpoints, themes or schools of thought by sustained curriculum exclusion might profitably consult, for instance, Bryan Magee again via his personal academic experiences as recounted in his autobiography *Confessions of a Philosopher*, 1997.
5. An interesting short account of computer-based stylometrics appears in an article by Aston University Research Fellow, Robert Matthews in *The Sunday Telegraph* 18th January 1998.

J. M. ROBERTSON

His book *The Baconian Heresy* of 1913 is in the F.B.S. Reference Library at Canonbury Academy and in our smaller Lending Library at my home. I have never read it and, as it consists of 595 pages and an index, I am unlikely to do it now.

In the Preface we are told,

“This treatise was in large part completed some years ago, under the shock of the revelation that Mark Twain had died a Bacon-Shakespearean”.

Mark Twain, in his book “Is Shakespeare Dead” of 1909 said “I only believed Bacon wrote Shakespeare, whereas I knew Shakespeare didn’t”.

Mr Robertson mentioned a number of Baconians including, Mrs Pott, W. Theobald, R. M. Theobald, Parker Woodward, and Harold Bayley, but he omitted W. F. C. Wigston, Rev. Walter Begley, W. A. Sutton, Granville Cunningham, J. E. Roe and others who he should have noted. He frequented (now Sir) George Greenwood whose two books, “The Shakespeare Problem Restated” of 1908 and “Is there a Shakespeare Problem?” of 1916. The first told us that he was not a Baconian but he had something to say of Mr Sidney Lee “who emptied all the vials of his wrath upon the heads of the unfortunate Baconians”. Also in his Preface he “confess that I am mightily amused at finding my friend Mr J. M. Robertson an Agnostic of Agnostics, or rather, a Rationalist of Rationalists but, at the same time, a quite orthodox Shakespearean”. In 1916, Greenwood quoted a writer in *The Times* (Literary Supplement) about Mr J. M. Robertson, “a serious student of literary as well as of politics, with a ready pen, a considerable ratiocinative faculty, and no hampering sense of humour, has descended into the arena and — has produced a volume for thoroughness, and we must add prolixity*, recalls the performances of our Puritan divines”. Greenwood added “But it is against The Baconian Heresy that Mr Robertson is nominally directed, wherefore, as the setter-forth of a merely negative argument, I might have fondly hoped to be in peace, and sitting “on safety’s rock”.

Robertson’s book was reviewed in Volume XI of *Baconiana*, Numbers 42, 43 and 44 of 1913, totally 105 pages in all. Number 42 started with,

“Every Baconian must regard this publication of the work with feel-

ings of unqualified satisfaction. It has been promised, or rather threatened, by the author for some years past". On the next page we have, "It is as a controversial list that Mr Robertson has won his greatest triumphs. Reared in a school which gave no quarter and asked no quarter, his cogent, logical reasoning, his merciless sarcasm and power of denunciation, have reduced foe after foe to a state of helpless prostration. In this art he has no superior. And now this Prometheus has applied all his powers to a semanciation of the Baconians, and produced a work which, as a controversial effort, may without hesitation be characterised as his most brilliant achievement. It is for this reason that Baconians, who hold tenaciously to the adage that 'truth will prevail', must regard the publication of *The Baconian Heresy* with feelings of unqualified satisfaction."

Number 44 of *Baconiana* started,

"The space available in *Baconiana* is not sufficient to accommodate or expose the hollowness of the arguments of Mr J. M. Robertson. In this concluding article on the subject, attention can only be drawn to some of the misstatements contained in *The Baconian Heresy*. One I must mention,

"There is not a scrap of evidence that during his life-time Shakespeare was regarded as a man of any literary or intellectual account, or of any account, except as a well-to-do resident (probably maltster) of Stratford. There is no evidence that the literary world ever saw him or recognised him as an author, an actor-manager, or even an actor."

Mr Challinor, in his article on Robertson mentioned on page 3 "so it was that Robertson came to believe, as the anti-Stratford Greenwood already did — that the work of Shakespeare consisted of many pens, directed by one guiding mastermind."

On page 5 "And what if Shakespeare did borrow from Chapman, Greene or Marlowe? This does not diminish him. Virtually all the Elizabethan dramatists were forced to collaborate."

And page 2 "All that need be said here is that Robertson rejected the Baconian ciphers offered in his own day."

This last statement is quite ridiculous. One of Bacon's cipher systems,

BACONIANA

'The Bi-Literal Cypher' was demonstrated in his *De Augmentis* of 1640. In 1901, Mrs Elizabeth Gallup deciphered this work and in which she found that Francis Bacon was a son of Queen Elizabeth and that he was the author of Shakespeare, Spenser, Marlowe and others and also a pen of men like Greene, Peele, Gurton, etc. If Robertson was referred to that lady, he naturally had to reject her. But in 1624, after Shakespeare's death, Bacon produced another cipher system and in a page of the Shakespeare Folio of 1623, he produced many of Mrs Gallup's discoveries including his Royal Birth, and his authorship of Shakespeare, Spenser, Marlowe and others including one important gentleman not given before. This proves that Mrs Gallip was correct in her revelations.

T. D. BOKENHAM

CORRESPONDENCE

Peartree House
1 Granby Road
Stevenage SG1 4AR
3rd August 1998

SOMETHING FOR THE YOUNGER READER

Two booklets, designed to educate and entertain, have just been published which should appeal to the younger generation. They are both comic cartoons. The first is 'The Clone Conspiracy' by Gross, Wheatly, Hempel & Willis of some 140 pages which brings in some important facts about Bacon. It includes a 12-page written story 'The Clone Gunman Theory' by Gross under the pen name, Sam Foreen, again offering much factual information laced with irony and fantasy. The second is 'Doctor Cyborg' featuring the concluding (5th) part of 'The Clone Conspiracy' and includes a separate succinct account of what is known of Shaksper and Bacon, including information on ciphers under the title, 'The Truth is Here: The Greatest Jest of All' by Allan Gross. Both can be obtained from Insight Studios, 7844 St. Thomas Drive, Baltimore, MD 21236, USA at \$14.95 + \$6 postage and \$2.95, respectively.

JOHN S. ALABASTER

Watch Tower
Bible and Tract Society of Pennsylvania
The Ridgeway, London NW7 1RN
July 21, 1998

Dear Mr Welsford

Thank you for your letter of July 15 regarding the article in the August 8, 1998, issue of Awake! "The Enigma of William Shakespeare." Your comments are appreciated.

Thank you too for sending the copy letter* regarding cyphers in the works of Shakespeare. We are aware of this interesting aspect, but are not too familiar with the claims made.

You mention that a book is soon to be published regarding Francis Bacon and the Tudors, along with details of "various encodings in the

BACONIANA

Shakespeare Works which have recently been deciphered." Yes, we would be pleased to accept a copy in due course, along with any other details relating. The subject may possibly be of interest to our readers.

As you may be aware, *Awake!* seeks to report impartially, allowing readers to formulate their own opinions from facts presented. We have already received some initial response to the Shakespeare article.

We look forward to hearing from you again in due course.

Yours sincerely
DAVID SIBREY (*Editorial*)

* The copy letter referred to is by Mrs Lavender McMillan (see below).

Mrs Lavender McMillan
12 Park Avenue
London NW11 7SJ
2 July 1998

Dear fellow Baconians,

Bacon Cypher Signatures [A=1, B=2, C=3]

There is in the Norton Facsimile of the *First Folio* the following cypher in the last seven lines of the 2nd column:

[Facsimile page 361: Folio page 39]

39=F(rancis) BACON.

Richard II Act IV scene 1

"Bull. Part of your Cares you give me with your Crowne.

Rich. Your Cares set up, do not pluck my Cares downe,
My Care, is losse of Care, by old Care done
Your Care, is gaine of Care, by new Care wonne:
The Cares I give, I have, though given away
They tend the Crowne, yet still with me they stay:

Bull. Are you contented to resigne the Crowne?"

13 Capital "C's"=3=39=F. BACON

Yours, etc
MRS LAVENDER MCMILLAN

Brighton
1 June 1998

Dear Editor

I am sure I will not be given a transcript of Melvin Bragg's programme, but I remember this reply of Lisa Jardine's, which you can quote:

PROF. LISA JARDINE:

"We did have a chapter at the beginning of the book, in which each age finds the man they want to find in Bacon; but we cut that out, as we had enough material already."

BBC RADIO 4

Start The Week, May 1998, talking about her recently published biography of Francis Bacon, *Hostage to Fortune*.

Gollancz, the publisher, delayed publication of this book, from January to March 1998, at the last moment, after receiving material from me which included a 25 point memorandum giving facts about Bacon's royal parentage and a collection of 108 quotations from Bacon's works which are identical or similar so phrases in the Shakespeare plays.

There is no mention of the authorship question or the possibility of Bacon's royal parentage in the book, although both subjects were promised in the publisher's advertisements.

Yours,
FRANCIS CARR

9 Clermont Court
Clermont Road
Brighton BN1 6SS

July 2, 1998
Telephone: 01273 509460

Dear Peter,

Here is my reply to Joe Kyriakakis' last letter.

I have gone over his material and I have not found anything which makes me make one alteration to the text of my book. Three brief references to *Don Quixote* by Lope de Vega, Gongora and Ubeda do not constitute proof that this work was in fact Cervantes' creation. This really is

not enough. We are given three slices when we should have a loaf. As for 'Avellaneda's bogus work, as he points out, it appeared before the second part of Don Quixote. Nothing in it proves Cervantes authorship.

The pages by Stagg and Flores constitute a supposed scenario, deduction, not a provable statement. Concrete evidence of Cervantes at work is lacking.

How can Kyriakakis say "new evidence in support of Bacon is not enough." Does he complain about the food to a waiter before the meal is served?

I see that he has nothing to say about Thomas Cecial, Samson Carrasco, Queen Madasima and Friston, nothing to say about the identical quotations in Shelton, Bacon and Shakespeare, and nothing to say about the name of Francis Bacon in the penultimate chapter of Don Quixote, in the two-page synopsis which I sent you with my last letter, which is now on the internet. It has received not one criticism or refutation of any kind.

YOURS,
FRANCIS CARR

56 Jade Street,
Toronto, ontario,
Canada M1T 2T8
June 19, 1998

Dear Peter,

My last letter seems to have elicited two responses, one each from Francis Carr and John Alabaster. I am pleased the bibliography I sent has been of use to both of them and I'm sure that once they've researched all those books on that list they will find more information pertinent to their studies.

I have gone over the material Carr sent me and have found nothing to disprove Cervantes authorship nor anything to prove Bacon's authorship of Don Quixote. Since Mr Carr indicates that his book contains the evidence to prove Bacon is the author, I'm afraid no further comments are warranted by me until I read his book after it is published.

I would like to offer a word of caution though, the same advice I gave to Alabaster, which is, that merely offering new evidence in support of Bacon is not enough to prove authorship. Within Carr's book there has to be some account of the facts concerning Cervantes authorship and

CORRESPONDENCE

how they fit with Carr's new interpretation. Especially puzzling would be how Cervantes' other books fit into this equation, unless Carr thinks Bacon wrote Cervantes' works. Then there are the contemporary Spanish references to Cervantes and his 'Quixote' by Lope de Vega in a private letter of 1604, by Gongora y Argote in a 1605 poem of his, by Ubeda in his 1605 bawdy romance, and by the pseudonymous Avellaneda in his 1614 continuation of the adventures of Don Quixote which utilises many of the proverbs and some scenes which later appeared in Cervantes' Don Quixote II in 1615. All these references can be found in the first four books of my bibliographic list.

Carr may also wish to consult the following articles and books on how Cervantes novel Don Quixote was put together:

- a) *Revision in Don Quixote, Part I*" by Geoffrey Stagg. In *Hispanic Studies in Honour Of I. Gonzalez Llubera*. Edited by Frank Pierce. Oxford. 1959. p.347-366.
- b) *Cervantes at Work: The Writing of Don Quixote, Part 1* by Roberto M. Flores. In *Journal Of Hispanic Philology*. Vol. 3. No. 2, Winter 1979. p.135-160.
- c) *The Role of Cide Hamete in Don Quixote* by Roberto M. Flores. In *Bulletin Of Hispanic Studies*. Vol. 59. 1982. p.3-14.
- d) *The Compositors of the First and Second Madrid Editions of Don Quixote, Part 1*, by Roberto M. Flores. London. 1975.

As always, best wishes to you Peter and to my fellow Baconians. Please inform me when Carr's book is published and its availability in Canada.

YOURS
JOE KYRIAKAKIS

9 Clermont Court,
Clermont Road,
Brighton BN1 6SS
Telephone: 01273 509460

Dear Peter,

A further note about Kyriakakis's pages about Don Quixote.

I have been looking into the letter that he quotes from Cervantes, written in 1605, which seems to be an important document. I had not come across it before, and I was wondering why it had not been quoted more often.

A possible reason lies in the word Cervantes has chosen to describe his connection with Don Quixote, "*yo compuse*". I composed, arranged or put together. The word for write is '*escribir*'. '*Componer*' is the word for composition in music, not the usual word for written work.

If you compare the letters of writers and composers at any time, that usually is the case.

The book Kyriakakis quotes from was published in 1913. I have not seen this letter in a recently published work.

It has been omitted in two recently published biographies.

I shall be interested to see what Kyriakakis says about this. In this important letter, why did Cervantes not use the usual word for 'I wrote'?

YOURS,

FRANCIS CARR

Peartree House,
1 Granby Road,
Stevenage SG1 4AR
30 May, 1998

Dear Joe,

Peter has kindly sent me a copy of your letter (p.82) and enclosure (p.74) of 22 May. Thank you very much indeed, and for your good wishes. We are all after the truth and the more information that can be gathered the better. Your own dispatch is full of interesting and challenging material, as was your earlier letter to Peter, a copy of which he also forwarded to me.

My comments on your letter of 19 October are enclosed (see p.80), in case you have not already seen them. I would still be interested to know what key bits of evidence you rely on to come to the view that the Shakespeare works were written by Bacon. The material I presented in April 1997 should be coming out in the next issue of Baconiana.

On your latest information, a number of the references invite further study. It is a great pity that Shelton has not mentioned Don Quixote in his correspondence; that might have lent support to one theory or another. His commendatory poems might be worth analysing, though I suspect that all poetry of that time has the same basic word-length distribution in terms of vocabulary and usage. Your reference No. 13 looks interesting in this regard. You mention that scholars are divided as to whether

CORRESPONDENCE

Shelton translated Part 2, and also there is some suggestion of co-authorship (although you don't say with whom); I hope we do not have to wait for your book to find out more? Shelton seems very well qualified to translate to and from Spanish; is there any evidence that he did any other translations either into or from Spanish? Reference No. 18 looks interesting too; my feeling is that the narrator (as he plainly states), whoever he is, represents himself in the character of Don Quixote and others. Hence my interest in Bacon's life and his Promus, quotes from which abound in the works of Shakespeare and Don Quixote (but scarcely at all in other contemporary works).

My own research has continued with further work on the Promus Latin entries and I find plenty of matches with Don Quixote; the legal ones are especially interesting and tie up with Bacon's deeds and words. I have also looked more closely at some of the English entries and gave a short progress report to the Society last month. I enclose two figures which I spoke about. The first (p.6) suggests very strongly that Bacon used Heywood as a source of English proverbs, whilst the second (p.7) shows a highly significant correlation between the representation of chapters of Heywood in the Promus and their representation in Don Quixote. Strong circumstantial evidence indeed! This will be published in the next issue of Baconiana.

WITH VERY BEST WISHES,
YOURS SINCERELY,
JOHN S. ALABASTER

ENCLOSURE ON CERVANTES/SHELTON/DON QUIXOTE (22 May, 1998)

BIBLIOGRAPHY

Prior to last year, I had never heard of the theory of Bacon having written Don Quixote. Since that time, I have read articles on this theory by Francis Carr and John Alabaster in Baconiana Nos. 193 & 194. I have also read most of the articles on this matter that first appeared in Baconiana in the 1910s and 1920s. Nothing in any of these articles lends any credence to the theory that Bacon is the author of Don Quixote. Interestingly, no attempt was made in any of these articles to refute the evidence at hand regarding Cervantes.

The bibliography below is a partial listing putting forth many facts. Each book or article mentioned, in turn, list a great deal of other references for more in-depth research. The purpose of this bibliography is to supply some sources of information for further research by others who have not found the evidence in Cervantes favour.

For Cervantes the man, all the facts on his life (apart from any recent discoveries) were first published in Spanish in:

1. "*Documentos Cervantinos*". Edited by Cristobal Peres Pastor. Madrid. Vol. 1, 1897; Vol. 2, 1902.

The most comprehensive listing of these facts in an English book is in:

2. *Miguel de Cervantes Saavedra, A Memoir*. By James Fitzmaurice-Kelly. Oxford. 1913.

In this book on p.114-116 is a letter signed by Cervantes, and dated April 12, 1605 from Valladolid, about three months after the publication of Don Quixote. It reads thus in Spanish:

. . . yo, Miguel de Cervantes Saavedra, residente en esta corte, digo: que po quanto yo compuse un libro yntitulado El yngenioso hidalo don quijote de la mancha, y por el rey . . . me esta dado y concedido su privilegio y facultad, despachado en toda forma, para que yo o quien mi poder hobiere le pueda ypremir y vender en estos Reynos de Castilla . . . todo mi poder cumplido, libre, llenero y bastante, segun le tengo y de derecho en tal caso se requiere y mas puede y debe valer . . . a Francisco de Robles, librero del Rey nuestro senor . . . y en mi nombre y como yo, representado mi persona . . . sin el dicho mi poder han ympresso o ymprimieren el dicho libro en qualesquier partes . . ."

Simply put, Cervantes here declares that he composed Don Quixote and that he is empowering his publisher with exclusive rights to publish and sell his book, and to represent him on any matter regarding this book. Cervantes took this action because the other non-Madrid 1605 editions of Don Quixote were pirated.

To attest for Cervantes as an author apart from his Don Quixote, we turn to other facts in this same book:

—On p.65. On March 5, 1585, Cervantes received payment of 20 ducados (ducats) upon delivering his play '*La Confusa*' to one Gaspar de Porras.

—On p.66. On June 14, 1584, Cervantes sold his copyright to his novel '*La Galatea*' to one Blas de Robles for 1,336 reales.

—On p.84-85. On Sept. 5, 1592, Cervantes signed a contract with Rodrigo Osorio, a theatrical manager, to write for him 6 plays.

Throughout his life, Cervantes wrote poems, plays, masques, novels, and short stories, all of which are documented in this book.

Now we turn to one of his own writings:

3. "*Journey to Parnassus*" by Miguel de Cervantes Saavedra.

Translated into English by James Y. Gibson. London. 1883. This was first published in Spanish in 1614.

In this book, Cervantes offers his opinion on the writings of many of his contemporary authors. He speaks of his own writings in chapter 4, p.104-109:

"I've Comedies composed whose style of play
 To reason so conformed, that on the stage
 They showed fair mingling of the grave and gay;
 I've given in Don Quixote, to assuage
 The melancholy and the moping breast,
 Pastime for every mood, in every age;
 I've in my Novels opened, for the rest.
 A way whereby the language of Castille
 May season fiction with becoming zest;"

4. *The Life of Cervantes* by Albert F. Calvert. London. 1905.

This biography is short and general. Its value lies in its excellent appendixes, among which is a chronological listing of the most relevant facts on the life of Cervantes; there is also a table showing how many editions of Don Quixote were published each century, clearly indicating that Spanish and French printings of Don Quixote far outnumbered English ones in the 17th century.

All biographies of Cervantes relate the same facts, though not all the facts are ever listed in any one book, as each biographer prefers to emphasize the different aspects of Cervantes life. This may lead to an assumption that sufficient evidence is lacking in proving Cervantes the author of many works. But closer examination reveals a great amount of detail on his life.

On to Thomas Shelton now. The following two biographical articles on Shelton cover almost everything we know of him, excepting a few

things that I have found in my own research which I am reserving for publication in my own book.

5. "*Thomas Shelton, Translator of Don Quixote*". By Edwin B. Knowles. In *STUDIES IN THE RENAISSANCE*. New York. 1953. Vol. 5. p.160-176.
6. "*Thomas Shelton, Translator, in 1612-14*". By James George. In *BULLETIN OF HISPANIC STUDIES*. Liverpool. 1958. Vol. 35. p.157-164.

In essence, both of these articles relate that Shelton was born in Ireland of Anglo-Irish parentage and educated at Salamanca University in Spain. His extant letters deal with his work as courier for the English Ambassador at Brussels. Shelton was a life-long Catholic. There is no mention of 'Don Quixote' in any of his letters, though Lord Walden is mentioned as a possible future employer. Shelton also happened to write some verses which appeared in two accounts:

7. "*Cynthia. Containing Direful Sonnets, Madrigalls and Passionate Intercourses*". By Richard Nugent. London 1604. (Shelton contributed commendatory verses. Nugent was Shelton's Irish cousin.)
8. "*The Restitution of Decayed Intelligence in Antiquities*". By Richard Verstegan. Antwerp. 1605. (Shelton contributed a commendatory poem to this history book. Verstegan was chief of the intelligence network for the English Catholics abroad and for Father Robert Persons in particular.)

Regarding Shelton's translation skills and other comments on the 1612 edition of *Don Quixote*:

9. "*Notes on the Hitherto Undescribed First Edition of Shelton's Translation of Don Quixote, 1612-1620*". By Edward Gordon Duff. London. 1896. (Pamphlet)
10. "*Don Quixote de la Mancha*. By Cervantes. Translation by Thomas Shelton, 4 vols." Introduction by James Fitzmaurice-Kelly. London. 1896.
11. "*The First and Second Editions of Shelton's Don Quixote, Part I: A Collation and Dating*". By Edwin B. Knowles. In *HISPANIC REVIEW*. Univ. of Pennsylvania. 1941. Vol. 9. p.252-265.
12. "*Some Textual peculiarities of the First English Don Quixote*", by Edwin B. Knowles. In *PAPERS OF THE BIBLIOGRAPHICAL SOCIETY OF AMERICA*. 1943. Vol. 37. p.208.

13. "*Don Quixote and the Shelton Translation: A Stylistic Analysis*". By Sandra Forbes Gerhard. Madrid. 1982.

It should be noted that scholars are divided over whether Shelton translated *Don Quixote*, Part 2 in 1620.

Turning to the first Spanish editions of *Don Quixote*, I have not been able to find any article on the publisher Francisco de Robles in English. There is information though on the printer who inherited the right to use the emblem and motto on the title page of *Don Quixote* from the previous printer by marrying his widow and taking over the business.

14. "*Juan de la Cuesta: First Printer of Don Quixote de la Mancha. A Bibliographical Record of his Works, 1604-1625*". By Richard James Schneer. Univ. of Alabama. 1973.

For commentary on the first Spanish editions of *Don Quixote*:

15. "*The Prefaces to Don Quixote*". By Americo Castro. In *PHILOSOPHICAL QUARTERLY*. 1942. Vol. 21.

16. "*Notes on the Madrid, 1605, Editions of Don Quixote*". By Edwin B. Knowles. In *HISPANIC REVIEW*. Univ. of Pennsylvania. 1946. Vol. 14. p.47-58.

17. "*A Rare Quixote Edition*". By Edwin B. Knowles. In *LIBRARY OF CONGRESS QUARTERLY JOURNAL*. Washington, D.C. 1946. Vol. 3. February, No. 2.

18. "*The Function of the Fictional Narrator in Don Quijote*". By Ruth Snodgrass El Saffar. In *MODERN LANGUAGE NOTES*. Baltimore. March, 1968. Vol. 83. No. 2. p.164-177.

19. "*Don Quixote and the Spanish Prologues*". 2 Vols. By George E. McSpadden. Madrid. 1978.

A book that contains many excellent articles on the early editions of *Don Quixote* is:

20. "*Cervantes Across the Centuries*". Edited by Angel Flores & M. J. Benardete. New York. 1947.

For the effects of *Don Quixote* upon English Literature in the 1600s:

21. "*The Curious Impertinent in English Dramatic Literature Before Shelton's Translation of Don Quixote*". By Abraham S. W. Rosenbach. In *MODERN LANGUAGE NOTES*. Baltimore. 1902. Vol. 17. p.357-367.

22. "*Cervantes in England*". By James Fitzmaurice-Kelly. In *PROCEEDINGS OF THE BRITISH ACADEMY*. London. 1906. Vol. 2.

23. "*Don Quixote Through English Eyes*". By Edwin B. Knowles. In HISPANIA. 1940. Vol. 23.
24. "*Allusions to Don Quixote in England from 1605-1660*". By Edwin B. Knowles. in PHILOSOPHICAL QUARTERLY. Vol. 20.
25. "*Cervantes in England*". By Edgar Allison Peers. In BULLETIN OF HISPANIC STUDIES. Liverpool. 1947. Vol. 24. p.226-238.
26. "*Cervantes the Man Seen through English Eyes in the 17th and 18th Centuries*". By A. P. Burton. In BULLETIN OF HISPANIC STUDIES. Liverpool. 1968. Vol. 45. p.1-15.

The obsession with the Arthurian romance tales and their characters in Don Quixote is not surprising, for we find that that was the subject matter of most of the pre-16th century chivalric tales in Spain for over 200 years. The 16th century also produced many Arthurian tales of chivalry in Spain, but clearly the Amadis de Gaule-related tales dominated Spain in the 1500s. The Arthurian legends in Spain are covered in two books principally:

27. "*The Spanish and Portuguese Romances of Chivalry: The Revival of the Romance of Chivalry in the Spanish Peninsula, and its Extension and Influence Abroad*". By Henry Thomas. Cambridge. 1920.
28. "*The Arthurian Legend in the Literature of the Spanish Peninsula*". By W. J. Entwistle. London. 1925.

A complete listing of books by and about Cervantes up to c.1900 (it includes articles and foreign language critiques) is:

29. "*Cervantes: A Bibliography*". By Raymond L. Grismer. New York. 1946.

As a curiosity item, the following book:

30. "*Irish Pedigrees; or The Origin and Stem of the Irish Nation*". By John O'Hart. Dublin. 1892. Vol. 2. p.477.

—Under the heading: "Names of Foreign Refugees who settled in Great Britain and Ireland during the reign of Louis XIV of France (1643-1715)", is listed the family name of "Servantes"!!!

As you can see, Edwin B. Knowles specialised in Thomas Shelton and the early English and Spanish editions of Don Quixote. Much of his work was done in the 1940s. James Fitzmaurice-Kelly still retains his eminence as one of the premier scholars in the English language on Cervantes and Spanish literature of the Renaissance.

I did not supply an exhaustive list for I do not see it as my task to do the homework of others. All these books and journals are readily available.

CORRESPONDENCE

As to the existence of any evidence which might indicate that some other person may have written Don Quixote, it is lacking. There is less mystery surrounding the life of Cervantes than there is regarding Shakspeare of Stratford. I have come across some information suggesting co-authorship, but this evidence cannot be substantiated by any facts. Thus I remain committed to the belief that Cervantes is the author and Shelton the translator. Francis Bacon does not figure into any of this at all.

Finally, I must be grateful to Francis Carr for introducing me to the theory that Bacon wrote Don Quixote in the Baconiana No. 193. His article prompted me to do research of my own on the topic of Shelton. My original intent was to come up with some titbits of information which I could then fashion into an article for Baconiana. Upon coming across the factual information on Thomas Shelton and Miguel Cervantes, I decided that such an article would be unnecessary, for the evidence has already been presented to the public and supports Cervantes as a great author and Shelton as a unique translator.

One final note before closing this letter, the word 'servitor' is a common word in the English language. Even Shakespeare used it and it is still used today by scholars. It is in the Oxford English Dictionary.

I hope this mini-bibliography will prove helpful.

SINCERELY,
JOE KYRIAKAKIS

Peartree House,
1 Granby Road,
Stevenage SG1 4AR
November 14, 1997
Telephone: 01438 355055

Dear Peter,

You asked for my comments on Kyriakakis's letter of 19 October (not reprinted).

'Kyriakakis's letter contains some very interesting material, some seemingly well documented. He reports a letter written by Shelton in Spanish and also that Shelton boasted about his Spanish. This would point to Shelton probably being able to collaborate in a translation from English into Spanish, as well as vice-versa. Then again, there appears to be evidence that Shelton was involved in intelligence work. Therefore he (like Bacon) would surely be familiar with ciphers (and indeed, in Don

BACONIANA

Quixote, there is discussion of the problem of enciphering Dulcinea's name. As for his Roman Catholicism, this would not be a problem for Bacon who was particularly tolerant of both Protestants and Catholics.

It is a pity that Kyriakakis is so coy about revealing his sources, for they would have been of great interest in relation to

- 1) his belief that Bacon wrote the works of Shakespeare (the more evidence, the better), and
- 2) his contention that Shelton actually translated Don Quixote from Spanish and also that he actually use shorthand to do so. (Incidentally, would the use of shorthand also explain Cid Hamet Benengeli making his translation from the Arabic within 6 weeks?).

It is also a pity that he has not submitted an article to Baconiana, although, an un-documented article would be of relatively little value.

I must just clear up his mistaken view of my lecture (p.1, para 3) which was not 'purportedly based on ciphers and Francis Carr's as yet unpublished manuscript', but actually based on my findings on two ciphers, together with matches between the text of Don Quixote and entries in Bacon's Promus, as well as a failure to find a significant difference between the word-length frequency of sonnets of Shakespeare and Don Quixote.'

I trust these comments are of some interest.

YOURS SINCERELY,
JOHN S. ALABASTER

9 Clermont Court,
Clermont Road,
Brighton BN1 6SS
May 30 1998

Telephone: 01273 509460

Dear Peter,

Thank you for your letter and the pages from Joe Kyriakakis.

The one important book which he does not refer to — for no fault of his own — is mine. In it he will see hundreds of facts which he is unaware of. I have taken care of all the points he raises. All the works he mentions are based on the assumption that Cervantes is the author of Don Quixote — and none of them examine the many clues found in the Shelton text.

CORRESPONDENCE

"There is no mention of Don Quixote in any of the letters" of the Thomas Shelton that your correspondent refers to. Exactly! This shows that this man is not the translator. What must be remembered here is that the use of a not uncommon name is no proof that this is the real name.

He mentions Cervantes' letter of 1605 and his two lines about Don Quixote in his *Journey to Parnassus*. My reply to this is: "Is that all there is?" In my book I have quoted these two lines and I shall add the one line in his letter of 1605. If there was no case for rejecting Cervantes' authorship, if no-one had any doubts on this score, these three lines could be accepted without any question. I have written 190 pages, packed with facts, which demolish the orthodox view. So these three lines need to be viewed with an open mind. If he was telling the truth in this letter of his, you would naturally expect more evidence of authorship, letters from him, to him and about him from his contemporaries. Instead, we have a desert.

Payments to Cervantes — for a play, for *Galatea*, for six plays — but nothing for Don Quixote! No documents, no letters, no will, no diary, no payment, no marked grave, no portrait, no really complimentary comment from any writer of note. If this does not worry your correspondent, it worries me.

Not one of the books he refers to mentions Bacon's *Advancement of Learning*. As for servitor, I would not call it a common word, like servant.

YOURS
FRANCIS

56 Jade Street,
Toronto,
Ontario,
Canada M1T 2T8
May 22, 1998

My research on Miguel de Cervantes, Thomas Shelton, and Don Quixote has been completed, and I am in the process of typing out a lengthy manuscript with over 600 books listed for my bibliography. Upon completion of the manuscript, I will be sending it to various editors at University Presses for consideration of publication.

BACONIANA

With this letter is an enclosure listing some of the sources. I have found in my research. This enclosure is principally for Francis Carr and John Alabaster, but also for other interested members of the Bacon Society. If it isn't too much trouble for you, I would request you to give them the information I have supplied when you next see them.

The short annotated bibliography I have enclosed should answer many of Carr's doubts surrounding the authorship and first English translation of Don Quixote. The evidence in these sources points to Cervantes as the author and Shelton as the translator of Don Quixote with nary a mention of Bacon. I find the evidence fairly conclusive and unless Carr has discovered new evidence to contradict and refute existing facts, I'm afraid I have to side with traditional scholarship.

While researching Cervantes and Shelton, I naturally digressed and came upon some other interesting articles and books which go a long way to refuting the theory that Bacon wrote other works attributed to Spenser, Lyly, Greene, Barclay, Montaigne, etc. The factual evidence contained in the biographies of these authors attest to their authorship of works which some Baconians ascribe to Bacon. The point I wish to make is simply that I believe Bacon wrote the works of Shakespeare only (apart from works under his own name). So while I consider myself a 'Baconian' with reference to the Shakespeare authorship question, I reject outright the claims to authorship that some other Baconians ascribe to Bacon.

Likewise, I do not accept the cipher evidence, not because such evidence is frowned upon and inconclusive, but because the results obtained by the decipherers are not based on a consistent methodology of decipherment. Hence, I do not accept Bacon's supposed 'royal' pedigree, but accept Sir Nicholas Bacon as his real father.

This is an important distinction I would like you and other Baconians to be aware of for I am sure we will come across more disagreements not unlike the one I have with Carr. As for Francis Carr, I have no personal gripe with him and I wish him all the best with his book. My disagreement with him is purely on a professional level. I hope the information I have supplied is of some benefit to him.

SINCERELY,
JOE KYRIAKAKIS

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: 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

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

PUBLICATIONS

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).

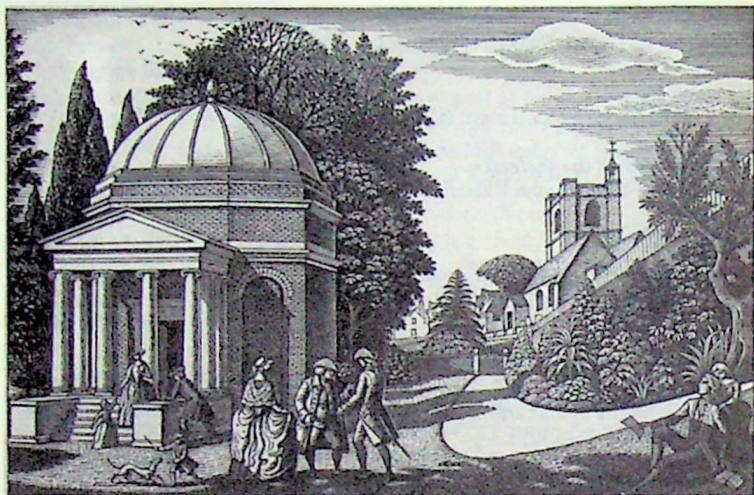
SIR FRANCIS BACON A BIOGRAPHY

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.



GARRICKS Temple of Shakespeare & Church at Hampton 1769

Prospero Our revels now are ended. These our actors,
 As I foretold you, were all spirits, and
 Are melted into air, into thin air;
 And, like the baseless fabric of this vision,
 The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Yea, all which it inherit, shall dissolve,
 And, like this insubstantial pageant faded,
 Leave not a rack behind. We are such stuff
 As dreams are made on; and our little life
 Is rounded with a sleep.

(The Tempest)

The Francis Bacon Society

(INCORPORATED)

THE FRANCIS BACON SOCIETY

Hon. Vice-President

Miss Mary Brameld

Council:

Chairman

T. D. Bokenham, Esq.

John Alabaster, Esq., Francis Carr, Esq.,
Gerald Salway, 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.



Portrait of Francis Bacon
and Shakespeare's mask,
by Colin McMillan

**LIST OF BOOKS OF POSSIBLE INTEREST TO SOCIETY
MEMBERS**

Title	Author	Published
Bacon's Works Vols 1 to 10 in Latin	Bacon, Francis	1826
Bacon's Nova Resuscitatio Vol 3	Begley, Walter	1905
Shakespearean Tragedy	Bradley, A. C.	1957
Evidence connecting Bacon with Shakespeare	Bridgewater, H.	?
Development of Shakespeare's Imagery	Clemen, W. H.	1951
Essays and Lectures on Shakespeare	Coleridge	Unknown
Bacon is Shakespeare	Durning-Lawrence Sir E	1910
Bacon or Shakespeare	Eagle, R. L.	1955
The Stranger in Shakespeare	Fiedler, L. A.	1974
Shakespeare in His Age	Halliday, F. E.	1956
Shakespeare's Sonnets	Johnson, E. D.	1962
The Bi Literal Cypher of Francis Bacon	Johnson, E. D.	1947
Bacon-Shakespeare Coincidences	Johnson, E. D.	1946
A Life of William Shakespeare	Lee, Sir Sidney	1916
Themes and Variations in Shakespeare Sonnets	Leishman, J. B.	1961
The Bacon-Shakespeare Anatomy	Melsome, W. S.	1945
Shakespeare as a Dramatic Artist	Moulton, R. G.	1885
Shakespeare	Quennell, P.	1963
Bacon vs Shakespeare	Reed, Edwin	1897
The Baconian Heresy - A confutation	Robertson, J. M.	1908
Shakespeare Sonnets - Problem Solved	Rowse, A. L.	1964
Shakespeare Imagery	Spurgeon, Caroline	1971
Francis Bacon - Concealed and Revealed	Theobald, B. G.	1930
Shakespeare Studies in Baconian Light	Theobald, R. M.	1905
Francis Bacon Cipher Signatures - Part I	Woodward, Frank	1923