

BACONIANA

The Online Journal of the Francis Bacon Society

Volume 1 | Number 10

February 2023

Edited by John Torbert

The Francis Bacon Society provides a platform for the discussion of subjects connected with the Objects of the Society, but the Council does not necessarily endorse the opinions expressed by contributors or correspondents.

Contents

I. Editorial

II. The Monarchy-by Susan McIlroy

III. The Bible, The Bishops, and the Bard-by Robin Browne

IV. Francis Bacon (Bassano/Bellario) & Anthony Bacon (the titular character Antonio) and *The Merchant of Venice*-by A Phoenix: Synopsis

V. Francis Bacon & The Law In His Early Shakespeare Plays Reflected In His Life & Acknowledged Writings-by A Phoenix: Synopsis

VI. The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works-by A Phoenix: Synopsis

VII. The Folger Shakespeare Library-A Secret Baconian-Rosicrucian-Freemasonic Institution-by A Phoenix: Synopsis

VIII. Francis Bacon and the So-Called Dering Manuscript of *Henry IV*, the Unique and Earliest Known Manuscript of a Shakespeare Play: or the Holy Grail of Shakespeare Scholarship, a Shakespeare Manuscript (c. 1596) Originating from Bacon's Literary Workshop and Corrected in His Hand-by A Phoenix: Synopsis

IX. 21 Points of Evidence Confirming Francis Bacon's Authorship of the Plays of *Henry IV* and the So-Called Dering Manuscript-The Earliest Known Manuscript of a Shakespeare Play-by A Phoenix: Synopsis

X. The Bacon-Shakespeare Manuscript (Hitherto Known as the Northumberland Manuscript) which originally Contained Copies of his Shakespeare Plays *Richard II* and *Richard III*-by A Phoenix: Synopsis

XI. Francis Bacon's Private Manuscript Notebook (Known as the *Promus of Formularies and Elegancies*) The Source of Several Hundred Resemblances, Correspondences and Parallels Found Throughout his Shakespeare Poems and Plays-by A Phoenix: Synopsis

XII. Great and Rare Quotes about Francis Bacon and the Shakespeare Works-by A Phoenix

Correspondence

I.

A Note from *Baconiana* Editor

From 1886 until about 2000, in the days before the internet, a printed *Baconiana* was the only means of communication by which members stayed in contact with the Society. In addition to well-written articles, *Baconiana* delivered news about Society business, current events, media clippings, and book reviews. A Correspondence Section had questions from the public, ideas from members, and debate among members.

Now, with the internet, our Updates on all the above-mentioned items come to us via email. When Susan receives a new article or video (Thank You Contributors !!), she combines it with some news and correspondence, and emails an Update. Videos and articles are either stored on the FBS website or links are provided to their source.

So-with www.francisbaconsociety.co.uk being our “face” to the public, and email being the way we receive Updates - Is there still a role for *Baconiana*?

Though not as critical to the Society’s mission as it once was, we feel there is still a role for *Baconiana*. There is a benefit to continue the long tradition of making an annual Issue of *Baconiana* that highlights Society activity during the past year. *Baconiana* can be a single source to locate articles and videos received each year as well as other ideas or news received as Correspondence throughout the year.

We need articles! Thanks to those who have submitted!! Writing is hard work, and most of us are not experienced writers. But-if you have been reading and studying Francis Bacon-have come up with an idea you think is interesting-others will probably be interested too. So-put your thoughts on paper and send them to us. We have friendly members that are experienced writers (let’s call them an editorial committee) that can help you with your article.

Of course, guidelines for Articles in *Baconiana* should be consistent with the FBS mission, which is:

To encourage, for the benefit of the public, the study of

- *the works of Francis Bacon as philosopher, statesman and poet; also, his character, genius and life, his influence on his own and succeeding times, and the tendencies and results of his writing.*
 - *The general study of the evidence in favor of Francis Bacon’s authorship of the plays commonly ascribed to Shakespeare, and to investigate his connection with other works of the Elizabethan period.*
-

In this Issue

The Queen We started by honoring Queen Elizabeth II with a commemorative piece prepared by Susan McIlroy.

Ciphers Robin Browne submits a brief article on some cipher based on a key identified in Bacon's *Abecedarium Naturae*.

A Phoenix No less than nine in-depth articles were written by A Phoenix in the past year. Additionally, each is accompanied by a high-quality video, and a synopsis is included. Links for papers and video are included under each title.

Note: The entire collection of A Phoenix research papers and videos are archived on their own academia.edu website:

<https://aphoenix1.academia.edu/research>

What have other authors had to say about Bacon and Shakespeare's works? A Phoenix's 'Great and Rare Quotes about Francis Bacon and the Shakespeare Works' is a handy collection included in its entirety below.

Is Sir Francis Bacon Shakespeare? Susan Roberts, a member of the Francis Bacon Society, delivers with clarity a fascinating, erudite and comprehensive account of Francis Bacon's life. The theories of Authorship and the Royal Birth are carefully examined using compelling historical detail in this popular video [Is Sir Francis Bacon Shakespeare?](#)

II. The Monarchy

By Susan McIlroy

Dear Members,

We respectfully mark the death of her Majesty Queen Elizabeth II with short comments and connections.

Obituary

In the *Baconiana* journals we find many interesting obituaries about Baconians but among these we would not expect to find an obituary of a monarch. However, there was through the work of Mrs Gallup, reported recently, a link with Queen Victoria. There may also have been a link between the Queen and *The Ladies Guild of Francis Saint Alban*, founded by Mrs Pott. Miss Alicia Leith, member of the Society and prominent in the Guild wrote the attached tribute *Victoria the Beloved*. Had we not witnessed the extraordinary outpouring of grief for Queen Elizabeth, we may have felt Miss Leith's tribute overly expressive,

Bacon and the Monarchy

In order to protect King James, Bacon sacrificed his position, and reputation, facing disgrace and ignominy which persists to this day. Bacon's Successful championship of monarchy over the judiciary, embittered the already hostile Lord Coke who went on to play a leading part in Bacon's fall. Bacon saw the Monarch as representative of the country

Current day Monarchy

You may not be aware that applicants for UK citizenship swear an oath of allegiance not to the land or to a written constitution, but to the monarch, a living sovereign. "It is a form of protection...we decedents of immigrants are sheltered from the inclination of some other nations to transform citizenship into a question of blood and soil," writes Mutaz Ahamed: "The monarchy, in being a living embodiment of the nation and in guaranteeing liberty for everyone, has also become a defender of minority rights. (Telegraph 18th September)

National Changes.

Emblems on letterboxes, stamps, passports and the coinage, are all to be changed to reflect the new monarch. Lawyers will be required to change their titles from QC – Queen's Council, to KC – Kings's Council, as did Francis Bacon in his time. Bacon was the first ever QC to serve Queen Elizabeth I. According to Mr Hardy in *Baconiana*, "Bacon's role serving under Elizabeth, as Extraordinary Council, was a vague

Victoria the Beloved.

"Mirrou of grace and Majestie divine,
Great Ladie of the greatest Isle, whose light
Like Phœbus lampe throughout the world doth shine,
Shed thy faire beams into my feeble eyne,
And raise my thoughts."—*Edmund Spenser.*

VICTORIA our Beloved is not, for God took her, and a nation weeps. With true prophetic fire Spenser frames a poet's song of "goodly ornament" and "for short time an endless monument" for her the greatest Ladie of that his day. And not alone for her, for with his artist's brush he paints the best and highest ideal of an Empress Queen, one which we in these happy later days have seen fully and blissfully fulfilled. And so we whose eyes have seen, and our lips touched, a Royal hand held out in kingly wisdom and courtesie to all that is noblest and best in literature and art, shall we not, as we enshrine in our memories and hearts Victoria, who was so much more a Mirrou of grace and majesty divine than Elizabeth, as her great soul was greater than the soul of Elizabeth, take glad comfort?

Our true "light-bearer" shines on among the hosts of heaven. Shall we not borrow Spenser's fine thought, and ask that our tear-dimmed eyes may be illuminated with beams from her torch our embers kindled by sparks from her lamp and so grow larger-hearted, larger-souled, that we may make a surer way through this the Shadow-land because She was?

And now, with bent head but with upturned eyes, we look towards the Light, saying in glad echo to Spenser's song—

"Great Ladie of the greatest Isle,
Shed thy fair beams into my feeble eyne,
And raise my thoughts."

A. A. L.

NOTE.

It is especially interesting to us students of Baconian lore to know that one of the latest acts of our beloved Queen was to instruct the Librarian of Windsor Castle, Mr. Holmes, to accept the Bilingual Cipher of Francis Bacon, by Mrs. Elizabeth Wells Gallup, for the Royal Library. The letter graciously accepting the presentation of the volume speaks of the "interesting work."

position without patent, salary or fee. Francis Bacon was the first King's Council, in the modern sense of the term" We direct members with a legal curiosity to read Hardy's article in *Baconiana* No.34, April 1911, p 97 – 101.

King Charles III and Shakespeare.

Let us not lament that the King is known to be a Stratfordian; even were he to see the light privately, he would have to conceal it. The Monarch is not to voice personal opinions, and particularly not those of the so-called 'crackpot' variety that he has formerly championed.

We can rejoice that the King embraces Shakespeare. *Brush up your Shakespeare; The King's secret to sincere speeches* ran a headline today by Christopher Howse. He contends that that the King can say things by quoting Shakespeare that would be too elevated or embarrassing to say on his own account and that he is conscious of the value of harnessing Britain's greatest author to deliver solemn thoughts. Poignant words from Hamlet were used by the King at the end of his first public address to the nation in a tribute to his late mother and to his family.

May flights of angels sing thee to thy rest.

The King said in his address at Westminster Hall to both houses of parliament, "As Shakespeare says of the earlier Queen Elizabeth, she was, **a pattern to all princes living**".

This quotation is from Henry VIII; Archbishop Cranmer's prophesy about the baby Elizabeth:

'She shall be, to the happiness of England, "An aged princess; many days shall see her, And yet no day without a deed to crown it"...

Faith

Faith was paramount in the lives of Francis Bacon and our Royal family. We ask please for your thoughts on this.

Humour

Given the Queen's acknowledged mischievous sense of humour it seemed appropriate to include this short excerpt taken from an otherwise serious Telegraph article about Britain, by Historian Andrew Roberts.

Walking past Parliament yesterday, I felt a spasm of genuine pity for the two republicans in their straw hats holding up signs saying "Abolish Monarchy" and "Abolish Royals", as hundreds of people walked past them politely, hoping for a better view of the new King and Queen. Republicanism in this country has become a minority fetish, like learning Esperanto.

Protecting the late Queen and her Consort

Gary Keegan, Francis Bacon Society trustee and member of the Council, has fulfilled this honour on several occasions. Gary was stationed at Highbury, just round the corner from Canonbury House a former residence of Francis Bacon and where for a time the Society had an office.



III.

The Bible, The Bishops, and the Bard

Sonnet 59

By Robin Browne

Five years ago, we celebrated the 400th anniversary of the publication of The King James Bible, and in 2016 we celebrate the 400th anniversary of The Bard's death on St George's Day. In the space of just a few years the two greatest books in the English language, Shakespeare's First Folio and the newly translated Bible were bestowed upon the World. The beauty of the language found in each book has never been overlooked, much of which, we have William Tyndale to thank, his writings brought a richness and a freshness to our native tongue. The celebrations for these two events four hundred years later saw an out-pouring of books, articles and television programs, and a growing interest in how The King James Bible may be linked to the works of Shakespeare.

What better place to start than Holy Trinity Church in Stratford upon Avon where Christians have worshipped for centuries and where the town's most celebrated citizen was baptized. It remains today, the most visited church in Britain and has many famous connections to Shakespeare, amongst which, are the Shakespeare Monument and an encased 1611 copy of The King James Bible which lays open at Psalm 46, wherein the words, "SHAKE" and "SPEAR" appear equally spaced. The forty-sixth word from the beginning is 'shake' and 'spear' is the forty-sixth word from the end. It was not till around 1900 that clever positioning of two words was exposed in "The Publishers Circular". Not in The Geneva Bible nor in any previous English translations of The Old Testament are the words 'spear' and 'shake' so consciously placed.

Lancelot Andrews, then, Bishop of Winchester, was amongst the most senior clergy and translators responsible for the planning and the execution of the King James Bible. He was in a great position to have arranged the wording of Psalm 46 and to have collaborated with a close friend, someone who could have enriched the English translation and influenced printing of the 1611 edition. The coincidence is too great to accept, it was not by pure chance that these two words now occupy their present position.

Towards the latter part of the seventeenth century, Archbishop Thomas Tenison came into the possession of some valuable papers to which he added his translation before publishing them in a small book of "Physiological Remains". The original Latin manuscript had been written almost sixty years earlier, and was given to Bishop Rawley for its safe keeping, with instructions that it be published after some time had passed; it was never intended that so many years would elapse before these pages saw the light of day. They may never had been printed other than the fact they fell into the enthusiastic hands of Archbishop Tennison, but yet, it was another 320 years before a retired actor, Donald Strachan, whose work on early ciphers is unparalleled, discovered the true value of what the book contained. The work was entitled "ABECEDARIUM NATURAE" and displayed a valuable set of keys which states

The Three-fold "T" (TAU)	is 67, and concerns the Earth.
The three-fold "U" (UPSILON)	is 68 and concerns Water.
The three-fold "W" (PSY)	is 69 and concerns Air.
The three-fold "X" (CHY)	is 70 and concerns Fire.

With the triple alphabet, A = 49, B = 50, C = 51 and Z = 72. Of importance, Three-fold letter “I” (the personal pronoun) is 57. In the two fold alphabet the latter “I” is 33.

There was a time before the works of Shakespeare appeared and into the seventeenth century when the English alphabet contained only twenty-four letters.

The single alphabet is when numbers also related to letters so that: A = 1, B = 2, C = 3, and Z = 24, and when applied to Psalm 46 produces some interesting numbers.

P S A L M	F R A B A C O N	(Fra Bacon his signature)
15+18+1+11+12=57	6+17+1+2+1+3+14+13=57	Three-fold alphabet “I”=57
		Two-fold alphabet “I” = 33

	F R A N C I S	B A C O N
P S A L M (57) + 4 + 6 =67	6+17+1+13+3+9+18 = 67	2 +1+3+14+13 = 33

	S H A K E S P E A R E
P S A L M (57) + 46 = 103	18+8+1+10+5+18+15+5+1+17+5 = 103

It has often been argued that there were no ciphers in early books, but to the contrary Archbishop Godwin wrote a history of the Tudor Royal Family, something extremely dangerous in Elizabethan times. His book was published anonymously, no author ascribed to these histories yet the beginning letter of each chapter spelt out his identity. Likewise, the early history plays attributed to Shakespeare were all published anonymously yet the author’s identity was cleverly encrypted in some of the plays. Donald Strachan applied the triple alphabet to the Dedication in The First Folio and discovered some remarkable secrets and hidden history. Many scholars responsible for translating and writing The Authorized Version, along with its editor, have also remained anonymous. Once the translation was completed the manuscript was entrusted to Thomas Bilson, Bishop of Winchester and the future Bishop of Gloucester, Dr. Miles Smith, for its final revision, but neither of these two men had the creative command of the English language to have delivered The Bible we have today. The final draft MSS was rewritten by the only man who had the ability to write such a lyrical and memorable masterpiece.

The intentional placing of the words, ‘shake’ and ‘spear’ in Psalm 46, also occurs in the Shakespeare plays when a count from the beginning of a scene and a count from the end of the scene identify the author. There is another subtle connection; the identical decorative printer’s design appears in the Octavo edition of the 1612 Bible as it had done previously in the 1593 edition of Shakespeare’s “Venus and Adonis”. Again, a decorative printer’s design can be found above “To the Christian Reader” at the beginning of the King James Bible, the same design is employed at the beginning of both Shakespeare’s First Folio of 1623 and Lord Bacon’s Instauratio Magna of 1620.

Holy Trinity Church will forever attract worshippers and tourists but few will know that three years after the William Shakespeare died the town’s people of Stratford-upon-Avon complained about the crumbling chancel which had been neglected for a long time. In 1619, Francis Bacon appointed a new vicar (minister) and repairs to the fabric began and the idolatry for the Bard was to follow. In 1955, the Folger Shakespeare Library Prize was awarded to Colonel William Friedman, who had been cryptologist for the US Department of Defense during WW2 when he

cracked the Japanese Diplomatic code. He was an eminent cryptographer who's research for The Folger Library, a Stratfordian Institution, was published under the title "The Shakespeare Ciphers Examined". The title itself suggests there are ciphers in the works of Shakespeare but Friedman concludes in the book there are no ciphers. Yet in response to Donald Strachan's correspondence he writes:

"If these messages come to light as the direct result of the precise instructions as to where to look, and if a key book, of some sort is used in connection with another book, then I should say one would be warranted in calling the system a cipher. We shall be glad to hear from you whenever you are ready to send your book to some publisher. It may well contain valuable historical information." The key book to which Friedman refers was that which Archbishop Tenison published in 1679 from the manuscript written by Frances Bacon a few years before his death.

"But such is the infelicity and unhappy disposition of the Human mind in the course of invention that it first distrusts and then despises itself. First will not believe that any such thing can be found out; and when it is found out cannot understand how the world should have missed it for so long."
LORD BACON'S INSTATAURTIO MAGNA 1620, part two.

Footnotes:

1. Donald Strachan, published a book explaining how the triple alphabet was applied to The Dedication and the plays in Shakespeare's First Folio, as well as to the Sonnets. His book appears to be published anonymously, but the author's name is encrypted within the text of his book.
2. William Smedley, "The Mystery of Francis Bacon, 1905.

"Reprinted with kind permission of The William Tyndale Society Journal No. 48 Spring 2017.

Editor: From time to time, the TSJ will publish esoterica, and in the current issue we include a striking example by Robin Browne, who discusses the Tyndale Shakespeare connection. There are mysteries to ponder here and pending further discoveries by sleuths and historians inside our Society and beyond, certain historical truths must remain unknowable.

IV.

Francis Bacon (Bassano/Bellario) & Anthony Bacon (the titular character Antonio) and *The Merchant of Venice*

By A Phoenix October 2021

Here is a link to the 43 page article:

[**Francis & Anthony Bacon & *The Merchant of Venice***](#)

Here is a link to the 1hour video:

[**Anthony Bacon \(Antonio\), Francis Bacon \(Bassano/Bellario\) & *The Merchant of Venice***](#)

Synopsis

Following his return to England in February 1592 after a twelve absence abroad working closely with spymaster Sir Francis Walsingham for the English Secret Service, Anthony Bacon went to live with his brother Francis Bacon who was then already heavily in debt at Gray's Inn. From the moment Anthony returned to England he immediately became involved in supporting and assisting his brother Francis with his money troubles and considerable debts. Francis and Anthony set up a literary workshop with connections to printers and publishers employing writers, translators, scribes and copyists for the distribution of private manuscripts, books, plays, masques and other entertainments. The enormous crippling costs of running and financially supporting this literary workshop resulted in Francis and Anthony further entering into a never ending cycle of debt incurred by having to raise large loans from money-lenders through bonds (legal agreements for loans) and other legal instruments.

The Bacon brothers were still dealing with various loans and mounting debts when in Trinity Term 1597 a goldsmith named Sympson of Lombard Street who held a bond for £300 principal, sued Francis for repayment but agreed to respite the satisfaction of it until the beginning of the following term. However without any warning a fortnight before Michaelmas Term commenced, Bacon was walking from the Tower of London when at the instigation of the moneylender Sympson he was served with an execution and arrested with a view to confining him to the Fleet prison. The events were to inform and colour the most famous legal play in the history of English drama, *The Merchant of Venice*, whose titular character is named Antonio, the Italianate form of Anthony named after and modelled upon Anthony Bacon. It was entered as a new play on the Stationers' Register on 22 July 1598 and was first published in 1600 as *The Most excellent Historie of the Merchant of Venice*.

In the modern Arden edition of the play Professor Drakakis makes the obvious but very important observation 'The central drama of *The Merchant of Venice* revolves around the relationship between the merchant Antonio and the Venetian Lord Bassanio.' The character of Bassanio is modelled upon its author Francis Bacon. In *The Merchant of Venice* the two characters Antonio and Bassanio mirror the complex relationship and circumstances of Francis and Anthony Bacon before and during the time the play was written, revised and performed.

Apart from Bassanio, the spectral presence of Bacon is dispersed through several other characters in the play. Professor Lamb voices that not only does Bassanio resemble Bacon but so too its heroine Portia. Then there is the character of Dr Bellario who as pointed out by the orthodox

scholar Mark Edwin Andrews also represented Bacon which is further substantiated by the videos and lectures of Simon Miles and Christina G. Waldman the first to publish a full-length work on the subject *Francis Bacon's Hidden Hand in Shakespeare's The Merchant of Venice* (2018). In his work *Law Versus Equity in The Merchant of Venice* as its title indicates Mark Edwin Andrews reads the play as an allegory of the conflict between law and equity which constitutes the consensus among modern scholars that the trial scene dramatizes the struggle between the common law courts and the equitable Court of Chancery. From the outset of the trial Andrews juxtaposes a prose version alongside the text of the play in which he substitutes Bacon for Dr Bellario.

The Merchant of Venice is about love and friendship particularly focused on the characters of Antonio (Anthony Bacon) and Bassanio (Bacon); about usury (a subject on which Bacon composed an essay and legal paper); money-lending mirroring the real lives of the Bacon brothers; and a bond between Antonio and Shylock similar to the bond between Bacon and Sympson. It's also partly an allegory about the issue of debt and assumpsit that was finally decided in *Slade's Case (Slade v Morley)*, in which Bacon appeared for the defendant Morley, whose first substantive arguments made before the Justices of the Exchequer occurred in the Michaelmas Term of 1597 and 1598, at the very time Bacon was planning, writing and revising *The Merchant of Venice*, the most dramatic legal play in all world literature.

V.

Francis Bacon & The Law In His Early Shakespeare Plays Reflected In His Life & Acknowledged Writings

By A Phoenix October 2021

Here is a link to the 81 page article:

[**Francis Bacon & The Law In His Early Shakespeare Plays Reflected In His Life & Acknowledged Writings**](#)

Here is a link to the 1 hour video:

[**Francis Bacon & The Law In His Early Shakespeare Plays Reflected In His Life & Acknowledged Writings**](#)

Synopsis

The philosophical, political and legal DNA of Francis Bacon runs through the very veins and arteries of the Shakespeare poems and plays. As the son of Sir Nicholas Bacon, the Elizabethan Lord Keeper and *de facto* Lord Chancellor of England from a very early age he drank in, assimilated and internalised, the inner workings of the law, the superstructure of its legal machinery, and all its procedures, practices and operations. Under the guidance of his father Bacon was admitted to Gray's Inn where with his extraordinary intellectual gifts and masterful comprehension of the law he enjoyed a stellar rise that eventually led to him occupying all the major legal offices of state, solicitor-general, attorney-general, Lord Keeper and Lord Chancellor of England.

During his time at Gray's Inn Bacon was *de facto* Master of the Revels writing and producing several masques, entertainments and plays, several of which have survived. Most importantly,

Bacon wrote a play entitled *The Misfortunes of Arthur* (a political allegory about Queen Elizabeth and Mary, Queen of Scots) which was performed by members of Gray's Inn before Queen Elizabeth at Greenwich on 28 February 1588, a date notable for the very singular fact that it marked the beginning of what is known as the Shakespearean era. Its themes and language find expression and are demonstrably echoed in a significant number of his early Shakespeare plays including the first tetralogy of *1 Henry VI*, *2 Henry VI*, *3 Henry VI* and *Richard III*, written around the same time or shortly after the *Misfortunes*, and from the same period *Titus Andronicus*, *King John*, *Richard II* and *The Comedy of Errors*.

These plays display an intimate familiarity with the principles and practices of all the major branches of the law: common law, civil law, statute law, and the maxims of English law, as well as its principles, complex technicalities, customs and jurisprudence. Their legal language and phrases readily flow from his pen and in the plays his characters talk in a language of the law straight out of Bacon's Legal Tracts: from *Slade's Case*, *The Maxims of the Law*, *The Postnati Case*, *The Charge of Francis Bacon Touching Duels*, *The Elements of the Common Laws of England*, etc, none of which were published in his lifetime.

Several of these plays also reflect some of his other political-legal tracts (also not published during his lifetime), most notably *Certain Observations Upon a Libel* (c. 1592) commissioned by and written in defence of his uncle Sir William Cecil, Lord Burghley (married to Lady Mildred Cooke Cecil, elder sister of his mother Lady Anne Cooke Bacon) aspects of which are reflected in *2 Henry VI* wherein the Duke of Gloucester is modelled on Cecil and Dame Eleanor points to his wife Lady Mildred Cecil. Their son Sir Robert Cecil, with whom Bacon grew up, he painted in the titular character of *Richard III* and in his essay *Of Deformity*.

In the less well-known *The Troublesome Reign of King John* Bacon explores the law of bastardy, in particular the law surrounding royal bastardy, through the most important and largest role in the play, the royal bastard Sir Philip Faulconbridge, universally regarded as the hero of the play. It is revealed here for the first time that the character of the royal bastard is a disguised dramatization of its author Bacon, the secret concealed royal son of Queen Elizabeth and Robert Dudley, Earl of Leicester.

For the best part of a year Bacon organised and directed the magnificent Gray's Inn Christmas Revels (1594-5) which witnessed the premier of his legal play *The Comedy of Errors* in which a programme of legal reforms began by Sir Nicholas Bacon and continued by Francis Bacon found dramatic expression. On the last of its Grand Nights which took place on 3 January 1595 Bacon wrote six speeches on the *Exercise of War*, the *Study of Philosophy*, the *Eternizement and Fame by Buildings and Foundations*, the *Absoluteness of State and Treasure*, *Virtue and a gracious Government*, and *Persuading Pastimes and Sports*, in the fifth of which, he sets forth arguments for the extensive reform of the machinery of the law, the courts of law and justice, and its delays and abuses, necessary for the peace and security of the kingdom, completing the cycle of his early Baconian-Shakespearean legal plays.

VI.

The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works

By A Phoenix June 2022

Here is a link to the 340 page article:

[The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works](#)

Here is a link to the 101 minute video:

[The Friedman Fraud: The Bacon Ciphers in the Shakespeare Works](#)

Synopsis

For over sixty years deluded Bacon and Shakespeare scholars supported by universities around the four corners of the globe, fanned by the international news media, have deceived the rest of the world into believing that the Friedmans, the two greatest cryptographers of the twentieth century, had once and for all in their book *The Shakespearean Ciphers Examined* put an end to the notion of Baconian ciphers being present in the Shakespeare plays, a falsehood which continues to deceive the world to the present day. This is a story about one of the greatest literary frauds of all time fully revealed here for the first time that will absolutely shock Shakespeare scholarship and the rest of the world and necessitate a complete re-assessment of Francis Bacon's true authorship of the Shakespeare works.

From a very early age Francis Bacon was given a baptism into ciphers and codes and other arcane cryptic devices for concealing and communicating secret and hidden information. His father Lord Keeper and *de facto* Lord Chancellor of England Sir Nicholas Bacon and his uncle Secretary of State Sir William Cecil were the twin pillars of the Elizabethan Reformation and effectively the heads of the secret state. The lifeblood of the Elizabethan state and the English Secret Service headed by Sir Francis Walsingham were secret ciphers and codes and its three principal pillars Bacon, Cecil and Walsingham went to extraordinary lengths to maintain a cryptographic hegemony over their dangerous European rivals and the domestic enemies of the English government. Early in the Elizabethan reign Sir William Cecil and Sir Nicholas Bacon directed the great mathematician and cryptographic expert Dr John Dee to seek out a rare manuscript copy of Johannes Trithemius's *Steganographia*. The spy, intelligencer and secret government agent Dr Dee had a profound and extensive interest in cryptology and after tracking down a prized manuscript of *Steganographia* on the continent he returned with it to England, where a copy of it was placed in the hands of his political masters. He was afterwards a mentor to the young Francis Bacon who possessed an all-consuming and profound fascination for all ciphers and codes and other cryptographic devices necessary for a life in the English Secret Service.

In 1576 a fifteen year old Francis Bacon travelled in the train of the Ambassador-elect Sir Amias Paulet for a three year stay at the English Embassy in Paris which stood at the very centre of European intrigue and espionage where he was joined by the great English cryptographer Thomas Phelippes with the two of them occupied with ciphers and other areas of cryptography on an almost daily basis. It was during his time in Paris that Bacon later recalled how he invented his famous bi-literal cipher, a cipher system he later secretly inserted into his Shakespeare works. Living in Paris at the time when Bacon was busy working with and inventing new ciphers was the diplomat and cryptographer Blaise de Vigenère with whom Bacon is believed to have collaborated on his *Traicte des Chiffre* or secret ways of writing.

In 1591 there appeared in London a Latin edition of a milestone work on cryptology by the Italian polymath and playwright Giambattista della Porta entitled *De Fvtivis Literarvm Notis* printed by John Wolfe, and dedicated to Henry Percy, Earl of Northumberland. Some two centuries later there was discovered at Northumberland House (at the time in the ownership of his ancestor Earl Percy, afterwards the Duke of Northumberland) what has come to be known

as the Northumberland MSS that originally contained several of Bacon's writings among them his Shakespeare plays *Richard II* and *Richard III*. On the outer-cover of The Northumberland Manuscript the name of Bacon/Francis Bacon and his pseudonym Shakespeare/William Shakespeare are scribbled on more than a dozen occasions. Down the left side appears *Honorificabilitudine* a variant of the long word *honorificabilitudinitatibus* in *Love's Labour's Lost* (5:1:41). Further down the page we are met with the entry 'revealing day through every cranny spies and see Shak', line 1086 of *The Rape of Lucrece* 'revealing day through every cranny spies'. In particular above the entry for Bacon's Shakespeare play *Richard II* appears the entry 'By Mr. ffrauncis William Shakespeare' and further down the word 'Your' is twice written across his pseudonym William Shakespeare-so it reads 'Your William Shakespeare'.

With the spymaster Sir Francis Walsingham now dead the headquarters of the English Secret Service had been transferred to Essex House on the Strand the grand stately residence of the royal favourite Robert Devereux, the second Earl of Essex. Under the roof of Essex House, Francis and Anthony Bacon ran a vast domestic and foreign intelligence network of spies and intelligencers operating across the European continent. Working out of Gray's Inn and Essex House, Francis and Anthony also set up a literary workshop with connections to English printers and publishers employing writers, translators, and scribes for distribution of private manuscripts, books, plays, masques and other entertainments. This Bacon-Essex circle included the Earl of Southampton to whom Bacon dedicated *Venus and Adonis* and *The Rape of Lucrece* and to whom many of his Shakespeare sonnets were addressed.

Francis and Anthony Bacon were the joint heads of the foreign and domestic arms of the English Secret Service that evolved into British Intelligence in other words the equivalent of MI5 and MI6. They were in charge of gathering intelligence domestically and from all over Europe for which they employed a highly organised network of secret agents and spies whose important intelligence and information was conveyed through secret codes and ciphers and the interception of ciphered correspondence of enemy agents, deciphered by Francis, Anthony, and Thomas Phelippes.

In his first major acknowledged work *The Advancement of Learning* Bacon sets out a series of cipher systems which he named Simple Cipher, Kay Cipher, Wheel Cipher and his Bi-literal Cipher, that he secretly incorporated into the 1623 Shakespeare First Folio. Shortly before the publication of the First Folio in November 1623 there appeared in Latin Bacon's truly monumental *De Augmentis Scientiarum Libri IX* which included a much more expansive and detailed explanation of his Bi-literal Cipher. Soon after the publication of the *De Augmentis* and the Shakespeare First Folio there appeared the extremely rare work on cryptology entitled *Cryptomenytices et Cryptographiae Libri IX* by one Gustavus Selenus, a pseudonym for Augustus, Duke of Brunswick-Luneburg, a near five hundred page work published at Luneburg early in 1624. The revealing title page of the *Cryptomenytices et Cryptographiae* contains a pictorial cryptogram depicting Francis Bacon giving a figure holding a spear dressed in actor's boots, representing the actor William Shakspeare, a quarto or book of plays, who is shown carrying them off into the distance toward a building representing the Globe Theatre.

Some three centuries later the discovery of the presence of Bacon's Biliteral Cipher was announced to the world in a series of volumes published by the remarkable Elizabeth Wells Gallup entitled *The Bi-literal Cypher of Sir Francis Bacon Discovered in his Works*. On examining the prefatory material of the 1623 Shakespeare First Folio Gallup deciphered a series

of revelations about Francis Bacon's secret life and enormous corpus of writings revealing that not only was he the secret author of the Shakespeare works but also the works published in the names of among others Spenser, Greene, and Marlowe, and that he was the concealed royal son of Queen Elizabeth and Robert Dudley, Earl of Leicester.

News of these revelations soon reached the ears of Colonel George Fabyan who had had set up his Riverbank estate located west of Chicago which is still shrouded in secrecy and mystery to the present day. It was here that Colonel Fabyan provided Gallup with a staff and extensive resources to continue her investigations into the Bacon Bi-literal Cipher and its presence in the Shakespeare works and other Baconian publications set forth anonymously or in the names of others. She was afterwards joined at Riverbank by William F. Friedman and his future wife Elizebeth Smith, the widely acclaimed duo who went on to become the two greatest cryptographers of the twentieth century and the authors of *The Shakespearean Ciphers Examined*.

The years spent by the Friedmans at Riverbank are not well-documented and what we know or believe of their time there almost entirely derives from the story told by the Friedmans themselves in a series of unpublished manuscripts and lectures and their book *The Shakespearean Ciphers Examined*. For the next few years the Friedmans worked closely alongside Elizabeth Wells Gallup assisting her in a complex and minute study of the Bacon Bi-literal Cipher and its links to the Shakespeare First Folio and soon after the Friedmans were appointed the joints Heads of the Riverbank Department of Ciphers.

During this period the Riverbank Cipher Department headed by the Friedmans produced a series of pamphlets known as the Riverbank Laboratories Publications on Cryptography. These comprise of a series of important ground-breaking technical monographs dealing with cryptography and cryptanalysis and several dealing with Gallup's work on the Bacon Bi-literal Cipher. A number of the volumes on the Bacon Bi-literal Cipher were issued anonymously and the identity of their author (s), who were of course known to the Friedmans, remain unknown to the world at large to the present day.

For more than half a century the Friedmans had every opportunity to reveal the identity of the authors of these anonymous Riverbank publications on the Bacon Bi-literal Cipher but repeatedly refused to do so. The reason why, is the Friedmans themselves, were the anonymous authors of these tracts in which it is emphatically stated that the presence of Bacon's cipher system identified by Elizabeth Wells Gallup has been repeatedly tested and dissected, and was and is, demonstrable beyond any and all doubt.

In 1997 there appeared a still virtually unknown work entitled *The Sabines at Riverbank: Their Role in the Science of Architectural Acoustics* by John W. Kopec. The book issued by the Acoustical Society of America was limited to only a thousand copies on a subject which falls outside the ordinary scope of literary scholarship and largely for this reason still remains unknown to Baconian and Shakespearean scholarship.

In researching the work Kopec fully immersed himself in the history of Riverbank, a history which has barely been glanced at. Virtually all of what little is known of the Riverbank Cipher Department has come down to us through the lens of the Friedmans. Their three main repositories (two unpublished) where they discussed their time at Riverbank provide us with only a very carefully edited version of the circumstances and events surrounding it and their

parts played in the authorship of the Riverbank publications on the Bacon Bi-literal Cipher. Their various accounts about their time at Riverbank are marked by inconsistency, factual discrepancy, deliberate omissions, falsehoods, and deceit. Now here for the very first time was a book on Riverbank by an author who had spent more than two decades on site with unlimited access to what records remained of its secret, obscure and hidden past. Kopec's book is dedicated to Don Williams, son of Fabyan's chauffeur Bert Williams, who drove the limousine that picked up Elizebeth Smith Friedman from the Newberry Library in Chicago, marking the beginning of her career at Riverbank from 1916 to 1920.

The long-time Riverbank chauffeur Bert Williams knew the Friedmans well and for the years the couple lived on the estate he was in almost daily contact with them, as he was with Elizabeth Wells Gallup, providing him with first-hand inside information about the Riverbank publications on the Bacon Bi-literal Ciphers and their authorship.

Outside of the records Don Williams 'Mr. Riverbank' who was born there in 1920 was a critical source of information for Kopec. Don 'Mr Riverbank' Williams, worked at Riverbank for 35 years before retiring in 1985, and knew more about it than any other person alive. In the main body of the text Kopec devoted several pages to the period spent by the Friedmans at the Riverbank estate. His informative discussions with Don Williams included the explosive and far-reaching statement of enormous historical importance to Baconian and Shakespearean scholarship and the truth about Lord Bacon's authorship of the Shakespeare works: namely, the anonymous *The Greatest Work of Sir Francis Bacon* issued by the Riverbank Cipher Department was written by the Friedmans, confirming the presence of the Bacon Bi-literal Cipher in the Shakespeare canon.

For the rest of their lives the Friedmans remained silent about their authorship of *The Greatest Work of Sir Francis Bacon* endorsing the presence of the Bacon Bi-literal Cipher in the Shakespeare works and decades later when both Fabyan and Elizabeth Wells Gallup were long dead wrote *The Shakespearean Ciphers Examined* wherein they fraudulently pretended in the open plain text that no Bacon ciphers were used in the Shakespeare poems and plays in one of the greatest academic and literary frauds of all time. However revealed and demonstrated here for the first time *The Shakespearean Ciphers Examined* is itself one very elaborate cryptogram containing hidden secret Bacon ciphers repeatedly conveying the concealed cryptographic message that Francis Bacon, Brother of the Rosy Cross, is Shakespeare.

The Friedmans knew there were Bacon ciphers present in the Shakespeare works and that Bacon is the true secret author of the Shakespeare works, a secret which at a single stroke completely collapses the Stratfordian fiction and illusion that the illiterate/semi-illiterate William Shaksperre was the author of the Shakespeare plays. It was a secret they took to the graves but not beyond it. For on the tombstone of William and Elizebeth Friedman, one designed by themselves, the two greatest cryptographers of the twentieth century, left a secret cryptographic message:

FRANCIS BACON IS SHAKESPEARE.

VII.

The Folger Shakespeare Library-A Secret Baconian-Rosicrucian-Freemasonic Institution

By A Phoenix, August 2022

Here is a link to the 45 page article:

[**The Folger Library A Secret Baconian-Rosicrucian-Freemasonic institution**](#)

Here is a link to the 48 minute video:

[**The Folger Shakespeare Library A Secret Baconian-Rosicrucian-Freemasonic Institution**](#)

Synopsis

The unique and greatest Shakespeare repository in the world the Folger Shakespeare Library is to the present day still shrouded in secrecy and mystery with an untold secret history which stretches back to Elizabethan and Jacobean England to the time of the publication of the Shakespeare First Folio the bedrock on which the library is founded.

The Folgers trace their colonial descent directly back to Peter Folger (1617-1690) translator and government official born in Norwich, England, in 1617, the son of John Folger and Meriba Gibbs. His father John Folger was born in 1594 in the county of Norfolk and his wife Meriba Gibbs two miles east of the county of Norfolk, England in 1600. Virtually nothing is known about either John and Meriba Gibbs Folger and the early years of their son Peter. There is however every likelihood that the Folgers knew members of the Bacon family. The twin counties of Suffolk and Norfolk of East Anglia were the political strongholds of the prominent Bacon family, whose wide and extensive private and social circles, extended across the whole region. The great scion of the family the philosopher-poet Francis Bacon, concealed author of the Shakespeare works, the inspiration of Henry and Emily Folger for the Folger Shakespeare Library, successively served as the Member of Parliament for Ipswich in the county of Suffolk in 1597, 1601, 1604 and 1610.

This was the period of the great expansion into North America secretly directed by Francis Bacon and his Rosicrucian Brotherhood that was to forever change the future direction of the modern world. In 1606, the Virginia Company was formed to organize and promote the colonisation of Virginia and shortly after the first permanent English speaking settlement in North America was established at Jamestown, Virginia in 1607, the seed which grew and evolved into the first modern constitutional and federal republic, the United States of America.

It is conceivable that through knowledge of the activities of Francis Bacon and the London Virginia Company and the first permanent English settlement in Jamestown, followed by Bermuda (1609), Newfoundland (1610), and afterwards Massachusetts, founded by the Pilgrims transported across the Atlantic in the *Mayflower* in 1620, that the Folger family developed the idea of emigrating to the New World.

The elusive John Folger and his eighteen year old son Peter Folger emigrated to Massachusetts in 1635. During his voyage to America on the vessel *Abigail*, Peter first met Mary Morrill, whom he married in 1644. Their youngest daughter Abiah, was the mother of the great writer, scientist, and philosopher Benjamin Franklin, the most important Rosicrucian-Freemason of his time and one of the Founding Freemasonic Fathers of the United States of America. Franklin was also a member of the Baconian-

Rosicrucian-Freemasonic Royal Society and for several years he regularly corresponded with the great eighteenth-century Shakespearean actor David Garrick and Dr Samuel Johnson, editor of the Shakespeare works.

It was Freemason David Garrick who organized the Grand Shakespeare Jubilee of 1769 which put Stratford-upon-Avon, home of William Shakspeare, as the false centre of the Shakespeare world on the map, a Rosicrucian-Freemasonic *ludibrium*, that still fools and deceives nearly all and sundry around the Shakespearean globe to the present day.

In homage to his great ancestor Benjamin Franklin, the originator of the magnificent and unique Folger Shakespeare Library, Henry Clay Folger said that he had not collected Shakespeareana he would have collected Frankliniana.

In her recent work *The Millionaire and the Bard* on the obsessively secretive Henry Folger and the Shakespeare Folger Library its author Andrea Mays states that ‘The Folger Library maintains the culture of modesty and secrecy established by its founders’ and told how Henry and Emily Folger filled the Folger Shakespeare library with all kinds of ‘sophisticated and obscure symbols and images’ as well as ‘secret words and signs’ that ‘formed a silent composition’ that only ‘a time traveller or a scholar could comprehend’. She did not however provide an explanation that would shed light on or explain the meaning of all the secret, arcane signs, images, symbols, and the ubiquitous so-called ‘Tudor Rose’, that all formed part of the silent composition encoded into the Folger Shakespeare Library; and thus far, no one has hitherto been able to comprehend, decipher, and decode them.

Disclosed here for the first time, the Folger Shakespeare Library is a complex Baconian-Rosicrucian-Freemasonic cryptogram that when decoded conveys the explosive far reaching secret known to the Folgers, namely, the concealed identity of the true author of the Shakespeare works, Francis Bacon.

VIII.

Francis Bacon and the So-Called Dering Manuscript of *Henry IV*, the Unique and Earliest Known Manuscript of a Shakespeare Play: or the Holy Grail of Shakespeare Scholarship, a Shakespeare Manuscript (c. 1596) Originating from Bacon’s Literary Workshop and Corrected in His Hand

By A Phoenix, August 2022

Here is a link to the 126 page article:

[**Francis Bacon and the so-called Dering Manuscript of *Henry IV*, the unique and earliest known manuscript of a Shakespeare play: or the Holy Grail of Shakespeare Scholarship a Shakespeare Manuscript**](#)

Here is a link to the 48 minute video:

[**The Holy Grail of Shakespeare Scholarship: An Original Shakespeare Manuscript Identified ...**](#)

Synopsis

It is little known to virtually all Shakespeare scholars, the ordinary schoolmen, and the rest of the world that there exists an early manuscript version of the play *Henry IV*. This manuscript is the earliest extant manuscript of a Shakespeare play ever discovered, an historical landmark of the utmost importance, that one might be forgiven for thinking that it would not only be well-known and minutely scrutinized by Shakespeare scholars around the globe, as well as known to all and sundry with only the remotest interest in Shakespeare, but celebrated for what it is: a unique artefact of world-wide significance.

The reason this is not the case is because the manuscript itself conceals an explosive secret which it would be difficult to overestimate of the most far-reaching consequences which completely collapses the fiction and illusion William Shakspere of Stratford wrote the Shakespeare works and at the same time confirms the truth that Francis Bacon is our supreme poet and dramatist Shakespeare.

This manuscript was discovered in 1844 preserved in the collection of the eighth Baronet Sir Edward Dering (1807-96) at Surrenden Hall near Pluckley in Kent. It had previously formed part of the library of the first Sir Edward Dering (1598-1644), an antiquarian with an interest in literature and drama, named after his uncle the Puritan preacher Edward Dering patronised by the Cooke sisters Lady Anne Cooke Bacon, Lady Elizabeth Cooke Hoby Russell, Lady Mildred Cooke Cecil and Lady Cooke Killigrew. The relatively obscure Sir Edward Dering (1598-1644) about whose early life very little is known was-here revealed for the first time-a close friend and relative (twice over) of the author of *Henry IV* Francis Bacon.

To the present day the so-called Dering manuscript is presented to the world as a handwritten version of an abridgement of *1* and *2 Henry IV* mainly written by a scribe, with revisions in the hand of Sir Edward Dering, possibly for a court performance at the court of James I or a private performance at his house in Kent c.1623. It is said that the manuscript is or is apparently based on the 1613 quarto edition of *1 Henry IV* and 1600 quarto edition of *2 Henry IV* meaning the manuscript dates from no earlier than 1613 and as Dering's revisions appear to incorporate some emendations in the First Folio, the MS or parts of the MS, may be dated sometime between 1622 to 1624.

One hundred and twenty years after the so-called Dering MS was first discovered which was afterwards purchased in great secrecy by Henry Folger, who secreted it away in the Folger Shakespeare Library, a Secret Baconian-Rosicrucian-Freemasonic Institution, a facsimile edition of it was published in 1974. The edition entitled *The History of King Henry The Fourth* as revised by Sir Edward Dering published by the Folger Shakespeare, edited by George Walton Williams and Gwynne Blakemore Evans, is not generally well known and remains unfamiliar to the ordinary schoolmen and casual student, and is not quite what it appears to the uninstructed eye.

Its joint editor G. Blakemore Evans worked for US Intelligence serving in the Army Signal Corps alongside William Friedman at Bletchley run by British Intelligence, the centre of allied cipher and code-breaking during the Second World War. In their book *The Shakespearean Ciphers Examined* the Fraudulent Friedmans falsely maintained that there were no Baconian ciphers used in the Shakespeare works, in perpetrating one of the greatest academic and literary frauds of all time.

However as the present writer demonstrated in *The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works*, their fraudulent book *The Shakespearean Ciphers Examined* is itself an

elaborate cryptogram containing hidden Baconian ciphers conveying the concealed cryptographic message that Francis Bacon, Brother of the Rosy Cross, is Shakespeare. The Friedmans knew there were Baconian ciphers present in the Shakespeare works, a secret cryptically incorporated throughout their work aided by the Folger Shakespeare Library, revealing and confirming Bacon is Shakespeare.

Similarly, while in the open plain text of *The History of King Henry The Fourth* as revised by Sir Edward Dering its editors George Walton Williams and Gwynne Blakemore Evans himself an expert in cryptography, maintained the fiction of the so-called Dering manuscript, its title page incorporated a number of hidden Baconian ciphers, revealing and confirming that the manuscript of *Henry IV* was of Baconian origin and likewise that Bacon is Shakespeare.

In contrast to Williams and Evans and several other Shakespeare scholars who have maintained and repeated the fiction of the so-called Dering manuscript, the orthodox scholar Professor Hardin Craig observed that the MS contains a number of differences and peculiarities which remain unchanged by any contact with the fifth 1613 quarto of *I Henry IV*. He further observes that it was written in a normal Elizabethan hand with no discernible Jacobean intermixtures, and most importantly, concludes it may be older than the earliest 1598 quarto edition of *I Henry IV*, and that it is a manuscript of Shakespeare's play when it was originally one and not two plays.

This whole illusory house of cards rests entirely on the presence of Dering's hand in the manuscript. If his hand is not present, Dering self-evidently had nothing whatsoever to do with its composition, or its revision, cuts, its division into acts and scenes, its numerous additions of fifty lines and half lines, the introduction of original material in prose and verse, or its wholesale and extensive corrections. All from a person who never wrote a single drama in his entire life or is known to have heavily revised and amended any other play, never mind a Shakespeare play, in the same fashion or manner. The very premise on which this theory rests is self-evidently absurd and more importantly demonstrably false.

The large formatted edition of *The History of King Henry The Fourth* as revised by Sir Edward Dering totals two hundred and thirty-eight pages, comprising an introduction, a Note on the Transcription and Textual Notes, The Names of All the Characters, a facsimile and transcription with textual notes of the manuscript itself, and a Descriptive and Historical Collation. There is however one absolutely critical piece of evidence missing, namely a facsimile of Dering's handwriting.

There is no reasonable and rational explanation whatsoever why Evans and Williams did not reproduce what constitutes the most important evidence in their whole Dering theory. By now the intelligent and alert reader will probably strongly suspect or more likely readily realize there is something wrong, something very wrong when the modern authorities on the Dering manuscript have unmistakably and very deliberately not reproduced facsimiles of Dering's handwriting in this standard edition of the so-called Dering manuscript. What was it then they wanted to conceal from other ordinary scholars and the rest of the Shakespearean world? Simple, the hand of Dering is nowhere present in the so-called Dering manuscript, a very simple fact which at a stroke completely and incontrovertibly exposes and collapses this whole charade and irrefutably demolishes a fraud or illusion (secretly known to some for more than a century) once and for all.

The known and undoubted examples of Dering's hand bears no resemblance whatsoever to the handwriting (including its corrections) to any of the handwriting in the so-called Dering manuscript, or the handwriting in the obverse and reverse of the scrap of paper. In fact not only

is it manifestly plain that Dering's known hand and the hands in the so-called Dering MS do not even remotely resemble each other, it is difficult to conceive of any other specimens of handwritings, being more different.

What then is the reason for the fraud and the false insistence on Dering's handwriting being present in the so-called Dering MS? The reason is because it masks and conceals its true status, provenance and date. In other words, it misdirects the eye away from a great historical secret, one known to some since it was first discovered, and others who were made privy to the secret afterwards.

The so-called Dering manuscript is a single-five act Shakespeare play of *Henry IV* and is earlier than the first printed quarto of *The Historie of Henrie the fourth* issued in 1598 and the quarto edition of *The Second part of Henrie the fourth* printed in 1600. The MS represents the play as Bacon originally composed it when it was one play and not two before developing his original version into two separate parts. Furthermore, we can be reasonably precise regarding the date of the manuscript. It is widely agreed *Henry IV* followed closely upon *Richard II* as not only is *Henry IV* next chronologically its predecessor *Richard II* clearly points to a sequel. The earlier *Richard II* is believed to date to around late 1595 or early 1596, and *Henry IV* was probably composed shortly after, sometime in 1596.

There appears to be three hands in the so-called Dering MS two of which were scribes. It appears the manuscript was copied from another MS now lost. The so-called Dering MS was begun by one scribe who copied out the whole of page one and for some unknown reason after he had completed the first page the task was turned over to a second scribe, who copied out the rest of the manuscript.

The manuscript is intimately connected to Bacon's literary workshop of writers, scribes and copyists that produced Bacon's Northumberland MSS, which once contained his Shakespeare plays *Richard II* and *Richard III*, that dates from around 1596/7. On the outside cover of the Northumberland MSS in a contemporary hand there are more than a dozen examples of various forms of the name Bacon or Francis Bacon and his literary mask Shakespeare or William Shakespeare. Above the entry for the Shakespeare play *Richard II* is written 'By Mr. ffrancis William Shakespeare' and where the name 'William Shakespeare' has been written further down the page the word 'Your' is written twice across it, so thus reads 'Your William Shakespeare'. The writing on the outer cover of the manuscript is chiefly in one hand with occasional words in another, and a few words written at angle, possibly by a third. One of the hands was undoubtedly Bacon who was also responsible for the monogram signature 'W.S.' at the top right-hand corner.

As with the so-called Dering manuscript, the main content of Bacon's Northumberland MSS is written in two or more hands. One of the works contained within it generally referred to by the title *Leicester's Commonwealth* is itself written by two different scribes whose identity remains unknown. On examining the facsimiles of the so-called Dering MS and the aforementioned work in Bacon's Northumberland MSS it appears that one of the scribes who copied out *Leicester's Commonwealth* was also responsible for copying out the so-called Dering MS from the second page onwards. It appears that in producing the so-called Dering manuscript one of these scribes was most likely working from Bacon's original ('foul papers') manuscript of *I Henry IV*, producing an authorial fair copy of the play, which Bacon later gifted to his friend and relative Sir Edward Dering.

The so-called corrector's hand in the so-called Dering manuscript is Bacon's own cramped hand, as one would expect, from the author of the play. It is now more than fitting that instead of it being referred to as the Dering manuscript it is hereafter known by its right and proper designation as *Francis Bacon's 1596 manuscript of Henry IV*, the unique and earliest known extant manuscript of a Shakespeare play, the holy grail of Shakespeare scholarship.

IX.

21 Points of Evidence Confirming Francis Bacon's Authorship of the Plays of *Henry IV* and the So-Called Dering Manuscript – The Earliest Known Manuscript of a Shakespeare Play

By A Phoenix August 2022

The *Henry IV* plays are some of the most Baconian in the whole of the Shakespeare canon and are replete with references and allusions not only to their author Francis Bacon but to several members of the Bacon family and his St Albans home at Gorhambury, the Bacon family estate.

1] Our supreme philosopher-poet and dramatist hilariously sends himself up in the character Francis, the drawer, who serves drinks at the Boar's Head and in a similar manner he uses his own Christian name for the effeminate character Francis Feeble, one of the men enlisted to fight for King Henry IV.

2] He alludes to his father Lord Keeper Sir Nicholas Bacon in the form of Saint Nicholas in reference to a case presided over by the great Elizabethan Lord Keeper. In Act 2 Scene 1 two Carriers engage in some lively banter in a scene which contains allusions to his father Sir Nicholas Bacon. The First Carrier points the way by cueing the allusions to come with 'be hanged, and come away' (2:1:22) the first of half-a-dozen uses of 'hang' and 'hangman' as the scene unfolds. Gadshill says 'Sirrah, if they meet not with Saint Nicholas's clerks, I'll give thee his neck' (2:1:61-2). To which the Chamberlain replies 'No, I'll none of it: I pray thee keep that for the hangman, for I know thou worshippest Saint Nicholas as truly as a man of falsehood may' (2:1:63-5). The passage alludes to a story later recalled by Francis Bacon in his *Apophthegms* relating to a case presided over by his father the great Elizabethan Lord Keeper Nicholas Bacon:

Sir Nicholas Bacon, being appointed a Judge for the Northern Circuit, and having brought his Trials that came before him to such a passe, as the passing of sentence on Malefactors, he was by one of the malefactors mightily importuned for to save his life, which when nothing that he had said did avail, he at length desired his mercy on the account of kindred: Prethee said my Lord Judge, how came that in? Why, if it please you my Lord, your name is *Bacon*, and mine is *Hog*, and in all ages *Hog* and *Bacon* have been so near kindred that they are not to be separated. *I but* replied Judge Bacon, you and I cannot be kindred, except you be hanged; for Hog is not Bacon until it be well hanged.

[Michael Kiernan, ed., *The Historie of the raigne of King Henry the seventh and other works of the 1620s* (Oxford Clarendon Press, 2012), pp. 651-2]

The above episode relating to Sir Nicholas Bacon is also succinctly alluded to in *The Merry Wives of Windsor* when Mistress Quickly a character modelled upon Lady Bacon's younger Lady Elizabeth Cooke Hoby Russell exclaims:

‘Hang-hog’ is Latin for bacon, I warrant you.
[*The Merry Wives of Windsor*: 4: 1: 43]

3] Much of the action in the play takes place at the Boar’s Head Inn—a boar is a wild pig from which is derived bacon—a convenient device for suggesting the Bacon’s Head Inn.

4] The inspiration for the character of Mistress Quickly hostess of the Boar’s Head Inn came in the shape of Lady Elizabeth Hoby Cooke Russell (the younger sister of Bacon’s mother Lady Anne Cooke Bacon), as pointed to by the orthodox Shakespeare scholar Professor Alice-Lyle Scoufos:

It is tempting to see in this historical episode a Fang and Snare “exion” with Falstaff and Mistress Quickly heading towards litigation. Could Lady Russell’s overbearing mannerisms, her pretentious intellection, her colourful and eclectic vocabulary have had an important bearing on the creation of that wondrous and voluble character Mistress Quickly?

[Alice-Lyle Scoufos, *Shakespeare’s Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), p. 245]

5] One of Falstaff’s motley crew Sir John Russell was named after Lady Elizabeth Cooke Hoby Russell’s husband John, Lord Russell (Sir John Russell) whose marriage Bacon most likely attended and with whom he was in regular contact for at least a decade.

Bacon’s uncle John, Lord Russell was the son of Francis Russell, second Earl of Bedford, part of a Bedford dynasty whose private and political relationship with the Bacons stretched back to the reign of Henry VIII. Before the end of the Henrician reign Nicholas Bacon was mixing in the Protestant private and social circles of John, Lord Russell (future first Earl of Bedford), and it was probably through his political patron Lord Russell that Nicholas Bacon was elected as MP for Dartmouth, Devon in 1545. Francis Russell, second Earl of Bedford also a close ally of Sir Nicholas Bacon with whom he sat on the Privy Council, was godfather to Francis Bacon, for whom he secured the seats of Bossiney, Cornwall in 1581 and Weymouth and Melcombe Regis in 1584.

6] The little known brother of the Cooke sisters Lady Anne Cooke Bacon and Lady Elizabeth Cooke Hoby Russell, William Cooke had a son known as William Cooke of Highnam Court in Gloucestershire, whose name served for the cook William Cook at the Gloucester home of Robert Shallow, Justice of the Peace.

In Act 5 Scene I in 2 *Henry IV* on his way back from his campaign Sir John Falstaff and Bardolph arrive at Robert Shallow’s house, a Gloucestershire Justice of the Peace, who with the help of his steward Davy prepares to entertain Falstaff and Bardolph with a dinner. When Shallow refers to his cook he is called William Cook.

SHALLOW Davy, Davy, Davy; let me see, Davy;
let me see. William Cook—bid him come
hither.—Sir John, you shall not be excused.

DAVY Marry, sir, thus: those precepts cannot be
served. And again, sir: shall we sow the headland
with wheat?

SHALLOW With red wheat, Davy. But for William
Cook; are there no young pigeons?

DAVY Yes, sir. Here is now the smith’s note for

shoeing and plough-irons.

SHALLOW Let it be cast and paid. Sir John, you shall not be excused.

DAVY Sir, a new link to the bucket must needs be had; and, sir, do you mean to stop any of William's wages, about the sack he lost at Hinkley Fair?

SHALLOW A shall answer it. Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William Cook.
[2 *Henry IV*: 5:1:1-24]

7] Repeated play or punning on the name

BACON. In *I Henry IV* one of the Carriers

says:

I have a gammon of bacon and two races of ginger to be delivered as far as Charing Cross.

[*I Henry IV*: 2:1:25]

As arranged Falstaff, Prince Hal, Poins, aided by Gadshill, Harvey and Russell gather to attack the hapless travellers and relieve them of their bounty. As the robbery begins to unfold Falstaff cries out:

Strike, down with them, cut the villains' throats! Ah, whoreson caterpillars, bacon-fed knaves! They hate us youth. Down with them, fleece them!

[*I Henry IV*: 2:2:81-3]

And again:

Hang ye, gorbellied knaves, are ye undone? No, ye fat chuffs; I would your store were here. On, bacons, on! What, ye knaves! Young men must live. You are grand-jurors, are ye? We'll jure ye, faith.

[*I Henry IV*: 2:2:86-89]

8] Needless references to St Albans location of the Bacon family country seat at Gorhambury:

In *I Henry IV* Falstaff and Sir John Russell with their company march through the Midlands towards Shrewsbury. The scene is taken up with a long speech by Falstaff complaining that his bedraggled company have but a shirt and half between them containing a needless reference to St Albans:

There's not a shirt and a half in all my company; and the half-shirt is two napkins tacked together and thrown over the shoulders like a herald's coat without sleeves; and the shirt, to say the truth, stolen from my host at Saint Albans, or the red-nose innkeeper of Daventry. But that's all one; they'll find linen enough on every hedge.

[*I Henry IV*: 4:2:42-8]

What appears to be another seemingly superfluous reference to St Albans is found in 2

Henry IV:

I warrant you, as common as the way between Saint Albans and London.

[2 *Henry IV*: 2:2:159-60]

9] Following the robbery scene Hal and Poins return to the Boar's Head Inn (Bacon's Head Inn). Hal is fraternising with the bar staff and he and Poins perplex the drawer Francis before the other robbers arrive. In his speech Prince Hal sets the scene:

Sirrah, I am sworn brother to a leash of drawers, and can call them all by their christen names, as 'Tom', 'Dick', and 'Francis'.

[1 *Henry IV*: 2:5:6-8]

To while away the hour Hal invites Poins to play a witty joke on the barman Francis to confuse and disorientate him. In the First Folio in the Histories section on page 56 (Fr. Bacon in simple cipher) the following exchange between Hal, Poins and the barman Francis is very carefully and deliberately arranged in a single column for a very specific purpose, where the Christian name of Francis is repeated 33 times, the number representing Bacon in simple cipher.

[For a facsimile see A. Phoenix, 'Francis Bacon and the so-called Dering Manuscript of *Henry IV*', (2022), p. 19]

10] In *I Henry IV* Bacon even thoughtfully left a couple of his secret signatures in the form of an acrostic **F BACO** and anagram **F BACON**:

And for this cause a-while we must neglect
Our holy purpose to Ierusalem.
Cosin, on Wednesday next, our Councell we will hold
At Windsor, and so informe the Lords:
But come your selfe with speed to vs againe,
For more is to be said, and to be done,

[*Shakespeares Comedies Histories, & Tragedies* (London: printed by Isaac Jaggard, and Edward Blount, 1623), p. 49; William Stone Booth, *Subtle Shining Secrecies* (Boston: Walter H. Baker, 1925), p. 179]

11] The title pages of the 1598 quarto edition of *I Henry IV* and 1600 quarto edition of *2 Henry IV* contain numerous Baconian-Rosicrucian ciphers.

[For these deciphered title pages see A. Phoenix, 'Francis Bacon and the so-called Dering Manuscript of *Henry IV*' (2022), pp. 25-6. For a discussion of Bacon's cipher systems see Francis Bacon, *Of the Proficiencie and Aduancement of Learning* (London: printed for Henrie Tomes, 1605), P4v and Francis Bacon, *Opera Francisci Baronis De Vervlamio, Vice-Comitis Sancti Albani; Tomvs Primvs: Qui continet De Dignitate & Augmentis Scientiarum Libros IX. Ad Regem Svvm* (Londini, In Officina Ioannis Haviland, 1623), pp. 277-83. The simple cipher system is shown by Gustavus Selenus in *Cryptomenytices et Cryptographiae Libri IX* (Luneberg, 1624), Book 4 Chapter 6 page 141. See A. Phoenix, *The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works* (2022), pp. 1-340]

12] Above the first page of the 1600 quarto edition of *2 Henry IV* appears the Baconian-

Rosicrucian AA headpiece and the same headpiece appears over the first page of the 1604 edition of *I Henry IV*. Across the top of the page headed 'Actor's Names' in the 1623 Shakespeare First Folio for *2 Henry IV* appears another Baconian-Rosicrucian AA headpiece which is of a different design.

[For the facsimiles see A. Phoenix, 'Francis Bacon and the so-called Dering Manuscript of *Henry IV*', (2022), pp. 27-9]

13] Resemblances, Correspondences and Parallels between Bacon's acknowledged writings and *Henry IV*:

There are lines, sentences and passages identical in thought and similar in expression, providing resemblances, correspondences and parallels between *Henry IV* and around twenty of Bacon's acknowledged writings, among them: unpublished manuscripts, *The Promus of Formularies and Elegancies* (1594-6) and *The Northumberland Manuscript* (1596); in the unpublished private correspondence *A Letter of Advice to Fulke Greville* (1595-6); the unpublished political tracts *Observation upon a Libel* (1592) and *A True Report of the Detestable Treason intended by Dr Roderigo Lopez* (1594); as well as the unpublished dramatic entertainment *Of Love and Self-Love* (1595), all written before *Henry IV*. Likewise in his printed writings *Meditationes Sacre* (1597), *The Advancement of Learning* (1605), *The Wisdom of the Ancients* (1609), *Of Beauty, Of Empire and Of Seditions and Troubles* (1612), *Arguments of Law* (1616), *Novum Organum* (1620), *History of King Henry VII* (1622), *De Augmentis Scientiarum* (1623), *Sylva Sylvarum* (1626) and *New Atlantis* (1626).

[See A. Phoenix, 'Francis Bacon and the so-called Dering Manuscript of *Henry IV*', (2022), pp. 93-103]

14] Both Professor Hardin Craig and John Baker have repeatedly and emphatically demonstrated that the so-called Dering Manuscript pre-dates the earliest 1598 quarto edition of *I Henry IV*, and that it is a manuscript of Shakespeare's play when it was originally one and not two plays with the latter stating that the Dering MS is an authorial fair copy of *Henry IV*.

[Hardin Craig, 'The Dering Version Of Shakespeare's *Henry IV*', *Philological Quarterly*, 35 (April 1956), pp. 218-9; Hardin Craig, *A New Look at Shakespeare's Quartos* (Stanford University Press, 1961), pp. 43-52, 112-17; John Baker 'Found: Shakespeare's Manuscript of *Henry IV*', pp. 1-46]

15] Professor Hardin Craig and John Baker further correctly observed that the Dering manuscript is written in a normal late Elizabethan secretary hand with no obvious Jacobean inter-mixtures. In fact the hand of Dering is nowhere present in the so-called Dering manuscript a very simple fact which at a stroke completely and incontrovertibly exposes and demolishes this whole charade and irrefutably demolishes a fraud or illusion (secretly known to some for more than a century) once and for all.

[For facsimiles of Dering's known handwriting and that in the so-called Dering MS see A. Phoenix, 'Francis Bacon and the so-called Dering Manuscript of *Henry IV*', (2022), pp. 64-8]

16] In the 1590s Francis and Anthony Bacon set up a literary workshop employing writers, translators, scribes, and copyists for the distribution of private manuscripts, plays, masques and other dramatic entertainments from where the so-called Dering manuscript & Bacon's

Northumberland Manuscript originated.

17] Bacon's collection of MSS otherwise known as The Northumberland Manuscript, which once contained his Shakespeare plays *Richard II* and *Richard III*, dates from around 1596-7. On its outside cover written in a contemporary hand there are more than a dozen examples of various forms of the name Bacon or Francis Bacon and his literary mask Shakespeare or William Shakespeare. Above the entry for the Shakespeare play *Richard II* is written 'By Mr. ffrauncis William Shakespeare' and where the name 'William Shakespeare' has been written further down the page the word 'Your' is written twice across it, so it thus reads 'Your William Shakespeare', by one of the scribes he employed. The writing on the outer cover of the manuscript is chiefly in one hand with occasional words in another, and a few words written at angle, possibly by a third. One of the hands was undoubtedly Bacon who was also responsible for the monogram signature 'W.S.' at the top right hand corner.

[James Spedding, ed., *A Conference Of Pleasure, Composed For Some Festive Occasion About The Year 1592 By Francis Bacon. Edited, From A Manuscript Belonging To The Duke of Northumberland* (London: printed by Whittingham & Wilkins, 1870), pp. xxi-xxv & Frank J. Burgoyne, ed., *Collotype Facsimile & Type Transcript Of An Elizabethan Manuscript Preserved at Alnwick Castle, Northumberland* (London: Longmans, Green, and Co., 1904), pp. ix-xxiv. For a facsimile of the outer cover see A. Phoenix, 'Francis Bacon and the so-called Dering Manuscript of *Henry IV*', (2022), p. 69]

18] The main content of Bacon's Northumberland MSS is written in two or more hands and as with the so-called Dering manuscript one of these works within it known as *Leicester's Commonwealth* is written by two different scribes whose identity remains unknown. On examining the facsimiles it appears that the hand of one of the scribes who copied out *Leicester's Commonwealth* in the Northumberland MSS was responsible for copying out the so-called Dering MS from the second page onwards.

[For facsimiles of the handwriting in *Leicester's Commonwealth* see A. Phoenix, 'Francis Bacon and the so-called Dering Manuscript of *Henry IV*', (2022), pp. 70-1]

19] The so-called corrector's hand in the so-called Dering manuscript is Bacon's own cramped hand as one would expect from the author of the play.

20] The so-called Dering manuscript is a single-five act Shakespeare play on *Henry IV* and is earlier than the first printed quarto of *The Historie of Henrie the fourth* issued in 1598 and the quarto edition of *The Second part of Henrie the fourth* printed in 1600. The MS represents the play as Bacon originally composed it when it was one play and not two before developing his original version into two separate parts. We can moreover be reasonably precise regarding the date of the manuscript. It is widely agreed *Henry IV* followed closely upon *Richard II* as not only is *Henry IV* next chronologically its predecessor *Richard II* clearly points to a sequel. The earlier *Richard II* is believed to date to around late 1595 or early 1596 and *Henry IV* was probably written in manuscript sometime in 1596. The unique and earliest known extant manuscript of a Shakespeare play-the holy grail of Shakespeare scholarship.

21] The two-page manuscript relating to *Henry IV* written in the hand of Francis Bacon. In 1988 a unique manuscript dating from around four hundred years ago briefly emerged from the shadows. It comprises a single leaf of paper which has on its recto and verso fifty-seven lines of blank verse dialogue between three characters, a Tapster, and two thieves, in a scene similar to the robbery scene at Gads Hill in *I Henry IV*.

In July 1992 the world-renowned Sotheby's offered the Tapster Manuscript for sale which their experts described as 'a manuscript of the same date and bearing a striking similarity to a scene from Shakespeare's "Henry IV Part 1"'. In placing a sample of the handwriting in the Tapster Manuscript alongside a letter in Bacon's hand from 1595 its advertisement states:

Two graphologists have confirmed that both the play scene fragment and the letter are probably written by the same person.

[For a facsimile of the Sotheby Advertisement see A. Phoenix, 'Francis Bacon and the so-called Dering Manuscript of *Henry IV*', (2022), p. 91]

The Baconian scholar Francis Carr, Director of the Shakespeare Information Institute, submitted the Tapster Manuscript for close examination to the internationally renowned forensic handwriting expert Maureen Ward Gandy who was accredited by the Law Society and regularly used by both US and UK Law Enforcement and Government Agencies. In her detailed twenty-five page report Gandy compared the writing in the Tapster Manuscript to some thirty seventeenth century writers and the known handwriting of Bacon. She concluded it was of 'high probability' that the handwriting in this *Henry IV* fragment was written in the hand of Francis Bacon.

[Maureen Ward Gandy, 'Comparison of Elizabethan Writing to Establish Common Authorship', 24 July 1992, pp. 1-20 and afterwards reviewed for Lawrence Gerald (www.sirbacon.org) 2 July 1992]

X.

The Bacon-Shakespeare Manuscript (Hitherto Known as the Northumberland Manuscript) which originally Contained Copies of his Shakespeare Plays *Richard II* and *Richard III*

By A Phoenix November 2022

Here is a link to the 239 page article:

[The Bacon-Shakespeare Manuscript \(Hitherto Known as the Northumberland Manuscript\)](#)

Here are links to the 48 minute and 40 minute videos:

[The Bacon-Shakespeare Manuscript Part 1](#)

[The Bacon-Shakespeare Manuscript Part 2](#)

The Old Post-how it should have been reported but wasn't!

THE OLD POST

ILLUSTRATED WEEKLY NEWSPAPER

Member of the Associated Press.
Aenean commodo ligula eget dolor.
Aenean. Aenean commodo ligula eget
dolor. Aenean. Aenean. Aenean. Aenean.

Est. 1866

Tuesday 23rd April 1867

Price 6d

ELIZABETHAN MANUSCRIPT DISCOVERED AT NORTHUMBERLAND HOUSE ON THE STRAND.

Francis Bacon Manuscript

The manuscript contains copies of some of Francis Bacon's early writings. Earl Percy has requested Antiquarian Mr. John Bruce inspect them. In one of the bundles submitted to him he found a paper book, much damaged by fire about the edges, though not so much as to make the contents generally undecipherable.

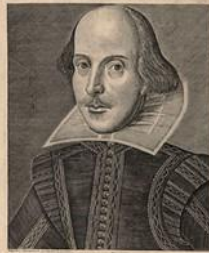


'Oddity of Bacon and Shakespeare On The Cover'

Mr John Bruce says, 'Looking hastily at the Bacon transcripts, I saw at once some matter which I recollected as already in print. On consulting with some members of the family of the Duke of Northumberland, Mr Bruce says, 'I directed attention to the oddity of the recurrence and combination of the names of Bacon and Shakespeare in the scribble on the fly-leaf of the MS.'

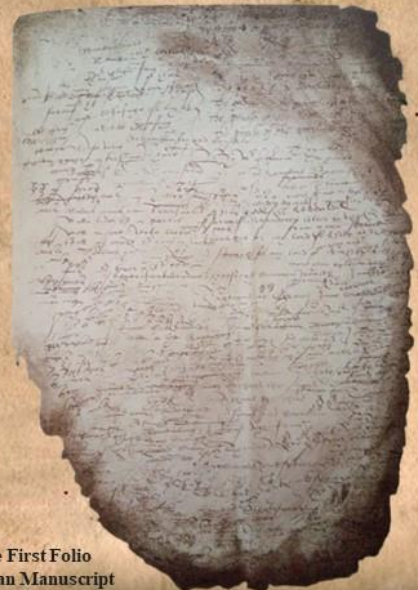
Shakespeare's Richard II & Richard III Now Missing.

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.
Published according to the True Originall Copies.



LONDON:
Printed by Isaac Iaggard, and Ed. Blount. 1616.

Sir Francis Bacon, The Shakespeare First Folio
& The Newly Discovered Elizabethan Manuscript



Synopsis

The Francis Bacon collection of manuscripts hitherto known as The Northumberland Manuscript contains 17 writings comprising letters, prose essays, religio-political treatises, dramatic devices and plays, was discovered at Northumberland House in 1867.

In ordinary circumstances it would certainly be the most famous document in the history of literary scholarship and its extraordinary contents and significance known not only to every Bacon and Shakespeare scholar and student of English literature, but to the rest of the English-speaking world and beyond, reaching to every corner of the globe.

However, modern scholars and students of Bacon and Shakespeare assuming they even know of its existence, know little or nothing about this historical document and remain ignorant or unfamiliar with its contents. The main reason for this is it has been systematically suppressed and misrepresented by Shakespeare orthodox editors, biographers and commentators for the last hundred and fifty years, not least because when its true significance is fully known to the world at large, it completely collapses the Stratfordian fiction that William Shakspeare of Stratford wrote the Shakespeare works and simultaneously reveals the author concealed behind the Rosicrucian mask is the great philosopher-poet Francis Bacon.

All the evidence makes tolerably certain that no part of the manuscript was written after 1596-7. The precise dating of the manuscript is not merely some historical curiosity. The precision of the date is of the most manifest importance for the very simple reason that c. 1596-7 William Shakespeare was not publicly known as a dramatic author. The pseudonym first appeared on the 1598 quarto edition of *Love's Labour's Lost* the same year it appeared on the title pages of the quartos of *Richard II* and *Richard III*, probably printed from the

manuscripts that were originally part of the Bacon-Shakespeare Manuscript.

In addition to originally having held two of Bacon's Shakespeare plays *Richard II* and *Richard III*, the outer cover of his collection of manuscripts contains references and links to his narrative Shakespeare poem *The Rape of Lucrece* and another three of his Shakespeare plays *Love's Labour's Lost*, *Romeo and Juliet* & *The Merchant of Venice*. This is moreover the only manuscript where the names Bacon and Shakespeare appear together in a contemporary document. Various forms of his name Bacon and Francis Bacon and his pseudonym Shakespeare and William Shakespeare have been scribbled across its outer cover on around twenty occasions. There are at least nine examples of Francis, Mr. Francis, Baco, Bacon and Francis Bacon and a similar number of his pseudonym Shakespeare or William Shakespeare scribbled all over its outer cover. Above the entry for his Shakespeare play *Richard II* appears the entry 'By Mr. ffrancis William Shakespeare', and further down the page, the word 'Your' is twice written across his pseudonym William Shakespeare-so it reads 'Your William Shakespeare'. As if to emphasise this entry a second occurrence of the name 'ffrauncis' is written upside down above the first 'ffrauncis' thus reading from left to right 'ffrauncis William Shakespeare'. Below the entry for 'Rychard the second', and above it for 'Rychard the third', appears his name 'ffrauncis' and to the left 'Bacon' and to the right 'Shakespeare'. Below at the bottom of the outer cover his pseudonym 'William Shakespeare' is repeated numerous times, and as if to emphasise one more time Bacon is Shakespeare, we are met with the possessive entry 'your William Shakespeare'.

This priceless unique Bacon-Shakespeare Manuscript has since its discovery been presented as a collection of miscellaneous writings by different authors to distance Bacon from the authorship of the Shakespeare poems and plays.

On closer examination the Bacon-Shakespeare Manuscript represents a microcosm of the kind of examples of both anonymous and pseudonymous writings that characterised the modus operandi of Bacon's whole life. On revealing that all the writings in the Bacon-Shakespeare Manuscript were written by Bacon, including the Shakespeare plays *Richard II* and *Richard III*, it provides further confirmation that he is our secret Shakespeare.

XI.

Francis Bacon's Private Manuscript Notebook (Known as the Promus of Formularies and Elegancies) The Source of Several Hundred Resemblances, Correspondences and Parallels Found Throughout his Shakespeare Poems and Plays

By A Phoenix January 2023

Here is a link to the 133 page article:

[**Francis Bacon's Private Manuscript Notebook Known as the *Promus of Formularies and Elegancies***](#)

Here is a link to the 56 minute video:

[**Francis Bacon's Private Manuscript Notebook Known as the *Promus of Formularies and Elegancies***](#)

The Old Post-how it should have been reported but wasn't!

THE OLD POST

ILLUSTRATED WEEKLY NEWSPAPER

Member of the Associated Press.
Aensan commodo ligula eget dolor.
Aensan. Aensan commodo ligula eget
dolor. Aensanwise. Cefhciebce fidddcd.

Est. 1866

Thursday 23rd April 1874

Price 6d

FRANCIS BACON'S NOTEBOOK PROVES HE WAS SHAKESPEARE

Francis Bacon's Notebook

Waiting to be discovered for over 300 years, Francis Bacon's notebook has been found in the British Library.

Called the *Promus* or storehouse of ideas, what secrets lie among the great philosopher's notes?



Curious Notebook Conceals Secrets

The notebook entries are arranged in both single and double columns & except the French proverbs all are written in Bacon's own hand as confirmed by Bacon scholar Mr James Spedding & Sir Edward Maunde Thompson paleographer & Director of the British Museum.

Bacon's great editor Mr Spedding has declined to comment on the vast amount of entries in Bacon's notebook that also appear in the works of the Bard.

Hundreds of Entries from Bacon's Notebook found in the Shakespeare Works

Bacon's *Promus* c.1594 is a primary contemporary document which served as a source and wellspring for literally

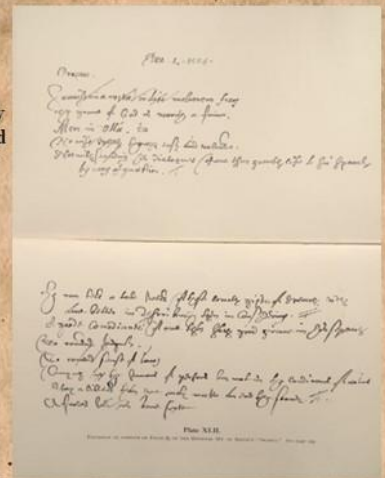
Mr. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



LONDON
Printed by Iam. Iaggard, and EA. Blount, 1613

hundreds of words, phrases, lines, turns of speech, aphorisms, similes & metaphors, found throughout the whole of the Shakespeare canon.



Pictures: Sir Francis Bacon, The Shakespeare First Folio & The Newly Discovered Notebook

Synopsis

In ordinary circumstances this contemporary manuscript document named the *Promus of Formularies and Elegancies* would be well known to every Bacon and Shakespeare scholar and student of English literature around the world. Bacon's unique private notebook held at the British Library contains a total of 51 leaves numbered pages 83 to 132 all written (apart from some French proverbs) in his own hand. The Folio numbered 85 is headed 'Promus' and beneath it appears the date 'Dec. 5, 1594' with the Folio numbered 114 headed 'Formularies Promus' carrying the date '27 Jan. 1595' (i.e., January 1596).

It contains 1655 entries jotted down as an aid to his memory. The entries include single words, phrases, lines, turns of speech, metaphors, similes, aphorisms, and various moral and philosophical observations. These include entries drawn from the Bible; Latin, French, Italian, Spanish, and English proverbs; and lines and verses from classical poets and dramatists, among them, Virgil, Ovid, Seneca, Horace, and Terence.

This private notebook was used by Bacon as a literary storehouse from where he developed, expanded, and introduced ideas and themes into his acknowledged writings and works. In *Shakespeare Studies in Baconian Light* R. M. Theobald produced a list of around 500 *Promus* entries used by Bacon in his acknowledged writings, a number the orthodox scholar Charles Crawford stated could be significantly added to, and following his detailed study of the *Promus* in *The Bacon Shakespeare Question* N. B. Cockburn put the number at about 600. More recently, its modern editors Professor Stewart and Dr Knight in *The Oxford Francis Bacon: Early Writings 1584-1596* (Oxford Clarendon Press, 2012) specified that during a period of thirty years Bacon

utilised these entries in the *Promus* for usage in a diverse range of categories and genres that included his private letters, speeches, dramatic devices, essays, religio-political tracts, legal writings, and several of his philosophical and scientific works.

In 1883 the indefatigable Baconian scholar Constance M. Pott published her monumental work entitled *The Promus of Formularies and Elegancies (Being Private Notes, circ. 1594, hitherto unpublished) by Francis Bacon Illustrated and Elucidated by Passages from Shakespeare*. In a work running to more than six hundred pages, Pott reproduced a full transcript of the entries in the *Promus* alongside hundreds of parallel passages from the Shakespeare poems and plays. This work has remained virtually unknown for the last one hundred and fifty years because it has been systematically ignored and misrepresented by orthodox Bacon and Shakespeare editors and commentators as it manifestly demonstrates that Bacon is Shakespeare.

Now here for the first time (unknown to or expanded upon by Pott and other previous scholars and commentators) beyond paralleling hundreds of entries from Bacon's notebook against his Shakespeare poems and plays, the present work will show how these sources used by Bacon, the Bible, Erasmus, Florio (Italian proverbs), Heywood (English proverbs), and especially the classical poets and dramatists Virgil, Ovid, Seneca, Horace, and Terence, completely saturate his Shakespeare works, confirming beyond any doubt that he used his private notebook as an aid-to-memory and wellspring for his divine Shakespeare poems and plays.

XII.

Great and Rare Quotes about Francis Bacon and the Shakespeare Works

by A Phoenix November 2022

Here is a link to an 18-minute video of these same quotes:

[46 Quotes about Bacon & the Shakespeare Works](#)

It is little known that there are a substantial number of passages by professors and academics relating to the links and connections between Bacon and Shakespeare. These links appear in largely inaccessible or out of the way learned journals or other difficult to obtain publications that the majority of scholars, students and casual readers are unfamiliar with. I have therefore thought on the basis that they may be of interest to a wider audience to gather them together in one place for those with an interest in Francis Bacon and Shakespeare and the authorship of the Shakespeare works.

THE POET AND ESSAYIST ALEXANDER SMITH ON BACON AND SHAKESPEARE

He seems to have written his essays with the pen of Shakespeare.

[Alexander Smith]

THE HISTORIAN AND LITERARY CRITIC THOMAS B. SHAW ON BACON AND SHAKESPEARE

In his [Bacon's] style there is the same remarkable quality that is applauded in Shakespeare—a combination of the intellectual and the imaginative, the closest reasoning in the boldest metaphor.

[Thomas B. Shaw, *Outlines of English Literature* (London: John Murray, 1849), pp. 88-91]

THE HISTORIAN AND PHILOSOPHER PROFESSOR FISCHER ON FRANCIS BACON AND SHAKESPEARE

The want of ability to take an historical survey of the world is to be found alike in Bacon and Shakespeare, together with many excellencies likewise common to them both. Is not the inexhaustible theme of Shakespeare's poetry the history and course of human passion? In the treatment of this especial theme, is not Shakespeare the greatest of all poets-nay, is he not unique among them all? And it is this very theme that is proposed by Bacon as the chief problem of moral philosophy. Bacon desires nothing less than a natural history of the passions- the very thing that Shakespeare has produced.

[Kuno Fischer, *Shakespeare und die Bacon-Mythen*]

PROFESSOR GERVINUS ON FRANCIS BACON AND SHAKESPEARE

Scarcely can anything be said of Shakespeare's position generally with regard to mediaeval poetry which does not also bear upon the position of the renovator Bacon with regard to mediaeval philosophy....For just as Shakespeare was an interpreter of the secrets of history and of human nature, Bacon was an interpreter of lifeless nature. Just as Shakespeare went from instance to instance in his judgement of moral actions, and never founded a law on single experience, so did Bacon in natural science avoid leaping from one experience of the senses to general principles...In the scholastic science of the middle ages, as in the chivalric poetry of the romantic period, appropriation and not truth were sought for, and with one accord Shakespeare's poetry and Bacon's science were equally opposed to this. As Shakespeare balanced the one-sided errors of the imagination by reason, reality, and nature, so Bacon led philosophy away from the one-sided errors of reason to experience; both, with one stroke, renovated the two branches of science and poetry by this renewal bond with nature; both, disregarding all by-ways, staked everything upon this "victory in the race between art and nature."

Just as Bacon with his new philosophy is linked with the natural science of Greece and Rome, and then with the later period of philosophy in western Europe, so Shakespeare's drama stands in relation to the comedies of Plautus and to the stage of his own day; between the two the lay there lay a vast wilderness of time, as unfruitful for the drama as for philosophy...In both a similar combination of different mental powers was at work; and as Shakespeare was often involuntary philosophical in his profoundness, Bacon was not seldom surprised into the imagination of a poet...In Bacon's works we find a multitude of moral sayings and maxims of experience, from which the most striking mottoes might be drawn for every Shakespearian play, aye, for every one of his principal characters ...testifying to a remarkable harmony in their mutual comprehension of human nature.

[G. Gervinus, *Shakespeare's Commentaries Translated Under The Author's Superintendence* (London: Smith, Elder, & Co., 1903), pp. 884-87]

FRANCIS BACON AND SHAKESPEARE

I am one of the many who have never been able to bring the life of William Shakespeare and the plays of Shakespeare within a planetary space of each other. Are there any two things in the world more incongruous? Had the plays come down to us anonymously, had the labor of discovering the author been imposed upon after generations, I think we could have found no one of that day but F. Bacon to whom to assign the crown. In this case it would have been

resting now on his head by almost common consent.

[A Letter from William H. Furness to Nathaniel Holmes, *The Authorship of Shakespeare* (New York: published by Hurd and Houghton, 1875), p. 628]

PROFESSOR DAVID MASSON ON FRANCIS BACON AND SHAKESPEARE

Shakespeare is as astonishing for the exuberance of his genius in abstract notions, and for the depth of his analytical and philosophical insight, as for the scope and minuteness of his poetic imagination. It is as if into a mind poetical in form there had been poured all the matter that existed in the mind of his contemporary, Bacon. In Shakespeare's plays, we have thought, history, exposition, philosophy, all within the round of the poet. The only difference between him and Bacon sometimes is, that Bacon writes a similar essay and calls it his own, while Shakespeare writes a similar essay and puts it in the mouth of Ulysses or a Polonius.

[David Masson, *Wordsworth, Shelley, Keats and other Essays* (London: Macmillan and Co, 1875, p. 242)]

DR BUCKE ON THE STYLE & VOCABULARY FRANCIS BACON & SHAKESPEARE

The similarity of Bacon's style to that of the plays, and above all the striking identity of the vocabulary in the prose works and plays, so marvelous that 98.5 per cent of Shakespeare's words are also Bacon's, the use of the same metaphors and similes, of the same antitheta, etc, makes it nearly certain...that the same mind produced both sets of books-the "Shakespearean" and Baconian.

[Richard Maurice Bucke, *Cosmic Consciousness A Study in the Evolution of the Human Mind* (Philadelphia: Innes and Sons, 1905), p. 135]

FRANCIS BACON AND HIS SHAKESPEARE PLAY *THE TAMING OF THE SHREW*

The little known figure Petruccio Ubaldini who spent much time with the Bacon family at Gorhambury and York House and had a long hitherto hidden and obscured relationship with Francis Bacon for more than thirty years is here established for the first time as the model for Petruccio in *The Taming of the Shrew*. In the play Petruccio pursues Katherine who shares the same Christian name of Bacon's aunt Katherine Cooke Killigrew, younger sister of Lady Anne Cooke Bacon. In *The Taming of the Shrew* Katherine has a sister named Bianca from which can be derived the anagrammatic contraction AN BAC that clearly suggests the name Anne Bacon. In the play while able to choose from a countless number of names our supreme poet and dramatist gives Petruccio's father the name Antonio, the Italian form of the Christian name of Bacon's brother Anthony Bacon. He also furnishes Petruccio with several servants who are met with after his marriage to Katherine at his country house two of whom are named Nicholas and Nathaniel the same Christian names of his two elder half-brothers (from Lord Keeper Nicholas Bacon's first marriage) Sir Nicholas and Sir Nathaniel Bacon. Thus hidden in plain sight the controversial comedy *The Taming of the Shrew* seen for what it is, was a Bacon family affair, a humorous send-up written by the supreme family poet, Francis Bacon.

[A. Phoenix, 'Francis Bacon's Unrecognised Manuscript and *The Taming of the Shrew*', pp. 1- 48, synopsis]

PROFESSOR JONATHAN BATE ON FRANCIS BACON AND *TITUS ANDRONICUS*

Revenge

The play's interest in political institutions is not confined to its examination of Roman government. The matter of revenge raises inevitable questions about the institutions of the law...

...The players who represent the enactment of revenge undertake the same kind of usurpation of the law as the revenger himself does. By casting revenge in the form of an elaborate public performance, the drama reveals that the public performance known as the law is also a form of revenge action....

..[The] distinction [between private revenge and legal retribution] must be made more subtly, as in fact it was by Bacon in his brief essay 'Of Revenge'. That essay begins with an apparent endorsement of the views summarized by Bowers: revenge is a kind of wild (uncultivated) justice; it puts the law out of office, so the law should weed it out; revenge is perhaps 'tolerable' if it is for a wrong which there is no law to remedy, but the method of revenge had better be one which is not punishable by law. But the conclusion is surprising: 'Public revenges are for the most part fortunate: as that for the death of Caesar; for the death of Pertinax; for the Death of Henry the Third of France; and many more. But in private revenges it is not so. Nay rather, vindictive persons live the life of witches; who as they are mischievous, so end they infortunate' (Bacon, 73). The public revengers cited-Augustus, Severus, and Henry VI of France-proved to be, according to the official Renaissance view, good and successful rulers. If we believe that Lucius will rule Rome well, then the revenges in the final act of Titus, which are certainly performed very publicly, come into the category of the fortunate. Like Hieronimo and Hamlet, Titus pretends to be mad, gives the appearance of having turned his vindictiveness inward in the auto-destructive fashion of Bacon's private revengers, but in fact all along he is preparing for a public act. His revenge takes place as part of a public performance which brings about political change.

The necessity to revenge reveals the inadequacy of the law; the formulation of revenge in performance acts as a substitution for the law, simultaneously revealing the law to be itself nothing other than a performance, replete with processions, costumes, symbolic geography, dialogues, epideictic utterances, and gestures.

...Titus Andronicus tells the story of the failure of established legal remedies

...Consequent upon the failure of imperial law is the revenger's establishment of an alternative procedure. Barbaric as the feast in the final scene may be, Titus still uses the language of the law: he speaks of 'precedent' and 'warrant' (5.3.43). It is as if the breakdown of established law is such that he has to create a new system of case-law, based on historical and mythological sources.

[Jonathan Bate, ed., *Titus Andronicus* (The Arden Shakespeare, 1995), pp. 21-2, 24, 26-7, 28]

FRANCIS BACON AND HIS SHAKESPEARE PLAY *RICHARD III*

Let those who would trace Bacon's mind in the characters of the plays, carefully read his Essay on "Deformity," and then study the character of Richard III as depicted in his self-examining speech (at the opening of the play), and notice how exactly what Bacon remarks upon the compensations of Nature are illustrated in this one portrait.

[W. F. C. Wigston, *Francis Bacon Poet, Prophet, Philosopher Versus Phantom Captain Shakespeare The Rosicrucian Mask* (London: Kegan Paul, Trench, Trubner & Co., Ltd, 1891), p. 25]

PROFESSOR CARROLL ON BACON AND *THE TWO GENTLEMEN OF VERONA*

The Early Modern Discourse of Male Friendship

The idealization of male-male friendship reflected a Neoplatonic exaltation of both selfless devotion to and ideal union with one another, as well as mastery over sexual desire. Once achieved, such friendship produced powerful, even therapeutic, effects, such as, in Bacon's phrasing, 'the Ease and Discharge of the Fulnesse and Swellings of the Heart, which Passions of all kinds doe cause and induce...no Receipt openeth the Heart but a true *Frend*' (Bacon, 81).

[William C. Carroll, ed., *The Two Gentlemen of Verona* (The Arden Shakespeare, 2007), p. 12]

PROFESSOR BEAURLINE brilliantly highlights how by employing some of the stratagems set out by Bacon in his essay *Of Cunning* the titular character in *King John* (3:3:20-58) subtly manipulates Hubert to do his bidding:

For this purpose John's speech creates the illusion of his inner feelings while he consciously manipulates Hubert with his words. To prepare for the encounter he sends the Bastard safely off-stage, back to England where the one honest man will be kept too busy to interfere until it is too late. Eleanor draws Arthur to one side, as if by previous agreement with her son, and she and Arthur whisper unheard by the audience, while the king and Hubert talk confidentially. This is a visual image of conspiracy that recurs in the play (1.1.40-3, 2.1.468, 4.2.68). At first John flatters 'gentle Hubert' (3.3.19) to whom he owes much- 'good friend', what 'good respect I have of thee' (24, 28). The dialogue is framed by his implied promises that he will 'pay' for Hubert's love 'with advantage' (22); 'Hubert, I love thee./Well, I'll not say what I intend for thee' (67-8). Such vagueness characterises his talk, as he circles the subject insinuatingly to create what government officials now call deniability and Francis Bacon says was called 'The turning of the cat in the pan'-to speak so obscurely about what one wants done until one's subordinate advocates it. Bacon knew of a public official who 'when he came to have speech, he would pass over that he intended most, and go forth, and come back again and speak of it as of a thing that he had almost forgot' (p. 127). John's apparent false starts- 'I had a thing to say./But I will fit it with some better time' (25), 'I had a thing to say, but let it go' (33)-seems spontaneous, but Bacon recommends that tactic too: 'The breaking off in the midst of that one was about to say, as if [the speaker] took himself up, breeds greater appetite in him with whom you confer, to know more' (p. 127). Hubert rises to that bait willingly, with affirmations that exceed the king's tentative remarks: 'I am much beholden to your majesty' (29) and 'what you did bid me undertake./Though that my death were adjunct to my act,/By heaven, I would do it' (56-8).

[L. A. Beaurline, ed., *King John* (Cambridge University Press, 1990), pp. 26-8]

PROFESSOR STRAIN provides a linking narrative and contextual nexus leading to Bacon's *Gesta Grayorum* and *The Comedy of Errors*:

Part I then focuses on literary representations of the laws imperfections and their corrections by writers on the inside of the legal profession and close to the culture of the royal court. [It] examines the *Gesta Grayorum*, an account of the 1594-5 Christmas revels at Gray's Inn... The Christmas revelers mounted a large mock court and the elaborate entertainments for their

fictional Prince of Purpoole were performed by and before a community of Inn members and associates that included common-law students, legal professionals, courtiers, parliamentarians and statesmen. In their abridged parliament, they mock the general pardon that compensated for the snaring statutes that had accrued over the course of the sixteenth century. These kinds of statutes, which turned subjects into unintentional lawbreakers, found their way into Shakespeare's comedies....In parodying the terms and structure of the Elizabethan general pardon, the revelers target a significant legal-political device that publicly forgave select statutory infractions and broadcasted the sovereign's merciful character....Francis Bacon's subsequent orations on government redirect the course of the entertainments away from the comical errors of lawmakers and legal representatives toward the industrious, systematic reform of the fictional state.

[Virginia Lee Strain, *Legal Reform in English Renaissance Literature* (Edinburgh University Press, 2019), p. 21]

PROFESSOR VICKERS ON BACON'S *OF TRIBUTE AND LOVE'S LABOUR'S LOST*

This accelerating structure is proto-dramatic, and has some parallels with *Love's Labour's Lost*, written at much the same time and (in part, at least) out of a similar rhetorical background.

[Brian Vickers, *Francis Bacon A Critical Edition of the Works* (Oxford University Press, 1996) p. 516]

PROFESSOR MAGNUSSON presents a series of quotations from the letters of the Puritanical Lady Bacon, in which she reveals her knowledge and concerns that Francis and Anthony show them to their friends to be derided and scoffed at just like the kind of scoffing and mocking putdowns found in the letter written by Armado and throughout *Love's Labour's Lost*:

Her letters are also, however, remarkable for how forcefully they reveal her anxieties about how they will be read and received among her sons' male companions. Her wish is that the letters will be read privately by Anthony and Francis; her fear is that her words will be read in company and circulated among the throngs of young men she habitually pictures hanging about her sons and contaminating their judgement-and being read in this company that they will be subjected to derision and mockery, and set at nought: 'Let not your men see my letters', she instructs, 'I write to you, and not to them'; 'Read not my letters either scoffingly or carelessly, which hath been used so much';...Your men and your brother's pry into every matter and listen.' I believe that Lady Bacon had good reason to imagine she was being caricatured and classified by self-assured packs of scornful young men who were being made privy to her letters.

The scoffing putdowns that Lady Bacon anticipated for letters delivered and communally read out at Gray's Inn typify much of the speech action of *Love's Labour's Lost*. The display of wit charged by critique of other people's words begins in the first scene with Berowne's mockery of the King's decrees and accompanying penalties, quickly followed up by the use of Armado's letter as entertainment.

[Lynne Magnusson, 'Scoff Power In *Love's Labour's Lost* And The Inns of Court: Language In Context', *Shakespeare Survey*, 57 (2004), pp. 196-208, at p. 201]

DR FRANCES YATES ON FRANCIS BACON AND *LOVE'S LABOUR'S LOST*

‘Quite clearly this light-hearted atmosphere of the Gray’s Inn Revels [organized by Bacon] is the atmosphere of *Love’s Labour’s Lost*. It ‘is my belief’ *Love’s Labour’s Lost* took its ‘immediate inspiration from the Gray’s Inn Revels’ and ‘various other jokes and allusions in the play may also be connected with the slang and customs current in Gray’s Inn.’ The speeches of the counsellors by Bacon in *Gesta Grayorum* ‘are undoubtedly reflected in the first scene and first line of the play’:

Let fame, that all hunt after in their lives, Live
registered upon our brazen tombs.

The plan which the King of Navarre draws up at the beginning of the play follows the advice of the second counsellor. He will live in philosophy; he will seek the light of truth and study things hid and barred from common sense, and so achieve fame. Berowne’s protest,

O, these are barren tasks too hard to keep, Not
to see ladies, study, fast, not sleep,

recalls the cheerful advice of the sixth counsellor, and in the play, as in the revels, it is that advice which is eventually taken.

[Frances A. Yates, *A Study Of Love’s Labour’s Lost* (Cambridge University Press, 1936), pp. 155-7]

FRANCIS BACON AND A MIDSUMMER NIGHT’S DREAM

Hippolyta, the Amazon Queen, like Elizabeth, was not easily tamed, and her history too moved towards tragedy, further reinforcing that Bacon was consciously pointing a lesson through *A Midsummer Night’s Dream* which reverberated to the very heart of the contemporary English Crown and its Tudor Dynasty, the dangers the succession faced.

[John Gardiner, *He Sits ‘Mongst Men Like a Descended God* (2014), p. 104]

PROFESSOR SIEMON ON FRANCIS BACON AND RICHARD III

Richard employs ‘prophecies’ and ‘libels’ (1.1.33), but no known source implicates him for the prophecy about ‘G’. However, playing on a letter appears prominently in a 1592 attack on Burghley invoking a ‘prophecie...that one who had two c. c. in his name should be the destruction of England’ (*Aduertisement*, 39). [An]other 1592 polemic accuses Burghley himself of instigating ‘prophecies’ and ‘libells’ (*Declaration*, 74-5), as if he were responsible ‘for the vain and fond pamphlets and ballads of every idle fellow (Bacon, *Works*, 8.200 [i.e. *Observations upon a Libel*]). By making Richard the causer of such libels, a lofty intimate of a monarch, a hidden threat and an apparent ally of his victims, the play parallels his story with anti-Cecil conspiracy polemic.

...Bacon’s 1592 defence of Burghley marvels at the sheer variety and number of libellous and defamatory books and writings (Bacon, *Works*, 8.147-8). These libels consistently attack a ‘monopolistic figure’ who manipulates the monarch, court factions and the nobility. Many like the 1584 Copy of a Letter, employ terms Richard uses to describe himself in *3 Henry VI* ...all serving Burghley, ‘the primum mobile in every action (Bacon, *Works*, 8.198), ‘who so cunningly dispos[es]..his affaires, into the handes of other principall actors...that very ofte[n] tymes, his own plottes & inuentions have seemed the practizers of others’ (*Declaration*, 52). Burghley feigns piety while ‘laughing at other mens simplicity’ (*Aduertisement*, 61). Physical

handicap enters this polemic with Robert Cecil's rise in the early 1590s.

[James R. Siemon, ed., *Richard III* (The Arden Shakespeare, 2013), pp. 36-7]

PROFESSOR LAMB ON FRANCIS BACON AND *THE MERCHANT OF VENICE*

The arrow-shooting analogy he uses on Antonio in the opening scene reads like a text book description of the discovery process that makes up Bacon's method...consider how Bassanio says he will achieve knowledge: he will "watch" and "adventure." Observation and discovery, as we have seen, are the two mainstays of Bacon's inductive method, in which the would-be knower gathers empirical data and moves up the inductive ladder to more general axioms. Indeed, Bassanio's mode of inquiry forecasts William Rawley's [Bacon's private secretary and first editor and biographer of his works] defense of Bacon's method in the preface epistle of *Sylva Sylvarum*....In the very same way Bassanio's success in finding the arrow-that is, in achieving knowledge-depends on his ability to coordinate empirical data and to model causal relationships.

[Jonathan P. Lamb, *Shakespeare In The Marketplace Of Words* (Cambridge University Press, 2017), p. 90]

PROFESSOR LAMB ON FRANCIS BACON AND *THE MERCHANT OF VENICE*

In what Professor Lamb calls The Casket Hypothesis 'Into this world of Baconian knowers' Shakespeare introduces Portia who 'operates unmistakably as a hypothesis-driven scientist. She transforms her father's casket test into an experiment designed to ascertain each of her suitor's worth.' Of which Bassanio conversely approaches the situation differently to the other suitors precisely in the manner that Bacon would:

Bassanio is different from the previous suitors. He invalidates the casket experiment when he chooses the lead for reasons other than those the hypothesis tests. Instead of choosing because he is worthy (which, as we have seen, is a function of how the suitors value Portia), Bassanio chooses the lead because he trusts plainness over ornament and eloquence. His method, distinctly similar to Bacon's, temporarily thwarts the hypothetical nature of Portia's experiment even as it exposes his mistrust of the imagination...

Portia thus does everything she can to place Bassanio on a trajectory toward the lead. But Bassanio does not need it, nor does he respond, as Morocco and Arragon did, by revealing his "worth." According to Portia's hypothesis, he is supposed to choose the casket because he loves Portia and is willing to sacrifice for her, because if he loves her (i.e., values her correctly), then he will find her out (i.e., choose the lead casket). Instead, he chooses it based on his Baconian scientific method and mentality. Rather than taking from Portia's song a perspective that would help him value the lady correctly, he takes it from the Baconian mandate to mistrust ornament...Like Bassanio, Bacon sees ornament as a distraction from the "matter" and as a means for deception. Like Bacon, Bassanio mistrusts rhetoric that does not "insinuate the desired conclusion into the mind of the audience."

[Jonathan P. Lamb, *Shakespeare In The Marketplace Of Words* (Cambridge University Press, 2017), pp. 86, 89, 91-2]

PROFESSOR LAMB ON THE SPECTRAL PRESENCE OF FRANCIS BACON IN *THE MERCHANT OF VENICE*

The spectral presence of Bacon permeates the fabric of *The Merchant of Venice* and apart from

Bassanio several other characters in the play bear a striking resemblance to Bacon. Professor Lamb voices that not only does ‘Bassanio and Shylock resemble Bacon’, but so too its heroine ‘Portia’s legal, economic, and even religious advantages ...may even suggest an association with one of early modern England’s most famous lawyers, Francis Bacon’ and she ‘works as a hypothesis-based scientist *avant la letter*, while other figures bear a striking resemblance to what would become known as Baconian induction.’

[Jonathan P. Lamb, *Shakespeare In The Marketplace Of Words* (Cambridge University Press, 2017), pp. 79, 95-6]

DR ZURCHER ON FRANCIS BACON AND THE MERCHANT OF VENICE

The central theme of Portia’s argument against Shylock as it unfolds in the second half of the scene writes Dr Zurcher:

relies on one of the most fundamental and firmly held of common law maxims, *verba fortius accipiuntur contra proferentem* [‘a man’s words shall be taken most strongly against himself.’]- a maxim Francis Bacon discusses at length in his book of maxims, (written during Elizabeth’s reign [1596-7: just prior to Merchant of Venice] but first printed in 1630). Bacon’s formulation and copious illustration of the maxim make it clear that the party beneficiary to any kind of legal instrument must take especial care in its formulation, for the law will construct its words against him with straight rigour.

Bacon’s extended discussion of the maxim reveals a number of more particular ways in which it signifies resonantly with Shylock’s and Antonio’s ‘merry bond’ in *The Merchant of Venice*.

[Andrew Zurcher, *Shakespeare And Law* (The Arden Shakespeare, 2010), pp. 270-1]

FRANCIS BACON AND HIS SHAKESPEAR PLAY HENRY IV

There are lines, sentences and passages identical in thought and similar in expression, providing resemblances, correspondences and parallels between *Henry IV* and around twenty of Bacon’s acknowledged writings, among them: unpublished manuscripts, *The Promus of Formularies and Elegancies* (1594-6) and *The Northumberland Manuscript* (1596); in the unpublished private correspondence A Letter of Advice to Fulke Greville (1595-6); the unpublished political tracts *Observation upon a Libel* (1592) and *A True Report of the Detestable Treason intended by Dr Roderigo Lopez* (1594); as well as the unpublished dramatic entertainment *Of Love and Self-Love* (1595), all written before *Henry IV*. Likewise in his printed writings *Meditationes Sacre* (1597), *The Advancement of Learning* (1605), *The Wisdom of the Ancients* (1609), *Of Beauty, Of Empire and Of Seditions and Troubles* (1612), *Arguments of Law* (1616), *Novum Organum* (1620), *History of King Henry VII* (1622), *De Augmentis Scientiarum* (1623), *Sylva Sylvarum* (1626) and *New Atlantis* (1626).

[A. Phoenix, ‘Francis Bacon and the so-called Dering Manuscript of *Henry IV*’, (2022), pp. 93- 103]

FRANCIS BACON AND HIS SHAKESPEARE PLAY HAMLET

Interspersed throughout *The Tragedy of Hamlet* are lines, sentences and passages identical in thought and similar in expression, providing resemblances, correspondences and parallels from more than thirty of Bacon’s writings and works, among them: unpublished manuscripts, private letters and speeches; various essays including *Of Revenge* and *Of Death*, the two central themes of the play; as well as *An Inquiry Concerning the Ways of Death* and *The History of Life and*

Death; short occasional pieces *Physiological Remains and Short Notes for Civil Conversation*; political works *A Brief Discourse Touching the Happy Union of the Kingdom of England and Scotland* and *The Case of the Post-Nati of Scotland* as well as the state sanctioned *A Declaration of the Practices and Treasons of the Earl of Essex*; his major philosophical and scientific treatises *The Advancement of Learning*, *The Wisdom of the Ancients*, *Novum Organum*, *De Augmentis Scientiarum* and *Sylva Sylvarum*; and several of his obscure or relatively unknown and unread legal treatises *A Discourse upon the Commission of Bridewell*, *The Argument in Lowe's Case of Tenures*, *The Charge of Owen Indicted for High Treason*, *The Reading Upon the Statues of Uses*, *The Maxims of the Common Law* and *The Ordinances made by Lord Chancellor Bacon in Chancery*.

This and other evidence emphatically demonstrates beyond any reasonable doubt Francis Bacon's authorship of the earliest and greatest Shakespeare Tudor Tragedy in the history of world literature.

[A. Phoenix, 'Francis Bacon and his Earliest Shakespeare play *Hamlet* A Tudor Family Tragedy', pp. 1-109, synopsis]

THE PHILOSOPHER & HISTORIAN EDWIN BORMANN ON FRANCIS BACON AND HIS SHAKESPEARE PLAY *HAMLET*

Just as *The Tempest* shows the closest relations to the first essay on natural history, viz. to the *History of the Winds*, so does *The Tragedie of Hamlet* stand in connexion with the second section, namely with the *History of Life and Death*. This scientific work appeared in the same year (1623) as the Folio-edition of the dramas. Its first pages bear the greeting to Present and Future Ages which presents to us a long row of thoughts parallel with the first Hamlet monologue. The 32 Rules already referred to form the conclusion thereof. These Rules, so far as they affect the imperishability and circulation of matter, the substance of the spirit, melting, putrefaction, change of form and coming to life, stand in constant interchange of thought and are, nevertheless, closely bound up with the tragedy. Moreover, that which the book says, anent the duration of life (Claudius, Polonius, Cloister-life), about nourishment, generation, youth and old age is in complete harmony of thought with the drama.

The Encyclopedy, *De Augmentis Scientiarum*, shows that the whole of the fourth book on the science of the human body and the human soul is so filled up with Hamlet-thoughts, or let us rather say the reverse: the tragedy contains so many thoughts answering to Bacon's anthropology, that this section of the scientific work may be described as a complete commentary to *Hamlet*. . .

The *New Organon* offers us simultaneously in its explanation of the term Errors of the Cave an elucidation of the parabolic meaning of the expression Denmarke is a prison. The human body is the cave in which the spirit is confined... The closing words of the *New Organon* gives us a list of sciences which even exceeds that of *De Augmentis Scientiarum* in respect of elaboration and of expressions bearing a Hamlet-colouring.

Sylva Sylvarum gives us those delightful paragraphs concerning the mimic-art and presents, furthermore, the remarks upon drunkenness, upon deception of the senses, in addition to many minutiae. The close of this work also consists of a list similar to the others and is full of Hamlet- Bacon sciences-of-the-future.

The two essays *Of Death* constitute an enlargement of the idea conveyed by the two Hamlet- monologues, and all this is made still more clear in so far as the contemplation of the shortening of life is concerned by Bacon's reflections with regard to the prolongation thereof. The shoe simile is used in both contemplations.

. . .we find natural philosophy, and always in the Baconian sense, in every page, we might say in every verse, of Hamlet. The speeches of all the characters in the play are filled with Baconian natural philosophy and, most of all, in those of the leading figure, Hamlet.

[Edwin Bormann, *The Shakespeare-Secret Translated From The German By Harry Brett* (London: Th. Wohlleben, 1895), pp. 85-6, 61]

PROFESSOR VIRGINIA STRAIN ON SIR NICHOLAS AND FRANCIS BACON AND *MEASURE FOR MEASURE*

In his closing oration, the Lord Keeper [Nicholas Bacon] addressed the country's provincial magistrates, admonishing them to put into practice the statutes that were especially prioritised by central policy. He warned of the dangers of bad justices who failed to enforce the law, and especially of negligent and corrupt officeholders who posed the most insidious threat to order by inviting the contempt of all authority...At the turn of the seventeenth century, the court of Assize was responsible for overseeing and reforming the execution of local justice and governance throughout the country. The court was an itinerant tribunal that convened twice a year, generating a cyclical representation of central authority in which judges from the Westminster courts brought legal expertise, the voice of the sovereign and the Privy Council, and imposing ceremonial grandeur to their sessions in the English counties. Through its operations, the national policies of the Privy Council were disseminated and corrupt or incompetent local officers were identified and reformed (corrected, fined, shamed or removed from office)...The Assizes, I argue, supply a historical analogue through which the representation and reformation of legal administration in *Measure for Measure* can be newly analyzed.

The major features of the Assize system-the stages of its cyclical structure, the aspects of legal spectacle, the alternating surveillance and exposure of local office holders, the expectation that justice and legal process transformed private into public knowledge, the tensions between central and local authorities, between Assize judges and JPs, and between the rule of law and its execution-all inform the plot and the characterization of legal officers in *Measure for Measure*.

...This limitation of central government inspired Bacon's most ambitious proposal for legal reform, a system of regular provincial visitations to evaluate the performance of local officers. As an advisor to James I, to his favourites and as Lord Chancellor, his son Francis would take pains to advocate and institute the investigation of local officers as a vital function of the Assize judges who were already responsible for holding court throughout the country during law-term vacations...I argue that the Assize judges' responsibility for the oversight of local justice informs the structure and ethics of *Measure for Measure*.

[Virginia Lee Strain, *Legal Reform in English Renaissance Literature* (Edinburgh University Press, 2019), pp. 133-4, 146, 18]

PROFESSOR HANSON ON FRANCIS BACON AND *MEASURE FOR MEASURE*

The purpose of this essay is to suggest that in posing this question, *Measure for Measure*, with

its ambiguous entwining of law and nature, engages not only with questions of civil law such as the relationship between law and equity, absolutism and common law, and civil and religious authority, but also with contemporary discourse regarding the idea of a law of nature, that is, of compelled regularity within the order of physical creation. By the end of the seventeenth century an invocation of a law of nature was a marker for explicitly scientific discourse, as when Newton begins his *Mathematical Principles of Natural Philosophy* by distinguishing the moderns from the ancients on the grounds that the former “have undertaken to explain the phenomena of nature by mathematical laws.” When *Measure for Measure* was first staged in 1604 the potential for such a concept to structure an autonomous domain of scientific inquiry was already evident, particularly in the writings of Francis Bacon, but the idea was still imbricated with questions both of theology and of political sovereignty.

[Elizabeth Hanson, ‘*Measure for Measure* and the Law of Nature’ in *The Law in Shakespeare*, eds., Constance Jordan and Karen Cunningham (Hampshire: Palgrave Macmillan, 2010), pp. 249-65, at p. 251]

PROFESSOR HANSON ON FRANCIS BACON AND *MEASURE FOR MEASURE*

For Bacon, writes Professor Hanson, the law of nature is inseparable from that of the legislating God and ‘the year before *Measure for Measure* was first performed’ Bacon wrote *A Confession of Faith* (first printed in 1641) ‘in which he affirms his belief that God’, created heaven and earth, and all their armies and generations, and gave unto them constant and everlasting laws, which we call Nature, which is nothing but the laws of the creation; which laws nevertheless have had three changes or times, and are to have a fourth and last. The first, when the matter of heaven and earth was created without forms: the second, the interim of every day’s work: the third, by the curse, which notwithstanding was no new creation, but a privation of part of the virtue of the first creation: and the last, at the end of the world, the manner of whereof is not yet revealed. So as the laws of Nature, which now remain and govern inviolably till the end of the world, began to be in force when God first rested from his works and ceased to create; but received a revocation in part by the curse, since which time they change not.

[Elizabeth Hanson, ‘*Measure for Measure* and the Law of Nature’ in *The Law in Shakespeare*, eds., Constance Jordan and Karen Cunningham (Hampshire: Palgrave Macmillan, 2010), pp. 251, 257]

PROFESSOR HUNT ON FRANCIS BACON AND *MEASURE FOR MEASURE*

Professor Hunt explains that the Duke intends to perform a scientific experiment to test Angelo’s mettle to the fullest, a Baconian scientific test, to see whether his much vaunted integrity and moral fortitude is capable of dealing in an upright and honest manner as the newly appointed head of the Vienna government:

Closely bound up with Vincentio’s Machiavellian use of Angelo to protect himself from censure for his lax enforcement of Viennese law is his testing of him to see whether power will corrupt this puritanical man. Its deeply enigmatic purpose makes this latter behaviour appear Machiavellian. “There is a kind of character”-handwriting, or engraved pattern-“in thy life,” Vincentio tells Angelo, “[t]hat to th’observer doth thy history/Fully unfold” (1.1.27-29). But if

Vincenzio believed that Angelo's life had "fully unfold[ed]" him to an observer, he would not need to "assay" it (3.1.162)-subject his "mettle" to a trial-to experimentation....

In 1605, Sir Francis Bacon published his revolutionary *The Advancement of Learning*, which prepared the way for the widespread recovery of the modern scientific method, where an experiment determined the probability of a hypothesis through conducting a number of tests on the make-up of a subject.

[Maurice Hunt, 'Vincenzio's Selves in *Measure for Measure*', *College Literature*, 46 (2019), pp. 684-711, at pp. 690, 705n15]

PROFESSOR BERTRAM ON FRANCIS BACON AND *MEASURE FOR MEASURE*

Professor Bertram observes that our poet forges subtle connections between biological, political and economic forms of reproduction in the play, engaging the rise of state husbandry, which he likens to Bacon's utopia *New Atlantis (or, Land of the Rosicrucians)*: As the duke himself points out, he has neglected this role as head of the household: he has been like those "fond fathers" who merely threaten to use the rod but do not follow through. Now, ruling over his "children," he wants to re-establish good husbandry.

In its most extreme form, state husbandry expresses the utopian goals epitomized by Francis Bacon's paean to James I's husbandry, the *New Atlantis*, in which sexual pleasure that does not serve the state's needs has been eradicated and there is no space whatsoever for private pleasure...Bacon's utopia contains a celebration of regimented husbandry called the "Feast of the Family," in which exceedingly fruitful patriarchs are honoured by the state. All eros in the *New Atlantis* is channeled to the utilitarian reproduction of the patriarchal family or to the fecund "instruments" of Solomon's House, a research center that specializes in husbandry techniques on a tremendous scale...

In *Measure for Measure*, as in the *New Atlantis*, the institutional control of procreation and private pleasure is crucial to the creation of an orderly society...The duke, it turns out, is the one who truly knows how to unfold the history and nature of his people along with the properties of government.

[Benjamin Bertram, '*Measure for Measure* and the Discourse of Husbandry', *Modern Philology*, 110 (2013), pp. 459-80, at pp. 463-5]

PROFESSORS BARNABY AND SCHNELL ON FRANCIS BACON AND *MEASURE FOR MEASURE*

...in his inscrutable, godlike intelligence of Angelo's crimes, the Duke appears to manifest the same character angelicus that medieval and Renaissance political theology ascribed to the reigning monarch. This view of power is shared by the narrator of Bacon's *New Atlantis*, who remarks that it is a "condition and propriety of divine powers and beings...to be hidden and unseen to others, and yet to have others open and in light to them (III, 140).

[Andrew Barnaby and Lisa J. Schnell, *Literate Experience The Work Of Knowing In Seventeenth-Century English Writing* (New York: Palgrave Macmillan, 2002), p. 82]

**PROFESSOR FARRINGTON ON FRANCIS BACON &
*ALL'S WELL THAT ENDS WELL***

The king asks Lafeu ‘What ‘her’ is this?’, to which he replies ‘Why, Doctor, She. My lord, there’s one arrived, /If you shall see her’ (2:1:78-9) and the king agrees to grant her an audience. It is in these scenes of the play points out Professor Farrington in his article ‘The Plot Of All’s Well That Ends Well: A Baconian Source’ involving an illness and a cure which (‘I can show, derived from two unpublished Latin writings of Bacon’)..

[Benjamin Farrington, ‘The Plot Of All’s Well That Ends Well: A Baconian Source’,
Baconiana, Vol. LII, No. 169 (September 1969), p. 15]

PROFESSOR ATUSHIKO HIROTA

Hirota explores how *King Lear* represents the concept of the balance of power in sixteenth and seventeenth century Europe, the predominant principle of European international relations explored by Bacon in his essay *Of Empire*:

Michael Sheehan points out that “Sir Francis Bacon in his essay ‘Of Empire’ was outlining specific policy guidelines for maintaining a balance of power.’ In this essay Bacon writes, “First, for their [the kings’] neighbours: there can no general rule be given (the occasions are so variable), save one, which ever holdeth: which is that princes do keep due sentinel, that none of their neighbours do overgrow so (by increase of territory, by embracing of trade, by approaches, or the like), as they become more able to annoy them than they were.

After thus stating the guideline, Bacon goes on to discuss the example of Henry VIII: “During that triumvirate of kings, King Henry the Eighth of England, Francis the First King of France, and Charles the Fifth Emperor, there was such a watch kept, that none of the three could win a palm of ground, but the other two would straightways balance it, either by confederation, or, if need were, by a war.”

[Atsuhiko Hirota, ‘The Balance of Power in *King Lear*’s Kingdoms’, in *Renaissance Shakespeare: Shakespeare Renaissance Proceedings of the Ninth World Shakespeare Congress*, eds., Martin Procazka, Michael Dobson, Andreas Hofele and Hanna Scolnicov (Newark: University of Delaware Press, 2014), pp. 60-1]

**THE PHILOSOPHER AND HISTORIAN EDWIN BORMANN ON FRANCIS BACON &
SHAKESPEARE PLAY *KING LEAR***

We see Lear, after he scattered his kingdom, wandering through the storm with scattered hairs, roofless and impoverished. He serves as living illustration of Bacon’s *Doctrine of Negotiations*, and thus converts the instructive proverb of Solomon: *He that troubleth his own house shall inherit the wind*, into a dramatic parable of far mightier effect. It is indubitable that *King Lear* stands in the same relationship to Francis Bacon as do *The Tempest* and *Hamlet*. All three poems transport the theories of Bacon onto the stage-realm.

[Edwin Bormann, *The Shakespeare-Secret Translated From The German By Harry Brett* (London: Th. Wohlleben, 1895), pp. 121, 124]

PROFESSOR GARBER ON FRANCIS BACON AND *TIMON OF ATHENS*

Francis Bacon's essay "Of Goodness, and Goodness in Nature" brings together the key words "philanthropy" and "misanthropy" by defining goodness as what "the Grecians call *philanthropia*," calling it "of all virtues and dignities of mind...the greatest" and expressing his conviction that "without it man is a busy mischievous, wretched thing." But even *philanthropia*, this "habit so excellent," is prone to error, and Bacon's list of the possible errors of the philanthrope, the benevolent lover of mankind, reads like a primer of good advice for Timon: "Seek the good of other men, but be not in bondage to their faces or fancies; for that is but facility or softness; which taketh an honest mind prisoner."

For Bacon the disposition to goodness in some men is matched, in others, by a "natural malignity," whether through crossness, difficulty, envy, or "mere mischief." This sounds like a good description of Shakespeare's Iago (we might compare "natural malignity" with Coleridge's famous phrase "motiveless malignity"), but the canonical example Bacon gives, the personage who personifies misanthropy, is, once again, Timon of Athens.

[Majorie Garber, *Shakespeare After All* (New York: Anchor Books, 2004), pp. 636-7]

PROFESSOR WILDERS ON FRANCIS BACON AND *ANTONY AND CLEOPATRA*

This idea [*The philosophy of instability*] was not unique to Shakespeare but also preoccupied some of his contemporaries. Bacon was certainly aware of each individual's tendency to interpret the world subjectively, 'owing either to his own proper and peculiar nature' or 'to the differences of impression, accordingly as they take place in a mind preoccupied and predisposed or in a mind indifferent and settled'. 'The spirit of man', he concludes, 'is in fact a thing variable and full of perturbation' (Bacon, 54).

[John Wilders, ed., *Antony and Cleopatra* (The Arden Shakespeare, 1995), p. 36]

FRANCIS BACON AND *CORIOLANUS*

In discussing the wide influence of Aristotle's Politics in '*Coriolanus*, Aristotle, And Bacon', its author F. N. Lees points out Bacon's essay *Of Friendship* with its 'god or beast' idea, an element of Aristotelian thought 'embedded' in the 'consciousness' of Bacon which rests behind *Coriolanus*, suggests that 'Bacon knew *Coriolanus* before he wrote the essay.' [For which there seems a good chance as he wrote both of them!]

[F. N. Lees, '*Coriolanus*, Aristotle, And Bacon', *Review in English Studies*, 2 (1950), p. 123]

JAMES SPEDDING ON FRANCIS BACON AND *THE WINTER'S TALE*

The scene in the "Winter's Tale," where Perdita presents the guests with flowers suited to their ages, has some expressions which, if this Essay had been contained in the earlier edition, would have made me suspect that Shakespeare had been reading it.

[James Spedding, *The Works of Francis Bacon* (London: Longmans & Co, *et al*, 1890), VI, p. 486]

PROFESSOR WARREN on how Bacon's prose writings and *The Winter's Tale* address the same themes:

In his work of tragicomic jurisprudence, *A Brief Discourse Touching the Happy Union of Kingdoms of England and Scotland*, Bacon emphasized, like Polixenes and *The Winter's Tale* more broadly, how time blurred the boundaries between nature and art. Works of art and works of nature each contributed to the kind of union Bacon advocated, as man's art work of *compositio* would be perfected by the natural work (*opus naturae*) of time. Time, so central to the re-emerging harmony of *The Winter's Tale*, was well understood to be both a legal phenomenon and a natural one.

[Christopher N. Warren, *Literature and the Law of Nations 1580-1680* (Oxford University Press, 2015), p. 117]

PROFESSOR HAMILTON ON FRANCIS BACON AND *THE WINTER'S TALE*

The rhetoric of the Union-one of the most significant controversies in the first decade of the reign of James-was a mystified language that represented many of the issues of the Union metaphorically. The ability of later readers to access some of the more particular aspects of a text depends on their refamiliarizing themselves with the contexts in which the writing was embedded. For *The Winter's Tale*, that task includes the language of the Union controversy by reading such documents as the speeches of King James, the Union pamphlets, the parliamentary debates, and various diaries and letters, including the papers of Francis Bacon.

The language of naturalization recurs in *The Winter's Tale* in the scenes that treat the fate of the infant Perdita, the child born to Hermione but rejected by Leontes. Convinced that Leontes will come to love the child he now considers a bastard if he will but look on it, Paulina describes Perdita's situation and in the same language in which Bacon and others had spoken in defense of the naturalization of the post-nati ...

[Donna B. Hamilton, '*The Winter's Tale* and the Language of the Union, 1604-1610', *Shakespeare Studies*, 21 (1993), pp. 228-50, at p. 239]

PROFESSOR PITCHER ON FRANCIS BACON AND *THE WINTER'S TALE*

...just around the date of *The Winter's Tale*, the art and Nature debate had come alive again, and it seemed possible that art might give back to Nature some of its former fecundity. Francis Bacon argued that experimental science, still a fledgling, might eventually do this. Nature, because of the Fall, could only deliver a single harvest a year, but art-by which Bacon meant natural science, in particular manipulating seeds-might discover how to grow two or three crops annually. So too with human bodies: new drugs might alleviate suffering and infirmity, and surgical experiments show what medicine could do for 'the body of man'.

[John Pitcher, ed., *The Winter's Tale* (Arden Shakespeare, 2010), pp. 55-6]

PROFESSOR JORDAN ON FRANCIS BACON AND CYMBELINE

The status of subjects in “Nature,” the motif of the play’s pastoral interlude, was an important topic in a moralized project of empire building advanced between 1606 and 1608 by Francis Bacon. Its interest to the drama in *Cymbeline* is chiefly in its association of poverty, both the monarch’s and his subjects’, with military conquest and, conversely, of national wealth with a debilitating consumption. Bacon’s arguments went far to clarify an actually ambiguous situation. Insisting that to tax subjects-even to achieve empire-was politically dangerous, Bacon also thought that imperialist expansion was necessary to avoid civil strife at home. But, he reasoned, if such expansion could be made to depend on the valor of the subject, broadly understood as his moral resourcefulness rather than his property or material resources, empire could be achieved without risk.

[Constance Jordan, *Shakespeare’s Monarchies: Ruler and Subject in the Romances* (Cornell University Press, 1997), p. 97]

PROFESSOR WAYNE ON FRANCIS BACON AND CYMBELINE

Cymbeline undergoes the savage-civil binary by combining divergent views of the ancient Britons and staging their value as ancestors for an audience confronted with the imposition of a new British identity, even as Parliament had rejected it. Although the positive characterization of Belarius, Guiderius and Arviragus and their victory in battle might be taken as pro-union, the aggressive opposition to tribute by the Queen and Cloten may have made Francis Bacon’s similar position look bellicose.

[Valerie Wayne, ed., *Cymbeline* (Bloomsbury Arden Shakespeare, 2017), p. 56]

FRANCIS BACON AND HIS SHAKESPEARE PLAY THE TEMPEST

The republican play *The Tempest* has been described by Shakespeare and Baconian scholars as the most Baconian of all the plays and that its central God-like figure the scientific-philosopher Prospero is a complex portrait made in the image of his creator, the great scientific-philosopher Francis Bacon, Founding Father of the Modern World. Through his all-knowing all-seeing mind the scientific-philosopher Prospero controls the world and future destiny of mankind and can be seen as the commander-in-chief of the Rosicrucian Brothers who govern Salomon’s House in Bacon’s *New Atlantis (Land of the Rosicrucians)* with Solomon’s Temple adopted as the founding legend of its outer body, the Freemasonry Brotherhood. *The Tempest* described by Dr Yates as a Rosicrucian manifesto, is a condensed dramatic refraction of the discovery of the New World and the utopian *New Atlantis (Land of the Rosicrucians)* a philosophical and scientific blueprint for what became the United States of America, the greatest and most powerful republic, in our modern republican-democratic western world.

[A. Phoenix, ‘Bacon-Shakespeare Secret Republican Father of the Modern World’, p. 11]

PROFESSOR JORDAN ON FRANCIS BACON AND THE TEMPEST

Prospero will succeed in preventing two conspiracies-the first against Naples, the second against

his own island government. He will also reverse the effects of the action by which his brother Antonio, with the aid of Alonso, king of Naples, deposed and forced him into exile. His art will dominate his desirous subjects (the innocent Caliban, the loving Ferdinand), and his political enemies (the seditious Antonio and Sebastian). If the deceptions Prospero practices on these antagonists lead to a renewed moral and political order, they may fall into the Baconian category of a creative vexation; as Bacon suggested, to “try” in this sense is to change and refine.

[Constance Jordan, *Shakespeare's Monarchies: Ruler and Subject in the Romances* (Cornell University Press, 1997), p. 175]

PROFESSOR SCHMIDGALL ON *THE TEMPEST*

The Tempest is his most Baconian. The play mounts in theatrical dress Bacon's arguments for the advancement of useful knowledge. The characterizations of the play are virtually all reflected in Bacon's theorem that true learning “doth make the minds of men gentle, generous, maniable, and pliant to government; whereas ignorance makes them churlish, thwart, and mutinous”. Even more Baconian is the play's emphatic conclusion that the best knowledge is not won by those who become “transported /And rapt in secret studies” (1.2.76-7). Rather, the best knowledge gives us power to understand the “infinite doings of the world” more perfectly and then to shape a more perfect world.

[Gary R. Schmidgall, *Shakespeare and the Courtly Aesthetic* (University of California Press, 1981), pp. 247-8]

Correspondence

from Gary Keegan – a second-hand bookshop find and the tragic last letter of Anne Boleyn.

I would like to re-introduce the society to Climenson Charles Yelverton Dawbarn (1859-1951) whose obituary appears on page 221 of *Baconiana* 141 circa 1951.

I discovered Mr Dawbarn via his 1913 novel “*Uncrowned, a Story of Queen Elizabeth and of Francis Bacon*”, purchased recently from a Dorset bookshop for the princely sum of £13. A story mixing truth and fiction imagining the possibility that our man Francis was the ‘uncrowned’ son of QE1. Being right up my street! I continued to peruse, the exquisite Preface had me at hello!

By Dawbarn:

“A WRITER OF AN HISTORICAL ROMANCE IS NOT USUALLY ASKED TO VOUCH HIS NARRATIVE WITH AUTHORITIES, AND AVAILING; MYSELF OF SUCH PRIVILEGE I HAVE AVOIDED ENCUMBERING MY TEXT WITH NOTES WHICH SADLY INTERFERE WITH THE LILT OF A STORY. BUT AT THE SAME TIME, TO MEET THE WANTS OF THE MORE INQUISITIVE, I HAVE ADDED A FEW REFERENCES IN WHICH, FOR THE GREATER NUMBER OF MY INVENTIONS, PARTICULARLY THE MORE OUTRAGEOUS ONES, AUTHORITIES MAY MOSTLY BE FOUND; SO WHERE I HAVE RELIED ON OTHERS FOR MY EMBROIDERIES I HAVE AS FAR AS POSSIBLE USED NOT ONLY THEIR MATTER BUT THEIR VERY WORDS AND PHRASING. THIS I FIND SECURES A SEMBLANCE AND ATMOSPHERE OF REALITY SOMEWHAT DIFFICULT OTHER- WISE TO SUGGEST. A READER MAY PERHAPS HAVE IT THAT I ACTUALLY BELIEVE IN MY OWN STORY; BUT SURELY IT WOULD BE A SLUR ON MY ART IF AT ANY RATE FOR THE TIME BEING I WERE OTHERWISE THAN THE MOST ENTHUSIASTIC OF MY OWN DISCIPLES. AND YET I AM NOT ENTIRELY ITS ORIGINATOR.

IT IS THE ECHO FROM A FAR-OFF LAND TOLD WITH MUCH WITCHERY OF STYLE AND MATTER AND ITSELF ONCE MORE THE ECHO, IF NOT THE VERY STRAIN, OF THE MUSIC WHICH IN OLDEN TIME ALL MEN FOUND

GOOD. NOR WILL I ASK MORE THAN I CONCEDE ; AND IF THE GENTLE
READER WILL BUT BELIEVE WITH ME TILL THE LAST PAGE IS DONE, I WILL
TASK HIM NO FURTHER. THEN LET HIM PUT IT ASIDE, AND ALL THAT
PRECEDES IT, AND FORGET IT --- IF HE CAN.

I COULD NOT, AND SO I WROTE IT OUT. AND NOW I WOULD THAT I HAD
NOT FOR IT HAUNTS ME --- AND YET 'TIS ONLY A TALE”.

C. Y. C. DAWBARN.

.....

Garry also comments: Tis a great read - and if we are to believe Dawbarn's wonderful suggestion that Francis was the child of Elizabeth I - then Ann Boleyn is his Nan! Realising this, I went to my 1679 copy of Gilbert Burnet's *History of the Reformation* which has the original text of Anne Boleyn's intelligent and poignant 'last letter to King Henry. It is a sad song, but a strangely familiar hand.

‘SIR, YOUR GRACE'S DISPLEASURE, AND MY IMPRISONMENT ARE THINGS SO STRANGE
UNTO ME, AS WHAT TO WRITE, OR WHAT TO EXCUSE, I AM ALTOGETHER IGNORANT;
WHEREAS YOU SENT UNTO ME (WILLING ME TO CONFESS A TRUTH, AND SO OBTAIN YOUR
FAVOR) BY SUCH A ONE, WHOM YOU KNOW TO BE MY ANCIENT AND PROFESSED ENEMY;

I NO SOONER RECEIVED THE MESSAGE BY HIM, THAN I RIGHTLY CONCEIVED YOUR MEANING;
AND IF, AS YOU SAY, CONFESSING TRUTH INDEED MAY PROCURE MY SAFETY, I SHALL WITH
ALL WILLINGNESS AND DUTY PERFORM YOUR COMMAND.

BUT LET NOT YOUR GRACE EVER IMAGINE THAT YOUR POOR WIFE WILL EVER BE BROUGHT
TO ACKNOWLEDGE A FAULT, WHERE NOT SO MUCH AS THOUGHT THEREOF PROCEEDED.
AND TO SPEAK A TRUTH, NEVER PRINCE HAD WIFE MORE LOYAL IN ALL DUTY, AND IN ALL
TRUE AFFECTION, THAN YOU HAVE FOUND IN ANNE BOLEYN, WITH WHICH NAME AND
PLACE COULD WILLINGLY HAVE CONTENTED MY SELF, AS IF GOD, AND YOUR GRACE'S
PLEASURE HAD BEEN SO PLEASED.

NEITHER DID I AT ANY TIME SO FAR FORGE MY SELF IN MY EXALTATION, OR RECEIVED
QUEENSHIP, BUT THAT I ALWAYS LOOKED FOR SUCH AN ALTERATION AS NOW I FIND; THE
GROUND OF MY PREFERMENT BEING ON NO SURER FOUNDATION THAN YOUR GRACE'S FANCY,
THE LEAST ALTERATION, I KNEW, WAS FIT AND SUFFICIENT TO DRAW THAT FANCY TO SOME
OTHER SUBJECT.

YOU HAVE CHOSEN ME, FROM A LOW ESTATE, TO BE YOUR QUEEN AND COMPANION, FAR
BEYOND MY DESERT OR DESIRE. IF THEN YOU FOUND ME WORTHY OF SUCH HONOUR, GOOD
YOUR GRACE, LET NOT ANY LIGHT FANCY, OR BAD COUNSEL OF MINE ENEMIES, WITHDRAW
YOUR PRINCELY FAVOR FROM ME; NEITHER LET THAT STAIN, THAT UNWORTHY STAIN OF A

DISLOYAL HEART TOWARDS YOUR GOOD GRACE, EVER CAST SO FOUL A BLOT ON YOUR MOST DUTIFUL WIFE, AND THE INFANT PRINCESS YOUR DAUGHTER.

TRY ME, GOOD KING, BUT LET ME HAVE A LAWFUL TRIAL, AND LET NOT MY SWORN ENEMIES SIT AS MY ACCUSERS AND JUDGES; YES, LET ME RECEIVE AN OPEN TRIAL, FOR MY TRUTH SHALL FEAR NO OPEN SHAME; THEN SHALL YOU SEE, EITHER MINE

Richard BC - on the above subject:

Honorificabilitudinitatibus

A number of years ago I recall writing to Thomas Bokenham about a serendipitous discovery that I had stumbled across when arranging the ‘longest word in the English language’ in a certain manner, I think the conclusion reached was that it was just a coincidence! However for your interest I will demonstrate herewith what I found: This was based on my finding somewhere in Shakespeare the following phrase: “ *I will unfold you a secret*”. I can’t find it, it’s not in LLL!

In LLL however The word Three occurs eleven times in Act 1, nine times in Act2 and three times later in LLL accompanying also “Three Times Thrice” which is of course Nine. Eleven Times Three is of course Thirty Three and Nine Times Three is Twenty Seven! which is the number of letters in Honorificabilitudinitatibus! Should one therefore arrange the word in nine columns of Three as below we get:

All the above is reinforced by the following passages in LLL Act 1 scene2 as follows:

Moth. “Why,Sir, is this such a piece of study? Now here is three studied ere ye’ll thrice wink; and how easy it is to put ‘years’ to the word ‘three’ and study three years in two words, THE DANCING HORSE will tell you.

Armado. A most fine figure!

Moth. (Aside) To prove you a cipher.!!

Now the ‘Dancing Horse’ referred to is I believe what is known as the Knights Tour which is the moves on a chess board which the Knight can make! If one looks at a full 8x8 chess board the number of possible knight moves is enormous and gets into the abstruseness of Boolean algebras. But if we apply the simple L shape to the rearranged word as below the folding is corresponding with the Knights Tour. Incidentally LLL is three knights moves!

The following intriguing cryptogram/anagram perhaps!?

H	IF	IL	IN	IB.	HONORIFIC.											
O	R	I	B	I	D	I	T	U.	ABILITUDI.	Doesn't work!						
NO	CA	TU	TA	S.	NITATIBUS											
as thus:																
H	I	F	I	L	I	N	I	B	HONORIF	I						
O	R	I	B	I	D	I	T	U	I	D	U	L	I	B	A.	Doesn't work either!
NO	CA	TU	T	A	S.	N	I	T	A	T	I	B	U	S.		

If we look however at the above, which could be seen as a cryptogram/anagram stating that: “F R Bacon born the son of Bath Tidir” ie FR Bacon natus filius *Bath* Tidir ,27 letters! It also occurs on the cover of the Northumberland Manuscript as a shorter version with different end letters. The word itself is a one off invention and not found anywhere else in the 27 letter version! or indeed anywhere else in literature. Admittedly, there are from the supposed message 3 less “I”’s, an extra “a”, an extra “s”, extra “n” and one less “o”, however it might have been dangerously explicit should it have been reworked to contain the exact number of each supposed letters of the encrypted message!?

However, the above has by no means the sole indication of hidden meanings or messages within LLL. I sense that the whole play is a mine of hidden meaning, most of which was probably contemporaneous with events of the time. For instance in Act3 scene 1:

Costard (the key character in LLL!) Line 114 states:

Costard “O, marry me to one Frances! I smell some l’envoy, some goose, in this”!!

Now there is no mention of Frances as a character in the play! The line before is:

Armado “Sirrah Costard I will enfranchise thee”.

And with The Merchant of Venice in mind, a few lines on (127), Costard again:

“My sweet ounce of man’s flesh, My incony Jew”!!

With respect: If we are bold enough to substitute the CO in ‘Costard’ with BA we get ‘Bastard’! If also while we are about it we add BA to CO we get, guess what! It is interesting to know indeed who Moth and Armado represent within this (I suggest) autobiographical play??

“I will unfold you a secret” in one Shakespeare glossary is given the meaning of “I will let the cat out of the bag”? Wonder which cat!

Act I of LLL contains sentences such as:

Berowne: “By yea and nay, sir, then I swore in jest. What is the end of study let me know “.

King: “Why, that to know which else we should not”.

So perhaps it isn’t just a remarkable coincidence!

Andrew H: I was doing some research into the works of John Napier and found a reference to letters he wrote to Francis Bacon in June 1596. I have scoured the works of Spedding and Heath (1857-1874) but there is no trace of the letters. The existence of the letters is explicitly mentioned in Birch, T. (1754). *Memoirs of the Reign of Queen Elizabeth. A. Millar, London, England. dated 7th June 1596 and on the subject of: "Secret inventions profitable and necessary in their days for defence of this ifland, and withstanding of ftrangers, enemies of GOD's truth and religion"*

These letters are referenced as being located in Volume XII folio 38 of Bacon's letters. Do you have any knowledge of or access to these records please?

FBS you could try Lambeth Palace library. The papers of Bacon were given to his secretary William Rawley, who passed them to Thomas Tenison who later became Archbishop of Canterbury. He produced *Baconiana, or An account of all Lord Bacon's Works*. Let us know how you get on; we will also put the question to the members in our next bulletin.

FBS Gary Keegan: Re this request, I have searched my ancient folios of FB'S letters there are none to/from a John Napier. Specifically, In June 1596, FB was mainly corresponding with Essex about the upcoming campaign in Ireland. Napier's 'Defence of this Island' work deals with his crazy weapons of war ideas/inventions - and are a bit far out there even for FB! John Napier (The inventor of Logarithms) did have correspondence in 1596 with Anthony Bacon (FB's brother) and sent Anthony mathematical papers. Apparently the original of the stated paper "Secret inventions profitable and necessary in these days for defence of this island, and withstanding of strangers, enemies of GOD's truth and religion" Is indeed as you said, held among the manuscripts of Anthony Bacon at the Lambeth Palace Library marked 658 anno 1596.

Andrew H: Just wanted to keep you guys updated with my research progress. The letter was indeed at Lambeth Palace but they had reordered their folios so it's under a new number now. It's just a single page letter with no images sadly. I'm extremely happy that this ancient letter still survives in legible condition and now that I have a copy. I shall be working through it slowly to transcribe it. Thank you so much for your assistance.

Ben V: A fellow member from Texas, and I just came across a significant discovery that you may or may not subscribe to. It involves the Kaye & Simple Cypher of Bacon and the work of fiction "DON QUIXOTE". I just came across a great paper by Francis Carr regarding the Cervantes authorship question and he does provide 70 similar Bacon/Shakespeare quotes that the novel mentions in a free essay provided in the video description. But after having found that out I also began to look into the numbers involved and found some interesting "coincidences" both in the Simple & Kaye Cyphers which unlocked a potential hint that indicates Bacon really may have been the creator, Cervantes. "DON" is 57 in Kaye cypher. "QUIXOTE" is 157 & "Fra Rosi Crosse" in Kaye cypher. $157-57=100$ which is "Francis Bacon" in Simple cypher. I thought it had some merit. Who knows?

Klaus Eichler: *The Life of Samuel Johnson and Will Durant's Greatest Minds and Ideas of all Times*

I accidentally encountered a hint towards the history of Bacon's Promus (Latin for preserver): In *The Life of Samuel Johnson* by James Boswell. Boswell says: "Julius Caesar, of whom Bacon observes, that in his book of apothegms which he collected, we see that he esteemed it more honour to make himself but a pair of tables, to take the wise and pithy words of others, than to have every word of his own to be made an apothegm or an oracle." It seems, that Bacon did serious research into Caesar's life prior to writing the play and that he adopted his philosophy along with his useful habit. No doubt, that all collected aphorisms were the result of sound practice of life, like the ones Julius contributed himself.

I have obtained a small booklet from Will Durant, published in 2002, almost 30 years after his death,

titled: *The greatest Minds and Ideas of all Time*. It is very well reflected, because it needed deep evaluation to make a hit list of 10 people only. I was not surprised that Bacon is one of them. The laudation on Bacon is spot-on and told with 2 pages only, because it is essential.

In Boswell's biography of Samuel Johnson and The Will Durant's *The Greatest Minds and Ideas of all Time*. I found a wise quote on translation:

"You may translate books of science exactly. You may also translate history, in so far as it is not embellished with oratory, which is poetical.

Poetry indeed, cannot be translated; and, therefore, it is the poets that preserve languages; for we would not be at the trouble to learn a language, if we could have all that is written in it just as well in a translation. But as the beauties of poetry cannot be preserved in any language except that in which it was originally written, we learn the language."

Durant did not exaggerate, when he called this book "an everlasting source of enjoyment"! May I add a general observation: In Durant's "*Country of the Mind*", i.e. in the international timeless history of literature and philosophy dwell many famous thinkers, who refer to Bacon's ideas, but also to what he read himself and said about it. They also often refer to the Shakespearean plays, but never ever to the person William.

ed: Will Durant 's short talks on You Tube include *The philosophy of Francis Bacon*.



This emblem appears on the title page of Francis Bacon's *New Atlantis (Land of the Rosicrucians)* published shortly after his recorded death in 1626. The emblem depicts Old Father Time and around it is the inscription:

TEMPORE PATET OCCULTA VERITAS

IN TIME THE HIDDEN TRUTH WILL BE REVEALED