

The Journal of the Francis Bacon Society

# BACONIANA

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## Features by

Peter Dawkins \* Donald Elfenbein \* Rob Fowler\* Jonathon Freeman  
Lawrence Gerald \* idb & friends \* Yann le Merlus \* A Phoenix \* Eric Roberts  
Julie Kemp \* Michael Taylor \* Christina G. Waldman \* Mather Walker

# BACONIANA

The Online Journal of the Francis Bacon Society

Volume 2 Number 1  
8<sup>th</sup> November 2024

Edited by Sally Gibbins  
Principal of The Francis Bacon Society

*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.*

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Cover image: The Francis Bacon Society's portrait of Sir Francis Bacon, 17<sup>th</sup> century oil on canvas, after Paulus van Somer

## I.

### Editorial

By Sally Gibbins

Principal of The Francis Bacon Society

In 1886 Constance Mary Pott founded The Francis Bacon Society with the stated purpose to aid and promote the study of the life, character, genius and acknowledged writings of Francis Bacon and the investigation of his authorship of many unacknowledged Elizabethan and Jacobean works, including the immortal Shakespeare plays and poems. The Society's Journal was to be a repository of information, an instrument for discourse for contributors from all around the world, and a publication of general interest and one of great value to scholars from all disciplines.

In the early days, *Baconiana* was published quarterly, and it continued through the years and some of the most momentous events of the 20<sup>th</sup> century. During the latter years, rising costs of printing and distribution led to the last printed journal being published in 1999 and a switch to online publication.

In recent times there has been an enormous collective effort to restore and reinstate Francis Bacon as the key central figure of European thought and advancement. He is the quintessential Renaissance man: philosopher, scientist, literary colossus, lawyer, politician and statesman and a prophetic thinker and visionary with a rational mindset that was placed at the service of humankind.

His theory of all knowledge and the comprehensive unity of his works created an empire of the mind which profoundly transformed the intellectual landscape of England, Europe and the New World. His plan and stated purpose were nothing short of a 'Universal Reformation of the Whole World.'

In his *New Atlantis* the philosophical and scientific blueprint for the United States of America, he set out his vision for the modern world, one where science and technology would alleviate poverty, disease and ignorance, where knowledge is power for the betterment of humanity.

The rediscovery of Bacon's thought and contributions to the world becomes more important as we realise just how relevant and modern he is in every sense of the word. He had a vast understanding of human nature, and his writings were beyond his time. In many ways he is still beyond ours too and we're only just beginning to understand and restore his extraordinary legacy.

'For my name and memory, I leave it to men's  
charitable speeches, to foreign nations,  
and the next ages.'

Francis Bacon's Last Will and Testament 1625



## II.

### Contributors



#### A Phoenix

A Phoenix is an independent scholar researching the areas of Francis Bacon, the true authorship of the Shakespeare Works and the Rosicrucian-Freemasonry Brotherhood. The Phoenixes have written and produced several books and academic papers and videos on these and other related subjects.



#### Peter Dawkins

Educated at King Edward's High School, Birmingham, and St Catherine's College, Cambridge Peter Dawkins is the founder-director of the Francis Bacon Research Trust, founded in 1980 and a recognised authority on Francis Bacon, Shakespeare and the Rosicrucians.

He is a philosopher, historian, author, lecturer, teacher and leader of workshops, seminars and special events in many countries around the world. He has given his Wisdom of Shakespeare lectures and seminars at the Shakespeare Globe Theatre in London, with the actor Sir Mark Rylance, the first Artistic Director at the Globe, and directed Mystery of Shakespeare Events in Italy and Sicily with both Sir Mark and Julia Cleave.

In 2008 Peter received an award for distinguished scholarship in Shakespeare studies from Concordia University, Portland, Oregon, USA.

He is the leading Baconian scholar of his generation and a voluminous author producing more than a dozen books related to Francis Bacon, Shakespeare and the Rosicrucians.



#### Donald Elfenbein

A native of Pennsylvania in the United States, Don has been a Baconian since the late 1970s. The event that triggered his initial foray into the study of Bacon's secret literary life was his discovery, while browsing in a shop overflowing with quaint and curious volumes of forgotten lore, of one of the classic treatises on the Shakespeare authorship question. Although he no longer remembers for certain which book it was, it was probably the same one that turned this issue's editor Sally Gibbins and A Phoenix, into Baconians a decade or so later, namely, *Francis Bacon's Personal Life-Story* by Alfred Dodd. Never before, had Don happened upon such a fascinating historical mystery. After reading many wonderful books and articles on Bacon and his masks, he decided to add some contributions of his own to the literature on that subject. Some of that work is presented in this issue of *Baconiana*.

Don earned an A.B. magna cum laude in psychology and anthropology at Harvard College, where he was elected to Phi Beta Kappa and won a Detur Prize for academic excellence. He also holds a J.D. from the same university.

For several years, Don was a lecturer and professor at American law schools, including Northwestern and the University of Pittsburgh, teaching legal philosophy, constitutional theory, criminal law, torts, analysis, and writing. During his stint as an academic, he published a wide-ranging study of two opposed conceptions of the Bill of Rights, their philosophical underpinnings and history, and their role in constitutional adjudication.

Don has also been employed as a freelance editor, ghostwriter, and consultant. In addition, he has studied screenwriting and written a number of screenplays.

He lives with his wife Anna, an American-literature and film professor at West Virginia University, in Morgantown, West Virginia.

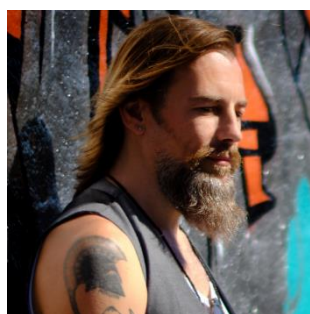


### **Rob Fowler**

Rob has a BA in “Interactive Multi-Media” which at the time incorporated Adobe Flash with an ActionScript focus which then was at the cutting edge of the new technology. The degree also covered PHP and ASP.net Programming, Web Design and Development, Web and Print Graphics Design, Advanced Typography, Online Marketing, Video Production, Digital Photography, etc.

A self-confessed ‘numbers man’, Rob was born with an analytical and logical thinking mind and as a child could solve problems adults could not. From an early age, Treasure Hunting was also in his blood and after attending a gathering in California in late 1996 he noticed a striking portrait in the hallway which immediately caught his attention. He asked someone about the “Shakespeare” portrait, and they said “Oh, you need to ask Lawrence about that. It’s not Shakespeare; it’s Francis Bacon.” He was subsequently introduced to Lawrence Gerald, who provided him with a two-hour introduction on all things Bacon, was handed a stack of Xeroxed pages from Alfred Dodd, Peter Dawkins, *et al*, and various articles from *Baconiana* many of them based on his curiosity about ciphers with a particular interest in ciphers within the Shakespeare Sonnets.

In 2022 sirbacon.org introduced the highly successful B’Hive Forum a platform created by Rob Fowler in conjunction with Lawrence Gerald.



### **Jonathon Freeman**

Jonathon Freeman is a UK-born Australian Drama teacher, director and performer. A qualified and accredited teacher from NSW, he has since taught across a number of curriculums internationally. He is trained in IB Drama and Theatre, with experience in Theatre and young people, amongst a variety of contexts, environments, and countries. He has continued working in performance, being trained as an actor at the Ensemble Studios in Sydney, graduating in 1999. He

also graduated with a Masters in Theatre from the University of Amsterdam in 2018. Having conducted research regarding the Shakespeare Authorship Issue he went on to create a YouTube channel (Jono Freeman33) in order to continue developing as a practitioner and share findings with a diverse audience.

In his own irrepressible style, Jonathon has produced more than a dozen brilliant and irreverent videos on various aspects relating to Bacon and his authorship of the Shakespeare works.

Jono is a Trustee and Member of the Council of The Francis Bacon Society.



### **Lawrence Gerald**

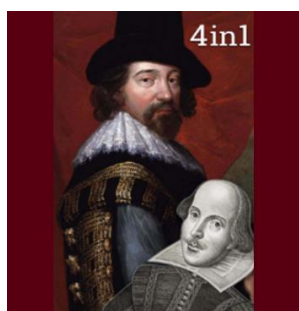
The American Baconian Lawrence Gerald holds a BA degree in psychology from Sonoma State University in California. He is a professional videographer and photographer as well as an occasional freelance journalist in Northern California who has been documenting his extensive experiences on the authorship controversy around the USA and England for more than 33 years via [sirbacon.org](http://sirbacon.org), the largest Baconian website in the world. An indispensable resource for all Bacon-Shakespeare scholars and students, it boasts an enormous library of important rare and otherwise difficult to obtain Baconian publications, countless academic paper and articles, and an enormous video library, encompassing more than 150 years of Baconian scholarship.

In October 2022 the much-loved [sirbacon.org](http://sirbacon.org) celebrated its twenty-fifth anniversary and earlier in the same year on 31 January its founder-director Lawrence Gerald in conjunction with Rob Fowler launched a forum to discuss the vast range of topics about and related to Francis Bacon.



### **Sally Gibbins**

Sally Gibbins is the Principal of the Francis Bacon Society established in London, UK in 1886. She has a first-class honours degree in English and Theatre Studies and has been a Baconian for many years. Researcher and producer of books, papers and videos, she has also written a script for a filmic project in development about the extraordinary life and times of Sir Francis Bacon.



### **Idb and Friends**

*4 in 1: Mask of Shakespeare and Mysteries of Bacon*, Book by Cartier and *Secrets of the NSA* has emerged as an outcome of many years of journalistic investigations and long experience in cryptography. Little-known documents and facts began to develop into a series of interconnected publications which eventually led the research to be published in its completed form.



### **Julie Kemp**

Julie was born in 1948 in Melbourne, Victoria, Australia. She trained in General Nursing from the age of 17, later training in Midwifery and Mental Health. Taking a break on two separate occasions she earned a BA majoring in Fine Arts/Art History in 1983 and in 2003 a post-graduate certificate in Applied Law-both gained from the University of Queensland. As a registered nurse Julie worked in most Australian states, the Highlands of New Guinea and then in London, England.

One of her hobbies was Genealogy-this became central to her inchoate interest in Sir Francis Bacon which arose from a book written by the Brisbane psychiatrist/psychotherapist Dr George Blair-West. This little book turned something in her after she had retired in 2011 and moved to reside in Toowoomba, Queensland. Slowly Julie realised she wanted to explore the genealogy of this great man. Having reached her limits with her own family trees she found a connection or two, distant of course (!), with the 'hidden' yet biological family of Sir Francis. Julie has retired from all hobbies (except for Cryptic Crosswords) and continues to live very quietly in a burgeoning town in South-East Queensland.



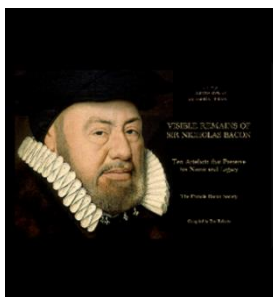
### **Yann Le Merlus**

'The man behind Allisnum2er': Yann Le Merlus became interested in Francis Bacon over six years ago in a unique way thanks to Oracle Cards that inspired him with a story revolving around John Dee, Lord Bacon and the Rosy-Cross.

Inspired by the writings and videos of Peter Dawkins and the videos of the Francis Bacon Society, he started taking an interest in the role of Sir Francis Bacon in the Shake-speare works and began his own investigations.

Allisnum2er demonstrates a unique and unrivalled knowledge of rare esoteric and emblematic literature published in Latin and other languages from which he has revealed and explained unknown secrets about Francis Bacon, his authorship of the Shakespeare works, and the Rosicrucian-Freemasonry Brotherhood.

He has set out his remarkable findings in his highly recommended must-see videos and more than 1300 written posts on the B'Hive forum, setting forth numerous previously unknown or unrevealed world firsts confirming Francis Bacon is Shakespeare. He is a most original and innovative Baconian-Shakespearean scholar and textual cryptographer.



### **Eric Roberts**

Eric Roberts has a background in film and local community arts. He is the world expert on the portraiture and iconography of Francis Bacon and possesses a wide knowledge on Shakespearean, Elizabethan and European Renaissance Art.



It was in his fifties, when he woke up to the myth of “Shakespeare”. He first joined the Francis Bacon Society a few years ago with a proposal to catalogue all the available portraits of Sir Francis Bacon, the fruits of which can be viewed on the [sirbacon.org](http://sirbacon.org) website. As well as contributing to the Special Anniversary edition of *Baconiana* last year, he recently completed a collaboration with genealogist Julie Kemp which resulted in three unique posters showing Sir Francis Bacon’s ancestral pedigrees.

His latest project published as a supplement to this year’s journal is the *Visible Remains of Sir Nicholas Bacon* a remarkable and groundbreaking exploration of surviving artefacts belonging to Sir Nicholas Bacon.



### **Michael Taylor**

Michael Taylor was born in Christchurch, New Zealand and received his degree in European History and Political Science from Canterbury University in 1990. He lives in central Canterbury, New Zealand.

He has been studying all aspects of the western mystery tradition for 35 years. His interests also include cosmology, philosophy, psychology, military history, and most importantly, Francis Bacon.

In 2016 he wrote *Master of the Rose* a book which seeks to illustrate a golden thread of thought through some key lives, lives linked by a common spiritual impulse. Michael argues one of the most impactful of those lives was Francis Bacon who called his plan “The Great Instauration”, or the “Worldwide reformation of the Arts and Sciences.”



### **Christina G. Waldman**

Christina G. Waldman (Christie) is a graduate of Southern Illinois University at Carbondale, Illinois (SIU-C, 1982) and SIU-C School of Law (1985). She is the author of *Francis Bacon’s Hidden Hand in Shakespeare’s The Merchant of Venice: A Study in Law, Rhetoric, and Authorship* (New York: Algora Publishing, 2018) and is a featured contributor at [sirbacon.org](http://sirbacon.org). She provided the foreword to the Francis Bacon Society Edition of N.B. Cockburn’s *The Bacon Shakespeare Question: The Baconian Theory Made Sane* (2024). Over the years, she has practiced law and written for publishers of legal reference books. She is a member of the Francis Bacon Society, Selden Society, Authors Guild, and Society of Children’s Book Writers and Illustrators. Her novel for young readers, *The Voice of the Wooden Dragon*, illustrated by Lane Waldman, was published in September 2024 by NFB Publishing in Buffalo, New York.



## **Mather Walker - In Memoriam 1937 - 2024**

An incredibly unique and insightful writer, Lawrence Gerald of [sirbacon.org](http://sirbacon.org) said ‘Mather Walker had a deep passion about all things Francis Bacon and gave me permission to host his many essays and digital books. He was on a mission with his knowledge, inimitable writing style along with a great sense of humor.’

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The Francis Bacon Society would like to thank all the contributors who have shared their knowledge and given their time so generously to *Baconiana* 2024.

### **III.**

#### **What Francis Bacon Means to Me**

**By Mather Walker 1937-2024**

The accomplishments of Francis Bacon were so incredible we might think of them as mythological, except that, when we examine the account in mythology closest to the story of Francis Bacon, we find it falls far short. The Titan, Prometheus, (so runs the myth) lit a torch from the sun, brought it down to earth, and gave mankind the gift of fire. His gift endowed man with innumerable benefits. It let him warm his dwellings; make weapons, with which to subdue animals; make tools with which to cultivate the earth to provide himself food; fashion artifacts from metal, thus introducing the arts; and coin money, thus giving birth to trade and commerce.

The accomplishments of Francis Bacon go far beyond those of the mythological Prometheus. The gift he gave man is much more important. 'The story of Francis Bacon', said Benjamin Farrington, 'is that of a life devoted to a great idea. The idea gripped him as a boy, grew with the varied experience of his life, and occupied him on his deathbed.' What was this idea? Francis Bacon put it in the following words:

If a man could succeed, not in striking out some particular invention, however useful, but in kindling a light in nature-a light which should in its very rising touch and illuminate all the border-regions that confine upon the circle of our present knowledge; and so spreading further and further should presently disclose and bring into sight all that is most hidden and secret in the world,-that man would be the benefactor indeed of the human race,-the propagator of man's empire over the universe, the champion of liberty,-the conqueror and subduer of necessities.

This light Francis Bacon kindled in nature was the light of science. Loren Eiseley has very justly pointed out that science requires a very unique soil in which to flourish; that great civilizations of the past flourished without possessing either science, or the benefits of science; that it was to Bacon alone, that our present civilization is indebted for this gift; and that without Bacon it is very probable that we would have never had this gift.

We, who live today, dwell on the apex of a vast pyramid of human achievement; achievement accumulated through many long struggles in the service of science and technology. We reap these benefits each day in a thousand ways: electricity, television, telephones, aeronautics, and medicine; without giving thought to our debt. But it all goes back to Bacon. He set it all in motion. He was the one who prepared the unique soil that enabled it to grow, and he was the one who planted the unique seed from which it grew. Prometheus was a myth. Francis Bacon was real, and his achievements far greater than any imagination could conceive.

The actual facts of his life and the actual span of his achievements are far too incredible to provide material for a mere myth. The immensity of his genius was so great those who have written about him could only perceive fragments of his total achievement.

Experimenters such as Galileo and William Harvey were active in Bacon's time. Such men had existed in every age. Bacon was unique. He had the towering intellect capable of seeing the whole picture with a vision of crystal clarity. He saw the necessity of turning man into an

actively anticipatory creature rather than a backward yearning one. He saw the necessity of multiplying researchers, establishing the continuity of the scientific tradition, and promoting government supported research for those studies which lay beyond private means. He saw the need for propaganda to bring this vision to the public view. He had the superb verbal skills necessary to achieve this, and above all, he had the unfaltering will to achieve this.

Bacon inspired the French Encyclopaedists. Bacon inspired the gathering of many men to focus their efforts on scientific experiments. He inspired the founding of the Royal Society without which Newton's works would have been lost.

When all the facts are weighed it becomes evident that it was due to Bacon, and to Bacon alone, that the scientific revolution came about. He engineered the tremendous upward surge of learning which began in the first half of the 17th century. He dominated the forward rush of science, and centuries later Darwin himself would say, 'I have worked on true Baconian principles.'

For his generosity Prometheus was chained to a rock on Mount Caucasus where a vulture perpetually devoured his liver as fast as it grew back. And for his generosity Bacon has been subject to the perpetual vulture gnawing of second-rate minds not capable of perceiving what he really was.

What was Francis Bacon, really? We do not know. He towers far beyond any vision our limited minds can grasp. In all likelihood we will never know.

But there are interesting ideas we can explore. In the East, for example, there is the legend of the Bodhisattva. The Bodhisattva is the being who has attained the highest state of enlightenment possible for man, and stands at the doorway to Nirvana: the realm of perfect and eternal bliss, but out of his infinite compassion renounces Nirvana for the selfless life of leading others to enlightenment. The East has always been oriented toward spiritual values, while often leading a life of the most abject material deprivation. But the West is more oriented toward material things. We might view Francis Bacon as the Bodhisattva of the West. He had attained a higher state of enlightenment than we can possibly imagine. He stood at the doorway to the realm beyond humanity and the miseries of our paltry planet, but renounced it for a life of service to mankind. He gave humanity the gift of science, and the benefits that science and technology bestows on man. He fashioned and gave mankind its greatest global language. As he says of himself (Prospero) in *The Tempest*, speaking to mankind (Caliban):

'I pitied thee, took pains to make thee speak, taught thee each hour one thing or other. When thou wouldst gabble like a thing most brutish, I endow'd thy purposes with words that made them known.'

And he did this without anticipating or realizing any thanks from mankind for his great gift. Caliban's response to Prospero is mankind's response to Bacon:

'You taught me language, and my profit on't is, I know how to curse. The red plague rid you for learning me your language!'



Francis Bacon's achievement of bringing the gift of the light of science to mankind would have been enough for any man, or any 1000 men, but Francis Bacon did much more. Francis Bacon brought the gift of light to mankind, not only in science, but also in the realm of literature, drama, and poetry. Francis Bacon not only authored the works under his own name; he authored a host of works under his various masks: the Shakespeare plays; *Don Quixote*; the essays of Montaigne; the plays of Marlowe; the poetry of Spenser. It is too incredible to be believed, and it is not, except by a few who have had the perception, and taken the time and trouble to thoroughly investigate the facts connected with this man. And he has left much more of which we are not yet aware, concealed in the plays as in a time capsule, waiting to be opened by some future age. In the book where he has translated and edited the prophecies of Nostradamus, Henry C. Roberts expresses the opinion that the following quatrain refers to Francis Bacon:

For five hundred years no account shall be made  
Of him who was the ornament of his time.  
Then of a sudden he shall give so great a light,  
That for that age he shall make them to be most contented.

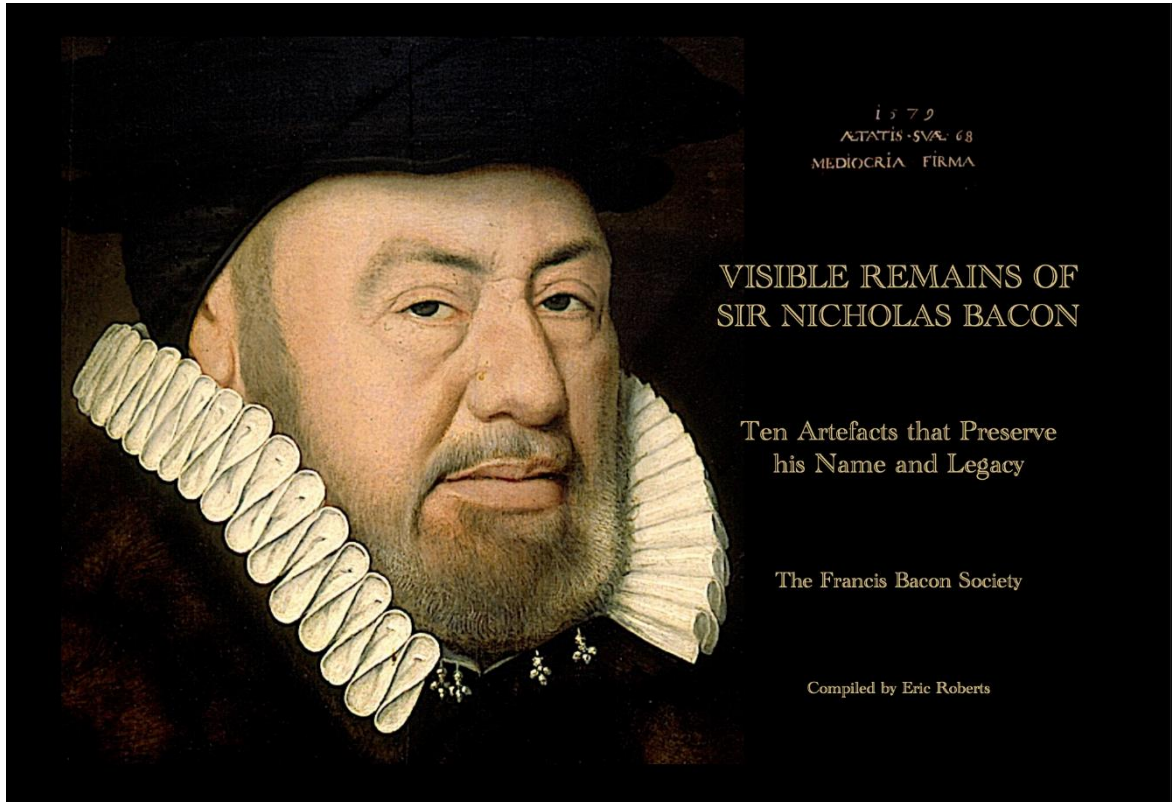
Isaac Newton said that in his quest for knowledge he had been like a small boy wandering along a beach, picking up a pretty shell here and there, while the vast ocean of truth lay all beyond. Francis Bacon used the device of a ship of discovery, sailing past the gates of Hercules, out of the small Mediterranean Sea into the vast Atlantic Ocean beyond, along with the motto 'plus ultra' (*More Beyond*) to describe the knowledge he offered mankind. But what Francis Bacon presents to us always has more meaning than is apparent on the surface. In his device, he presents more than the knowledge he offers us—he presents himself. He is the vast unexplored ocean, the great mystery that lies outside the small Mediterranean Sea of our knowledge. No matter how far we sail on this vast ocean there will always be 'More Beyond'. This is what Francis Bacon means to me, and this is what constitutes my unending fascination with Francis Bacon.

Mather Walker January 2004

#### IV.

### **Visible Remains of Sir Nicholas Bacon Ten Artefacts that Preserve his Name and Legacy**

**By Eric Roberts**



*Visible Remains* is a very impressive contribution to art history and the Bacon family and is a beautiful and painstakingly collated piece of work which is of great insight into the Tudor period.

Eric Roberts (described by Master Shuttleworth of Gray's Inn's History Society) as our excellent historian, has liaised with all the major institutions for permissions including The Royal Collection Trust, Gray's Inn, British Library, National Portrait Gallery, Corpus Christi, Cambridge, The Ashmolean, Cambridge University and Royal Museums Greenwich.

At first glance, it may seem that artefacts belonging to Sir Nicholas Bacon may have limited relevance or resonance to Sir Francis Bacon or to the modern world. In actual fact we all have much to owe to Sir Nicholas Bacon, Elizabeth I's solid and wise Lord Keeper with his unswerving dedication to duty and service to both his family and to his country at a most critical period in history.

Sir Nicholas came from humble but pioneering beginnings and his father Robert Bacon who was a yeoman sheep farmer gave him one very precious gift – an education. It was from his father that Nicholas learnt the power that knowledge and an education could give. In his case,

a power to be used judiciously for civic duty and the greater good. Dedicated to learning, Sir Nicholas was a towering, generous statesman and a great agent for lasting change. To his family and particularly his youngest son Francis, he was a much loved and admired father, and an inspiration and role model, who contributed massively along with Lady Anne Bacon to the extraordinary man Francis Bacon became.

The Francis Bacon Society is pleased to present art historian Eric Roberts' latest offering. *Visible Remains* was developed from a series of research findings posted on the SirBacon.org discussion forum over many months. The project began as a series of regular newsletter articles published by the Society, with the idea of collating them for this year's *Baconiana*. The Society would like to take this opportunity to officially thank the various individuals and cultural institutions who contributed to the project by allowing the inclusion of images owned by them. Without their generous cooperation, this booklet could not have been made available to the public.

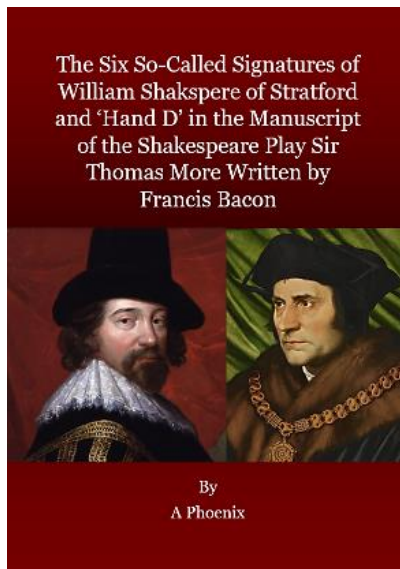
**[Read and Download Here](#)**

## V.

### ***The Six So-Called Signatures of William Shakspere of Stratford and 'Hand D' in the Manuscript of the Shakespeare Play Sir Thomas More Written by Francis Bacon***

#### **Synopsis**

**By A Phoenix**



There are so many striking similarities between the lives and careers of Sir Francis Bacon and Sir Thomas More. Their fathers Sir Nicholas Bacon, Attorney to the Court of Wards and Liveries, Lord Keeper and *de facto* Lord Chancellor of England, and Sir John More, Serjeant-at-law, Judge of the Common Pleas and Judge of the King's Bench were senior legal figures in their respective Tudor administrations. Sir Thomas More and Sir Francis Bacon also had very similar educational and legal backgrounds. More was educated at Canterbury College, Oxford, New Inn, and Lincoln's Inn, and eventually rose to the position of Lord Chancellor the highest legal office in the kingdom. Bacon was educated at Cambridge and Gray's Inn and later served as Solicitor-General, Attorney-General, Lord Keeper and Lord Chancellor of England.

More and Bacon were the most famous leading political figures of their generation who respectively served under the Tudor king Henry VIII and Elizabeth I and the Stuart monarch James I. They are also regarded as the greatest English intellectual and literary figures of the Renaissance. Both developed a love of poetry and drama from an earlier age and mixed in the same circles as the leading poets, dramatists, and literary figures of their day. The two were also the most distinguished English prose writers of their era, each wrote a biography of an English monarch Richard III and Henry VII and both wrote famous classic utopias: *A Fruitful Pleasant Work of the Best State of a Public Weal and of the Isle Called Utopia* and *New Atlantis* (or, *Land of the Rosicrucians*), in which, of course, the latter referred to former.

It is thus hardly surprising that Bacon took a very close interest and was very familiar with the life and writings of his distinguished predecessor whose lives correspondingly paralleled each other, and wrote the very controversial play *Sir Thomas More* about a Catholic martyr under Henry VIII, which was still a very sensitive and potentially dangerous subject under the Protestant regime of his daughter Elizabeth I. What is less surprising, is that in the enormous body of literature constituting the canon of the play *Sir Thomas More* in which around a dozen candidates have been put forward as authors/scribes/copyists, some of whom were unlikely, others ridiculous, and one or two verging on the impossible, not one single orthodox editor or scholar has ever suggested Bacon was somehow involved in its composition. Furthermore, in the Arden edition of *Sir Thomas More* by John Jowett, Professor of Shakespeare Studies and

Deputy-Director of the Shakespeare Institute, which will mis-inform the ordinary schoolmen, the casual student, and the rest of the world about its true authorship for years and decades to come, the name of Bacon (not, of course, in relation to its authorship) appears only once on its Index.

The reason for this deliberate and systematic suppression is inextricably bound up in the illusion that the illiterate/semi-illiterate William Shakspeare of Stratford wrote the Shakespeare works, the greatest literary fraud in the history of the world.

For over a century, a phalanx of orthodox Shakespeare scholars have misleadingly, falsely and fraudulently stated, to reinforce the belief systems of their indoctrinated readers, that there are six surviving signatures of undisputed authenticity which have come down to us in the hand of William Shakespeare, i.e., William Shakspeare of Stratford. These knowingly untruthful and deceitful statements serve as an indispensable bulwark against the so-called anti-Stratfordians who insist William Shakspeare of Stratford was not the author of the Shakespeare plays. Surely in the fullness of time it will be realised that nothing could ever compete with the absurdity of the greatest literary fraud of all time that William Shakspeare wrote the Shakespeare plays. His own parents John and Mary Shakspeare were illiterate as were his three children Susanna, Judith and Hamnet. So, the literacy/literary prowess of the Shakspeare family runs: illiterate, illiterate, the world's greatest writer, illiterate, illiterate and illiterate. Lord, such fools these mortals be!

The desperate need of the Stratfordian authorities supported by their orthodox Shakespeare commissars to state and insist that some, or all, of these so-called signatures are written in the hand of William Shakspeare is from their perspective an absolute imperative. Because if the man from Stratford was not able to write or sign his own name it would confirm he was illiterate and not the author of the Shakespeare works. These six disputed signatures are obviously the last line of defence and the last stand of the fraudulent Stratfordians.

The six so-called Shakspeare signatures are found on legal documents. Two of these relate to the purchase of the Blackfriars property which was owned by members of the Bacon family and three on his last will and testament which was overseen by Bacon's relative Thomas Russell for which there is evidence that it is fraudulent or a forgery, signed by lawyers or clerks on behalf of the illiterate William Shakspeare of Stratford. The other signature is found on a deposition in the Belott versus Mountjoy case and in all these documents William Shakspeare of Stratford was never once identified as the great poet and dramatist William Shakespeare.

To shore up this fraud the Stratfordian authorities aided by orthodox Shakespeare scholars have tried to link these six so-called Shakspeare signatures to the handwriting of Hand D in the manuscript of *Sir Thomas More* that bear no relation to one another whatsoever and are clearly not from the same hand. On this particular question, that is absolutely critical to the custodians of the Stratfordian fraudulent illusion, no expert opinion is required, all that is needed is for the reader to take a look at the facsimiles of the signatures and the Hand D passages in *Sir Thomas More* to realise this is the complete emperor's clothes of Stratfordian scholarship.

More than four hundred years after it was written, the hidden truth about the provenance and authorship of the Shakespeare play entitled *Sir Thomas More* and ‘Hand D’ is finally revealed and confirmed here for the first time.

The manuscript of the play *Sir Thomas More* consists of twenty folio leaves and as presented by its various editors and commentators it divides into two parts. According to the predominant scenario that has become a consolidated orthodoxy, thirteen leaves of it constitute the original play or text. This is augmented by what are known as the Additions written in several hands on seven leaves inserted in three different places together with two slips pasted into the leaves of the so-called Original Text at points where it borders the revisions. The Original Text is written throughout in a single hand (with comments from Sir Edmund Tilney, Master of the Revels) with the Additions written in five other hands designated as A, B, C, D and E.

Despite the fact, that several candidates have been put forward as the author (or scribe) of the Original Text and a dozen candidates advanced as authors/scribes/copyists for the Additions it is on this shifting, misleading and changing quicksand that a consolidated orthodoxy has been established. In which the so-called Hand S (initially believed to be the hand of a scribe now stated to be that of Anthony Munday the alleged author of the Original Text) and hands A to E in *Sir Thomas More* are designated as follows:

Hand S	Anthony Munday
Hand A	Henry Chettle
Hand B	Thomas Heywood
Hand C	unidentified scribe
Hand D	identified by some orthodox scholars as William Shakspere
Hand E	Thomas Dekker

This is reflected in the titles of the two recent full-length editions *Sir Thomas More: A Play by Anthony Munday and Others Revised by Henry Chettle, Thomas Dekker, Thomas Heywood and William Shakespeare* (Manchester University Press, 1990) and *Sir Thomas More Original Text by Anthony Munday and Henry Chettle Censored by Tilney Revisions co-ordinated by Hand C revised by Henry Chettle, Thomas Dekker, Thomas Heywood and William Shakespeare* (London: The Arden Shakespeare, 2011/2022). The respective editors, professors Vittorio Gabrieli and Giorgio Melchiori and John Jowett, Professor of Shakespeare Studies and Deputy-Director of the Shakespeare Institute are of course acutely aware that the authorship of *Sir Thomas More* is uncertain and disputed, and it may be added, its attribution to Munday (and Chettle) wrong. Yet, in full knowledge of this fact, its editors still gave their editions misleading and false titles which falls well below accepted academic standards, exposing a lack of objectivity and impartiality and eroding and undermining any trust the reader might have uncritically assumed in their probity and integrity regarding its authorship.

By accident or design, orthodox editors and commentators have created an elaborate charade of multi-authorship founded upon hypothesis after hypothesis further compounded by endless

surmise, speculation and conjecture. This has served to conceal the true sole authorship of the play by Francis Bacon, that forms part of the Stratfordian fraud that the illiterate/semi-illiterate William Shakspere of Stratford wrote the Shakespeare poems and plays.

The anti-Catholic writings and activities of Anthony Munday run thoroughly contrary to his alleged authorship of *Sir Thomas More* whose eponymous character was a Catholic martyr, portrayed by its true author as a humane, fair-minded & heroic individual. This insurmountable obstacle has been repeatedly pointed out by authors of various colours and persuasions that no number of special pleadings or contrived arguments will bring into correspondence with one another. It is self-evident that the true author of *Sir Thomas More* had a profound empathy and admiration for him, which is reflected in the portrayal of his character throughout the play.

In the play Thomas More (a partly disguised dramatic portrait of Bacon himself) entreats the people to imagine how they would feel if they were banished to a foreign country and found themselves and their children in danger and peril of their lives in just the same way they were cruelly persecuting the foreigners or strangers, themes which still greatly resonate around the globe to the present day.

In the first part of *New Atlantis (or, Land of the Rosicrucians)* Bacon provides a full picture of how strangers should be received and treated in a foreign land that completes the vision implied by Bacon in *Sir Thomas More*. It foretells of a society built on brotherly love for the betterment of humankind. It reveals Bacon's dream of a commonwealth of nations as part of a *Universal Reformation of the Whole World*, the title of the volume containing (the coeval of *New Atlantis*) the first Rosicrucian manifesto the *Fama Fraternitatis*, that announced to England and the rest of Europe the existence of the Rosicrucian Brotherhood.

It should have been immediately obvious to the editors of the complex manuscript of *Sir Thomas More* with its six hands/scribes/copyists that it originated from a literary workshop but for reasons best known to themselves neither its early editors, or those editors of its modern editions, professors Gabrieli and Melchiori and John Jowett, mention or discuss it.

It is well documented that at the time of the writing, revision and production of the *Sir Thomas More* manuscript there existed a literary workshop in London organised, directed and overseen by Francis and Anthony Bacon with connections to English printers and publishers employing scribes and copyists for the producing and distribution of manuscripts of plays, masques and other dramatic entertainments.

It is also well documented that poets, dramatists, writers, scribes and copyists were in the service of Francis and Anthony Bacon. We know for certain that the poet and dramatist Ben Jonson and the poet George Herbert assisted Bacon in the translations of his *Essays* and *De Augmentis Scientiarum*. It is also certain the poet John Boroughs and the historian John Selden also came to Bacon's aid in his research and literary endeavours. We learn from Bacon's little known Private Memoranda or notebook that to assist him in these vast designs for humankind, as well as poets and dramatists, he sought out writers, historians and scientists from the leading academic institutions for securing the brightest minds necessary for the undertaking of the vast Rosicrucian-Freemasonic enterprises he had long contemplated for humanity. The scribes and

copyists acting under Bacon's direction in the production of *Sir Thomas More* were at one time or another part of his literary workshop all of them sworn to secrecy while in the process of working up and producing manuscripts usually earmarked for distribution and publication.

It was this literary scriptorium that produced Bacon's own collection of manuscripts known as the Northumberland Manuscript that contains 17 writings comprising letters, essays, religious-political treatises, dramatic devices and plays, etc. In addition to originally having held copies of his Shakespeare plays *Richard II* and *Richard III*, its cover 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/Francis Bacon and his pseudonym Shakespeare/William Shakespeare have been scribbled across its outer cover on around twenty occasions. 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'. The outer cover is in two or likely three different hands, one of them Bacon's, with its various manuscripts, also written in two or three different hands, which is especially noticeable in *Leicester's Commonwealth*, a similar number of hands to those involved in producing the manuscript of *Sir Thomas More*.

In 1924 there appeared a rare and little-known work, notice of which does not appear in the recent modern edition by professors Gabrieli and Melchiori (Manchester University Press, 1990) or in the Arden edition of *Sir Thomas More* (2011, 2022) by John Jowett, Professor of Shakespeare Studies and Deputy-Director of the Shakespeare Institute. This important work by Edwin J. Des Moineaux *Manuscript Said to be Handwriting of William Shakespeare Identified as Penmanship of Another Person: Mystery of "Sir Thomas More" document Unravelled: An Entirely New Phase of the Bacon-Shakespeare Controversy* produces side-by-side handwriting samples of Bacon's known and well-documented hand and that of Hand D in *Sir Thomas More*:

'We believe that the identity of the writer of the script reproduced and described above is so apparent that further dissection and lengthy comment would be superfluous. A more detailed and elaborate analysis could be made, and more specimens of penmanship shown, but the writer is confident that the exhibits herein contained are sufficient for the purpose of this monograph.'

The complex manuscript of *Sir Thomas More* written by Bacon was produced in his literary workshop in a process that saw him direct its various scribes and copyists as it evolved over a period of many years which accounts to some extent for its complicated state. The so-called Original Text comprising thirteen leaves is a fair copy or transcription of his manuscript ('foul papers') or a copy of the complete play as he initially conceived it. The Additions some directly dictated by Bacon to his various scribes and the copyists working from earlier drafts required later revisions and amendments and other forms of authorial and editorial intervention. Some aspects of the seemingly impenetrable and intractable problems the manuscript gives rise to, may never be fully or satisfactorily resolved. Most importantly, however, more than four hundred years after its original composition the overwhelming and irrefutable evidence much



of it produced here for the first time confirms beyond any doubt that the Shakespeare play *Sir Thomas More* was written by Francis Bacon our secret Shakespeare.

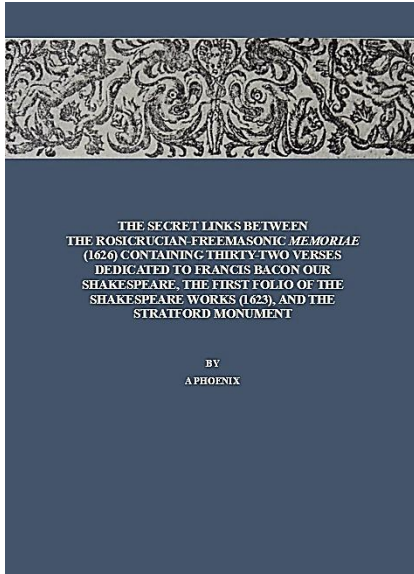
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## VI.

### ***The Secret Links Between the Rosicrucian-Freemasonic Memoriae (1626) Containing Thirty-Two Verses Dedicated to Francis Bacon Our Shakespeare, The First Folio of the Shakespeare Works (1623), and the Stratford Monument***

#### **Synopsis**

**By A Phoenix**



In 1623 Francis Bacon with his scriptorium or literary workshop housed at Gorhambury staffed by his good pens among them the poet George Herbert and the poet and dramatist Ben Jonson, were busy working on the Shakespeare First Folio which was then making its way through the Jaggard printing house. On its publication in November 1623, it carried a dedication to the Grand Master of England William Herbert, Earl of Pembroke and his brother Philip Herbert, Earl of Montgomery.

It was only a little over a year after the publication of his Shakespeare First Folio that Bacon started preparing for his final Last Will and Testament. After consultations with those close to him and dealing with some practical arrangements he commenced the formal process of making a will on 23 May 1625 of such detail and complexity that it was not

completed until six months later in the December.

In an earlier draft of his will the lawyer Edward Herbert (a cousin of the poet George Herbert a contributor to the *Memoriae* and the Herbert brothers to whom Bacon dedicated the Shakespeare First Folio) was charged with overseeing which of his manuscripts should be published and which should be suppressed. In the final document Bacon address himself to future ages followed by some very pregnant instructions still shrouded in secrecy and unresolved to the present day. He bequeaths to the care of Bishop of London John Williams (a contributor to the *Memoriae*) his letters, speeches and other papers touching matters of state some of which Bacon did not want published but nevertheless wished them to be kept in private hands in safe keeping. By this Bacon meant to use his own words, of reserving part to a private succession, namely his Rosicrucian-Freemasonry Brotherhood, who down the centuries have very carefully watched over Bacon's secret life and writings, including the manuscripts of his Shakespeare poems and plays.

In his will he also desired his executors Sir John Constable and Sir William Boswell (a contributor to the *Memoriae*) to take into their possession all his papers in his cabinets, boxes, and presses, and to seal them up until they had the leisure to peruse them. In December 1625 his last will and testament was signed in the presence of his private secretary and Rosicrucian

Brother Dr William Rawley, who had lived with Bacon for the last ten years of his life, who had access to the majority of his literary manuscripts, including the manuscripts of his Shakespeare plays, which were placed into his hands to be kept concealed from public view until his Rosicrucian-Freemasonry Brotherhood decide to reveal the hidden truth to posterity and the world.

In the months following Bacon's death to the world his trusted Rosicrucian Brother Dr William Rawley gathered together and quietly issued a commemorative work in his honour entitled *Memoriae honoratissimi Domini Francisci, Baronis de Verulamio, vice-comitis Sancti Albani sacrum*. This rare and still virtually unknown work contains thirty-two Latin verses in praise of Bacon, which his orthodox editors and biographers have simply glossed over, ignored, or suppressed, that portray Bacon as a secret supreme poet and dramatist, the writer of comedies and tragedies, under the pseudonym of Shakespeare.

The Shakespeare monument at Stratford-upon-Avon secretly commissioned by Bacon to which the *Memoriae* is inextricably linked is replete with Rosicrucian-Freemasonry symbolism serving as a memorial to Francis Bacon our secret Shakespeare. It knowingly echoes verses in the *Memoriae*, and as with the Shakespeare First Folio that is dedicated to the Grand Master of England, it is replete with Baconian-Rosicrucian-Freemasonic symbolism and cryptic devices, which read and deciphered repeatedly reveal and confirm that Bacon is Shakespeare.

Several centuries later the English translations of the *Memoriae* containing the 32 Latin verses portraying Bacon as Shakespeare are here made readily available and accessible for the first time, enabling Bacon and Shakespeare scholars and all interested students of English literature to read for themselves a work revealing the secret of the true authorship of the Shakespeare works, one kept from them for the last four hundred years.

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## VII.

### *4in1: Mask of Shakespeare, Mysteries of Bacon, Book by Cartier, and Secrets of the NSA*

By idb and Friends



In 1938, the authoritative European cryptographer, General François Cartier, who headed the cryptographic service of France military during WWI, published an analytical book “The Problem of Cryptography and History.”

This entire work was dedicated to recovering the secret autobiography of Francis Bacon, which was encrypted using his own bilateral cipher and embedded in parts across numerous printed books by various authors of the Elizabethan era.

As an undoubtedly competent professional cryptographer, General Cartier meticulously examined and unequivocally confirmed the accuracy of the deciphered information found in dozens of old books.

However, the major problem for that deciphered information was that historians and literary scholars, unlike the authoritative military cryptographer, turned out to be completely unprepared to recognize the authenticity and significance of such documentary evidence.

This is because Bacon's “secret autobiography” revealed many secrets that were too uncomfortable for the long-established official history. From Bacon's claims that he was the secret son of Queen Elizabeth and the natural brother of the rebellious Earl of Essex, to a detailed account of why and how his works for theater and poetry had to be published under the mask of William Shakespeare...

Historians and literary scholars, of course, couldn't refute Cartier's clear and verifiable cryptographic evidence. But they were quite successful in completely ignoring the book of the French general.

Shortly after General Cartier's death in 1953, a book titled “The Shakespearean Ciphers Examined” was quickly prepared as a refutation. Its author was another highly respected

cryptographer, William F. Friedman, nowadays revered as the “father of American military cryptology.”

Friedman's book, which totally dismissed the existence of ciphers in ancient books, was immediately hailed as the “complete and final resolution” of the cryptographic arguments surrounding the authorship of Shakespeare's works.

For over 60 years, there were no more similar books, published by veterans of military intelligence cryptography, discussing the topic of Baconian ciphers in the Shakespearean era books. So the third book in this series only appeared in 2022. It was first published in Russian and by the end of 2023 had been fully translated to English.

The new book is titled “4in1: Mask of Shakespeare, Mysteries of Bacon, Book by Cartier, Secrets of the NSA.” At the end of the 20th century its author was a colonel, cryptographer and specialist in open-source intelligence (OSINT) in one of Russia's special services. In the following years, he was engaged in journalistic investigations for IT press publications.

Having access to the complete texts of books from Cartier and from Friedman, as well as a multitude of documents (declassified from the NSA archives; surfaced on the Internet from library repositories in a digitized form; as well as found in contemporaries' memoirs and historians' monographs), the “4in1” investigation presents two fundamentally important results.

First, it fully confirms the validity of the conclusions of the French General Cartier, while also presenting a translation of the most significant fragments of his book in combination with the deciphered texts of Bacon's autobiography.

Second, it thoroughly and documentarily demonstrates that the book by the American cryptologist William F. Friedman (and his co-author wife Elizebeth S. Friedman) is a deliberately fabricated lie crafted according to standard secret service recipes. The investigation also gathered documents evidencing not only the intentional deception constructed by the authors but also their most probable motives for participating in such an unsavory story.

The main surprise of this investigation, however, is the revelation of facts regarding the concealment of particularly interesting fragments from the chapters of Bacon's secret autobiography. In other words, it has been reliably established that a portion of the deciphered Bacon's texts remains unknown, as it has never been published anywhere. But at the same time, it's generally understood where these fragments should be sought.

Which means that the most mysterious pages of this grand story are still waiting for their first discoverers. . .

Documents discovered and used in this investigation as evidence, as well as the complete texts of the book “4in1” in both Russian and English, are available for free review and study.

**[Available here](#)**



## VIII.

### **The Play That Solves the Shakespeare Authorship Mystery: The Allegory of Francis Bacon's Natural Philosophy in *The Tempest***

**By Donald Elfenbein**

#### **Explanatory Note**

This article is comprised of excerpts from a short book published under the same title by Lulu Press in 2023. Chapters one, four, five, and six, which constitute about a third of the original essay, are republished here in their entirety. In those chapters, the book's thesis is summarized, and the inferences that can be drawn from a comparison between fourteen elements of *The Tempest* and fourteen elements of Francis Bacon's natural philosophy are discussed. The evidence that locates those elements in Shakespeare's play and Bacon's philosophical writings is omitted, however, from this abridgment. The book, chapter three of which contains that evidence, is available as a print-on-demand paperback from Lulu Press or as a digital download from *Academia.edu* or *SirBacon.org*. Its complete table of contents is below.

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## 1. Summary of the Argument

More than a century ago, a series of pioneering researchers published the provocative contention that *The Tempest* contains an allegory of Francis Bacon's natural philosophy. Their common thesis was that the fantastic traits and actions assigned to Prospero, Ariel, and Sycorax resemble and represent ideas set forth in the works that had earned for Bacon his reputation as one of the guiding lights of modern science and technology.<sup>1</sup> Writing between 1872 and 1914, H. N. Hudson, Constance M. Pott, Theron S. E. Dixon, Gustavus Holzer, Edwin Reed, and Edward George Harman defended different versions of this reading. In his more recent book on Shakespeare's wisdom in *The Tempest*, Peter Dawkins reaffirms their interpretation.

Because many different allegories have been found in the play, all of which are supported to some extent by its text, it has been difficult to determine whether the Baconian interpretation truly captures one of Shakespeare's intended meanings. Its early advocates identified several intriguing parallels between *The Tempest* and Bacon's philosophy, but their discussions were brief, fragmentary, and scattered across a number of books. Collectively, they presented an impressive set of clues, but none of them tried to assemble in one place all the evidence that supports this reading. At least partly for these reasons, its validity has remained in doubt.

Systematizing and extending those investigations in this essay, I aim to present the full complement of Baconian ideas contained within *The Tempest*. I show that the drama's improbable elements figure not only the general methodological prescriptions for which Bacon is famous but also several



of his specific speculations about the inner workings of nature, unproven assumptions that are peculiar to him and of little consequence.<sup>2</sup> I demonstrate that the points of correspondence are even more numerous and striking than earlier commentators believed them to be. And I argue that, in the aggregate, they constitute strong proof that a Baconian allegory was intentionally incorporated into the play, and that Bacon was its author.

I begin, in chapter two, by discussing allegorical interpretations of *The Tempest*. I show that literary critics disagree as to whether this mysterious play contains one or more allegories; whereas many of them understand it to be largely symbolic in its content, some others reject that view. I also demonstrate that there is dissensus among those who find concealed meanings in the play as to what those meanings are. From Bacon's discussion of the interpretation of myths and fables in *Of the Wisdom of the Ancients* (1609), I borrow the general criteria he used to resolve such issues. After pointing out that those criteria are well grounded in facts and reasoning, I conclude that applying them to *The Tempest* can shed light on the questions of whether it should be regarded as allegorical and, if so, whether it allegorizes Bacon's philosophy.

In chapter three, the heart of my discussion, I first summarize the conclusions reached by the early proponents of the Baconian reading and then present the evidence that supports them. I demonstrate that when their work is synthesized and carried forward, it can be seen that fourteen elements of Shakespeare's portrayal of Prospero, Ariel, and Sycorax represent in symbolic form fourteen of Bacon's philosophical recommendations and speculations. Taking the parallels one at a time, I first locate each Shakespearean element in *The Tempest* and then identify, with reference to Bacon's natural-philosophical writings, the Baconian element it figures. The play resembles the philosophy in so many respects, I argue, that the Baconian interpretation of it plainly satisfies the conformity criterion Bacon uses to assess the validity of allegoresis in general.

Chapter four contains a tabular recapitulation of the evidence, which allows the point-for-point correspondence between Shakespeare's ideas and those of Bacon to be seen at a glance.

I turn in the fifth chapter to a discussion of whether the Baconian allegory in the play reveals its author's identity. There I first examine the hypothesis that the parallels were produced by the rise of a new conception that had influenced both Bacon and Shakespeare, and I find this explanation to be untenable. I then consider the possibility that the philosopher borrowed his ideas from Shakespeare and conclude that this explanation is neither plausible, reconcilable with the relevant chronology, nor consistent with the manner in which Bacon constructed his natural philosophy. The evidence indicates, I claim, that the play's author deliberately brought many of its strange elements into conformity with the preexisting elements of the Baconian philosophy for the purpose of allegorizing it.

My final topic is whether we can discover the dramatist's identity by inquiring into the evident purpose of the allegory. I suggest that, in accordance with the practice of other authors, he probably wrote the play with the intention of revealing what he deemed to be sacred teachings to the worthy elite capable of understanding the allegory. At the same time, he presumably sought to conceal those truths from the unworthy masses, who could be expected to profane them, by placing them behind an allegorical veil. I then point out that some of the ideas the author treated as sacred were



either insignificant technical details of Bacon's natural philosophy or speculations unique to him. Because it is highly unlikely that anyone other than the author of the allegorized philosophy would have regarded such trivia as sacred, we are compelled to infer, I argue, that Francis Bacon wrote *The Tempest* under the nom de plume of "William Shakespeare."

\*\*\*\*\*

#### 4. The Baconian Allegory Summarized

If the elements of *The Tempest* we have examined and their Baconian counterparts are briefly summarized and juxtaposed in tabular form, the remarkable extent to which the Prospero-Ariel-Sycorax portions of the play mirror Bacon's natural philosophy is easy to see:

Shakespeare	Bacon
1. Prospero wields power over nature.	1. Humanity has the potential to gain dominion over nature.
2. The source of Prospero's power over nature is his art.	2. The means by which humanity can increase its power over the physical world is to discover art and use it to force nature to deviate from its usual course.
3. The source of Prospero's power over nature is magic.	3. The means by which humanity can discover the hidden laws of nature and gain the power to manipulate its processes is the science of magic.
4. Ariel is a spirit who alters the ordinary processes of nature.	4. Spirits, which are rarefied bodies that inhabit and energize all tangible matter, bring about most of the effects of nature.
5. Ariel does his work when invisible.	5. Spirits and their activities are invisible.
6. Ariel was originally imprisoned in a tree.	6. Spirits are imprisoned within all tangible matter.
7. Ariel wanted to escape from his imprisonment.	7. Inanimate spirits yearn to escape from their imprisonment in tangible bodies.

8. Ariel is an airy spirit who also flames.

8. Spirits are air-fire compounds that exhibit both the characteristics of air and those of fire.

9. Ariel's airiness predominates over his fieriness.

9. The airiness of inanimate spirits predominates over their fieriness.

10. Only by using art to harness the energies of Ariel and other spirits can Prospero wield power over nature.

10. Only by using art to force spirits to shift nature out of its usual course can humanity conquer the physical world.

11. A witch, Sycorax, imprisoned Ariel because she could not exact obedience from him and was powerless to release him and to harness his energies.

11. Excessive reverence for Aristotle has bewitched humanity and kept it from gaining control over spirits and making scientific progress.

12. The witch Sycorax took on the shape of a hoop.

12. Excessive reverence for Aristotle has caused humanity to go around in circles and impeded scientific progress.

13. Unless Prospero has access to the books he treasures, which evidently contain the art he discovered by engaging in study and research, he lacks the power to gain control over spirits and the physical world.

13. Unless humanity records in natural histories the art it discovers, it cannot make scientific progress.

14. By discovering art through study and research and using it to compel Ariel and other spirits to alter the course of natural and human events, Prospero increases his power over the physical world and attains his goals.

14. By using art that redirects the energies of spirits, humanity can increase its power over nature and improve its lot.

Comparing the elements that comprise each of these pairs allows us to observe that in every case an element of Shakespeare's play, however fantastic, corresponds precisely to an element of Bacon's philosophy, however peculiar. Individually the parallels are strikingly close, and collectively they are strikingly numerous.

When the comparisons are made at a higher level of abstraction, and the interrelated elements are classified under general headings, it is apparent that Shakespeare and Bacon take nearly identical positions on each of these topics and subtopics:



- The conquest of nature and methods of achieving it
  - The conquest of nature as a goal attained or attainable
  - The role of art in the conquest of nature
  - The role of magic in the conquest of nature
- Spirits and their role in the conquest of nature
  - Spirits and their role in the natural world
  - The invisibility of spirits
  - The imprisonment of spirits
  - The desire of spirits to escape imprisonment
  - The airiness and fieriness of spirits
  - Spirits more airy than fiery
  - Harnessing the energies of spirits and its role in the conquest of nature
- Impediments to the conquest of nature
  - A bewitching entity as an impediment to harnessing the energies of spirits
  - A bewitching entity as circularity or the cause of circular movement that impedes scientific progress
- The role of books and knowledge in the conquest of nature
- The conquest of nature and methods of achieving it summarized.

Conformity that rises to this level obviously cannot be coincidental. Although a few similarities might have come into existence by chance, these parallels are too numerous, specific, and peculiar to be explained in that manner. On the contrary, extensive, point-for-point correspondence of the kind we see here is what Bacon appears to have in mind when he says that some ancient fables must be regarded as allegories because they exhibit "a conformity and connexion with the thing signified, so close and so evident, that one cannot help believing such a signification to have been designed and meditated from the first, and purposely shadowed out."<sup>3</sup> To construe Shakespeare's portrayal of Prospero, Ariel, and Sycorax as an allegory of Bacon's natural philosophy, in other words, is not to superimpose meaning upon the play arbitrarily by seizing upon and ascribing significance to a few chance occurrences. Rather, because it is impossible to conceive of any other explanation of the many striking parallels, the Baconian interpretation must perforce be presumed to capture at least one of the dramatist's intended meanings.<sup>4</sup>

When the peculiar traits and actions assigned to those characters are considered in isolation from Bacon's natural philosophy, they may appear to be unrelated to each other and to reflect whimsical choices made by the author. So viewed, *The Tempest* may be mistaken, as it is by E. E. Stoll and other critics, for an entertaining and beautifully crafted fantasy.<sup>5</sup> When we examine those attributes in the light of that philosophy, however, we perceive at once that in fact they are closely

interrelated in that all of them serve a single purpose. And we see, moreover, that their common purpose transcends whimsy, entertainment, and artistry.

Prospero, Ariel, and Sycorax present us with an allegory of a philosophy that embodies some of Bacon's highest aspirations for humanity and is therefore worthy of being dramatized. In his optimistic vision of the ages to come, as we have seen, mankind frees itself from its Aristotelian constraints, discovers potent art by means of experimentation, forces spirits to bind nature, and invents many wonderful technologies, thereby gaining the power to better its lot. The parts of the drama we have examined figure, for the benefit of those who can detect the allegory, most of the important steps people must take in order to realize that inspiring vision. Eloquently summarizing this interpretation, Edwin Reed writes that in *The Tempest* "we seem to catch, as it were, through the opening skies, a momentary glimpse of what the future has in store for us."<sup>6</sup>

The presence in the drama of a natural-philosophical allegory should not, of course, be taken to mean that it contains no others. On the contrary, as David Lindley writes, "*The Tempest* . . . alludes to a wide range of . . . issues . . . , and it is necessary to recognise their interplay rather than dilute the play's resonance by turning it into a single-stranded allegory."<sup>7</sup>

Although the question of what other meanings the play was meant to embody is beyond the scope of this essay, it should be noted that some of its most perceptive interpreters marshal persuasive evidence that it allegorizes esoteric teachings having nothing to do with Bacon's views on the conquest of nature. Those concealed teachings, according to such scholars as Colin Still, Noel Cobb, Michael Srigley, and Peter Dawkins, relate to such interrelated subjects as the spiritual evolution of humanity, the process of initiation, mystery traditions, alchemy, baptism, Christianity, Hermeticism, Neoplatonism, Rosicrucianism, and Freemasonry.<sup>8</sup>

Assuming that these researchers prove their cases, as I believe they do, their findings together with those reported here suggest that the main purpose of *The Tempest* may have been to afford its author an opportunity to insert multiple profound truths into a single drama while keeping them veiled by allegory. This interpretation derives some support from the fact that, if valid, it would solve one of the "minor mysteries" of Shakespeare scholarship, namely, the mystery that surrounds the decision to give this play pride of place in the Folio of 1623.<sup>9</sup> The idea that *The Tempest* embodies many important teachings gains further support from an observation made by Harold C. Goddard. According to Goddard, sensitive readers of the drama believe that its secret meanings, if fully discovered, will "lead close not merely to the heart of Shakespeare's convictions about life but close to the heart of life itself."<sup>10</sup>

However many allegories the drama may contain, the discovery that it figures fourteen of Bacon's natural-philosophical ideas sheds a great deal of light on the question of why it "is as it is" and lifts the cloak of mystery from some of its secret meanings, rendering it much less baffling.<sup>11</sup> The



question that remains to be considered is whether this natural-philosophical allegory also helps us to solve the authorship mystery.

Forming a conviction as to the meaning of a Shakespeare play, as A. H. Barley points out, may have “a marked bearing” on the question of “what man wrote it.”<sup>12</sup> If the allegorical readings of *The Tempest* proposed by Still, Cobb, Srigley, and Dawkins are valid, for example, we can infer that its author was devoted to the various esoteric teachings they find in it. Because those teachings belong to philosophies or belief systems with many adherents, however, their presence in its text does not help us to pinpoint the author’s identity. The natural philosophy allegorized there, in contrast, was peculiar to Bacon. Does this fact reliably inform us that Bacon wrote the play?

### **5. *The Tempest* and the Question of Authorship**

#### **Did a New Conception Cause Shakespeare and Bacon to Hold Similar Ideas?**

Many modern scholars acknowledge that *The Tempest* contains Baconian ideas. Gary Schmidgall points out, for example, that it “mounts in theatrical dress Bacon’s arguments for the advancement of useful knowledge.”<sup>13</sup> According to Mickaël Popelard, *The Tempest* can be “said to reflect, and sometimes even anticipate, some of the theoretical ideas . . . that lie at the heart of Bacon’s philosophy.”<sup>14</sup> “In true Baconian fashion,” he writes, “Prospero forces nature to assume new shapes and visages. . . .”<sup>15</sup> Popelard identifies two characteristics Prospero’s art shares with Bacon’s conception of science: “it is operative rather than verbally oriented like Aristotle’s science, and it displays a strong preoccupation with the endless transformation of nature.”<sup>16</sup> Jacqueline L. Cowan astutely observes that “Prospero’s production of nature through art is akin to the vexations of art that Bacon tasks to his natural philosopher in the works that comprise his *Instauratio magna*.”<sup>17</sup> Jonathan Sawday goes even further, claiming that “if any play by Shakespeare *should* have been written by Francis Bacon, it is, surely, *The Tempest*, so Baconian are its concerns.”<sup>18</sup>

Even if Bacon should have written the play, however, none of these commentators consider the possibility that he actually did so. Popelard, for his part, flatly disavows that hypothesis, stating that he is “not arguing for Bacon’s direct influence on, let alone intellectual filiation with, . . . *The Tempest*.”<sup>19</sup> Perhaps because the Shakespeare authorship question is virtually a taboo subject in academia, Popelard proffers an alternative explanation of the parallels he identifies.<sup>20</sup> In his view, both Bacon’s natural philosophy and Shakespeare’s play “bear witness to the rise of a new conception of the physical world whereby nature came to be seen as capable of being endlessly transformed and experimented upon.”<sup>21</sup> “[I]n its own dramatic and literary way,” he suggests, “the play reflects a major epistemological turn which Bacon also expresses philosophically.”<sup>22</sup>

The evidence we have reviewed clearly shows, however, that Popelard’s hypothesis is untenable. When he suggests that the parallels were produced by the rise of a “new conception,” he appears to have in mind one simple idea that was both external to both authors and mysterious in origin.

But inasmuch as there are fourteen points of correspondence, it would have been impossible for a unitary idea like the one Popelard describes (that nature is transformable) to give rise to all of them. In order to produce so many parallels, the new conception would have had to be a complex body of thought comprised of no fewer than fourteen interrelated elements, each one of which could have been incorporated into Bacon's philosophy and *The Tempest*. In addition, the new system would have had to be sufficiently powerful to induce two transcendent geniuses to embrace it and reproduce all fourteen of those elements in different forms.

In fact, such bodies of thought do not come into existence mysteriously and without any known provenance. Rather, they spring from the minds of individual thinkers, who disseminate them by publishing them, thereby revealing their identities. If a complex set of ideas had influenced the writings of both men so powerfully, its existence, its author's identity, and the extent of its influence would undoubtedly be well known to all serious students of the era today. But as far as I know, scholars with the relevant expertise have found no trace of any body of thought, external to Bacon and Shakespeare, that might have given rise to the fourteen parallels examined here.

### **Did Bacon Borrow Ideas from Shakespeare?**

If the many parallels between *The Tempest* and the Baconian philosophy cannot be attributed to the rise of a new conception external to the two authors, is it possible that Bacon borrowed some of his ideas from Shakespeare?

On its face, this hypothesis is highly implausible inasmuch as it would be absurd for any philosopher to try to erect a philosophical system upon the foundation of a fantastic fictional narrative. The suggestion that Bacon in particular, who was not only a deep thinker but a philanthropist inspired by the belief that he had been "born for the service of mankind," constructed his natural philosophy in such a frivolous manner can hardly be taken seriously.<sup>23</sup>

In addition, the hypothesis that Shakespeare's drama influenced Bacon's philosophy must be ruled out on chronological grounds. The first recorded performance of *The Tempest* took place on November 1, 1611, when it was presented at Whitehall before King James.<sup>24</sup> And most Shakespeare scholars believe that it was composed between 1610 and 1611.<sup>25</sup> By then, however, Bacon had already begun to formulate his theory of inanimate spirits and written several of his natural-philosophical essays, including *The Masculine Birth of Time*, *The Advancement of Learning*, and *Thoughts and Conclusions on the Interpretation of Nature* (circa 1607).<sup>26</sup> Thus, although other Baconian writings on the same general subject, such as *The New Organon* and *Sylva sylvarum*, had not yet appeared, his natural philosophy was already extant when *The Tempest* was probably written.

Moreover, what is known about the manner in which Bacon developed his natural philosophy shows beyond any doubt that he did not take the ideas that comprise it from *The Tempest*.



According to Graham Rees, the philosophy “grew and matured as Bacon raided disparate traditions for attractive titbits which he refashioned as a curious hybrid which embodied some very peculiar alliances of ideas.” The system came into being as a set of responses to ancient and modern bodies of thought, including “atomist and Aristotelian natural philosophies, . . . the work of Paracelsus [Philippus Aureolus Theophrastus Bombastus von Hohenheim, 1493–1541], of William Gilbert [1544–1603], [Bernardino] Telesio [1509–88], [Francesco] Patrizi [1529–97], and others besides.”<sup>27</sup>

Bacon’s tendency to combine ideas he had borrowed with original ideas of his own is evident in his theory of spirits. Constance M. Pott says that Bacon “must have derived the original germ” of his conception of spirits from what Paracelsus had said about the “Vital Spirits of Nature” but adds that “[t]he method in which he [Bacon] handles the subject is . . . peculiar.” According to Perez Zagorin, Bacon’s spirit-related doctrines were influenced by various sources, including the Italian philosopher Bernardino Telesio,<sup>28</sup> and Bacon’s descriptions of inanimate spirits, as Rees says, had “affinities . . . with Neoplatonic, Paracelsian, and late sixteenth-century pneumatism.” But the “disposition” of the ideas contained in Bacon’s speculative system “was not, taken in sum, . . . Paracelsian, Telesian or anything else.”<sup>29</sup>

To a considerable extent, the Baconian theory of spirits is comprised of inferences drawn and assumptions made by Bacon himself and only by him. Those original contributions were not facts he had discovered by following the methods of interpreting nature he propounds in his own philosophy; on the contrary, they were, in Zagorin’s words, “devoid of empirical foundation.” Bacon’s assertions that spirits possess certain specific attributes were hypotheses he had formulated “by the ordinary use of his intellect” but had not proven to be valid. He accepted them tentatively, believing them to be “nearer the truth than others,” but did not explain why he had embraced them or even “indicate . . . the kind of evidence that might establish the existence of spirits.”<sup>30</sup> Because Bacon derived his spirit-related doctrines partly from his own unexplained, undefended, and idiosyncratic thought processes and intuitions, it is hardly surprising that they turned out to be “distinctive” and “peculiar to himself.”<sup>31</sup> They also belonged to a theory of matter that was “not quite like anything in the works of earlier writers.”<sup>32</sup> “[W]hatever the intellectual antecedents of its parts,” that theory “was unique to him.”<sup>33</sup>

In short, Bacon did not derive his natural philosophy from a single new play, author, or conception that had happened to come along. Rather, he laboriously constructed it, piece by piece, over a long period of time by engaging in a complex and creative intellectual process that integrated ideas borrowed from several identifiable thinkers with speculations of his own.<sup>34</sup> As Fulton H. Anderson sums the matter up, some of Bacon’s natural-philosophical ideas were suggested to him by other authors, but their philosophies “are never quite equivalent to Bacon’s own” because every idea he accepts “is transformed by his own thinking in accord with his own distinctive principles.”<sup>35</sup>

For all these reasons, we must reject the hypothesis that Bacon borrowed the elements of his natural philosophy from *The Tempest*.

## **Did Shakespeare Borrow Ideas from Bacon?**

From the general nature of philosophical thought, the empirical priority of Bacon's natural philosophy over Shakespeare's play, and the distinctive manner in which the philosopher arrived at his conclusions, it follows that the fourteen interrelated ideas we have examined were originally elements of that philosophy and were subsequently incorporated, in symbolic form, into the drama. Bacon's multifaceted philosophy, in other words, was the "new conception of the physical world" that gave rise to the many parallels, and it was the content and complexity of his system that furnished the model or template for the remarkably similar material we find in the play.

## **Why Did the Author of *The Tempest* Allegorize Bacon's Philosophy?**

If the creator of Prospero, Ariel, and Sycorax brought those characters into conformity with the Baconian natural philosophy in order to allegorize it, determining what he probably sought to accomplish by doing that may help us to identify him. Inasmuch as the usual purpose of allegorical fiction is to give expression to what are believed to be important truths, it is probably safe to assume that the author of *The Tempest* regarded Bacon's natural-philosophical tenets and speculations as such. And if we turn once again to Bacon for general guidance, we learn that, for an author who believes a set of teachings to be true, translating it into allegory or "Parabolical Poesy" may serve either of two "contrary purposes." On the one hand, it may function, as it does in Aesop's fables, as a "method of teaching" that uses concrete examples to illustrate abstract ideas. By bringing such ideas "nearer to the sense,"<sup>36</sup> Bacon tells us, an allegory of this kind gives them "an easier passage to the understanding."<sup>37</sup> On the other hand, an allegorical story may serve as "an artifice for concealment." When such a story represents "the secrets and mysteries of religion, policy, and philosophy," for instance, its chief purpose is to hide things "the dignity whereof requires that they should be seen as it were through a veil."<sup>38</sup>

Bacon's account of the concealment function of allegory reflects beliefs widely held during the Renaissance. As Michael Srigley explains in *Images of Regeneration* (1985), the writers of that era regarded themselves as the guardians of certain sacred truths, which they allegorized for the purpose of revealing and concealing them at the same time. By wrapping such teachings in an entertaining fable, an author could divulge them to the initiated elite capable of deciphering the story's inner significance while also hiding them from the unworthy masses, who might profane them if they were allowed to remain unveiled.<sup>39</sup> An essay on poetry published in England in 1591 and cited by Srigley states that allegory was also used in this way during antiquity:

[T]he men of greatest learning and highest wit in the ancient times did of purpose conceal these deep mysteries of learning, and, as it were, cover them with the veil of fables and verse for sundry causes: one cause was that they might not be rashly abused by profane wits, in whom science is corrupted, like good wine in a bad vessel . . .<sup>40</sup>



The surface fiction served, as Srigley points out, as a blind that distracted poorly qualified readers from the meaning beneath it. "Only those with the requisite knowledge and insight, who were prepared to persevere, could make the transition from the surface to the allegorical depths."<sup>41</sup> One of the things the ancient poets allegorized for these reasons was their "true understanding" of natural philosophy.<sup>42</sup>

Which of these contrary purposes was the natural-philosophical allegory in *The Tempest* meant to serve? In all probability, Shakespeare's goal was not to teach the Baconian philosophy to the masses. For unlike the animal characters who enact and make plain the precepts Aesop wanted to impart to readers in his fables, Prospero, Ariel, and Sycorax are too far removed from the ideas they represent to make them clear to everyone. Thus, although Ariel exhibits several of the characteristics Bacon attributes to inanimate spirits, our dramatist could not have expected most people to learn from Ariel's imprisonment in a tree that such spirits are confined within all tangible matter or to make other leaps of that kind. It is therefore unlikely that he composed *The Tempest* in order to give Bacon's theory of spirits and other natural-philosophical ideas "easier passage to the understanding."

What the dramatist probably sought to accomplish was to veil Bacon's ideas in such a way that he could conceal them from the multitude while disclosing them to people like Constance Pott and Gustavus Holzer, who were able to work out the surface story's hidden meaning. And if concealment of this kind was one of Shakespeare's objectives, we can infer that he regarded fourteen of Bacon's natural-philosophical teachings not only as truths but as *sacred* truths worthy of being safeguarded against profanation.

### **The Allegory and Its Purpose as Evidence of Authorship**

As we have seen, Shakespeare did not merely permit Bacon's natural philosophy to influence him during the composition of *The Tempest*. Rather, he allowed it to dictate all the major choices he made when assigning to Prospero, Ariel, and Sycorax their improbable attributes. Point by point, the dramatist deliberately and carefully devised those characters in such a way that they would represent not only Bacon's widely admired methodological prescriptions but also his idiosyncratic and little-noticed speculations concerning the inner workings of nature. Among the Baconian conjectures that Shakespeare dressed in the finest of literary garments and thereby exalted in *The Tempest* are several technical and seemingly trivial details relating to spirits. Examples of such details are the paradoxical combination, in spirits generally, of airiness with fieriness and the predominance, in inanimate spirits, of the former over the latter.

An admirer of Bacon's most useful recommendations on how to interpret and conquer nature might well have regarded them as sacred truths worthy of being dramatized. But inasmuch as *The Tempest* also contains spirit-related doctrines that were mere technicalities with no practical value; were conjectural, unproven, arbitrary, and inconsequential assumptions made by Bacon; and were

not universally or even widely accepted but rather peculiar to Bacon, how likely is it that a dramatist other than Bacon himself found it necessary to conceal those teachings behind the veil of allegory? Is it even possible that someone other than Bacon set out to protect ideas embraced only by him, and by him only tentatively, from the abuse that might be heaped upon them by “profane wits”? Has any author ever revered another author’s speculations to such an extent that he went to great lengths to translate them, without exception, into a symbolic drama? In writing the play as he did, its author displayed the kind of scrupulous fidelity to every element of Bacon’s system that we would not expect to see in anyone other than the philosopher himself.

Even if our dramatist’s objective was not to veil fourteen of Bacon’s ideas but to impart them to all auditors and readers of the play, despite the difficulty of doing so by means of an allegory, it is highly unlikely, in my view, that anyone other than Bacon himself decided to pursue that goal. For unlike the virtues and moral precepts Aesop sought to teach in his fables, Bacon’s speculations on the nature of spirits were probably not regarded by other authors as having the kind of importance or value that would have necessitated their dissemination to the masses.

Dramatizing technicalities having to do with the nature of spirits did not render the play more beautiful, more entertaining, or more satisfying as drama or poetry. This tells us that the primary reason for doing this was not artistic but natural-philosophical. The author’s incorporation of such minutiae into *The Tempest* indicates, in other words, that in his judgment, all Bacon’s ideas about spirits, however technical or trivial, were intrinsically valuable as descriptions of nature’s hidden processes.

If several of those ideas were held only by Bacon, however, is it conceivable that someone else, who was not even a student of natural philosophy, somehow came to believe that the smallest details of another man’s guesswork with regard to spirits had so much merit as what we would call scientific knowledge that he decided to immortalize them in the form of an awe-inspiring allegorical drama?

These things that the dramatist did “give notice from afar and cry out,” to borrow a Baconian expression, that Francis Bacon wrote *The Tempest* under the name of William Shakespeare.<sup>43</sup> For no one other than the author of the natural philosophy allegorized in the play would have had any reason to do them.

## **6. Conclusion**

One student of the Shakespeare authorship question contends that unless a revealing letter or holographic poem or play is found, the mystery can never be solved.<sup>44</sup> In fact, however, some types of circumstantial evidence are even more probative than eyewitness testimony. Circumstances cannot lie, for one thing, and if they are numerous and “explainable on one hypothesis only, it is irrational not to accept their obvious lesson.”<sup>45</sup>



The Prospero-Ariel-Sycorax portions of *The Tempest* must be regarded as allegorical because the absurd story told there is not worth telling for its own sake. Moreover, because fourteen of the improbable attributes assigned to those characters conform with elements of Bacon's natural philosophy, they must be understood to represent that philosophy in symbolic form.

The presence of an elaborate Baconian allegory in *The Tempest* is circumstantial evidence that can only be explained, in my view, on the hypothesis that Francis Bacon put it there. Constance M. Pott expressed the same opinion in 1885, writing that "the thought of any two men, forming the same fanciful theories, and deriving from them the same subtle thoughts and conclusions, is too improbable to be seriously entertained."<sup>46</sup> Gustavus Holzer made a similar argument in 1905; the parallels compel us to presume, he said, that the play and Bacon's prose writings were developed in the same "Denkwerkstätte" or "laboratory of ideas."<sup>47</sup> The inference drawn by Pott and Holzer is ineluctable because it is impossible to conceive of any other explanation of the many points of correspondence. By bringing Prospero, Ariel, and Sycorax into close conformity with Bacon's peculiar set of natural-philosophical ideas, our dramatist inadvertently lifted his own mask and allowed his face to be seen. This particular allegory, like a set of fingerprints, points to Bacon alone and excludes the actor from Stratford, the Earl of Oxford, and all other pretenders to the throne. Of the Shakespeare works that contain clues to their author's true identity, none speak his name as loudly or as clearly as *The Tempest*.

Even if it were argued that the evidence in the play fell short of settling the authorship question by itself, it would have to be admitted, I believe, that it was sufficient to establish a *prima facie* case for Bacon, one that is strong enough to be accepted unless it can be rebutted. If this is true, it follows, at the very least, that the evidence we have considered shifts to anyone who ascribes the authorship to someone other than Bacon the burden of hypothesizing a plausible alternative explanation, compatible with that ascription, of why and how the Baconian allegory was or might have been incorporated into the drama.

Although that allegory is highly probative in and of itself, its significance does not lie in what it proves standing alone but in what it proves when combined with all the other relevant evidence.<sup>48</sup> As George Greenwood observes, the case for Bacon is like a cord, the strength of which depends, not upon that of one or a few individual threads, but upon that of the bundle as a whole.<sup>49</sup> Even if the threads representing the Baconian allegory in *The Tempest* are omitted from the evidentiary cord, it is very strong. Adding to it all fourteen of those strands obviously makes it considerably stronger and perhaps even strong enough to pull some open-minded opponents of the Baconian theory out of the darkness and into the light.

If Baconians continue to gather and draw attention to evidence, old and new, that supports their authorship ascription, they may eventually succeed in persuading the world that Francis Bacon deserves the credit for the immortal plays and poems of Shakespeare. Bacon himself evidently thought that such recognition, which he sought during his lifetime to avoid, would come to him in

the long run. For he wrote in his last will that he was leaving his “name and memory” to “the next ages.”<sup>50</sup> The meaning of that cryptic remark, I believe, is that in the distant future, perhaps after many centuries, Bacon’s unparalleled achievements as a dramatist and poet would surely be acknowledged because, as he famously observed, “truth is rightly called the daughter . . . of time.”<sup>51</sup>

### Notes

1. For a brief and lucid summary of Bacon’s natural philosophy, see Zagorin, chs. 2–3.
2. Bacon’s natural philosophy, as Graham Rees explains, has two parts. One is “a set of methodological recommendations” for “constructing a body of scientific knowledge that would yield practical benefits.” The other is “a strange corpus of theory” that takes a “speculative guess” at the facts that might be discovered by adopting Bacon’s methods of investigating the natural world (Introduction xxxvi).
3. *Of the Wisdom* 696 (Preface).
4. See Holzer, *Shakespeare’s Tempest* 104 (“A thorough insight into, and a full understanding of,” the play “is only possible through a close investigation of Sir Francis Bacon’s Great Work”); Harman, *Edmund Spenser* 121 (the play “reflects” Bacon’s natural-philosophical ideas “and is only properly intelligible with reference to them”).
5. See Stoll 281 (“*The Tempest*, . . . unless the intention of the author be of no primary importance, and meanings be not derived from the text but imparted to it, . . . must be only . . . a romantic fantasy, precious . . . because of the characters, the poetry, and the rich and dreamy spirit which informs it”).
6. Reed, Introduction XXIII. See also Hugo 91 (“Dans cette île enchantée . . . on croirait par instant entrevoir le monde de l’utopie, la terre promise des générations futures . . .” [“In this enchanted isle, . . . we may expect to behold Utopia, the promised land of future generations . . .”]; Furness 358)).
7. Introduction 82.
8. See Still, *Timeless Theme*; Still, *Shakespeare’s Mystery Play*; Cobb; Srigley, *Images*; Dawkins.
9. Vaughan and Vaughan, Introduction 124. For the suggestion that *The Tempest* was given priority in the First Folio because of its natural-philosophical allegory, see Holzer, *Shakespeare’s Tempest* 104; Harman, “*Impersonality*” 192.
10. Goddard 666.
11. Kermode, Introduction lxxxviii (“*The Tempest* . . . is deeply concerned with difficult ideas,” and “[a]ny one who refuses to care about these things will not begin to understand why the play is as it is”).

12. Barley 310.
13. Schmidgall 247.
14. Popelard 193.
15. Popelard 187.
16. Popelard 184.
17. Cowan 155.
18. Sawday 305. Sawday describes Prospero as “a truly Baconian figure, overmastering nature by means of his superior technology.” See also Spiller 26 (“Like . . . Bacon’s idea for experiments that use the ‘vexations of art’ to reveal the ‘secrets of nature,’ the island is a small world in which Prospero seeks to use art to control nature. . . .”); Orgel, Introduction 20 (“From one aspect, Prospero’s art is Baconian science . . .”).
19. Popelard 182.
20. See Shapiro 5 (the authorship subject is “walled off from serious study by Shakespeare scholars” and “remains virtually taboo in academic circles”).
21. Popelard 182.
22. Popelard 183.
23. *Of the Interpretation* 84 (Preface [“Believing that I was born for the service of mankind, . . . I set myself to consider in what way mankind might be best served, and what service I was myself best fitted by nature to perform”]).
24. See, e.g., Orgel, Introduction 62; Vaughan and Vaughan, Introduction 6.
25. See, e.g., Orgel, Introduction 62–64; Raffel xv.
26. See Rees, Introduction lix.
27. Introduction xxxvii.
28. See Zagorin 117.
29. Rees, Introduction lxix (emphasis omitted).
30. Zagorin 118, 119.
31. Dixon 415.
32. Rees, “Francis Bacon” 281.



33. Rees, Introduction lxix.
34. See Cockburn 427 (“Bacon did not learn his philosophy . . . , his natural science, his politics, his history or his law from fleeting allusions to these subjects in the works of contemporary dramatists. He learnt them from other reading and, where applicable, from his own observations and cogitations”).
35. *Philosophy* 302; *Francis Bacon* 350.
36. *Of the Dignity* 316, 317 (Bk. 2, ch. 13).
37. *Of the Wisdom* 698 (Preface).
38. *Of the Dignity* 317 (Bk. 2, ch. 13). See also Bacon, *Advancement* 187 (Bk. 2); Bacon, *Of the Wisdom* 698 (Preface [“Parables have been used in two ways, and . . . for contrary purposes. For they serve to disguise and veil the meaning, and they serve also to clear and throw light upon it”]). For a paraphrase of Bacon’s explanation of the two functions of allegory, see Rossi, *Francis Bacon* 117.
39. See *Images* 8.
40. Harington 203 (spelling modernized). The essay in which this passage appears was published under the name of Sir John Harington. In the opinion of William T. Smedley, however, its author was in fact Francis Bacon (see 60). If Smedley is correct, the passage may explain why *The Tempest* was written.
41. Srigley, *Images* 10.
42. Harington 201–02 (spelling modernized).
43. Bacon, *Of the Wisdom* 697 (Preface [some allegorical myths and fables “are so absurd and stupid upon the face of the narrative taken by itself, that they may be said to give notice from afar and cry out that there is a parable below”]).
44. See Williams 292 (“Until a pertinent letter or an original manuscript of any play or sonnet is found that provides conclusive evidence of one author or another, the Authorship Question will remain alive as a vital inquiry”).
45. Ames 2.
46. *Francis Bacon* 221 [misprinted as 121]. See also Pott, *Did Francis Bacon* ix (“the conviction” that Bacon was the concealed poet and dramatist “has grown out of . . . an ever-increasing perception of the similarities between those [Bacon’s] prose works . . . and the poems and dramas which infold every peculiarity of Baconian . . . philosophy . . . and belief”).
47. *Bacon-Shakespeare* 21; my trans. See also Bormann 22 (“The affinity to Bacon’s collective science . . . is of so intimate a character as to justify the assumption that both works, namely *The*



*Tempest* and *The Great Instauration*, emanated from one mind, in short, that the poet and the thinker consisted of but one and the same person”).

48. Among the works that show how strong the case for Bacon is are those by Cockburn and Baxter. For other studies of the remarkable similarities between Shakespeare’s ideas and those of Bacon, see, e.g., Gervinus 884–87 (on their common intellectual traits and moral philosophy); Donnelly 439–41 (on their “peculiar” beliefs about spirits); Bormann 9–22 (on Baconian ideas about wind and other natural phenomena in *The Tempest*); Dixon 155–222 (on *Julius Caesar* and Bacon’s essay “Of Envy”); Webb (on parallels in scholarship and scientific, philosophical, and political ideas); Reed, *Francis Bacon* 15–61 (on various parallels); Greenwood (on common scientific beliefs); Melsome 34–73 (on ideas common to *Measure for Measure* and *Of the Dignity*); Moore (on *Hamlet* and *Advancement*); Farrington, “Mirror” (on *Hamlet*, *Measure for Measure*, and *Of the Dignity*); Farrington, “Plot” (on *All’s Well That Ends Well*, *Advancement*, and *Masculine Birth*); Cockburn 425–82 (on various parallels); Clarke 184–87 (on *The Tempest* and several of Bacon’s prose works). For evidence that rare phrases used in *The Tempest* were employed by no or few contemporary authors other than Bacon, see Clarke, app. F.

49. See Greenwood 170–71 (“though one, or two, or three threads may not suffice to bear a weight, a great many threads combined into a cord may do so”).

50. “Last Will” 539.

51. *New Organon* 133 (Bk. 1, Aphorism 84).

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## IX.

### **The Life of Sir Francis Bacon:**

**A brief historical sketch of the life of the poet, philosopher, statesman and lord chancellor, Sir Francis Bacon, Baron Verulam of Verulam, Viscount St Alban.**

**By Peter Dawkins**

#### **Birth, Upbringing and Education**



Francis Bacon as a child  
(1561-2 Gorhambury)

Francis Bacon was born at York House, Charing Cross, London, on 22 January 1561. He was baptised at St Martin-in-the-Fields on 25 January 1561 as second son of Sir Nicholas and Lady Ann Bacon. His father was Lord Keeper of the Great Seal of England and his mother was one of the most highly educated and accomplished women of her time, second daughter of the great scholar and humanist, Sir Anthony Cooke, and sister of Sir Anthony's eldest daughter, Mildred, wife of Sir William Cecil, Principal Secretary of State, who later became Lord Burghley (1571) and the Queen's Lord High Treasurer (1572). Both Sir Nicholas and Sir William, besides holding the highest political offices under Queen Elizabeth, were patrons and active promoters of the arts and sciences. The two families, the Cecils and the Bacons, maintained close contact with each other and often visited each other's homes.

As a child Francis showed more than unusual promise and attracted the attention of Queen Elizabeth, who liked to call him her "young Lord Keeper". Together with his brother Anthony, he was given a privileged private education by the best teachers of the time, which took place mainly at York House, the Lord Keeper's London residence—a thriving hub of State business that adjoined York Place, the Queen's Palace of Whitehall, or in the vacations at Sir Nicholas' country home of Gorhambury, St Albans, with visits to Theobalds House, Sir William Cecil's nearby country estate, and Gidea Hall, the country home of Sir Anthony Cook, Francis' learned grandfather and principal tutor.<sup>1</sup> Francis also had regular access to Cecil House, the London mansion of his uncle, which operated as a school for young noblemen who included, at one time or another, the Earls of Oxford, Surrey, Rutland, Southampton and Essex, plus Fulke Greville and Sir Philip Sidney.

Because of Sir Nicholas' high office and the associated standing of Lady Ann at court, there were also tours with the royal court, visiting country mansions and castles of the nobility, and palaces of the Queen and her courtiers. Francis was likely to have been present at various Court entertainments, such as the regular Christmas festivities and the two great entertainments of 1575. These latter entertainments, which were pivotal events in the Queen's reign, were the Arcadian Woodstock Tournament presented by Sir Henry Lee, the Queen's Champion, and the sumptuous Kenilworth Entertainment laid on for the Queen at Kenilworth Castle by her

favourite, Robert Dudley, Earl of Leicester. The Woodstock Tournament was the forerunner of the annual Accession Day Tournaments, whilst the Kenilworth Entertainment was designed by Leicester to persuade the Queen to marry him, which offer she turned down.

Francis' "dearest brother", "comfort" and "second self", Anthony, two years Francis' senior, was brought up and educated with Francis. The two brothers became thoroughly learned in the Classics and fluent in Latin, Greek, Hebrew, French and Italian. They also learnt Spanish and Dutch, studied mathematical subjects and music, played the lute, and were proficient in the art of fencing and horse riding. In addition to all this they learnt classical mythology and philosophy, and had a thorough grounding in the scriptures. All this was from a Protestant and Humanistic point of view; for Sir Anthony was a strict Protestant and his daughter, Lady Anne, even more vehemently so. Sir Nicholas, although a Protestant, was far more moderate and a principal advocate of 'the advancement of learning' style of education initiated by Sir Thomas More and promoted by the 'secret society' founded in London by Heinrich Cornelius Agrippa in 1510—a society that adopted the name and symbolism of the rose and cross from c.1570 onwards.<sup>2</sup>

The particular 'advancement of learning' project promoted by Sir Nicholas was for the advancement of learning and training of young men and women, not only in literature and the arts but also in morals and athletic exercises. During the reign of Henry VII, he had proposed a scheme (which was rejected then) for the establishment of a college in London for the education of statesmen, where young men of good family and attainments should be taught civil law, Latin and French, some of whom were to be attached to foreign embassies to further their education. This scheme, which Sir Nicholas had partly derived from the earlier example of Sir Thomas More, was then adapted, developed further and put into practice in Queen Elizabeth's reign, incorporating ideas outlined in Roger Ascham's book, *The Schoolmaster*, that was commissioned by the Queen in 1563 for the education of the children of noblemen and princes. In respect of the young men, Sir Nicholas' project involved educating them in French, Latin, Greek, civil and common law, music and dancing, together with overseas experience accompanying ambassadors.

In April 1573, at the age of twelve, with a "new star" blazing away in the heavens (a supernova in Cassiopeia), Francis entered Trinity College, Cambridge University, accompanied by his brother Anthony. They were placed under the direct charge and tuition of the Master of Trinity, Dr John Whitgift, and lodged in rooms under his roof. (Whitgift afterwards became Archbishop of Canterbury.) Their contemporaries and friends at Cambridge included William Clerke, Edmund Spenser, Philemon Holland and Gabriel Harvey—the latter being their tutor in rhetoric and poetry, who later became a leading member of Sir Philip Sidney's group of philosopher-poets, the English 'Areopagus'.

Whilst a student at Cambridge, Francis became thoroughly disillusioned with the Aristotelian system of thought and teaching. As a reaction to this, and inspired with prophetic vision as to what to do to improve matters, his grand idea was born, revealing to him his mission in life. Less than three years later, at Christmas 1575, he and Anthony left Cambridge, carrying with them the embryo of a plan by means of which Francis' grand idea might be set in motion and



gradually achieved. In this project Anthony was a dedicated partner, even though for the next fifteen years their respective paths would separate them physically for most of the time.

## France

On 27 June 1576 Francis, aged fifteen, and Anthony, aged seventeen, were entered as law students at Gray's Inn, one of the four Inns of Court in London, to follow in their father's footsteps. Five months later they were admitted, together with all of Sir Nicholas Bacon's sons, to the Grand Company of Ancients by Order of Pension dated 21 November 1576, which gave them certain privileges. However, instead of taking up residence at Gray's Inn immediately, Francis was sent abroad to further his education. In this, Francis was following the special course of education that had been delineated by Sir Nicholas Bacon "for the advancement of learning and training of statesmen"—a name and course of action that was to be enlarged upon and incorporated by Francis into his Great Instauration.<sup>3</sup>

Francis was appointed as an attaché to Sir Amyas Paulet, his French tutor, who had been knighted and commissioned by Queen Elizabeth as the new English Ambassador to the French Court. Moreover, he was sent to France 'from the Queen's hand', which meant that he had the special—and, for a fifteen-year-old boy, unusual—privilege of kissing the Queen's Royal Hand before leaving. This meant that he went with the Queen's direct authority and blessing. Also accompanying Francis was Mr Duncombe, a tutor in diplomacy, and Francis' half-brother Edward Bacon. Both Francis and Edward were granted a licence to travel on the continent for a period of three years, together with their servants, six horses or geldings, baggage, and carrying £60 in money, "for their increase in knowledge and experience".<sup>4</sup>

The embassy set out for France in grand style on 25 September 1576, sailing on the battleship *Dreadnought*, one of the four new galleons designed by John Hawkins that revolutionised naval battle and which was specially commissioned for the occasion. The party landed at Calais later that day, from whence they travelled on to Paris and the court of Henri III. Edward seems to have parted company with the party shortly after landing, as he intended to visit such places as Padua, Ravenna and Vienna (and in December 1577 he was in Strasburg).<sup>5</sup>

The embassy happened to arrive in the middle of the French Wars of Religion when, on one hand, the functions of the French State were in disorder and, on the other hand, the French Renaissance was at its height. This was a time when, despite the corrupt level of French politics, the French court was abuzz with cultural activity and splendour, and the French philosophers, humanists, artists, musicians, scholars and poets were at their height of fame. They formed a royal academy patronised by the king of France, Henri III, which extended its field of interest far beyond the Platonic type of academy that had its renaissance in Italy under the patronage of the Médici. Henri III's Palace Academy included philology, drama and music, and the artists and poets who composed the academy were largely responsible for the court entertainments, which included elaborate masques and pageants, and involved women as well as men. Chief amongst the poets were the Pléiade, of whom five of the original seven were still alive: Pierre de Ronsard, Antoine de Baïf, Pontus de Tyard, Remy Belleau and Jean Daurat.<sup>6</sup>

During his sojourn abroad, Francis studied the laws, languages, politics, history, culture and customs of France and other countries, gained experience in diplomacy, made contact with Henri de Navarre's Huguenot ministers, and became involved with the philosophers and poets, including the esoteric movement or society founded in Paris by Agrippa that was twin to the Rosicrucian society in England. He also worked for the Queen's intelligence service, decrypting information and inventing cipher systems, including the Biliteral Cipher which later inspired the creation of the Morse Code and the binary code of modern computer technology. As a member of the English embassy, he travelled with the French court to Fontainebleau, Blois, Tours, Poitiers and Chenonceaux, as well as living in Paris where the French court was normally based.

When the French Court moved from Paris to Blois for a meeting of the Estates-General in December 1576, the English embassy accompanied it. At Blois there was an opportunity for Francis to witness the famous Italian *commedia dell'arte*, whose direct influence can be found in many Shakespeare plays.<sup>7</sup> In March 1577 the embassy followed the French court to Tours, then from Tours to Poitiers, where in the autumn of 1577 they spent three months. At Poitiers the French court met with the noblemen and diplomats of Henri de Navarre's court, including Du Plessis-Mornay and Du Bartas, to carry out peace negotiations. Whilst there, Francis made the acquaintance of the poet Jean de La Jessée, private secretary to Henri III's brother, Francis, Duke of Anjou. Jessée penned a tributary sonnet to Francis in which he referred to Bacon's Muse as being Pallas Athena and greater than Jessée's own Muse.

In August-September 1577 Francis made some kind of perilous journey, which may refer to his brief visit to England when he was entrusted by Paulet with "some message or advertisement to the Queen", for which he was commended (or else he made two separate journeys in the autumn of that year). Soon after his return to France, on 14 September 1577 Henri III signed the Peace of Bergerac with the Huguenot princes (later ratified by the Edict of Poitiers on 17 September 1577). With a moderation of peace being secured, the French court plus the English embassy moved back to Paris, where the Palace Academy flourished. The Gelosi Company was also in Paris from May 1577 until April 1578, performing *commedia dell'arte* publicly as well as at court.

Besides the Pléiade, Francis Bacon was influenced by Bernard Palissy (the Potter), who was lecturing on Natural Science at his 'Petit Academie' in Paris. Many of Francis' early opinions in philosophy and natural science show indebtedness to Palissy. Attendees at the Little Academy included the brothers Jacques and Pierre de la Primaudaye, the latter being the ascribed author of *L'Académie française*, a compendium of moral, philosophical and scientific knowledge in which Francis seems to have had a hand—even maybe as the real author—and which is considered to have been used as a source by 'Shakespeare'. This book of natural history refers in its introduction to Solomon and employs the twinned 'A' cipher signature of the mystery school in a cryptic way. The signature also occurs as an 'AA' headpiece,<sup>8</sup> the first of its kind, in an extremely rare Hebrew Grammar, the *Hebraicum Alphabethum Jo. Bovlaese*, published in Paris in 1576, which Francis owned and annotated.<sup>9</sup>



AA headpiece, *Hebraicum Alphabetum* Jo. Bovlaese (Paris, 1576/7)

This and all Francis' other interests and knowledge may have been what induced Nicholas Hilliard, who had accompanied Paulet's embassy, to inscribe the words, "Si tabula daretur digna animum mallem" ("It would be preferable if a picture deserving of his mind could be brought about"), on the portrait miniature he painted in Paris of Francis Bacon at some time in 1578.<sup>10</sup>

Up until the beginning of 1578 Francis had been living with Paulet and his family and assistants in the embassy, but in January 1578 he moved into the household of a French civil lawyer so as to be able to observe civil law in action and learn the French ways. It was during that month that Francis first begged to be allowed to journey into Italy, as his half-brother Edward had done, but Paulet advised against it as being too dangerous for Francis in particular, at that particular time.



Francis Bacon:  
portrait miniature by Hilliard (1578)

In August 1578 Catherine de' Medici (the Queen Mother) and Marguerite de Valois (Henri III's sister) set out in royal embassy for the kingdom of Navarre in the south of France, each with their respective court of some 300 courtiers and beautiful ladies-in-waiting. The purpose was for Marguerite to be reunited with her husband, Henri de Navarre, from whom she had been separated for over two years, and to settle various affairs of state. The royal embassy travelled in grand progress, reaching Nerac, the northern capital of the Kingdom of Navarre, in October 1578. In the lead-up to Christmas, 15-22 December 1578, the visitors were entertained at Navarre's palace in Nerac with what became known as the infamous Court of Love festivities. This was a major political event, and without doubt the English embassy would have done all they possibly could to have been well informed about its entire goings on. There is no

known record of Francis being present in Nerac at any time, and it is perhaps unlikely that he would have been given permission to be there, unless accompanied; but it is not an impossibility. At some point he began a friendship with Henri de Navarre—a friendship later carried on by Anthony Bacon—and this could have been during the festivities at Nerac.

### **Return to England**

Pierre Amboise, Bacon's first biographer (who had access to Bacon's papers and letters and is quoted as an authority by Gilbert Wats),<sup>11</sup> appears to say that Francis Bacon visited not only France but also Italy and Spain: -

I wish to state that he employed some years of his youth in travel, in order to polish his mind and to mould his opinion by intercourse with all kinds of foreigners. France, Italy, and Spain, as the most civilised nations of the world, were those whither his desire for knowledge carried him. And, as he saw himself destined one day to hold in his hands the helm of the Kingdom, instead of looking only at the people and the different fashions in dress, as do the most of those who travel, he observed judiciously the laws and the customs of the countries through which he passed, noted the different forms of Government in a State, with their advantages or defects, together with all the other matters which might help to make a man able for the government of men.<sup>12</sup>

However, there is no evidence of this; only that Francis obtained a licence to remain abroad for a further three years, with the intention to visit Italy and Spain. This, however, was not to be. In February 1579 his sojourn in France was brought to a painfully abrupt end. He was making preparations to travel to Italy when, on the night of 17/18 February 1579 he dreamt that his family home of Gorhambury was plastered all over in black mortar. Since Gorhambury was actually plastered white and known as the "White House" or "White Temple", this was an ominous dream. Two weeks later he received news that his father had died on 20 February of a chill caught at his official home in London, York House. Shocked, Francis packed his bags and set off for England as soon as he could, bearing a despatch from Sir Amyas Paulet to the Queen in which he was mentioned as "of great hope, endued with many and singular parts," and one who, "if God gave him life, would prove a very able and sufficient subject to do her Highness good and acceptable service."<sup>13</sup>

The Lord Keeper's funeral took place on 9 March 1579, with a procession from York House to St Paul's Cathedral where Sir Nicholas' body was placed in a tomb beside that of John of Gaunt. If, as Spedding reports,<sup>14</sup> Francis Bacon left Paris for England on 20 March 1579, then he would have missed his father's funeral.

One of the results of Sir Nicholas' unfortunate death was that Francis was left with very little financial support of his own, as Sir Nicholas had died before he had been able to complete arrangements for a suitable inheritance for Francis. This meant that the Lord Keeper's sons by his first marriage inherited what would otherwise have been Francis' share. However, one of the things that Francis did inherit was Sir Nicholas' share in the Company of Mineral and Battery Works, a mining company set up to produce brass plates and iron wire, in which Francis

already had a deep scientific interest and which influenced the development and language of his philosophical programme.

### **Gray's Inn – Law, Philosophy, Poetry**

It is not recorded where Francis Bacon lived during the first few months after Sir Nicholas Bacon's funeral, but by the beginning of October (the start of the legal year) he would have taken up residence in Gray's Inn so as to continue his law studies, as pre-arranged by his father and now supervised by Lord Burghley, who had taken on the role of *in loco parentis*. Francis was certainly well ensconced there a year later, as recorded by an entry dated 13 May 1580 in the Gray's Inn Pension Book, which notes that "Mr Francis Bacon in respect of his health is allowed to have the benefit of a special admittance." This meant that Francis was freed from the obligation of keeping Commons and could choose his diet and take meals in his chambers. In addition he (together with his brother Anthony), as a son of a Lord Keeper, had been admitted *de societate magistrorum* ('to the society of masters'—the Grand Company of Ancients)<sup>15</sup> at the Pension of 27 June 1576, which meant that he could come and go as he liked, without regard to the Inn's formal teaching arrangements and without being bound to any vacations (i.e. learning vacations, as distinct from both holidays and terms).<sup>16</sup>

The chambers that Francis occupied were the "Bacon Chambers", which were centrally placed in Gray's Inn and housed the Inn's library. The chambers had originally been those of Sir Nicholas Bacon but were now reserved for Sir Nicholas' two younger sons, Anthony and Francis. Sir Nicholas' elder sons, half-brothers to Francis and Anthony, had no need of the chambers as by now they had their own town houses and were not studying or practising law. Anthony, however, having used the chambers during the previous three years, and after having sorted out legacy disagreements with his half-brother Nathaniel, made preparations for a continental tour, leaving for France in December 1579. This left the Bacon Chambers free for Francis' sole use.

However, law was not Francis' great interest and about it he writes later that "the Bar will be my bier". In later years he informed Dr William Rawley that law was to him but an accessory, not his principal study, even though in law, according to Rawley, "he obtained to great excellency" and "in the science of the grounds and mysteries of law he was exceeded by none". Francis' passion in life was philosophical, scientific, poetic, educational and philanthropic, and devoted to the realisation of his grand idea, which was none other than a renovation of all arts and sciences based upon the proper foundations. It was a grand concept—one that he was later to call "The Great Instauration" or "Six Days Work".

Besides his despair at the barrenness of Aristotelian-based university education and philosophical enquiry, Francis had been both shocked and inspired by what he saw and experienced in France. The French court was dissolute and its government was corrupt, but its culture otherwise was refined and glorious, whereas English culture at that time was uncouth and the English language still a sorry patchwork of almost incomprehensible dialects. Francis' grand idea and mission, therefore, was, as he described it, a renovation of all arts and sciences based upon the proper foundations, and one which, by means of a special method that he was to test out and then teach, could spread to other countries for the benefit of the whole world. It

was a truly grand concept—one that he was later to call “The Great Instauration” or “Six Days Work”.

To help him in his educational and cultural endeavours Francis applied to his uncle Lord Burghley to exert influence with the Queen on his behalf, in recognition of his special abilities and circumstances, so that he might have not only royal approval but also a position whereby he could have sufficient influence and income, without having to practice law, to give him “commandment of more wits” than his own to assist him in his proposed task, since his own inherited resources were far too limited. In this, Francis was probably thinking of the royal patronage and financial support given to the Palace Academy and the Pléiade in France. In letters he not only confessed that he had “as vast contemplative ends as [he had] moderate civil ends”, for he had “taken all knowledge as his province”, but he also made clear that neither law nor government officialdom was his desired occupation or interest, but “philanthropia” and “the waters of Parnassus” (the Castalian Spring, dedicated to the Muses, that provides poetic inspiration to those who bathe in or drink its waters). The Queen, who was interested in the French academies and fond of grand entertainment, and Burghley, who was a patron of scholars and musicians (but not poets), gave Francis to believe that such a place would be found for him; but, other than moral and verbal encouragement, in this “rare and unaccustomed suit” Francis was to meet with little success.

### **Renewal of Friendships**

Having returned from France and settled in London, Francis Bacon was able to renew and build up a strong life-long friendship with Fulke Greville, Philip Sidney, Philip’s sister Mary, Robert Devereux, and Robert’s sister Penelope. Robert Devereux had become 2nd Earl of Essex when his father died on September 1576. Penelope Devereux was the “Stella” of Sir Philip Sidney’s *Astrophel and Stella* sonnet sequence. He was given the chance to marry her, but he turned it down, much to his later chagrin and despair when he discovered too late that he loved his childhood friend.<sup>17</sup> Mary Sidney, who was virtually the same age as Francis Bacon, had become the Countess of Pembroke when she married her father’s close ally and friend, Henry Herbert, 2nd Earl of Pembroke, in April 1577. Together with Francis’ brother Anthony, the seven of them became a coterie of close friends.

Francis and Anthony Bacon had known Robert and Penelope Devereux from childhood, as they had once been neighbours, the Bacon family living in York House and the Devereux family living next door in Durham House. Durham House was owned by the Queen, who provided it to certain courtiers and distinguished foreigners as a ‘grace and favour’ residence in London,<sup>18</sup> amongst whom were Robert and Penelope’s parents, Walter Devereux, 2nd Viscount Hereford and 1st Earl of Essex, and Lettice Knollys, daughter of Sir Francis Knollys and cousin to the Queen. When Walter Devereux died on 22 September 1576, his son Robert, the new Earl of Essex, became a ward of Lord Burghley and soon after, in 1577, came to live at Burghley House amongst the Cecil household.

Francis and Anthony also came to know Philip and Mary Sidney at Burghley House. Philip and Mary were the children of Sir Henry Sidney, a close friend of William Cecil, Lord Burghley. During his absences in Ireland during the years 1565-1571, Sir Henry used to leave his children



in the care of the Cecils; thus, although never a formal ward, Philip spent a great deal of time at Burghley House, as also did his sister Mary. Francis and Anthony also, from a young age and during that same period of time, were often at Burghley House, mixing with the Cecil household—their uncle, aunt, cousins, nephews, nieces, and his uncle's wards.

Sir Henry's wife, Mary Dudley, the mother of Philip and Mary, was the sister of Robert Dudley, Earl of Leicester, and one of Queen Elizabeth's most intimate confidantes during the early years of her reign. Well educated, Lady Mary Sidney was fluent in Italian, French and Latin, as well as a writer of poetry. She was interested in alchemy and became a friend of John Dee, corresponding with and visiting him often. In 1579 she had to retire from Court life because of ill-health, but by that time her daughter Mary, the wife of Henry Herbert, Earl of Pembroke, was attending the Queen at Court. Pembroke had been good friends with Sir Nicholas Bacon, with whom he had a business arrangement, co-owning the wire works at Tintern which produced brass plates used for printing. This business arrangement was carried on by Francis Bacon.<sup>19</sup>

The coterie of friends was to be found often at Leicester House from 1579 until Leicester's death in September 1588, for in 1578 Lady Essex (Lettice Knollys), the widowed mother of Robert and Penelope, had married the Queen's favourite, Robert Dudley, Earl of Leicester. It was at Leicester House, in 1579, that the English Areopagus of poets started to meet, led ostensibly by Philip Sidney.

### **Intelligence Work**

Besides studying law, developing his grand scheme, taking part in the various activities of Gray's Inn and being "sometimes a courtier",<sup>20</sup> Francis also assisted in the compilation and assessment of political intelligence, working with Sir Francis Walsingham, the Queen's Secretary of State, who had set up and headed one of the most efficient intelligence networks then in existence. Walsingham reported not only to the Queen but also to Burghley, whom he had succeeded as Secretary of State in 1573 when Burghley became the Queen's Lord Treasurer. Part of this work was cryptography and cryptanalysis (cryptology being another of Francis' particular interests and areas of expertise), which Francis carried out together with Thomas Phelippes, Walsingham's leading code-breaker.

One of those supplying intelligence was Anthony Bacon who, at the behest of Burghley as well as his own personal desire, travelled Europe (France, Switzerland, Navarre) from 1579 to 1592 gathering intelligence of various kinds, building a network of friends and agents, acting as a diplomat, and sending his brother items of literary and philosophical interest. In the process Anthony became a personal friend of the Protestant theologian Theodore Beza, the Huguenot king Henri de Navarre (later Henri IV of France), and the French essayist Michel de Montaigne. One result of this was that, in 1582, Francis Bacon was involved in creating a report or State Paper for the Queen entitled *Notes on the Present State of Christendom*. The countries covered included France, Italy, Spain, Austria, Germany, Portugal, Poland, Denmark and Sweden. Of the cities, Florence, Venice, Mantua, Genoa and Savoy are dealt with in most detail. The descriptions of the various kings, princes, dukes and states show the information to have been compiled in the years 1581-2, the writing being carried out or at least completed in the summer

of 1582. The notes, which were found amongst Francis Bacon's papers,<sup>21</sup> appear to have been the result of intelligence gathered by Nicholas Faunt and Anthony Bacon, who liaised with each other, and other agents who helped them, since Faunt (who had travelled in France, Germany, Switzerland and the north of Italy) had been in Geneva with Anthony and had returned home from there via Paris to England at the beginning of April 1582, carrying with him the results of the intelligence work to date.

All in all, Francis Bacon was at the heart of and privy to a huge web and data bank of intelligence on all kinds of matters, from politics, economics, law, trade, history, geography, science, literature, poetry, military strength and religious beliefs, right down to social customs, manners, costumes, personal behaviour, travel facilities, environmental details and individual experiences, at home and abroad. Moreover, besides his brother Anthony, his friend Thomas Phelippes and his mentor John Dee, others in the intelligence service whom Francis would have known and worked with included Walsingham's secretaries, Nicholas Faunt, Francis Milles, William Waad and Robert Beale, and the poets, Edmund Spenser, Thomas Watson, Samuel Daniel, Christopher Marlowe and Anthony Munday, who acted periodically as agents. This is in addition to Francis' family, Inns of Court, government, aristocracy and royal Court connections, and his Freemasonic and Rosicrucian involvement.

### **Member of Parliament – Barrister – Queen's Council — Great Instauration**

In 1581 Francis Bacon began his thirty-six years of Parliamentary service as a Member of Parliament, entering the Commons as a member for Cornwall. On 27 June 1582, six years to the day from his date of admission to Gray's Inn, he was called to the Bar and admitted Utter Barrister at Gray's Inn. His involvement in high politics started in 1584, when he wrote his first political memorandum, *A Letter of Advice to Queen Elizabeth*, and in March 1584 he visited Scotland. By 1585 he had composed his first "juvenile" work, *Temporis Partum Maximum* ('The Greatest Birth of Time'), on what was later to become publicly known as 'The Great Instauration'. On 10 February 1586 he became a Bencher of Gray's Inn. Then, less than two years later, on 23 November 1587 he was appointed a Reader of Gray's Inn.

Just two days prior to this appointment as Reader, the grant of the lease and demise of the Bacon Chambers that had been given to Anthony and Francis Bacon nine years previously was renewed to them for a term of fifty years, but this time with "libertie & power to rayse & erect new buildings as well over there aforesaid lodginge as alsoe over & above the library," with the condition that the library also be extended with a balcony added.<sup>22</sup> With this extra grant, and with an allowance of four years in which to carry out any building work, Francis set about adding a further storey or two of extra rooms, thereby transforming Bacon's Chambers into an elegant four-storied house.<sup>23</sup>

From that time onwards we learn that Francis was regularly associated with other gentlemen of Gray's Inn in devising and presenting masques and entertainments at Gray's Inn and the royal Court at Greenwich, and writing speeches and devices to be used in the Queen's Accession Day Tilts.

Francis' movements tended to oscillate between Gray's Inn, the royal Court when he was in attendance on the Queen, and Twickenham Lodge. The latter was situated in Twickenham Park, the Crown property leased by Edward Bacon, with land leading down to the River Thames immediately opposite the Queen's palace of Richmond. The lodge with its park was a tranquil and beautiful place where Francis could write in peace, together with his friends and "good pens". Edward seems to have allowed Francis the use of Twickenham Lodge whenever he wanted and it is here that Francis carried out his early experiments related to his Great Instauration project and, with the help of his team of "good pens", wrote poetry (masques and plays) and intelligence reports. (In November 1595, when Edward's lease expired, the Queen granted Francis the lease.) Francis had the use of the lodge and its parkland until 1606, when he surrendered the lease. He also made occasional visits in the vacations to Gorhambury, the country mansion built by Sir Nicholas Bacon on the outskirts of St Albans. Although inherited by Anthony Bacon, Gorhambury was, under the terms of Sir Nicholas Bacon's will, Lady Anne Bacon's home and residence for the rest of her life.

In the Parliament of February 1589 Francis sat for Liverpool and took part in various committees. The Queen's government asked for a double taxation, to meet the expenses of defending the country against the Spanish Armada. The members of the House of Commons accepted this, but only on condition that this should not be seen as a precedent. Francis was commissioned to draft a passage to that effect, for inclusion in the preamble to the bill drafted by the Queen's learned counsel.

During 1589 Francis was elected Dean of the Chapel for that year. Then, in the midst of the Martin Marprelate controversy and pamphlet-war between the High Church establishment and the non-conformist Puritans, which was at its height in the summer of 1589, Francis wrote *An Advertisement Touching the Controversies of the Church of England* in an attempt to pour water on the more fiery extremist propaganda and promote a more harmonious middle-way suitable to the Queen—and suiting his family motto, "Mediocria Firma" ("Moderation is Sure"), which in the ideal sense finds its fulfilment in the loving harmony and union portrayed by the myth of the Gemini.<sup>24</sup>

On 16 November 1589 Francis received by patent the potentially valuable appointment of reversion to the Clerk of the Counsel in the Star Chamber, a post worth £1,600 a year. This appointment was thanks to Burghley, but it was not, however, something that Francis could immediately benefit from, for the position was already occupied. (In fact, as it eventually turned out, he was not able to take up the office until 1608, nearly twenty years later.) Still left impecunious, Francis remarked that "it was, like another man's ground, buttalling upon his house; which might mend his prospect but it did not fill his bam."<sup>25</sup>

In the early months of 1590, Francis was commissioned to prepare a suitable letter for Walsingham to send to the new French administration, known as 'Sir Francis Walsingham, Secretary, to Monsieur Critoy, Secretary of France', as a statement of English religious and foreign policy—essentially a justification of Elizabeth's policies on religion. (The greater part of this letter was re-used in Francis' 1592 tract, *Certain Observations made upon a libel.*) But

soon after, on 6 April 1590, Sir Francis Walsingham died, heavily in debt due to personally subsidising most of the operations of the intelligence network for the Queen.

In 1591 Francis appears to have almost given up his fruitless “rare and unaccustomed suit” with Burghley and the Queen, threatening that if his Lordship would not carry him on he would sell the small inheritance he had in order to purchase some means of quick revenue, and thereby give up all care of service (i.e. to Burghley and the Queen) in order to become some “sorry bookmaker or a true pioneer in that mine of truth which (Anaxagoras) said lay so deep”. Suspecting Burghley’s motives, Francis tried to make it absolutely clear to his uncle that just as he had vast contemplative ends so he had moderate civil ends, and that he did not “seek or affect any place whereunto any that is nearer unto your Lordship shall be concurrent”.<sup>26</sup> In this Francis was particularly referring to his hunchback cousin, Robert Cecil, Burghley’s son by his second wife, Mildred, the sister of Lady Ann Bacon. Besides being Lord Treasurer and Master of the Court of Wards, the most lucrative office in the land, Burghley was doing his best to advance Robert as high and as quickly as possible.

At about the same time Francis struck up a good friendship with Robert Devereux, 2nd Earl of Essex, whom he had known since their youth. The earl, with his sparkling charisma and gallantry, was fast becoming the foremost favourite of the Queen and a popular hero with the people. Francis, completely disillusioned with and thwarted by his uncle Burghley, decided to assist Essex in every way possible, believing him to be “the fittest instrument to do good to the State”,<sup>27</sup> but always with the reservation that his first duty was to the Queen. Essex in turn promised to help Francis. Ultimately this turned out to be a perilous mistake for Francis. Essex’s temperament was so hot-headed and imperious that, rather than helping Francis, he repeatedly made matters worse, with the Queen and him clashing like gladiators. Burghley and Robert Cecil came to loathe Essex, resulting in their admitted policy of doing their utmost to block the advancement of any of the Earl’s friends, including the Bacon brothers.

At some unrecorded moment in time—but which, from various evidence, would seem to have been in 1592—the Queen appointed Francis Bacon as her Counsel Learned, Extraordinary. This, as Rawley explains in his *Life of Bacon*, “was a grace scarce known before”. In fact the rank of Queen’s Counsel Learned, Extraordinary, was a completely new position, specially created for Francis, which brought him “within the bar” with the judges and Serjeants-at-Law, and gave him standing with and precedence over the serjeants.<sup>28</sup> His duties were not clearly defined, but, besides the fundamental duty of conducting court work on behalf of the sovereign, they encompassed a wide spectrum: such as supplying legal advice to the Queen and her Privy Councillors, attending the examination of prisoners suspected of treason or other grave offences and examining their testimonies, drawing up various reports and papers on religious, political and legal matters, acting as a government propagandist, and generally protecting the Queen’s interests. However, as an ‘extraordinary’ rather than an ‘ordinary’ position, it was an unpaid one and without a pension or a regular means for accumulating fees. It didn’t solve Francis’ financial predicament, but it gave him a special standing and enabled him to enjoy official access to the Queen, which for him was not just ‘ordinary’ but ‘near’ access also. This was the first such appointment and was the birth of what later became known as the Queen’s (or King’s) Counsel, or ‘QC’ for short.



## Anthony Bacon – Intelligence Network – Shakespeare Circle

In February 1592 Anthony Bacon returned home from the continent. Anthony, whom Francis called his “dearest brother” and “comfort”, shared Francis’ aspirations. His main love was literary and, like his brother, he was a secret poet, known only as such to his friends, as revealed in their letters to him. All the time he was abroad he had kept in communication with his brother Francis as well as with his uncle Burghley and Sir Francis Walsingham, and besides intelligence reports and other items of interest, he also sent home sonnets he had written.

Anthony Bacon’s foreign contacts were wide-spread and he enjoyed friendship in many high places, “being a gentleman whose ability the world taketh knowledge of for matters of state, specially foreign”.<sup>29</sup> His contacts and friendship with Henri de Navarre, later Henri IV of France, were later incorporated into the Shakespeare play, *Love’s Labour’s Lost*, as also was the result of his association and friendship with the King of Spain’s Secretary of State, Antonio Perez, who defected to England and upon whom the Shakespearean character of Don Adriana de Armado is based.

When Anthony returned to England, he first of all joined his brother at Gray’s Inn and started to pour all his energy and financial resources into his brother’s project whilst at the same time continuing his intelligence work. Together the brothers formed a team of secretaries and writers to assist them, dealing with foreign and home intelligence of all kinds, cryptography, translations of correspondence and books in foreign languages and the classics, and the writing of poetry (masques, plays, devices, etc.). Francis also “knit” Anthony’s service to the Earl of Essex, and from that time onwards Anthony developed and ran an intelligence service for Essex rather than for Burghley, so that Essex would have the chance of better intelligence than Burghley with which to inform the Queen and be kept in her high favour. Key assistants in this team included Thomas Phelippes, Anthony Standen, Henry Wotton and Nicholas Faunt, who between them had travelled in and gathered detailed intelligence of all kinds and over many years from France, Italy, Spain, Germany, Switzerland, Austria, Transylvania, Poland and Turkey.

Later that year Francis composed a dramatic device (i.e. spectacle or show) called *A Conference of Pleasure*, for Essex to present at the Queen’s Accession Day Tilt on 17 November 1592. Four speeches of this particular spectacle are preserved in the Northumberland MS collection, grouped together under the title ‘Of tribute or giving that which is due’ and called: ‘The praise of the worthiest virtue’ (Fortitude), ‘The praise of the worthiest affection’ (Love), ‘The praise of the worthiest power’ (Knowledge), and ‘The praise of the worthiest person’ (Queen Elizabeth, the personification of Crowned Truth).

By now, Francis’ literary and poetic endeavours had become closely entwined not only with members of Gray’s Inn and other Inns of Court but also with Essex and his circle of friends. This ‘Essex group’, which had been linked with Robert Dudley, Earl of Leicester, Sir Francis Walsingham and Sir Philip Sidney until their deaths in the 1580’s, and with the Areopagitae of English poets that used to meet at Leicester House (later Essex House), included: Robert Devereux, 2nd Earl of Essex; Henry Wriothesley, 3rd Earl of Southampton; Ferdinando Stanley, Baron Strange, 5th Earl of Derby; William Stanley, 6th Earl of Derby; Charles Blount, 8th Baron Mountjoy; Frances Walsingham, Countess of Essex, Essex’s wife, daughter of Sir Francis Walsingham and widow of Sir Philip Sidney; Penelope Rich, Essex’s sister, wife of Robert Rich, 3rd Baron Rich, and, after his death in 1586, Mountjoy’s mistress; Elizabeth

Vernon, Essex's cousin and Southampton's mistress (whom Southampton married in 1598); and Mary Sidney, the Countess of Pembroke, sister of Philip Sidney and mother of "the Two Noble Brethren", William and Philip, to whom the 1623 Shakespeare First Folio was dedicated. To these should be added Fulke Greville, Francis Bacon and Anthony Bacon.

Associated with this group of aristocrats and friends were other poets, writers and dramatists whom the group patronised, which included Samuel Daniel, Ben Jonson, John Florio, George Wither, Edmund Spenser, Thomas Nashe and John Lyly. Thomas Lodge, George Peele, Robert Greene and Christopher Marlowe were also connected with this group. In effect, the overall group of patrons and poets formed what might be called 'The Shakespeare Circle', with direct access to acting companies.

Mary Sidney's husband, Henry Herbert, 2nd Earl of Pembroke, whose country estate at Wilton borders on the Wiltshire River Avon, was the patron of his own professional acting company, the Lord Pembroke's Men, who had in their repertoire several of the earliest Shakespeare plays. Their tour of 1592-4 featured *The Taming of a Shrew* (an earlier version of the one published in the Shakespeare Folio), *Titus Andronicus* and *3 Henry VI*. *Titus Andronicus* was also performed by Sussex's Men and Derby's Men. The latter company was that of Ferdinando Stanley, Baron Strange, who became the 5th Earl of Derby on his father's death in 1593. Previous to that the company had been known as the Lord Strange's Men, who gave what might have been the first performance of *2 Henry VI* at The Rose playhouse in 1592. When Ferdinando Stanley died in 1594, most of the members of Derby's Men joined the newly reconstituted Lord Chamberlain's Men under the patronage of Sir Henry Carey, 1st Baron Hunsdon, and the leadership of the Burbages.

### **Royal Disfavour – Birth of 'Shakespeare' – *Venus and Adonis***

Francis's new position was severely challenged in the Parliament of January-March 1593. He appeared there as an MP representing Middlesex, and took part in various debates and motions and committee meetings. The challenge, though, came about when he opposed an attempt by the Queen and House of Lords to diminish the House of Commons' vitally important prerogative of raising taxes and discussing such matters in private. He also thought that the triple subsidy (taxation) being demanded by Burghley, on behalf of the Queen and Lords, to be raised in three years, rather than the two subsidies raised in four years that at first been proposed by the House of Commons, would be too great for ordinary people to bear; and so, although agreeing that a substantial subsidy was needed to offset the costs of defending the country against the Armada, he recommended the proposal be moderated somewhat. Ultimately the Commons voted to debate the taxation proposals with the Lords, but with the caveat that it was extraordinary and not to be taken as a precedent. When the Commons met again afterwards to agree on what subsidies to provide, Francis agreed with the other MPs that the extra three subsidies should be provided, but he strongly suggested that they should be spread over six years instead of the three years that Burghley was demanding. In the end it was agreed by the Commons that three subsidies would be provided, spread over four years. The Queen was furious at Francis' behaviour and immediately he was made to feel her displeasure, being

denied access to her presence and told “that he must nevermore look to her for favour or promotion”.

Very soon after this, in June 1593, ‘William Shakespeare’ as an author’s name was officially launched onto the public scene for the first time with the publication of the highly scholarly, erotic poem *Venus and Adonis*. Notably, it had been entered into the Stationers’ Register on 18 April 1593, a date close to St George’s Day, 23 April, the legendary birthday of William Shakespeare. This, the “first heir” of Shakespeare’s “invention”, was dedicated to Southampton, as was the second Shakespeare poem, *Lucrece*, published the next year (1594). A few years later, the writer Joseph Hall and poet John Marston, in an exchange of satires published during 1597-8, stated that the true author of the poems was a jurist, whom they nicknamed “Labeo”, who used a living person, a “swain”, to mask his authorship. They ultimately identified “Labeo” as Francis Bacon.

The royal disfavour precipitated a major crisis for Francis who, although helped by his mother and Anthony, who sold two estates to assist Francis, supported himself and his literary work mainly by loans and credit based on his standing with the Queen. In an attempt to prove his worth to the Queen, Burghley and others as a barrister and Queen’s Counsel, as well as to earn some money, Francis pleaded his first case in the King’s Bench and Exchequer Chamber in January 1594, and his second and third in February. His first pleading was so successful that Burghley, content with Francis as a lawyer and pressured by his own family who had taken pity on Francis’ predicament, undertook to make a report “where it might do him the most good”.

During this time the case of Dr Roderigo Lopez, the Queen’s physician, was being dealt with. For the last six months of 1593 Essex had been investigating a circle of Spanish and Portuguese plotters, which led to the uncovering of a conspiracy to poison the Queen through the agency of her Portuguese physician, Dr Lopez. The latter, who had been working as an intelligencer for Spain, was arrested on 21 January 1594 and brought to trial on 28 February 1594. Francis was commissioned by Essex to draw up a paper, *A True Report of the Detestable Treason intended by Doctor Roderigo Lopez*, outlining the case for proceeding against Lopez. Sir Edward Coke, as Solicitor-General, conducted the proceedings, which were heard in relative secrecy before a special commission of twelve persons appointed by the Queen. Lopez was found guilty of leaking secret intelligence to Philip of Spain, attempting to stir up rebellion against the Queen and of conspiring to poison her. Francis was commissioned to draw up a report of the trial, which was ready by the end of March but withheld from publication.

The Queen played a game of punishment or reward with Francis, trying to make him her creature in all ways, including the Parliamentary one. In 1593 the position of Attorney-General had fallen vacant and was kept vacant for a whole year, and several times it was intimated to Francis that the Queen might appoint him to this position and that it was only his conduct in Parliament that stood in the way. Essex, eager to help Francis, urged the Queen to appoint him to this position. But Francis would not recant, and there were other factors afoot. Robert Cecil suggested to Essex that if Sir Edward Coke, the Solicitor-General, were to be appointed as Attorney-General, which he felt the Queen would prefer, then perhaps Francis might be content

with the lesser position of Solicitor-General instead. But Essex would not have it. Only the higher office would do for the friend of Essex! As Essex saw it, his own reputation was at stake.

Francis was in a difficult situation. He didn't really want the onerous legal position of Attorney-General, but he needed a position that brought him sufficient income as well as standing. Creditors were a continual problem, as his project was costly and he never had enough money. He wrote direct to the Queen, assuring her of his wish to serve her in whatever way was best pleasing to her, "to the end to have means to deserve your benefit and to repair my error," and emphasising that his request to serve her was not for any personal gain, for his "mind turneth upon other wheels than those of profit".<sup>30</sup>

Eventually the Queen announced that the position of Master of the Rolls was going to be given to Sir Thomas Egerton, the Attorney-General, and that of Attorney-General to Sir Edward Coke, the Solicitor-General. On 10 April 1594 they were officially appointed to their offices. Although a disappointment to Essex, it left the position of Solicitor-General free, and Essex, who had been made a member of the Privy Council in February 1594, now pursued this position for Francis. Even Burghley and Robert Cecil supported Francis for this office, as well as the Vice-Chamberlain, the Attorney-General (Egerton) and all the judges. Francis, meanwhile, pointed out that he was the Queen's "first man, of those who serve in Counsel of Law", having precedence over the Sergeants-at-Law and therefore the one who should rightly be considered as the first in line for the office of Solicitor-General (which office was the next one above his own and that of the sergeants), and that he was not only available for the post but also would take it if asked.

It was about this time that Fulke Greville began to take an active part on Francis' behalf with the Queen. Whether because of this, or because Francis declared his intention of retiring to Cambridge with a couple of men to spend his life in studies and contemplation, there seemed to be a shift in the Queen's demeanour towards Francis. In May 1594 she appointed Francis as the Deputy Chief Steward of the Duchy of Lancaster, a lawyer's post devoted largely to adjudicating land and property disputes in the Crown's Lancastrian domains. Also, that summer, the Queen conferred on Francis some woodland in Somerset at a nominal rent, from which he could raise some finance. In June 1594 he was appointed to assist the investigation into the 'Walpole Plot' (associated with the Lopez conspiracy); and, on the 18 or 19 July 1594, he set out for the north on some important business of the Queen. However, on this mission he only reached as far as Huntington when he fell ill, writing to tell the Queen of it on 20 July. As we next learn that he was in Cambridge on 27 July to receive his degree of Master of the Arts at a specially convened ceremony, the assumption is that, because of his brief illness, his mission was aborted. In August-September 1594 Francis was back in London, examining prisoners on behalf of the Queen in yet another Catholic conspiracy.

So the Queen not only resumed employing Francis but also, in small ways, began to compensate him for the work he was doing for her, although financially it was not nearly enough. Moreover, she continued to remain undecided regarding the position of Solicitor-General, thereby prolonging Francis' agony and punishment.



## **Gray's Inn Revels – Knights of the Helmet, Comedy of Errors, Loves Labours Lost**

On 28 January 1594 Francis Bacon took over the role of Treasurer of Gray's Inn from a Mr Poley. The reason for this is not recorded in the Pension records. At that time there were two Treasurers. Since 19 November 1590 Mr Fuller and Mr Poley had been the Treasurers; from 28th January 1594 until 26 November 1594 (when the next two Treasurers<sup>31</sup> were elected) the positions were filled by Francis Bacon and Mr Fuller. As head of the Inn, the Treasurer was responsible for the Gray's Inn revels, and for the end of that year the Inn planned to hold extra-grand Christmas Revels. Because the revels had been intermitted for three or four years, the Inn was determined to redeem this lost time with something out of the ordinary, and they specifically asked Francis Bacon to redeem their good name in this respect.

The revels were by custom designed, organised, written and performed by the members of the Inn, as part of their education and training for both the court of law and the royal court. These particular revels would have needed to be prepared some time in advance, in the holidays, and this could explain why, at some point during the summer of 1594, Francis explained in a letter to Essex that he neither had much hope nor much desire for the position of Solicitor-General—the lack of desire or appetite being because he was so preoccupied with "the waters of Parnassus" which almost entirely quenched his thirst for other things, and the lack of hope because his only real reason for having the office, other than serving the Queen, was so as to be able to pay off his old debts and take on new ones.

It was decided that the Inn was to be turned into a mock royal court and kingdom, ruled by a 'Prince' (the customary Lord of Misrule), in jesting imitation of the Queen's royal court, complete with masques, plays, dances, pageants, ceremonial and 'serious' business. The revels, which took place over the Twelve Days of Christmas, were called *The Prince of Purpoole and the Honourable Order of the Knights of the Helmet*—the former part of the title referring to the Manor of Purpoole or Portpoole, the original name of Gray's Inn, and the latter part of the title referring to the philosophical ideal of the revels. The theme of these revels was built around the idea of errors being committed, disorder ensuing, a trial being held of the 'Sorcerer' responsible, who then restores order and transmutes everything to a higher and better level than before.

On 20 December 1594 the Gray's Inn Christmas Revels began, with "The High and Mighty Prince Henry, Prince of Purpoole" proceeding in royal state to the great hall of Gray's Inn and taking his seat on the throne. On the First Day of Christmas, St Steven's Day, 26 December 1594, Francis Bacon was ceremonially called upon by the Prince of Purpoole and his Council to assist in "recovering the lost honour of Gray's Inn". For this, certain Grand Nights were decreed to take place during the Twelve Days, to provide something special for the entertainment of strangers (i.e. guests), those to be invited being the Lord Keeper, the Lord Treasurer, the Vice-Chamberlain and others from the royal Court, including their ladies, plus an embassy from the Templars (the Inner Temple Inn of Court, with whom Gray's Inn is twinned).

The first Grand Night took place on the evening of the Third Day, Holy Innocent's Day, 28 December 1594. As prearranged, "there arose such a disordered tumult and crowd upon the

stage, that there was no opportunity to effect that which was intended," causing the masque to end abruptly in general confusion and the Temple barristers, led by their Ambassador, to return to their Inn, feigning offence. Those who remained were then set to "dancing and revelling with gentlewomen", after which the Shakespeare play, *A Comedie of Errors like to Plautus his Menæchmi*, was performed by torchlight. The evening concluded with a masque of the Knights of the Helmet returning from a campaign in Russia against "Negro-Tartars".

The following day, the Fourth Day of Christmas, 29 December 1594, a mock trial was held, at which the "Sorcerer or Conjuror" was arraigned at the bar and accused for causing the previous night's disarray, for disgracing the "State of Templariá", and for foisting "a company of base and common fellows, to make up our disorders with a play of Errors and Confusions". However, the 'Conjuror' was acquitted with the resolution that "the Prince's Council should be reformed, and some Graver Conceits should take their places" in order to recover their honour. The Conjuror (Francis Bacon) then conjured up a new entertainment called *The Honourable Order of the Knights of the Helmet*, which was presented on the second Grand Night, 3 January 1595, the Feast of the Most Holy Name of Jesus. Unlike the previous Grand Night, there was no disorder or "errors", and the evening concluded with dancing and celebration.

In *The Honourable Order of the Knights of the Helmet* Francis Bacon presented his philosophical ideals and an Order of knighthood dedicated to carrying them out. The purpose of the Order was to correct the errors of the past and bring order out of chaos. The knights vow to keep nineteen articles, full of Baconian philosophy and precepts, including vows to defend God and the State, to attack ignorance, and to defend truth and virtue ceaselessly and secretly. The name of this philosophical Order of knights refers to the divine Spear-shaker, Pallas Athena, the Tenth Muse and Patroness of the Arts and Sciences, whose helmet guards the sacred diadem of the Prince of Purpoole. In addition, the goddess presents helmets to her knight-heroes, hence the Order of the Knights of the Helmet. These helmets were said to bestow invisibility on the wearer as well as being 'will helms' (the derivation of 'William'), meaning 'helmets of strength', a symbolism that has the further cabalistic meaning of righteousness, virtue, clear perception and judgement. All such knights are, metaphorically, spear-shakers or shake-speares, like the Gemini and St George. They are also 'invisible brethren', a term used to describe the Rosicrucian fraternity.

On Shrove Tuesday 1595 a specially adapted masque of *The Prince of Purpoole and the Honourable Order of the Knights of the Helmet* was performed before the Queen at Greenwich. The entertainment concluded with a performance of *Proteus and the Rock Adamantine*. This marked the culmination of the 1594-5 Gray's Inn Revels. Both this Gesta Grayorum and Gray's Inn became much celebrated as a result.

In this entertaining and dramatic way, these Christmas Revels presented Francis Bacon's grand project for the complete reformation of philosophy and regeneration of all arts and sciences, thereby bringing order out of chaos, and knowledge of truth out of ignorance and confused thought. Sadly, though, the last two Grand Nights were cancelled, and there are many indications that on one of those nights it had been intended to perform *Love's Labour's Lost*. There are many allusions in these revels to the Shakespeare play, *Love's Labour's Lost*, and

vice versa, inferring that *Love's Labour's Lost* was not only already well known at Gray's Inn or else about to be, but also that it was designed to have a close connection with the theme of the revels. Love's labour (i.e. charity) is the means by which we may discover and know Truth, the summary law, which is divine Love—"the work that God works from beginning to end". This is the ultimate purpose of Bacon's Great Instauration, as he describes it.

### **Royal Entertainments and Reconciliation – Essays**

In October 1595 Essex invited Anthony to take up residence in Essex House, offering him the apartments in which Perez had previously been lodged. Anthony accepted and moved into Essex House to act, in a voluntary way, as the Earl's virtual 'Secretary of State'. There he set up a secretariat dealing with political intelligence, cryptography, translations of correspondence and books in foreign languages and the classics, invention of new words, and literature generally. Besides Anthony's own secretariat, Essex also had four secretaries working at Essex House, including Henry Cuffe, a Greek scholar, and Henry Wotton, the friend and cousin of the Bacon brothers who published his memoirs, *Reliquiae Wottonianae*, in 1651. At various times the 'Shakespeare Circle' would meet in the house, some of them staying as guests for a while.

1595 was also the year in which the Lord Treasurer Burghley completed his personal coup d'état by seeing his son Robert, who was knighted in 1591 and made a member of the Privy Council, achieve the politically powerful position of Chancellor of the Duchy of Lancaster. This climb to power culminated the following year when Robert was officially made the Principal Secretary of State, cementing the father-son combo which together held the reins of power in the Queen's Government. (When Burghley died in 1598, Robert continued as Secretary of State, maintaining his position of power.)

On 6 November 1595 the Queen formally appointed Thomas Fleming, the Queen's Serjeant-at-Law, as Solicitor-General. Essex was mortified by this result, feeling it as a matter of pride, and bestowed on Francis a gift of land (assumed to be adjoining Twickenham Park) in recompense for what he felt was his failure to help his friend. Francis was able to raise money on this land to ease his situation, and later he sold it.

For the Queen's Accession Day celebration on 17 November 1595, Francis wrote *The Philautia Device* and *The Device of the Indian Prince* for Essex to perform before Elizabeth, filled with flattering and adulatory references to her Majesty, which helped to reconcile her to Essex (who had, thanks to a book published abroad, been under a shadow of suspicion concerning his influence with the Queen upon the matter of succession). The device was sponsored by Essex and took place at York House. It was sufficiently successful with the result that the Queen was not only reconciled to both Essex and Francis but she also granted Francis the reversion of the lease of Twickenham Park.

A year later, Francis was again involved in composing a device for the 1596 Accession Day Tournament, this time for Robert Ratcliffe, the fifth Earl of Sussex. One of the speeches from the device, written by Francis Bacon, is preserved in the Northumberland MS collection.

In January 1597 Francis had a book published under his own name of 'Francis Bacon' for the first time, this being the first version of his *Essays*, which he dedicated with affection to his "Loving and beloved Brother", Anthony, "you that are next myself". Not only was Anthony Francis' brother, friend, co-writer and partner in Francis' grand scheme, but also Anthony was a major provider of the limited finance available for the brothers to live on and the work to be sponsored.

### **Courtship – *Merchant of Venice* – Essex's Insurgency – *Richard II***

Besides his deep love for Anthony, Francis was also enamoured of his cousin, Elizabeth Cecil, one of Burghley's grand-daughters, with whom he had flirted when younger. He continued his friendship with Elizabeth after she was married to Sir William Hatton in 1594, which friendship deepened over the years. When Elizabeth was widowed in 1597 Francis courted her seriously, requesting her hand in marriage. She had been left a very wealthy young woman by her deceased husband, and so marriage with her could bestow a double grace and solve Francis' financial problems. But another disappointment was in store, and once again Sir Edward Coke, now Attorney-General and wealthy, won the day.

A romanticised account of this courtship, turned into an allegory, can be seen to underlie the Shakespeare play, *The Merchant of Venice*, as also the friendship between Francis and Anthony, the difficulties they endured through being forced year after year to raise loans from usurers, and the potential bankruptcy of Anthony on his brother's behalf. In the play Antonio is a good caricature of Anthony, who did trade abroad (but in intelligence rather than merchandise) and who hazarded all for his brother's sake; and Bassanio of Francis, whose 'Portia' he sought after was, in a philosophical sense, Wisdom on her Mountain of Beauty ('Belmont'), and, in a personal sense, his cousin Elizabeth (Lady Hatton), whose beautiful house and gardens (Hatton House, in London) he often visited. Many times either one or the other brother had to attend court and pay the forfeits demanded for late repayment of the loans. Being a lawyer and 'learned in the law', Francis often pleaded his own case. He was even arrested for debt at one time (September 1598), unjustly as it happened, because of the maliciousness of a particular debtor, and had to be rescued from the awful possibility of incarceration in the Fleet.

In 1599 trouble between the Queen and Essex flared up dangerously, with Essex consistently acting against the advice of Francis Bacon who, knowing the Queen's wishes, urged Essex not to seek a military position and not to go to Ireland at the head of the English army—both of which Essex nevertheless did. Essex was appointed Lord Lieutenant of Ireland on 24 March 1599 and set out for that country at the head of 17,000 troops with orders to put an end to the rebellion led by the Earl of Tyrone.

Just before he set out for Ireland, a potentially volatile situation arose, in which the Shakespeare play of *Richard II* was indirectly involved. A book based on the play had been published by a young doctor of civil law, John Hayward, a friend of both Essex and Francis Bacon, which in its preface likened Essex to Bolingbroke and seemed to exhort Essex to rise up against the Queen and usurp the throne. Hayward was arrested and threatened with torture. Francis was immediately called before the Queen to advise whether it was treasonable, and to explain and



sort matters out, which he successfully did. As a result, Hayward, although remaining in prison until James Stuart came to the throne of England, was spared any torture or trial for treason.

Fifteen months later Francis was again involved on the same subject, when Essex was arraigned before the Queen's Council on a charge of disobeying Her Majesty's orders in Ireland. Francis, as the Queen's Counsel, was given the specific role of charging Essex concerning the use of Hayward's book, a role to which Francis objected, remarking that "it would be said that I gave in evidence mine own tales".

When all this culminated in February 1601 with Essex's abortive attempt to raise an armed insurrection against the Queen and her government, which led to his trial for treason and subsequent execution (25 February 1601), the Bacon brothers were devastated. Both of them had been misled for several years by Essex, who had been secretly plotting and preparing his insurrection, and they only learnt the full truth during and after the trial. Both brothers had worked hard to try to prove the supposed innocence of Essex, and Francis did all he could to mediate with the Queen on Essex's behalf, right up to the end, at the expense of his own relationship with her. Moreover, Francis was ordered by the Queen to take part in the trial as her Counsel, to assist the State Prosecutor and protect her person, which landed him in the unenviable position of spelling out Essex's guilt.

As if these tragic events were not enough, a few months after Essex's execution Anthony Bacon, who had not been well, was reported to have died shortly before 27 May 1601, heavily in debt. Essex appears to have intended to reimburse Anthony for the substantial expenses incurred on the earl's behalf, having promised Anthony £2,000 set against Essex House in lieu of default, which the Queen thoroughly disapproved of and, in the event, was never fulfilled.<sup>32</sup> Before Essex's house arrest, on 10 March 1600 Anthony (together with Lady Leicester, Lord and Lady Southampton, and Sir Fulke Greville) had been ordered by the Queen to quit Essex House. It seems likely that Anthony went to Lady Walsingham's house in Seething Street, because his body was buried in a vault in St Olave's Church, Hart Street, located nearby.<sup>33</sup> Francis, who inherited Anthony's estate and therefore his debts, was only just able to save having to sell Gorhambury.

Once this was all over, the Queen ordered Francis to write the official government account of the trial. After being heavily edited by the Queen and her ministers till it read as an entirely different document to what Francis had first penned, it was published as *A Declaration of the Practices and Treasons attempted and committed by Robert late Earle of Essex and his Complices, against her Majestie and her Kingdoms*.

### **King James – Knighthood – King's Counsel – *Advancement of Learning***

Queen Elizabeth died two years later, on 24 March 1603, and on 25 July 1603 King James VI of Scotland was crowned King James I of England. Anthony Bacon had over the years done some good service for the Scottish king, and so Francis, who pleaded his case as a "concealed poet" who was for the most part one with his brother in "endeavour and duties", was helped by King James as a result.

In Queen Elizabeth's reign Francis had been continually by-passed in terms of being given a position wherein he could command both a sufficient income and influence for the needs of his great project, and his service under the Tudor queen had gone largely unpaid, except for the promise of the reversion of the position of Clerk to the Star Chamber when it became vacant, the granting under favourable terms of the lease of Twickenham Park, the lease of the Rectory of Cheltenham, the lease of some woodland in Somerset at a nominal rent, and the payment of a fee of £1200 for his services at Essex's trial. With James, after a cautious start, it was to be different.

Francis' philanthropic literary work in the reign of Elizabeth, and the largely unpaid legal work for his sovereign, had left him in dire straits financially. Anthony had died with debts that had to be paid, whilst Francis had his own debts, to cover which his Twickenham Park lease was mortgaged. The literary work was still continuing and had to be supported, and meaningful and sufficient patronage was still not forthcoming. Therefore, even though he inherited the manors and estates of Gorhambury from his brother, which brought a modicum of financial security, Francis still needed to earn a reasonable income, even if it meant practising law more fully and trying to obtain an official position in the King's service.

First Francis was knighted on 23 July 1603, along with three hundred others at Whitehall, two days before the coronation of King James and his Queen, Anne of Denmark, in Westminster Abbey. Then, a year later, in August 1604, he was confirmed by letters patent as the King's Counsel Learned Ordinary, with a pension of £40 per annum. He was also appointed as one of the "Commissioners for Suits", who were tasked with examining and refereeing petitions for monopolies (including patents and licenses) of industrial processes, productions and commerce.

It was at this time that Francis started writing the treatises that would form the various parts or "books" of his Great Instauration, including his first version of the first "book", which was published in October 1605, in English, with the title, *Of the Proficience and Advancement of Learning, Divine and Human*.

### **Marriage – Solicitor-General – Gray's Inn Treasurer – Virginia Company**

In 1603 Francis was introduced to Alice Barnham, a wealthy alderman's daughter, "an handsome maiden," to whom he took a liking with a view to marriage when she was old enough (she was only eleven years old when they first met). A little over two years later, on 10 May 1606, when she was fourteen and he forty-five, they married in Marylebone Chapel. Bacon wrote two sonnets proclaiming his love for Alice; the first was written during his courtship and the second on his wedding day. At their wedding he was clothed "from top to toe" in purple. She brought with her a dowry of £6000 plus an annual income of £220, which Francis allowed her to keep for herself, whilst he settled on her a further income for life of £500 per annum. Francis treated his wife with much conjugal love and respect, and for nearly all the years of their marriage they appear to have lived together in peace and contentment, as well as in style. However, for whatever reason, there were no offspring, although Francis clearly hoped there would be, as can be seen from legal arrangements he made.

It also appears that after his marriage (and having sold the lease of Twickenham Park) Francis was living with his wife Alice in Fulwood House which lay adjacent to Gray's Inn, whilst he still retained the Bacon Chambers within Gray's Inn for his work.<sup>34</sup> Fulwood House looked out onto "The Field" that became Gray's Inn Gardens, as also did the windows of his chambers. During 1606 these gardens began to be laid out in earnest, with Francis Bacon being the principal person responsible for designing and directing the garden development. Because of the avenues of walks that formed the main feature of the gardens, they became known as "The Walks". Francis not only designed the gardens himself but also selected all the plants, including elm, birch, beech, sycamore, osiers and apple trees, privet, woodbines (honeysuckle), violets, primroses, pinks, sweetbriers (i.e. eglantines, single-petalled hedge roses) and red roses (damask). It was there that he started the experiments that eventually gave Gray's Inn flowering roses throughout each winter.

On 25 June 1607, the year after his marriage to Alice, Francis was appointed Solicitor-General with a pension of £1000 per annum. This was not a particularly onerous position but one which Francis had previously hoped for and which would leave him enough time to pursue his philosophical and poetic programme, and with funds to pay his "good pens". In July 1608 the reversion of Clerk of the Star Chamber fell to him at last, which boosted his financial resources even further. On 17 October 1608, Francis Bacon was elected Treasurer of Gray's Inn, a position he continued to hold for a further nine years (until 26 October 1617). In 1611 he was appointed Judge of the Marshal's Court and President of the Court of the Verge.

During this early Jacobean period Francis became a founder member of both the Newfoundland Company<sup>35</sup> and the Virginia Company, both of which established colonies in North America.<sup>36</sup> Sitting with him on the Virginia Company council were the Earls of Pembroke, Montgomery and Southampton, amongst others. He was largely responsible for drawing up, in 1609 and 1612, the two charters of government for the Virginia Colony. These charters were the beginnings of constitutionalism in North America and the germ of the later Constitution of the United States of America.

1609 also saw three other important and related events: the death of the magus John Dee, a champion of colonisation and a model for Prospero in the Shakespeare play, *The Tempest*; the confidential report sent to the Virginia Company council members by William Strachey concerning the shipwreck on the Bermudas of the Company's flagship, the *Sea Adventurer*, which provided source material for *The Tempest*; and the publication of *Shake-speares Sonnets* with the cryptic dedication page mentioning "The Well-Wishing Adventurer" (a term for a Virginia Company member) and signed with the Masonic "TT".

In August 1610 Lady Anne Bacon died, enabling Francis to take over Gorhambury completely and introduce his new ideas. He began to redesign and lay out the park with new vistas, avenues, gardens, woods and summerhouses, as well as building near the river a new mansion, called Verulam House. Close to and on the north side of Verulam House he designed and constructed what he called "pond yards", wherein the central pond had an island with a two-storey octagonal banqueting house upon it, floored with black and white marble, covered with Cornish slate and neatly wainscoted inside. Upon the highest point he built a pyramid-temple,

known as “Bacon’s Observatory”, which acted as the centre of a vast and meaningful geometric pattern that Francis laid out across his estate.

On Valentine's Day, 14 February 1613, the marriage of James I's daughter, Princess Elizabeth, to Frederick V, the Elector Palatine, took place in the royal chapel at the Palace of Whitehall. Elaborate celebrations followed, organised by Francis Bacon, which included two masques—*The Masque of the Inner Temple and Gray's Inn*, otherwise known as *The Marriage of the Rhine and Thames*, and *The Memorable Masque of the Middle Temple and Lincoln's Inn*, otherwise known as *The Virginia Masque*.

*The Virginia Masque* was written by George Chapman, with costumes, sets and stage effects designed by Inigo Jones, and was performed in the Great Hall of Whitehall Palace on 15 February 1613, the day after the wedding, by members of the Middle Temple and Lincoln's Inn.

*The Marriage of the Rhine and Thames* was written by Francis Beaumont, and performed on 20 February 1613 in the Banqueting House of Whitehall Palace by members of Gray's Inn and the Inner Temple. It should have taken place on Shrove Tuesday, 16 February 1613, the second day after the wedding, but had to be postponed due to the fatigue of the King.

Although Francis Beaumont is said to have written *The Marriage of the Rhine and Thames*, the chief contriver of it was, according to the Lord Chamberlain, Francis Bacon. When the masque was printed, the dedication began with an acknowledgement that Sir Francis Bacon, with the gentlemen of Gray's Inn and the Inner Temple, had "spared no pain nor travail in the setting forth, ordering, and furnishing of this Masque". The dedication continued: "And you, Sir Francis Bacon, especially, did by your countenance and loving affections advance it".

#### **Attorney-General – Privy Counsellor – New Method – *Masque of Flowers***

On 26 October 1613 Francis was appointed as Attorney-General and Chief Advisor to the Crown. As Attorney-General, he became far more fully immersed in the King's business, with far less time for writing any more. What little time he had for literary matters he mainly devoted to perfecting the writing and presentation of his *New Method*, the first two books of which were translated into Latin (the international language of his day) and published in 1620 as the *Novum Organum*.

At the end of 1613 Francis devised, organised and paid for, at enormous cost, a beautiful and elaborate masque, *The Masque of Flowers*, to celebrate the nuptials of Robert Carr, Earl of Somerset, with Frances, Countess of Essex. This was presented at Court on 26 December 1613 by the gentlemen of Gray's Inn as a unique wedding gift to the couple. This came about because the four Inns of Court, having been asked to present a masque for the wedding celebrations, decided that they could not manage it. Francis Bacon, who was Treasurer of Gray's Inn, then stepped in to fill the gap, thereby providing a magnificent gift for the wedding that was also in the nature of a 'thank-you' complement to Somerset, who claimed to have used his influence with the King to secure Bacon's promotion to Attorney-General. At the same time it gave honour to Gray's Inn.



On 9 June 1616 Francis was made a Privy Councillor. That same year he took on a forty-year lease of Canonbury Manor, a fine mansion set in parkland on Islington's hill, with panoramic views over London and fine oak-panelled rooms decorated with Masonic and Rosicrucian symbolism. This was the year when the "Invisible College" (which eventually gave rise to the Royal Society and other societies, academies and orders, based on Francis' proposals and inspiration) was reputedly founded. Francis referred to this College in his *New Atlantis* as "the College of the Six Days' Work"—Bacon's whole project or 'Great Instauration' being based on his understanding of the biblical Six Days of Creation.

**Lord Keeper – Regent – Lord Chancellor – Baron Verulam of Verulam – Viscount St Alban**



Sir Francis Bacon, Gainsborough Old Hall, (c.1618)

On 7 March 1617, Francis was appointed Lord Keeper of the Great Seal. Having made this appointment, King James immediately left Francis to act as his temporary regent in England whilst he departed for Scotland for a six-month visit—the first of his reign as King of Great Britain. In the King's absence, Francis took his place in Chancery with magnificent ceremony, and dressed in purple satin as he was on his wedding day.

Having taken up his new position, Francis worked hard to make up for the delays in Chancery caused by the illness of his predecessor, his old friend Lord Ellesmere (who still held the title of Lord High Chancellor), and by the tortuous workings of Chancery generally. He doubled the amount of time that he personally, together with his staff, were traditionally expected to spend on Chancery matters, in order to expedite and

clear the cases of the court, although he made sure to reserve the depth of the vacations "for studies, arts, and sciences", to which, he said in his inaugural speech, he was in his nature most inclined.

Ten months of hard work later and after Ellesmere's decease, on 4 January 1618 King James bestowed the honour of Lord High Chancellorship upon Francis Bacon. By this time Francis had moved into York House, the home of his father as Lord Keeper of the Great Seal (and of all subsequent Lord Keepers), and where his father had died and he had been born and bred. This was a home which meant a great deal to Francis and he set about making it into a beautiful

mansion, repairing and furnishing it lovingly and lavishly, connecting it by pipe to the City's main water supply, building an aviary in its gardens, and installing in it a huge household of servants and retainers, dressed in his livery.

Fittingly, on 12 July 1618 his Majesty raised Francis to the peerage, creating him Baron Verulam of Verulam. Two and a half years later, on 22 January 1621, Bacon celebrated his 60th birthday at York House, at which his friend, Ben Jonson, gave an ode in tribute to him:-

Hail, happy genius of this ancient pile!  
How comes it all things so about thee smile?  
The fire, the wine, the men; and in the midst  
Thou stand'st as if a mystery thou didst.

Then, five days later, on 27th January 1621, at Theobalds Palace, Francis Bacon was created Viscount St Alban by King James. Noticeably and uniquely, this title is named after the saint and not the place, St Albans. Thanking the King, Bacon remarked:-

This is now the eighth time that your Majesty hath raised me... the eighth rise or reach,  
a diapason in music, even a good number and accord for a close. And so I may without  
superstition be buried in St. Alban's habit or vestment.

"The eight in music," Bacon wrote elsewhere,<sup>37</sup> "is the sweetest concord"; but perhaps he had a premonition of what lay ahead, for he also noted that "Swans are said at the approach of their own death to chant sweet melancholy dirges".<sup>38</sup>

### **The Sacrifice – Last Years – Major Publications**

Almost immediately upon receiving the title of Viscount St Alban, at the height of his public glory, a plot which had been hatched against him by those who envied him and his position came to fruition. It fell upon Francis like a bombshell, even though friends such as Tobie Matthew had tried to warn him that something dangerous was afoot. By the end of April 1621 he had been made the scapegoat for complaints about the abuse of monopolies awarded by the King. Because he couldn't actually be held responsible for this, but at the same time Parliament did not want to condemn the King, Bacon was charged instead with accepting bribes, asked by the King to submit without defence, and impeached by Parliament for corruption in his office as a judge. His fall was contrived by his adversaries in Parliament and the Court so as to save Buckingham, the King's favourite, and others from public anger and retribution, and to preserve the good name of the King. In the notes of his interview with the King he refers to himself as being both as innocent as any babe born upon St. Innocent's Day and an oblation (sacrificial offering) to his Majesty.

Sentence was given on 3 May 1621. Francis was stripped of his office and banned from holding any further office, place or employment in the State or Commonwealth, or from sitting in Parliament. He was banished from the verge of Court, fined the enormous sum of £40,000 (the equivalent of about £20 million today) and imprisoned in the Tower of London.

Francis' imprisonment at the end of May was, however, brief, and after a few days he was released, although banished from London and commanded to retire to Gorhambury until the

King's pleasure should be further known. Gorhambury was a beautiful and relaxing place for vacations, but to live there month after month meant that he and his wife were largely cut off from society, from their friends, and he from many of his books and papers and helpers (although Ben Jonson was able to spend some time with Francis at Gorhambury). Francis longed to return to the metropolis and he grieved greatly that his wife had to suffer on his behalf. He pleaded with the King to be allowed to return to London. He begged also for financial help in being able to at least live, having sold his plate and jewels and other commodities to pay his creditors and servants what he owed them, so that they should suffer as little as possible.

On 16 September 1621 King James issued a licence permitting Francis to return to London (but to lodge at Sir John Vaughan's house, not York House, and only for six weeks), and on 20 September 1621 he assigned the fine of £40,000 to four trustees of Francis' own choosing, which meant in effect that Francis was freed of its burden. Then, on 12 October 1621, King James signed a warrant for Francis' pardon. From the historical evidence and the tone of Francis' letters to Buckingham and the King, this pardoning of Francis would seem to have been because of an agreement Francis had with the King, if he would plead guilty to the charges made against him: but nevertheless the damage was done and as a result Francis Bacon's good name was and remains to this day tarnished in the eyes of the world.

Francis' bitter experience was not yet over. Although the King had granted his pardon, the new Lord Keeper, Bishop Williams, delayed putting his seal on it. Until this was done, Francis was still legally not a completely free man and, more to the point, was shut out of London (his six weeks at Sir John Vaughan's house having elapsed) and could not return to his beloved York House. Eventually it was made known to Francis that the delay was caused by Buckingham, who desired York House for his own purposes. Until Francis surrendered it, he would not be given either his full pardon or his freedom. Francis tried every way he could not to lose his London home, with its strong sentimental value and into which he had poured so much of himself and his finances, but eventually he had to give way. In mid-March 1622 he surrendered York House to Buckingham, the Marquis contracting to buy the lease for £1,300. Immediately Francis' pardon and freedom arrived, signed, sealed and delivered, and by November his pension and a grant from the petty writs, both of which had been illegally stopped, had been restored to him—but not without him having to borrow money from friends and write to the King as a supplicant in great extremity.

To begin with, sometime at the end of March 1622 Francis moved with his wife and household to a house in Chiswick, but this was only temporary; for by June that year they had taken up residence in Bedford House on the Strand. This now became their London home, whilst Gorhambury (which was in Francis' ownership, unlike Bedford House which was leased) remained their country abode and family estate.

During his time of banishment from Court and forced retirement at Gorhambury (June 1621–March 1622) Francis was able to spend time on the final planning and organisation of the presentation of his Great Instauration to the world at large, gathering further material for his *Natural History*, the third part of his Great Instauration, and writing his revised and greatly

enlarged final version of the *Advancement and Proficiency of Learning*. This latter work was to represent the first part of the Great Instauration, a portion of the second part (the *Novum Organum*) having already been published in 1620. Moreover, it was probably during the six weeks in London (September-October 1621) that he issued instructions for the collecting together of the Shakespeare plays and the purchasing of the publishing rights for them, so that they could be published collectively as his example of the fourth part of the *Great Instauration*—his working model or “machine” as he called it, by which the data collected concerning natural, human and divine nature might be “set as it were before the eyes”. For this he had Ben Jonson to help him, one of his “good pens who forsake me not”. His other remaining “good pens” included George Herbert, Thomas Hobbes, Peter Böener, Dr. William Rawley and Thomas Meautys.

Once back in London the composition and translation into Latin of the *Advancement and Proficiency of Learning* went full steam ahead, although it was not until October 1623 that it was finally published (as *De Dignitate et Augmentis Scientiarum*). The timing of this went hand in hand with the publication of the Shakespeare plays, the printing of which was set in motion early in 1622, probably under the supervision of Ben Jonson, and the publication of which occurred during the latter part of 1623 (as the Folio of *William Shakespeare's Comedies, Histories and Tragedies*). Francis also busied himself at this time with researching and writing a history of the reign of King Henry VII, as part of his intended collection of histories of the later sovereigns of England, and with making a start on a collection of studies that would comprise his example of a Natural History. Both *The History of the Reign of King Henry VII* and the first of six essays on natural history (*Historia Ventorum*, ‘The History of Winds’) were published in 1622.

Always Francis did his best to maintain his wife in a state befitting a viscountess, and had settled on her a suitable income in addition to her own private one, which she had always enjoyed throughout their marriage. This meant that by February 1623 Francis was again in financial difficulties. He tried to sell Gorhambury to Buckingham, but the Marquis was at that time about to embark for Spain with Charles, the Prince of Wales, to pursue the proposal for the marriage of the King of Spain’s daughter to the Prince. Failing to sell Gorhambury, Bedford House had to be given up, as being too expensive to run. This left Gorhambury as their only family home, so that, when in London, Lady Bacon had to rely on staying with family or friends whilst Francis retired to his “cell”, his chambers at Gray’s Inn, where he could carry on with his writings.

When the provostship of Eton fell vacant in April 1623, Francis applied to the King for the position, as it would have fulfilled his original desire to have a suitable position with a small but sufficient income to sustain him wherein he could “command wits and pens” and oversee the education of bright young minds. But even in this he failed, the position having already been promised to another and King James being unable to believe that his ex-Lord Keeper and Lord Chancellor, who in title was a viscount, would want to take up such a relatively humble position. The truth of the matter was, though, that beyond granting the pardon (which was never given in full, as Francis was denied being able to sit in parliament for the rest of his life), neither



the King nor Buckingham did anything whatsoever to help Francis, other than to say friendly and encouraging things in answer to his letters and pleas.

So Francis remained at Gray's Inn, writing copiously and urgently, and living at Gorhambury with his wife from time to time. Each year, usually in the summer months, he was subject to bouts of sickness, but always seemed to recover. He never lost his profound hope, his extraordinary mental faculties or his zest for completing his great work. Yet within three years he was to die, outliving by one year the King whom he had served so well, who died on 27 March 1625 and who was succeeded by his son Charles I.

Sir Francis Bacon, Baron Verulam of Verulam, Viscount St Alban, eventually died of pneumonia on Easter Day, 9th April 1626, at the Earl of Arundel's house in Highgate. His body was interred in the vault beneath the chancel of St Michael's Church, Gorhambury, St Albans, over which a statue of him in his Lord Chancellor's robes was later erected by Thomas Meautys, his private secretary. Meautys also published Francis Bacon's natural history, *Sylva Sylvarum*, and utopia, *New Atlantis*, before the end of the year.

### Tributes – Legacy



*Sir Francis Bacon, Viscount St Alban: Memorial  
(c. 1630, St. Michael's Church, St Albans)*

Within a few weeks of the death of Lord St Alban (Francis Bacon), a remarkable set of tributes—“tokens of love and memorials of sorrow”—were published in commemoration of him. These tributes, known as the *Manes Verulamiani*, are in the form of thirty-two Latin poems or elegies plus a preface written by Francis' private chaplain, Dr William Rawley. The elegies, selected by Rawley from a much larger number of tributes to Francis, were largely written by scholars and Fellows of the Universities, and members of the Inns of Court, including a bishop, two royal chaplains and a Regius professor of divinity. The elegies refer to Francis Bacon as having been not only a great philosopher but also a concealed poet and playwright, “the very nerve of genius, the marrow of persuasion, the golden stream of eloquence, the precious gem of concealed literature,” who “immortalised the Muses” and renewed Philosophy “walking humbly in the socks of Comedy” and rising “in the loftier buskin of Tragedy”. He is likened to Apollo, “the brilliant Light-Bearer,”

“Daystar of the Muses,” and “leader of our choir”, and to Pallas Athena, the Tenth Muse, “a Muse more rare than the nine Muses.”

From then on, as Ben Jonson remarked in his tribute to Bacon, “wits daily grow downward”. The unique half-century of brilliant English Renaissance culture was over. The ‘light’ had vanished, but not the inheritance which it has left behind for us to enjoy.

Francis Bacon left copious letters and manuscripts in various stages of completion, a library of books and a generous will—although he died so much in debt due to his misfortune that the benefits of his will could not be fully realised. Some of his letters and manuscripts were given into the care of his secretary Sir Thomas Meautys, others to his chaplain Dr William Rawley, and some to be looked after by his brother-in-law Sir John Constable and his literary friend Sir William Boswell, the English Ambassador at The Hague. Francis left them instructions to publish some and reserve others to a “private succession” of literary “sons”, as they deemed fit. His extensive library he bequeathed to Constable, but it seems that the books had to be sold because of the insolvency of his estate when he died.

Many of Bacon’s manuscripts were edited and published by Rawley with the help of associates led by Thomas Meautys, Bacon’s secretary. When Rawley died in 1667, the manuscripts were passed on to Thomas Tenison by Rawley’s sons, John and William, who were both good friends of Thomas Tenison (1636-1715). Before he became Archbishop of Canterbury in 1694, Tenison published some of these unpublished writings in a collection called *Baconiana or Certaine Genuine Remains of Sir Francis Bacon, etc.*<sup>39</sup> In his preface to the book, Tenison mentions how Bacon did not sign all his writings, but that, with skill, it is nevertheless possible to determine what he did write.

And those who have true skill in the works of the Lord Verulam, like great Masters in Painting, can tell by the Design, the Strength, the way of Colouring, whether he was the Author of this or the other Piece, though his Name be not to it.<sup>40</sup>

Ben Jonson had once remarked that three hundred years is the period that Nature requires to produce a poet, “hence the coming up of good poets is so thin and rare amongst us.” Tenison said, speaking about Bacon: “I affirm with good assurance that Nature gives the world that individual species but once in five hundred years.” In a later tribute, Ben Jonson describes Francis Bacon as “a man who comes but once in an age.”

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## Endnotes

<sup>1</sup> The two families, the Cecils and the Bacons, maintained close contact with each other and often visited each other’s homes, both in London and in the country.

<sup>2</sup> Michael Maier is alleged to have stated, in a manuscript residing at the University of Leiden (or Leipzig), that the Rosicrucian Fraternity of his time was formed c.1570 by followers of Heinrich Cornelius Agrippa von Nettesheim, who had founded a secret society in London in 1510 similar to the one in Paris, with secret signs of recognition; and that this society gave rise to the Brethren of the Gold and Rosy Cross in 1570 and founded corresponding chapters

of their society throughout Europe. See Bricaud, Joanny: 'Historique du Movement Rosicrucien,' *Le Voile d'Isis*, Vol. 91, July 1927, pp. 559-574. See also Hereward Tilton: *The Quest for the Phoenix: Spiritual Alchemy and Rosicrucianism in the Work of Count Michael Maier (1569-1622)*.

<sup>3</sup> Sir Nicholas' scheme, which he had partly derived from the earlier example of Sir Thomas More, was the establishment of a special academy in London for the education of the wealthier of the crown wards, to train them for royal service. This involved not only special instruction in French, Latin and Greek, and in both common and civil law, but also in the necessary courtly arts of music and dancing. In addition practical experience would be obtained by accompanying ambassadors on overseas missions. Sir Nicholas saw to it that the 'special academy' took form in the Inns of Court, and especially Gray's Inn, of which he was an Ancient.

<sup>4</sup> According to Letters Patent dated 30th June 1576 held at the Record Office.

<sup>5</sup> Edward Bacon spent about two years in continental Europe. Having travelled over to France in the embassy of Amias Paulet, together with his half-brother, Francis Bacon, and briefly visited Paris, he went on to Ravenna and Padua in Italy. He also spent some time in Vienna and remained for a long time at Geneva, where he lived in Theodore B  za's house and met Johannes Sturm  us and Lambert Danaeus (who dedicated a book to Edward).

<sup>6</sup> *Pleiad* was the name given in Greek literature to seven tragic poets who flourished during the reign of Ptolemy Philadelphus (285-247). The name is derived from the Pleiades, the cluster of 'seven' stars in the constellation of Taurus. In France, during the reign of Henri III (1574-89), another group of seven poets, led by Pierre de Ronsard, took the name of *Pl  iade*. Their avowed purpose was to improve the French language and literature by imitation of the classics. They were not just poets but also philosophers, humanists, artists and scholars.

<sup>7</sup> E.g. *The Two Gentlemen of Verona*, *Comedy of Errors*, *Love's Labour's Lost*, *Twelfth Night*, *Much Ado About Nothing*, *As You Like It*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Hamlet*, *King Lear*, *Othello*, *The Tempest*.

<sup>8</sup> A modified (extended) version of this same headpiece was used in the 1623 Shakespeare First Folio.

<sup>9</sup> William T. Smedley, *The Mystery of Francis Bacon* (1910). Bacon's copy of the book came into the possession of Smedley, whose collection of books and manuscripts was obtained by the Folger-Shakespeare Library in Washington D.C.

<sup>10</sup> Hilliard returned to England in October 1578, so the portrait miniature of Francis Bacon in his eighteenth year was painted before then. An alternative translation of Hilliard's full Latin inscription, "Si tabula daretur digna / Animum mallem," as given by Lisa Jardin and Alan Stewart in their book, *Hostage to Fortune*, is "If the face as painted is deemed worthy, yet I prefer the mind." (See *Hostage to Fortune: The Troubled Life of Francis Bacon 1561-1626*. Victor Gollancz, London: 1998).

<sup>11</sup> Amboise is quoted as an authority by Gilbert Wats in the 'Testimonies consecrate to the Merite of the incomparable Philosopher' prefixed to Bacon's *The Advancement and Proficiency of Learning* published in English in 1640, wherein Wats refers to Amboise's "just and elegant discourse upon this life of our Author" and quotes from it.

<sup>12</sup> Pierre Amboise, 'Discourse on the Life of M. Francis Bacon, Chancellor of England,' *Histoire Naturelle de Mre. Francis Bacon* (Paris, 1631). Translated from the French by Granville C. Cuninghame. See 'A New Life of Lord Bacon', *Baconiana* IV/14 (April 1906).

<sup>13</sup> State Paper Office. French Correspondence. (Spedding, *The Letters and the Life of Francis Bacon*, Vol.1, ch.1.)

<sup>14</sup> Spedding, *Letters and Life of Francis Bacon*, Vol. 1, ch.1, p8.

<sup>15</sup> i.e. as distinct from *de mense clericorum* ('to the clerk's table').

<sup>16</sup> Gray's Inn Law Terms & Vacations:-

- Michaelmas Term – from 1 October to 19 December
- Christmas (Dead/Mean) Vacation – from 20 December to 10 January
- Hilary Term – from 11 January to 31 March
- Lent Vacation – from 1 April to 24 April (Learning Vacation – 24 days)
- Trinity Term – from 25 April to 30 June
- Summer Vacation – July/Aug/Sept (Learning Vacation – 24 days – return early to Inn)

<sup>17</sup> Walter Devereux, 1st Earl of Essex, died at Dublin in September 1576, having sent a message to Philip Sidney from his death-bed expressing his desire that Philip should marry his daughter. Later his secretary wrote to Philip's father, Sir Henry Sidney, which seems to point to the existence of a definite understanding concerning such a marriage.

<sup>18</sup> The Earl of Leicester had had a suite of rooms in Durham House before he moved to Paget House in 1569.

<sup>19</sup> See Joy Hancox, *The Byrom Collection and the Globe Theatre Mystery*. (Jonathan Cape Ltd, 1997.) Joy Hancox's research indicates that it may have been the Tintern wireworks that produced the plates used to print the diagrams of the theatre designs found in the Byrom Collection, and also, later, the portrait of Shakespeare in the 1623 First Folio of Shakespeare's plays.

<sup>20</sup> Mentioned in letter from Nicholas Faunt to Anthony Bacon, 6 May 1583 (Lambeth Palace library MS 647, folio 150, part. 72)

<sup>21</sup> *Notes on the Present State of Christendom*, part of which was found amongst Bacon's papers and printed as Bacon's in the supplement to the 1734 second collection of manuscripts, *Letters and Remains of the Lord Chancellor Bacon*, studied and put together by Robert Stephens, the Historiographer Royal in the reign of William and Mary.



<sup>22</sup> The Pension of 21 November 1588. See Fletcher, Reginald, (ed.): *The Grey's Inn Pension Book 1569–1669*, vol. 1 (London: 1901), p.82-83.

<sup>23</sup> Francis Bacon kept his chambers at Gray's Inn until the end of his life. After his impeachment in May 1621, and when he was allowed to return to London, he retired to his chambers to write. On 8 November 1622 the chambers were leased to him alone for 40 years.

<sup>24</sup> *An Advertisement Touching the Controversies of the Church of England* was initially circulated in manuscript form. It was first printed as a separate pamphlet in 1640, and then by Dr. Rawley in *Resuscitatio* (1657). Spedding, 1, IV: 70-95.

<sup>25</sup> William Rawley, 'The Life of the Honourable Author,' *Resuscitatio* (1657).

<sup>26</sup> Francis Bacon, letter to Lord Burghley (c.1591): printed in Rawley's *Resuscitatio*, Supplement, p.95. Spedding, *Letters and Life of Francis Bacon*, Vol.1, ch.5, p.108.

<sup>27</sup> Francis Bacon, *Apology in Certain Imputations Concerning the Late Earl of Essex* (1604).

<sup>28</sup> Previous to this "extraordinary" appointment, the Counsel in Ordinary for the Crown had been composed of the Royal Sergeants and the Attorney and Solicitor General, and only these together with the Serjeants had previously been allowed to sit and act within the bar (the precincts of the court room reserved for the judge), while all other lawyers (i.e. utter or outer barristers) sat outside the bar and just in front of the general public.

<sup>29</sup> *ibid.*

<sup>30</sup> Letter from Francis Bacon to the Queen, May 1593. Lambeth MSS. 649. 315. Spedding, *Letters and Life of Bacon*, Vol.1, ch.6, p.240.

<sup>31</sup> Mr. Lancaster and Mr. Betenham.

<sup>32</sup> In a letter from John Chamberlain to his friend Dudley Carlton, dated 28 June 1599, he writes:

"The Queen is given to understand that he [Essex] has given Essex house to Antonie Bacon, wherewith she is nothing pleased ; but as far as I heare it is but in lieu of 2000 l. he meant to bestow upon him, with a clause of redemption for that sum by a day." (Chamberlain's Letters. Cambridge Royal Historical Society Camden Series.)

<sup>33</sup> Lady Walsingham was the widow of Sir Francis Walsingham and the mother of Frances, Countess of Essex.

<sup>34</sup> According to Bacon's *Ancilla Memoriae* of July 1608, he appears to have been living in "Fulwood's House" at that time, and valued his furniture there at £60. This fine London house, owned and occupied by Sir George Fulwood and his family, lay adjacent to Gray's Inn (part of its grounds was sold to Gray's Inn to form the Inn's south entry from Holborn). Francis' wife Alice would not have been allowed to live with him in Gray's Inn, so it would seem that, upon getting married, Francis and Alice set up their London home with the

Fulwoods. The location of the house could not have been better from the point of view of Bacon being close to his chambers in Gray's Inn.

According to the *Ancilla Memoriae*, Bacon was then (July 1608) contemplating moving elsewhere, as there are entries to "inquire of the state of Arlington's House, and get it for a rent;" "to enquire of Bath House;" of Wanstead, etc. From these he selected Bath House, and in the entry regarding the furniture, *Fulwoods* is crossed out and *Bath* substituted.

Spedding, *Letters and Life of Francis Bacon*, Vol.4, ch.2, p.56.

<sup>35</sup> Also known as the London and Bristol Company.

<sup>36</sup> In 1910 Newfoundland issued a postage stamp commemorating the 'tercentenary' (1610-1910) of the establishment of the first colony. The stamp displays a portrait of "Lord Bacon" and describes him as "the guiding spirit in Colonization Scheme."

<sup>37</sup> Francis Bacon, *Natural History*.

<sup>38</sup> Francis Bacon, *Wisdom of the Ancients*, 'Diomedes or Zeal'.

<sup>39</sup> After Archbishop Thomas Tenison's death in 1715, the collection of Bacon's manuscripts was placed in Lambeth Library, where they may still be found today.

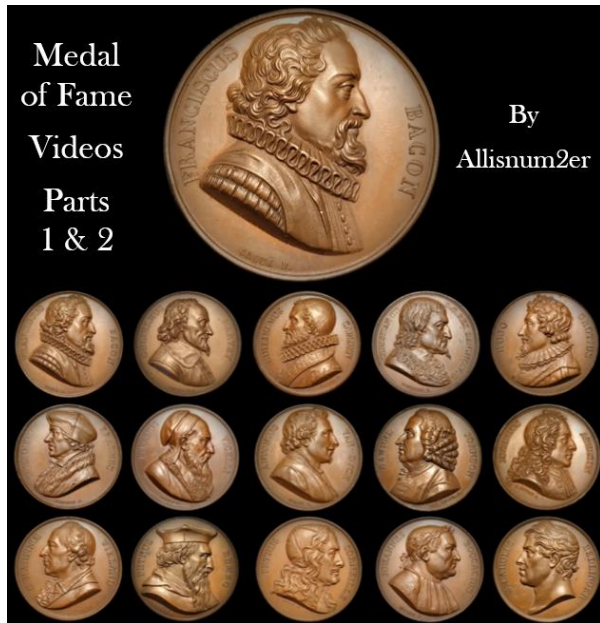
<sup>40</sup> Thomas Tenison, *Baconiana or Certaine Genuine Remains of Sir Francis Bacon* (1679).

Peter Dawkins is Principal of **The Francis Bacon Research Trust**

## X.

### Medal of Fame Videos Parts 1 & 2

By Allisnum2er



These two videos provide original and groundbreaking revelations which illuminate an arcane discipline and reveal that the truth about the hidden life and secret writings of Francis Bacon has been known to some down the centuries to the present day.

The two videos are a fascinating exploration of the numerous medals of illustrious people that conceal and reveal a tribute to the genius hidden behind the mask of Shake-speare.

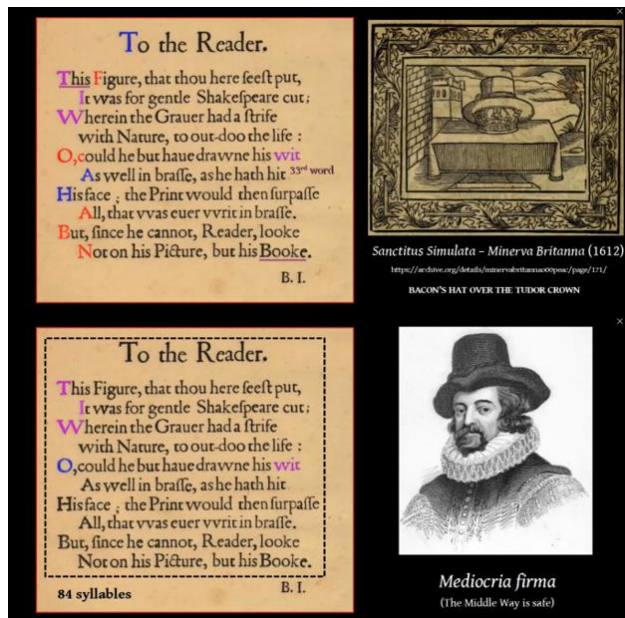
[Medal of Fame Part 1 Watch Here](#)

[Medal of Fame Part 2 Watch Here](#)

## XI.

### To The Reader Video

By Allisnum2er



This short video entitled To the Reader on the Droeshout Portrait is an anagrammatic and cryptographic masterpiece. It reveals a multiplicity of secrets about the true filial provenance of Francis Bacon and his hidden authorship of the Shakespeare works through the decipherment of the ambiguous and enigmatic address To the Reader prefixed to the 1623 Shakespeare First Folio.

[Watch To the Reader Video Here](#)

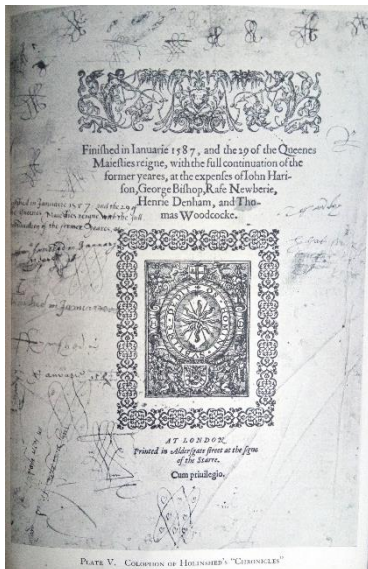
Allisnum2er's Video Collection is [Available Here](#)

## XII.

### Francis Bacon and his Unique Copy of the 1587 edition of Holinshed's *Chronicles* with Marginal Annotations in his own hand alongside passages used for his Shakespeare Plays. The Smoking Gun of the True Authorship of the Shakespeare Works

By A Phoenix

#### Synopsis



In 1577 the first edition of *The Chronicles of England, Scotland, and Ireland* credited to one Raphael Holinshed was published at London, a seminal work whose secret association with Francis Bacon and the Bacon family is more than four centuries later revealed here for the first time. A much revised and greatly expanded multi-volume work was republished in 1587. This second edition was the one used by Shakespeare as one of the primary sources for his English History Plays covering the War of the Roses from *Richard II* to *Richard III*, and for Bacon's prose history of *Henry VII* (the only reign not covered by him in the history plays) and his final English History Play *Henry VIII*. It is also a major source for one of his greatest tragedies *Macbeth* and further provided material for *King Lear* and *Cymbeline*.

Just imagine for a single momentous moment if an intrinsically priceless copy of the 1587 edition of what is now known as the *Shakespeare Holinshed* owned by our supreme poet and annotated and underscored in his own hand all over his Shakespeare History Plays existed or was still extant. Obviously, it would make world headlines. This unique work would be a priceless national and international treasure talked about in schools, colleges and universities all around the world. It would be housed in one of the great literary cathedrals where it would be regularly visited by royalty, heads of state, and important foreign dignitaries, all vying and competing to pay devout worship and homage to the greatest writer in the history of humankind. All self-respecting Shakespeare scholars would be falling over each other to scrutinise it to within an inch of its life. Every comma, semi-colon and full stop belonging to any notes and annotations from the hand of the semi-divine bard would be endlessly mulled and argued over, meanings and inferences drawn from his lines and observations, would fill the pages of large tomes and an interminable number of articles published in learned journals, all wanting their names and credentials associated with this holy grail of the Shakespeare world.

Well, what would you think then, if I told you that a unique copy of the 1587 edition of the *Shakespeare Holinshed* existed, one copiously underscored and annotated in the hand of the bard in the marginalia alongside his English Shakespeare History Plays? I imagine that Shakespeare scholars, students and interested readers all around the world would be somewhat astonished. Well, if it does exist then you might reasonably ask, why does the world not know

about it? Because it is the smoking gun of the Shakespeare Authorship Controversy. This unique copy of the *Shakespeare Holinshed* which has been hidden away for the last 85 years confirms the Truth about the greatest literary secret of all time; namely, the true identity of the author of the Shakespeare works.

The unique copy of this four hundred and thirty year old book which was owned by the author of the Shakespeare works, very briefly publicly raised its beautiful head in the mid-1930s as the world moved inexorably towards a Second World War. Understandably, at the time the world had more important things to concern itself with when notice of it was given in an otherwise unremarkable and unmeritable long forgotten and overlooked work published in 1938. Its value lay in the fact that it was the only time this unique copy of Shakespeare's personal copy of the 1587 edition of the Holinshed *Chronicles* was given an extensive examination and where its author Dr Longworth de Chambrun of Paris University produced two valuable facsimiles of its title page and a page covering the reign of Richard II with marginalia and inscriptions in the hand of the bard. She received this unique literary treasure from Capt. William Jaggard, founder of the Shakespeare Press in Stratford-upon-Avon.

Dr Longworth de Chambrun, together with the renowned Shakespeare scholar Dr G. B. Harrison, systematically examined the volume in London and for a further six months with the assistance of some of the best experts from the Ecole des Chartes, Bibliotheque Nationale, Archives and Affaires Etrangeres. The results of her endeavours were published in *Shakespeare Rediscovered by means of Public Records, Secret Reports & Private Correspondence Newly Set Forth as Evidence on His Life & Work*. Since then, this unique copy of the Holinshed *Chronicles* annotated in the hand of the author of the Shakespeare works has disappeared from public view and its whereabouts remains unknown.

The title page of the 1587 *Shakespeare Holinshed* sports five elaborate monograms composed with the initials W.S. formed in such a way that the pen never leaves the paper until completion in the flourish of a single stroke. Dr Longworth de Chambrun informs her readers that these personal monograms are found on the outer cover of the so-called Northumberland manuscript. In fact, in her own words, anyone familiar with Shakespeare's personal copy of the Holinshed *Chronicles* extensively annotated in his own hand and the Northumberland Manuscript, with the names of Bacon and Shakespeare written all over its outer cover, would at a single glance know they originally belonged to the same man.

This now left her in a seemingly insurmountable situation, simply because if the *Shakespeare Holinshed* and the so-called Northumberland Manuscript belonged to the same man (and they most definitely did) and the latter was a collection of Bacon's own manuscripts (which it most definitely was) originally housing his two Shakespeare plays *Richard II* and *Richard III*, then Bacon was Shakespeare. To try and circumvent it she suggested that William Shakspeare might have worked in the Bacon literary workshop, an absurd suggestion one completely without any foundation and one for which there exists not a single shred of evidence, not least of course, because it did not happen.

The Bacon-Shakespeare Manuscript to give its appropriate title (known as the Northumberland Manuscript) originally held seventeen pieces of work comprising letters, religio-political tracts,



compositions on national and international matters of intelligence, essays, and dramatic devices and plays. It was widely known at the time that many of these were Bacon's writings and works and since then it has been shown that all seventeen pieces originated from his brain and hand. On the title page of the *Shakespeare Holinshed* and on the top right-hand side of the outer cover of the Bacon-Shakespeare Manuscript both from Bacon's hand appear the three monograms common to these two documents. In the case of the latter the three monograms appear directly below the name of its owner and possessor 'Mr. ffruancis Bacon'. Apparently, unbeknown to Dr Longworth de Chambrun these three monogram scrolls are found in other works owned by Bacon including a copy of *Les Tenures de Monsieur Littleton* (1591) annotated throughout, now held at the Senate House Library at the University of London.

The Bacon collection of manuscripts known as the Northumberland Manuscript shares the same provenance and ownership with the unique 1587 edition of the *Shakespeare Holinshed* with its copious marginal annotations and underscored passages made by Bacon for use in his Shakespeare English History plays from *Richard II* to *Richard III*. They are both further inextricably bound up with the other through their Baconian monograms and Bacon's handwriting on their respective outer cover and title page. These two inextricably interrelated works taken together wholly reinforce each other providing incontrovertible proof that Francis Bacon is the secret author of the Shakespeare works.

Since its fleeting 1938 appearance in Dr Longworth de Chambrun's book, Bacon's unique copy of the 1587 *Shakespeare Holinshed* has not seen the light of day, and as far as the present writer is aware, its whereabouts remains unknown. Perhaps the reason for this is whichever individual or more likely institution owns this unique copy and has deliberately suppressed it and kept it from public view for the last 85 years, is also acutely aware that it is the incontrovertible decisive smoking gun of the true authorship of the Shakespeare works.

**[Paper Available Here](#)**

### XIII.

#### Othello: A Love Story?

By Jonathon Freeman



**‘The stage is more beholding to Love, than the life of man.  
For as to the stage, love is ever matter of comedies,  
and now and then of tragedies. . .’ Francis Bacon, *Essay of Love***

#### The Green-Eyed Monster

It was 1995 when Oliver Parker released the film version of *Othello* with Lawrence Fishburne and Kenneth Branagh, and when I watched it, I fell in love with the story but also the characters.

I was around nineteen and was in love for the first time and I also began to discover what a jealous person I was. I remember how intense I got and felt like I was not myself but was eaten up by this thing that would take me over and make me behave in ways that I could not explain. I did not recognize myself in those moments. It is not easy to shake jealousy, it is one of those parts of our makeup I suppose that we can be aware of and try to manage but you cannot get rid of it entirely. Anyway, I was in love, and I was very jealous, and I saw that movie and that is why the play really spoke to me emotionally.

The emotion is a destructive one, ‘jealousy a unique passion bears within itself the possibility of the tragic the essence of jealousy lies in the dialectic which admittedly also allows it to turn into the comical because jealousy is love that destroys by wanting to preserve.’ We watch



Laurence Fishburne & Kenneth Branagh

Othello do all of this to himself, you know Iago is there and he tells us he is going to play the villain, and says beware of jealousy, look out for jealousy it is a monster that feeds on itself.

I thought Othello was an amazing character, but the villainous manipulator Iago particularly caught my attention and

of course Branagh being the great Shakespearean actor of our time did an amazing job on film as well. I think Shakespeare can make an incredible impact on film because the characters become more human in that medium. Of course, the characters of Shakespeare's plays are not human, they're fictional constructs and you can't take them out of the world that they're created in, but on film I feel they can make such an impact within the techniques that the filmic genre can use to pull us into the story and it can be both powerful and devastating.

### Playing the Player

Years later I was able to play Iago in Japan for a company that put on their big yearly Shakespeare performance. I was ecstatic, so thrilled to be able to play the part. The previous year I had played Lysander in *A Midsummer Night's Dream* which I enjoyed, and it was great I got to do my first Shakespeare, but playing Iago was really the first time where I felt completely possessed. It was Steven Berkoff who said Shakespeare 'infects you' and I felt infected by Shakespeare.



I had so many lines to learn and thought my God how am I going to learn them all, but it was such a pleasure to be working with the language, especially with Iago as he has some incredible words which are full of dark imagery, poisons and spells.

He is a player, an actor, he is a speaker and connected to the audience too. He is like a narrator, a mediator, an MC. He manages the whole show and drives and controls the action, cultivating all the different relationships. He is having the time of his life, and he is so charming and equally I had the time of my life. The language as well, that is the beauty of Shakespeare you find yourself appropriating his language and it ferments in your brain

and comes out in your everyday life.

### Working at Shakespeare

You must put in lot of work with Shakespeare to learn your lines. It does not come easily because it is not the natural way we speak these days, it's not conversational and it often goes the very long way around to say something, but that's the beauty of it.

It's like when you watch Shakespeare especially if you're not familiar with it, you have to do some work, you have to invest some time, to maybe have a look at the plot, work out the characters so that you're going in armed for what you're about to see because they're not regular stories. They are epic and complicated, and you must spend time with the language, there is no way around that. You must see a number of productions to really start appreciating it. On a course the Shakespeare teacher gave us a percentage of how much the audience



Othello Publicity Poster  
Japan 2017

is going to get when they are listening. The audience will never get 100%, but 85% can happen if we really did preparation that ensured we understood as much as possible (and more) of the text.

There is an infinite number of ways that these stories can be told and that is all about the ambiguity within the text and *Othello* is maybe for me the most ambiguous of all of Shakespeare's plays. There are so many layers of meaning and it deals with truth, deception, and jealousy.

## Jealousy

The passion of jealousy Francis Bacon knew about more than anyone because he was often the victim of envy and jealousy throughout life. If we are looking at when *Othello* was written, the first mention is around 1604, but it is not called that then it is just called *The Moor of Venice*. Around that time there is a switch in terms of the content of the Shakespeare plays that begin to explore the darker aspects of humanity. I feel that is because a number of tragic things happened in Bacon's life around 1601 and that he's the victim of his cousin Robert Cecil's



Laurence Olivier as Richard III

machinations who was his whole life envious of Bacon and who was a master manipulator as is Iago.

So, Cecil for me is another kind of incarnation of Iago and Cecil appears in several of Shakespeare's characters like Richard III for instance. For me, Shakespeare is a mirror, and the characters are what we make them, and so Iago is a mirror for the villain that we wish to make him. He is a psychopath, devoid of empathy and humanity. Cecil wanted to satisfy his own ends constantly with a lust for power as his motivation and I believe it is the same with Iago.

Bacon wrote an essay on envy, 'A man that hath no virtue in himself, ever envieth virtue in others. For men's minds will either feed upon their own good or upon others' evil; and who wanteth the one will prey upon the other; and whoso is out of hope to attain to another's virtue, will seek to come at even hand by depressing another's fortune.' That beautifully captures what was happening with Cecil's overwhelming jealousy of Bacon.

## Sources

The source for *Othello* was a short Italian novel which was not translated into English, but the source had Iago the ensign who was in love with Desdemona and that was his motivation. Iago is not so much in love with Desdemona, but he is more in love with power that he appropriates, for the duration of the play when he is the centre of everyone's world. Everyone is coming to him, he is like a puppeteer controlling everything and that is what is driving him, the sheer thrill of power. He is such a fascinating character for us because we never quite know what is



motivating him. I mean yes, he is in love with this power but what else is motivating him? I mean people will say oh he is jealous of Othello, but I do not think so. I feel he does not feel anything at all. I do not think we ever really find out what he is about. At the end he says 'what you know you know' without telling us anything about what is driving him. What does he want us to know and what does he want at the end of the day? He's fascinating to us because he's a mystery which again for me fits in beautifully with the whole Shakespeare enterprise in terms of the mirror, the ambiguity, the mystery and it's up to us to work it out which is why there's always going to be very different types of Iagos.

*Othello* is a tragedy but, in a way, it is a comedy too, it is part of this new genre this tragic comedy blend. I feel the play has roots in Comedia dell'arte in terms of the comedy and the archetypes but also, I was researching that it goes even maybe further back to Plautus a Roman playwright who was looking at comic servant figures subverting the master servant relationship.



Actor Robert Armin

In *Othello* there is all this stuff about the handkerchief, everything hanging on the handkerchief, which is a comic device. There is much comedy in this play, and I milked every moment I could of that because that makes the end even more devastating. I have seen so many productions that are so heavy, there is no life, no fun, no energy, and it needs that. The very first Iago was an actor called Robert Armin and he was an actor who used to play the intelligent clown characters, and that is a clue as well. Iago is a little bit of a clown; he is a comic character, and the audience love that too because jealousy is something that can be ironic. Iago's psychological makeup is playfulness, he likes to play, and he enjoys that and the audience I feel can enjoy that too.

### The Void and Complicity

For me Iago beautifully represents empty spaces a kind of void which works nicely with the psychopath idea that he's empty and then the audience and the other characters pour themselves into this space. I have seen a number of productions where the audience are having a wonderful time watching Othello just make a complete fool of himself. He is someone who takes himself too seriously unlike Iago a fun trickster who is of a lower class as well, so he is more relatable for many of us I feel. Who is the protagonist Othello or Iago? We do not really know and by the end we do not like either of them. For the majority of the play, I would say we are on Iago's side because he is fun, intelligent, charming and he is tearing up the world and we enjoy watching that. Othello walks right into all the little traps he leaves for him. The dramatic irony of Iago is that the audience knows what he is up to and so they are complicit with him which I find is an intriguing way of involving us and then pulling the rug from under us right at the end so that we feel like we are partly at fault for the tragic ending.



## Acting the Psychopath



Tim McInnerny

When studying Iago there are so many actors who have come before you who have played these roles and you can learn by watching them. Obviously, I watched Branagh again, Ian McKellen did a version, Bob Hoskins. I saw a recorded version at the globe with Tim McInnerny that was amazing, so I watched all of these, and I took little bits that I liked.

It is interesting though, because I trained at a method acting school that was all about profiling your character, working out all the specifics, giving them a backstory and a reason for everything they do and really going into depth in terms of all their motivations. But for this role I did none of that, I just focused on what I was doing rather than being this character, creating intimacy with all the different characters with which I was involved. So, in terms of preparation I was not poring over details, I was just focusing on having a fun time and being a showman. It was as if because Iago did not have any emotional range, he was the ultimate actor and just replicated what he needed to navigate his world. His lack of humanity meant the usual psychological preparation did not seem as important.

## Writing the Psychopath

At the time I don't think I gave Iago a psychopathic diagnosis, that came later when I wrote a paper about him when I did my master's degree a year later. I was still thinking about Iago, and I had to write the paper about why I was so fascinated by this character. So, I did more research about him, and it was then I gave him a psychopathic diagnosis and I found that there's a real



interest and fascination with psychopaths in terms of our stories, our entertainment and popular culture. Hannibal, Dexter these psycho dramas are all about creating pro-attitude emotions towards immoral or unlikable fictional entities which can include sympathy, as well as admiration, compassion, empathy, pity, pride and joy.

I thought that was really interesting because Shakespeare was diagnosing such characters hundreds of years ago and he was already aware of this type of person, the discontented and dysfunctional human that doesn't feel.

Psychopaths can watch and replicate, and they can pretend to be feeling normal human beings, but they are not. It is all a show and so for an actor that is great, it's a really fun thing to play with, somebody who doesn't feel anything at the core but watches what other people do and then just replicates behaviour. It is frightening that people like that are amongst us and we won't know until the very last minute. Psychopaths are perceptive and have an intuitive sense of our

motivations, what trigger us, but they are disconnected, and they are not affected in the usual human ways but know how to ‘play’ emotions.

Actors love playing villains. Iago is a player and self-consciously ‘theatrical.’ Many actors play him as the villain and have him emotional and affected but this is not the right choice, not for me anyway. He is emotionally detached and having a wonderful time with all these people putting their life in his hands. They would only do that if they felt that they could and so he has to be charming and ‘appear’ honest and empathetic. Iago has an exceedingly high opinion of himself and an inflated sense of ego which is always present in psychopaths.



Iago is a riddle, a puzzle and all we can do is to make the riddle sing. There's three ways of looking at the character; as a kind of abstraction or embodiment of evil but then he's also a theatrical convention and we have to make him a believable human being if we're going to invest in the play, so it's about trying to make these three things work in harmony together as a way of making this riddle sing for an audience. When thinking of Iago as a Theatrical convention, a ‘force’ is another way to describe this.

Elizabeth's Court must have been full of this type of person and Francis Bacon had a lot of personal experience with envy directed towards him especially from Edward Coke and Robert Cecil, his two lifelong

antagonists that scuppered his chances of advancement and made life exceedingly difficult for him.

*Othello* is the most heavily revised of all the Shakespeare plays so the play had a massive journey from its first conception until it was first published in the First Folio in 1623. Bacon had wanted to marry Elizabeth Hatton who eventually married Edward Coke and Bacon's wife Alice was unfaithful with one of his servants so he would have been processing these human emotions in his own life also.

### **Creating Destinies**

There is a spiritual message in Shakespeare in that tragedy in Shakespeare is a renaissance of the ancient Greek form of theatre where the gods of the universe controlled our fate. In Shakespeare in this new meta form of theatre it is human beings who are agents for change and can create their own destinies.

Iago has a speech where he says it is within us, we are the ones that control how we are, how we feel, what we do, so he is the mouthpiece for deep philosophical thought that was quite



rebellious back then. He uses the garden as the metaphor in that we can harvest certain qualities and we can plant certain qualities, but he is using this for evil ends, he is not using knowledge for good. Bacon's thoughts are coming out here as he believed it was not enough just to have knowledge but there had to be a responsibility in how we use it and for what ends.

### **Love in Comedy and Tragedy**

Love and its goal are the main distinguisher between the tragedies and the comedies and Peter Dawkins tells us that the comedies are always moving towards love and the tragedies

are always moving away from love and the tragedies are descending into what happens when we do not love.

Shakespeare and Bacon teach us to beware of those that cannot love. Iago is devoid of love, but he 'appears' like he is full of it for much of the play and outwardly he acts in a loving engaged way.

Shakespeare represents jealousy as rendering us incapable of communication. Othello never communicates his thoughts to Desdemona and this is a devastating aspect of tragedy because right at the end before he kills her she tells him that she didn't give Cassio the handkerchief but it's too late and every time we watch it we think maybe this time he'll listen and everything will be okay. That is a beautiful part of great tragic writing, even when you know the story you watch it, and you think maybe it will turn out well this time. There is that little window of communication there, but jealousy affects our abilities to communicate with our loved ones and no matter what they say we do not take it for truth because it is not our truth. Jealousy overrides the intellect and our ability to think and see rationally.

In the comedies there are many errors, confusion and communication breakdowns but there is always a happy resolution. In tragedies the errors and confusion cause devastatingly bleak and irreversible events.

### **Lessons in Love**

I wondered what Shakespeare is saying about love in *Othello*, it is not a love story in the traditional sense. Love for Shakespeare and Bacon was about truth. Love for Bacon was at the core of everything he did. So, *Othello* is a cautionary tale, it is showing us what not to do basically, but it's not saying don't love it's just making us aware of the fools we can be when we're under the influence of love.





Also having an awareness that love can go in dark directions because Shakespeare is always about light and dark. Shakespeare is fascinated by human beings and the diversity within human beings and the plays are a way to explore these diverse types within this play. He is using Iago to explore this particular type of person and I think Bacon had a lot of exposure to people who were devoid of empathy and humanity and who for unknown reasons go about to destroy others.

All the characters are duped by Iago, and because we know they are being duped we look at them and think how could you be so stupid? In that way Shakespeare is a great learning tool for learning about life and how to live better and how to make good choices. In *Othello* it warns us to look out for jealousy and there are some beautiful lines in it saying jealousy is not a rational thing, it is not something that is based on anything real or truthful, it comes of nothing and feeds on itself. I feel it is a great play about recognising what a dangerous emotion jealousy is and how damaging it can be.

### The Shakespeare Mirror

In making us aware of diverse types of people Shakespeare is also making us aware of our own crazy behaviour. We see our own lives in these characters, they are so beautifully written, we can identify ourselves within one or many of them. We can watch Iago lay traps because he is showing how stupid people are. Look at them, look what they do, look at what we all do!



We enjoy that for most of the play but then at the end we will leave the theatre thinking about that for a long time afterwards and the terrifying thought is that maybe each of us has a little bit of Iago in us. I feel like we all manipulate situations, we all tell a little lie here and there and maybe we all compartmentalise our lives as well. I know that while I was playing Iago I became very charming as a person and I was much more aware of my powers to manipulate people and situations at that time.

## Love is the Goal

Playing Iago really made me appreciate Shakespeare and I will possibly never have such fun on stage as I did in that play. I think in terms of my career that was the peak because of the sheer theatricality of the role. I became very aware of the great actor that Iago really is. With Shakespeare every word counts, nothing is wasted, and so it was such a joy to work with a script like that where every line is like gold and felt beautiful in my mouth. Shakespeare Plays are like a web, and he makes these ripples and the whole web moves, and I have never been in a play where I have played a character with that kind of power to affect every strand of the narrative. Iago is very plausible on every level. Bacon coined the phrase ‘knowledge is power’ and I think with Iago he is warning us about the potential limitations of knowledge and the negative use of power when it is not used for positive purposes and when the goal is not love. For Bacon, love was always his guiding principle.

Shakespeare shows us that the plays and characters in them are like life and the people in it, nothing is clearcut and *Othello* is one of the most ambiguous plays and Iago as a character is full of contradictions. *Othello* can make enormously powerful statements about racism, but the main point is that Othello is an outsider, he’s not Venetian, whereas Iago is a real product of the Venetian world. Othello is a great and well-respected military man, but he is naive in love. Iago the great exploiter and manipulator spots this and destroys him and others but ultimately it is Othello’s ‘evil’ within himself, the jealous green-eyed monster that destroys him and his love.

There are so many things you can focus on in *Othello*, so many messages you can promote in terms of what you want to do with the play, and there are as many productions and as many Iagos and Othellos as there are actors.

It is said that it is Lear’s inability to recognise true love that is his tragedy and maybe this is Othello’s as well. Equally, it is Iago’s inability to love at all that is his.

**Jono Freeman is an actor, teacher and a Trustee and Council Member of the Francis Bacon Society. His collection of videos is available to view [Here](#)**





## XIV.

### The Four Idols of the Mind

By Michael Taylor



Francis Bacon's *Novum Organum* (1620)

In 1620 Francis Bacon published *Novum Organum*—contained within is a short section on the “four idols” or fallacies of the mind, which serve to hold us back from properly evaluating reality and reaching essentially, the truth of the nature of ourselves and the universe.

The end result of the idols in action is humanity reaching false conclusions and then resulting actions follow which are counterproductive, disastrous or even fatal to individuals as well as entire societies. There are limitless examples of this process in action throughout history—and this ongoing process of failing to properly evaluate reality and make good decisions is well entrenched and on constant display daily, everywhere.

Bacon’s solution to the logical fallacies and biases he observed then, and we observe now, was use of the inductive method to collect a broad base of data, form conclusions and axioms based on that data, and act accordingly.

But this universal problem is more difficult to solve than just the use of the inductive process. Due to the overwhelming influence we experience from societal trends broadcast via multiple channels, communities and groups we associate with, our upbringing, the media, politics and education, the idols today are more pervasive than they have ever been. These fallacies are also exacerbated today by the power of social media and its ability to communicate fallacies and false conclusions almost instantly, everywhere.

In modern psychology the idols are described as biases or logical fallacies that have been observed and recorded in the thinking of all people, everywhere.

Anyone who thinks they are “exempt” from falling prey to these fallacies and biases are misleading themselves (this is itself a bias). It is far more accurate to state that the idols are operating in people on a continuum. This continuum extends from a person who has a very highly disciplined approach to their own thought processes, to a person who is completely held

captive by emotion and reaction, and logical thought is pushed far away from consciousness. Nevertheless, if we are not already on the road to clearing away these fallacies we operate under, we should start as a matter of highest priority.

### **The Importance of the Idols**

There is no part of Bacon's philosophy and psychology, (outside of the plays and the inductive method) that is more **relevant** for today than the four idols. There is also no part of his philosophy that is more **accessible** than the four idols, because the way you think is immediately available to you to access, assess-and change.

It will serve us well to examine the four idols, understand how shockingly relevant all are to the world we live in today – and then seek to improve the way we think and act. Given the state of the world, it has never been more urgent and relevant to undertake this journey.

*“If we have any love for natural truths, any aversion to darkness, any desire of purifying the understanding, we must destroy these idols, which have led experience captive, and childishly triumphed over the works of God.”*

Sir Francis Bacon-*Introduction to Sylva Sylvarum*

### **Idols of the Tribe (how our senses mislead us)**

*“For it is a false assertion that the sense of man is the measure of things...and the human understanding is like a false mirror, which, receiving rays irregularly, distorts and discolours the nature of things by mingling its own nature with it.”*

Francis Bacon-*The Four Idols, Novum Organum*

Idols of the tribe are fallacies arising from the mind exaggerating or distorting observed reality. One of the most well-known is confirmation bias. Most people have heard of confirmation bias -but Bacon identified and described it 400 years ago:

*“The human understanding when it has once adopted an opinion (either as being the received opinion or as being agreeable to itself) draws all things else to support and agree with it. And though there be a greater number and weight of instances to be found on the other side, yet these it either neglects and despises, or else by some distinction sets aside and rejects, in order that by this **great and pernicious predetermination the authority of its former conclusions may remain inviolate.**”*

Francis Bacon-*The Four Idols, Novum Organum*

Essentially confirmation bias is the tendency to seek out and source information that confirms existing opinions a person has decided to consider true. The reason we do this is to **validate our position**-it is the path of least resistance (easier) if we are continually validating a position we have already taken, even if that position is false or untrue. Limitless examples exist of this

idol in action-we all have this fallacy in play virtually all the time as we move through our lives, seeking to reinforce existing beliefs.

As an example, if you come to believe that Bacon wrote the plays attributed to a Stratfordian butcher, and you then seek additional information to confirm what you believe to be true-that is confirmation bias in action.

The key learning with this example is however-if a massive body of evidence was uncovered to displace Bacon as the actual author and the evidence for another author was overwhelming, would you seek out and examine that new evidence?

If you did not reference confirmation bias as part of our innate behaviour as human beings, you would not look at that new body of evidence at all. But as a rational being – **you must examine that new evidence, no matter how difficult it may be to potentially invalidate your prior, closely held beliefs.**

So, the problem is not seeking out additional information to reinforce a conclusion or opinion you currently hold-problems can start when you choose to ignore or minimise conflicting information that may invalidate your prior, closely held beliefs. We always have to be willing to accept we may be wrong...and change our conclusions accordingly.

Confirmation bias is also notably in play with political, religious and spiritual beliefs. People who subscribe to a particular political ideology will gather evidence to validate their political position, making themselves “right” for holding that position. But if evidence exists to invalidate the primacy of that political position, confirmation bias will nullify the intellectual curiosity to investigate that evidence, to the detriment of possibly moving to a better, higher, more aligned truth. This process then leads to political extremism, with beliefs fervently held in the face of potentially overwhelming evidence that the chosen political viewpoint is destructive and damaging.

### **Idols of the Cave (how our environment, education and society influences us)**

*“For everyone (besides the errors common to human nature in general) has a cave or den of his own, which refracts and discolours the light of nature, owing either to his own proper and peculiar nature; or to his education and conversation with others; or to the reading of books, and the authority of those he esteems and admires; or to the differences of impressions, accordingly as they take place in a mind preoccupied and predisposed or in a mind indifferent and settled; or the like.”*

Francis Bacon-*The Four Idols, Novum Organum*

The idols of the cave are fallacies imparted by training, education, habit, family, impactful childhood experiences, authority figures, or culture. There are myriad examples people can easily locate from their own upbringing, education and cultural environments.

A common way for our environment to impart fallacies to a person is accepting cliches without question. False conclusions contained in cliches can actually be carried for an entire life with negative impacts on that life. It should be noted of course that some cliches are the very expression of truth, but many are not.

As Bacon advocated in the Four Idols, we have to **consciously examine** these ideas inherent in cliches (and indeed all language) and cease using them and believing them if they are false or misleading, i.e., they carry no weight in reality. The general rule is the more sweeping the generalization inherent in a cliché, the more likely it is to be false, misleading and a lie.

It is interesting to observe how many people actually live some part of their life driven by false or misleading cliches-they are in the grip of the Idols of the Cave, having just accepted these cliches as “true” and carried on with life without giving such acceptance a second thought.

Some common examples of misleading/false cliches:

- Ignorance is bliss
- The grass is always greener on the other side
- A faint heart never a true love knows
- A little knowledge is a dangerous thing
- All for one, and one for all
- Every cloud has a silver lining
- Better late than never
- Justice is blind
- Like father like son
- Like mother like daughter
- Out of sight, out of mind
- Spare the rod, spoil the child

It can easily be argued the most destructive cliches are reserved for racism, sexism and bias against another gender-where a convenient target group is singled out to be ostracized, ignored, or even destroyed simply through people witlessly believing mindless phrases like cliches. This process also involves stripping the target group of human qualities and is the bias (fallacy) of **dehumanized perception**.

There is no point repeating such phrases as they would be both offensive and too well known-they represent, however, some of the more egregious examples of idols of the cave, the historical results of which are available for all to see.

**The Media as a mouthpiece for idols of the Cave**

Mainstream media and social media today are active avenues for the delivery of fallacy on a vast scale, and therefore shapes our beliefs to an extraordinary degree-if we let it. Mainstream media also seemingly makes active and knowing use of idols (fallacies) to deliver “news”.

Three universal examples of how the media uses idols to communicate are:

**Salience bias** is the tendency to focus on things that are more prominent, visceral or emotionally moving and ignore those that are unremarkable or even banal. The media make great use of sensationalist, emotive headlines and stories to increase their viewership or readership, with little or no credence given to less exciting stories that may have far more importance. Are those “unexciting” stories any less important? Probably not-so the evidence points to there being no objective, rational process in story selection in mainstream media organisations.

**Authority bias** is the tendency to assign greater accuracy to the opinion of an authority figure compared with those who are not considered to be authorities on a subject. The media use their power and reach to literally create and sustain authority figures-be they political, medical, scientific, philosophical or psychological authorities. However, the usual caveat applies-just because someone is considered to be an “authority figure” by media outlets, means literally nothing. The truth of a matter is independent of how often a lie is parroted, or by whom. Let us consider the many “authority figures” on Shakespeare who have been venerated over the decades by the media. Literally all of them hold but a feeble matchlight to the truth of that matter.

**Availability cascade** is a repetitive process in which an opinion gains more plausibility simply through repetition in the media. Saying something is “true” does not make it true-and saying something is true thousands of times over, through multiple media channels, makes no difference whatsoever to the actual truth of something.

The inverse was also described by Goebbels - “repeat a lie long enough and the people will come to believe it”. The logical fallacies in the climate change debate are a great example-the West has been subjected to decades of the same logical fallacies, to the point where the media simply state the theory as fact, even though the long term climate data sets do not support such a conclusion.

Does repeating the same statement over and over again over many media channels make it true? Does stating Shakespeare “wrote the plays” literally millions of times across all forms of media, over the course of centuries, make that statement true? Of course not.

### **Causal fallacy (also called Post Hoc Ergo Propter Hoc Fallacy)**

Causal fallacy-another idol of the cave lazily imparted throughout society, is the tendency to ascribe causality to two data points that are only correlated, i.e., they don’t actually have a causal relationship. A well-known example of this is the relationship between CO2 levels in the atmosphere and temperature. While the data correlation between those two data points has



been high during the era of the industrial revolution, prior to the 19<sup>th</sup> century, there has been little to no correlation between temperature and CO2 levels going back hundreds of millions of years.

140 million years ago for example, CO2 levels were about 2500ppm (six times what they are now), yet the average global temperature was no warmer than now. There are other epochs where the relationship between CO2 levels and temperature were actually the inverse of what we are seeing at present i.e., rising temperatures but lowering CO2 levels, so there is no pattern that can be established across the entire dataset of temperature vs CO2 levels in the atmosphere.

In other words, there is current **correlation** and limited or no **correlation** in the past. Which means there is literally no evidence for a causal connection, otherwise we would be seeing a consistent causal relationship across the entire 500-million-year dataset. (1).

In addition, during the last 400,000 years, changes in global temperature almost always **preceded** changes to CO2 levels, by 600-6000 years. So temperature would rise, then CO2 levels would rise 600-6000 years later. Therefore CO2 levels don't **cause** rises in temperature- there will be other **causes**. (2).

Day after day the media blindly and unthinkingly parrots the idea that this "causal connection" has been proven, yet the data shows that the current data correlation is just a temporary correlation. The impact of most people buying into this causal fallacy is significant-the war on fossil fuels; people gluing themselves to roads; mass psychosis amongst young people who fear they have no future; economic ruin for people working for "greenhouse gas emitting" industries; all on the basis of a fallacious set of conclusions, driven by an idol.

The climate change debate also contains two other key Idols (fallacies).

The first is one Bacon clearly pointed out in his discussion on the idols - appealing to so called authority figures for validation. It is irrelevant to the truth of a matter if an authority on something declares something to be true. The only thing that matters is what all the available data tells us, and this is also true of the climate change debate.

The second is the idea that science is like a democracy. Just because 95% of scientists "agree" on climate change conclusions (if that percentage is even accurate), doesn't make it true. Science is not a democracy and doesn't care how many people believe something to be true. In Bacon's time 99 percent of "scientists" believed everything revolved around the earth - and they were ALL wrong.

### **Abstracting the Real World**

Bacon pointed out in the four idols a key fallacy we all engage in-abstracting the real world into "forms" in a similar manner Plato described. Abstracting is the process of creating **general** rules and principles to explain specific examples from the real world.

As Bacon states in the four idols - “forms are figments of the human mind”-and are actually not real, and therefore not useful in studying the real world outside ourselves.

*“The human understanding is of its own nature prone to **abstractions** and gives a substance and reality to things which are fleeting. But to resolve nature into abstractions is less to our purpose than to dissect her into parts; as did the school of Democritus, which went further into nature than the rest. **Matter rather than forms should be the object of our attention, its configurations and changes of configuration, and simple action, and law of action or motion; for forms are figments of the human mind, unless you will call those laws of action forms.**”*

Francis Bacon-*The Four Idols, Novum Organum*

Examples abound of abstractions we use in our daily lives. Abstracting reality is useful in order to quickly understand social situations for example, but taking abstractions to extremes is dangerous in the sense they provide the impetus for negative actions. Some of the most egregious examples today are concluding and **acting on** race based, gender based, politically based or religious based stereotype abstractions rather than seeing the **individual** and how they act.

Bacon is not stating all abstractions are of no use, rather he is confirming his view that forms (abstractions) are figments of the mind and imagination, **and useful and accurate conclusions may not be able to be reliably taken from abstractions.** We need to observe and measure what is **actually** happening in the physical world, not resort to our own laundry list of forms in our minds to form conclusions about the reality of a situation or a person.

And it should be noted that Bacon’s technique of Induction is actually an abstraction process to take relevant observations and data, and form more generalised conclusions (abstractions) from the specific observations and data-in order to help humanity progress and improve.

### **Idols of the Marketplace (how words and language mislead us)**

*“And therefore the ill and unfit choice of words wonderfully obstructs the understanding. But words plainly force and over-rule the understanding, and throw all into confusion, and lead men away into numberless empty controversies and idle fancies.”*

Francis Bacon-*The Four Idols, Novum Organum*

The idols of the marketplace are fallacies that arise from false understanding of words and phrases. This idol takes two forms-ascribing words and phrases to things that don’t actually exist, and ascribing vague, faulty or misleading meanings for things that do exist.

This idol is actively literally everywhere, all the time, because language is in constant use by us from a young age. From a young age we are learning the meaning of words and phrases-whether these meanings are accurate or not. We also listen to authority figures (an idol of the Cave) from a young age that reinforce the meaning of words and phrases.

This constant, daily cycle of reinforcement of meaning may be challenged as a person reaches puberty and adulthood-or it may not. It depends on if the person is of an enquiring nature and wishes to challenge the authority figures of their youth, be they family, religious, political, or educational.

If a person does not at least examine and challenge fundamental meaning of oft-repeated words and phrases that have imprinted on their consciousness, they may hold key misunderstandings for the rest of their life, which may lead to actions that are destructive for themselves or others.

Religion is an area fraught with vague, faulty or misleading names for things that do exist, or names for things that have not been proven to exist. Religious beliefs hold powerful sway over people especially if they have been raised in such an environment. A short list of common words used in a religious context serve to illustrate the power of the idols of words:

- **God**-which one? Or are there many? Is there one at all? How do you know one (or many) exist? Is this a word used to describe something that actually does not exist? Why is your God “better” than my God?
- **Heaven and Hell**-Do these actually exist? If they do, what actually are they? How can anyone prove they exist?
- **Religious phrases used to urge people to kill for their religion**-Why, if God is defined as “the highest good”, is it good to slay people in that God’s name? What “good” comes from slaying people who don’t believe in your God?

What is extraordinary is that literally billions of people today talk about God(s), heaven and hell as though they exist, but they don’t have the slightest shred of evidence to prove they exist. Of course, they may exist, but no-one has any objective proof, and there is no method anyone has created to prove such existence.

Should someone slay another person on the basis of a belief that “their” God is superior to their victim’s God? Of course not, but this happens daily and brings untold needless suffering to the world. And such suffering and violence is all started by false ideas held by people, held captive by their childlike beliefs and false conclusions-idols.

To be held in thrall simply by misunderstood words and phrases, to be imprisoned in a state of confusion and non-awareness by a lack of understanding of the language people carelessly use every day-that is **the essence of the idols of the marketplace**. And it is a powerful, all-consuming blanket of confusion, amplified daily in our modern world by the media.

In the refreshingly anti-Aristotelian 20<sup>th</sup> century epic *Science and Sanity*, the founder of General Semantics Alfred Korzybski describes “an intentional orientation” as a state humanity needs to overcome-**this is the state of being informed about reality by words and phrases, over facts and material findings**. This is the essence of the idols of the marketplace-mis-used words and phrases, used to inaccurately describe reality, or to describe things that do not exist.

Korzybski echoes Bacon's idols by associating human suffering with rigid, overgeneralised and dogmatic thinking, writing and discourse-the very essence of Aristotelian logic and scholastic argument.

### **Idols of the Theatre (Fallacies in philosophical/theological/scientific systems)**

*"...all the received systems are but so many stage-plays, representing worlds of their own creation after an unreal and scenic fashion.*

*...also of many principles and axioms of science, which by tradition, credulity and negligence have come to be received."*

Francis Bacon-*The Four Idols, Novum Organum*

Idols of the theatre are systems formed from sophistry (clever but false arguments), empiricism (based on a single key insight or narrow base of research), or systems mixing theology and philosophy.

Of the philosophies that have imparted false learning down the ages, possibly the most destructive is a philosophical system specifically called out by Bacon in the Four Idols, - the philosophy of **Aristotle**.

### **Aristotle persona non grata**

In the Four Idols Bacon's critique of Aristotle is unrelenting-his first breathless sentence alone spans 151 words and summarizes the essential problems of a sophistral approach to defining reality-clever words to reach (supposedly) logical conclusions, most or all of which do not bear any resemblance to the reality or the nature of the universe, or our own nature.

As Bacon wrote:

*"...asserting that single bodies have each a single and proper motion, and that if they participate in any other, then this results from an external cause; and imposing countless other arbitrary restrictions on the nature of things; being always more solicitous to provide an answer to the question and affirm something positive in words, than about the inner truth of things."*

Moreover, he also called out Aristotle's process for reaching conclusions which is the exact **opposite of induction**. Aristotle advised finding data to support conclusions and hypotheses, rather than Bacon's inductive method to gather data and then reach conclusions and hypotheses based on the data.

To quote Bacon in the Four Idols:

*"Nor let any weight be given to the fact that in his books on animals and his problems, and other of his treatises, there is frequent dealing with experiments. **For he had come to his conclusion before; he did not consult experience, as he should have done, for the purpose of***

*framing his decisions and axioms, but having first determined the question according to his will, he then resorts to experience, and bending her into conformity with his placets, leads her about like a captive in a procession.”*

What has 2000 years of adherence to the Aristotelian process treasured up for the world?

Essentially, nothing. That was why Sir Francis rejected him, and his notions that words and fancy logic arguments can accurately describe the reality of the world, and bend it to humanity’s will. 2000 years of non-progress through the use of Aristotelian logic has served us up nothing except fancy logic and words that fail completely to improve our understanding of reality and the truth of nature. A new approach was needed to counter an idol-a fallacy of such enormous magnitude as the Aristotelian worldview. The approach was induction.

### **Plato also persona non grata?**

But in the **same section** of the Four Idols, Bacon also called out **Plato and his school** as being an egregious and **dangerous** example of superstition-mixing of theology and philosophy with no useful outcomes for humanity.

*“...another in Plato and his school, more dangerous and subtle. It shows itself likewise in parts of other philosophies, in the introduction of abstract forms and final causes and first causes, with the omission in most cases of causes intermediate, and the like.”*

What is seemingly contradictory is Bacon’s rejection of the philosophy of both the student (Aristotle) and the master (Plato). Bacon implies his rejection of both the empirical idea of experience being our only teacher (Aristotle) and simultaneous rejection of Plato’s rationalist belief in *a priori* (innate) knowledge.

However, looking at Bacon’s “rejection” of these two schools of thought is itself falling into the trap of empiricism-which is itself an idol. Because we are looking at a base of evidence that is too narrow-the core failing of empiricism. If we took just what Bacon wrote in the Idols, we would conclude that Bacon thought **all** of Plato’s philosophy were invalid and led down the wrong path. But there is plenty of evidence Bacon believed in *a priori* (innate) knowledge.

In other words, Bacon didn’t lazily resort to two value logic, where you either support Aristotle’s or Plato’s worldviews and the two are mutually exclusive. He used infinity valued logic where there are no absolutes-everything is on a scale from one point stretching to infinity, to the opposite point also stretching to infinity. To Bacon Plato was not completely wrong, nor completely correct.

As evidence of Bacon’s belief in *a priori* (innate) knowledge and therefore sympathy with Plato’s worldview, this quote below from *Advancement of Learning* is all that is required. It should be noted that many other quotes professing the same thing exist in Bacon’s works:

*“The knowledge of man is as the waters, **some descending from above**, and some springing from beneath; the one informed by the light of nature, **the other inspired by divine revelation...***



*So then, according to these two differing illuminations or originals, knowledge is first of all divided into Divinity and Philosophy.”*

*Of the Proficiency and Advancement of Learning, Divine and Human, Bk II (1605)*

Sir Francis believed in knowledge being acquired through something other than experimentation and observation—he believed in the acquisition of knowledge through divine (or inner) revelation. So while Bacon is also known as the “Father of Empiricism”, **his search for truth led him to hold both viewpoints at once.**

It is as if he **knew** inner or divine revelation existed, because he himself had **experienced** such revelation. As Bacon’s chaplain William Rawley noted in *Resuscitatio*:

*“I have been induced to think, that if there were a beam of knowledge derived from God upon any man in these modern times, it was upon him. For though he was a great reader of books, yet he had not his knowledge from books, but from some grounds and notions from within himself...”*

It is logical to conclude Bacon championed **both** approaches to acquiring knowledge—and they sat within him in easy co-existence. In most people, such co-existence could be contradictory and potentially impossible to reconcile. But both paths are actually required, to both advance as ourselves, and advance as a society.

On the one hand, the urgent and desperate need to improve the lot of humanity by using induction to resolve problems, including the **vast societal problems created by the idols**—those self-made prisons where we are held in thrall by childish beliefs, clever words and arguments, and misguided systems of thought and superstition.

On the other—an equally urgent need to reach out into the silence inside ourselves, and understand what is there—and what comes back to you in the form of inner revelation.

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### Notes

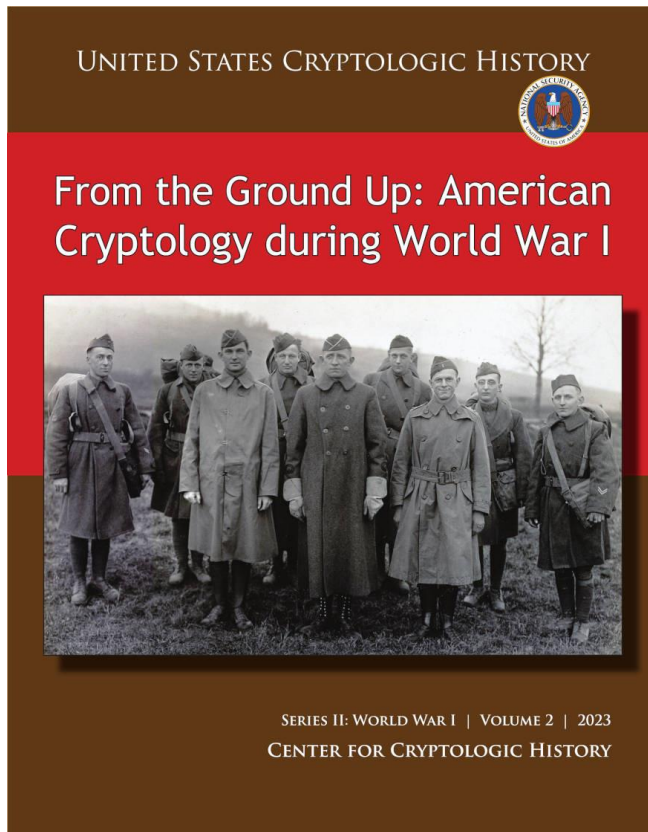
- (1) C. R. Scotese, H. Song, B. J. W. Mills, and D. G. Van der Meer, *Phanerozoic paleotemperatures: The Earth’s changing climate during the last 540 million years*, **Earth-Science Reviews** **215**, 103503 (2021) <https://doi.org/10.1016/j.earscirev.2021.103503> and [Global Mean Surface Temperatures for 100 Phanerozoic Time Intervals](#)
- (2) Eric Monnin et al, *Atmospheric CO<sub>2</sub> Concentrations over the Last Glacial Termination* **Science** **291**, 112 (2001) and <https://courses.seas.harvard.edu/climate/eli/Courses/global-change-debates/Sources/Temperature-leads-CO2-in-ice-cores/more/Monnin-2001.pdf>
- (3) General note - Quotes from the Four Idols are taken from the Sophia Project’s translation of the Four Idols – see [www.sophiaomni.org](http://www.sophiaomni.org)
- (4) Idols are taken from the Sophia Project’s translation of the Four Idols – see [www.sophiaomni.org](http://www.sophiaomni.org)

Michael Taylor’s *Master of the Rose* book is **Available to Read and Download Here**

## XV.

### Bacon's Cryptography and the Anatomy of Self-Deception

By (*idb & friends*)



*If, over the course of a century, many intelligent and educated people stubbornly reject reliable facts, preferring omission and lies instead, there must be strong reasons for this. However, understanding the reasons for mass self-deception is unlikely without turning to the actual facts.*

*In other words, one must first stop ignoring them. Evaluate the degree of their credibility. Thoroughly verify all of them, at last. In short, work with facts and documents the way scientists usually do. The situation with Bacon and Shakespeare, however, is unusual precisely because here they don't do things the way it's customary in science...*

#### **A Series of Non-Random Coincidences**

For the entire enlightened world, the year 2023 was notable for the 400th anniversary of Shakespeare's *First Folio* [1]. To mark this significant event, new books about the life and work of the Great Bard were published, and older ones were reissued. Shakespearean exhibitions and festivals were held, and thematic publications appeared in newspapers and magazines.

Amid this celebration of global culture, another-completely synchronous-jubilee, the 400th anniversary of Francis Bacon's *De Augmentis Scientiarum* [2], went essentially unnoticed. Yet it has long been known that it was in this work that Bacon described in detail his biliteral cipher, through which great secrets were encoded in Shakespeare's First Folio. Not only the answer to the mystery of the true author of Shakespeare's works but also the keys to unlocking those hidden pages of the history of England, Europe, and the secret brotherhood of the Rosicrucians, which modern science has practically not explored at all.

In other words, while these things have long been known to some, such knowledge essentially doesn't exist in serious scientific discourse. Therefore, in the public's collective consciousness, there is absolutely nothing in common between these two books. Moreover, the fact that they were both published in the same year, 1623, is considered by historians to be a random and meaningless coincidence.

To demonstrate the opposite-the deliberate non-randomness of this coincidence and the close connection between the two books-it's useful to examine four entirely different events. At first glance, these seem to be four separate and independent events, which happened in different parts of the world in the same year, 2023. However, upon closer examination of these matters, in light of the dual 400th anniversary of this particularly interesting pair of books, one can begin to see that all of this are parts of the same gradual process...

**In brief, the four aspects of the overall “process of uncovering the truth” are as follows:**

(1) At the beginning of 2023, under the auspices of the Center for Cryptologic History, which operates within the NSA, a specialized intelligence agency of the United States, a substantial monograph titled *From the Ground Up* [3] was quietly published without any press notification. This work reveals significant reassessments of seemingly well-established facts from the early history of American military cryptology in the early 20th century. [4]

(2) Around the same time in Washington, at the Folger Shakespeare Library, renowned worldwide as the richest collection of Shakespeare's first editions and other books from the Elizabethan era, quiet changes of a different kind took place as well. First, without explanation, a long-posted text inviting all researchers seeking the true author of Shakespeare's works to explore the extensive collections of the Folger Library suddenly disappeared from the library's website [5]. Shortly after that, it became known that the library's director, Michael Witmore, under whose leadership the invitation was posted, decided to step down from his position, which he had held for the past 12 years. [6]

(3) By mid-2023, news of a major achievement by the new international project DECRYPT spread widely from Europe. Under its auspices, numerous scientists and independent researchers from various countries (not only in Europe but also from other continents), relying on modern computer technologies, have been quite successful at breaking ciphers in historical documents that had remained unread for centuries in the archives and libraries of the world. That year, in particular, DECRYPT analysts managed to discover and decipher a significant collection of encrypted 16th century letters from the secret correspondence of Mary Stuart, Queen of Scots. [7]

(4) The fourth event occurred at the end of 2023, when, thanks to researchers mainly from Russia, a new website, **4in1.ws**, appeared on the internet. It contains an extensive collection of investigations, documents, and evidence demonstrating not only the deep connections between points (1), (2), and (3), but also how closely and intriguingly these events intersect with the mysteries of Bacon and Shakespeare. [8]

Perhaps the most remarkable aspect here is that all the key investigations in point (4) were conducted *before* events 1, 2 and 3. And were published, respectively, before 2023, but only in Russian. So, the **4in1.ws** project began distributing and further developing these findings in English.

Since all these materials-the original investigative book *4in1*, the series of subsequent new analytical works, and the large collection of documents underlying the investigations-are freely available for review and study on the website **4in1.ws**, this article will only provide a brief overview of what has been gathered there. Most importantly, it'll highlight how radically these facts and documents alter the established historical narrative in academia, provided they are not ignored but thoroughly studied and verified.

### **The NSA and the New Fathers of Cryptology**

Why is the book and project called “4in1”? The full and more descriptive title of this interdisciplinary endeavor is “*4in1: Mask of Shakespeare and Mysteries of Bacon, Book by Cartier and Secrets of the NSA.*” The stages of this research were published online in Russian starting in the fall of 2020, and in their completed form, they were published as a book in May 2022.

About six months later, in January 2023, under the auspices of the NSA and its Center for Cryptologic History, another substantial book, *From the Ground Up* [3], was released. Although seemingly focused on an entirely different topic-the development of American cryptology during World War I-this work, surprisingly, directly touches on all the main themes of *4in1*. That is, it also includes some material on Shakespeare, a bit about Francis Bacon, the French cryptographer General Cartier, and the intriguing role of Baconian ciphers in the early history of the NSA.

What's most important is that in this new book by NSA historian Betsy R. Smoot, even the well-known facts and events from the Bacon-Shakespeare line are now presented quite differently from the way virtually all historians have been doing for the past sixty years or so. Starting with the David Kahn's foundational work *The Codebreakers* [9], which is now revered as “the bible” for historians of cryptography.

What does “quite different” mean here, and why is it important?

In almost any work on the history of cryptology where the unusual circumstances surrounding the remarkable rise of the Friedmans-the most famous stars of American cryptology in the 20th century-are mentioned, the story is typically presented in a similar way [10]. And looks like this.

George Fabyan, an eccentric millionaire who made his fortune in the textile industry, came across the works by a certain Elizabeth Gallup in the early 1900s. Gallup claimed to have

deciphered secret messages from Francis Bacon, allegedly hidden using a special cipher in numerous old books from the Elizabethan era. Impressed by these discoveries, Fabyan invited Gallup to his Riverbank estate near Chicago, where he created a Cipher Department within his personal scientific laboratories to further develop her work.

Soon after, in 1915-1916, the energetic Fabyan began recruiting young, educated individuals to assist Gallup in her work. This is how geneticist William Friedman and philologist Elizebeth Smith came to work at the Cipher Department of the Riverbank Laboratories. The two soon married and, later in their government service, became the most famous cryptographer couple and brightest stars in American cryptology. After William Friedman's death in 1969, he was not only hailed as the "father of scientific cryptology" but, at times-largely due to Kahn's influence-as "the world's greatest cryptologist."

However, as David Kahn, who personally interacted with the cryptographer couple, revealed to readers (and subsequent cryptology historians repeated), the Friedmans quickly realized the illusory nature of the entire venture involving the decipherment of secret Bacon's messages while working for Fabyan at Riverbank. For they did not find any ciphers there at all. Decades later, in the 1950s, they authored a scathing book titled *The Shakespearean Ciphers Examined* [11]. In this book, Fabyan is portrayed as a wealthy eccentric with no understanding of cryptography, Elizabeth Gallup as a woman deeply lost in her own fantasies, and the complete absence of encrypted messages in old books is asserted with such strong terms:

*"We are certain that Mrs Gallup had not found, in all the books she examined, one application of the bilateral cipher. [...] As cryptologists we regret being unable to find that it had been used [in the books of Bacon-Shakespearean era]..."*

It's precisely in this manner, we should emphasize, that the fruitless analyses of Bacon's cipher at Riverbank have always been recounted in all books on the history of cryptology. Not to mention studies in Shakespearean scholarship.

Up until today, the quoted conclusion of famous cryptologists remains the primary and most powerful argument for literary scholars in debates about Baconian ciphers in Shakespeare's works.

However, the recent book by the NSA historian *From the Ground Up* offers a solid foundation for reconstructing a significantly different version of these same events.

First, it should be noted that Fabyan's own pre-war Cipher Department is now described as a "thriving cryptanalytic enterprise." Which is far more logical and closer to the truth, because previously, it remained entirely unclear and mysterious how Fabyan's cryptographers (who worked exclusively on Baconian ciphers in old books) were able to immediately provide the U.S. government with successful decryption of intercepted enemy communications once the U.S. entered the war. Moreover, these same Riverbank cryptographers, at Fabyan's initiative, trained nearly a hundred military officers in codebreaking, as the U.S. Army had no cryptanalysts of its own at the time.



Second, the names of the cryptographer couple, the Friedmans, who are naturally mentioned repeatedly in *From the Ground Up*, are nowhere associated with the topic of Shakespeare and Baconian ciphers in this book.

Third, contrary to longstanding historical tradition, William Friedman is never once referred to in the new monograph as the “father of American cryptology.” Now they have found a completely different character for the role of the father-Colonel Parker Hitt [12].

And fourth, if one reads the text more carefully, it becomes clear that the officers of young U.S. cryptographic intelligence who fought in Europe, upon the end of World War I referred to the French General François Cartier as their “father.” [13]

For our story, this General, who headed the Cryptographic Department of the French General Staff during the war, holds particular significance. After his military service, in the 1920s and 1930s, François Cartier, encouraged directly by Fabyan, became deeply involved in researching Gallup’s decipherments and the entire theme of Baconian ciphers in old books. The result of this work was Cartier’s monograph *Un problème de Cryptographie et d’Histoire* (“*The Problem of Cryptography and History*”) [14], where the main conclusion of this authoritative professional cryptologist is as follows:

*“We believe it is necessary to emphasize that from a cryptographic point of view, we have personally conducted a review of a certain number of texts [deciphered by Mrs. Gallup] and we consider that the discussion should set aside the cryptographic perspective, which seems unassailable to us.”* [15]

It’s probably not difficult to realize that when two highly authoritative professional cryptographers, who helped establish cryptology as a true science and a branch of applied mathematics, differ so radically in their views and assessments, both cannot be right. Given that deliberate deception has always been, and remains, one of the primary tools in espionage and cryptographic affairs, one of these professionals is almost certainly telling an intentional untruth.

The entire body of documents gathered so far-both declassified from NSA archives and uncovered from previously unexamined library collections-clearly indicates that it’s William F. Friedman and his wife, Elizebeth Smith Friedman, who are deliberately lying in this case.

This is precisely why, in the new version of cryptology history from the NSA, the names of Friedmans are now completely separated from debates about Bacon as Shakespeare. As a result, neither the demonstrably deceptive book by the Friedmans nor Cartier’s work-both of which fundamentally diverge in their assessments of the Bacon-Shakespeare issue-are mentioned at all in the monograph *From the Ground Up*.

To better understand the reasons why the NSA has now chosen to completely separate its history from this significant deception, first, it makes sense to turn to the history of the Folger Library and its longstanding, highly intricate connections with U.S. intelligence cryptologists.

### **The Folger Library and the Cartier’s Book**

The text mentioned earlier, which was posted on the Folger Shakespeare Library's website inviting those seeking the true author of Shakespeare's plays, read as follows [16]:

*"The Folger has been a major location for research into the authorship question, and welcomes scholars looking for new evidence that sheds light on the plays' origins. How this particular man-or anyone, for that matter-could have produced such an astounding body of work is one of the great mysteries.*

*If the current consensus on the authorship of the plays and poems is ever overturned, it will be because new and extraordinary evidence is discovered. The Folger Shakespeare Library is the most likely place for such an unlikely discovery."*

Why this text about "new and extraordinary evidence" was posted on the website when Michael Witmore became the director in 2011, and then quietly disappeared in 2023, just a few months before Witmore announced his resignation, remains, of course, unexplained by anyone.

However, in the history of the Folger Library it's well-documented how closely and intricately the Bacon-Shakespeare authorship debates are intertwined with the obvious interest in these matters from U.S. cryptographic intelligence agencies.

We should begin by noting that the founder of this unique library, millionaire Henry Clay Folger, like George Fabyan, was for many years a staunch supporter of the idea that Bacon was the true author of Shakespeare's works. This is precisely why Folger actively purchased copies of the First Folio, other first editions of Shakespeare, Bacon's works published during his lifetime, and other books from the Elizabethan era, hoping to find documentary evidence supporting Bacon's authorship.

In 1928, a year before his death, Henry Folger wrote a well-known letter (to his British book dealer, Broadbent), in which he stated that he had decided to completely abandon the idea of Bacon being the author of Shakespeare's works [17]. By a curious coincidence, another millionaire and staunch Baconian, George Fabyan, around the same time, in 1929, also wrote a letter (to Swedish cryptography historian Yves Gylden), similarly stating that he no longer believed Bacon was the author of Shakespeare's plays, favoring instead the idea of collaborative authorship by the Rosicrucian brotherhood [18].

The reasons for such a radical and simultaneous shift in perspective by individuals who generously funded their historical research certainly deserve further investigation. Whatever it was, the Folger Library, completed after its founder's death in the early 1930s and bringing together all of his valuable acquisitions in one place accessible to researchers, immediately became a bastion of the most conservative Shakespeare scholarship. From its earliest years, the library's leadership firmly held Stratfordian positions, asserting that Shakespeare himself was the true author of the works attributed to him.

At the same time, as has now become known, the topic of Bacon-Shakespeare ciphers also had its own parallel and specific development at the Folger Library, though kept in deep secrecy. In particular, amid the worsening political situation and the looming threat of a new major war in the late 1930s, scholars and Shakespearean experts associated with the Folger Library received secret training as cryptanalysts in a naval communications intelligence group. And

after the U.S. entered the war, in 1942-1945 these scholars (Fredson Bowers, Charlton Hinman, Giles Dawson, Ray O. Hummel) have been working on breaking enemy codes in the US Navy's intelligence unit [19].

When the war ended, these cryptanalysts returned to their peaceful profession of Shakespearean studies, diligently reinforcing Stratfordian positions in academia. This effort was carried out with exceptional thoroughness and rigor. For instance, when the *Shakespeare Quarterly* journal was founded in 1950 under the auspices of the Folger Library to comprehensively study all the Shakespearean themes, a strict taboo was imposed from the very beginning on any mention of General Cartier and his controversial book. So for 75 years of the journal's existence, not only has there been no reference to Cartier's book, but even his name has never appeared on its pages.

When General Cartier passed away in the summer of 1953 at the venerable age of 90, the Folger Library provided a significant springboard for the launch of the now-famous book by the cryptographer couple, the Friedmans, *The Shakespearean Ciphers Examined* [11]. Here is how it was arranged, in brief.

Just a few months after Cartier's death, in the fall of 1953, the Folger Library announced a contest for the best work on the Elizabethan era. Specifically for this contest, Friedman and his wife spent 1954 preparing their extensive exposé manuscript, *The Cryptologist Looks at Shakespeare*. This work, as it was often said in later times, "drove the final nail in the coffin of Baconian theories."

Naturally, in the spring of 1955, this manuscript was declared the winner of the Folger Library's competition, received widespread press coverage and garnered enthusiastic reviews from Shakespeare scholars. A couple of years later, it was published in a shortened version and in a large print run as the book *The Shakespearean Ciphers Examined*, quickly making the Friedmans cultural celebrities. This happened despite, it must be emphasized, the extremely strict secrecy requirements at the NSA, where at the time all employees were strictly forbidden from revealing their involvement in government cryptology. Why an exception was made for William Friedman in this case has never been explained.

The NSA's keen interest in the Bacon-Shakespeare topic and the Folger Library did not end with this episode. A particularly striking recent manifestation of this interest was the somewhat peculiar exhibition "*Decoding the Renaissance*," held at the Folger Shakespeare Library in late 2014 with direct involvement of the NSA. The main feature of the exhibition was the choice of William Friedman as the central figure, around whose cryptographic talents various Renaissance cipher-related artifacts were gathered and displayed [20].

Given that Friedman's only real "contribution" to the study of Renaissance cryptography was his monograph proving that he, as a professional cryptologist, found no Baconian ciphers in old books, the choice of such a central figure for the exhibition seems almost inexplicable. "Almost" here means that there was, of course, an explanation—just one that was never publicly stated.

Because just a few months earlier that same year, 2014, *for the first time in British history, a PhD dissertation was successfully defended at Brunel University London on the topic of*

*“Bacon as the author of Shakespeare’s works.” More precisely, the dissertation’s title was: “A linguistic analysis of Francis Bacon’s contribution to three Shakespeare plays: The Comedy of Errors, Love’s Labour’s Lost, and The Tempest.” [21]*

Details on what made this dissertation so significant and why it caused noticeable concern at the NSA, leading to an entire exhibition celebrating Friedman at the Folger Library, can be found in the chapter *“Bacon and TEMPEST”* of the book *4in1*.

Here, however, it’s time to move to a brief overview of the research by other scholars in the field of historical cryptology.

### **DECRYPT, David Kahn, and the Lies by Omissions**

Since 2018, various European cities (Uppsala, Amsterdam, Munich, Oxford) have hosted *HistoCrypt*, an annual international conference on Historical Cryptology that covers all aspects of the use of ciphers (cryptography) and their decryption (cryptanalysis) throughout history.

This conference, by its very nature, is a large interdisciplinary endeavor, as historical cryptology closely intersects with fields such as mathematics and history, computer science and artificial intelligence, linguistics and image processing.

The activities of the large-scale decryption project *DECRYPT* are regularly and thoroughly covered in *HistoCrypt* presentations [22], as many of the organizers and key figures of both initiatives are often the same individuals. The successes of these two efforts are undeniable and impressive, with the number of papers and decrypted historical documents growing noticeably. However, there is a very distinct imbalance in this otherwise positive process.

If one undertakes even the simplest statistical count of how often certain particularly interesting authors are mentioned in the conference materials, the following picture emerges. Names like William Friedman and David Kahn (or, for instance, the journal *CRYPTOLOGIA* as the basic source for cryptography historians) are mentioned in any recent *HistoCrypt* proceedings roughly thirty times on average each.

In contrast, Baconian ciphers in old books and François Cartier’s monograph *Un problème de Cryptographie et d’Histoire*, which align perfectly with *HistoCrypt*’s themes, are never mentioned-not once. Nor is General François Cartier himself.

The reason for this strange omission is, in essence, not difficult to understand.

David Kahn, the patriarch of cryptology historians, never hid the fact that he idolized William Friedman from a young age, calling him the “greatest of cryptologists” and fully accepting the version presented in the Friedmans’ book *The Shakespearean Ciphers Examined*. As a result, Kahn’s most important and foundational work *The Codebreakers* (1967) makes no mention of General Cartier’s book, that fundamentally contradicts Friedman’s conclusions.

When *CRYPTOLOGIA* was founded in 1977 with Kahn’s active participation, quickly becoming the most authoritative journal on the history of cryptography, a tradition-clearly influenced by the patriarch-founder-of never mentioning Cartier’s book was established there as well.

At the turn of the 21st century, David Kahn made an important historical discovery, uncovering previously unknown archive of Riverbank's Cipher Department in the New York Public Library-a vast collection of documents surrounding Fabyan's cryptographers' work on Baconian ciphers. This valuable archive, long believed lost to history, had in fact been quietly stored-donated from a private collection- in the library's manuscript division since 1960 [23].

Upon careful examination of the documents from this archive, it becomes clear and strikingly evident that almost everything described in the Friedmans' book about their work with Bacon's ciphers at Riverbank is either outright falsehood or artfully ambiguous phrasing designed to obscure inconvenient truths. In other words, an entire set of documentary evidence (signed personally by William Friedman and Elizebeth Smith) was uncovered, which completely contradicted the version of cryptology history that David Kahn and his colleagues had been constructing throughout the second half of the 20th century...[24].

The result of this unpleasant discovery was that David Kahn essentially ignored almost all of these documents. For the cryptography historian community, he published an article in *CRYPTOLOGIA* [25], focusing on only one "valuable find": the draft of Friedman's famous work *The Index of Coincidence*. Which is, undoubtedly, the most outstanding of all Friedman's cryptanalytic works, prepared in 1920, during his final year working for Fabyan at Riverbank.

#### **4in1: The Return of Cartier's Book**

Why and how this happens, no science can explain, but in the same year of 2020 (exactly one hundred years after the Friedmans fled from Riverbank to Washington), two crucial events in our story took place independently of each other, in different corners of the world.

At first glance, these events seem entirely unrelated. However, upon closer and more combined examination, it becomes clear that they are different facets of the same picture. A significantly new historical picture that radically changes our understanding of what really happened with cryptology throughout the 20th century. And how important is the role that Francis Bacon's ciphers play in these changes.

(Not to mention that, in their potential and development, these ongoing changes are capable of leading researchers to fundamentally new perspectives on many other areas of science as well.)

So, what are we talking about?

The first event was the simultaneous publications [26] by journalists from the United States, Germany, and Switzerland, who obtained a so-called secret "MINERVA report." This report detailed the greatest spy operation or "*the most successful intelligence heist of the 20th century*" [27] which lasted over half a century, starting in the mid-1950s. It revealed how U.S. and West German intelligence recruited Boris Hagelin, owner of the Swiss company Crypto AG, whose cipher machines were sold to almost 130 countries worldwide. These machines were designed with deliberately weakened cryptographic systems, allowing American and German spies to quickly and easily decrypt the communications secured by these devices.

The second event, which occurred in Russia, was the resurfacing of the long-forgotten book by French General Cartier, *Un problème de Cryptographie et d'Histoire* [14]. Since this book ended up in the hands of an IT journalist who, in the previous century, had spent about twenty



years professionally engaged in cryptanalysis and OSINT (open-source intelligence) for one of Russia's intelligence services, *this unexpected discovery led to the launch of the major research project 4in1.ws*.

To understand the close connection between events (1) and (2), it's enough to point out that the key figure in the espionage operation RUBICON (main theme of the *MINERVA report*) was none other than William F. Friedman. He played a crucial role twice—first as the “access agent” (and a long-time friend of Boris Hagelin from pre-war era) and later as the intelligence “recruiting officer” (holding an official title of Special Assistant to the Director of the NSA).

What's particularly noteworthy is that William Friedman orchestrated the complete compromise of the cipher machines of the Swiss company Crypto AG (codename MINERVA) during the very same years, 1954-1957, when he and his wife were preparing their book, *The Shakespearean Ciphers Examined*. Thanks to this book, not only was Cartier's work *Un problème de Cryptographie et d'Histoire* almost entirely erased from history, but so was the General himself—a fact anyone can verify by attempting to find any substantial information online about this remarkable man and his cryptographic achievements.

Even these facts are enough to begin understanding why, after 2020, NSA historians urgently started looking for a new “father of American cryptology” to replace William F. Friedman, who had long been considered firmly established in that role. In the context of the Hagelin cipher machines scandal, continuing to proclaim such a cunning spy—who helped deceive the world and read the secret correspondence of more than 100 countries for over half a century—as the father of national cryptology seemed far too provocative...

Moreover, by stripping Friedman of his “father” status and duly recognizing the contributions of General Cartier, NSA historians made a clear distinction between the undeniable cryptologic achievements of the Friedmans and their more unsavory efforts to discredit the late Cartier and their involvement in the Bacon-Shakespeare cipher controversy. As a result, in-depth research on this subject now seems to have naturally concentrated in the “4in1” project, as no other cryptology historians dare to delve into this sensitive and subversive topic.

In the course of these investigations, a large number of facts and documents have been uncovered regarding the lesser-known aspects of the Friedmans' multifaceted activities. So, the theme of lies and betrayals naturally became dominant.

In particular, among the “4in1” investigations, one can find documents showing how a young William Friedman at Riverbank prepared numerous visual aids and wrote instructional brochures to help beginners master the reading of Bacon's cipher in old books using Gallup's method [28]. Meanwhile, a young Elizebeth Smith (not yet Friedman), relying on these materials, neatly cracked Baconian ciphers while working as Mrs. Gallup's assistant [29]. (David Kahn found all these documents in the archives of the NYPL [23], but for well-known reasons, chose to withhold them from his fellow historians—effectively committing a scientific betrayal of the truth.)

Other documents have been gathered that show how, in 1925, William F. Friedman committed his first serious act of betrayal. Under pressure from his former boss, Fabyan, Friedman met with the Japanese ambassador in Washington and revealed not only that American cryptanalysts

were effortlessly reading Japan's secret communications, but also how Japanese diplomats could prevent this. (Moreover, the non-trivial reasons that pushed Friedman to take such an unusual step can be fairly well reconstructed. However, all professional cryptology historians prefer to ignore this episode as it severely tarnishes "the greatest of cryptologists.") [30]

There are also documents showing how, during the 1940s and 1950s, Friedman, in fact, repeatedly betrayed his colleagues in codebreaking units in pursuit of favor from high-ranking officials during investigations into the causes for the U.S. fleet's defeat at Pearl Harbor. [31]

Finally, documents have been gathered regarding the personal circumstances that led Friedman and his wife to write their deceptive monograph about the ciphers in Shakespearean-era books. These reveal, for instance, how their work served as a form of revenge against both Fabyan and General Cartier, whom the Friedmans (and, following their lead, David Kahn) blamed for stealing the authorship of W.F. Friedman's famous cryptanalytic achievement, *The Index of Coincidence*. [32]

But the main outcome of the "4in1" investigations is, of course, not the exposure of the unpleasant truths about the Friedmans. It's the uncovering of the historical truth about Bacon, which General Cartier persistently pointed to and unsuccessfully tried to bring to the attention of the scholarly world. The Friedmans, as can be seen, seriously hindered these efforts.

Now that the lies of the Friedmans and their motives are becoming clearer, cryptology and history researchers are left with only one detailed book on Bacon's ciphers, written by an unquestionably authoritative cryptographer. Additionally, there is the "4in1" project, which comprehensively demonstrates why Cartier's analytical conclusions deserve trust, while the conclusions of the Friedmans are deliberately constructed disinformation.

### **Bacon's Mysteries, Rosicrucian Science, and Folger's "Extraordinary Evidence"**

In light of the new circumstances-where the Friedmans' book can no longer serve as a credible argument in the debates over cryptographic evidence pointing to Bacon as the author of Shakespeare's works-it is natural for the scientific community to return to the artificially suppressed but unquestionably authoritative testimony of General Cartier.

Moreover, now that the historical cryptology community has developed and successfully applied powerful computational tools, such as automatic cryptanalysis programs and neural networks, there are ample opportunities to thoroughly verify and more accurately decode all the astonishing information collected in Cartier's revived book.

This information includes secret details about Bacon's biography, such as his identity as the secret son of Queen Elizabeth and the Earl of Leicester, his shattered youthful hopes for the throne, his complex relationship with his younger brother and the Queen's favorite, the Earl of Essex, and why Bacon was compelled to conceal his literary works not only under the mask of Shakespeare but also, at times, under the names of other prominent authors: Spenser, Marlowe, Greene, and Peele.

All these remarkable documents, it should be emphasized, are not new, as they have already been published twice before. First by Elizabeth Gallup at the turn of the 19th and 20th centuries, and then by General Cartier, who received the materials from Fabyan, selectively double-

checked some of the fragments, provided an expert opinion confirming the accuracy of the decipherments, and published the corresponding analytical results in the 1920s and 1930s.

A crucial element of this still far-from-complete story is that, for some unnamed reasons, Elizabeth Gallup did not publish everything. Colonel Fabyan, who possessed these deciphered but unpublished materials, likewise, for reasons that remain unclear today, didn't provide them to Cartier.

In other words, a significant portion of Bacon's secret biography remains unknown to this day. Virtually everything he encrypted about his life and activities after 1603 is missing-that is, over the span of more than twenty years following the death of Queen Elizabeth.

On the other hand, there is ample documentary evidence that Colonel Fabyan, in his Riverbank laboratories, was passionately engaged in recreating the unusual experiments with nature that the Rosicrucians secretly conducted, and that Bacon described in his encrypted messages [33].

As far as is known, absolutely none of these descriptions, deciphered by Elizabeth Gallup, were ever published anywhere. In essence, they have been lost to history once again. However, both Gallup's publications and Cartier's book provide sufficient information about where exactly-within which old books-these missing fragments should be sought.

In light of these additional details, the previously quoted text from the Folger Library about the "new and extraordinary evidence" in the books from their unique collection takes on a significantly new meaning. Likewise, there is much to ponder in the farewell words of the library's former director, Michael Witmore, who left his position with this message to the new director: "[The Folger Shakespeare Library] is a place that is full of wonders and even greater potential." [6]

Based on General Cartier's testimony and the long list-spanning many dozens-of old books where Elizabeth Gallup identified Bacon's biliteral cipher, the Folger Library has long held a vast collection of encrypted and yet unexplored historical documents. It's generally known where to search for them and how to extract them. However, no one in the historical cryptology community has yet taken any action in this area-neither with the Folger collection nor with similar books in many other libraries around the world.

Modern cryptanalysis technologies, based on deep neural networks, combined with the body of reliable facts and an enormous amount of supporting documentary materials, make it entirely possible to begin the truly scientific reconstruction of a much more accurate historical narrative.

However, for this to happen, researchers and scholars must first make the decision to abandon their long-held self-deception.

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*The Friedmans...both worked for Riverbank Laboratories, run by eccentric millionaire George Fabyan, in Geneva, Illinois, just outside Chicago. The research areas included acoustics, chemistry, cryptology (only with the aim of glorifying Bacon as the author of those famous plays-Gallup worked there), and genetics.*

David Sherman (NSA veteran and historian). *Sources and methods for cryptologic history: the William and Elizebeth Smith Friedman collections*, *Cryptologia* (2020), 44(3):267-279

*William, having been recruited from his graduate studies in agriculture at Cornell University, joined Fabyan's Riverbank Laboratories in 1915 and established its genetics program. Elizebeth came to Riverbank a year later...She was assigned to a Riverbank effort that aimed to find enciphered messages thought (wrongly) to have been embedded in the texts of William Shakespeare's plays. Elizebeth soon became disillusioned with her work. William, however, was drawn into it through his talent with a camera, which allowed him to photograph for Fabyan those pages in early editions of Shakespeare's works that were deemed (again, wrongly) to contain examples of encrypted text. He and Elizebeth also drew closer together. The two married in May 1917.*

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[13] *In a postwar letter to Cartier, Frank Moorman [the head of G2A6, American Radio Intelligence Section in France] proclaimed "we have considered you the father of our section and have never hesitated to appeal to you in difficulty. You have always been ready to help us and be able to overcome the obstacles, and without you our service would have lost a lot of value..."* Quoted in [3], page 177

[14] François Cartier. *Un problème de Cryptographie et d'Histoire*. Paris: Editions du Mercure de France, 1938

[15] “*Nous croyons devoir insister sur le fait qu’au point de vue cryptographique, nous avons personnellement procédé à un travail de contrôle d’un certain nombre de textes et que nous considérons que la discussion doit laisser de côté le point de vue cryptographique qui nous semble inattaquable.*” See [14], page 53

[16] See the metamorphoses of “Shakespeare FAQ” web-page (with the help of the Wayback Machine):

- *Version from 2011 Oct 8: No invitation yet*
- <https://web.archive.org/web/20111008215432/http://www.folger.edu/Content/Discover-Shakespeare/Shakespeare-FAQs.cfm>
- *Version from 2011 Nov 7: The appearance of an invitation*
- <https://web.archive.org/web/20111107031207/http://www.folger.edu/Content/Discover-Shakespeare/Shakespeare-FAQs.cfm>
- *Version from 2023 Feb 3: Still there*
- <https://web.archive.org/web/20230203234137/http://www.folger.edu/shakespeare-faq>
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*The rational world of code represented by the Friedmans was also the one occupied by Bowers and Hinman during their years as cryptanalysts for the U.S. Navy from 1942 to 1945...Even prior to the United States’s entry into the war, Bowers had received secret instruction as a cryptanalyst in a naval communications intelligence group at the University of Virginia; during the war, he supervised a naval communications group working on Japanese ciphers. Whatever the reason, Bowers’s group was heavy with Shakespeareans, with Hinman a member, along with two other experts from the Folger Library staff (Giles Dawson and Ray O. Hummel).*

See also: G. Thomas Tanselle, *The Life and Work of Fredson Bowers*. Studies in Bibliography 46 (1993): 1–154, esp. 32–34

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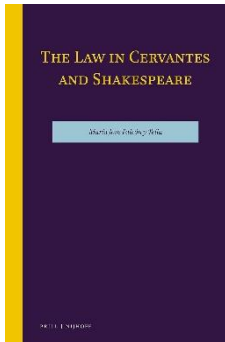
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*4 in 1: Mask of Shakespeare and Mysteries of Bacon, Book by Cartier and Secrets of the NSA*  
**Available to Read Here**

## XVI.

**Review of María José Falcón y Tella, *The Law in Cervantes and Shakespeare*, translated by Dierdre B. Jerry (Leiden: Brill Nijhoff, 2021), first published in Spanish as *El Derecho en Cervantes y Shakespeare* (Madrid: Marcial Pons, 2021)**

**By Christina G. Waldman**



“In the Spanish-speaking world, María José Falcón y Tella stands out among those authors who have studied the theme of law and literature in its diverse modalities,” writes Carla Forelli, Professor of Legal Philosophy at the University of Bologna, in her foreword to Falcón y Tella’s *The Law in Cervantes and Shakespeare* (xiii). She goes on in her foreword to praise Falcón y Tella’s prior book, *Derecho y Literatura* (Madrid: Marcial Pons, 2015; translated as *Law and Literature* (Leiden: Brill, 2016) as “one of the greatest contemporary European studies on law and literature” (xiii), thus recognizing Falcón y Tella as an acknowledged authority on law and literature.

It has long intrigued the present writer that the divisions between such disciplines as law, literature, and religion were not as pronounced in earlier times as they are today. For example, it is probable that ancient Greek drama had its roots in religious rites (see, e.g., Eric Csapo, intro., *The Origins of Theatre in Ancient Greece and Beyond: From Ritual to Drama* [Cambridge: Cambridge University Press, 2007], xvii–1). Judges in Ireland were once bards (see John C. Kleefeld, “From Brouhahas to Brehon Laws: Poetic Impulse in The Law,” *Law and Humanities* 41 [2010], 21–61). And, until 1868, the Japanese were still putting the “weightiest part of state documents” in verse (see J. Huizinga, *Homo Ludens: A Study of the Play Element in Culture* [London: Routledge, 1949], 126).

Still, it was a surprise to the present writer, and perhaps it will be to others, to learn that *Don Quixote* has so much to say about law and even jurisprudence (the philosophy or science of law). In the introduction to her book under review, Falcón y Tella clearly affirms the role that literature in general, and *Don Quixote* in particular, can, and do, play, in the establishment of values and principles like “freedom, justice, and equality” (1). She explains that one reason *Don Quixote* is considered among the world’s greatest works of literature is its strong appeal to human rights and dignity. She states:

We do not have to go back to Cervantes’ Spain to realize that in every period of history, and even today, there have been and still are human beings who have acted as knights-errant, waging constant battles to defend their beliefs and never betraying their ideals. The humanity of such individuals is precisely what has driven the progress of mankind. (Falcón y Tella, *The Law in Cervantes and Shakespeare*, 1)

In the same vein, she quotes another author, Carlos Mata Indurálin (in translation):

What a splendid lesson Cervantes teaches us through his immortal creature! That men—any man, all men—are free and must always fight to fulfill their dreams, even if the path to achieving that goal is strewn with defeat and bitterness ....”And that is the lesson: that every man who fights for a beautiful ideal is a hero who can never be vanquished, though he suffer a thousand defeats .... He may be defeated but never vanquished .... (Falcón y Tella, *The Law in Cervantes and Shakespeare*, 2)

Falcón y Tella’s decision to make Shakespeare’s plays (ostensibly authored by “the Stratford man” William Shaxpere, 1564–1616) and Cervantes’ novel *Don Quixote* (ostensibly authored by Miguel de Cervantes Saavedra, 1547–1616), the subject of one book is an interesting one, for it invites the making of comparisons between the two—which the author does, especially in section 5. For example, she compares and contrasts the characters of Hamlet and Quixote (5.2Cc). She devotes special attention to the madness of Quixote (4.22), Hamlet (5.2Cb), and Lear (5.2Ab). As to *The Merchant of Venice*, she finds Shakespeare’s treatment of Shylock’s daughter Jessica “reminiscent” of Cervantes’ treatment of the “captive captain” and the love story between the Moor’s daughter Ricote and Don Gaspar Gregorio (5.2Bb; see also 4.24).

Falcón y Tella points to a “central theme of equity” running through both *The Merchant of Venice* and *Don Quixote*. Equity was Francis Bacon’s turf. “Certainly it partakes of a higher science to comprehend the force of equity that has suffused and penetrated the very nature of human society.” So Bacon wrote in his unpublished legal treatise, *Aphorismi de Jure gentium maiore, sive de fontibus Justitiae et Juris*, or, in English, “Aphorisms on the greater Law of nations, or of the fountains of Justice and Law.” (For more on the *Aphorismi*, see Daniel R. Coquillette, *Francis Bacon, Jurists: Profiles in Legal Theory* [Stanford (and Edinburgh): Stanford University Press, 1992], 237–43.)

What is equity? There are different definitions, depending on context. When I was in law school forty years ago, *Black’s Law Dictionary* defined it, pertinent to this discussion, as “justice administered according to fairness as contrasted with the strictly formulated rules of common law” (*Black’s Law Dictionary*, 5<sup>th</sup> edition, Bryan A. Garner, editor [West: St. Paul, 1979], s.v. “equity”). The 11<sup>th</sup> ed. (2019) of *Black’s* (Garner, ed.) defines it as (1) “fairness, impartiality, even-handed dealing”; (2) “the body of principles constituting what is fair and right, natural law”; and (3) “the recourse to principles of justice to correct or supplement the law as applied to particular circumstances ....”

Falcón y Tella is also a scholar of equity, having written *Equity and Law* (translated by Peter Muckley [Leiden and Boston: Martinus Nijhoff, 2008] from the Spanish, *Equidad, Derecho y Justicia* [Madrid: Editorial Universitaria Ramon Areces, 2005]). In *The Law in Cervantes and Shakespeare*, Falcón y Tella states, “When equity may and should be brought into play, press not the utmost rigor of the law against the guilty; for the reputation of the stern judge stands not higher than that of the compassionate” (64). The term “equity” can be used in a procedural context, as well, referring to specific courts or rules of equity. “Portia’s ‘quality of mercy’ speech is perhaps the greatest equitable plea ever penned or spoken,” wrote Mark Edwin Andrews in his 1965 book, *Law versus Equity in The Merchant of Venice: A Legalization of Act IV, Scene 1* ([Boulder: University of Colorado Press, 1965], 52)—the book which inspired the present author’s book,

*Francis Bacon's Hidden Hand in Shakespeare's The Merchant of Venice: A Study of Law, Rhetoric, and Authorship* (New York: Algora Publishing, 2018).

There are five chapters in *The Law in Cervantes and Shakespeare*. After the introductory chapter, the author discusses, in chapter 2, “Law and Literature,” the “law and literature movement” for which the author’s expertise has been established (xiii). Chapters 3 and 4 focus on Cervantes and *Don Quixote*. In chapter 5, Falcón y Tella focuses on three major Shakespeare plays: *King Lear*, *The Merchant of Venice*, and *Hamlet*. She describes *King Lear* as a play which “has everything,” including “rage and passion, cruelty and selfishness, hypocrisy and moral outrage” (130–136, at 130). She points out that, although *King Lear* is not considered *per se* a “legal” play, it contains three trial scenes (131). She describes *The Merchant of Venice* in one instance as “a comedic counterpoint to the sublimely tragic personal sacrifice of *Antigone*” (136–144, at 139). In both *Hamlet* (144–153) and *The Merchant of Venice* (136–144), she perceives vengeance as a central theme (see 143, 145).

This book includes chapters on “individual rights and freedoms” (37–47), “war and peace” (47–58), and “government and the administration of justice” (61–74). As Falcón y Tella points out, one finds with *Don Quixote* examples of the law in a range of categories: “criminal,” “civil,” “labor,” “commercial,” “tax,” “procedural,” and “aristocratic.” As a teacher herself, the author uses the novel to explain and interpret key concepts important within jurisprudential framework. For example, when considering what constitutes a “just war,” she evaluates the appropriateness of past United States military actions (53–55).

Among literary works, Falcón y Tella ranks *Don Quixote* in the highest echelon of world literature, ranking it alongside Shakespeare, Dante, Goethe, and Homer (126, 20). Certainly, it would be a loss for Spain’s literary prestige if it were to be determined that an Englishman, rather than a Spaniard, authored the novel. While I did not find Falcón y Tella to be overtly addressing authorship in this book, it could be suggested that—just as with Shaxpere as Shakespeare—what is known about Cervantes’ life does not “fit” with his being the author of the literary masterpiece *Don Quixote* (see, e.g., Brian McClinton, chapter 4, “The Invisible Man,” *The Shakespeare Conspiracies: Untangling a 400-Year Web of Myth and Deceit*, 2d ed. [Belfast: Shanway Press, 2008], 81–101).

The author devotes significant space to demonstrating the legal/jurisprudential concepts present in the works of both Shakespeare and Cervantes. However—to this writer’s knowledge—unlike the analysis that has been undertaken in the past with Shakespeare’s works—such as that undertaken by O. Hood Phillips in *Shakespeare and the Lawyers* ([London: Routledge, repr. 2004 (1972)], 119–140)—no writer seems to have made a significant effort to *deny* the prevalence and quality of the law that can be found in *Don Quixote*.

One might ask: how does Falcón y Tella explain the means by which Cervantes and Shakespeare obtained their profound knowledge of the law? She explains that Cervantes’ life was “riddled with lawsuits, multiple court appearances, and periodic stints behind bars” (10); thus, it was his life experiences and (presumed?) “extensive reading” that prepared him to write

on the civil law, although he was, admittedly, “neither a student of the law nor a jurist” (15). Similarly, she credits Shakespeare’s “propensity for litigation” for his acquisition of legal knowledge. She writes: “Shakespeare was a potential lawyer, a walking litigation factory. Though not a lawyer by profession, he certainly acquired an extensive and solid legal education based on his own personal experience with the law, again like Miguel de Cervantes” (127).

In support of this proposition, Falcón y Tella cites New York City trial attorney Daniel J. Kornstein’s book, *Kill all the Lawyers? Shakespeare’s Legal Appeal* ([Lincoln: University of Nebraska Press, repr. 2005 (date corrected), first published by Princeton University Press, 1994], 15–21). However, an introduction to new evidence invites reevaluation. Hence, in a recent review of *Francis Bacon’s Hidden Hand* on [Amazon](#) (September 16, 2024), Kornstein stated that [the present author] “ably makes the case here for Shakespeare’s contemporary Francis Bacon as the author of *The Merchant of Venice*,” recognizing that “One does not necessarily have to agree with Waldman’s conclusion to appreciate the value of, and be much stimulated by, her contribution to the long-running authorship controversy.”

Falcón y Tella does not overtly challenge the traditional narrative as to authorship. Yet, as lawyers and law professors know, superior knowledge of the law is not gained by osmosis. In any century, attaining such knowledge tends to require years of rigorous study under the tutelage of qualified teachers—not to mention the importance of practical work experience. Such a critical reader as Falcón y Tella must surely find this juxtaposition of Cervantes’ life experiences against the profound law she finds in *Don Quixote* incongruous—just as with the case for Shakespeare. “Overall, Shake-Speare’s law is that of a barrister,” N.B. Cockburn, a British Inner Temple barrister, concluded, after a comprehensive, yet conservative, analysis in his book, *The Bacon Shakespeare Question: The Baconian Theory Made Sane* ([London: The Francis Bacon Society Edition, 2024 (1998)], 338–366, 365).

On the authorship of *Don Quixote*, two books by Baconian authors are relevant. The first one, by the late British historian Francis Carr, is: *Who Wrote Don Quixote?* (Xlibris, 2004). Thanks to the generosity of the Carr family, it may be read online at SirBacon.org, <https://sirbacon.org/quixote.html>. It is also available from Amazon. SirBacon.org is also providing online two additional resources, Francis Carr’s essay, “Thomas Shelton and Hamet Benengeli” and the “Don Quixote Resource List by A. Phoenix” (SirBacon.org [March 22, 2024], <https://sirbacon.org/links/carrq.html> and <https://sirbacon.org/essay-thomas-shelton-and-hamet-benengeli/>).

The second book, by Alfred von Weber-Ebenhof, is: *Bacon-Shakespeare-Cervantes (Franzisz Tudor): Zur kritik der Shaksper—und Cervantes—feiern* (Leipzig-Wein: Anzengruber-verlag, Brüder Suschitzky, 1917), 3 vols (see HathiTrust, <https://catalog.hathitrust.org/Record/009014650>). Written in German, it is the “first published book to challenge Cervantes’ authorship of *Don Quixote*,” according to SirBacon.org’s Lawrence Gerald, in his article, “Bringing Home Bacon, Shakespeare, and Cervantes” (SirBacon.org [March 1, 2024], <https://sirbacon.org/bringing-home-bacon-shakespeare-cervantes/>).



In the 1930's, Arthur Cornwall had translated *Bacon-Shakespeare-Cervantes* into English: *Bacon-Shakespeare-Cervantes (Francis Tudor): A Criticism upon the Shaxper and Cervantes Festivals* (Leipzig-Vienna: Anzengruber Company, Suschitzky Brothers, 1917). However, Cornwall's translation had never been published. His daughter Emily had made a gift of her father's entire library, including this book, to Steven Marble, a student of "Baconiana," who authorized Gerald to publish Cornwall's translation online at SirBacon.org. Now, for the first time, readers may read von Weber-Ebenhoff's book in English translation, at SirBacon.org, <https://sirbacon.org/ebenhoffbook.htm>. In addition, former law and philosophy professor Don Elfenbein's 28-page 'Review of Bacon-Shakespeare-Cervantes, book two'—in Cornwall's translation—may be read as part of Gerald's article, "Bringing Home Bacon, Shakespeare, and Cervantes," <https://sirbacon.org/bringing-home-bacon-shakespeare-cervantes/>.

It is probably true that most books, including this one, would be best read in the language in which they were originally written. However, unless one has a reading knowledge of Spanish, however, one must read *Don Quixote* in a translation. The first "translation" by Englishman Thomas Shelton (published in 1612) was apparently remarkably fresh! For readers seeking a modern translation, this resource may prove useful: "What's the Best Translation of Dox Quixote" (in 2 parts), <https://welovetranslations.com/2022/03/28/whats-the-best-translation-of-don-quixote-part-1/>.

Many of the footnotes in Falcón y Tella's book contain references to publications with titles in Spanish upon which the present writer (who lacks a reading knowledge of Spanish) is unable to comment. However, it should be noted that, in her extensive bibliography (155–205), Falcón y Tella refers to a substantial number of works in English by authors whose names will be familiar to students of law and literature, including (on Shakespeare): Bradin Cormack, Martha Nussbaum, Richard Strier, B. J. and Mary Sokol, Ian Ward, George Keaton, O. Hood Phillips; and (on *Don Quixote*), Eric Josef Ziolkowski. Impressively, the bibliography entry for Falcón y Tella herself is nearly half-a-page long. Two additional resources in English that could be mentioned are: Susan Byrne, *Law and History in Cervantes' Don Quixote* (Toronto: University of Toronto Press, 2013) and Laurent de Sutter, "The Quixotic Principle, or, Cervantes as a Critique of Law," (*Law and Literature* 26, no 1 [Spring 2014], 117-126).

Among the American entries Falcón y Tella includes are two older books: Paul S. Clarkson and Clyde T. Warren's *The Law of Property in Shakespeare and the Elizabethan Drama* (Baltimore: Johns Hopkins University Press, 1942) and Edward J. White's *Commentaries on the Law in Shakespeare* (St. Louis, F. H. Thomas Law Book Co., 1911). Clarkson and Warren's subject matter is limited, as its title states, to the law of property, and there are other important carve-outs to its scope. Clarkson and Warren plainly state their antithesis to the Baconian theory (*Law of Property*, xxi), suggesting concern about their objectivity in reporting and assessing data and even in their motivation for writing. Their study is now eighty-two years old. It predates modern computer search technologies. I discuss Clarkson and Warren's book in my essay, "Challenging the Lie in Shakespeare Authorship Studies: Even in Shakespeare Authorship?" (SirBacon.org [Oct. 20, 2023], 36–38, <https://sirbacon.org/waldman/Waldman-to-SirBacon-Solzhenitsyn-10-20-23.pdf>).

As for White's *Commentaries*, his 1913 edition added a 48-page essay, "The Bacon-Shakespeare Controversy: History of the Vagary" (vii–xlvi). In my opinion, both Clarkson-and-Warren's and White's books should be read more critically than they usually are with regard to authorship concerns. White devotes 512 pages to "the law in Shakespeare," but calls it a mere "smattering" (xxxvi). Is this not a perfect example of deliberate understatement, requiring astuteness from a critical reader?

I was pleasantly surprised to see two works challenging Shakespeare authorship in Falcón y Tella's bibliography: Mark Twain's *Is Shakespeare Dead?* and Delia Salter Bacon's article, "William Shakespeare and his Plays: an Inquiry Concerning them," *Putnam's Monthly Magazine*, 7 (1856), but not her book, *The Philosophy of the Plays of Shakespeare Unfolded* (New York: AMS, 1970 [London, 1857]). These entries share space in her bibliography, alongside "Stratfordian" works such as Jonathan Bate's *The Genius of Shakespeare* (New York: Oxford University Press, 1998) and Samuel Schoenbaum's *Shakespeare's Lives* (New York: Oxford University Press, 1991).

Falcón y Tella's book contains an index (206–211). Of note to a "Baconian" such as myself, the index contained no entry for "Francis Bacon." There is no particular reason why it should have; however, that is something I look for in a book. No criticism of the esteemed author is meant. Her book was not intended to be "about Bacon." It has seemed to me, however, that Bacon often tends to get overlooked by researchers in early modern literary studies, for a variety of reasons. Perhaps, in general, there may be value in looking where no one else is looking.

The present author is more familiar with the literature on "Shakespeare and law" than with that on "*Don Quixote* and law." The literature on the former is extensive.

In this regard, of particular note is R. H. Helmholz's Selden Society lecture, "Shakespeare and the European *ius commune*," published in M. Lobban and I. Williams, eds., *Networks and Connections in Legal History* ([Cambridge: Cambridge University Press, 2020], 262–284). In his talk, Helmholz collects numerous examples which strongly suggest that whoever wrote the works of Shakespeare had knowledge of the *ius commune*. While, in his lecture, Helmholz does not question the traditional attribution of Shakespeare authorship to William Shaxpere of Stratford, he makes an important point:

The lawyers of the last two hundred years who have explored Shakespeare's relationship to the law have all been common lawyers. Almost inevitably what they have seen is only his use of the common law in the plays. The civil law found in them is "hidden in plain sight." (Helmholz, "Shakespeare and the European *ius commune*," 283)

The present author briefly discusses Helmholz's lecture in her essay, "Challenging the Lie in a Free Society: Even in Shakespeare Authorship Studies?" (SirBacon.org, PDF [Nov. 14, 2023], 38-41, <https://sirbacon.org/challenging-the-lie-in-a-free-society-even-in-shakespeare-authorship-studies/>).

Readers may ask: what is the *ius commune*? In his foreword to the American edition of Manlio Bellomo's *The Common Legal Past of Europe 1000–1800*, Kenneth Pennington defines the *ius commune* as the “Roman, canon, and feudal law, spoken of by “the jurists of the twelfth and thirteenth centuries,” which was “taught in the law schools of Italy, France, Spain, Germany, England, and other European countries until the Seventeenth Century.” And, in his preface, Bellomo explains, “The fusion of Roman, canon, and feudal law produced a *ius commune* and a common jurisprudence in Europe between 1100 and 1800” (Manlio Bellomo, *The Common Legal Past of Europe 1000–1800*, translated by Lydia G. Cochrane [Washington D. C.: The Catholic University of America Press, 1995; first published in Italian as *L'Europa del diritto commune*, 2d ed. [Rome: Il Cigno Galileo Galilei, 1988], x, xi). It should be noted that Professor Bellomo has questioned the traditional narrative on Shakespeare authorship in a recent article (Manlio Bellomo, “*Ius commune e Shakespeare, fra drammi e commedie*,” *Rivista Internazionale di Diritto Comune* 30 [2019], 11–27).

Daniel R. Coquillette has written of the influence of the civil law on Francis Bacon, in his aforementioned book, *Francis Bacon*, and in his several articles on Bacon and/or the civilian lawyers in England during the sixteenth and seventeenth centuries. The several articles are available from Coquillette's faculty page at “Boston College: Law,” <https://www.bc.edu/bc-web/schools/law/academics-faculty/faculty-directory/daniel-coquillette.html>. In *Francis Bacon*, Coquillette observes: “The civilian tradition in Scotland permitted Bacon an excuse to compare English legal institutions to the world of continental civil law, and to begin to look to universal legal science as a legitimate source of national law” (p. 6). Clearly, Roman civil law was a component of the legal scene during the time of Shakespeare “and” Cervantes. For scholars of Shakespeare and the law trained in an Anglo-American common law system, this may not be self-evident. For Falcón y Tella, trained in a civil law system, this would be understood. Especially in Shakespeare authorship studies, surely the influence of the civil law on Bacon should not be underestimated.

*The Law in Cervantes and Shakespeare* should be of interest to students of law and literature generally and students of Shakespeare and *Don Quixote* more particularly. However, as with Shakespeare, the discrepancy between the life story of the writer and the legal knowledge and jurisprudence displayed in the works suggests a need for further inquiry into authorship. At first, it might seem far-fetched to think that even the literary genius Francis Bacon could possibly have written *Don Quixote* and the works of Shakespeare and everything else he wrote. I used to doubt it myself; however, now I am much less of a doubter. I had not realized just how much the author of *Don Quixote* had to say about law and jurisprudence.

Even during his own lifetime, Bacon was regarded as an authority on law and jurisprudence, as Coquillette sets forth in *Francis Bacon*. Bacon served as a special legal counsel to both Queen Elizabeth (indeed, he was the first “Queen's Counsel”) and King James. He had undertaken law reform at the Queen's behest. And, as Lord Chancellor under James from 1618—1621, he had attained the highest judicial position in the land. See Coquillette, *Francis Bacon*, 70–6 (law reform); 190–219 (chapter 4, “The Theorist as Judge”); 311–331 (chronology

of Bacon's career); J. H. Baker, *An Introduction to English Legal History*, 4<sup>th</sup> ed (London: Butterworths, 2002), 109–112, 165, 195, 218, 313 n. 95.

In his philosophical writings, Bacon wrote of his concern that too much reliance on authorities (such as Aristotle) had impeded the progress of “science,” or knowledge, particularly of the natural world. As he had famously told Lord Burghley, he had taken *all* knowledge to be his province. He urged, in his 1605 book, *The Advancement of Learning* (*The Two Books of Francis Bacon: Of the Proficiency and Advancement of Learning, Divine and Humane*), that the “advancement of learning” for the betterment of humanity would require, in the future, less dependence upon the teachings of “authorities” and more emphasis upon improving the quality of human reasoning and fact-finding.

This was rather a bold statement to be making, in an age when Giordano Bruno had been burned at the stake in 1601 for heresy, after seven years' imprisonment by the Inquisition. Even as late as 1633, Galileo was subjected to house arrest for teaching the Copernican theory. Of course, some of these so-called “religious” heresies of the past are now regarded as established scientific facts. Then, however, censorship of scientific theories on religious grounds was prevalent not only on the Continent but in England, as well, as Hilary Gatti discusses in *The Renaissance Drama of Knowledge: Giordano Bruno in England* (London: Routledge, 1989 [repr. 2013]).

During this period, there was ongoing censorship in law, too, for “civilian law,” that based on the Roman law, as codified by the Emperor Justinian, was viewed as foreign and, consequently, distrusted (see Coquillette, *Francis Bacon*, 11–12). In Protestant England's common law culture, Roman law, which included canon law (church law), would have been regarded suspiciously as being too close to Catholicism. Against such a background of religious controversy—perhaps as a solution to the tensions it engendered—Bacon sought a more “cosmopolitan, universal” jurisprudence (see Coquillette, *Francis Bacon*, 4, 6, 10). Consider Coquillette:

The restatement of the law through maxims would become one of the primary frameworks of the expanded *De Augmentis* in 1623. More important, as [Harvey] Wheeler has brilliantly demonstrated [in “The Invention of Modern Empiricism: Juridical Foundations of Francis Bacon's Philosophy of Science,” 76 *Law Library Journal* 78–120 (1983), 80], Bacon perceived in the traditional use of legal maxims the keys to a better statement of all knowledge. (Coquillette, *Francis Bacon*, 84; 120 fn 71; 21 fn 61)

Was it merely a coincidence that *The Advancement of Learning* and the first part of *Don Quixote* were both published in 1605? Or that *De dignitate et augmentis Scientiarum* (“the *De augmentis*”)—the enlarged, Latin edition of *The Advancement of Learning*—and “Shakespeare's” First Folio were both published in 1623? That both were said to have died on April 23, 1616 (April 23 being St. George's Day in England)? Perhaps .... However, the more coincidences and incongruities pile up, the more due diligence demands that further inquiry be made to satisfy concerns.

It has been said that an entire law school curriculum could be taught from the works of Shakespeare. Is it not plausible that Bacon acted in accordance with his own teaching (that too much reliance on authorities impeded the advancement of learning) by embedding important—timeless, even—legal and jurisprudential teachings into these literary works (Shakespeare and *Don Quixote*)—without disclosing himself as an authority on the law? Granted, that is a lot to digest. Consider, though the following passage. What did he mean when he wrote:

So generally men taste well knowledges that are drenched in flesh and blood, Civil History, Morality, Policy, about the which men's affections, praises, fortunes, do turn and are conversant; but this same *lumen siccum* [this dry light] doth parch and offend most men's watery and soft natures. (Francis Bacon, *The Advancement of Learning*, book 2, in *The Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England*, ed. James Spedding, Robert Leslie Ellis, and Douglas Denon Heath [hereafter, "Spedding"], 14 vols [London: Longmans, 1857–74], 3:383)

Is it not plausible that Bacon could have been suggesting the particular usefulness of drama and other forms of fiction in providing models and teaching tools, in furtherance of his overarching vision for a revitalization of learning? Elsewhere, Bacon acknowledges the educational value of drama, praising the Jesuits for their use of it.

It is a thing indeed, if practiced professionally, of low repute; but if it be made a part of discipline, it is of excellent use. I mean stage-playing: an art which strengthens the memory, regulates the tone and effect of the voice and pronunciation, teaches a decent carriage of the countenance and gesture, gives not a little assurance, and accustoms young men to bear being looked at. (Francis Bacon, *de Augmentis*, book 6, Spedding 4:496)

In his Will, Bacon wrote:

For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and the next ages. (Spedding 14:539–546, 539)

If Bacon *is* the author and/or editor of these sublime literary works which do not bear his name on their title pages, surely now is the time, after four hundred years, to give this great man *all* the recognition that is due him. Building on all that has been done before, let us continue to inquire into Bacon's connection to Shakespeare and Cervantes.

\* \* \*

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*Francis Bacon's Hidden Hand in The Merchant of Venice* **Available in the FBS Bookstore**



## XVII.

### **Did Francis Bacon Write *Don Quixote*? A Review of *Bacon-Shakespeare-Cervantes* (1917), the Pioneering Study by Alfred von Weber-Ebenhof**

**By Donald Elfenbein**

Like the Baconian theory of the authorship of Shakespeare, the startling hypothesis that Francis Bacon wrote *Don Quixote de la Mancha* (part 1, 1605; part 2, 1615) has been met with derision. When the evidence upon which this ascription rests is impartially weighed, however, it turns out to be more abundant and persuasive than the skeptics suppose it to be. Of the clues gathered thus far, many of the most telling were discovered more than a century ago by Alfred von Weber-Ebenhof (1853–1920?) and published, in German, in book two of *Bacon-Shakespeare-Cervantes* (1917).

Weber, an Austrian engineer, was evidently the first researcher to undertake a thorough inquiry into the suggestion that Bacon had concealed behind the mask of Miguel de Cervantes Saavedra his authorship of *Don Quixote*, which is widely regarded as “the first, as well as the best, of all novels” (Mancing 112). Although a few other people had previously questioned the traditional ascription, Weber broke new ground by constructing what S. A. E. Hickson described, in a 1922 review in *Baconiana*, as “a great case for Bacon” (Review 61). Weber also presented evidence that Bacon had written three other works attributed to the Spaniard, *La Galatea* (1585), *Novelas ejemplares* (*Exemplary Stories*; 1613), and *Viaje del Parnaso* (*Journey to Parnassus*; 1614).

Despite Weber’s importance as a contributor to authorship studies, however, no English translation of *Bacon-Shakespeare-Cervantes* was published during the twentieth century or the first part of the twenty-first. Access on the part of English speakers to this seminal work was thus restricted for a very long time to those who could understand Weber’s original German. That regrettable state of affairs has been remedied by the posting to *SirBacon.org* of a previously unknown translation prepared by Arthur B. Cornwall in 1935 (<https://sirbacon.org/bscbook2.htm>). For English speakers who are interested in the authorship of *Don Quixote* but have little or no German, the publication of this translation is a landmark event because it gives them access for the first time to enormously valuable research on that subject.

#### **History of the Baconian Theory of the Authorship of Cervantes**

The earliest known proponent of the idea that *Don Quixote* was one of Bacon’s pseudonymous works, and the one who introduced Weber to it, was Sir Edwin Durning-Lawrence, the author of *Bacon Is Shakespeare* (1910).<sup>1</sup> Prior to the outbreak of the first world war, Durning-Lawrence announced that his personal copy of an early edition of *Don Quixote* contained annotations in Bacon’s hand that revealed him to be its author (Weber-Ebenhof, *Bacon* 179; Attar 298, n20).<sup>2</sup> Sir Edwin suggested that Bacon had written both parts of the novel in English, arranged for them to be translated into Spanish, and given his original texts to the world in the guise of translations title-paged to the mysterious Thomas Shelton (“Did Bacon” 170).<sup>3</sup> Although Baconian authorship hypotheses like this one were generally mocked in the press, they were taken seriously and carefully investigated by Alfred Weber.



In 1914, following Durning-Lawrence's death, *Baconiana* published excerpts from a letter in which John Hutchinson argued that Sir Edwin's ideas concerning *Don Quixote* deserved to be "examined with critical care and study, instead of being received with thoughtless jeers and laughter" ("Did Bacon" 170). By then, Weber was already conducting such an examination or was on the verge of doing so.

Three articles on the authorship of *Don Quixote* appeared in *Baconiana* in 1916, shortly before the publication of Weber's book, and each of them relied upon two pieces of evidence that figure prominently in the case for Bacon (Hutchinson; Haworth-Booth; Woodward, "*Don Quixote*"). The first such clue is the admission made in the novel's prologue or preface that its author, "though in shew a Father," is "in truth but a step-father" to *Don Quixote* (Shelton 1: 5). The second is the claim he makes repeatedly in its text that it was written, not by him, but by an Arab historiographer called "Cid Hamet Benengeli" or a variant of that name (e.g., Shelton 1: 81; 1: 124; 3: 15; 3: 30).<sup>4</sup> When an author makes such statements about his best book, as Parker Woodward wrote in one of those articles, "he raises doubt and invites enquiry" ("*Don Quixote*" 173). The inquiry conducted by Hutchinson yielded the conclusion that "Cid Hamet Benengeli" is a veiled reference to Francis Bacon. "[W]hat is 'Cid' but 'Lord' or 'Sir' . . .," Hutchinson asked, "and what is 'Hamet' but a jocular diminution for Bacon? And, as for 'Benengeli,' what is it but the Moorish form of 'Englishman' (Ben—son of, and Engeli or Angli, an Angle—the whole forming 'Lord Bacon, the Englishman')?" (25). According to Weber, the attribution of the novel to Benengeli represents "the perpetration of a joke which will be carried consistently through the whole work" (206).

These articles also mentioned some other bits of evidence. Hutchinson said, for example, that Cervantes could not have written *Don Quixote* because his other works contain none of the wit and humor that are "plentifully displayed" there (19). He asserted that windmills with sails or arms like those the book describes would have been seen in seventeenth-century England and Flanders but not in Spain (20–21). In addition, he stated that reading a single chapter of *Don Quixote* had been sufficient to allow him to identify its author because the language, style, and philosophy are recognizably Baconian (28).

The clues provided by Hutchinson and the other researchers who published essays on this subject in 1916 were few, however, and were presented in the form of conclusory statements unsupported by evidence. At first, therefore, their suggestion that Bacon had written *Don Quixote* was no more than a possibility, intriguing but unproven.

The investigation of the Cervantes authorship question took a quantum leap forward in 1917, when Weber's book demonstrated for the first time, to those who could read it, that the ascription of *Don Quixote* to Bacon was a credible hypothesis supported by a sizable body of proof. The literary establishment saw no need, however, to weigh Weber's evidence or consider his arguments on their merits. Its response was to ignore his work or dismiss it without a fair hearing. Thus an English-literature scholar at the University of Amsterdam, without bothering to ground his opinion in facts or reasoning, declared *Bacon-Shakespeare-Cervantes* to be a "ridiculous book" (Swaen 297).

Despite being brushed aside by dogmatic academics wedded to the reigning orthodoxy, the Bacon-Cervantes hypothesis was discussed briefly by independent researchers in a series of other articles



in *Baconiana* and at least one book chapter published in English during the twentieth century.<sup>5</sup> Except for Hickson's review, however, those essays failed to acknowledge the significance of Weber's research.

For students of the Cervantes authorship question, the culminating event of the last century was the appearance in 2004 of *Who Wrote Don Quixote?* by the late Francis Carr, a biographer and historian.<sup>6</sup> Like Weber, but without citing him, Carr builds a persuasive case for Bacon's authorship of *Don Quixote* by marshaling clues of several different kinds. Their books overlap in that some key pieces of evidence can be found in both of them. But they are also complementary inasmuch as each of these authors presents relevant facts omitted by the other. Although Carr does not mention Weber, some of his contentions contradict statements made earlier by his Austrian predecessor, raising the question of which of them is correct. For these reasons and others, readers interested in the authorship of *Don Quixote* should consider both books. If they do so, they will see that both men made major discoveries that shed light on the subject, and that Weber's *Bacon-Shakespeare-Cervantes* contains a great deal of evidence that Carr would have been wise to include in *Who Wrote Don Quixote?*

### **Alfred Weber's Career and Qualifications**

Like many other distinguished contributors to the authorship literature, Weber was trained in a field having nothing to do with literary history. Qualified as a civil engineer, he specialized in the construction, operation, and management of natural and man-made waterways and published a book on those subjects in 1895. He is credited by one authority with having founded the modern discipline of mountain hydraulic engineering. Weber also served as a private lecturer at the Czech institution now called the Brno University of Technology. In recognition of his work on river regulation and torrent control, he was made an honorary citizen of several European municipalities.

Of greater importance for authorship studies than training in a substantively related field, however, are the intellectual traits an individual possesses, and in this respect Weber was well qualified to grapple with the Bacon-Cervantes mystery. Judging by his Baconian writings, he was an energetic researcher who invested an enormous amount of time and effort in his avocational pursuits.<sup>7</sup> In addition to delving deeply into Bacon's concealed literary career, he founded, in Vienna, what he described as an Austrian society for Shakespearean inquiry on Baconian lines (Weber-Ebenhof, *Bacon* 379; Golob 70). Astonishingly erudite, Weber possessed extensive knowledge of a wide variety of subjects far removed from engineering but highly relevant to the authorship questions of interest to him. Among these were European history and languages; the history of ideas; English and Spanish literature; the works attributed to Shakespeare and Cervantes in particular; the writings, philosophy, and secret life of Bacon; mythology; iconography; Rosicrucianism; and others. Moreover, Weber was unfettered by dogmatism and eager to pursue the truth with an open mind. Like a first-rate detective, he was both an imaginative, wide-ranging investigator with a keen eye for details and a skillful synthesizer of clues able to draw reasonable inferences from his findings. In addition, he was quick to spot the fatal flaws in hypotheses that could not be reconciled with the available evidence. These intellectual traits closely resemble those that manifest themselves in the writings of other brilliant Baconian researchers like Parker Woodward, James Phinney Baxter, Alfred Dodd, and Nigel B. Cockburn.



## **Weber's Evidence for Bacon's Authorship of the Greatest Cervantean Works**

Most of the clues Weber discusses fall into one or more of the following categories:

1. evidence that *Don Quixote* and the other noteworthy works attributed to Cervantes are incongruous with his life, knowledge, and character;
2. evidence that the inferior works ascribed to Cervantes are consistent with his biography;
3. evidence that the author of *Don Quixote* was English;
4. evidence that the so-called English "translation" of *Don Quixote* attributed to Thomas Shelton was in fact the original text of the novel;
5. evidence that the texts and title vignettes of *Don Quixote* and other works published under the name of Cervantes symbolically identify Bacon;
6. evidence that *Don Quixote* and other works believed to be Cervantean allegorize or allude to important events in Bacon's life; and
7. evidence that *Don Quixote* and other writings ascribed to Cervantes uphold ideals central to Bacon's philosophy and life's work.

That Weber makes a strong case for Bacon's authorship of the most admired works attributed to Cervantes can be demonstrated by summarizing representative pieces of evidence drawn from each of these categories.

### **Evidence of Incongruities between Cervantes's Life and His Best Works**

Weber contends that the works published under the name of Cervantes fall into one of two very different categories indicative of two very different authors. One is comprised of those that were composed by someone with knowledge and other attributes Cervantes could not have possessed; the other is made up of works that describe things closely connected with his life. Included by Weber in the first group are *Don Quixote*, *La Galatea*, *Novelas ejemplares*, and *Viaje del Parnaso*.

According to Weber, for example, *Don Quixote* contains evidence that its author possessed many kinds of knowledge, including those that relate to

deep philosophy and lofty morals, . . . the actuality of world activities, . . . all known literature of his times, . . . life at the court of the king and in the castles of the nobles, . . . procedure in official place and the law, . . . chivalry, the hunt and all sports, . . . the art and poetry of all times and peoples, . . . [and] impressive dramatic and lyric effects. (183–84)

Weber also points out that *La Galatea*, an Arcadian-shepherd romance published in Spain, "exhibits a mastery of modern and ancient languages, the most extensive reading in old and recent literature and a wonderful, astounding command of language that is noble, half university-taught, half aristocratic and courtly" as well as the "highest purity of morals and noblest ethics" (189).

Weber asserts, however, that no evidence has been found indicating that Cervantes attended any university, and that the "poverty, hardship and lowliness" with which he had to contend throughout



his life would have afforded him few, if any, opportunities to learn such things (185, 193). During his youth, the Spaniard worked briefly as a valet in the service of a papal ambassador (186). He then spent several years as a soldier, fighting bravely at the naval battle of Lepanto and losing the use of his left hand (186–87). Thereafter, he was sold into slavery by pirates and remained a captive in Algiers for five more years (187). Later he became a tax collector but was discharged and imprisoned once again when a relatively small sum of money collected by him went astray, and he could not repay it (188, 191). After the women in his own household had become notorious as prostitutes, Cervantes was charged with pandering (192). Among his other vices were drinking and gambling (188–89).

A life of this kind, Weber persuasively argues, makes it almost inconceivable that Cervantes could have “employed his time in study and the reading of books, which then were very expensive” (188). It is therefore impossible to bring his life “into tune” with the character of the great works ascribed to him (194). Accordingly, Weber writes, anyone who reads *La Galatea* will look for its author in places other than those in which Cervantes spent his time (189). Likewise, in the Spaniard’s biography, “we find neither roots nor sprouts which in any way whatever can have developed into” *Don Quixote*, “the glorious top of this miracle tree” (331). The only connection between Cervantes and the best of the works that bear his name, in Weber’s opinion, is that “he for payment gave them his name as a cloak” (192).

The lack of fit between Cervantes’s life and some of the works ascribed to him closely parallels the incongruity that becomes obvious when the biographies of other putative authors of the period, including Edmund Spenser and William Shakspeare, are compared with the writings published under their names (see e.g., Harman; Greenwood). In Weber’s view, as in that of other Baconians, the explanation in all such cases is that some of the men whom Bacon paid for the use of their names did not possess the intellect, education, knowledge, character traits, or other attributes needed to compose his pseudonymous works.

### **Evidence of Congruities between Cervantes’s Life and His Inferior Works**

Weber assigns to the category comprised of works closely connected with Cervantes’s life several of his plays and a posthumous novel entitled *Los trabajos de Persiles y Sigismunda* (*The Travails of Persiles and Sigismunda*; 1617). Commenting on the works in this group, Weber notes that two of the plays contain “impressions of harsh imprisonment” similar to that which Cervantes was forced to endure in Algiers (187).<sup>8</sup> Weber also points out that the author of *Persiles* expresses “high regard for the soldier’s profession,” to which Cervantes devoted “the best part of his young manhood” (186). Because the works are “creations of two different worlds,” Weber argues, we must perforce infer that they were composed by two authors with different backgrounds, each of whom wrote about what he knew (193).

Weber finds additional evidence of dual authorship in the fact that the works in the first group are far superior in artistic merit to those in the second. Whereas *Don Quixote* is often said to be the greatest novel ever written, for example, *Persiles* is “long-winded” and “quite insignificant” (193, 186).<sup>9</sup> In Weber’s view, the inferiority of *Persiles* indicates that its author could not possibly have written *Don Quixote* (193). Francis Carr elucidates the suppressed premise of this reasoning when



he states that all the works of great writers, including those that are seldom read or praised, “carry characteristic marks of greatness, originality and skill” (29).

Carr also divides the works attributed to Cervantes into two categories on the basis of literary merit but asserts that only *Don Quixote* has won the praise of critics. From this it follows, in his view, that all the others are inferior and were written by the Spaniard (27–30).<sup>10</sup> In contrast, as we have seen, Weber declares that, in addition to *Don Quixote*, three Cervantean works, *La Galatea*, *Novelas ejemplares*, and *Viaje del Parnaso*, are praiseworthy in several respects. And he makes these claims without invoking the opinions of other critics, implying that he has read the books, perhaps in Spanish, and judged them for himself (189, 192–93). For readers who cannot independently evaluate all the works ascribed to Cervantes or have not yet done so, Weber’s assessment is likely to carry more weight than Carr’s by virtue of being grounded in what appears to be more thorough research.

### **Evidence That the Author of Some Cervantean Works Was an Englishman**

Weber also contends that certain supposedly Cervantean works contain evidence that their author was not a Spaniard but an Englishman. Referring to *Don Quixote*, he writes that the “allusions to England and Elizabeth” in the Shelton version “may scarcely be counted” (329). Regrettably, however, Weber does not supply his readers with evidence sufficient to justify this conclusory statement. Carr remedies this omission by presenting a number of clues that connect *Don Quixote* with England and thus lend support to this claim of Weber’s (see 66–88).

As interpreted by Weber, the translation of *Don Quixote* published by John Philips in 1687 contains veiled references to two Englishmen, Henry Lee and Francis Bacon. In that edition, which has been described as “so extremely free that it is rather a paraphrase or phantasie than a translation,” Sancho tells Don Quixote that the book’s author “writes his Name *Cid Hamet Hen-en-baken*” (Cunningham 112; Philips 305). Don Quixote describes this as “an *Arabian* Name,” and Sancho replies, “That may very well be . . . for they say, your *Arabians* are great Admirers of Hen and Bacon” (305).<sup>11</sup> Weber contends that Sancho makes this seemingly nonsensical change in the spelling of Benengeli “only that he might say” the names of Lee and Bacon (312). That “Hen” is an allusion to Henry Lee Weber infers from two facts: he was “called for short ‘Sir Hen,’” and he rode to the tourney lists on every anniversary of Queen Elizabeth’s accession for more than thirty years “as ‘Champion of the Queen’ that he might break a lance to the honor of his idolized, exalted mistress” (309). Lee’s excessive devotion to chivalry, Weber believes, was one of the principal targets of the novel’s satire. And the reference to “Bacon” is, of course, a jocular allusion to the author himself. These two names were inserted into the Philips edition in order to signal alert readers that, as Weber puts it, “Bacon is the author and Hen, or Sir Hen, is the outer model framework for the comical, romantic knight, Don Quixote, the external mould into which he poured the contents of his own mind” (312).

Weber’s discovery in this passage of a reference to Henry Lee shows that he brought to his investigation of the Bacon-Cervantes question detailed knowledge of the history of the Elizabethan era. Moreover, Weber’s decipherment of the hidden meaning of the passage exemplifies the perspicacity that characterizes his interpretation of literary texts.



Weber takes his most persuasive evidence that the best of the works ascribed to Cervantes were written by an Englishman from one of the *Novelas ejemplares*. He astutely observes that the novella entitled *El licenciado Vidriera* (*The Licentiate of Glass, The Glass Graduate, The Lawyer of Glass, etc.*) contains a passage that makes no sense whatsoever in Spanish but is meaningful in English by virtue of being a topical pun. In Spanish, the passage reads:

Un muchacho le dijo:  
–Hermano Vidriera, mañana sacan a azotar a una alcagüeta.  
Respondióle:  
–Si dijeras que sacaban a azotar a un alcagüete, entendiera que sacaban a azotar un coche. (García López 286)<sup>12</sup>

In the faithful English translation by Norman MacColl, the exchange runs as follows:

A lad said to him: “Brother Vidriera, to-morrow a procuress is to be brought out to be whipped.” He retorted to him, “If you said that they were bringing out a procurer for a whipping, I should understand that they were bringing out a coach to whip.” (187)

Thus, in the Spanish version of the story, the boy says that a female procurer (*alcagüeta*) is going to be whipped, and Brother Vidriera replies that if the boy said the same thing about a male procurer (*alcagüete*), he would think that the flogging was going to be administered to a *coche* (“coach” or “carriage”).<sup>13</sup> Weber notes, however, that in Spanish this rejoinder is “completely incomprehensible” (363). The only way to find meaning in it, he implicitly suggests, is to assume that the author wrote the passage in English using the synonym *car* instead of *coach* or *carriage*. For in that event, the rejoinder might refer to the whipping, not of an inanimate object, but of a man by the name of Carr. And Weber believes this to be what the author did originally write because Robert Carr, 2nd Earl of Somerset (1589–1645), was “a favorite of King James” and also “the king’s pander” (363).<sup>14</sup> Thus, in Weber’s view, the author wrote the passage in English for the purpose of punning on Carr’s name and then arranged for *El licenciado Vidriera* to be translated into Spanish, with the result that the pun was rendered nonsensical by the translation. Inasmuch as it was difficult for Francis Bacon to “spare or pass by a jest,” it would have been in character for him to insert wordplay of this kind into the original English text of the story (Jonson 30). Assuming that Weber’s proposed solution to the riddle posed by this passage is correct, his reading is a masterstroke of literary detection and perhaps the most dazzling feat that he performs in his investigation of the authorship of Cervantes.<sup>15</sup>

### **Evidence That the Shelton “Translation” of *Don Quixote* Was the Original Edition**

Referring to the first English “translation” of *Don Quixote*, Weber boldly asserts that “[b]ehind the pseudonym Shelton, . . . Francis Bacon himself in reality lurks,” and that the Shelton version is “the actual original and the Spanish editions without doubt translations from it” (179, 285). Although other authors made this claim before he did, Weber was the first to marshal evidence that provides it with substantial support (e.g., Hutchinson 26).



As an example of such evidence, Weber cites the first stanza of one of the prefatory sonnets that introduce the text of *Don Quixote*. In Spanish, the opening lines of “Orlando Furioso a Don Quixote de la Mancha” (“Orlando Furioso to Don Quixote of the Mancha”) are:

Si no eres par, tampoco le has tenido:  
que par pudieras ser entre mil pares,  
ni puede haberle donde tú te hallares,  
invicto vencedor, jamás vencido. (Rico 22)

Edith Grossman’s modern English translation reads:

If you are not a peer, then you’ve had none:  
for you would have no peer among a thousand;<sup>16</sup>  
nor could there be a peer where you are found,  
unconquerable conqueror, ne’er conquered. (16)

Weber points out, however, that in Shelton’s English version, the stanza is more meaningful, nuanced, and artistically satisfying than it is in what is supposed to be the original Spanish of Cervantes. In Shelton’s English rendering, it reads:

Though thou are not a Peere, thou hast no peere,  
Who might among ten thousand Peeres be one;  
Nor shalt thou never any Peere have heere,  
Who ever conquering, vanquisht wast of none. (1: 13)

The fact that the wordplay is more elaborate and effective in the English version than in the Spanish one makes it obvious, Weber argues, which of the two is the original text. In his view, we have no choice but to infer that the latter is a translation of the former because, as he puts it, “[t]he fine plays upon words are altogether lost in the Spanish which, faint and feeble, limps after the English original.” In support of this interpretation, Weber cites the opinion of an eminent Viennese translator and literary critic, Otto Hauser (1876–1944), who was certain, according to Weber, that Shelton’s text had preexisted the Spanish version. Weber also contends that Shelton’s “magnificent, flowing and powerful English style,” with its repetition of the word *peere*, “most strikingly recalls the Will sonnet of Shakespeare and has undoubtedly sprung from Francis Bacon’s pen only” (287).<sup>17</sup> Weber’s skill as a literary critic and knowledge of the Shakespeare sonnets thus enable him to recognize both that the English text attributed to Shelton was the original version of this stanza, and that Bacon was its author.

### **Evidence That Some Cervantean Works Contain Symbolic Representations of Bacon**

One of Weber’s most probative discoveries is that symbolic references to Francis Bacon were inserted into the texts of some of the works published under the name of Cervantes and into the pictorial vignettes printed on their title pages and elsewhere.



An example is the novel's deployment of passages containing "extraordinary mentions of ham, hog, pork, swine, bacon, boar, [and] sow" (207). Its author tells us, for instance, that the manuscript written in Arabic by Benengeli contained a marginal note that read: "This Dulcinea of Toboso so many times spoken of in this historie, had the best hand for powdring of Porkes, of any woman in all the Mancha" (Shelton 1: 81).<sup>18</sup> Inasmuch as one of the senses of the verb *powder* in the seventeenth century was "[t]o sprinkle (meat, etc.) with salt . . . for preserving," the surface meaning of this passage appears to be that Dulcinea was adept in the curing of pork.<sup>19</sup> Rather than embrace this literal reading, however, Weber asks his readers "[w]hat sense" this description of Dulcinea, which "at once . . . blurts out about Pork," can possibly have, implying that it serves no discernible purpose (207). Finding the literal interpretation to be implausible, Weber goes in search of the sentence's deeper meaning.

Weber suggests that the word *porkes* is "intended to allude to the person of Francis Bacon," who "bears bacon or ham in his name and the boar or sow on his coat of arms" (207).<sup>20</sup> In addition, Weber presents evidence that Dulcinea represents Queen Elizabeth, Bacon's biological mother (204–05, 234–35, 285, 290, 294–95, 316–17, 321, 328–30).<sup>21</sup> For readers who understand the symbolism, he argues, the meaning of the passage is that by refusing to acknowledge him as her son and rightful heir, Elizabeth "so thoroughly salted" Francis that she was for him "a source of tears" (235).<sup>22</sup>

Another sense of *powder*, unmentioned by Weber, is "[t]o reduce to powder" or "to pulverize."<sup>23</sup> If Francis Bacon wrote *Don Quixote* and had this meaning in mind, the purpose of this otherwise inexplicable passage was probably to castigate the queen in a veiled manner for making a decision that had figuratively crushed him or ground him down. In view of Bacon's fondness for wordplay, it is easy to imagine him taking advantage of this opportunity to turn these two senses of *powder* into a pun with two levels of meaning. Whereas the uninitiated would have read the passage as a seemingly pointless Cervantean reference to the salting of meat, the initiated would have understood it to be a cry of anguish and a reproach inserted into the novel by Bacon, who had been deeply wounded by his late mother's appalling cruelty and selfishness.

An equally nonsensical comment about hogs and pork in Shakespeare's *Merry Wives of Windsor* has been interpreted in a similar way. In the scene that features the comical lesson in Latin grammar, Sir Hugh Evans recites the declension *hunc, hanc, hoc* as "*hing, hang, hog*," prompting Mistress Quickly to quip, "Hang-hog, is latten for Bacon, I warrant you" (F1 53; 4:1). Along with several other Baconians, Weber points out that "[h]ang-hog is a familiar expression in a well known anecdote of Bacon," and he therefore understands this apparently meaningless passage to be another jocular reference to the author's true identity (208).<sup>24</sup>

According to Weber, the edition of *Don Quixote* published in Madrid in 1647 also contains an illustration that symbolically identifies Bacon as its author. "In the center of the picture," Weber writes, ". . . we see the prominently displayed hinder part of a man (the back) upon whom further a coney turns his back."<sup>25</sup> He believes that this emblem and others construct Bacon's name out of *back* and *coney* (254, fig. 85). In this vignette, Weber also finds several other Baconian symbols (255–56). A reproduction of it is below (fig. 1).





Fig. 1. Woodcut device  
(initial letter c) in *Primera  
y segunda parte del . . .  
Don Quixote* (1647; 238)  
by Cervantes.

### Evidence That Some Cervantean Works Allegorize or Allude to Bacon's Life

Weber points out that the story *La Galatea* tells "is wholly inapplicable to Spanish circumstances" and "absolutely out of tune" with the wretched life of Cervantes. In contrast, he writes, the ascription of the novel to Bacon explains its content in "luminous manner" (345). As interpreted by Weber, *La Galatea* contains allegorical references to the courtship of Queen Elizabeth and was written by Bacon as a young poet to prevent her marriage to a French suitor, François, Duke of Alençon. At the time of its publication, Bacon "had the greatest interest that the marriage of his parents, Queen Elizabeth and the Earl of Leicester, should be publicly proclaimed," and that he (Bacon) should be "acknowledged as a legitimate son and Prince of Wales" (337). According to Weber, *La Galatea* is one of several works in which Bacon "extolled the love of his parents poetically, although in covert fashion," and was published in Spain in order to conceal his authorship of it. Among the thematically similar works Weber also ascribes to Bacon are court plays published under the name of John Lyly and shepherd poems attributed to Edmund Spenser (337). These comments on *La Galatea* and some of the other Baconian works with which it shares a theme demonstrate both the breadth of Weber's knowledge and his impressive ability to synthesize evidence drawn from a variety of sources.

The *Novelas ejemplares*, Weber claims, "abound in characters, events and observations that clearly allude to Bacon" and "give, all jumbled together, a complete picture" of his "life, sentiments and thoughts" (355, 356). Weber believes this to be the unspecified "great secret" to which the author refers in his prologue or preface (356).<sup>26</sup> He describes *El licenciado Vidriera* as "a disguised . . . story of Bacon's career in law and the state, which begins with his childhood and ends with his flight into Holland" (360).

In some of the vignettes printed in early editions of works ascribed to Cervantes, Weber also finds what he believes to be links or references to Francis Bacon. He notes, for example, that the edition of the Shelton "translation" of *Don Quixote*, part two, published in London in 1672 contains a headpiece that depicts the "arms of England, Scotland and Ireland, the Tudor rose, the Scotch thistle and the Irish harp of David" (249, fig. 82). And he informs us that the very woodcuts employed in the creation of this headpiece were "held in private ownership" by Bacon and used in the printing of books published under his name, including the 1685 edition of *Sylva sylvarum* (249, fig. 83). Reproductions of these illustrations, which show that the one in *Don Quixote* (fig. 2) is identical to the one in *Sylva sylvarum* (fig. 3), are below. Weber's observation that the same woodcut appears in both works indicates that he was an extraordinarily sharp-eyed and detail-oriented researcher.





Fig. 2. Woodcut devices (Tudor rose, Scottish thistle, and Irish harp of David) in *The Second Part of . . . Don-Quixote* (1672; 138) by Cervantes.<sup>27</sup>

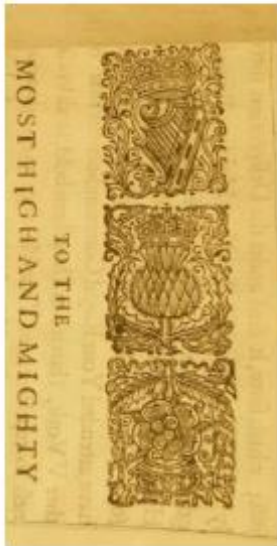


Fig. 3. Woodcut devices (Tudor rose, Scottish thistle, and Irish harp of David) in *Sylva sylvarum* (1685; epistle dedicatory) by Bacon.<sup>28</sup>

As construed by Weber, the title vignette in the edition of *Don Quixote* published in Milan in 1610 is one of the most significant Baconian signatures in the works attributed to Cervantes. Depicted in its upper-left corner, he says, is the figure of Francis Bacon, wearing a hat like the one shown in many of his portraits and “endeavoring to hide himself behind a shield almost as tall as a man” (200). In the reproduction of this vignette that appears in the first edition of *Bacon-Shakespeare-Cervantes* (199, fig. 73), in the digital copy of it inserted into the typescript of the Cornwall translation posted on *SirBacon.org*, and below (fig. 4), the figure’s hat and face, including what appears to be an eye, are clearly delineated and plainly visible.<sup>29</sup>

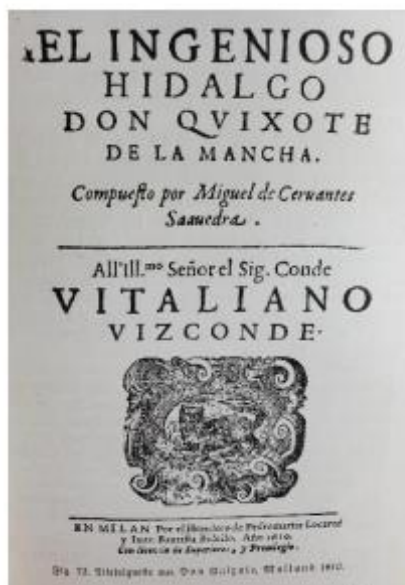


Fig. 4. Title vignette of *Don Quixote* (1610) by Cervantes as reproduced by Weber (*Bacon* 199, fig.73).

In order to make it easier for his readers to locate and recognize the figure, hat, and shield, Weber supplies a sketch in which each of these elements is redrawn clearly and in isolation from its background (201, fig. 74). The sketch is reproduced below (fig. 5).



Fig. 5. Sketch provided by Weber (201, fig. 74) of figure concealed in title vignette of *Don Quixote* (1610) by Cervantes.

In some reproductions of the same vignette made from other copies of the same edition, however, the figure is less distinct and more difficult to discern. An example is below (fig. 6). Here the shield and hat can be seen, but the face is almost entirely hidden behind the shield. When this reproduction is compared with the one in Weber's book, the seemingly enhanced visibility and clarity of the figure in the latter raises the disturbing question of whether its vignette was retouched prior to publication.



Fig. 6. Title vignette of *Don Quixote* (1610) reproduced from a source other than Weber's *Bacon-Shakespeare-Cervantes*.<sup>30</sup>



The question of whether the vignette presents us with the image of Bacon concealed behind a shield can perhaps be resolved by examining a third copy of the 1610 edition of *Don Quixote*. In this instance, as the illustration below (fig. 7) shows, the figure behind the shield, including its eyes, nose, mustache, hairstyle, and hat, are even more clearly visible, and its resemblance to Bacon is even more obvious, than they are in Weber's book.



Fig. 7. Title vignette of *Don Quixote* (1610) reproduced from a second source other than Weber's *Bacon-Shakespeare-Cervantes*

Although the variations among the different reproductions of this vignette remain to be explained, the fact that one or more of them depict the recognizable figure of Bacon hiding himself behind a shield deserves to be counted as evidence that someone involved in the publication of the 1610 edition, and perhaps the author himself, wanted attentive readers to know the true identity of the genius responsible for *Don Quixote*. Weber's discovery of this well-disguised image is another indication of his remarkable powers of observation.

The title vignette of the edition of *Galatea* published in Paris in 1611, Weber contends, contains a symbolic representation of a tragic episode in Bacon's life (338, fig. 90). In this illustration, the discovery of which is credited to Weber by S. A. E. Hickson, "we see Francis Bacon safely soaring through the air," beneath a blazing sun and the motto "Ne quid nimis" ("Nothing in excess"; my trans.), "while his unfortunate brother, Lord Robert Essex, as Icarus, with singed wings falls into the death abyss of the sea" (Hickson, "Extracts" plate 1 un; Weber-Ebenhof, *Bacon* 338).

According to Weber, this vignette, which is reproduced below (fig. 8), has a "direct connection" with letters in which Bacon warned Essex not to engage in ambitious and militaristic behavior certain to be regarded by their mother the queen as a threat to her reign (338–39, 301). In one such letter, Bacon spoke of having been "ever sorry" that Essex "should flye with waxen Wings, doubting Icarus Fortune," which was, of course, to fall to his death after flying too close to the sun ("Letter"). Tragically, Bacon's warnings went unheeded and proved to be prophetic when Essex was executed in 1601 in the aftermath of his rebellion.<sup>32</sup>





Fig. 8. Title vignette of *Galatea* (1611) by Cervantes.

### Evidence That Some Cervantean Works Espouse Baconian Ideals

Weber points out, finally, that the ideals espoused in *Don Quixote* are recognizably Baconian. In what he describes as one of the novel's "most important passages," Don Quixote and Don Lorenzo discuss a set of aspirations that occupies a prominent place in many of Bacon's writings (280). Don Lorenzo, who has never heard of knight errantry, asks Don Quixote to define it and receives from him the explanation that it is "a Science . . . that contains in it all, or most of the Sciences of the world," including law, justice, divinity, herbal medicine, astronomy, and mathematics (Shelton 3: 136–37). In addition to possessing such knowledge, Don Quixote says, a knight errant "must be adorned with all divine and morall vertues," "must serve God . . . inviolably," and "must be chaste in his thoughts, honest in his words, liberall in his deedes, valiant in his actions, patient in afflictions, charitable towards the poore, and lastly, a Defender of truth, although it cost him his life" (3: 137). In Weber's view, Don Quixote's "avowal and recognition" that the pursuit of knowledge, virtue, and service constitutes "the highest end of mankind" is of great significance. For this is precisely the same set of goals that Bacon "develops in his philosophical works and glorifies in his poems" (Weber-Ebenhof, *Bacon* 274). In addition, the ideals of knight errantry closely correspond to those upheld by the Rosicrucian brotherhood, of which Bacon was the founder and first grand master (278).<sup>33</sup> Thus, the philosophy that Don Quixote propounds in this passage is "most intimately interwoven with Bacon's . . . life." On the basis of these facts, Weber argues that it is "[o]nly in reference to Bacon" that the exchange is "generally intelligible" (280). In this case also, Weber's erudition enables him to identify in a work ascribed to Cervantes a



Baconian element that most readers would probably overlook. He does not consider the possibility that another Rosicrucian wrote the novel, presumably because a large body of other evidence points to Bacon.

Drawing once again upon his knowledge of the history of ideas, Weber also states that the idealistic philosophy celebrated in this passage was, at the time of *Don Quixote*'s publication, "quite unknown generally in Spain." And he contends, with ample justification, that Cervantes could not possibly have written a novel that defends the Baconian and Rosicrucian program for the regeneration of mankind inasmuch as he was himself preoccupied with the pursuit of far less lofty goals (274).

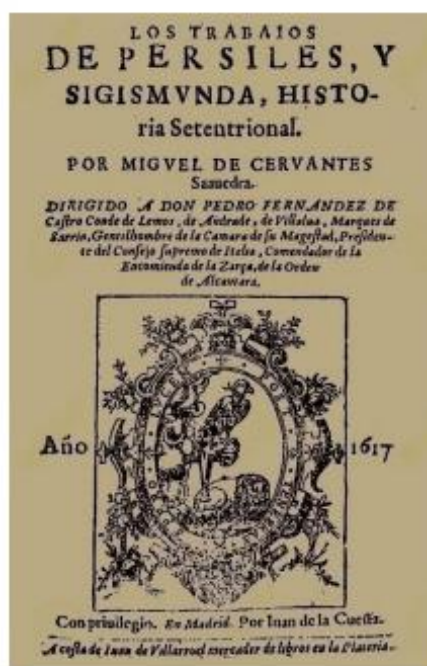
### Some Flaws in Weber's Argument and Cornwall's Translation

Although Weber makes many keen observations and persuasive arguments, he appears to veer into incoherence in his discussion of the evidence that bears upon the authorship of *Los trabajos de Persiles y Sigismunda*. As we have seen, he infers from the subject matter and insignificance of this work that it was written by Cervantes. But Weber's interpretation of the title vignette in the first edition of *Don Quixote*, according to which the illustration contains multiple clues that point to Bacon as its author, appears to undermine his ascription of *Persiles* to the Spaniard inasmuch as the same vignette, made from the same woodcut, also appears on the title page of the first edition of *Persiles* (see 260–62, fig. 87).<sup>34</sup> One possible explanation of the apparent contradiction is that Weber failed to notice the presence in *Persiles* of the illustration he describes as a Baconian signature in his analysis of *Don Quixote*. It is also possible, however, that Bacon placed the same vignette in a book that he himself had written under the name of Cervantes and one that Cervantes had in fact written in order to reinforce the illusion that both were the work of the same man. Whether these novels were written by one author or two, the fact that their title vignettes are identical can be seen by comparing the reproductions below (figs. 9 and 10).

Fig. 9. Title vignette of the first part of *Don Quixote* (1605) by Cervantes.



Fig. 10. Title vignette of *Persiles y Sigismunda* (1617) by Cervantes.





Weber makes at least one other factual assertion that is questionable. Referring to Elizabeth Wells Gallup's claim that she had extracted from books associated with Francis Bacon a narrative concealed in them by means of the biliteral cipher invented by him, Weber states flatly that her "pretended decipherings" are "wholly incorrect" (241). On the basis of substantial evidence, other distinguished researchers argue, however, that the critics who accuse Gallup of being deluded or dishonest are wrong, and that her decipherments are in fact valid (see, e.g., Baxter 530–83; Phoenix). One of her supporters, Parker Woodward, declares that he is unwilling to cast her work aside merely because Baconians like Weber, who did not test her methods and findings thoroughly, are skeptical of it ("Davison Mistake" 52). When this dispute is finally resolved, Weber's dismissal of Gallup's conclusions may turn out to be every bit as groundless as the pronouncement that his own book is ridiculous.

What is said about book two of *Bacon–Shakespeare–Cervantes* in this review obviously rests upon the assumption that Arthur B. Cornwall's translation of its text is accurate. A scholar with knowledge of German and English has examined a few passages randomly drawn from the translation and found them to be correct in their rendering of Weber's evident meaning. Until a translator fluent in both languages has compared the two versions line by line, however, the question of whether Cornwall's translation is accurate in every respect must remain unanswered, and some of the observations made here must therefore remain tentative.

One deficiency that readers fluent in English are likely to notice in the translation is that some passages lack the grace and felicity that ordinarily characterize the work of professional translators, perhaps because Cornwall was overly faithful to the original German syntax. In view of the high quality of its content, Weber's book clearly deserves a more polished translation than Cornwall was able to produce. This is a minor shortcoming, however, relative to the very valuable contribution Cornwall made to authorship studies by making Weber's findings accessible to English-speaking researchers denied access to them since 1917.

### **The Significance of Book Two of Weber's *Bacon–Shakespeare–Cervantes***

The clues summarized here illustrate the many different types of evidence Weber presents. His book also contains, of course, many other facts that further strengthen the case he puts forward. That case is bolstered not only by his evidence but also by his connoisseurship. As Thomas Tenison wrote in 1679, "those who have true skill in the Works of the Lord *Verulam* [Francis Bacon], like great Masters in Painting, can tell . . . whether he was the Author of this or the other Piece, though his Name be not to it" (79). Weber possessed such skill and was therefore able to recognize many of the "ideas, forms of expression, views, sentiments," and "allusions" in *Don Quixote* as distinctive indicia of Bacon's authorship (243).

The textual and historical facts that Weber presents in book two of *Bacon–Shakespeare–Cervantes* raise important questions that orthodox Cervantes scholars have long ignored. If Cervantes wrote *Don Quixote*, *La Galatea*, *Novelas ejemplares*, and *Viaje del Parnaso* in Spanish, why do they contain knowledge that he could not have possessed and manifestations of authorial traits that are utterly inconsistent with his character and experience? Why are they vastly different in content from and superior in quality to the other works ascribed to him? Why do they contain evidence that their



author was English? Why does the Shelton “translation” of *Don Quixote* contain indicia that it was the original version of the novel? Why do certain passages that are nonsensical or poorly written in what are supposed to be their original Spanish versions contain clever wordplay or elegant writing or both in the Shelton versions? Why were numerous symbolic and plain representations of Francis Bacon and allusions to key events in his life incorporated into the texts of these books and their pictorial vignettes? Why do these works defend elevated ideals and precepts that are virtually identical to those of Bacon and the Rosicrucians in his circle but antithetical to the primitive values and morality that shaped the ignoble choices made by Cervantes throughout his life? None of these facts can be reconciled with the traditional ascription, Weber implicitly argues, but all of them can be accounted for very easily by the hypothesis that Francis Bacon wrote these books in English and published them in Spanish translation under the mask of Cervantes. It must therefore be inferred, Weber insists, that they were written, not by the Spaniard, but by Bacon. If there are any flaws in this reasoning, it should be added, it is incumbent upon the defenders of the orthodoxy to point them out.

That Alfred von Weber-Ebenhof, a professional engineer, was able to research, write, and publish *Bacon-Shakespeare-Cervantes* in his spare time and so soon after the received ascription of *Don Quixote* was first called into question was a remarkable achievement. None of his contemporaries came close to matching it, and since the book’s publication, no other author has yet produced a more learned or more penetrating study of the Bacon-Cervantes question. Now that Weber’s book is available in translation, English-speaking researchers who do not read German can assess its significance for themselves. Standing alone, the evidence that Weber presents is undeniably probative, and when it is combined with the clues gathered by Francis Carr and others, open-minded skeptics may be forced to admit that the case for Bacon’s authorship of the best works published under the name of Cervantes is very strong.

Weber ended his discussion of the authorship of Cervantes with a poignant plea for a “new era of serious study” in which, “instead of credulously received fantasies, genuine inquiries shall step forth.” Future generations would have to work hard, he wrote, “to remove the accumulated rubbish.” His own pioneering study is a genuine inquiry that clears away rubbish and dispels fantasies. By reading it and following in his footsteps, the researchers of the present and future can hasten the attainment of Weber’s noble goal, which was to bring to light what he called the “temple of truth” (367).

## Notes

1. In 1920, Weber wrote a letter to Lady Durning-Lawrence, stating that he had been “initiated” as a student of the Bacon-Cervantes question “by the late Sir Edwin” (qtd. in Attar 298n20).
2. In the original German edition of *Bacon-Shakespeare-Cervantes*, Weber states that Durning-Lawrence made this statement in a “*Vortrag*,” which means “lecture” or “talk” (179; my trans.). Cornwall translates *Vortrag* as “utterance” (179). Subsequent citations to Weber’s book are to the Cornwall translation, the pagination of which corresponds to that of the German edition.
3. Some researchers have tried without success to trace a translator named Thomas Shelton. Francis Carr, for example, writes: “Who was Thomas Shelton? No-one knows. Before and after the



translation of the two parts of *Don Quixote*, he is an invisible man" (25). Others have found evidence, however, that during the early years of the seventeenth century, an Irishman with this name spoke and taught the Spanish language; spent time in Spain, Paris, and the Low Countries; and was on terms of intimacy with Theophilus Howard, the courtier to whom the Shelton edition of *Don Quixote* is dedicated (Knowles; George). Jettie H. van den Boom, a Dutch author, asserts that this Thomas Shelton was employed by Francis Bacon to translate his original English text into Spanish but cites no evidence in support of the claim (ch. 20).

4. Edward D. Johnson cites twenty passages in which the author of *Don Quixote* refers to an individual known by this name or a variant of it as the book's true author (175–77). According to Francis Carr, "[n]o one by this name appears in any history of Arab literature" (51).

5. The articles are listed under the subject heading "Cervantes" in the index to *Baconiana* prepared in 2001, which is posted on the Web site of the Francis Bacon Society (Challinor 90). The book chapter, which is nearly identical to one of those articles, is in Johnson (ch. 32).

6. Carr was for many years the director of the Shakespeare Authorship Information Centre in Brighton, United Kingdom.

7. Under the name Alfred Weber, he also published *Der wahre "Shakespeare"* (*The True "Shakespeare"*) in 1919. In that work, no English translation of which has yet appeared, he extended the investigation of the Bacon-Shakespeare question he had undertaken in book one of *Bacon–Shakespeare–Cervantes*.

8. Two of Cervantes's captivity plays, *Los baños de Argel* (*The Bagnios of Algiers*; 1615) and *La gran sultana* (*The Great Sultana*; 1615), were published in English translation in 2010. According to the editors and translators of that volume, Cervantes also wrote two other plays about the same subject, *El trato de Argel* (*The Traffic of Algiers*; 1580s) and *El gallardo español* (*The Gallant Spaniard*; 1615; Fuchs and Ilika xiii).

9. Other commentators have called attention to the inferiority of Cervantes's dramatic works. James Fitzmaurice-Kelly, for example, states that his early plays were "unblessed by popular approval," and that it can be inferred from the surviving examples that "he was rejected on his strict demerits" (Introduction xiv, xv). In what the dialogue in the translation of *Los baños de Argel* reveals to be an understatement, Barbara Fuchs and Aaron J. Ilika acknowledge that "the complexity and interest of his prose are somewhat flattened in his verse drama" (ix).

10. Carr asserts, for example, that "[b]iographers and critics have found it hard to discover any redeeming features" in *La Galatea* and infers from this that it is a bad novel and the work of Cervantes (37). This passage and others suggest that Carr derived his assessments of Cervantes's writings, not from his own reading of them, but from the opinions of others.

11. In the English version attributed to Shelton, Sancho says here that "the Authors name of this History is Cid Hamete Berengena," and that "your Moores are great lovers of Berengens." *Berenjena* is the Spanish word for "eggplant." Shelton adds in a footnote, "It should be Benengeli, but Sancho simply mistakes . . ." (3: 30 un). In the Spanish edition, Sancho says that "el autor de



la historia se llama Cide Hamete Berenjena" ("the author of the history is named Lord Hamete Eggplant"), and that "los moros son amigos de berenjenas" ("the Moors are friends of eggplants"; Rico 565; my trans.).

12. The Spanish word for a male pander or procurer is *alcahuete*; for one who is female, the word is *alcahueta*. In his Spanish edition of *Novelas ejemplares*, Jorge García López glosses *alcagüeta*, the word used in this passage, as a *vulgarismo*, a colloquial modification of *alcahueta* (286n131).

13. In glossing this passage in 1902, the editor of the MacColl translation, James Fitzmaurice-Kelly, wrote, "Any one who reads Spanish comedies of the period knows the part played by the *coche* in the intrigues of fashionable women" (MacColl 187n2). Evidently, Weber did not find this interpretation to be plausible. More recently, Lesley Lipson, the translator of the Oxford University Press edition of *Exemplary Stories* (1998), tried to impose meaningfulness upon the passage by translating *coche* as "coachman" (119). But this alters the meaning of *coche*. The Spanish word for coachman is *cochero*.

14. In the German edition of his book, Weber makes this allegation in these words: "Der Favorit Car Somerset war auch wirklich der Zubringer des Königs" ("The favorite Carr, Somerset, was also actually the king's feeder"; my trans.). In the same paragraph, he translates the English word *procurer* as "Prokurator (Zubringer)," indicating that in German a procurer can also be called a feeder (363). Presumably guided by Weber's definition, Cornwall translates *Zubringer* as "pander" (363). Weber does not document his contention that Carr pandered for James, however. Neither Michael B. Young nor David M. Bergeron, who have researched the relationship between the men, knows of any evidence that supports it, and both of these scholars strongly doubt that Carr made any sexual partner available to the king other than himself (Young, E-mail; Bergeron, E-mail). Inasmuch as Weber, who was evidently a conscientious researcher, documents very few of his historical claims in *Bacon-Shakespeare-Cervantes*, it is possible that he possessed some evidence of pandering but chose not to name his source. The title Carr held for a time, "Gentleman of the Bedchamber," would probably have allowed him to exercise at least some control over who had access to the king's person (Bergeron, *King James* 70).

15. In 1653, Arthur Wilson incorporated a similar pun into his history of King James's reign. According to Wilson, Frances Howard grew "wanton" after the annulment of her unhappy marriage to the Earl of Essex and became enamored of and married the future Earl of Somerset. "[N]ow mounted on her *Car*," Wilson wrote, she "drives over all *oppositions*" (71). This passage is quoted by Michael B. Young, who describes Howard as "a veritable sexual libertine according to contemporary gossips" (*King James* 31).

16. Grossman translates this line freely, presumably in an effort to supply the stanza with intelligible meaning. The literal meaning of "que par pudieras ser entre mil pares" is "that you could be a peer among a thousand peers," "what peer could you be among a thousand peers," or "what a peer you could be among a thousand peers" (my trans.). If the Spanish version of the line is a flawed translation of the English version attributed to Shelton but written by Bacon ("Who might among ten thousand Peeres be one"), this might explain why Grossman found it difficult to make sense of the former.



17. Shakespeare's sonnet 135, "Whoever hath her wish, thou hast thy will," and sonnet 136, "If thy soul check thee that I come so near," are often called "Will" sonnets because they are dominated by wordplay on *will* (e.g., Mowat and Werstine 290–94, 339–40). In the former, the word is used thirteen times in its fourteen lines. The last two lines of sonnet 135's third quatrain are: "So thou, being rich in will, add to thy will / One will of mine to make thy large will more." The similarity between this wordplay and what is done with the word *peer* in the "Orlando Furioso" sonnet is obvious.

18. In Spanish, the passage reads: "Esta Dulcinea del Toboso, tantas veces en esta historia referida, dicen que tuvo la mejor mano para salar puercos que otra mujer de toda la Mancha" (Rico 86). The verb used here, *salar*, means "to salt" or "to preserve by salting."

19. *Oxford English Dictionary*,

<https://www.oed.com/search/advanced/Meanings?partOfSpeech=verb&textTermText0=powder&textTermOpt0=WordPhrase&dateOfUseFirstUse=false&page=1&sortOption=AZ>.

20. For illustrations that reproduce Francis Bacon's coat of arms, the crest of which was a boar, see Dawkins, *Bacon Heraldry*.

21. On the marriage of Elizabeth and Robert Dudley, 1st Earl of Leicester, and their two sons, known to history, respectively, as Francis Bacon and Robert Devereux, 2nd Earl of Essex, see, e.g., Dodd, *Francis Bacon's Personal Life-Story*; Dodd, *Marriage*. A brief excerpt from the former is posted at <https://sirbacon.org/links/dodd.htm>, and brief excerpts from the latter are at <https://sirbacon.org/links/marriageofet.htm>; <https://sirbacon.org/doddsublimeprince.htm>; and <https://sirbacon.org/francisqueenleicester.htm>.

22. It has been suggested that a hog or boar symbolic of Bacon is also depicted in a Cervantean title vignette that Weber does not mention. According to Walter Owen, the title page of the first edition of *Don Quixote*, part two, contains the image of a pig or boar draped, like a Spanish cape or hood, over the head and shoulders of a figure who resembles Cervantes.

23. *Oxford English Dictionary*,

<https://www.oed.com/search/advanced/Meanings?partOfSpeech=verb&textTermText0=powder&textTermOpt0=WordPhrase&dateOfUseFirstUse=false&page=1&sortOption=AZ>.

24. The anecdote is recounted by Francis Bacon in the collection of "apophthegms" (anecdotes featuring witticisms or jests) published in 1657 by William Rawley, his chaplain and secretary. As the story goes, when Sir Nicholas Bacon, Francis's foster father, was a circuit judge, a criminal defendant came before him for sentencing and asked him for clemency on the ground that the two of them were kinsmen. When Judge Bacon asked for an explanation, the man said: "[Y]our 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." Nicholas Bacon replied, "[Y]ou and I cannot be kindred, except you be hanged; for *Hog* is not *Bacon* until it be well hanged" (Bacon, "Collection" 228).

25. In the Elizabethan and Jacobean eras, the animal now known as a hare was called a "coney" (Dawkins, *Shakespeare Gemini Headpieces* 4).



26. There the author of the stories writes: “Sólo esto quiero que consideres, que pues yo he tenido osadía de dirigir estas *Novelas* al gran Conde de Lemos, algún misterio tienen escondido que las levanta” (“I only wish you to consider this; that since I have been bold enough to dedicate these stories to the great Count of Lemos, they must contain some hidden mystery which elevates them”; García López 20; Lipson 5).
27. A reproduction of these woodcuts can also be seen at <https://cervantes.library.tamu.edu/dqiDisplayInterface/doSearchImages.jsp?id=6&page=1&orderBy=1>.
28. Reproductions of these woodcuts also appear in the edition of *Sylva sylvarum* published, together with other works by Bacon, in London in 1683. A digital copy of this edition is available from the Library of Congress. The woodcuts are at image 11, <https://www.loc.gov/resource/rbc0001.2010fabyan43307/?sp=11&r=-0.617,-0.15,2.235,1.021,0>.
29. The vignette as it appears in the 1917 edition of Weber’s book is also reproduced at <https://sirbacon.org/downloads/Book2compressed.pdf>.
30. Fig. 6 is a detail from a reproduction made from a copy sold at auction and posted at <https://www.sothebys.com/en/buy/auction/2021/livres-et-manuscrits/el-ingenioso-hidalgo-don-quixote-de-la-mancha-2?locale=fr>.
31. Fig. 7 is a detail from a reproduction made from a library copy and posted at <https://www.bnc.cat/expos/quixot/images/A9a.jpg>.
32. For an illuminating account of the relationship between Bacon and Essex and the events surrounding the latter’s rebellion and execution, see Dodd, *Francis Bacon’s Personal Life-Story* 251–329.
33. For discussions of the parallels between Bacon’s ideals and those of Rosicrucianism, see, e.g., Wigston; Dodd, *Francis Bacon’s Personal Life-Story* 140–43.
34. Weber discusses the title vignette printed in part one of *Don Quixote* (1605). The same illustration also appears on the title page of part two (1615).

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## XVIII.

### **What Does Francis Bacon Mean To Me? The Memest of Mankind**

**by  
Lawrence Gerald**

Well first off, I think of the poet Alexander Pope's comments about Bacon back in the 1740's. He said that Francis Bacon was the "the wisest, brightest, *meanest* of mankind!" Pope's strange comment (only for us) can only be understood in the era it was passed down from as the word *meanest* was associated with being humble. Many commentators have misunderstood or have failed to understand Pope's intention. Then again there are many commentators and biographers who have misunderstood or failed to understand Francis Bacon. It's as if Bacon defies being categorized that makes him so elusive to the pedestrian and linear academic minds. Yet we have been handed down many great testimonies and awe-inspiring tributes from his wide circle of friends and colleagues assuring us that Bacon was anything but a mean person in the context of today's use of the word.

"And the Meanest (Most Humble) of things are made more precious when they are dedicated to Temples."- Epistle Dedication in *The Shakespeare Folio*.1623.

#### **We Are Such Stuff as Memes Are Made On**

Also, when I think of the word *mean*, I also associate it with a recent word added into our collective vocabulary: *meme*.<sup>1</sup> This concept of self-reproducing ideas was first introduced by biologist Richard Dawkins in 1976 with his book *The Selfish Gene*. A meme represents a unit of culture that is transmitted via imitation and naturally selected by popularity or longevity. It can apply to genes and gene pool activity and how they evolve, and it can also apply to the way our minds have been formed via any form of behavior, gesture, skill, or any idea that can be transferred from one person to another culturally whether it be the language of fashion, art, inventions, songs, stories, etc. Takis Tzanopoulos a German reviewer ponders:

A meme could be understood as an idea that 'seeks' to occupy a brain, use it as a host and then as a tool to spread. Many memes form memplexes and memplexes in turn form behaviors. The more powerful a meme is the better its chances to be 'hosted' or accepted and thus spread regardless of its usefulness or not and regardless of its 'goodness' or 'badness': if it's strong enough it will be replicated and spread. Most of the time we imitate without discrimination, without applying judgement is obvious but is it our nature? What if we taught children how to NOT imitate in such a pathetic way or how to filter and process every single thought that goes or gets created in their brains? What would happen then and where would that put the whole memetics theory?

#### **Exile on Meme Street**

But some observers about memes make the aha point that just because something is couched in scientific terminology doesn't mean that it's science. Lies and false ideas can form as memes just as well as truths. Lies are catchier because they require only an emotional response for



their adoption. Truth has the disadvantage of requiring attempts to make proof, which actually puts it in the weaker position. Hello, Shakespeare authorship controversy. . .

Anyone familiar with Bacon's notion of the Four Idols can see how the commercial realities of the media world parallels the divisive camps around Francis Bacon's life. There are some people who can grasp his role as Shakespeare whereas there are others who regardless of how educated they

are cannot fathom it as if the very nature of their world view commands them to blocking out all the pieces of the puzzle.

There are 24 versions or interpretations of Francis Bacon out there in our meme pool and people select or prefer the one that fits their own truth. Whatever you think of Francis Bacon he was a man possessed with a linguistic explosion of thought, like a finely tuned instrument, dedicated to the betterment of humanity. In this way Mather Walker is right when he suggests that Bacon was a western Bodhisattva. Bacon's Chaplain, William Rawley said, "He would light a torch to any man's candle." His massive vocabulary was so large that no one in the history of the English language to this day comes close to such a capacity and with his rare combination of rapturous eloquence and seminal writing abilities, Bacon was a constant source of inspiration to all those who knew and loved him best. A man rarely possessed with a never-ending personal quest for truth and wisdom in every challenging province of learning, qualifying him to being the memest of mankind!

I wonder how Bacon would consider the concept of memes. In his *Advancement of Learning* and *Novum Organum* he left us a kind of a recipe for a cultural meme in itself for observing truth and nature, the nature of the mind, and the cultural significance of mythology, and how it all funnels into the filters we inherit and the battle within and without to thine own self be true.

Francis Bacon for me has become an unexpected adventure in my life, a great voyage in the nature of what learning can be, a reminder of how to delicately balance reason and faith, science and God, the spiritual and the material, authority and the questioning of authority, humanity's goals and one's personal goals.

### **We Are Such Stuff As Dreams Are Made On**

I recall a moment in November 1990, it was my first visit to London, and I was frustrated after a couple of weeks in not having made any "connections" to members of the Francis Bacon Society. I had left a few messages by telephone, but no one had returned my calls. I gave myself just a couple of more days and then I was going to head back to the States if no contacts were to take place. Then one morning while in my hotel room I experienced an uplifting dream in

which the Goddess Athena appeared like a flash out of the blue. I was now in a more enthusiastic state and feeling some special encouragement. It was the only time in my dream life up until then or since then that the great muse that inspired Francis Bacon came upon me. Within an hour I received a call from Thomas Bokenham (Bokey), the Treasurer and President of the Francis Bacon Society. Arrangements were made and a series of meetings took place with Bokey in Earls Court, with the opportunity to purchase some rare books and have great discussions. A magical ride that began in uncertainty for me has continued ever since that morning.

When I think of Francis Bacon, I consider the paradoxical nature of the stars we see up every night in the sky. Many of the stars are actually non-existent yet we are still receiving or perceiving their twinkling light 400 years later. There's a bright light of possibilities that turns on for me whenever I stop to be in the question, "What does Francis Bacon mean to me?"

**"If a man will begin with certainties, he shall end in doubts; but if he will be content to begin with doubts, he shall end in certainties."** - Francis Bacon

#### Footnote

1.meme: (pron. 'meem') A contagious idea that replicates like a virus, passed on from mind to mind. Memes function the same way as genes and viruses do, propagating through communication networks and face-to-face contact between people. The root of the word "memetics," a field of study which postulates that the meme is the basic unit of cultural evolution. Examples of memes include melodies, icons, fashion statements and phrases.

Lawrence Gerald's [SirBacon.org website](http://SirBacon.org)

The B'Hive Forum [Here](#)

## What is Truth? & The Master's Plan

[illegible]

‘WHAT *is Truth?* said jesting *Pilate*; And would not stay for an Answer. Certainly there be, that delight in Giddinesse; And count it a Bondage to fix a Beleeve; Affecting Free-will in Thinking, as well as in Acting.’

It's likely that the very first actual *anything* Bacon wrote as himself that I read were the *Essays*. And of course, the first essay in this edition is “**What is Truth.**”

I've read these lines and studied this essay over two and a half decades. Every time I read it my own Truth is slightly different from the time before. Some years there have been significant

Even before I heard of Bacon, I was a seeker of “Truth” in my tiny reality. Actually, it was “Knowledge” I was tapping into and “Truth” kind of came with it, whatever it was. With Bacon, the two became one, for me.

What is Truth!? Every day for me is not the same as the day before. OK, I have 25 years or so with this puzzle and this concept is maybe my most important “Truth” (*Thought?*) I entertain.

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The Simple cipher for me was easy to memorize and calculate in my head as I read words. I was always searching Bacon's signatures in Shakespeare. That's our playground for we show and share that part of our Truth.

A few years into the treasure hunt I added up "**OF TRUTH**". It is 103 in simple cipher, the same as "**SHAKESPEARE**". I highlighted the letters "Of Truth" in blue above. We have a "Shakespeare" cipher signature in Bacon's public works, at the very beginning of his public 1625 work.

### **What is Truth?**

On the same page we can easily see the many ways one could build a "Bacon" from the letters which is almost a grade school "Seek and Find" level. Look at the last two lines on the page. Bacon is everywhere, many times. Three big B's.

My cipher number Truth supports the hint that **OF TRUTH** is **SHAKESPEARE**.

Certainly, there be, that delight in Giddinesse, And count it a Bondage to fix a Beleefe; Affecting Free-will in Thinking, as well as in Acting.

How many BACONS in cipher can you get from that sentence alone?

But the real Truth is, I do *really* care about **Truth**. In my "Giddinesse", which is a "Bondage" that fixes my "Beleefe", knowing it affects my "Free-will", I live in my own Truth. We all do. I care about what it True, and what is Truth.

This is not a sudden new realization for me. Bacon has been saying it to me from very early on well over 20 years. I live this puzzle, wrestling with myself anytime I hear the word, Truth.

But day to day, as my Truth evolves over time, what is True to me makes me Giddy, and Happy. In the past months a Baconian appeared who challenges us to examine what is Truth. Bacon's been challenging us for 400 years, me for 25 years. I read the entire "**Of Truth**" essay again today, twice. Yes, my Truth has changed a bit, but stronger than ever for sure.

O plus T is 33 Simple cipher, by the way. 33 is BACON. Bacon signed his own works? Of course, he did.

'And though the sects of philosophers of that kind be gone, yet there remain certain discoursing wits, which are of the same veins, though there be not so much blood in them, as was in those of the ancients.'

Are we the *remaining certain discoursing wits*? 400 years later? Still figuring out What is Truth?

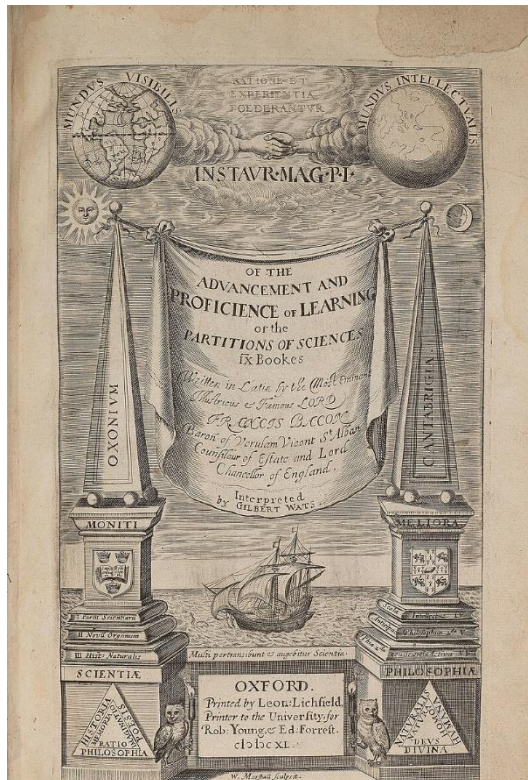
### **The Master's Plan**

"For my name and memory,  
I leave it to men's charitable speeches,  
and to foreign nations,

and the next ages.”

[*Francis Bacon's Last Will & Testament*, 1625]

Imagine Bacon's emotions as he wrote those words. How is it that he knew his name would be important to us? He obviously recognized that he would die before his greatness was truly acknowledged. In fact, he clearly understood that it would take the “next ages” and “foreign nations” to achieve that recognition. The Truth about Bacon's greatness has yet to be realized even today. Bacon left his name and memory to our “charitable speeches”, and that is where his name still resides.



Francis Bacon, *The Advancement of Learning*, title page, 1640

Many of us learned about Bacon by accident, luck, or just pure synchronicity.

Something happens when you begin to understand the life of Francis Bacon. You become “involved” in his life. The nature of Bacon's plan brings it into our lives. This was his intention, he knew what he was doing, and he was a Master. Lord Bacon knew how to influence the future by making certain that he was a part of it.

Francis Bacon set forth a design that took him beyond the pillars, “*Plus ultra*”. The plan proceeds across the sea of time. His goal was to reach us to deliver the Truth intact so that we may bring it to Light.

Bacon was successful in bringing that Truth to us, now it is upon us to do our part. Bacon cupped his hands to his mouth and yelled across Time, “Here is my plan!” We put our hands to our ears, and we listen, “Here is my plan!”

What does Bacon mean to me?

Well, I consider myself privileged to be a part of Bacon's plan. Nearly four centuries have passed since Bacon's life. His words today carry as much meaning as they did then.

In fact, more.

Rob Fowler's Light of Truth Website [Here](#)

The B'Hive Forum [Here](#)

## XX.

### Francis Bacon's Ancestral Trees

By Eric Roberts & Julie Kemp

In the Spring of this year 2024, two members of the Francis Bacon Society, art historian Eric Roberts & genealogist Julie Kemp began some important research into Francis Bacon's ancestral trees. They researched both the acknowledged and hidden genealogy and between them have collated, compiled and created three extraordinary Francis Bacon ancestral trees.

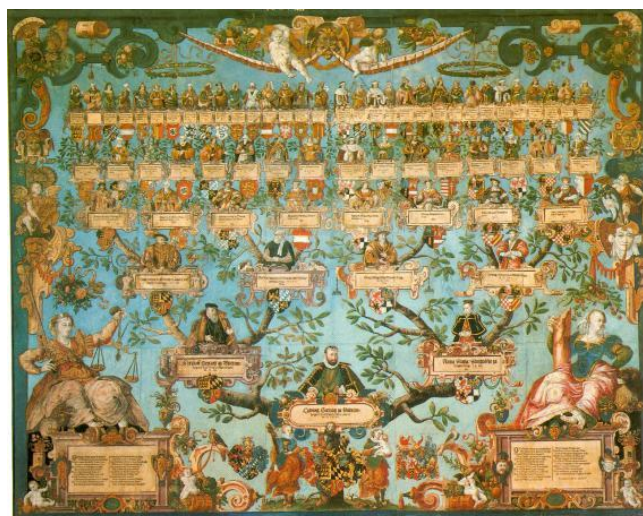
#### **An Explanatory Note on the Visualisation of Francis Bacon's Ancestral Trees by Eric Roberts**

Designing an ancestral chart for someone as illustrious and significant as the “Father of the Modern World” isn’t something we decided on lightly. Yet, the project has had a momentum of its own, from its beginnings in early-February to completion at the end of March.

Our intention was to produce a poster showing Francis Bacon’s royal descent over four generations from King Henry VII, based on Julie’s research over many years. She had compiled an extensive family tree on her Ancestry site and this provided a structure on which to build.

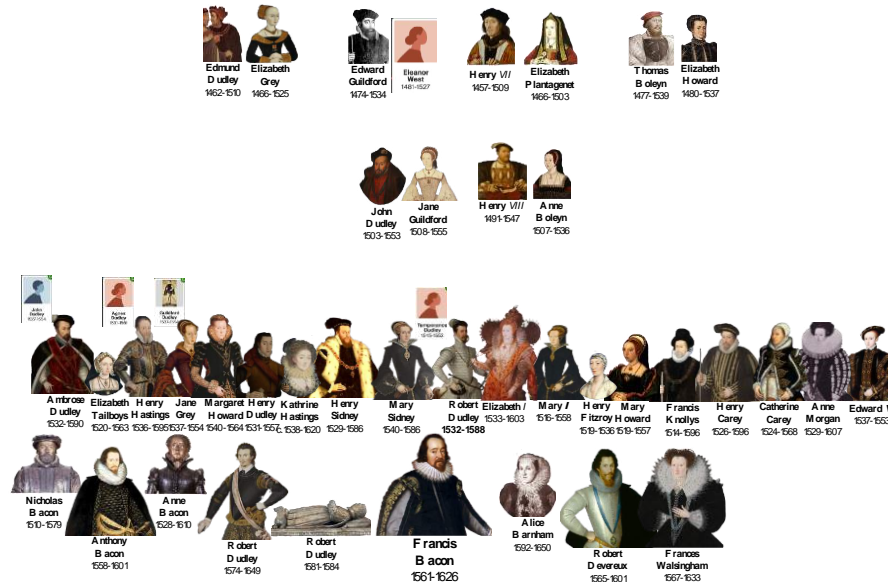
Neither Julie nor I were aware of any previous attempts to represent Bacon’s royal pedigree. While *Baconiana* is rich in articles referring to his concealed royal birth none, it would seem, provide a diagrammatic chart showing who his real parents, grandparents and great grandparents were. Nor were SirBacon.org and the Francis Bacon Research Trust sites able to furnish us with any existing graphic representations of Francis’s royal lineage. Wider searches also proved fruitless. It seemed that we were blazing a trail of sorts.

With the past at one’s fingertips, visual inspiration was online in abundance. One superb example of a nobleman’s genealogy stood out because of its orchestration of colour against a pale blue sky. The spatial effect of this is enhanced by perspective: the principal subject dominates the central foreground, his ancestors diminishing in scale as they recede back in time and space.



Ahnentafel von Herzog Ludwig (1556-1607) by Jakob Lederlein, 1585

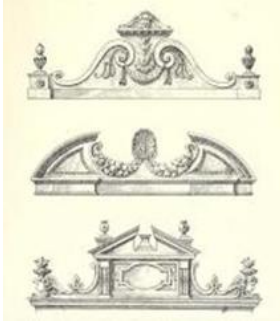
This image provided the impetus to start work on a first draft and I proceeded to hunt for portraits of every person in Julie's Ancestry tree. Borrowing heavily from Lederlein's woodblock engraving, the frames and backgrounds of each portrait were removed. This enabled the assembled cast of free-standing characters to be grouped together against an as yet undetermined background.



Seeing all the ancestors arranged on a page prompted Julie to suggest, rather drastically I thought at the time, that we jettison almost half of them and only represent the direct path of the bloodline. Clarity won over comprehensiveness, and this led to a first draft of the poster. At this stage, the background was still provisional.

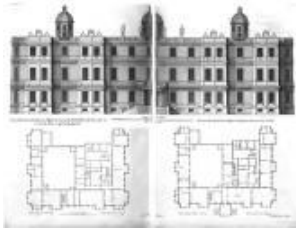






A couple of weeks were spent in limbo, looking for the right imaginary space in which to place Francis Bacon's ancestors. There were two main options: a central tree, as in Lederlein's engraving; or some sort of architectural structure, preferably from the Elizabethan era.

Old books on English architecture, such as *Vitruvius Britannicus or the British Architect* (1717) were full of fascinating illustrations, none of which I could see how to adapt to our needs. In frustration, I turned to the wishing well of A.I. image generation.



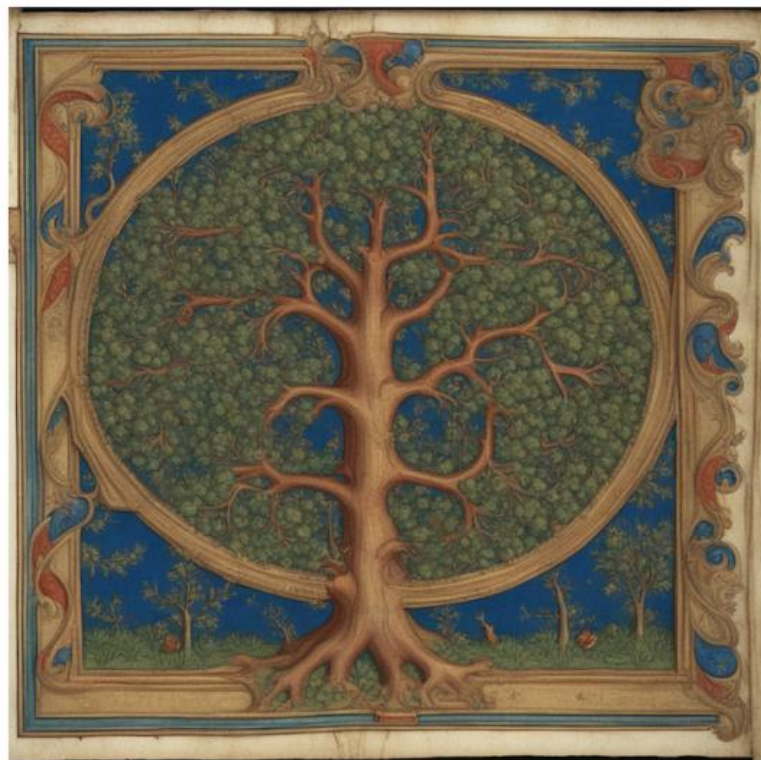
At first the results seemed promising, yet something wasn't right.

The main problem was the visual disconnect between the monochrome A.I. background and the ancestral figures which were in colour.



The same dilemma applied to the search for an image of a tree to support the portraits. A 19<sup>th</sup> century book of engravings of ancient English oaks was the closest I could get to what I was looking for. Another dip in the wishing well yielded similar results.

It was only when a slight alteration to the prompt was made that an image appeared which might just work. Although it was in some ways crude, with arbitrary artefacts here and there, it had a certain charm and, serendipitously, the structure worked.



The next step was to see whether the portraits with their extracted backgrounds and the A.I. generated tree sat well together. They didn't. In fact, the group of royal personages perched in a tree seemed slightly ridiculous. Something was missing.

Perhaps it was the large internal circular border surrounding the tree that suggested the solution of re-framing all the portraits so as to resemble miniatures, much in vogue among the aristocracy during Elizabethan and early Jacobean times. Oval frames were also widely seen in engraved portraits, such as Simon van der Passe's famous image of Bacon as Lord Keeper in 1617.



In their new oval frames, the portraits seemed more at home in the overall scheme of things, “like fruit” as someone suggested. Having established an imaginary space, I decided to darken the background by adjusting the exposure to see what effect this would have on the portraits. To my surprise, I found that this simple adjustment instantly transformed the scene from day into night. It was immediately obvious that Francis Bacon’s clandestine royal heritage, painstakingly reconstructed by Julie, was more suited to a nocturnal setting than the original brightly lit scene.

It was at this point, halfway into the project, that the idea of two posters arose. Why not also show Francis Bacon’s orthodox genealogy alongside his royal ancestry? On reflection, it became obvious that from the age of about sixteen\* he carried the burdensome cross of his dual genealogy. The terrible secret of his legitimate royal birth must have acted as fuel on the fire of his burning desire for a brighter future for humanity.

Following consultations, it was decided to proceed along these lines: one tree for Bacon’s conventional ancestry (day) and one for his concealed identity (night). Thanks to Julie’s knowledge and research skills, this was not too difficult a task. The goal was now clear and, software crashes aside, work proceeded smoothly.

Lastly, it was decided that a third poster was required in order to show Francis Bacon's extended family on both sides, his cousins and half-siblings. Often referred to in writing, these relations played a significant role in Bacon's political career and social life. This supplementary chart has been superimposed on a 19<sup>th</sup> century watercolour painting of Old Gorhambury House, just to add a sense of history and place.

A few words about the portraits themselves. Even I'm shocked by my own manipulative approach to precious portraits from the past. Images of the original paintings have been brutally cropped, and even reversed in some cases. Where there were no extant portraits of certain ancestors, A.I. provided a simulation or dummy figure whose face could then be rendered anonymous with pixelation. This playful approach to historic portraits is, I hope, forgivable, as there would have been too many unobtainable portraits to complete the orthodox genealogy.

This first attempt at visualisation is only one of countless ways to represent the same, transgressive information. The Night poster is nothing if not controversial. Thanks to the Francis Bacon Society, Julie Kemp's research into Francis Bacon's ancestry can now be broadly disseminated, hopefully for many years to come.

Our thanks to Sally Gibbins for her advice throughout the process, and to SirBacon forum members who provided criticism and encouragement along the way. My thanks to Julie for trusting me with her work. As I wrote to her early on, you are the architect and I am the decorator.

\*c. 1576, when he first became aware that his parents were not Sir Nicholas and Lady Bacon, but the Earl of Leicester and the Queen of England.

### **Climbing the Trees: Researching Sir Francis Bacon's Royal Ancestry by Julie Kemp**



Detail from a Portrait of Queen Elizabeth I (Pelican Portrait) by Nicholas Hilliard and workshop, c. 1573-75, Walker Art Gallery, Liverpool. Image credit: Wikipedia

After years of online research into my family's genealogy, I reached a point where I could go no further. In the process, I'd discovered that my father's English heritage can be traced back to King Henry VIII's mistress, Elizabeth "Bessie" Blount – my 11<sup>th</sup> great-grandmother. Then I came across a book by Australian psychiatrist and psychotherapist, Dr George Blair-West, *The Way of the Quest*, a semi-fictional, self-help guide based on the life of Francis Bacon. The book resonated so strongly with me that I decided to develop a family tree for Francis Bacon. Using the Ancestry website as a means of learning more about this most remarkable man, the more I learned the more there was to discover.

I soon became overwhelmed (and remain so) at the range and depth of research and scholarship found on such sites as the Francis Bacon Society, the Francis Bacon Research Trust and SirBacon. As I learned more about Francis Bacon's concealed identity, both as an unacknowledged prince of England and as the author of the Shakespeare works, his royal ancestry or pedigree became more apparent. Eventually, I was able to assemble a tree showing four generations of ancestors dating back to the reign of Henry VII.

### **The Two Trees**

In February this year, I made contact with a fellow Australian member of the FBS, Eric Roberts. I gave him full access to several of my Ancestry sites so that he could read the historical profiles on each person and see how they were related to Francis Bacon. A collaboration soon developed with the aim of designing a poster based on my work.

At some point, we realised that Francis Bacon had two complementary genealogies: one known to all the world, the other known only to his most trusted associates. This fact prompted the idea of making two posters, not one. As Eric worked on the design of the trees, my task now was to build another ancestral tree based on existing conventional genealogies showing Francis Bacon's descent from the Bacon and Cage families in the 15<sup>th</sup>-century. Needless to say, there were unresolvable anomalies to deal with regarding the exact names and dates for many of the earlier ancestors, but what these two trees show are the many influential figures present in both his assumed public lineage (*Day*), and his secret royal ancestry (*Night*).

### **Parents**

Francis Bacon's sudden realisation, at the age of 15 or 16, that his true, biological parents were not Sir Nicholas and Anne Bacon, but rather the ultimate "power couple" of the Elizabethan Age, Robert Dudley and the Queen of England, must have surely broken his world in two. Such close proximity to absolute power would eventually destroy his younger brother, Robert Devereux, but Francis chose the middle way by concealing his true identity and ruling with his quill.

The Earl of Leicester, Robert Dudley, and the young queen took an interest from the outset in the intelligent little boy, so lovingly nurtured and cultivated by his foster parents, the Bacons. It may have been Dudley himself, with his love of spectacle and theatre, who first encouraged the young prodigy to write for the stage. The pious Lady Bacon frowned upon such frivolous behaviour, having the spiritual well-being of her ward upper-most in her mind.



As the adoptive guardian of a secret prince of England, Sir Nicholas Bacon not only provided the boy with the best possible education, but he also endowed his charge with the practical wisdom of his East Anglian upbringing. Perhaps Francis Bacon's gift for conceiving a need for something, and then systematically setting out to solve the practicalities of how it should be implemented, was something that he learned from his foster father. The Bacon family motto, *Mediocria Firma*, stood him in good stead all his life.

## **Brothers**

Growing up together in York House and later at Gorhambury, Anthony was Francis's lifelong friend and close collaborator. Having been liberally endowed by his father with lands that provided him with regular income, Anthony willingly facilitated and sometimes financed Francis's many endeavours, such as his clandestine literary output under the name of "William Shakespeare". They shared a keen interest in intelligence gathering and learnt the deep and complex arts of cryptography, so essential to a developing nation state that was under threat from so many quarters at home and abroad. Anthony's final illness and death in 1601 at the age of 43 must have been an inconsolable loss to Francis.

His younger, biological brother, the Earl of Essex, Robert Devereux, also proved to be a staunch ally of Francis in their adulthood. They both used their talents to assuage their mother, the queen, when one or the other was out of favour. The queen valued and used them very differently, but each was devoted to her, albeit one lost his head due to his impetuosity from which Francis could not save him.

## **Conclusion**

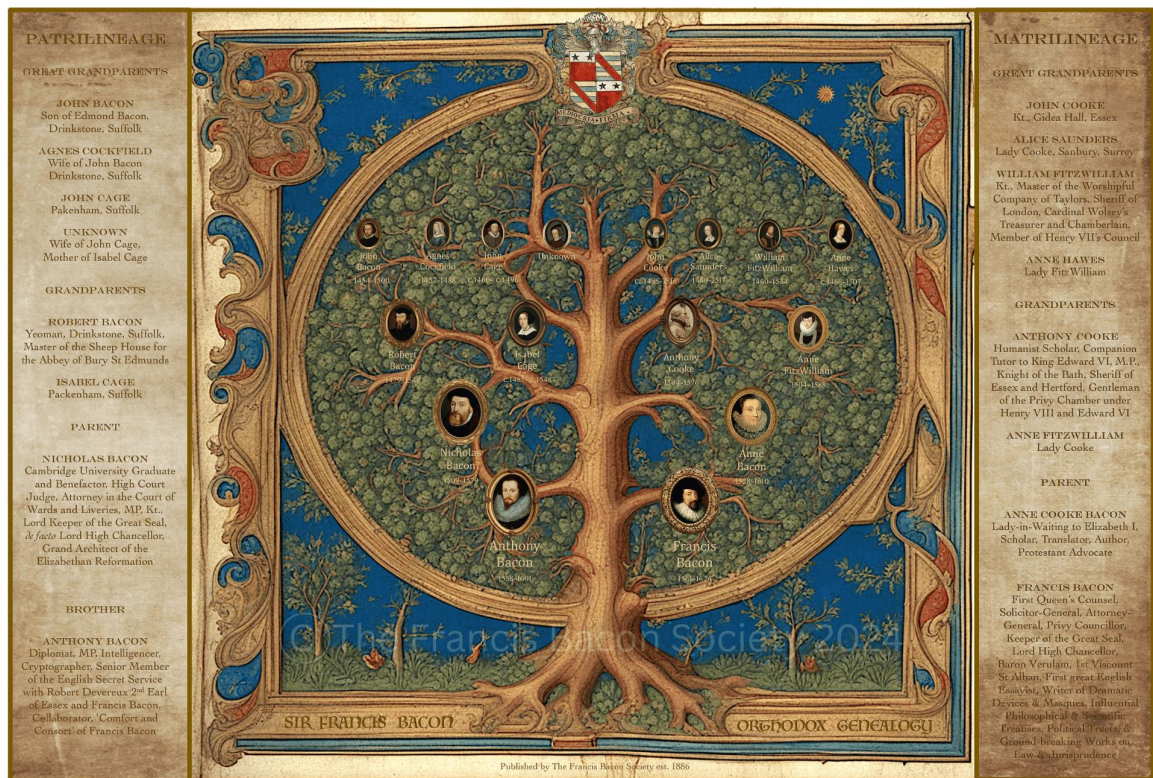
With so many well-connected and highly educated ancestors in both his genetic and familial lines of descent, we can see that this giant of English literature did not simply appear out of nowhere.

As the last of the Tudors, he embodied the violence and the brilliance of the age. Yet, he was able to sublimate the painful dichotomy of his two-fold identity in the creation of the Shakespeare canon.

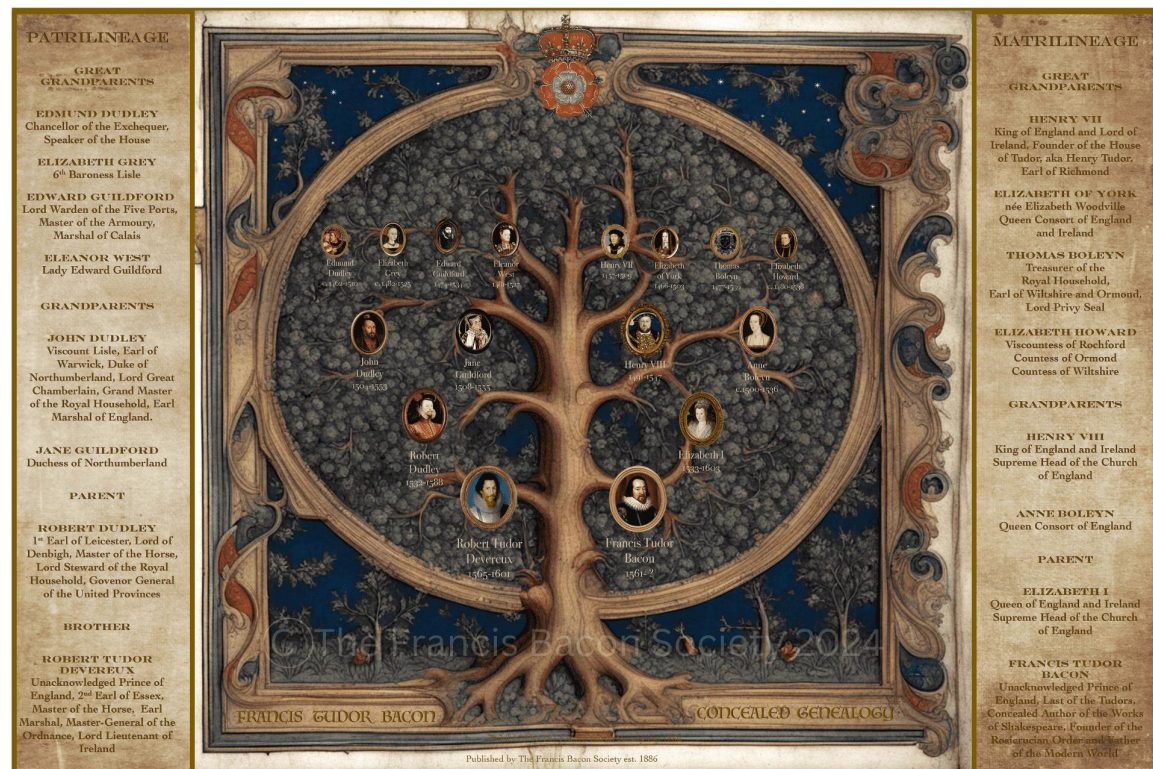
Hopefully, the accompanying posters will help in the understanding of the exceptional circumstances into which Francis Bacon was born.

## **The Francis Bacon Society Comment**

In the Spring of this year 2024, two members of the Francis Bacon Society, art historian Eric Roberts & genealogist Julie Kemp began important research into Francis Bacon's ancestral trees. They researched both the acknowledged and hidden genealogy and between them have collated, compiled and created three quite extraordinary Francis Bacon ancestral trees.

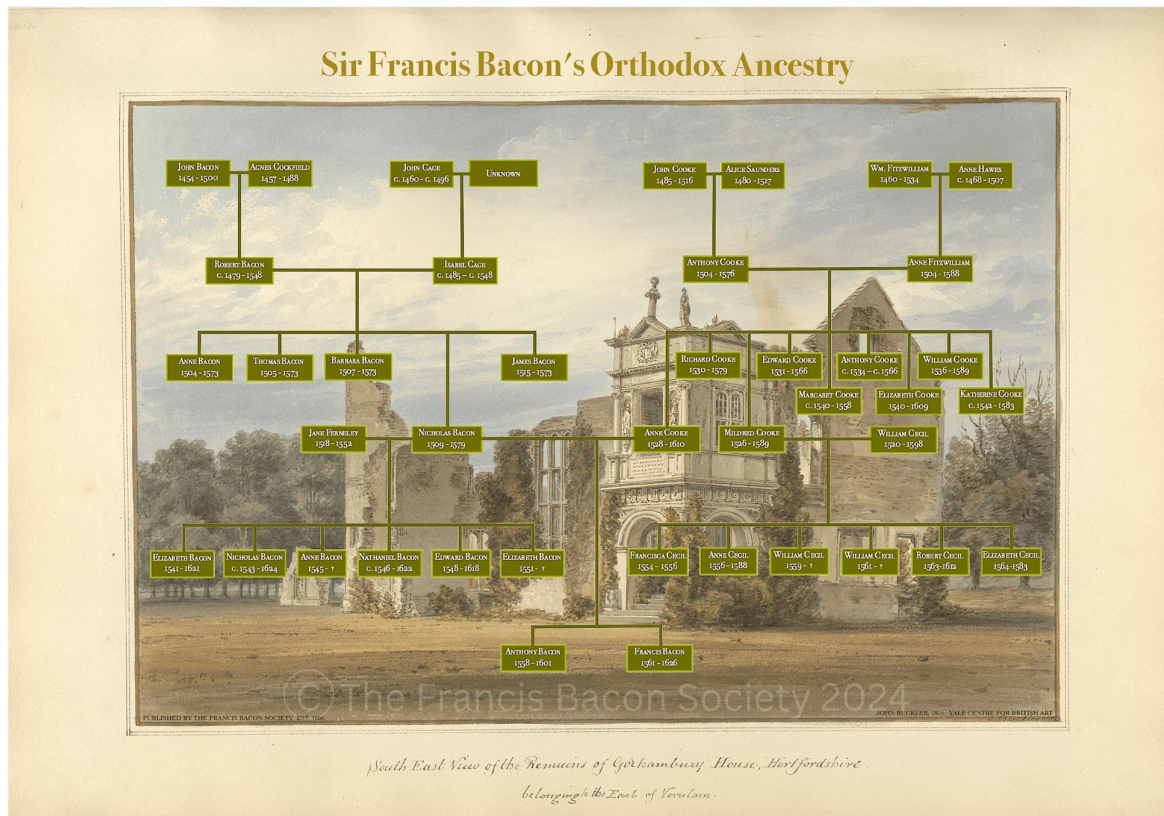


Francis Bacon's Orthodox Ancestry - The Day Tree



Francis Bacon's Concealed Ancestry - The Night Tree



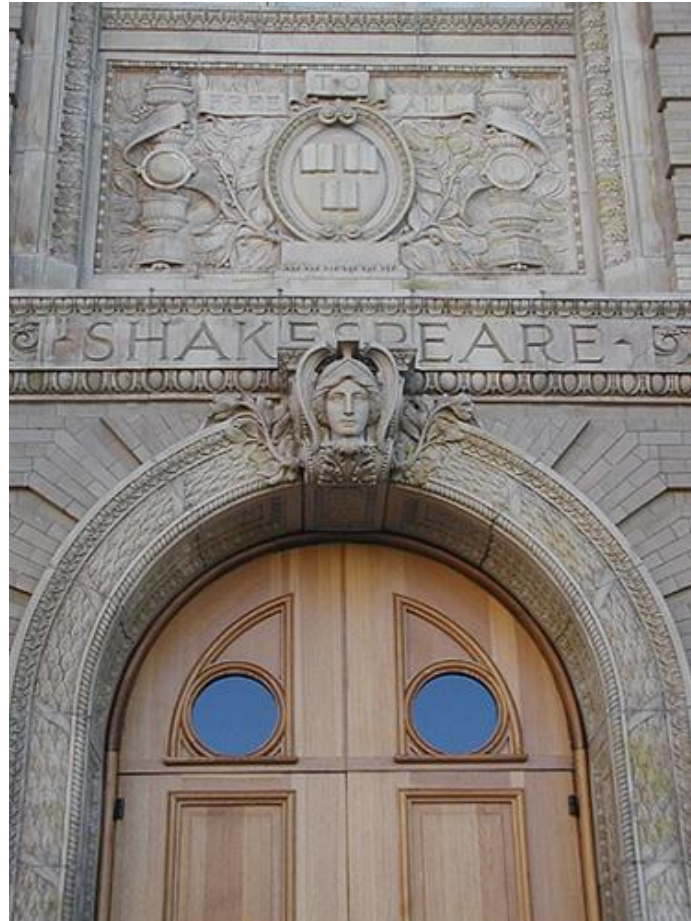


Francis Bacon's Extended Family - The Gorhambury Tree

These three beautiful and unique trees are now available exclusively from the Francis Bacon Society Gift store as A3 posters or digital downloads. [Here](#)

## XXI.

### OPENING THE DOOR TO ZEN AND THE ART OF SHAKESPEARE AND BACON by Lawrence Gerald



#### To Thine Own Self Be True

Francis Bacon spent most of his life training himself to observe truth and to contemplate nature, the human mind and the Divinity that each of us is capable of experiencing. He writes accordingly throughout his philosophical writings and provides a key to it. He tells us how to recognize the limits of faulty observation with his description of what he calls *The Four Idols*. Essentially Bacon provides a guideline to why an advancement of learning is not possible unless we observe the cultural traditions and prejudices that we develop and inherit. *The Four*



*Idols* are similar to the Eastern concept of *maya*. It is as much a philosophical issue that surrounds each of us on a daily basis as it is a pragmatic challenge on how to employ methods to overcome the Four Idols and their impediments.

The works of Shakespeare and Bacon reveal a mind that touched the depths of human nature with the brilliance to articulate the ineffable. We are encouraged by the stories in Shakespeare to live in the moment, value self-inquiry, and see life directly as it is. Easier said than done.

The poet R. H. Blyth once pointed out that the world's two greatest Zen poets are Shakespeare in the West and the Haiku poet Basho (1644-1694) in the East. In his book, *Zen in English Literature and Oriental Classics*, he wrote:

Good is good and bad is bad, but both are necessary-the acceptance of this is the secret of Zen, the secret of Shakespeare.

Listed below are some of the phrases that exist from both the Shakespeare Plays and Bacon's works which bring to light jewelled insights comparable to the profound teachings found in Zen. Following this are links to recommended essays.



## Shakespeare

### *Hamlet, Prince of Denmark*

Hamlet: Why, then, 'tis none to you; for there is nothing  
either good or bad, but thinking makes it so: to me it is a prison.  
(*Hamlet*: Act 2: Scene 2)

---

To Be Or Not To Be  
(*Hamlet*: Act 3: Scene 1)

---

If it be now, 'tis not to come;  
if it be not to come, it will be now;  
if it be not now, yet it will come. The readiness is all.  
(*Hamlet*: Act 5: Scene 2)

Some craven scruple of thinking, too precisely on th' event.  
(*Hamlet*: Act 4: Scene 4)

There's a divinity that shapes our ends, Rough-hew them how we will.  
(*Hamlet*: Act 5: Scene 2)

### ***Romeo and Juliet***

Juliet:

‘Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What’s Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What’s in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call’d,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for that name which is no part of thee.  
(*Romeo and Juliet*: Act 2: Scene 2)

---

### ***Much Ado About Nothing***

Beatrice:

“Benedick: I do love *nothing* in the world so well as you. Is not that strange? Beatrice. As strange as the thing I know not. It were as possible for me to say I loved *nothing* so well as you. But believe me not; and yet I lie not. I confess nothing, nor I deny *nothing*.”  
(*Much Ado About Nothing*: Act 4: Scene 1)

---

### ***Troilus and Cressida***

That she belov’d knows nought that knows not this:  
Men prize the thing ungain’d more than it is.  
(*Troilus and Cressida*: Act 1: Scene 2)

One touch of nature makes the whole world kin.  
(*Troilus and Cressida*: Act III: Scene 3)

### ***The Winter’s Tale***

What’s gone and what’s past help  
Should be past grief.  
(*The Winter’s Tale*: Act 3: Scene 2)

---

### ***Henry V***

The empty vessel makes the greatest sound.  
(*Henry V*: Act 4: Scene 4)

---

### ***Richard III***

Talkers are no good doers.  
(*Richard III*: Act 1: Scene 3)

---

### ***Macbeth***

She should have died hereafter;  
There would have been a time for such a word.  
**To-morrow, and to-morrow, and to-morrow,**  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury  
Signifying **nothing**.  
(*Macbeth*: Act 5: Scene 5)

---

### **Bacon**

The entrance into the Kingdom of man, founded on the sciences, being not much other than the entrance into the Kingdom of Heaven, where into none may enter except as a little child.  
***Novum Organum***

---



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. Part II of Lord Bacon's ***Instauratio Magna***.

The contemplation of things as they are without error without or confusion without substitution or imposture is in itself a nobler thing than a whole harvest of inventions.

---

For myself, I found that I was fitted for nothing so well as for the study of truth; as having a Mind nimble and versatile enough to catch the Resemblances of Things (which is the chief point) and at the same time steady enough to fix and distinguish their Subtler Differences; as being gifted by Nature with Desire to seek, patience to Doubt, fondness to Meditate, slowness to assert, readiness to consider, carefulness to dispose and set in order; and as being a man that neither affects what is new nor admires what is old, and that hates every kind of Imposture. So I thought my Nature had a kind of familiarity and Relationship with Truth.  
**Francis Bacon, *On the Interpretation of Nature.***

They are ill discoverers that think there is no land when they see nothing but sea.

---

God hangs the greatest weights upon the smallest wires.

---

Beauty itself is but the sensible image of the Infinite.

---

Things alter for the worse spontaneously, if they be not altered for the better designedly.

---

Anger makes dull men witty, but it keeps them poor.

---

There is no excellent beauty that hath not some strangeness in the proportion.

---

Whosoever is delighted in solitude is either a wild beast or a god.

---

Write down the thoughts of the moment. Those that come unsought for are commonly the most valuable.

---

No pleasure is comparable to the standing upon the vantage-ground of truth.

---

Nature to be commanded must be obeyed.

---



In order for the light to shine so brightly, the darkness must be present.

---

Death is a friend of ours and he that is not ready to entertain him is not at home.

---

Seek ye first the good things of the mind and the rest will either be supplied or its loss will not be felt.

---

Silence is the sleep that nourishes wisdom.

---

Truth is so hard to tell, it sometimes needs fiction to make it plausible.

Discretion of speech is more than eloquence, and to speak agreeably to him with whom we deal is more than to speak in good words, or in good order.

---

God's first creature, which was light.

---

Death is a friend of ours and he that is not ready to entertain him is not at home.

---

I had rather believe all the Fables in the Legend, and the Talmud, and the Alcoran, than that this universal frame is without a Mind.

---

Science is but an image of the truth.

---

Truth is a good dog; but always beware of barking too close to the heels of an error, lest you get your brains kicked out.

---

What is truth? said jesting Pilate; and would not stay for an answer.

---

Truth can never be reached by just listening to the voice of an authority.

---

Who ever is out of patience is out of possession of their soul.

---

If a man shall begin in certainties, he shall end in doubts; but if he will be content to begin with doubts he shall end in certainties.

---

The understanding left to itself, in a sober, patient and serious mind (especially if unhindered by received doctrines) tries sometimes to follow the second way, the right one, but does not get far. For the intellect alone, unregulated and unaided, is unequal to the task and quite unfitted to overcome the obscurity of things.

---

For all color is the broken image of light.

---

The sun, though it passes through dirty places, yet remains as pure as before.

---

Tragedies and Comedies are made of one Alphabet.

The truth of being, and the truth of knowing are all one.

---

For by one who philosophizes according to the sense alone, the eternity of matter is asserted, the eternity of the world (such as we now see it) is denied; and this was the conclusion both of the primitive wisdom, and of him who comes nearest to it, Democritus. The same thing is testified by Sacred Write; the principal difference being, that the latter represents matter also as proceeding from God; the former, as self-existing.

For there seems to be three things with regard to this subject which we know by faith. First, that matter was created from *nothing*. Secondly, that the development of a system was by the word of Omnipotence; and not that matter developed itself out of chaos into the present configuration. Thirdly, that this configuration (before the fall) was the best of which matter (as it had been created) was susceptible. These however were doctrines to which those philosophies could not rise. Creation out of nothing they cannot endure.



*Shakespeare in Japan's Zen  
Philosophy: The Play of Nothing At  
the Theatre of Nothing*

by Yoshio Arai

*Hamlet a Study in Satori*

by Ted Guhl

Lawrence Gerald's [SirBacon.org website](http://SirBacon.org)

The B'Hive Forum [Here](#)

**XXII.**  
**Eleven Intelligence Papers:**  
**American, French & British**  
**Intelligence & Bacon-Shakespeare Cryptography**

**By A Phoenix**



A Phoenix, 'Henry C. Clausen, 33<sup>rd</sup> Sovereign Grand Master of the Supreme Council, 33<sup>rd</sup> Ancient & Accepted Rite of Freemasonry (Mother Council of the World) was Privy to the Secret that Francis Bacon was the Founding Father of the Rosicrucian-Freemasonry Brotherhood & Author of the Shakespeare Works', (2024), 77 pages.

**[Read Here](#)**



A Phoenix, 'F. W. Winterbotham a Senior Member of MI6 Responsible for the Distribution of the Top Secret Ultra Decrypts from Enigma Reveals that Francis Bacon is Shakespeare', (2024), 17 pages.

**[Read Here](#)**



A Phoenix, 'The National Security Agency (NSA) the Most Secretive Arm of US Intelligence (Codes and Ciphers) and the Plaque awarded to Colonel Fabyan and his Riverbank Cipher Department which Contains Ciphers Revealing Francis Bacon, Brother of the Rosy Cross, is Shakespeare', (2024), 12 pages.

**[Read Here](#)**



A Phoenix, 'The Story of Magic by Frank B. Rowlett (with a Foreword and Epilogue by David Kahn) the most Decorated Cipher Expert with Friedman in US History Secretly Reveals Bacon is Shakespeare', (2024), 16 pages.

**[Read Here](#)**



A Phoenix, 'Declassified US Intelligence Cipher Publication of the Signal Intelligence Agency (Forerunner of the NSA) and the Baconian Simple cipher system Revealing that Bacon is Shakespeare', (2024), 5 pages.

**[Read Here](#)**



A Phoenix, 'The Declassified History of Military Intelligence & the Baconian Simple Cipher System Revealing that Francis Bacon, Brother of the Rosy Cross, is Shakespeare', (2024), 6 pages.

**[Read Here](#)**





A Phoenix, 'Herbert O. Yardley, Head of MI-8 (the codes and ciphers Bureau), and the Bacon Bi-literal, Simple, and Kay Cipher Systems Revealing Bacon is Shakespeare', (2024), 5 pages.

[Read Here](#)



A Phoenix, 'British Intelligence and Bacon's Bi-literal Cipher Revealing his Secret Story', (2024), 4 pages.

[Read Here](#)



A Phoenix, 'The Two Heads of French Cipher Intelligence and the Baconian Bi-literal Cipher Deciphered by Elizabeth Wells Gallup Revealing Bacon is Shakespeare', (2024), 7 pages.

[Read Here](#)



A Phoenix, 'Captain Powell, A Member of US Cipher Intelligence, The Fraudulent Friedmans, and his Endorsement of Elizabeth Wells Gallup's Decipherment of the Bacon Biliteral Cipher in the Shakespeare First Folio', (2024), 10 pages.

[Read Here](#)



A Phoenix, 'Francis Bacon, the Bacon Bi-literal Decipherments of General Francois Cartier Head of the French Cipher Intelligence Service, the Fraudulent Friedmans, and a work written by a Former Member of the Russian Intelligence Services', (2024), 14 pages.

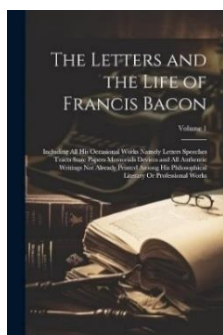
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## XXIII.

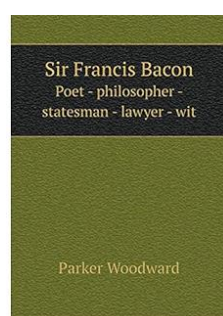
### A Bibliography of Francis Bacon: Biographies, Works & Commentaries

#### Biographies



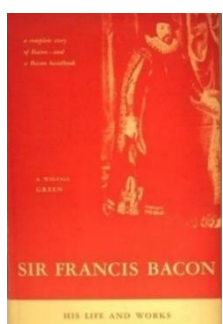
**James Spedding**, *The Life and Letters of Francis Bacon* (London: Longmans, Green, and Co., 1861-74), around 3000 pages.

This indispensable standard seven volume edition of *The Life and Letters of Francis Bacon* is a comprehensive account of his public life and includes his occasional works, namely law tracts, letters, speeches, state papers, memorials, and various dramatic devices, etc.



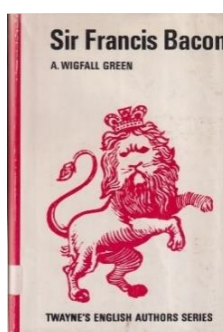
**Parker Woodward**, *Sir Francis Bacon Poet-Philosopher-Statesman-Lawyer-Wit* (London: Grafton & Co., 1920), 157 pages.

A Baconian biography exploring Bacon's authorship of the Shakespeare works and other Elizabethan works fostered on the likes of Marlowe and Spenser and his secret literary society of the Brotherhood of the Rosy Cross (Rosicrucian Brotherhood).



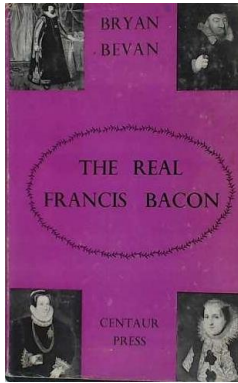
**A. Wigfall Green**, *Sir Francis Bacon His Life and Works* (Denver: Alan Swallow, 1952), 296 pages.

'*Sir Francis Bacon, His Life and Works* is a comprehensive biography of one of the most influential figures in English history. Written by Adwin Wigfall Green, this book traces Bacon's life from his birth in 1561 to his death in 1626, exploring his early years, education, political career, and legacy. The book also delves into Bacon's many contributions to philosophy, science, and literature, including his development of the scientific method and his influential works such as *Novum Organum* and *The Advancement of Learning*. With detailed research and analysis, *Sir Francis Bacon, His Life and Works* provides a fascinating look into the life and mind of one of the most important figures of the Renaissance.'



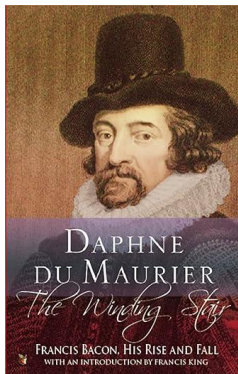
**A. Wigfall Green**, *Sir Francis Bacon* (New York: Twayne Publishers, Inc, 1966), 200 pages.

'The mind of Sir Francis Bacon was the very spirit of the Renaissance, ranging between the past and the new thought, eager to know, to discover and rediscover all knowledge. On the one hand he was, among other things, an intellectual, a poet, a philosopher; but he was also a courtier, an attorney, a politician, and a military strategist.'



**Bryan Bevan, *The Real Francis Bacon A Biography*** (London: Centaur Press, 1960), 303 pages.

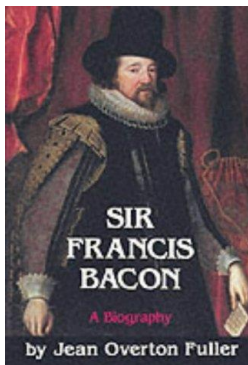
‘An intriguing, analytical account of the relations between Bacon and Essex, and between Bacon and Queen Elizabeth and James I, [it] gives a vivid picture of corrupt court life, set against the background of the age in which Bacon played such a vital part.’



**Daphne du Maurier, *The Winding Stair: Francis Bacon, His Rise and Fall*** (New York: Doubleday & Co., 1977), 224 pages.

‘It wasn't until he was forty-five that Bacon's feet found the first step on that staircase, when King James I made him Solicitor-General, from where he rose through the ranks to become Lord Chancellor. Many accounts of the life of Sir Francis Bacon have been written for scholars, but du Maurier's aim was to paint a vivid portrait of this remarkable man for the common reader. In *The Winding Stair*, she illuminates the considerable achievements of this Renaissance man as a writer, lawyer, philosopher, scientist, and politician.

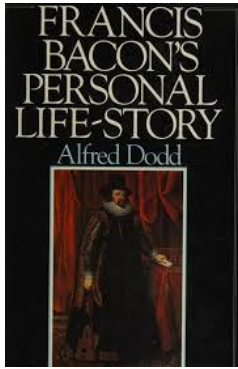
She brought the same gifts of imagination and perception that made her earlier biography, *Golden Lads*, so immensely readable, skilfully threading into her narrative extracts from contemporary documents and from Bacon's own writings. This also sets her account of his life within a vivid contemporary framework. This is truly history made alive.’



**Jean Overton Fuller, *Francis Bacon A Biography*** (London and The Hague, 1981), 384 pages.

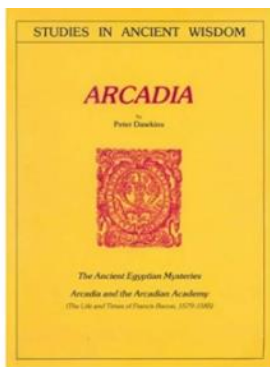
‘The life of Francis Bacon has been the subject of much academic controversy and unresolved questioning. This book, with a deep awareness of previous research, unravels some of the mysteries with much new and convincing evidence. The author explores the life and literary works of the man, beginning with a thorough examination (aided by one of the foremost geneticists) of the fierce speculation over Bacon's true parentage. With a fresh approach, the author analyses Bacon's connection with Freemasonry and its effect on his writing; the Shakespearean connection; his tentative anticipation of scientific theory, and his role as Lord Chancellor and royal adviser. The result is perhaps the most complete profile of the man with exciting new evidence of his influence on sixteenth century Britain.’





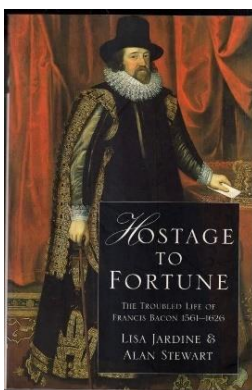
**Alfred Dodd, *Francis Bacon's Personal Life-Story*** (Rider & Company, 1986), 580 pages.

This is still the best Baconian biography about the private and secret life of Francis Tudor Bacon and his hidden and concealed relationship with his royal mother Queen Elizabeth and his royal brother Robert Tudor Devereux, second Earl of Essex. A Freemason himself Dodd, reveals that Bacon was the founder of the Rosicrucian-Freemasonry Brotherhood and that he did not die in 1626. This work radically challenges the usual biographies of Bacon and vividly brings to light many hidden aspects of his life and writings, and how the greatest of all men, spent every waking hour laying bases for eternity.



**Peter Dawkins, *Arcadia and the Arcadian Academy: The Life and Times of Francis Bacon, (1579-1585)*** (The Francis Bacon Research Trust, 1988), 299 pages.

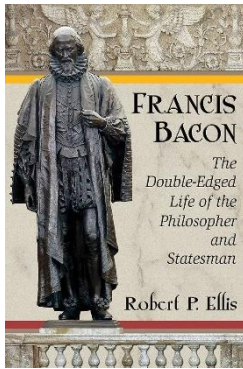
‘In Part I, this book introduces the Ancient Egyptian Mysteries and Hermeticism, and the landscape temple in which those alchemical Mysteries took place. It gives a rare insight into the greatness of Egypt and its influence on our western culture. In Part II, the story of Francis Bacon’s amazing life story is continued (from 1579-1585), this time dealing with the secrets of Arcadia, the English Areopagus or ‘brotherhood’ of poet-initiates who largely created the English Renaissance, the founding of the first group of new (or Baconian) Rosicrucians in Arcadian Britain, and the secret beginnings of modern Freemasonry. A stage of his life when he was only 18-24 years old, Bacon set in motion the first stages of the vast Rosicrucian scheme for the eventual enlightenment, prosperity and peace of the world.’



**Lisa Jardine & Alan Stewart, *Hostage to Fortune the Troubled Life of Francis Bacon*** (London: Victor Gollancz, 1998), 637 pages.

This biography of FB based upon primary archival sources sheds new evidential light about his time in France at the age of fifteen working for the English Secret Service and his and his brother Anthony Bacon’s relationship with spymaster Sir Francis Walsingham, as part of vast intelligence network at home and abroad. For the first time it also brings forward new evidence and information about many other aspects of Francis Bacon’s life and the relationships with members of his inner circle and secretariat who were trusted in his will with his large body of writings, many of them published by his literary executor Dr William Rawley.





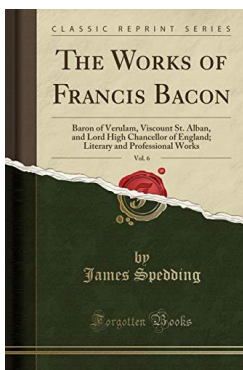
**Robert P. Ellis, *Francis Bacon: The Double-Edged Life of the Philosopher and Statesman*** (Jefferson, North Carolina: McFarland & Company, Inc, Publishers, 2015), 222 pages.

‘Around the time Shakespeare inaugurated the golden age of English drama, the young Francis Bacon proposed to take “all knowledge to be my province.” He soon realized the difficulty of that but in the process he posed two related questions, which he understood better than any other man of his time: Can human beings respect and obey nature, and Can they also command nature? He asked many other questions considered useless

and impractical in his time but vital in ours.

After a busy career as an English parliamentarian, judge and advisor of King James I, Bacon published in his final years *The Advancement of Learning*, which included his *New Atlantis*, with its prescient vision of human accomplishments, many achieved only in the past century. The first important book of English essays, it is an investigation of civil and moral problems that continue to engage and perplex us.’

### The Works of Francis Bacon



**James Spedding, *The Works of Francis Bacon*** (London: Longmans, Green, and Co., 1857-74), around 3000 pages.

The seven-volume edition remains the most comprehensive collection of Bacon’s works and writings, including previously unpublished manuscripts, private letters & speeches, essays, legal and political tracts, and his major philosophical and scientific treatises *The Advancement of Learning*, *The Wisdom of the Ancients*, *Novum Organum*, *De Augmentis Scientiarum*, *Sylva Sylvarum* and his utopia *New Atlantis*.

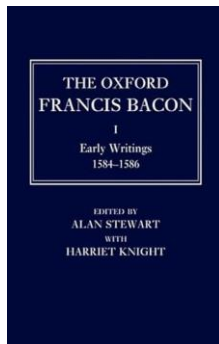
### The New Sixteen Volume Oxford Clarendon Edition of *The Works of Francis Bacon*

#### Plan of the Edition



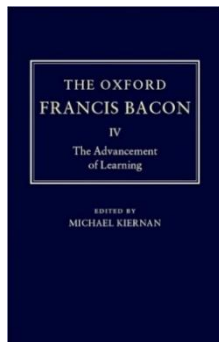
‘The Oxford Francis Bacon aims to produce a new 16-volume critical edition of the works of Francis Bacon (1561-1626), in the original spelling, edited from the authoritative witnesses after a meticulous analysis of surviving manuscripts, whether authorial or scribal, and the collation of a substantial number of copies of printed books, to identify stop-press corrections. The introductions and commentaries will provide a rich contextualization of Bacon’s wide-ranging works, opening up many new avenues of research. The

edition will provide brand-new facing page-translations for the edited texts of the Latin works; and re-integrate Bacon’s work within the study of early modern philosophy, science, historiography, legal thought, and literature.’



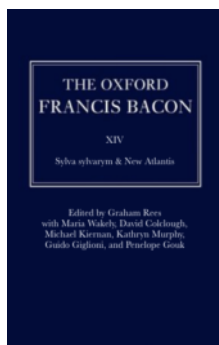
Alan Stewart with Harriet Knights, eds., *The Oxford Francis Bacon, I The Early Writings 1584-1596* (Oxford Clarendon Press, 2012), 1066 pages.

‘These writings can be classified into four categories: first, texts that Bacon wrote but not for public consumption; second, texts Bacon wrote to be circulated with his name; third, texts Bacon intended to circulate anonymously; and fourth, texts that were intended to circulate under another’s name.’ (p. xxviii).



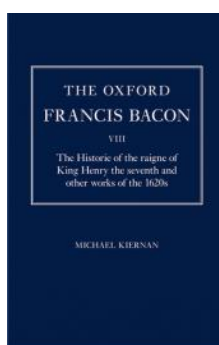
Michael Kiernan, ed., *The Oxford Francis Bacon, IV The Advancement of Learning* (Oxford Clarendon Press, 2000), 420 pages.

‘This seminal philosophical treatise, originally penned in 1605 and considered the first major philosophical work written in English, also offers the first description of science as a tool to improve the human condition. This breakthrough work of the English Renaissance hailed new times and new possibilities for the human species. Bacon catalogs the current state of learning, the obstacles to its progress, and his own plans for its revitalization. Newly designed and reset as an inexpensive paperback, this edition makes available a work that has significantly defined the modern era.’



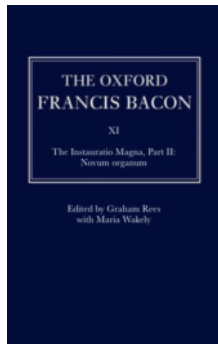
Graham Rees, ed., *The Oxford Francis Bacon, VI Philosophical Studies c. 1611-c.1619* (Oxford Clarendon Press, 1996), 503 pages.

‘This volume inaugurates a new critical edition of the writings of the great English philosopher and sage Francis Bacon (1561-1626)-the first such complete edition for more than a hundred years. It contains six of Bacon’s Latin scientific works, each accompanied by entirely new facing-page translations which, together with the extensive introduction and commentaries, offer fresh insights into one of the great minds of the early seventeenth century.’



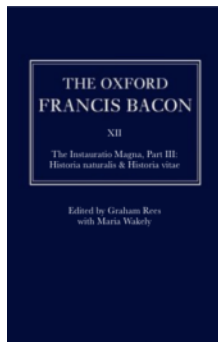
Michael Kiernan, ed., *The Oxford Francis Bacon, VIII The History of the raigne of King Henry the Seventh and other works of the 1620s* (Oxford Clarendon Press, 2012), 702 pages.

‘This volume contains critical editions of five varied works Bacon composed during the 1620s. The most significant and substantial of these five works is his biography of Henry VII (*The historie of the raigne of King Henry the seventh*) but the volume testifies as well to Bacon’s continuing robust allegiance to his youthful vaunt that all knowledge was his province, for it also includes his sketch for a biography of Henry VIII, *An advertisement touching an holy war* (a thoughtful debate over the prospect of holy war in his own time), *Apophthegmes* (a lively collection of witty anecdotes, classical to early modern), and his select verse translations from the psalms.’



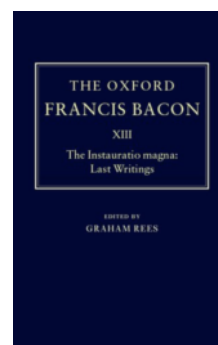
Graham Rees with Maria Wakely, eds., *The Oxford Francis Bacon, XI The Instauration magna Part II: Novum organum and Associated Texts* (Oxford Clarendon Press, 2004), 634 pages.

‘Francis Bacon (1561-1626) was a genuine midwife of modernity. He was one of the first thinkers to visualize a future that would be guided by a cooperative science-based vision of bettering human welfare. In this the first critical edition of his greatest philosophical work since the nineteenth-century, we find facing-page Latin translations and a thorough and detailed Introduction to the text.’



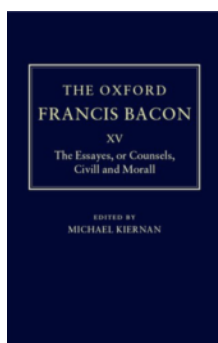
Graham Rees with Maria Wakely, eds., *The Oxford Francis Bacon, XII The Instauration magna Part III: Historia naturalis et experimentalis: Historia ventorum and Historia vitae & mortis* (Oxford Clarendon Press, 2007), 502 pages.

See Above.



Graham Rees ed., *The Oxford Francis Bacon, XIII The Instauration magna: Last Writings* (Oxford Clarendon Press, 2000), 363 pages.

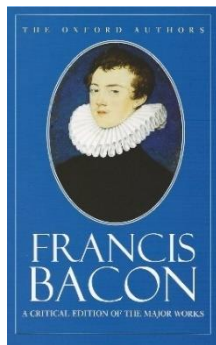
‘The seven works in the present volume belong to the final completed stages (Parts III-V) of Bacon’s hugely ambitious six-part sequence of philosophical works, collectively entitled *Instauration magna* (1620-6). All are presented in the original Latin with new facing-page translations. Three of the seven texts (substantial works in two cases, and all sharing a startlingly improbable textual history) are published and translated here for the first time: these are an early version of the *Historia densi*, the ‘lost’ *Abecedarium*, and *Historia de animato & inanimato*. Another-the *Prodromi sive anticipationes philosophiae secundae*-has likewise never been translated before. Together with their commentaries and the introduction they open the way to important new understandings of Bacon’s mature philosophical thought.’



Michael Kiernan, ed., *The Oxford Francis Bacon, XV The Essayes or Counsels, Civill and Morall* (Oxford Clarendon Press, 2000), 339 pages.

‘His essays reflect the experience and wide reading of a Renaissance man-philosopher, historian, judge, politician, adviser to the Prince-above all, astute observer of human nature. With uncompromising candour, he exposes man as he is, not as he ought to be, examining such givens of Renaissance power as negotiating for position, expediting a personal suit, speaking effectively, and the role of dissimulation in social and political situations. He scrutinizes judicial prerogatives and probes the causes and dangers of atheism and superstition. Even such topics as boldness or love or deformity have a practical

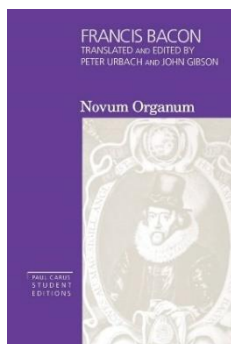
bent. In Bacon's own phrase, these essays 'come home to Mens Businessse and Bosomes.' It is especially through their matchless style that they come home—with imaginative vigour, concrete language, & the colloquial force of individual sentences. An introduction places the essays in their original context, examines their evolution over Bacon's lifetime, and elucidates their form and prose style; a commentary examines his sources and relates essays to his other writings; a glossary and index are also included.'



**Brian Vickers, ed., *Francis Bacon: A Critical Edition of His Major Works*** (Oxford University Press, 1996), 813 pages.

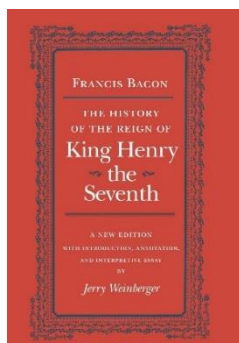
'It brings together an extensive collection of Bacon's writing—the major prose in full, together with sixteen other pieces not otherwise available—to give the essence of his work and thinking.'

Although he had a distinguished career as a lawyer and statesman, Francis Bacon's lifelong goal was to improve and extend human knowledge. In *The Advancement of Learning* (1605) he made a brilliant critique of the deficiencies of previous systems of thought and proposed improvements to knowledge in every area of human life. He conceived the *Essays* (1597, much enlarged in 1625) as a study of the formative influences on human behaviour, psychological and social. In *The New Atlantis* (1626) he outlined his plan for a scientific research institute in the form of a Utopian fable. In addition to these major English works this edition includes 'Of Tribute', an important early work here printed complete for the first time, and a revealing selection of his legal and political writings, together with his poetry...A special feature of the edition is its extensive annotation which identifies Bacon's sources & allusions, and glosses his vocabulary.'



**Peter Urbach and John Gibson, trans., and eds., *Francis Bacon Novum Organum with Other Parts of The Great Instauration*** (Chicago and La Salle, Illinois: Open Court, 1994), 334 pages.

'Sir Francis Bacon, hailed as the father of experimental science, conceived his Novum Organum or New Organon as a machine for aiding the reason in establishing truth. This is a new translation from Bacon's Latin into readable modern English, equipped with helpful explanatory notes.'

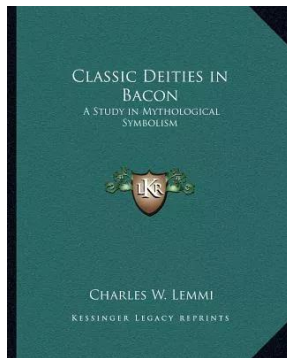


**Jerry Weinberger, *Francis Bacon: The History of the Reign of King Henry Seventh*** (Cornell University Press, 1996), 260 pages.

'Jerry Weinberger reinterprets the meaning of Francis Bacon's *History* and defines its importance to the rise of modern republicanism, liberalism and the politics of progress. His introduction describes the background of Bacon's *History* placing it in the context of Bacon's work and the sources he may have used. Weinberger comments on the changing reputation and interpretation of *The History* and discusses its significance as a work of early modern political philosophy.'



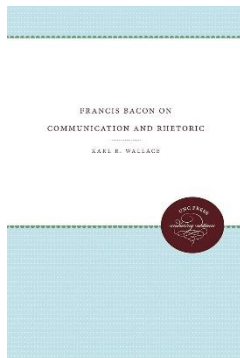
## Classical Mythology



**Charles W. Lemmi, *The Classic Deities In Bacon: A Study In Mythological Symbolism*** (Baltimore: The John Hopkins Press, 1933), 226 pages.

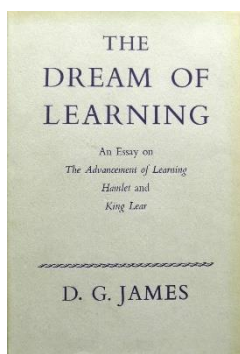
‘[This] is a scholarly work that explores the use of Greek and Roman mythological symbolism in the writings of Francis Bacon, a prominent philosopher and statesman of the early modern era. The book examines Bacon’s use of classical deities such as Apollo, Venus, and Jupiter, and analyses how he incorporated their symbolism into his philosophical and political works. Through a close reading of Bacon’s texts, Lemmi argues that the myths and symbols of classical antiquity were essential to Bacon’s understanding of the world and his vision for society. The book is a valuable resource for scholars of early modern philosophy, literature, and mythology, as well as anyone interested in the enduring influence of classical culture on Western thought. Whatever the mystery might be, Francis Bacon tried to discover it. Herein are many symbols and what Bacon did with them. Symbols of Scientific Speculation: Coelum, Cupid, Pan, Proserpine, Proteus, Atalanta, Daedalus, Prometheus, Sphinx; Symbols of Worldly Wisdom: Orpheus, Perseus, Typhon, Cyclops, Pan, Pandora, Ulysses, Narcissus, Styx, and more!’

## Prose and Rhetoric



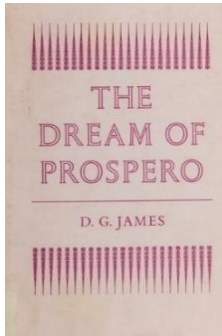
**Karl R. Wallace, *Francis Bacon On Communication & Rhetoric Or: The Art of Applying Reason to Imagination for the Better Moving Of The Will*** (The University of North Carolina Press, 1948), 277 pages.

‘Francis Bacon’s comments on communication and rhetoric are scattered throughout his works-in letters and occasional writings, in philosophical, scientific, and literary compositions. The author collects these observations and presents a systematic exposition of Bacon’s rhetorical theory. In addition, he evaluates Bacon’s ideas and indicates his relation to classical and to Elizabethan rhetoric.’



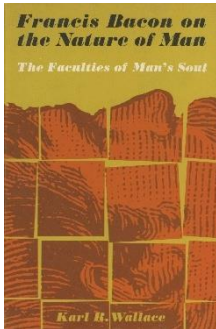
**D. G. James, *The Dream Of Learning An Essay On The Advancement Of Learning Hamlet And King Lear*** (Oxford Clarendon Press, 1951), 126 pages.

‘He [Bacon] was, by nature and endowment, more of a poet than a scientist or a philosopher; and this shows in his writings.’ (p. 3)



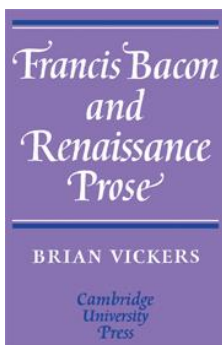
**D. G. James, *The Dream of Prospero*** (Oxford Clarendon Press, 1967), 174 pages.

This work brilliantly highlights the parallels between Bacon's acknowledged works and key documents anonymously written by Bacon on behalf of the Virginia Council which were sources for *The Tempest*.



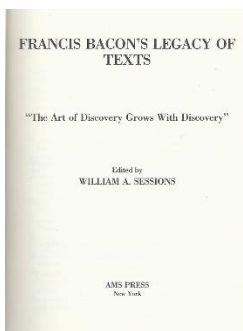
**Karl R. Wallace, *Francis Bacon on the Nature of Man: The Faculties of Man's Soul: Understanding, Reason, Imagination, Memory, Will, and Appetite*** (University of Illinois Press, 1967), 200 pages.

'The result not only illuminates Bacon's thought, and the significance of his psychology of man, but also sheds new light on the intellectual climate of the period, with its long tradition of reflection on man's nature and soul.'



**Brian Vickers, *Francis Bacon and Renaissance Prose*** (Cambridge University Press, 1968), 316 pages.

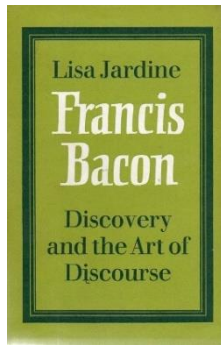
'The full study of Bacon as a writer, Dr Vickers takes into account the whole corpus of Bacon's work, in Latin as well as in English. His chief sources are *The Advancement of Learning* and the *Essays*. His purpose is to reinstate Bacon as one of the supreme masters of English prose in a period which made rich use of all the expressive resources of the medium. The study is both analytical and historical: it isolates the major features of Bacon's style, and sets them in the context of Renaissance theory and practice. The features include the overall structure of Bacon's works, his important concept of the aphorism, and his use of the traditional patterns of syntax. Dr Vickers makes a challenging reassessment of the accepted view of Bacon as a 'Senecan' or 'anti-Ciceronian' prose writer. Particular attention is paid to imagery, in which Bacon's powers as an imaginative writer are greatest.'



**William A. Sessions, *The Legacy of Francis Bacon, Studies In The Literary Imagination***, April 1971, Vol. 4, No. 1, 226 pages.

It contains 10 articles on Bacon and his literary imagination in different areas and disciplines across a wide range of his writings.

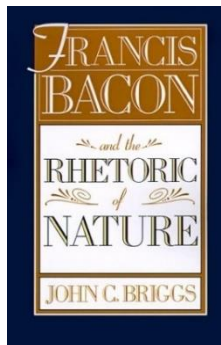
'Bacon is peculiarly suited for the present issue of the journal because he was a philosopher, scientist, and lawyer for whom the word was the instrument for all these endeavors and for all his projections beyond time. Indeed, as several essays in this issue superbly demonstrate, rhetoric and imagery are at the heart of the bold scientific and philosophical assertions of Bacon's imagination.'



**Lisa Jardine, *Francis Bacon Discovery and the Art of Discourse*** (Cambridge University Press, 1974), 267 pages.

‘By modern standards Bacon’s writings are striking in their range and diversity, and they are too often considered as separate specialist concerns in isolation from each other. Dr Jardine finds a unifying principle in Bacon’s preoccupation with ‘method’, the evaluation and organisation of information as a procedure of investigation or of presentation. She shows how such an interpretation makes consistent (and often surprising) sense of the whole corpus of Bacon’s writings: how the familiar but misunderstood

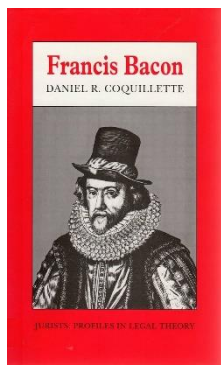
inductive method for natural science relations to the more information strategies of argument in his historical, ethical, political and literary work.’



**John C. Briggs, *Francis Bacon and The Rhetoric Of Nature*** (Harvard University Press, 1989), 285 pages.

‘Briggs clarifies the close relation between Bacon’s famous reform of scientific method and his less well-known conceptions of rhetoric, nature, and religion...He points out a remarkable and complex consistency in Bacon’s use of Solomon, Moses, Paul, and the Greeks, and reveals for the first time the depth of Bacon’s conviction that nature is God’s code, which scientists decipher and exploit.’

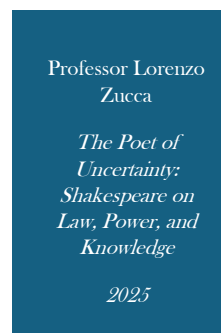
## Law



**Daniel R. Coquillette, *Francis Bacon*** (Edinburgh University Press, 1992), 358 pages.

‘This is the first modern book to describe Francis Bacon’s jurisprudence. He has long been famous as a scientist, philosopher, politician and literary giant, but his career as one of England’s greatest lawyers and jurists has been largely overlooked. Bacon’s major contribution to Anglo-American jurisprudence is presented in such a way as to be suitable to specialists and non-specialists alike. The purpose is to restore Bacon to his rightful place as England’s first true critical and analytical jurist, and to describe how his legal

thought related to his other great intellectual achievements.’



**Lorenzo Zucca, *The Poet of Uncertainty: Shakespeare on Law, Power, and Knowledge*** (Preview of forthcoming 2025 publication)

‘The influence of Francis Bacon is crucial in this exploration, as Zucca positions Bacon as a philosophical counterpart to Shakespeare. Bacon’s pioneering ideas on empirical inquiry, skepticism about human reason, and the importance of method in navigating uncertainty deeply resonate within Shakespeare’s texts. Bacon, a key figure of the English Renaissance who advocated for a structured approach to knowledge, represents a voice of rationality and systematic thinking that contrasts with Shakespeare’s

embrace of uncertainty and ambiguity. By juxtaposing Bacon's intellectual rigor with Shakespeare's thematic fluidity, Zucca underscores the tension between knowledge as power and the inevitable limits of that power, offering a rich dialog between the playwright and the philosopher.'

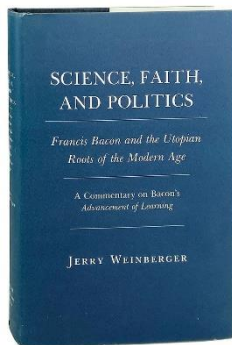
## Commentaries

### Political Philosophy



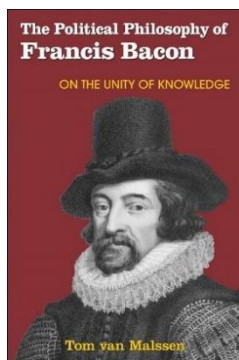
**Howard B. White, *Peace Among The Willows: The Political Philosophy Of Francis Bacon*** (The Hague: Martinus Nijhoff, 1968), 266 pages.

'This book holds that Francis Bacon was not only a philosopher of science, a writer of fine essays, and a great legal scholar, but that he was also a political philosopher.'



**Jerry Weinberger, *Science, Faith, and Politics: Francis Bacon And The Utopian Roots Of The Modern Age*** (Cornell University Press, 1985), 342 pages.

'A splendid book that will go a long way toward restoring Bacon to the place he deserves in the development of Anglo-American liberalism and of modern thought in general.'

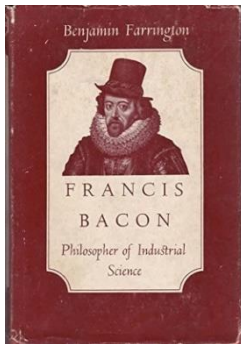


**Tom Van Malssen, *The Political Philosophy of Francis Bacon: On The Unity Of Knowledge*** (University of New York Press, 2015), 321 pages.

'Comprehensive in its ambitions and meticulous in its approach, *The Political Philosophy of Francis Bacon* is a new and unique interpretation of one of early modernity's more important thinkers. Whereas recent works on Bacon tend to confine themselves either to interpreting his historical context or to considering the founder of Baconianism from the perspective of one work in particular or the history of science in general, Tom van Malssen argues, through detailed and provocative interpretations of a number of Baconian writings, that the unity of Bacon's thought can only be revealed if these writings are read in historical and philosophical conjunction as well as on the assumption that they are all somehow part of the whole of Bacon's political philosophy. In addition to restoring Bacon to the pantheon of great philosophers, van Malssen demonstrates that a proper understanding of Bacon's political philosophy contributes significantly to our understanding of the nature of philanthropic science, the modern project, and ultimately ourselves.'

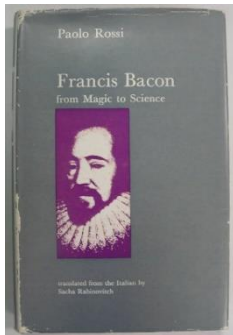


## Philosophy & Science



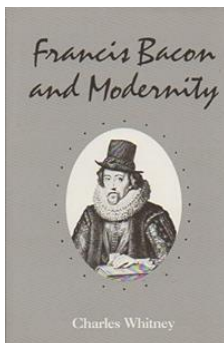
**Benjamin Farrington, *Francis Bacon Philosopher of Industrial Science*** (New York: Henry Shuman, 1949), 202 pages.

‘Francis Bacon was the first to grasp the revolutionary possibilities of man’s increasing control of natural forces...[His] plan for the social reform of society by the application of science to production was the central theme of his life...Bacon consumed with humanitarian as well as intellectual zeal, convinced that science is insufficient itself to bring happiness to men without an adequate philosophy of life.’



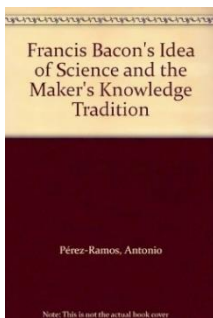
**Paolo Rossi, (trans., Sacha Rabinovitch), *Francis Bacon From Magic to Science*** (The University of Chicago Press, 1968), 280 pages.

‘[It] discusses Francis Bacon’s thought and work in the context of the European cultural environment that influenced Bacon’s philosophy and was in turn influenced by it. It examines the influence of magical and alchemical traditions on Bacon and his opposition to these traditions, as well as illustrating the naturalist, materialist and ethico-political patterns in Bacon's allegorical interpretations of fables.’



**Charles Whitney, *Francis Bacon and Modernity*** (Yale University Press, 1986), 234 pages.

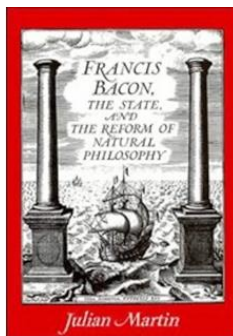
‘Whitney synthesizes philosophy, literary and scientific history, and critical theory in exploring Bacon’s concept of change and his place in the visionary tradition of literature and philosophy.’



**Antonio Pérez-Ramos, *Francis Bacon's Idea of Science and the Maker's Knowledge Tradition*** (Oxford Clarendon Press, 1988), 352 pages.

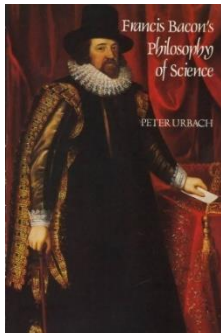
‘An account of Francis Bacon’s (1561-1626) conception of natural inquiry, placing Bacon in an epistemological tradition which postulates an intimate relation between objects of cognition and objects of construction, and regards the human knower as, fundamentally, a maker. He explores the background of this tradition and the ways in which major philosophers of the seventeenth century reacted to it in order to contrast their responses with

Bacon’s own. The overall result promotes the view that Bacon was the founding father of modern philosophy of science.’



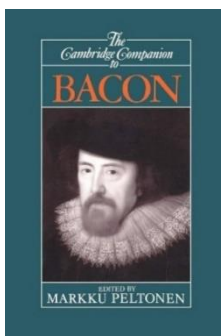
**Julian Martin, *Francis Bacon, the State, and the Reform of Natural Philosophy*** (Cambridge University Press, 1992), 236 pages.

‘Why was it that Francis Bacon, trained for high political office, devoted himself to proposing a celebrated and sweeping reform of the natural sciences? Julian Martin’s investigative study looks at Bacon’s family context, his employment in Queen Elizabeth’s security service and his radical critique of the relationship between the Common Law and the monarchy, to find the key to this important question.’



**Peter Urbach, *Francis Bacon's Philosophy of Science*** (La Salle, Illinois: Open Court, 1993), 209 pages.

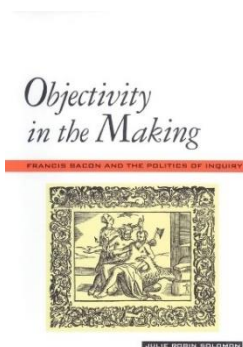
‘[Bacon] was accorded the title, ‘Father of Experimental Philosophy’. It is high time for this illustrious designation to be restored to him.’



**Markku Peltonen, ed., *The Cambridge Companion to Bacon*** (Cambridge University Press, 1996), 372 pages.

‘[He] is one of the most important figures of the early modern era. His plan for scientific reform played a central role in the birth of the new science. The essays in this volume offer a comprehensive survey of his writings on science, including his classifications of sciences, his theory of knowledge and of forms, his speculative philosophy, his idea of cooperative scientific research and the providential aspects of Baconian science. There are also essays on Bacon's theory of rhetoric and history as well as on his moral and

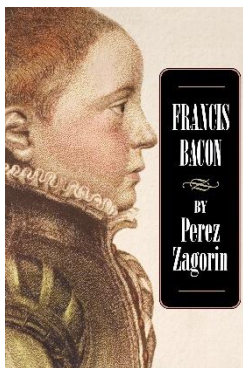
political philosophy and on his legacy.’



**Julie Robin Solomon, *Objectivity in the Making: Francis Bacon and the Politics of Inquiry*** (John Hopkins University Press, 1998), 321 pages.

‘How have we arrived at a capacity for taking cold, hard looks at the facts of nature-and whether we ever truly have done so-are questions that continue to engage both historians of science and students of culture. In any such discussion, Francis Bacon figures prominently. Historians of modern European intellectual history commonly credit Bacon with laying the groundwork for a mode of study that begins without presuppositions, religious or otherwise, the kind of searching we know as research and long

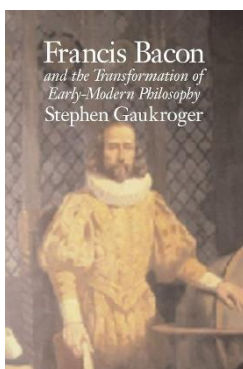
have credited as being “disinterested.” In this work, the author shows how “disinterestedness” became a dominant principle of intellectual modernity by examining Bacon’s notion of self-distancing against the background of early modern political ideology, socioeconomic behaviour, & traditions of learning.’



**Perez Zagorin, *Francis Bacon*** (Princeton University Press, 1999), 286 pages.

‘Bacon commonly regarded as one of the founders of the Scientific Revolution, exerted a powerful influence on the intellectual development of the modern world. He also led a remarkably varied and dramatic life as a philosopher, writer, lawyer, courtier and statesman...He demonstrates how Bacon’s historic importance as a prophetic thinker, who, at the edge of the modern era, predicted that science would be used to prolong life, cure diseases, invent new materials, & create new weapons of destruction.

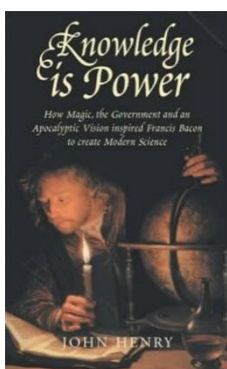
Finally, the book examines Bacon’s writings on such subjects as morals, politics, language, rhetoric, law, and history. It shows how Bacon was one of the great legal theorists of his day, an influential philosopher of language, and a penetrating historian.’



**Stephen Gaukroger, *Francis Bacon and the Transformation of Early-Modern Philosophy*** (Cambridge University Press, 2001), 249 pages.

‘This ambitious and important book provides a truly general account of Francis Bacon as a philosopher. It describes how Bacon transformed the values that had underpinned philosophical culture since antiquity by rejecting the traditional idea of a philosopher as someone engaged in contemplation of the cosmos. The book explores in detail how and why Bacon attempted to transform the largely esoteric discipline of natural philosophy into a public practice through a program in which practical

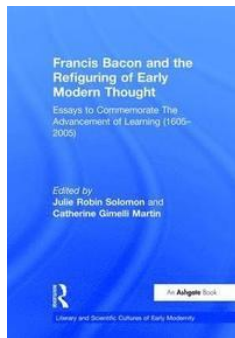
science provided a model that inspired many from the seventeenth to the twentieth centuries. Stephen Gaukroger shows that this reform of natural philosophy was dependent on the creation of a new philosophical persona: a natural philosopher shaped through submission to the dictates of Baconian method. This book will be recognized as a major contribution to Baconian scholarship, of special interest to historians of early-modern philosophy, science, and ideas.’



**John Henry, *Knowledge is Power: How Magic, the Government and an Apocalyptic Vision inspired Francis Bacon to create Modern Science*** (Cambridge: Icon Books, 2002), 176 pages.

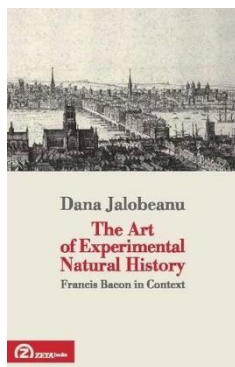
‘[He] was the first major thinker to describe how science should be done, and to explain why. Scientific knowledge should not be gathered for its own sake but for practical benefit to mankind. And Bacon promoted experimentation, coming to outline and define the rigorous procedures of the ‘scientific method that today from the very bedrock of modern scientific progress. John Henry gives a dramatic account of the background to

Bacon’s innovations and the sometimes-unconventional sources for his ideas. Why was he so concerned to revolutionize the attitude to scientific knowledge-and why do his ideas for reform still resonate today?’



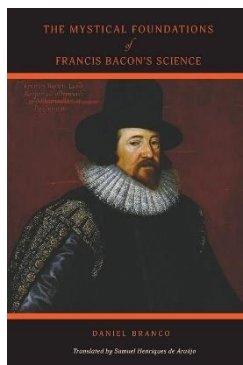
**Julie Robin Solomon and Catherine Gimelli Martin, eds., *Francis Bacon and the Refiguring of Early Modern Thought: Essays to Commemorate The Advancement of Learning (1605–2005)*** (Cambridge University Press, 2005), 257 pages.

‘Commemorating the 400th anniversary of the publication of Francis Bacon’s *Advancement of Learning* (1605), this collection examines Bacon’s recasting of proto-scientific philosophies and practices into early modern discourses of knowledge. Like Bacon, all of the contributors to this volume confront an essential question: how to integrate intellectual traditions with emergent knowledges to forge new intellectual futures. The volume’s main theme is Bacon’s core interest in identifying & conceptualizing coherent intellectual disciplines, including the central question of whether Bacon succeeded in creating unified discourses about learning. Bacon’s interests in natural philosophy, politics, ethics, law, medicine, religion, neo-platonic magic, technology and humanistic learning are here mirrored in the contributors’ varied intellectual backgrounds and diverse approaches to Bacon’s thought.’



**Dana Jalobeanu, *The Art of Experimental Natural History: Francis Bacon in Context*** (Bucharest: Zeta Books, 2015), 342 pages.

‘Francis Bacon introduced his contemporaries to a new way of investigating nature...it comprised new ideas, new practices, and new models of collaborative research...And yet, this new discipline was not a science of nature-it was more like an art. This book aims to trace the emergence, evolution and reception of Francis Bacon’s art of experimental natural history.’



**Daniel Branco, (trans., Samuel Henriques de Araujo), *The Mystical Foundations Of Francis Bacon’s Science*** (Melbourne, Australia: Manticore Press, 2020), 185 pages.

‘Francis Bacon was one of England’s most famous figures and is referred to as the father of the scientific method. Despite Bacon’s stalwart approach to empirical science, however, his work is surrounded by other elements- rumours of connections to the Rosicrucians, the hidden world of the occult, and other conspiracies. Was Francis Bacon influenced by mystical and spiritual elements as well as emerging scientific ideas?’

Author Daniel Branco offers a compelling hypothesis that provides detailed explanations of Bacon’s inspiration from esoteric, religious, philosophical, and spiritual sources, framing them within the narrative of Bacon’s view of science and social issues of his era.

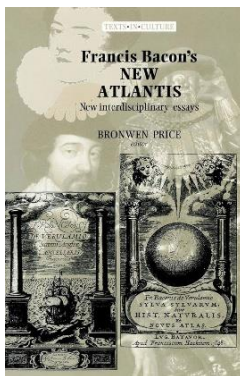
Branco provides a perfectly balanced explanation of Francis Bacon’s thoughts, encapsulating his entire works and worldview in a succinct and deeply profound manner, which explains Bacon’s contribution to the world of science. The book also examines his spiritual life and how



Bacon integrated it with the esotericism of the Renaissance and the Christian society of his time.

Branco examines not only Bacon's connections to the Rosicrucians, but also those of Hermeticism, Neo-Platonism, Hebrew texts, and the many different fractions of Christianity which were contemporaneous with Bacon. Branco presents an image of Francis Bacon, which reveals not only a scientific and philosophical genius but also a spiritual man who sought to reconcile scientific advancement with spiritual growth, identity, and tradition.

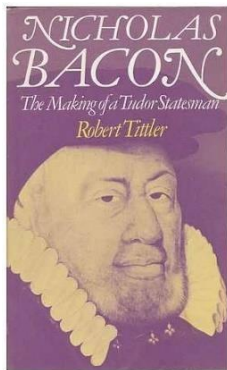
*The Mystical Foundations of Francis Bacon's Science* is not only of value to those interested in the history of Francis Bacon, science, philosophy, or the occult. It is also important to the modern world, in which people often struggle to reconcile the empirical methodology of science with the intangible nature of the spiritual. As such, Bacon is a figure who can help the reader.'



**Bronwen Price, ed., *Francis Bacon's New Atlantis: New interdisciplinary essays* (Manchester University Press, 2002), 209 pages.**

'Bacon's *New Atlantis* has fired the imaginations of its readers since its original appearance in 1627. Often regarded as the apotheosis of Bacon's ideas through its depiction of an advanced 'scientific' society, it is also read as a seminal work of science fiction.'

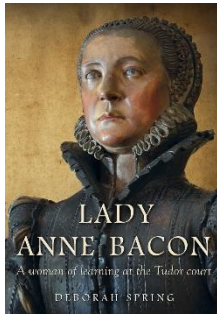
## Sir Nicholas Bacon



**Robert Tittler, *Nicholas Bacon: The Making of a Tudor Statesman* (Ohio University Press, 1976), 256 pages.**

This is the first and only full-length biography of Sir Nicholas Bacon. He was one of the so-called new men that appeared in Elizabeth's reign. His family were Ipswich sheep farmers and at thirteen he won a Bible scholarship to Cambridge University followed by legal training at Gray's Inn. He was a learned lawyer and an eloquent and witty speaker as well as being solid, dependable, loyal with a great love of learning and a dedication to the establishing of the Protestant faith in England. He was also kind, fair and generous and pursued moderation and tolerance. His family motto was *mediocria firma* or moderation is strength and these precepts he followed throughout his life. With his brother-in-law Sir William Cecil, he was the Grand Architect of the Elizabethan Protestant Reformation whose implications are still being played out five centuries later in the United Kingdom and throughout Europe and the rest of the world.

## Lady Anne Cooke Bacon



**Deborah Spring, *Lady Anne Bacon: A Woman of learning at the Tudor Court*** (Hatfield, Hertfordshire: Hertfordshire Publications an imprint of University of Hertfordshire Press, 2024), 218 pages.

‘Lady Anne Bacon (1528–1610) was a highly educated woman who lived through the great political and religious transitions of five reigns and was embedded in the network of power at the Tudor court. Her intelligence and education took her far beyond the limits of the domestic sphere and she was caught up in pivotal events, including the crisis at the accession of Mary I and the reform of the Church of England under Edward VI and Elizabeth I. Yet, like many women, her place in the historical record remains shadowy and few today have heard of her.

Born into an Essex gentry family, she was one of the five scholarly Cooke sisters, renowned for their learning. As a young woman she applied her linguistic skills to writing and translation, becoming a published translator before she was twenty. She served as a woman of the Privy Chamber, the inner circle of royal attendants, to both Mary I and Elizabeth I.

Committed to the cause of religious reform, she was commissioned to translate a book that became central to the revival of the Protestant religion after Mary’s death. She married lawyer Sir Nicholas Bacon, later Elizabeth I’s Lord Keeper of the Great Seal, becoming stepmother to six children. Her own sons, Anthony and Francis, became respectively spy and statesman, and as a widow she ran a great estate alone for thirty years.

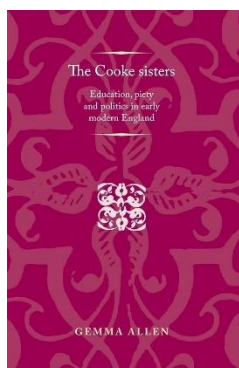
Drawing on her subject’s forthright letters and other contemporary sources, Deborah Spring’s deeply researched and compellingly readable book reveals Anne Bacon’s extraordinary part in shaping the public story of Tudor history.’



**Gemma Allen, *The Letters of Lady Anne Bacon*** (Cambridge University Press, 2014), 296 pages.

‘The letters of the learned and indomitable Lady Anne Bacon (1528–1610), mother of the philosopher Francis Bacon, are made accessible for the first time in this edition. Bringing together nearly two hundred letters, scattered in repositories throughout the world, her correspondence sheds fresh light not only on the activities of early modern elite women, but also on well-known Elizabethan figures, including her children, her privy councillor relatives, such as William Cecil, Lord Burghley, and controversial figures, including the Earl of Essex. Translations of Lady Anne’s frequent use of Latin, Greek and Hebrew reveal the impact of her humanist education on her correspondence and a substantial introductory chapter allows a detailed picture of Anne’s life to emerge through her surviving letters.’

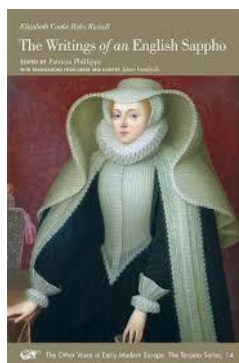
**The Cooke Sisters - Lady Anne Cooke Bacon, Lady Mildred Cooke Cecil, Lady Elizabeth Cooke Hoby Russell, Lady Katherine Cooke Killigrew & Margaret Cooke Rowlett**



**Gemma Allen, *The Cooke sisters: Education, piety and politics in early modern England*** (Manchester University Press, 2013), 273 pages.

‘This book is the first published full-length study of five remarkable sixteenth-century women. The Cooke sisters were also well-connected through their marriages to influential Elizabethan politicians. ...The book demonstrates that the sisters’ education extended far beyond that normally allowed for sixteenth-century women, in doing so challenging the view that women in this period were excluded from using their formal education to practical effect. It reveals that the sisters’ learning provided them with

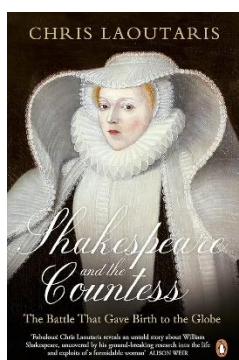
opportunities to communicate effectively their own priorities through their translations, verse and letters. By reconstructing the sisters’ political and religious networks, it demonstrates their contribution to Elizabethan diplomacy and the political divisions of the 1590s, as well as their support of Puritan preachers, providing new perspectives on these key issues.’



**Patricia Phillippy, ed., (with translations from Greek and Latin by Jaime Goodrich), *The Writings of an English Sappho Elizabeth Cooke Hoby Russell*** (Toronto: Centre for Reformation and Renaissance Studies, 2011), 514 pages.

‘In this weighty edition of Elizabeth Cooke Hoby Russell’s works, based on extensive archival research, Patricia Phillippy brings together all known writings by her: letters, poems in English, Latin, and Greek, documents describing and planning christenings, weddings, and funerals, monumental inscriptions, entertainments, petitions, and Russell’s will. This ambitious

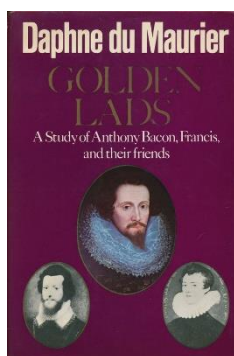
and timely collection puts into practice recent critical arguments about the nature of women’s writings and the importance of occasional verse, familial poetry, letters, and petitions as characteristically women’s work. This collection also situates Russell, a woman, squarely and influentially in the humanist tradition, and explores her important place in English letters. This edition moves the field of early modern women’s studies into new territory, with its treatment of monumental verse as an integral part of Russell’s oeuvre.’



**Chris Laoutaris, *Shakespeare and the Countess The Battle that Gave Birth to the Globe*** (Penguin Books, 2015), 503 pages.

‘I’m in love with the brilliant research on display in *Shakespeare and the Countess*...and how it brings to light Lady Elizabeth Russell, a force to be reckoned with and a trailblazing early feminist.’

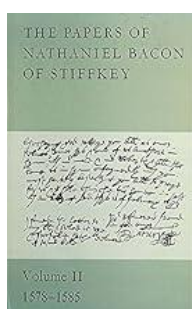
## Anthony Bacon



**Daphne Du Maurier, *Golden Lads: A Study of Anthony Bacon, Francis and their friends*** (London: Victor Gollancz Ltd, 1975), 288 pages.

‘Prior to the publication of this biography, the elusive Anthony Bacon was merely glimpsed in the shadow of his famous younger brother, Francis. A fascinating historical figure, Anthony Bacon was a contemporary of the brilliant band of gallants who clustered round the court of Elizabeth I and he was closely connected with the Queen’s favourite, the Earl of Essex. He also worked as an agent for Sir Francis Walsingham, the Queen’s spymaster, living in France where he became acquainted with Henri IV and the famous essayist Michel de Montaigne.’

## Nathaniel Bacon

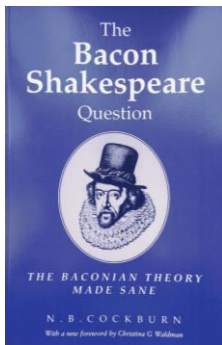


**A.Hassell Smith, Gillian M. Baker and R. W. Kenny, eds., *The Papers Of Nathaniel Bacon Of Stiffkey*, 3 volumes**, (University of East Anglia, 1979-90). The three volume edition assembles the papers of Nathaniel Bacon (1546-1622), a rich collection of primary sources, letters & other papers and documents relating to all the key members of the Bacon family.



## XXIV.

### Bibliography of Recent Baconian Works

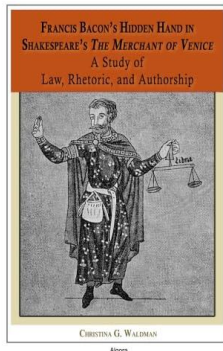


**N. B. Cockburn, *The Bacon Shakespeare Question With a new foreword by Christina G. Waldman*** (The Francis Bacon Society Edition, 2024), 740 pages.

‘Those interested in an objective, straightforward approach to the Bacon-Shakespeare question will be pleased to hear of the Francis Bacon Society’s reissue of British barrister N. B. Cockburn’s 740-page foundational study, *The Bacon Shakespeare Question: The Baconian Theory Made Sane* (1998).

‘Cockburn builds a formidable, evidence-based case in favor of Francis Bacon’s authorship of the plays and sonnets traditionally attributed to ‘William Shakespeare.’

[\*\*Available FBS Bookstore\*\*](#)

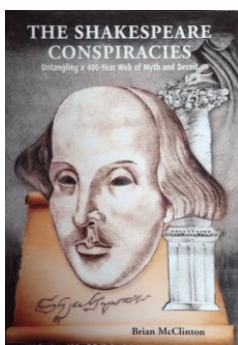


**Christina G. Waldman, *Francis Bacon’s Hidden Hand In Shakespeare’s The Merchant Of Venice A Study Of Law, Rhetoric, And Authorship*** (New York: Algora Publishing, 2018), 310 pages.

‘This book will appeal to students of history, literature, law and pre-law, theatre, and legal historians, to students of Bacon and “Shakespeare” at a variety of levels, and to lawyers as well, who-as Daniel Kornstein predicted-all seem to eventually make their pilgrimage to *The Merchant of Venice*.’

‘A thoroughly impressive work of iconoclastic scholarship...a ‘must read’ contribution to the ever-growing library of Shakespearian scholarship. As thoughtful and thought-provoking as it is meticulously researched and documented.’ Midwest Book Review.

‘Christine Waldman ably makes the case for here for Shakespeare’s contemporary Francis Bacon as the author of *The Merchant of Venice*...Creatively weaving various strands of analysis based on thorough and pathbreaking research.’ (Daniel Kornstein, New York City trial lawyer author of *Kill All Lawyers? Shakespeare’s Legal Appeal*).’ [\*\*Available FBS Bookstore\*\*](#)

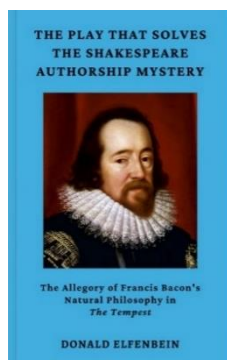


**Brian McClinton, *The Shakespeare Conspiracies: untangling a 400-Year web of myth and deceit*** (Belfast: Printed and Published by Shanway Press, 2008), 470 pages.

‘If the Shakespeare enterprise was not some narrow religio-political plot but a benign conspiracy to teach in the widest sense, then there is another conspiracy which is more malign. It is collective contempt as a substitute for investigation. Every time the issue of the authorship surfaces in Britain, a ‘Shakespeare scholar’ steps forward to bury it and debunk the sceptic. “None of the doubters is a literary scholar”; “no academic has ever doubted

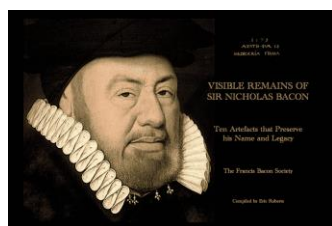
the overwhelming evidence that the man who wrote the plays was the actor from Stratford”; “denial of William's authorship is akin to holocaust denial”; these are all common scornful

dismissals of anything that smacks of heresy. As for us sceptics ourselves, we are systematically labelled as cranks, fanatics, idiots or snobs. That is the level of debate on the subject by scholars who belittle their profession every time they deny the importance of the issue or abuse an opponent.’ (p. 12). [Available FBS Bookstore](#)



**Donald Elfenbein, *The Play That Solves The Shakespeare Authorship Mystery: The Allegory of Francis Bacon's Natural Philosophy in The Tempest*** (Durham, North Carolina: Lulu Press, 2023), 136 pages.

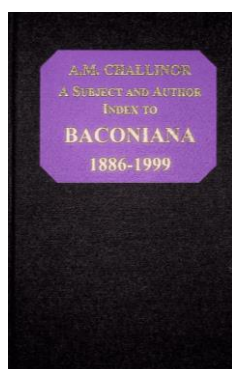
‘Written for general readers and scholars alike, it systematizes and extends the investigations of the pioneering researchers who first published, more than a century ago, the provocative contention that Shakespeare’s THE TEMPEST contains an allegory of Francis Bacon’s natural philosophy. The essay demonstrates that fourteen elements of this play having to do with the magus Prospero, the spirit Ariel, and the witch Sycorax resemble and represent fourteen Baconian ideas, several of which are peculiar to Bacon.’  
[Available FBS Bookstore](#)



**Eric Roberts, *Visible Remains of Sir Nicholas Bacon The Artefacts that Preserve his Name and Legacy*** (The Francis Bacon Society, 2024), 74 pages.

*Visible Remains* is a very impressive contribution to art history and the Bacon family and is a beautiful and painstakingly collated piece of work which is of great insight into the Tudor period.

Each of the exhibits displayed within the pages of *Visible Remains* belongs in private collections or cultural institutions whose onerous task is to conserve and preserve ancient artefacts on behalf of humanity. They are keepers of public memory. One of the aims of *Visible Remains* is to honour and appreciate their work on behalf of us all. [Available FBS Bookstore](#)

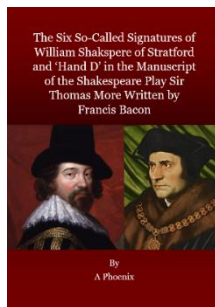


**A. M. Challinor, *Francis Bacon Philosopher, Statesman, Poet: An Index to Baconiana and its predecessors, 1886-1999*** (The Francis Bacon Society, 2001), 155 pages.

‘The substantial index, in various parts...represents a key to the contents of *Baconiana* and its brief predecessor-*The Bacon Society Journal*-from the inception of these records in 1886 to the end of the twentieth century.’

An indispensable source for Baconian research.

[Available FBS Bookstore](#)



**A Phoenix, *The Six So-Called Signatures of William Shakspeare of Stratford and 'Hand D' in the Manuscript of the Shakespeare Play Sir Thomas More Written by Francis Bacon* (2024), 439 pages.**

‘The complex manuscript of *Sir Thomas More* written by Bacon was produced in his literary workshop in a process that saw him direct its various scribes and copyists as it evolved over a period of many years which accounts to a large extent for its complicated state. The so-called Original Text comprising thirteen leaves is a fair copy or transcription of his manuscript (‘foul papers’) or a copy of the complete play as he initially first conceived it. The Additions some directly dictated by Bacon to his scribes and the copyists working from earlier drafts required later revisions and amendments and other forms of authorial and editorial intervention. Some aspects of the seemingly impenetrable and intractable problems the manuscript gives rise to may never be fully or satisfactorily resolved. Most importantly, however, more than four hundred years after its original composition the overwhelming and irrefutable evidence much of it produced here for the first time confirms beyond any doubt that the Shakespeare play *Sir Thomas More* was written by Francis Bacon our secret Shakespeare.’

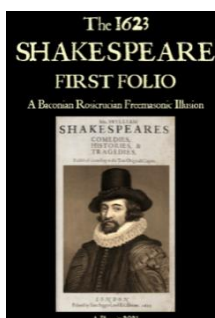
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**A Phoenix, *The Secret Links Between the Rosicrucian-Freemasonic Memoriae (1626) Containing Thirty-Two Verses Dedicated To Francis Bacon Our Shakespeare, The First Folio of the Shakespeare Works (1623), and the Stratford Monument (2024)*, 278 pages.**

‘The Shakespeare monument at Stratford-upon-Avon secretly commissioned by Bacon to which the *Memoriae* is inextricably linked is replete with Rosicrucian-Freemasonry symbolism serving as a memorial to Francis Bacon our secret Shakespeare. It knowingly echoes verses in the *Memoriae*, and as with the Shakespeare First Folio that is dedicated to the Grand Master of England, it is replete with Baconian-Rosicrucian-Freemasonic symbolism and cryptic devices, which read and deciphered repeatedly reveal and confirm that Bacon is Shakespeare. Several centuries later the English translations of the *Memoriae* containing the 32 Latin verses portraying Bacon as Shakespeare are here made readily available and accessible for the first time, enabling Bacon and Shakespeare scholars, all interested students of English literature and the rest of the world, to read for themselves a work revealing the secret of the true authorship of the Shakespeare works, one kept from them for the last four hundred years.’ **[Available FBS](#)**

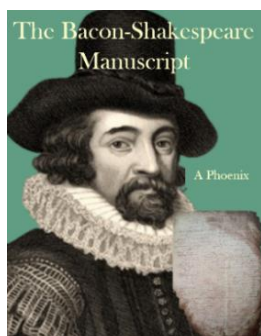
**[Bookstore](#)**



**A Phoenix, *The 1623 Shakespeare First Folio: A Baconian-Rosicrucian-Freemasonic Illusion* (2023), 403 pages.**

‘The 1623 Shakespeare First Folio: A Baconian-Rosicrucian-Freemasonic Illusion uncovers and reveals unknown and untold secrets about the greatest work of literature in the history of humankind. Here for the first time, it brings forth the hidden and concealed connections of its secret author

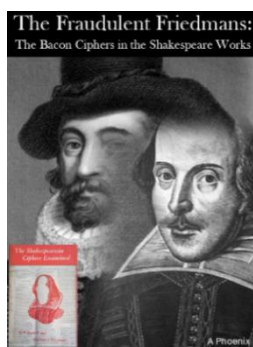
Francis Bacon and his Rosicrucian-Freemasonry Brotherhood with all the key members involved in its production, printing, and publication.’ [Available FBS Bookstore](#)



**A Phoenix, *The Bacon-Shakespeare Manuscript (Hitherto known as the Northumberland Manuscript) which originally Contained Copies of his Shakespeare Plays Richard II and Richard III* (2022), 239 pages.**

‘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 Shakspeare of Stratford wrote the Shakespeare works and simultaneously reveals the author concealed behind the Rosicrucian mask is the great philosopher-poet of the age Sir Francis Bacon.’

[Available FBS Bookstore](#)

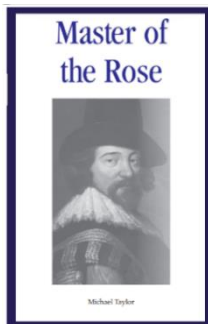


**A Phoenix, *The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works* (2022), 340 pages.**

‘For over sixty years 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.’

[Available FBS Bookstore](#)

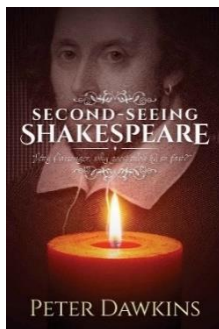




**Michael Taylor, *Master of the Rose*** (Published by Comstar Media LLC, 2016), 173 pages.

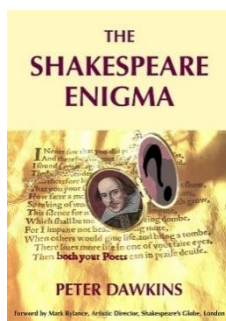
‘In the midst of this unstable background, Elizabeth I came to the throne in 1558. By the time Charles I succeeded to the Throne in 1625, English language had been transformed, and English commerce and trade led the world. America was being colonised, and foundations had been laid for a revolution in political thought and science.

But this remarkable English Renaissance was not a spontaneous happening-not much in history ever is. It was the deliberate design of a small group, led by Sir Francis Bacon. Francis called his plan “The Great Instauration”, or the “Worldwide reformation of the Arts and Sciences.” (p. 55). [Available FBS Bookstore](#)



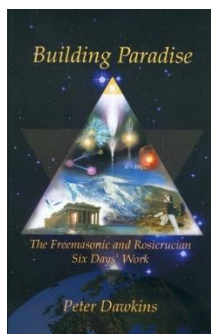
**Peter Dawkins, *Second-Seeing Shakespeare*** (The Francis Bacon Research Trust, 2020), 200 pages.

‘In this Sherlockian investigation, historian Peter Dawkins uncovers clues hiding in plain sight which show that the prima facie evidence suggesting that William Shakspeare of Stratford-upon-Avon wrote the Shakespeare works is not what it seems. Instead, it is a double-truth showing a very different authorship, and the involvement of a philanthropic secret society dedicated to the enlightenment and good of all humanity. Follow a treasure trail of clues and uncover an esoteric wisdom, secrets kept for centuries and truths with the potential to turn everything we know about history and literature on its head.’ [Available FBRT](#)



**Peter Dawkins, *The Shakespeare Enigma*** (London: Polair Publishing, 2004), 477 pages.

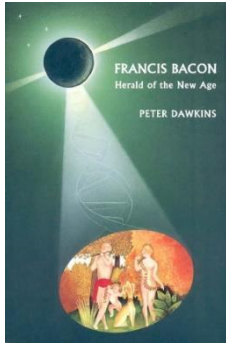
‘This groundbreaking and exhaustively researched book is a fascinating voyage of discovery that reads like an Elizabethan thriller. It draws aside the veils concealing the truth concerning Shakespeare, to reveal the real author or authors of the Shakespeare plays, the involvement with the Rosicrucians, and the treasure trail or game of hide-and-seek set up by them as a mystery to train us in an ‘art of discovery’ by which all things might be known.’ [Available FBRT](#)



**Peter Dawkins, *Building Paradise the Freemasonic and Rosicrucian Six Days' Work*** (Francis Bacon Research Trust, 2001), 215 pages.

‘This revealing book explains clearly and succinctly the Baconian/Rosicrucian ‘Six Days Work’-a highly practical, creative method and labour of love, designed on Kabbalistic, Neoplatonic and Christian principles, by means of which we might discover all truth and build paradise on earth. A central feature of this method is theatre, as represented by the Shakespeare plays and the initiation dramas of Freemasonry.’

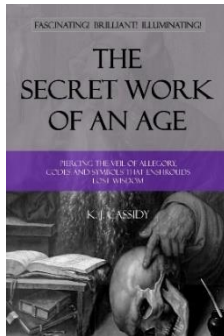
[Available FBRT](#)



**Peter Dawkins, *Francis Bacon Herald of the New Age*** (Francis Bacon Research Trust, 2001), 124 pages

‘Written simply but based on wide-ranging in-depth research, this book reveals Sir Francis Bacon as a Master of Hermetic Wisdom and a remarkable man of illumination. We learn that his purpose was to lead mankind to the light, providing an ‘art of discovery’ by which all things might be known, even the supreme truth and law of life, Love.

A man much misunderstood, misquoted and maligned, Sir Francis Bacon developed an all-embracing philanthropic philosophy, vision and method of operation by means of which the world could build a golden age of wisdom, peace, prosperity and sustainability for all, if it wanted to. Bacon always understood that his method and science was not for all and would probably never be part of mainstream science, as it requires total commitment to philanthropy or charity, but he hoped that one day it would exist side by side with mainstream science and help to guide and illuminate the latter.’ [\*\*Available FBRT\*\*](#)



**K. J. Cassidy, *The Secret Work Of An Age: Piercing the veil of allegory, codes and symbols that enshrouds lost wisdom*** (K. J. Cassidy, 2023), 448 pages.

‘A fascinating, paradigm-shifting, non-fiction book for those who wish to pierce the veil of allegory, codes and symbols. Recommended by Freemasons for other Masons, and anyone interested in the wisdom teachings. . .reviews include:

“I just wanted to express my gratitude for such an illuminating piece of work. I’ve read *The Secret Teachings of All Ages* by Manly P Hall and was under the assumption that your book would review similar materials but I was wrong-it’s much more comprehensive.”

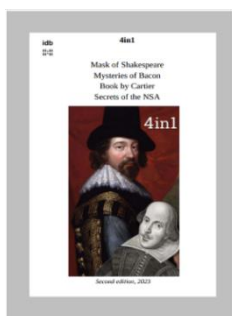
“I would not only recommend your book to any Mason who was truly seeking, but to anyone in the world who wants their eyes opening.” **Available on Amazon**



**Mather Walker, *Francis Bacon’s Secret Design in his ‘Shakespeare’ First Folio***, (2012), 890 pages.

‘Mather’s book, *Plus Ultra* truly lives up to its name. Every time I pick it back up I feel like there is yet ‘more beyond’ than the ocean of information and insights it obviously contains. This work, along with the books it references, in conjunction with all of Bacon’s works (masked or otherwise) have set my reading course for the remainder of my life. I only wish I were a much younger man. A remarkable piece of work from a remarkable man, written with the same intelligence and humor that shines

through all of his subject matter’s writings.’ [\*\*Available on SirBacon.org\*\*](#)

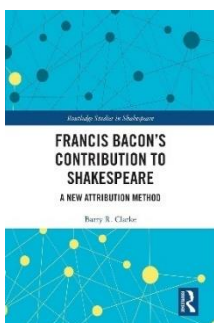


**Anon., [Idb & friends] *4in1 Mask of Shakespeare, Mysteries of Bacon, Book by Cartier, Secrets of the NSA* (Second Edition, 2023 translated from the Russian), 379 pages.**

‘The story of the myth about Shakespeare, as the author of Shakespeare’s works, contains many truly strange and surprising things. For example, how long and safely can mass delusion exist in the minds in the complete absence of evidence that can support it. Especially, how stubbornly and energetically people reject reliable facts that prove the falsity of their determined views.’ (p. 8)

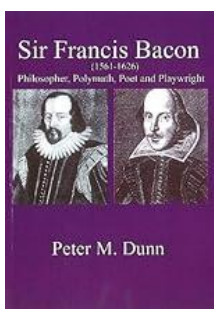
‘This landmark work is a milestone in Bacon-Shakespeare scholarship and its secret hidden links with British, US & French Intelligence, the Folger Shakespeare Library & its learned journal the *Shakespeare Quarterly*, and numerous individuals working for these Agencies and Institutions. This indispensable work focuses upon William F. Friedman and Francois Cartier, the one world famous in the realms of Bacon-Shakespeare cryptology and the other almost completely written out of the Bacon-Shakespeare canon, for reasons that will soon become only all too obvious.

In support of its central contentions, it contains little known and difficult to access documents, evidence and facts, and provides links to specialised cryptological and intelligence publications and articles, and other obscure sources of information that have remained suppressed or hidden for decades and in some instances for more than a century.’ [Available here](#)



**Barry R. Clarke, *Francis Bacon's Contribution to Shakespeare* (New York and London: Routledge, 2019), 310 pages.**

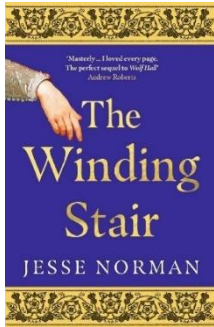
‘A paradigm shift is advocated, away from a single-author theory of the Shakespeare work towards a many-hands theory. Here, the middle ground is adopted between competing so-called Stratfordian and alternative single-author theories. In the process, arguments are advanced as to why Shakespeare’s First Folio (1623) presents as an unreliable document for attribution, and why contemporary opinion characterised Shakespeare of Stratford as an opportunist businessman who acquired the work of others.’ **Available on Amazon**



**Peter M. Dunn, *Sir Francis Bacon (1561-1626) Philosopher, Polymath, Poet and Playwright* (Bristol: Clinical Press Limited, 2018), 72 pages.**

Peter M. Dunn was a renowned Emeritus professor of medicine and this book was based on a talk given to the Bristol Medico-Historical Society in 2017.

‘Bacon, who loved mystery, had cloaked many aspects of his life in anonymity and secrecy. At the same time he left a trail of clues as to the truth that he hoped future generations would eventually unravel. This indeed has been the fascinating project in which I, and others, have been engaged for many years. . .Already acknowledged as the father of modern scientific method he was, I believe the greatest Englishman of his age, if not of all time.’ **Available on Amazon**



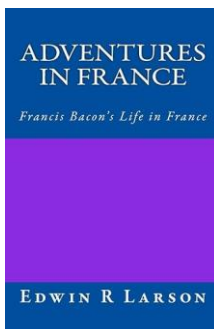
**Jesse Norman, *The Winding Stair*** (London: Biteback Publishing Ltd., 2023), 464 pages.

‘Power is shifting. Queen Elizabeth I is dying, James waiting to become King. Everywhere, there is opportunity to ascend.

But who will thrive, and who will fail, under the new King? Will it be the scholar Francis Bacon, whose brilliant mind is the envy of the royal court? Or his hated rival the attorney Edward Coke, already acclaimed as the greatest lawyer of his generation?

*The Winding Stair* is an epic tale of jealousy and intrigue in Elizabethan and Jacobean England, which, in its lowest moments, holds a darkened mirror to our own contemporary politics.’

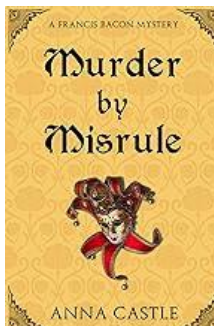
**Available on Amazon**



**Edwin R. Larson, *Adventures in France: Francis Bacon's Life in France*** (Edwin R. Larson, 2016), 508 pages.

‘In cipher Bacon wrote that he expected his cipher story to be criticized and labeled a fraud. That has happened in many quarters but he could not have predicted that 300 years would have to elapse before the ciphers were discovered...He also desired to spread his knowledge in as many forms as he could but inheriting the throne from his mother was the one avenue that turned out to be so near and yet so far away. Unfortunately, most textbooks have yet to give in to the simple fact that Shakespeare was Bacon’s pen name. This institutional ignorance is tragic because we all have been denied opportunity to learn from Bacon’s life, though publicly seeming routine, teemed with high drama, intrigue, insight, hope and matching disappointment...His life was the heroic ideal pitted against the cruelty of the times, a super intellect living amid preferred ignorance, a survivor of the royalty wars in which one half murders the other half, a visionary with clear goals about improving the lives of all people...’

**Available on Amazon**

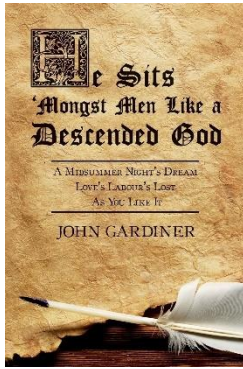


**Anna Castle, *A Francis Bacon Mystery: Murder by Misrule*** (Anna Castle, 2015), 333 pages.

‘Bacon must put down his books and investigate the murder of a fellow barrister at Gray’s Inn in order to regain the queen's favor. He recruits his unwanted protégé, Thomas Clarady, to do the tiresome legwork. The son of a wealthy privateer, Tom will gladly do anything to climb the Elizabethan social ladder. The first clues point to a Catholic conspirator, but other motives for murder quickly emerge. Rival barristers contend for the victim’s legal honors and wealthy clients. Highly-placed courtiers are implicated as the investigation reaches from Whitehall to the London streets.

Bacon does the thinking; Clarady does the fencing. Everyone has something up his pinked and padded sleeve. Even Bacon is at a loss-and in danger-until he sees through the disguises of the season of Misrule.’ **Available on Amazon**



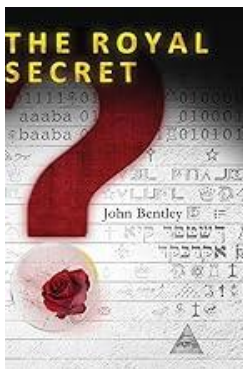


**John Gardiner, *He Sits 'Mongst Men Like A Descended God*** (John Gardiner, 2014), Volume 1, pages 304.

**John Gardiner, *He Sits 'Mongst Men Like A Descended God*** (John Gardiner, 2015), Volume 2, 640 pages.

‘Francis Bacon, Viscount St. Alban (1561-1626), created the most infamous literary mask of all time, even affixing a spurious portrait to the title page of the printed First Folio...

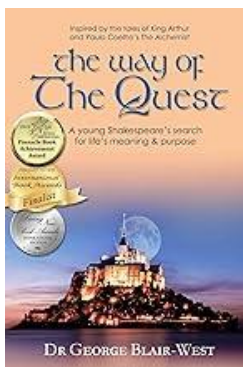
*He Sits 'Mongst Men Like A Descended God* examines how Bacon interblended autobiographical experience within a dramatized framework for presentation on a stage, and the glory of posterity.’ **Available on Amazon**



**John Bentley, *The Royal Secret*** (John Bentley, 2014), 461 pages.

‘What's in a Name? The Royal Secret is a mystery history and philosophical thriller based on the real story of the dramatic life and loves of the man who was the true writer of the Shakespeare plays and why he deliberately concealed his own name to fool the world for all time. The recent revelation of secret codes unveil one of mankind's greatest conspiracies in the autobiography of the genius who changed the world. Occultist, scientist, statesman, poet, philosopher and Prince. Originator of the New World Order of the American Founding Fathers the tale of the

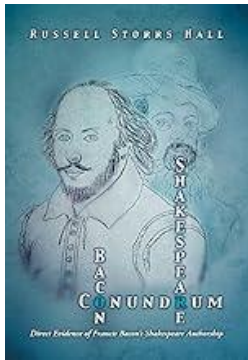
Tudor Francis Bacon is told through the eyes of a modern day American woman seeking to discover the truth of life after her bio-billionaire husband's death. In her travels her existence in the real and paranormal world becomes entwined with that of Bacon in their quest for immortality.’ **Available on Amazon**



**George Blair-West, *The Way Of The Quest: A Young Shakespeare's Search for life's meaning & purpose*** (Melbourne, Australia: Alclare Pty Ltd, 2012), 324 pages.

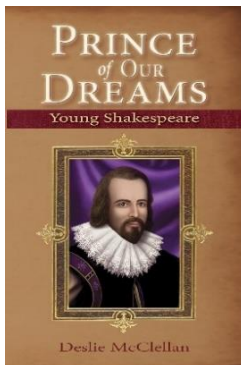
‘It follows the life of a sixteen-year-old boy in search of both adventure and himself. Coming from wealth and privilege, instead of staying in Paris as instructed by Queen Elizabeth, he takes off to the magical Mont St Michel to train under the greatest knight of all time. Francis Bacon, a real life figure, is no ordinary young man. Later in life he will be acclaimed as one of the geniuses of his age as he will go on to forever change the worlds

of law, science and literature. When you meet him, however, he is a confused youth trying to find his way. On his fascinating journey he meets the great teachers on The Mont who set him on his path ... and the woman he falls for who inspires him to follow it.’ **Available on Amazon**



**Russell Storrs Hall, *Bacon Shakespeare Conundrum: Direct Evidence of Francis Bacon's Shakespeare Authorship*** (Russell Storrs Hall, 2012), 273 pages. **Available on Amazon**

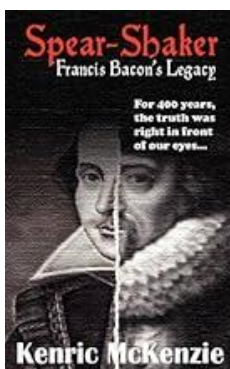
See Christina G. Waldman, 'A Dedicated Sleuth Finds Picture-Puzzles Long Buried: A Review of Russell Storrs Hall, Bacon Shakespeare Conundrum: Direct Evidence of Francis Bacon's Shakespeare Authorship' [Review on SirBacon.org](http://SirBacon.org)



**Deslie McClellan, *Prince of Our Dreams: Young Shakespeare*** (Emmaus, Pennsylvania: Playhouse Books, 2011), 490 pages.

'Prince of Our Dreams tells the startling truth and tragedy of the real William Shakespeare. Based on historical facts and drawing from ciphered codes hidden in the Plays and Sonnets, it uncovers the secret life of Francis Bacon, first-born son of Queen Elizabeth I, lover of the princess Marguerite Valois, father of a future English explorer, and enemy of those in church and state who feared his mystic spirit.

The novel offers rich historical detail and relies on state papers, memoirs, diaries, letters and biographies to create a story line both factual and absorbing. The author has skilfully woven dialogue using the actual words of the historical characters, the language of the Plays and Sonnets themselves, as well as the beautiful writings of Francis Bacon hidden in the codes he secretly devised.' **Available on Amazon**

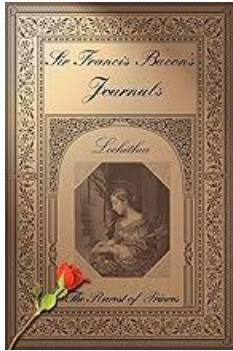


**Kenric McKenzie, *Spear-Shaker Francis Bacon's Legacy*** (SpearShaker Book Publications, 2010), 395 pages.

'For four centuries, open-minded scholars have been questioning the validity of the most famous English author-William Shakespeare! These groups of scholars have argued that the acknowledged author from Stratford-Upon-Avon may not have written the works attributed to him, and instead believe that "Shake-speare" was a pseudonym for another author. This Novel covers the secret life of the 16th Century English philosopher and statesman, Sir Francis Bacon, one of the strong candidates for the Shakespeare crown. Weaving historical events together with fiction to take

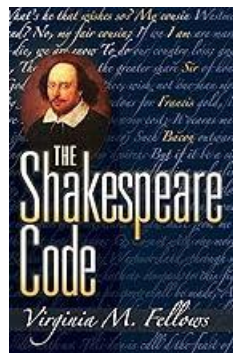
the reader on a roller coaster ride as it unravel the long hidden secret life about this enigmatic English figure, you will share the highs and lows of his political career, his life as an English secret agent, secret societies, the hidden secrets of his royal Tudor lineage, loves won and lost, his forays into mysticism, and his hand in the authorship of the works of Shakespeare.'

**Available on Amazon**



**Elaine Mary Dutton, *Sir Francis Bacon's Journals: The Rarest of Princes*** (New York: Lincoln: Shanghai: iUniverse, Inc., 2007), 661 pages.

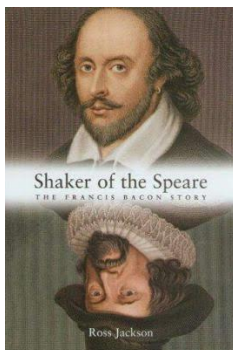
‘Be calm good wind, blow not a word away for this is a meticulous account of Sir Francis Bacon’s lifetime, written as journal entries, and with his style: I have no more made my book, than my book has made me: ’tis a book consubstantial with the author, of a peculiar design, a member of my life, and whose business is not designed for others, as that of all other books.’ **Available on Amazon**



**Virginia M. Fellows, *The Shakespeare Code*** (Summit Publications, Inc., 2006), 383 pages.

‘[It] reveals the astounding true story of codes concealed in the works of Shakespeare and other writers of his time. For over 250 years, the codes went undiscovered. And more than one person suffered severely for daring to speak the secrets they contain.

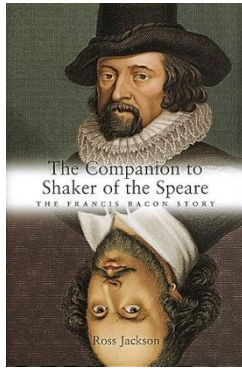
The codes reveal an explosive story-the hidden marriage of Elizabeth, the “Virgin Queen,” murder and scandal, corruption and lies at the highest levels. Virginia Fellows’ fascinating and endearing tale weaves together the facts and history of the controversy, deception, and mystery.’ **Available on Amazon**



**Ross Jackson, *Shaker of the Spear: The Francis Bacon Story*** (Sussex, England: Book Guild Publishing, 2005), 441 pages.

‘In a major work of fact-based fiction, Ross Jackson reveals the dramatic and secret life story of Francis Bacon-the multi-talented genius and Elizabethan philosopher, including his authorship of the Shakespeare works...Much of the evidence, which was suppressed for national security reasons, first came to light as late as the 20th century, as the musty contents of old state archives in England, France and Spain entered the public domain for the first time.

Bacon had to use a pseudonym because he was the love child of Queen Elizabeth and Robert Dudley, who were secretly married, as was well known by Elizabeth’s inner circle and the courts of France and Spain. As potential heir to the throne, his very life and Elizabeth’s crown were in mortal danger if the truth were to become widely known. The small-time money-lender and bit actor Will Shakespeare had a name that fitted perfectly the requirements of Francis Bacon, whose muse was Pallas Athena, the spear-shaking Greek goddess, patron of the Arts and Sciences.’ **Available on Amazon**



**Ross Jackson, *The Companion to the Shaker of the Spear: The Francis Bacon Story*** (Sussex, England: Book Guild Publishing, 2005), 128 pages.

‘In the novel *Shaker of the Spear*, Ross Jackson tells the story of Francis Bacon, son of Queen Elizabeth I and the true genius behind the works of William Shakespeare. But why should we believe him? Here, in *The Companion* to his novel, Ross Jackson gives us the evidence to show that his claims are not only true, but also increasingly difficult to dismiss. Detailed authentication backs up Jackson’s arguments and he explains the reasons, often sound, logical reasons why the true story was suppressed

and why many events were misinterpreted by historians. The story in *Shaker of the Spear* may well be as close as we are ever likely to get to the truth of what really happened in Francis Bacon’s life. Anyone in doubt of this claim should delve into *The Companion* to find a compelling case for a revision of history.’

**Available on Amazon**



**Karl F. Hollenbach, *Francis Rosicross*** (Ekron, Kentucky: Dunsinane Publications, 1996), 189 pages.

‘Who was Shakespeare? A minimally educated actor who happened to write the most celebrated works of the English language, or someone else? Don’t the Shakespeare plays test your mind and lift your soul regardless of who wrote them? Of course, but Shakespeare’s works present an entirely different meaning and challenge when the interpretations stem from the inventiveness and personal biography of Sir Francis Bacon, a Peer of the Realm, scientist, mystic and statesman.

What evidence is there that Sir Francis Bacon, Baron Verulam and Viscount St. Albans, was the actual author, and why would Bacon disguise his works?

As a biography, the sonnets, plays, and poems bare no similarity to the life of the actor “Shakespeare.” They do however, reflect the life of Francis Bacon, particularly in the anguish and pain he suffered in his fall from power that began with his trial in 1621. Thirty-three examples of evidence found in the works of Shakespeare, accompanied by twenty-one illustrations, and highly detailed examinations of literary works, manuscripts and monuments from Elizabethan England, support the premise that not only was the name “Shakespeare” a pseudonym for Francis Bacon, but that the playwright Shakespeare was Francis Bacon.’

**Available on Amazon**



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Email: [francis.bacon.society@gmail.com](mailto:francis.bacon.society@gmail.com)

The Francis Bacon Society was established in London in 1886 and is one of the oldest literary societies in the UK. The Society is a registered charity and relies on the support of the public for donations towards its continuing research and educational initiatives regarding all aspects of Francis Bacon and his Life & Writings.

If you would like to join the Society, contribute papers to future journals or have any further enquiries, please contact The Principal Sally Gibbins [francis.bacon.society@gmail.com](mailto:francis.bacon.society@gmail.com)

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