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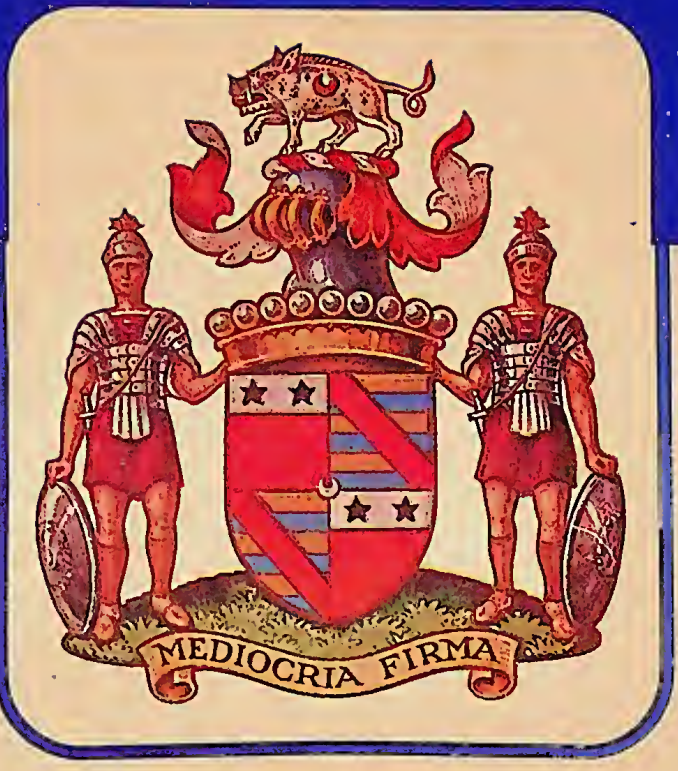

NEW YEAR NUMBER
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56 PAGES

Coat of Arms used by Francis Bacon

PRINCIPAL FEATURES OF THIS ISSUE

Rose in Symbolism
By R. J. A. Burnett, F.S.A.

The Royal Birth of Francis Bacon Confirmed Historically
By Comyns Beaumont

Shakespeare's "Schoolboy Howlers"
By Stewart Robb

Merchant of Venice
By M. Sennett

Editorial Commentary

Correspondence

The Francis Bacon Society

(INCORPORATED.)

PRESIDENT:

SIR KENNETH MURCHISON

THE objects of the Society are expressed in the Memorandum of Association to be:—

1. To encourage study of the works of Francis Bacon as philosopher, lawyer, statesman and poet; his character, genius and life; his influence on his own and succeeding times and the tendencies and results of his work.

2. To encourage study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspere, and to investigate his connection with other works of the period.

Annual Subscription: By members who receive, without further payment, two copies of BACONIANA (the Society's quarterly Magazine) and are entitled to vote at the Annual General Meeting, one guinea; By Associates, who receive one copy, half-a-guinea per annum. All subscriptions payable on January 1st.

Editor: Mr. Comyns Beaumont.

Hon. Treasurer: Mr. L. Biddulph,

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For List of Books and Pamphlets see back cover.

FRANCIS BACON AS LORD CHANCELLOR
By PAUL VON SOMERS

Note similarity of dress with the Droeshout Portrait. (*See page* 20).

BACONIANA

VOL. XXXIV. (65th Year) No. 134. Jan., 1950

COMMENTS

THE Council of the Francis Bacon Society has reluctantly decided to discontinue the Discussion Group meetings for the present, as arrangements have almost been completed to remove from the present centre and return to Bacon's historic place, Canonbury Tower, where ample accommodation has been secured not only for meetings, etc., but also will enable the valuable library which, during the war for safety's sake, had to be housed in various places, to be collected and made available to our members. The whole edifice has been restored and renovated since the war. Canonbury Tower is easily accessible by both bus and tube.

* * *

The Council has found it necessary to raise the annual subscription of American and Canadian members to four dollars for full membership and two dollars to Associates owing to the fall in sterling, which takes effect as from January 1st. Our members will appreciate the difficulty confronting the Society to make ends meet owing to steady rise in the cost of everything. This journal for example costs something like three times its pre-war charge thanks to the heavy rise in paper, printing, and type-setting, and yet during the past year or two we have considerably enlarged the magazine in the number of pages and thrown in a coloured cover. The present issue is slightly smaller than usual for reasons of economy. We must cut our coat according to the cloth!

* * *

It is encouraging on the other hand to recognise the growing interest taken by our American friends in what we are fighting to achieve, which is reflected not only by our increasing membership but by the purchase of quantities of our literature. They are active in correspondence and appear to be especially interested in the Cyphers and the hidden life of Bacon. I have before me a letter from Capt. Douglas B. Moffat, of Los Angeles, who, referring to Mrs. Gallup's Cypher and the work of Mr. Edward Johnson, mentions Mrs. Maria Bauer, "a most ardent Baconian, a fascinating speaker and unquestionably a gifted woman", who is endeavouring to get permission to excavate in Bruton Churchyard, Williamsburg, Va., in order to re-open the vault of Nathaniel Bacon, who was buried there in the 17th century, her object being, she maintains, that in it are concealed the Shakespeare and many other manuscripts. She was

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Note:—All M.S.S. submitted with a view to publication (with stamped addressed envelope for return if unsuitable) should be addressed to the Editor of BACONIANA, *50a, Old Brompton Road, London, S.W.7.*

prevented from carrying out her plan in 1938, says Capt. Moffat, by "great pressure" but does not say by whom. It leaves one both intrigued and mystified. Mrs. Bauer's reasons for this belief are doubtless known to herself and perhaps in the future we shall hear more.

* * *

Another recent post, anent on this search, brought a letter from Mr. Johan Franco, known to Baconians through his booklet, *The Bacon-Shakspere Identities Revealed by their Handwritings*. He writes about a recent visit to "Bacon's Castle" in this same area, from which it seems that Nathaniel Bacon acquired a mansion there built in the Jacobean style, and who raised a rebellion in 1676. This Nathaniel claimed to be the great-grandson of Francis Bacon's cousin Elizabeth. I have not the opportunity at this moment to check up the claim but on the face of it the belief that this somewhat distant relationship was in some way connected with the missing manuscripts of all Bacon's works and the Shakespeare and other plays, sounds rather remote but who can say? One never knows. Only recently another American member in a distinguished position sent me full particulars of what he believes is the real *cache* of all the Manuscripts on an island off Nova Scotia, taken there by a sea-captain by arrangement with Bacon. The late Miss Sennett, whose last article, written a short time before her death, appears in this issue, was convinced they were hidden at Verulam itself and went off more than once for a search. If may interest our readers to see what Mr. Franco has to say about "Bacon's Castle" in Virginia, near where Mrs. Bauer thinks the lost Manuscripts lie hidden:

> In Virginia near the James River, but on the opposite side from Jamestown and Williamsburg, in Surry County there is a unique specimen of authentic Jacobean architecture, the only one existing in Virginia.
>
> It was built in 1655 by Arthur Allen, an Englishman, who came to America in 1649 and who died here in 1670. This building became known as "Bacon's Castle" during the four months of the Bacon rebellion of 1676, when it was held and fortified by Nathaniel Bacon, the rebel, and has been named so ever since.
>
> This Nathaniel Bacon was the great-grandson of Francis Bacon's cousin Elizabeth. This remote relationship does not exclude the possibility and even the probability that this place was used to hide some of the lost manuscripts of Shake-Speare and proofs of Lord Bacon's authorship and royal heritage.
>
> The present owners are direct descendants of Wm. A. Warren who bought "Bacon's Castle" almost 150 years ago from the descendants of Arthur Allen, and use it as their summer residence since a thorough and intelligent restoration of the original building and its annex which is over a hundred years old.
>
> As the estate is privately occupied and not open to the public, my wife and I were doubly grateful for the privilege of being invited to pay a visit to "Bacon's Castle" and to be allowed to take photographs. The atmosphere of the centuries old building and its surroundings, some of the trees even antedate the Castle itself, left a

distinct mark upon us, which I thought I would share with the readers of BACONIANA.

* * *

Nor do we know the ramifications of the Bacon family in the past. It will surely be news to most that lineal descendants of Sir Nicholas Bacon, the Lord Keeper in Queen Elizabeth's reign, are living in Ipswich to-day and claim to be the only surviving branch of the family. It appears that Nicholas, the eldest son of the Lord Keeper, settled in Ipswich, and his son, also Nicholas, represented Ipswich in Parliament in 1614—which Francis Bacon himself represented in 1604—and in 1642 was appointed Recorder of Ipswich and given a knighthood. In 1654 his two sons, Nathaniel and Francis, were made Burgesses of the Borough and both represented it in Parliament until 1660. Nathaniel died that year (the present writer has no information relating to the younger brother) but the Bacon Coat-of-Arms, granted to his grandfather in 1568, is yet to be seen in the Parish Church as also his signature in the Register of Births of his three sons, Nathaniel, Philip, and Francis. Of these, Philip was killed in a sea-battle with the Dutch and Francis died in infancy, Nathaniel had issue and in 1761, his eldest descendant, also named Nathaniel, was given the Freedom of the Borough, Dennis, his son, received the same honour in 1771, and it became hereditary in the family up to the present day, as granted to the Great-Great-Grandfather Woollaston Bacon, Mayor of Ipswich, down to the living head of the family, Mr. C. H. Bacon. It appears accordingly that the head of the Bacon family enjoys the privilege of being born as "Hereditary Freeman" of the "ancient Freedom of the Borough of Ipswich" and Mr. Bacon claims that theirs is the only family in England to inherit this honour from birth. Sir Nicholas Bacon, the Lord Keeper, was himself a Suffolk man, the second son of Robert Bacon, of Drinkstone, Suffolk, and was said to have been educated at the Abbey School, Bury St. Edmunds, before proceeding to Corpus Christi College, Cambridge. The information regarding the Bacons of Ipswich is given us by courtesy of Mr. C. H. Bacon. The family appear to have had a number of Nathaniels.

* * *

In this issue we reproduce Mr. John Clennell's idea respecting the original of the famous Droeshout engraving of Shakespeare, which he has touched up and altered for his purpose. In a letter he says that after reading an article in the *Daily Express* in which the writer said that "Bacon as author of the plays of Shakespeare cannot be seriously considered," he wrote to the Editor and said he could. He continues, "I stated that there are only two authenticated portraits of 'Shakespeare,' (1) the bust in Stratford Church erected two years after his death; and (2) the engraving by Droeshout in the First Folio of 1623. As an old student and writer on the art of reading character from the face and head in my opinion they portray two entirely different persons. I sent the enclosed pictures with the details illustrating the Droeshout portrait, also a tracing of the bust.

It should be noticed that the original engraving in the British Museum after a close study, shows where the engraver left the suggestion of hair, stubble on moustache and beard. The addition I have made to the picture is only beards and side hair." Mr. Clennell adds:—"If my discovery is established then Stratford will have to change the drop curtain on the theatre because it is Francis Bacon himself!" I confess it is a new one on me but I pass on my correspondent's words for what they are worth! In connection with his "improvement" on the Droeshout engraving, the flap of the coat may be compared with Van Somer's portrait of Bacon as Lord Chancellor, in our frontispiece.

* * *

Mr. Stewart Robb's article in BACONIANA's Summer Number has interested a number of Cambridge men as we hoped would be the case. Mr. Robb, an American member of the Society (and rather curiously in the circumstances, an Oxford graduate), produced a number of Cambridge University phrases peculiar to itself used by Shakespeare, which would be known to few outsiders and certainly not to Will Shaksper, for despised actors were prohibited entrance to the University. *The Cambridge Review*, the University Journal, referred to Mr. Robb's article as follows:

Baconiana

The Francis Bacon Society continues to inflict many a doughty blow on the obstinate cohorts of Stratford. The latest number of the Society's Journal, *Baconiana*, propounds a series of questions for the Stratfordians to answer. Some of them are of Cambridge interest, so we reproduce these below in the hope that our readers will respond to the challenge:

(*a*) The Stratfordians refuse to admit that Will Shaksper was educated at Cambridge University. How therefore do they account for the fact that the following expressions appear in the "Shakespeare" plays, such expressions being those which *only a man educated at Cambridge University would use*? In *King Lear*, Act 2, Scene 4, we read "To bandy hasty words, *to scant my sizes.*" The expression "scanting of sizes" was used *exclusively* at Cambridge to denote the punishment of a sizar (a poor student who received sizes or allowances) by cutting his rations or sizes. With the exception of the "Shakespeare" plays the word sizes is not used by any other Elizabethan dramatist except by the author of the *Return to Parnassus* written by an anonymous Cambridge author.

The Oxford Dictionary states the use of this word was peculiar to Cambridge.

(*b*) In *Hamlet*, Act 2, Scene 1, we read—"Inquire me first what Danskers are in Paris; and how, and who, what means, and *where they keep.*"

The Oxford Dictionary states that the use of the word "Keep" for "reside" is peculiar to *Cambridge* University, and the use of this peculiar word "Keep" is found thirteen times in the "Shakespeare" plays.

(*c*) In *The Merry Wives of Windsor* is the character of a French physician, Dr. Caius. His character is identical with that of Dr.

Caius who founded Caius College, Cambridge, both being overbearing, choleric and revengeful men. Dr. Caius in the play hated Welshmen as is shown by his quarrel with Sir Hugh Evans, a Welsh parson, and the real Dr. Caius hated Welshmen so much that he excluded Welshmen from the privileges of fellowship of Caius College. How did Will Shaksper who never went to Cambridge know anything about the character of Dr. Caius, who had died before Shaksper was 9 years old, and why should he put this character in the play of *The Merry Wives of Windsor*? There were no newspapers in those days and it is very doubtful if the peculiarities of Dr. Caius would have been known outside University circles, and there *is no evidence that Shaksper had ever been to Cambridge or knew anyone there.*

(*d*) On 1st March, 1595, a play entitled *Laelia* was performed by the undergraduates of Queens' College, Cambridge. The character of Laelia in this play and the character of Viola in "Shakespeare" play *Twelfth Night* are absolutely identical, and "Shakespeare's" must have either seen or read this play *Laelia* before writing *Twelfth Night*. How could Shaksper, who was never at Cambridge, manage to obtain a copy of this play *Laelia* and develop the character of Viola on exactly similar lines?

* * *

A steady correspondence by members of the University has continued since and we Baconians may hope that it may have the effect of causing some among them to inquire a little more deeply into the question of Shaksper of Stratford-on-Avon, for they, who have had to study for their degrees and burn the midnight oil, ought to realise fully that one cannot become a great scholar and possess a profound knowledge of the laws, and among other achievements, create the English language from the crude dialects aforetime, if one could not even read or write as there is strong evidence to hand was the case. Admittedly at the Universities it needs a probing mind to rise superior to the conventional academic teaching which in many directions is utterly archaic in which one professor follows the other like a herd of cattle. As for Mr. Robb's article, despite our challenge, not a single Stratfordian has seen fit to enter the lists and pick up the gauntlet thrown down to them. For their part they sit pretty, confident of their support in the public press which knows nothing of the Baconian case or pretends to despise it. It is very foolish of the press to adopt the ostrich-like attitude because if they do it in one instance one naturally suspects them in another and not without justification, which lowers its prestige, at a period when more confidence and not less in the honesty and intelligence of the press is badly needed.

* * *

Sir Duff Cooper's "discovery" that Will Shaksper in the first few years of his unknown career, when he deserted his wife and children, joined the army instead of holding horses' heads outside the Globe Theatre is quite an arguable conjecture, but it is based on very weak surmises if he will allow me to say so. His case, ably set out in *The Sunday Times*, is that Will might have voluntarily enlisted or been seized by a press-gang. So he might—yet it is merely a guess. He says that in the middle of the 18th century there was a tradition

that Leicester saved him from those who sought him after his poaching affair, but whence this tradition? Who uttered it? Such a claim, never before heard of, demands some authority. Those who have studied the history, antecedents and character of Robert Dudley, Earl of Leicester, would hardly think he would put himself out for a rude yokel even if he had walked thirteen miles from Stratford to Kenilworth. And since one guess is as good as another, if Will had decided to join the army why should he have gone to Kenilworth Castle? The reason of course is that Sir Duff Cooper has got hold of this mysterious "tradition." And that leads to the next guess about Will, in which Sir Philip Sidney, a few months before he was killed at Zutphen in the Low Countries, in a letter to a friend said, "I wrote to you a letter by Will, my Lord of Leicester's jesting player." *Will! jesting player!* Hence Sir Duff Cooper lets himself go and makes him a *protegé* of Leicester. He knows no more about Will after, except that he thinks it possible that "he found as soldiers often have done, the air of the metropolis more congenial." Quite so. "Or Leicester may have decided that the talents of his young friend were better suited to the theatre of fancy than to the stage of life." That the haughty bully Leicester would regard Will as a "young friend" is certainly humorous to those who know the period and man. But if, as Sir Duff Cooper goes on to suggest that Leicester was one of the leading patrons of the theatre (as he was), and that Shaksper belonged to his company of players (as he did), why did he not do something better for his "young friend?" for we never hear of his being cast for any part except as tradition says the Ghost in *Hamlet*. As a miller in Stratford, harsh and money-grubbing he would scarcely convey the idea of a jester either. Well, Sir Duff Cooper is entitled to his guess like anybody else, but had he been other than an ex-Cabinet Minister and an ex-Ambassador, it would have been very long odds that Will Shaksper as a soldier would never have seen the light of day.

* * *

Our press pillory shows mainly that petty spite allied to ignorance still gets free space in certain newspapers. The *Birmingham Mail* (Oct. 7th) featured an article by a "John Moore," headed "Lunatic Fringe." This comedian—for he could surely not expect to be taken seriously—starts out with the proposition that because he was brought up in the woods, fields, lanes and rivers of Warwickshire, "it is utterly inconceivable that the plays of Shakespeare should have been written by any other hand." Why should the woods, fields, lanes and rivers of Warwickshire alone differ from others? There are other parts perhaps more attractive than even this Midland county. Let's have the next: "For some people, however, the Baconian theory is an article of faith. They simply cannot believe that a glover's son should have written the greatest poetry in the English language, and they cling to this strange snobbery." No, sir, Baconians are realists and they know that Will Shaksper could not read or write. They know that when he died he did not possess a single book and his six signatures extant were written for this

illiterate man by lawyers' clerks. Are these writers sincere in the nonsense they set down, because if so why don't they try to get at the truth instead of indulging in ignorant abuse? And what can be said of the paper that displays such utter rot? We know the Stratfordian case entirely. Why don't they study ours for a change?

* * *

There is the *New Statesman* for example. This lone erudite organ of the Socialist Party, whose respectability one can put in the scales, say, as against the *Daily Worker*, in a gushing review of F. E. Halliday's *Shakespeare and his Critics*, endorses the blurb inside the jacket, *viz*. "This invaluable companion to Shakespeare Studies gives—for the first time all that the ordinary Shakespeare-lover wishes to know." Perhaps "ordinary" is the right word, for its onesidedness, its bland indifference to the most learned criticism of Sir George Greenwood and others, is pretty good evidence that the Stratfordians cannot stand up to a true probe. As the work is reviewed elsewhere in this number our readers can see for themselves what value to attach to the author's claims. Another journal, whose inability to present an unjaundiced attitude is the *Brighton Gazette*. Reviewing Edward D. Johnson's *Francis Bacon versus Lord Macaulay*, the writer says sneeringly that it is "mercifully short, adds little fresh information on the subject and is mainly devoted to attacks on Lord Macaulay's character as a historian and writer." Reading between the lines the critic is evidently of the old Stratfordian school and, having been put on to write something about Mr. Johnson's booklet does what he can to disparage it. He does not even hint, as is the truth, that for nearly 150 years Macaulay, by a series of false statements and wicked libels on the name of Bacon, had led the world by the nose owing to his popularity as a writer but himself a man who wrote for effect and not for the truth. The booklet in question may be "mercifully short" to this type of critic, but it adds very considerably to the general information on the subject. Our Brighton members might keep an eye on this journal.

* * *

My last "pillory" relates to the ubiquitous Bernard Shaw, who may be regarded as a sort of Autolycus of knowledge in the eyes of the Press reporters in search of an opinion on any subject ancient or modern, Heaven or Hell. As G.B.S. has written a puppet play "Shakes versus Shav," in which I fancy he outrivals Shakespeare the playwright and poet, of course some wistful reporter invited his views on our Will. G.B.S. dismissed the arguments of Baconians and others that he was an "unlettered clown." He was, said he, "a well-read, grammar-school son of a family of good middle-class standing. Unless Shakespeare's education was considerably above that of Bunyan and Cobbett, 'both masters of language,' he could not have written *Venus and Adonis* or *Love's Labour's Lost*." Of course he could not. Nor could an un-educated rustic from a backway town, who, as before mentioned could not probably read or write, have amassed the classical knowledge essential to the composer of

Venus and Adonis and *The Rape of Lucrece*. Nor could he have learnt the inside history, and movements of the Court of France as is revealed in *Love's Labour's Lost*, which as we know was written very early, probably before "our Will" was much more than a little toddler. No, no, Bernard Shaw, keep off the Shakespearian grass! You know nothing about the subject. G.B.S. is a kind of national literary buffoon to-day, and has done very well out of it. He made his fame originally being an Irishman, by violent but witty abuse of us stupid English, and having a sense of humour—if little else—we took him to our hearts.

* * *

Welcome to Edward Johnson's latest pamphlet *Francis Bacon and "Shakespeare"—Similarity of Thought* (published by George Lapworth & Co., Price 1s. procurable from the office of the Francis Bacon Society). It is the eleventh published work by our energetic member and friend, and who, very generously of his own accord helps largely in the cost of production of his booklets and pamphlets, all of considerable insight and value. This latest pamphlet, 32 pages, inside a striking black, green and white cover, gives in alphabetical order analogies between words and phrases used by Bacon and also by Shakespeare. I give two as examples, drawn by chance from the remainder:

DAEDALUS, MINOS AND ICARUS

BACON in his *Wisdom of the Ancients* (1609) wrote: "This *Daedalus* was persecuted with great severity and diligence and inquisition by *Minos*; yet he always found means of escape and place of refuge. Last of all, he taught his son *Icarus* how to fly, who being a novice and ostentatious of his art, fell from the sky into the *water*."

"SHAKESPEARE" (*3rd Henry VI*, Act 5, Sc. 6, (1595) wrote, "I, *Daedalus*; my poor son *Icarus*; thy father, *Minos*, that denied our course; thy brother Edward, the sun that sear'd his wings, and thou, the envious *gulf* that swallowed him.

"Here in a single passage," sau Mr. Johnson, "Bacon mentions Dacdalus, Minos, Icarus and water; and Shakespeare in a single sentence mentioned Dacdalus, Minos, Icarus and gulf (water)."

BEES. The Stratfordians say that Shaksper was a countryman and therefore knew of the habits of all creatures. If this is correct then it is a strange thing that Shakespeare derived his knowledge of natural history not from nature but from books. In the play of *Henry V*, Sc. 2 (1600 Quarto) Shakespeare writes, "For so live the honey bees . . they have a *King*." This of course is an error as bees have no King but a Queen. This statement is of classical origin and comes from Virgil's *Geogics IV*. Bacon laboured under a similar delusion because in his *Apothegms* (1627) he writes, "The *King* in a hive of bees."

* * *

That last example is one of the most outstanding pieces of evidence that Bacon wrote Shakespeare, for here we get a classical mind which gets its ideas on the King of Bees from Virgil—not translated

into English at that time—and believed it to the end. But a country-born lad or girl who ever kept bees, as most did in those days for honey was not imported, would have known quick enough about the queen-bee and swarms. Bacon knew a lot about flowers for they fascinated him, as they do most imaginative people, but he doubtless only watched the busy little bees industriously at work and never attempted to catch a swarm or expel an unwanted queen from a nest. Mr. Johnson's very useful pamphlet should be used by our members as ammunition against stubborn Stratfordians, and will be especially valuable to lecturers.

* * *

The Society heard with much regret of the death of Mr. A. Allen Woodruff, a valued American member of many years, which occurred suddenly while on a visit to Oxford, where he had gone with his wife to see their son receive the Degree of Bachelor of Civil Law. Mr. Woodruff, only in his 60th year, was a well-known lawyer of Philadelphia, and was a noted authority on financial, real estate, public utility and general corporation law. He collected the works of Francis Bacon, including rare editions, as he was keenly interested in the Biliteral Cypher. R.I.P.

EDITOR

The Francis Bacon Society's

Annual Luncheon

The Luncheon is being held on

Saturday, January 21st next, at 1 p.m. at the

HOTEL NORMANDIE, KNIGHTSBRIDGE

(opposite Knightsbridge Barracks, one minute from the Tube station, with buses from all parts).

Prior Reception by the President, SIR KENNETH MURCHISON.

TICKETS 10/6 obtainable from the Hon. Sec., Mr. Valentine Smith, or from the office, 50a Old Brompton Road, London, S.W.7.

IMMEDIATE APPLICATION REQUESTED.

THE ROSE IN SYMBOLISM

By R. J. A. Bunnett, F.S.A.

"The rose looks fair, but fairer we it deem
For that sweet odor which doth in it live.
The Canker-blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly
When summer's breath their masked buds discloses:
But for their virtue only is their show:
They live unwoo'd and unrespected fade,
Die to themselves. Sweet roses do not so;
Of their sweet deaths are sweetest odors made."

(Sonnet 54)

A. E. WAITE in his book, "The Brotherhood of the Rosy Cross" has a chapter on the "Sybmolism of the Rose and the Cross" and W. F. C. Wigston deals with the subject of the Rose in a chapter on the Rosicrucians in his work, "The Columbus of Literature." The 1638 edition of Bacon's "New Atlantis," bears upon its title-page the imprint of a large Tudor rose, within which is a flamboyant heart. The esoteric emblem of the Rosicrucian fraternity was a Tudor rose enclosing a heart impressed with a cross. Thus the crucified Rose of the brotherhood hints at the Christian Logos legend in a mystical sense, i.e. the wisdom of the world hidden in its foundation of sacrifice.

Bacon's sacrifice and renunciation of the authorship of the plays is a repetition of this doctrine. He, in all humility, endeavoured to imitate God in the silence and reserve of his wisdom, sacrificed by himself (as spirit) in his works.

The Rosicrucians traced their order to the Island of Rhodes or Roses: St. John of Rhodes was their patron saint. In his "History of King Henry VII "Bacon wrote:—

"The King....was not long after elected by the Knights of the Rhodes, Protector of their Order;" it is to be noted that he says "*the* Rhodes."—"That is the Roses".

The Rose, the symbol of silence, and of the reticence and modesty by which the Perfect Mysteries of Love are environed, belonged equally to Iacchus and Aphrodite. The day of the great procession to Eleusis, during the celebration of the mysteries, was known as "Iacchus", from the cry raised by the marchers, whose heads were crowned with chaplets of roses, and who bore an image of Bacchus or Dionysus.

The Rose was especially sacred to Venus, as goddess of Love, and one of the principal festivals of the Sabasian cult (akin to that of Dionysus) in Thrace, was called 'Rosalia.' The famous rose-garden of Midas, King of the Phyrgians, is said to have contained roses of 60 petals; the statue of Diana at Ephesus was covered with roses and bees, and we remember how Apuleius—and doubtless here the Rose

has a recondite meaning—regained his original shape from that of an ass by eating the flowers.

In ancient Egypt the rose is stated to have been a symbol of regeneration: in Mexican mythology Eve is declared to have sinned by gathering roses. The white flower was especially sacred to Silenee, and the ancient German custom of placing a rose-emblem in the ceiling of banqueting halls was a reminder that what was said beneath, must not be repeated elsewhere. This symbolism originated in the classical story that the rose was consecrated by Cupid to Harpocrates as a bribe not to betray the erotic adventures of his mother, Venus.

The famous scene in the Temple Garden (I Henry VI, 2) as depicted by 'Shakespeare', and the plucking of the white and red roses respectively, is remembered by all. In York Minster white and red roses appear in the outer ring of the circular window in the gable of the South wall, whilst over the door of the Chapter House is inscribed "Ut Rosa flos florum, sic est domus ista domorum." In the north wall of the Minster is a late 15th century representation of the united roses of York and Lancaster.

The colour of the red rose was derived from the blood of Adonis, when wounded by the boar, or as has been stated, from that of Venus, who in haste to assist her beloved was pierced in the foot by the thorn of a white rose, which sprinkled the flowers with her blood, and which for ever was thus incarnadined. Some say that Cupid, dancing before the gods, upset a cup of Nectar over the white rose making it red. The Rosicrucians named Christ the Rose of Sharon, taking the words, "I am the rose of Sharon", (no roses proper are found in Palestine itself, and the rose of Sharon was probably the narcissus,) from the Song of Solomon as foretelling the coming of Christ; the title is also given to Mary, the Mother, as Dante wrote:

"There is the Rose in which the Word Divine
Became incarnate."

Dante was an initiate into the nine degrees or rites of the Templar Order, and thus the Divine Comedy is full of mysticism and symbolism: out of the destruction of the Templars sprang the secret Society of the Rose, reseued, says J. V. Andreas, by one faithful brother. Virgil had taken up the torch of Homer, had handed it on to Dante, who passed it on to Francis Bacon behind the 'Shakespeare' mask.

In another category of Symbolism, the Rose is womanhood, and as such it is an erotic emblem.

"From fairest creatures we desire increase,
That thereby beauty's rose might never die."
(Sonnet I)

The Rose of Jericho is a small woody annual, with a short stem and white flowers; it unfolds in water and for this reason is called the "Resurrection flower", it has also been called St. Mary's Rose, and tradition states that, when Joseph and Mary were in flight into Egypt, a rose sprang up on every spot where they rested. In medieval times it was called 'Rosa Mariae'. According to another legend the Rose first blossomed when Christ was born: its petals closed at the Crucifixion, but at Easter again unfolded.

Sir Thomas Browne in his "Vulgar Errors", wrote—"The Rose of Jericho that flourished every year just about Christmas Eve is famous in Christian reports. Though it be dry ,yet will it, upon imhibition of moisture, dilate its leaves and explicate its flowers contracted and seemingly dried up."

In its attribution to Mary, the rose became the symbol of virginity.

Olivia says:—"Caesario, by the Roses of the spring,
By maidenhood, honour, truth and everything,
I love thee so,."

(Twelfth Night III. ii.)

The famous Jewish work—ostensibly a commentary on the Pentateuch—called the, "Septer Ha Zohar", is rich with allusions scattered up and down the text, to the Rose and its Symbolism. We learn that the Rose signifies the community of Israel, that its red or white Colour has reference to the severity or mercy which alternate in the life of Israel, but it is more especially a symbol of Shekinah, which dwelt between the cherubim above the mercy-seat of the Ark in the Temple at Jerusalem.

"The Red Rose", wrote Sir John Mandeville in the 14th century, —he was a native of St. Albans and lies buried in the Abbey— "sprang from the extinguished brands heaped around a virgin martyr at Bethlehem." "God," he said, "averted the flames, the stake budded and the maid stood unharmed under a rose tree full of white and red roses, the first seen on earth since Paradise was lost." Adam, we are told, before his fall, tended the roses of Paradise.

The Abbeys were the depositories and shrines of much mystic and occult lore, and it was round Melrose Abbey and Rosslyn Chapel, and the Temple Church in London that the association of the Knights Templar was closest. The chivalry of these Crusaders tinctured Elizabethan literature, notably Sidney's "Arcadia", "The Fairy Queene", and such plays as "The Two Noble Kinsmen." Going further back we find it influencing Chaucer, and the 'moral' Gower, the Italian sonneteers, like Petrarch and Boccaccio, and of course, Dante. Known as the 'Love Philosophy', this literature traces back its origin to King Arthur and the Knights of the Round Table, and there is distinct evidence in the 'Shakespeare' sonnets of this Love Philosophy connected with the knightly chivalry of the Middle Ages, which united religion and philosophy, love and adventure, mysticism and occult lore, with the ideal figure of the soldier hero fighting for religion.

"When in the Chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme
In praise of ladies dead and lovely knights."

(Sonnet CVI)

In 13th century France, the Rose as a symbol was enthroned in imperishable literature by the allegorical poem called, "The Romance of the Rose" the work of William de Lorris, who died in 1320. In the Romance the leaves of the rose are said to enclose the

Art of Love, and in the four-square garden of the poem the Dreamer first sees "a rose-bush, charged with many a rose," and

"Amongst them all
My rapturous eyes on one did fall,
Whose perfect loveliness outvied
All those beside it."

This is the rose which he desires to kiss, and after many trials is enabled to do so, for which rashness he endures much suffering until Venus and Cupid come to his help. If this is the rose in its earthly symbolism, there is another medieval memorial on the spiritual plane, the Rose of Dante, the Rose of His Seventh Heaven, where the Beatrice of his blessed vision is enthroned in Paradise.

"The glory of Him who doth enamour it,
And the goodness that created it so noble
Sank into the great flower, that is adorned
With leaves so many, and thence reascended
To where its love abideth evermore."

Michael Maier, the German alchemist, said that even as the natural rose is pleasing to the senses and life of man on account of its sweetness and salubrity, so is the Philosophical Rose exhilarating to the heart and a strengthener of the brain; that as the natural rose turns to the sun and is refreshed by rain, so is the Philosophical Matter prepared in blood, grown in light, and in and by these made perfect. Dr. Robert Fludd, the first English expositor and defender of the Rosicrucian claims and principles, saw, however, the Rosicrucian Rose only as an emblem of the Blood of Christ. Thomas Vaughan, the twin-brother of Henry Vaughan, the Silurist poet, represented the rose as pent up in a crystal, evidently typifying the sleeping powers of nature during winter. In the Sonnets the same idea is introduced.

"Then, were not Summer's distillation left,
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it, nor no remembrance what it was." (Sonnet V)

Sidney introduces exactly the same image:—

"Have you ever seen a pure Rose-water kept in a crystal glass? How fine it looks! How sweet it smells, while that beautiful glass imprisons it! Break the prison and let the water take its own course, doth it not embrace dust and lose all its former sweetness and fairness? Truly so are we, if we have not the stay, rather than the restraint of crystaline marriage."

"Then let not Winter's ragged hand deface
In thee thy Summer, ere thou be distilled,
Make sweet some vial, treasure thou some place
With beauty's treasure, ere it be self killed."
(Sonnet VI)

Bacon, in his "Natural History," tells us how to make Crystal, and in the next experiment how to preserve or conserve Roses. It is evident that the thought of the crystal leads on the thought of the rose, and shows the connection of ideas.

SHAKESPEARE'S "SCHOOLBOY HOWLERS"

By Stewart Robb

A VIGOROUS attack on the author of Hamlet was the main feature recently in one of our top American literary periodicals. The attack was ostensibly a defence, that is, it was written to show that the Stratford actor-manager was the author of the plays attributed to him, and not someone more aristocratic who used his name as a pseudonym. The main argumant was an attempt to prove that the author of the plays was, from the point of view of scholarship, an illiterate, and therefore much more likely to have been the Stratfordian of little or no education than the learned Francis Bacon.

This clever article appeared in no less well-known a periodical than the estimable *Saturday Review of Literature* (May 7, 1949). The writer, Professor Bergen Evans of Northwestern University, wittily chose for his story's title a line from Shakespeare's tombstone: "Good Frend for Iesus Sake Forbeare," and for subtitle, "Was Shakespeare Really Shakespeare?"

The crux of Professor Evans' criticism is found in his apparently trenchant paragraph exposing—as has been done by other critics —some of the supposed "boners" or "howlers" of the Bard:

> "The plays abound with errors; Bohemia is endowed with a seacoast; characters board ship at Verona for passage to Milan; Cleopatra, laced in a corset, plays billiards; Hector quotes Aristotle, and Hamlet attends an as-yet-to-be-founded university; there are clocks in ancient Rome and cannon in the time of King John; Edgar, though a contemporary of the pre-Roman Lear, is familiar with Bedlam, and there is a king of France at a time when all Gaul was still divided into three parts."

At first sight, this criticism may look to some like a bowling ball capable of knocking down all the ten-pins of evidence set up by many scholars to show that the author of the plays was a man of great and even of subtle learning. But let us look into these alleged inaccuracies, which are of two kinds (A) Anachronistic, and (B) Geographical.

Of the former, we may except from critical comment the anachronisms of clothing, such as Cleopatra's corsets. Every schoolboy knows (as Macaulay would put it) that Elizabethan plays were performed in Elizabethan costumes. The over-learned Ben Jonson, for instance, garbed the dramatis personae of his ancient Roman plays in peruke and doublet. A similar fashion prevailed at the same time in the art of painting. Throughout the Middle Ages and the Renaissance, painters depicted the Holy Family in current costumes. The world-famed "Marriage of Cana" of Paul Veronese (1528-88), according to the Everyman's Encyclopaedia, "is typical of his art; for he saw no incongruity in depicting the simple scene in Galilee with all the pomp and circumstance of the sumptuous Venetian life he loved,

nor in representing Francis I. of France, Sultan Soleyman I, and Charles V. of Spain as associates of Christ."

A relic of the practice of clothing characters anachronistically has survived in the modern and near-modern-dress performances given by Orson Welles and Maurice Evans. A recent instance, partially in reverse, where the costumes are of several centuries ago and the dialogue ultra-modern, is found in Cole Porter's "Kiss Me, Kate." This light-hearted musical, a re-told version of *The Taming of the Shrew*, mentions in its lyrics "a gangster's sister from Chicago," "G.I.'s," "a Cadillac," "Boston, U.S.A." and many other palpable inaccuracies.

So much for anachronisms of clothing found in Shakespeare or anywhere else. But what of the other alleged errors annotated by Evans? Do they evince an ignorance understandable in a Stratford boy who left school at thirteen (if her ever went there!) or do they show purpose? Schlegel, the eminent German Shakespeare critic, is one of many scholars who think them dramatically premeditated. "Shakespeare's anachronisms," he says, "are for the most part committed purposely and after great consideration. It was frequently of importance to him to bring the subject exhibited, from the background of time, quite near to us."

If these howlers of Shakespeare—and note that they are nearly all anachronistic—stem from a mind in some sense illiterate, we have a problem on our hands, an immense contradiction to resolve. For on the credit side of the ledger, as many scholars maintain, citing chapter, page and verse, the works of the Bard family swarm with quotations from and references and allusions to books in French, Italian, Spanish, Portuguese, Latin and Greek which had not been Englished in Shakespeare's day, and some of which have still not undergone translation; and these allusions, references and quotations indicate that the alchemist in words had a mind of vast and subtle learning. (1) These positive evidences of erudition are enough in themselves to nullify any dogmatic thought that the author of the greatest plays every written had a mind that was not scholarly.

The scholarship of that age gave license to "boners" of the type found in Shakespeare. And indulged in them too. Let us look at the confrères of that dramatist. They were University scholars. Yet they indulged in precisely the same kind of errors as did Shakespeare, and with far greater frequency. They flew full in the face of Clio, and did it deliberately. Witness the many glaring anachronisms found in George Chapman's play, "The Blind Beggar of Alexandria" (1596). So many howlers could not have been made by so eminent a scholar without deliberate intent. Roderick Eagle points out more anachronisms in this one play than does Bergen Evans in all Shakespeare.

(1) The most famous line in Shakespeare, "To be or not to be, that is the question," is taken from the comparatively little known ancient Greek philosopher Parmenides, who says, "To be or not to be, that is the alternative." The passage was not translated from its original Greek, observes Edwin Reed, until more than two centuries after *Hamlet* was written. (Bacon, however, quotes and commends it in his writings.)

The story takes place in the reign of one of the Ptolemies. The Egyptian princess, Aegiale, outdoing Shakespeare's Cleopatra, says:

Go, Aspasia,
Send for some ladies to go play with you,
At chess, at billiards, and at other game." (2)

And the cannon of King John(3) are nothing to the jostling anachronisms of pistols, tobacco, the English plants rosemary, thyme, rue, characters who worship Osiris yet remark "God knows" and "Jesus," and a Count who wears a gown for "rain, or snow, or...hottest summer" and who speaks of going to church to be married.

These glaring errors came from a man who studied at Oxford (like Professor Evans) and Cambridge, capably translated some of Petrarch, and was enough of a Greek scholar to make what is perhaps one of the best translations in the English language of all Homer, and threw in Hesiod to boot.

Other no-less scholarly Elizabethan dramatists equal Chapman in chronological jugglery. Thomas Lodge in 1594 published his "True Tragedy of Marius and Scylla," a play whose action takes place in 80 B.C. and yet allows mention of razors of Palermo, Saint Paul's Steeple, and a Frenchman named Don Pedro who undertakes to poison Marius for forty crowns. These things are at least as chronologically impossible as Shakespeare's French King who flourished "at a time when All Gaul was still divided into three parts." The author of this play was too much the scholar not to know what he was doing. He was the son of the Lord Mayor of London, a graduate of Merchant Taylor's School and Oxford, an excellent playwright, a voluminous translator and therefore well equipped with knowledge of the manners and customs of ancient times. But he did not need to be the scholar he was, or a scholar at all, to know that neither Saint Paul's Steeple nor Saint Paul himself could have been mentioned by Romans living eighty years before Christ! (One involuntarily recalls the recent arrest of an Arab in Cairo for selling coins marked 50 B.C.) And the playwright must have been well aware of his other anachronisms.

Obviously, anachronisms of this type were deliberate, and were intended to bring the ancients closer to the understanding of the Elizabethans, as a telescope makes the far seem near.

Such boners were also found in the translations of that day, where they might seem less allowable. Virgil, for instance, is made to say some amazingly prophetic things in the English garb given to his first four books on the Æneid given by the learned pedant, Richard Stanyhurst of Oxford. In pedestrian English hexameters, Choaebus is compared to a Bedlamite, Dido tells Aeneas she would have been content to be brought to bed even of a Cockney, and old Priam girds on his sword Morglay. Edgar's familiarity with Bedlam pales by comparison, for at least Edgar is a Britisher, and besides Shakespeare

(2) This is not even an essential anachronism, as primitive forms of both chess and billiards were known to the ancient Egyptians.

(3) There are cannon in "Herod and Antipater," a drama by those scholarly collaborators, Gervase Markham and William Sampson.

is not tampering with the actual text of a great classic and passing off his wild additions as the author's own.

Three more comments on as many more howlers of Shakespeare, and we have done. "Hector quotes Aristotle," says Professor Evans. That inaccuracy should never be brought up by anyone defending Stratfordian authorship, even by Bill Durant, who also cites it. Baconians, however, are not afraid of it. It is a favourite with them, and they point out that both Bacon and Shakespeare *mis*-quote the same passage. Thus:

Shakespeare:— "Young men, whom Aristotle thought
Unfit to hear moral philosophy."
(Troilus and Cressida, II, 2.)

Bacon:— "Young men are no fit auditors of moral philosophy."
(Advancement of Learning, Book II.)

Actually, what Aristotle says is that young men are unfit to hear *political* philosophy,—not moral. The anachronistic part of the error involved here, that of making Hector quote a philosopher not to be born for hundreds of years, harms not Shakespeare's learning in the least, but the curious coincidence of "two" writers *mis*-quoting the same text in Aristotle in exactly the same way, may mean much.

The remaining two boners to be considered of those cited by Bergen Evans are geographical. Objection is made that "characters board ship at Verona for passage to Milan." and that Shakespeare gives Bohemia a sea-coast. Of these two alleged geographical blunders, one may not be a blunder at all, and the other is certainly not one.

In *The Two Gentlemen of Verona*, Valentine and Proteus severally embark from their home town for Milan. Curiously enough, however, in connection with these embarkations, although "tide" and "ship" are referred to, so are "river," "boat" and "oars." The voyages then are apparently undertaken by rowboat on a river. And later in the play, Valentine starts his return from Milan to Verona by foot. Therefore, as one critic has pointed out, if Shakespeare's ignorance existed, it was not complete, and it is highly probable that mention of "ship" and "tide" was made mainly for elaborate punning purposes. Then, in the words of the author of "Shakespeare and Venice"

> "One other point may be made, Did Shakespeare once more, know more than his critics? Upper Italy, as early as the sixteenth century, was intersected with canals, and was there a watercourse by which, at any rate, part of the journey might be performed, possibly *via* the Lake of Garda, by boat? The subject is worth investigating."

From *The Life of Beatrice d'Este, Duchess of Milan*, "In the fifteenth century the usual mode of conveyance from Ferrara to Milan was by river barge. Such also was the usual mode of conveyance from Verona to Milan." *The Two Gentlemen of Verona* is not a historical play, and the period could be the fifteenth century (or earlier) as

easily as it could be the sixteenth. Hence there is no provable geographical error against Shakespeare in this comedy.

As for the most famous howler in the Bard: mention in *The Winter's Tale* of the sea-coast of Bohemia, upon analysis it proves to be none at all. Ben Jonson, Shakespeare's sometimes jealous confrère, started this little ball of criticism rolling down the centuries, and many literary critics have kept it going. Jonson should have held his peace. According to Professor Freeman's *Historical Geography of Europe*, volume two, page 319, edition of 1882, for a time (under the 13th century monarch, Ottokar II) Bohemia extended from the Baltic to the Adriatic, and had, therefore, not, one, but *two* sea-coasts. Although this Bohemian empire lasted only a few years, it was considered important enough to be depicted on *Elizabethan* maps. De Quincey, in his *Memorial Chronology*, page 72, notes this anachronism: "The word Bohemia," he says, "I have myself seen stretching in a curve from the Baltic to the Adriatic, And the disturbing consequences of such a mistake are none at all.' ' So the captious critic, Ben Johnson, who misled so many good minds in this matter, was doubly wrong, and the superior genius, Shakespeare, was right.

And if comparative freedom from inaccuracies—even those poetically justifiable—bears any relationship to scholarship, the author of the world's greatest plays was less of a lack-learning that his University-bred confrères. George Stevens, the famous eighteenth century Shakespeare scholar, spoke truly. "Shakespeare's improprieties and anachronisms," he says, "are surely venial in comparison with those of contemporary writers,"

But all the Elizabethan dramatists could have found justification for their wild poetic licence in the writings of an illustious contemporary of theirs. In the thirteenth chapter of the second book of the *De Augmentis*, the great philosopher Sir Francis Bacon says:

> "I now come to poesy, which is a part of learning for the most part restrained, but in all other points extremely free and licensed; and therefore (as I said at first) it is referred to the imagination, which may at pleasure make unlawful matches and divorces of things."

PICTORIAL EVIDENCE OF FRANCIS BACON'S AUTHORSHIP OF 1623 FOLIO

By JOHN CLENNELL

The writer of this short article presents his explanation of the Droeshout Frontis piece of the 1623 Folio, in a somewhat new treatment of the subject.—EDITOR.

MARTIN DROESHOUT'S ENGRAVING FOR FIRST FOLIO SHAKESPEARE.

BEARD AND HAT ADDED.

THE portrait engraved by Martin Droeshout for the front page of the first Shakespeare Folio (1623) depicts Francis Bacon without a beard or hat.

The original drawing or painting from which this portrait was engraved shows the work of Bernard von Somers, brother of Paul, the popular painter of this period. Bernard was a pupil in 1588 in the Guild of St. Luke, Antwerp, where training was conducted in the designing of tapestries, this explains the decorative and lifeless expression which so many critics have levelled at this picture.

The design of the collar is not of the fashion of this period, nor indeed of any other, the shape is an axe head—which tells the fate of Francis Bacon by the executioner of the Tower of London had he not adopted the pen name of Shakespeare, or, at any rate, suppressed his own! The daggers may point to the dangers of assassination.

This portrait would be carried out under the direction if not of Bacon himself—then Ben Jonson and others of the *Francis Bacon Fraternity* (now known as Freemasonry). Jonson his friend and companion's verse under the portrait uses these words—

> "Wherein the Graver had a strife with nature to outdoe the life."

Has not the barber in shaving and hair cutting "A strife with nature to outdoe the life."

THE ROYAL BIRTH OF FRANCIS BACON CONFIRMED HISTORICALLY

By Comyns Beaumont
(Author of "The Private Life of the Virgin Queen")

THE question of the true birth of Francis Bacon is of paramount importance to all those students of the Tudor and early Stuart period. Whether he died actually in 1626 or whether he chose to disappear and live to a ripe old age in Germany, the fact remains that the secret of his dual personality as Bacon, the philosopher and aristocrat and as Shakespeare, the poet and playwright, was still rigidly preserved. Now and again perhaps a corner of the heavy drapery wherein lay the solution to the mystery might be timidly raised, or a number of his friends and admirers might pen tributes in Latin verse to his poetic genius, but once again the corners of the heavy folds descended and doubt, uncertainty, mysticism reigned.

There has to be an answer to this. If Bacon had been Shakespeare, and if he had possessed the best motives to suppress the knowledge in his life time, such as the argument often advanced by some Baconians that it was unfashionable for men of position to be known as poets, and that in those harsh times—to use a modernism—it was looked upon as "cissy-ish" or effeminate, or if stronger reason that some of the plays were regarded as seditions and would have placed him in jeopardy of losing his head, yet neither of these possible deterrents could operate after his death. Nor could it be alleged that a man of such marvellous insight who we know from history for twleve years vainly endeavoured to obtain Queen Elizabeth's patronage to raise the level of knowledge and education after the manner of the famous Pleiade of France, was not fully aware of his own genius. Of course not. Then what was the operative reason.?

There is only one answer. It affected the Throne. If Bacon were the legitimately born son of Elizabeth he was properly King of England, and James I accordingly an usurper. This is unescapable logic. Assuming this, Francis the First as he would be, were he to claim the sceptre of this ancient realm, could bring about civil war in which both England and Scotland would be involved. Observe that the secret of his authorship was maintained rigidly throughout the reigns of the House of Stuart, and only slipped up very slightly when the Hanoverians were on the throne. *Therefore, for dynastic reasons, and for these alone, was the truth concealed.* We know of course from Bacon's own Biliteral cypher that James I was an usurper, that James was well aware of Bacon's just claims, but a sort of unspoken and tacit agreement existed of which James, a cowardly, immoral and altogether disgusting creature, took mean advantage.

But—the reader may object—why should the fact of Bacon's royal birth and the claim to the throne of the Tudors have been recognised even if it had become public that he was the author of the Shakespeare Plays and Sonnets? To understand this one must endeavour to put oneself in Bacon's own situation and try to see it through his own eyes. The clue to everything is contained in the Folio Edition of 1623. It contains the Plays, Yes! But if ever there was a publication bulging with information to a cryptologist here it is. From beginning to end, indeed, from the title page onward, in its eccentric selection of italic words which frequently completely fail to emphasise or stress anything, its gross errors in pagination "unaccountable" say some, yet there for a purpose to catch the eye of the intellectual who have understanding. That figure 399 in the pagination blatantly invented to 933, with its probable solution of Francis the First's regal claims! (1) One of many. All these must have stood out as landmarks in Bacon's eyes.

Take the researches of Edward Johnson, who has made a speciality of the symmetrical design of squares or oblongs all of which give information regarding his authorship, and some also allude to his royal origin, which have been published in "BACONIANA"; more especially take the Biliteral Cypher, which was Bacon's deliberately prepared 'Open Sesame' beyond all others, the clue to it having been given by himself in his "Advancement of Learning", published, be it noted in passing, in 1605, only two years after the death of the old Queen. Obviously he was not going to take any unnecessary risks in Elizabeth's life time while his life-long enemy Robert Cecil held the reigns of power, and might stumble on the whole solution if he himself took a false step. One has only to read the Gallup decipherment at the very commencement of the 1623 Folio to see what Bacon had so skilfully contrived, for, after giving his decipherer—who had theoretically stumbled upon the code—a list of all his other works containing the secret history, he brings in his main purpose:

> "Queen Elizabeth is my true mother, and
> "I am the lawful heire to the throne.
> "Finde the Cypher Storie my bookes con-
> "taine; it tells great secrets, every
> "one of which (if imparted openly) would
> "forfeit my life. F. Bacon."
> (*Translation from Catalogue of Plays*)"

There we have it bluntly stated, enciphered while the Queen yet lived, but, as he emphasises, he was the lawful heir to the Throne of England. James had yet to be brought in by the eagey artfulness of Cecil, and when he designed that portion of his cypher it would seem so from his phrasing. A little later, secreted in Headings of Histories, in the Folio he gives the motive behind all this: "I wish to get my Cypher into the students curricula". He wishes the world at a suitable time to recognise the true facts of his life-time regarding

(1) See correspondence in this issue page 54-5.

himself! All who have read Mrs. Gallup will know how frequently, again and again, he stresses his legitimate claim to be the heir to England's throne.

Take this as correct, as we should do, for in fact Bacon's royal birth is able to be shown conclusively from historical events, quite apart from the Biliteral Cipher which in fact confirms and fills in certain gaps and explains otherwise bald statements. Let us draw the conclusion from the circumstances, a legitimate, commonsense conclusion, something like this:—

(1) Francis Bacon was a man of the highest and noblest ideals, as all his friends and contempories emphasize and as manifested in all his works.

(2) He was a great patriot, loved England, and more than once in his own and secret works indicates that she should rule the world. Outstanding are his wonderful lines in King John.

(3) Therefore any question of disputing the succession and probable cause of Civil War would be anathema to him. He allowed the ursurption of James and lauded and flattered that egregious monarch in accordance with the custom of the period, but actually despised him.

(4) There is no doubt that Bacon desired fervently to have the world realise in due course that he was truly and justly King of England. That he was "Shakespeare" went without saying directly the Cyphers were translated. But King of England was another thing. It was not a bauble but a sacred trust.

Surely we must probe the mentality of Bacon as revealed in the Cypher Story to understand the operative effect of it upon his life story. The 1623 Folio was the KEY to his authorship and to his birth. In those plays were concealed the secret history of Elizabeth's reign and his own suppression as a regal prince, heir to the throne *who must yet never be recognised as such*, for what were deemed the strongest reasons of State. Had the clumsy murder of Amy Robsart been exposed, in which Leicester was involved so deeply as well as the Queen herself, who four months later gave birth to Francis, it might well have overthrown the Queen herself. That certaintly was the fear at the time, and apart from enduring fear was the natural determination of Elizabeth to suppress such a horrible indictment of her character. Bacon knew all this for he tells us all, or nearly all—although he spared his mother the worst which we can obtain historically—in his Biliteral Cypher.

The 1623 Folio, to summarize the preceding, stands out pre-eminently, to all who have the vision to see, as the CYPHER CLUE to all Bacon's private life and thoughts, and wishes. He lays bare his innermost thoughts in it. We have by no means yet probed all the clues and hints contained in this extraordinary work produced regardless of expense and in no sense as a commer-

eial undertaking, but all were known to him! In such case if we put ourselves in his place, from 1623 onward, he must have been consumed by two conflicting aims; the one was that ultimate generations should learn the truth regarding himself, the other that he did not wish to imperil the Stuart throne by possibly raising a dynastic crisis if the facts were discovered.

In regard to the latter desire this would be overcome by his own demise and may explain the evidence which exists whereby he is believed by many who have investigated the subject not to have died in 1626, but to have lived to a ripe old age in Germany. As a conjecture merely he may even have come to a private arrangement with James I, to obliterate himself subject to an adequate allowance for his needs. Accordingly all his intimates were sworn to secrecy although a hint of Sir Tobie Matthew, his close friend and confidante in his later years, appears in a letter he wrote which suggests that Bacon was living abroad.

In all the foregoing my case is that Bacon, for reasons as indicated, gave the world all the information needed in his Cyphers, and most especially in the Biliteral Cypher, that he was the legitimate heir of Queen Elizabeth; and that he repeated it in various ways in his own acknowledged works, in the Shakespeare Plays, and on other works of his paid "masks", such as Greene, Peele and Marlowe. There are a certain few Baconians who for some hidden purpose of their own, affect to dispute the validity of Mrs. Gallup's historical work, but none of these has attempted to get down to realities and check her work, although they could do so, subject to considerable pains and trouble, but they content themselves by forming a small coterie who desire to dispute the Biliteral cypher.

As a matter of fact it requires a very special talent and the closest application, and extremely good eyesight, to be able to detect the two fonts of italic type which were employed in any given work containing or supposed to contain the Biliteral cypher and which differed in slight degree in various works. Mr. Sydney Woodward, a member of the Francis Bacon Society since his youth, like his father and uncle before him, and who is a trustee and member of the Council, informed me only recently how Mrs. Gallup worked. In the early part of the century Mrs. Gallup, who was working over here in the British Museum on original editions, stayed with his family for some time as their guest, and Mr. Frank Woodward in fact contributed largely to her expenses, as also to Dr. Owen's, when searching in the bed of the river Wye at Chepstow, to the tune of £2000.

She was an educated woman, Mr. Sydney Woodward said, but not to any great degree. She knew no Greek, or Latin, nor could she have invented Elizabethan phraseology words, but she possessed sheer genius for the cypher letters.

"In fact", he said, "she never had any idea of what she was deciphering. All she did was to detect the letters from the two varying forms of italic letters, 'A' and 'B', and wrote out a string of letters. Mrs. Kate Prescott, who was over here with her husband, Dr. Prescott, (who died many years ago) divided the strings of letters into their appropriate words. That is how the Biliteral was worked out".(2)

Here we get the facts one might say from the horse's mouth, and those who have contended (without a shadow of evidence) that Mrs. Gallip invented the whole contents of the Biliteral together with excerpts from Homer's *Iliad* and *Odyssey* had better think again!

These remarks respecting the Biliteral Cypher, its working, and its immense value as throwing a vivid inner light on the Elizabethan period, largely in relation to the Throne itself, much in regard to Robert, Earl of Essex, (who does not effect the issue being put forth in this paper), and Bacon's own literary output with his various masks or "Stooges", are advanced because of its relationship to the 1623 Folio especially, but I claim that the birth of Francis Bacon as the son of Queen Elizabeth and Robert Dudley, later Leicester, is *fully demonstrated without the Biliteral, word or any other Cypher.*

They conform that we can trace independently and from historical evidence, always bearing in mind how gingerly any living being from the highest to the lowest had to touch on such a subject as Elizabeth's love affairs and morals. Any rash person from courtier to varlet or kitchen-maid was liable to be beheaded, mutilated or tortured. There was as close a censorship on loosely spoken words where the Queen's Majesty was concerned as exists regarding Stalin in Russia and in Soviet slave-ridden dependencies to-day, which incidentally shows that the barbaric Russian nation are ruled under a despotism such as existed nearly four hundred years ago in England.

* * * *

The first link in the chain of historical evidence is that immediately Elizabeth succeeded her half-sister Mary, she sent for Dudley and appointed him her Master of Horse, chief of the Royal Horse-guards in effect, a very-highly paid office, and shortly after made him a Knight of the Garter and a member of her Privy Council. In the same year she lavished on him valuable estates, monopolies and privileges bringing him in very large revenues for those times and continued to do so in subsequent years. As her Master of Horse he occupied a bedroom adjoining her regal bedroom.

How, when, and why did this happen? From the year 1549, when she was 16, until the death of Mary, except for a short while she was expelled from Court, and under strict surveillance at Hatfield, as the result of her love intrigue with the Admiral Seymour, when she

(2) Mrs. Kate Prescott has just published her volume of reminisces, of which the Francis Bacon Soc. is awaiting copies.

was accused by Sir Thomas Tyrwhitt of being with child by that licentious man. She repudiated the charge but Jane Dormer, Lady-in-waiting to Queen Mary in her M.S.S. *Life*, declared that the young princess bore a child to Seymour. For his part Seymour was beheaded by Edward VI, and he refused to see his half-sister to the end of his days. These are historical facts available to everybody and how therefore, had the new Queen, now aged 25, found the opportunity of losing her heart to Dudley? This piling up of honours and wealth to that young man suggested violent infatuation.

According to the Word Cypher, when Dudley and the Princess were prisoners together in the Tower of London, he secreted love letters to her, and managed to force a visiting monk to wed them. Madame D. von Kunow, (in *Last of the Tudors*, page 11) states that a chronicle in the Tower records this marriage, but I have no confirmation of this. On the other hand they were both prisoners in the Tower together, in 1554-5, although Dudley had actually married Amy Robsart in 1550, when both were scarcely 18 years of age, in the Royal Chapel of Sheen in the presence of King Edward and recorded in his diary. Thus, such a "marriage" in the Tower, if it were contrived, was bigamy. Nevertheless the moral record of both Elizabeth and Dudley was such as will be examined duly, that the evidence points to their close prior contact, and immediately explains the infatuation shown by the Queen directly she succeeded to the Throne.

Parliament at once urged her to join the married state, to which she returned an evasive answer to the effect that she would be satisfied if a marble stone should record that she lived and died a virgin, an unusual reply had there not been this new favourite in the background who was already married. Various reports throughout 1559 said that the two were busy love-making. The Duc de Feria informed Philip of Spain that the Queen and Dudley were acknowledged lovers (Simancas M.S.). An ambassador at Court would necessarily strive to tell his employer the King the truth and would be in a privileged position to see what went on. The Queen called Dudley "Robin" and coquetted with him even before her courtiers.

In 1560 occurred the scandal of Amy Robsart's death, the wife of Dudley. Since April 1559, rumours had been spread around the Court that Amy was sick or dying, and Bishop de Quadra, the Spanish Ambassador, who had succeeded De Feria, wrote in no dubious terms as to the events at this period, but in any case there is no dispute regarding the main features. Amy Robsart, properly Lady Robert Dudley, was practically a prisoner in the large, rambling country mansion called Cumnor Place, Chiltern Hills, one of Dudley's properties, with a jailer in effect in Forster, a creature of Dudley, and two elderly women as "companions" to the pretty young wife of 27. The story of Amy's death is so well known that only certain aspects require mention here.

She was either tricked to lean over a baluster which had been sawn through previously, or she was forcibly thrown over it, for she

was found in the hall below with a broken neck. On the day in question Forster and all the servants visited Abingdon Fair. When the news reached Windsor where the Court lay, Dudley made no effort to go to Cumnor nor to attend the Inquest. There is evidence that, through his servant Blount, the jury were bribed or the attempt to do so was made. Their verdict is not on record, as all the depositions and the Coroner's return are missing from the County Archives. The persons implicated in this tragedy, Forster, Verney (a personal servant of Dudley's) Blount, and Mrs. Odingsells (née Verney) were all richly rewarded with lucrative state appointments and estates.

It is not necessary to recount the effect of this tragic death of Amy Robsart as it effected Dudley. The whole affair had been so bungled that not only at Court but throughout the country such public opinion as dared to voice itself execrated the Queen's favourite. That alone would not make any marriage with Dudley acceptable to the Realm even apart from his great inferiority in pedigree. But the Queen herself could not escape suspicion for this crime. Was she without blame? Could she, unlike Lady Macbeth, escape the taint of blood upon her hands?

Bishop de Quadra, the Spanish Ambassador, is a witness who must be respected, not only on account of his station, but as responsible for giving his master, the King, truthful and unvarnished reports. Nearly 6 months before Amy Robsart was killed on September 8, 1560, he wrote of Dudley "every day he presumes more and more and it is now said he means to divorce his wife." Outstanding however is de Quadra's letter dated September 3, only five days before Amy's death in which he tells how Cecil, (Later Lord Burleigh), the Queen's own premier and *fidus Achates*, had confided to him that she was "rushing upon her own destruction". He went on "she has made Lord Robert Dudley master of the Government and of her own person....they were thinking of destroying Lord Robert's wife. They had given out she was ill; she was very well and taking care not to be poisoned". Derived from this source, namely the cautious Cecil, it conveyed much, yet more follows, for de Quadra in a postcript reports that the next day the Queen herself had a private word with him, "told me that Lord Robert's wife was dead or nearly so, and begged me to say nothing about it". If the words did not imply the intention of Dudley to kill off Amy they meant nothing.

The civilised world was agog with the scandal, as was only natural in view of the clumsiness of the whole proceeding. Mary Stuart, then Queen of France, observed that "The Queen of England was about to marry her Horse-Keeper, who had killed his wife to make a place for her". Throckmorton, the English Ambassador to the French Court, wrote agitatedly to Cecil saying that the Spanish Ambassador was most anxious to learn, some two or three months later, whether the Queen was not "secretly married to Lord Robert", for the French Court was full of it. Cecil diplomatically told Throckmorton to mind his own business but threw out a hint; "Contend not

where victory cannot be had". In other words it was a faet and Dudley had triumphed.

Analysis, as far as possible, over the Amy Robsart affair is most essential to the proper understanding of Elizabeth's attitude towards Franeis Bacon subsequently. If she had been as pure and guiltless as an angel the effeet of an open marriage to a man of Dudley's reputation and mean origin would have plaeed her very erown in danger, whieh is perhaps the explanation of a phrase uttered by Ceeil just before Amy's death, that she was "rushing upon her destruction". Another significant de Quadra despateh to Philip II, on January 22, 1561, took matters further along the problem before the Queen. Sir Henry Sidney, he reported, had told him (de Quadra) that the marriage between the Queen and Dudley was now "in everyone's mouth", and Sidney, (who stood very high in Court eireles, and seems to have gone to the Bishop as a seeret envoy from the Queen), had told him, "if she married Lord Robert without His Majesty's sanetion, Your Majesty (Phillip) had but to give a hint to your subjects and she will lose her throne. Without your Majesty's sanction she will do nothing in public".

Nothing in Public This interview between Sidney and de Quadra is a very pregnant piece of evidenee. What it indieated plainly is that Elizabeth dared not marry Dudley publiely, make him her Consort, unless Philip gave his sanetion. Otherwise "your subjeets", for he had been the husband of Queen Mary, would rise in revolt and she would lose her throne. In other words if Philip did not give her paramour and herself his blessing she dared not openly marry Dudley. He did not give them his sanction and thus their marriage was a hole and eorner affair. In faet we have no historieal record of it but other eireumstanees eonfirm it.

All the faets leading up to this eonfirm it. Elizabeth would not have shown sueh elose interest in the fortheoming death of Amy had she not had an express motive in regard to time. She was expeeting a ehild by Dudley and she did not intend to give birth to a bastard. Some four months later she was delivered of a son.

That son was fobbed off on Sir Nieholas and Lady Baeon, with their eonsent, as their son, and here again historieal researeh will eonfirm the truth of this seeret history of that redoubtable woman and her son.

(To be continued).

MR. DESMOND MacCARTHY may be a valued contributor to the columns of the *Sunday Times* but when he attempts to discuss the Baconian claim to the authorship of the Shakespeare plays he betrays such crass ignorance of the subject—or pretends to do so when he says "the Baconian theory is not itself worth examining"—that he reflects upon the intelligence of the Editor and offers an insult to any educated reader. *The Sunday Times* for its part allows a one-sided violent attack to be made by a writer but refuses to publish letters which criticise its Mr. MacCarthy in return. "Hear all sides" is evidently not the policy of this supposed literary journal! We publish below one letter answering the MacCarthy diatribe refused publication by the Editor, and there are others.

To The Editor, *The Sunday Times*

BACONIANISM

Mr. Desmond MacCarthy writes that the Baconian theory is not worth examining, yet throughout three-quarters of a column he holds forth on its supposed absurdities; and he, indeed, gives the dog an ill-name before hanging him. Why this effort? Obviously he is playing to the gallery of orthodoxy, whence he knows will come the acclaim he seeks but no questioning of his misstatements. Sarcasm comes easily under such conditions, but better he had had respect for the facts he could have known, and thereby have avoided the error into which he has fallen.

"*Why fix on Bacon?*" writes Mr. MacCarthy, and the straight answer is, of course, Francis Bacon's own words

"Francis of Verulam is author of all the plays heretofore published by Marlowe, Greene, "Peele, Shakespeare, and of the two-and-twenty now put out for the first time. F. St. A."

(*Bi-literal Cypher of Francis Bacon*. E. W. Gallup)

Mr. MacCarthy does not mention Mrs. Gallup's book, and I will hazard the guess that he has perhaps not read it, and certainly not studied it. There are many other reasons that could be given, but, being heterodox, they would not prove acceptable. But, I suggest Mr. MacCarthy would be at least amused in the following two examples of mechanical evidence found in the first play in the Folio, 1623—*The Tempest*:—

(a) The very *first* letter of the play is a decorative capital B. If, in the original (or a good photographic facsimile) this B is examined under a magnifying-glass, it will be seen that the decoration surrounding the letter resolves itself into the name, Francis Bacon. From the enlargement of the B to about 5 in. square which is now before me, there can be no possible question as to that.

(b) The very *last* letter of the play is "FREE." Apply to this word the simple and reverse numerical counts, (i) A to Z=1 to 24; (ii) Z to A=1 to 24, and you get 33 and 67. Similarly apply the simple count to the name Francis Bacon, and you get 67 and 33.

Is it not strange that Shakespeare should have started his Folio with Bacon's name, and with the same august name have signed the first play in it? Can it be he wanted the readers to know that Bacon had actually written the play?

"*Bacon a man whose cast of mind, temperament, intellectual gifts and interests were utterly at variance with the qualities shown by the playwright and poet*" again writes Mr. MacCarthy. Rather a sweeping statement for one who evidently knows little of the *facts* of Bacon's life. But a greater than Mr. MacCarthy, the poet Shelley, writing at a time when the authorship of Shakespeare's Works was not questioned, wrote:—

"Lord Bacon was a poet. His language has a sweet and majestic rhythm which satisfies the sense, no less than the almost superhuman wisdom of his philosophy satisfies the intellect. It is a strain which distends, and then bursts, the circumference of the reader's mind, and pours itself forth with it into the universal element with which it has perpetual sympathy.

"Plato exhibits the rare union of close and subtle logic with the Pythian enthusiasm of poetry, melted by the splendour and harmony of his periods which hurry the persuasion onward as in a breathless career. His language is that of an immortal spirit rather than of a man. Lord Bacon is, perhaps, the only writer who, in these particulars can be compared with him."

Has not Mr. MacCarthy read "The Great Assises Holden in Parnassus," 1615, which was enacted at Cambridge University? Apollo, in response to an appeal by the lovers of learning, convenes a High Court at Parnassus, to which he summons as Assessors, certain great authors, principally of the past; and a jury is impanelled. The culprits are the trashy writers of the day. The significance is that, in the arrangement at the Court of the 31 persons named, Bacon takes first place at the righthand of Apollo and before Sir Philip Sidney, whereas William Shakespeare is placed last-but-one as the eleventh juror.

Then there is the *Manes Verulamiani* published in 1626, within a few weeks of Bacon's death. Here are 32 Elegies written by his alumni, most of whom rose to positions of distinction. The Elegies are intense with exultation of Francis Bacon whom—not Shakespeare—they extol as the greatest philosopher and poet of all time. "*We know too well how the first philosopher and lawyer of his age occupied each year of his ambitious crowded life, to believe that he had time or inclination to write* 37 *plays*" is Mr. MacCarthy's self-assurance; but he would seem to have slipped up rather badly here. With the exception of a brief career in Parliament, and an occasional service in unimportant causes as Attorney for the Crown, Bacon seems to have been without employment from 1579, (when he returned from France, aged 18) to 1597 (when he published his first volume of Essays—10 only) *i.e.*, nearly 20 years of the best time of life. His philosophical works did not begin to appear till several years later, with the exception of a brief sketch in 1585. Then from 1597 to 1607 (when he was appointed Solicitor General) he was, so far as we know, again mostly unemployed. These 10 years were contemporaneous with the appearance of those great tragedies *Hamlet* (rewritten), *Julius Caesar*, *King Lear* and *Macbeth*. Although unemployed on official duties all this time, it is unthinkable that, with his phenomenal habits of industry, he was not otherwise occupied in some definite literary pursuit. Incidentally, with Bacon's appointment to high office and his advent into public life, the production of the Shakespeare Plays suddenly ceased and was not resumed for several years.

Wimbledon. 20.12.1949 (*Signed*) T. WRIGHT

FRANCIS BACON AND THE JAMES 1st BIBLE

By A. E. Loosley

IN the correspondence columns of Baconiana of January 1948, there appeared a letter on the above subject from Earle Cornwall. In it he says:

> Here of late I have been reading a bound volume or two of the Baconian booklets, two years earlier Baconiana Magazine, and the *Life* of Alice Barnbam and Thos. Meautys, all from curiosity concerning Bacon's life. He was surely a fascinating eharaeter. I have as yet no "Life" of Baeon.
>
> Somewhere I have seen one of those short referenees to his conneetion with the translation and publication of King James' Holy Bible, 1611—at least the statement that he had some connection with this great work. Yet in my recent search I eannot find any referenee whatever to Baeon and the Bible: if he was connected with it he should have credit.
>
> I own a set of *Encyclopaedia Americana* (1941 latest ed.) whieh is tbe counterpart of the *Britannica* in size and number of volumes. Under "Bacon" I find a generous four-page article by Frederick N. Robinson, Prof. of English, Harvard University; a mention of Bacon's full literary activities, but not a word on Holy Bible. Then under "Holy Bible" dozens of pages by Wm. Berry Smitb and under "King James' Version" a record of the 47 translators, "including three or four ancient and grave divines," who worked seven years on the project; again no word of Bacon.

May I, in reply to the inquiry, contribute a little light on the subjeet? Some years ago, I forget how many, I eame to the conclusion that Franeis Baeon was mainly, if not entirely, responsible for a tbreefold undertaking, (1st) tbe Shakespearian Plays; (2nd) the creation, in its present form of Freemasonry, and (3rd) the translation of the Holy Bible into its present well-known Authorised Version. The tbree were undoubtedly intermingled. All three had very largely the same foundation, the training Baeon reeeived from his foster-mother, Lady Ann Bacon, who was very devoted in ber religious beliefs and practise. Tbe young Franeis would unquestionably be largely influenced by Lady Ann's guidance.

Baeon evidently knew his Bible very well, and it is my belief tbat the whole scbeme of tbe Authorised Version was his. He was an ardent student, not only of the Bible but of the early manuseripts. St. Augustine, St. Jerome, and writers of the theological works, were studied by him with industry. He has left bis annotations in many copies of the Bible and in seores of theological works. Tbe translation must have been a work in whieh be took tbe greatest interest; in faet, it may well be he inspired it. He would follow its progress from stage to stage, and wben the last stage eame tbere was only one writer of the period capable of turning the phrases with the matchless style which is the great eharm, and is so abundantly evident, in the Authorised Version and tbe Sbakespearian plays. Whoever tbat stylist was, he produced a result whieh, on its literary merits, is witbout a rival.

I have been able, quite recently, to clear up one point of possible doubt and at the same time to establish a claim for its certainty. It was in connection with that 46th Psalm, in whieh, in the Authorised Version,

the 46th word from the beginning is "shake" and the 46th from the end is "spear." Such an arrangement—especially in the 46th Psalm—would be a most remarkable coincidence if it were not intentionally so arranged. In order to satisfy myself on the question, I sought an opportunity of comparing the wording in the Authorised Version with that in one of the earlier versions. I have now been able to satisfy myself that it was not a coincidence at all, but was plainly the result of deliberate planning.

I give below, side by side, the wording of the first three and last three verses in the "Breeches" Bible and that in the Authorised Version. In the former the 47 words up to the word "Shake" and the 44 words from "Spear" to the end of the Psalm were altered to 46 in each case in the Authorised Version.

46th Psalm

	"Breeches" Bible		*Authorised Version*
	Verse 1		
(14)	God is our hope and strength and helpe in troubles ready to be found.	(12)	God is our refuge and strength, a very present help in trouble.
	Verse 2		
(21)	Therefore will not we feare, though the earth be moved, and though the mountains fall into the mids of the sea.	(22)	Therefore will not we fear, though the earth be removed and though the mountains be carried into the midst of the sea.
	Verse 3		
12)	Through the waters thereof rage and be troubled, and the mountaines *shake* (at the surges of the same.	(12)	Though the waters thereof roar and be troubled, though the mountains *shake*—(with the swelling thereof).
47		46	
	Verse 9		
(7)	(He maketh waves to cease unto the ends of the world; he breaketh the bow and cutteth the)—SPEAR and burneth the chariot with fire.	(10)	(He maketh wars to cease unto the end of the earth, he breaketh the bow and cutteth the)—SPEAR in sunder; he burneth the chariot in the fire.
	Verse 10		
(23)	Bee still and know that I am God, I will be exalted among the heathen, and I will be exalted in the earth.	(22)	Be still and know that I am God; I will be exalted among the heathen, I will be exalted in the earth.
	Verse 11		
(14)	The Lord of hostes is with us the God of Jacob is our refuge.	(14)	The Lord of Hosts is with us, the God of Jacob is our refuge.
44		46	

There are thus three 46's in the Psalm, but it is possible, and I hope admissable, to count a fourth 46. It is recorded that there were 47 divines entrusted by King James with the work of translation. If Francis Bacon was counted as one, though he was probably only in charge of the whole undertaking from a literary standpoint, that would leave 46 as the actual divines entrusted with the translation work, with Bacon as the final editor. If this be true, and I feel one is justified in believing it, a very interesting light is thrown on the keen working of Bacon's mind: The trick would be one in which he would take a keen delight.

THE WISDOM OF SHAKESPEARE:

THE MERCHANT OF VENICE

By M. Sennett

THERE are two stories, skilfully woven together, in this Play. (I) The story of Antonio, the merchant, borrowing money from a Jew, Shylock, who asked a bond that in case of non-payment, he should take a pound of the merchant's flesh: and of Antonio's losses, failure to pay and the hearing of the case before the Duke of Venice. (II). The story of Bassanio, a friend of Antonio, his wooing of the wealthy lady Portia, of Belmont, who had to be won by a choice of one of three locked caskets.

Besides this there is the contrast between Jew and Christian and we may also trace personal matters relating to Francis Bacon and Anthony, his dear friend. The names of Antonio and Bassanio are very like those of the famous brothers. The origin of the name of the family, Bacon, in England is not certain. S. Baring Gould, in his work, "Family names and their Story", says that the name is derived from Bascoin, the family name of the seigneurs of Molai, near Bayeux. Debrett traces the family to one Grimbaldus, to whom William the Conqueror granted lands at Leatheringset, Norfolk. To know the manner of pronunciation of former times is always difficult, but it seems possible that Bacon, from Bascoin, was spoken with a soft C and could be Italianised as Bassanio.

Early productions of this Play showed Shylock as the hated Jew, to be mocked at and scorned, a fantastic character, with red wig and false nose, cruel and avaricious, though even so not so monstrous a creature as is Barrabas in "The Jew of Malta". Later, in the eighteenth century, Shylock was depicted more humanly and humanely, and won sympathy of the audience. These changes on the stage reflected, no doubt, the change in the public attitude to the Jewish community in the country, the Play holding "the mirror up to Nature."

I will try to present a somewhat different reading of the Play, not taking from it any of these race problems nor personal memories, but trying to view it freshly and in perhaps wider terms.

We may take the Play as principally concerned with the contrast between Judaism and Christianity, not merely between persons of different faiths, but between the principles of the old and the new faith. Thus Shylock represents, not the Jews of Venice nor of England, much less any individual Jew, but the basic principles of Hebraic law and justice as given in the Old Testament. He will have payment for services rendered and Usury for money lent and a just and strict account for failure to pay. An eye for an eye and a tooth for a tooth, according to the law of Moses, offences being punished in the body of the offender. While Shylock demands a bond for a pound

of the merchant's flesh he knows and admits that it cannot profit him. It is only taken to feed his revenge and to make the victim suffer. This is the primitive way of Justice; where a man has been hurt, let the one that hurt him suffer the same injury. But Antonio, the Christian, lends out money, gratis, asking no interest of his friends. Antonio is not what we to-day would consider a good representative of Christianity; he probably is acting as the Christians, three or four hundred years ago, behaved to the Jews in Venice and elsewhere, and he does in a manner represent the New Faith. He is a Merchant, trading widely and sending his ships and servants into all parts of the world. Europe, Asia, Africa and the newly discovered Mexico receive his messengers and send their treasures to his storehouse. So does the Christian Faith and Gospel go into all the world. "He hath an Argosy bound to Tripolis, another to the Indies; he hath a third in Mexico, a fourth for England and other ventures hath he squandered abroad". In another place we hear of his ventures in "Tripolis, Mexico and England, from Lisbon, Barbary and India". This traffic searches into all the known world.

Now, if Shylock may be taken to represent Judaism, the Old Testament, and Antonio, Christianity, The New Testament, what special or general occasion was there, at that time, for putting such a contrast before an English theatre audience? Not many Jews would be present, (if any were permitted!), and it could not be expected that such presentation would do anything to convert them. But there is another consideration. The Puritan movement, in some of its aspects, seems to have been a return to the way of the Old Testament. During the reformation of the Church there was some revolt against pictures and statues in the churches; these were thought of as "graven images" and the commandment, "thou shalt not make any graven images" was thundered forth against them. Some persons thought of them as Idols and suspected that they were worshipped. In the destructive phase, when statues and coloured glass windows were destroyed and churches even used as stables, there was special destruction of images of persons connected with the Christian Gospel. I have seen (if I remember rightly, it is Salisbury Cathedral), statues of the Apostles broken and mutilated, while those of Old Testament characters, Moses, Noah, Elijah, were left untouched. There was a revival of the idea of government by strict law, of punishment and retribution, and all the teaching that went with it of a dreadful Day of Judgement after death, and the infliction of pain and torment, thought of, (as it is even to-day by some), as bodily anguish inflicted as punishment for the errors of this life. The Drama calls us from these old ideas of justice, weighed out in the balances and backed by sanctions of the knife, of physical loss and death; from all this to Mercy, the foundation of Christian truth, MERCY which is "an attribute of GOD Himself" and above "the sceptred sway" of kings.

Now let us turn to the story of Bassanio. He is a most dear friend of Antonio, who has on former occasions lent his sums of money, not yet repaid. Bassanio asks a further loan of three thousand ducats,

not to embark upon mercantile adventure, or any business which would hold promise of gain and repayment, but to equip himself with clothes, servants and horses, for the journey to Belmont to woo fair Portia and so, through her to become master of the great house and rich estate. Taken merely on ground level this is not a noble ambition! He borrows money to make himself fine to travel to Belmont in hope to "marry money"; Antonio cheerfully agrees, not to lend his own money—his many ventures abroad have left him short for a time —but to pledge his name as security for a loan from the wealthy Jew, Shylock. Bassanio's money comes to him at many removes, for Shylock, in his turn, says that he has not so much as 3000 ducats by him, but will obtain it from Tubal, "a wealthy Hebrew of my tribe". But Bassanio is not mercenary. He goes to BELMONT, the high place of the Good and Beautiful (Portia is fair and of wondrous virtue) to seek the Lady, who represents the Spirit of that Place, The Spirit of Truth, Goodness and Beauty. Her home is in the Mount; Bassanio would climb thither and he must be supported in bodily life while he climbs that eminence. We recall here how Anthony Bacon, in love and goodness toward Francis, spent his money and spent his services, even to selling his estate for the benefit of the Brother whom he loved and who followed the Spirit of Poetry and History and scientific truth.

We have several partial images and allegories in this play and they cross and mingle with each other and cannot be followed out in detail exactly as the outward story of the play proceeds.

The main important theme of the Drama is the contrast between Hebrew "justice" and Christian "Mercy". The links between these two principles and the promise of transition from one to the other are shown in two characters:—(1) The Jew's man, Launcelot, called "a clown", is given a dramatic soliloquy, in which his Conscience, on the one hand and "the fiend" on the other hand, debate, *in him*, whether he should leave his old master, the Jew and seek service with a new master, the Christian, Bassanio. He considers that Bassanio gives fine liveries to his men and that they feed well in that house, he starves with the Jew. Food and clothing induce him to leave Shylock and go to a new master. It is the same problem as that of the prodigal son; "how many hired servants of my father have bread enough and to spare and I perish with hunger". If this be taken as allegory it represents a new life and sustenance with fresh and changed character. We may note that Launcelot, when received by Bassanio is given "a coat more guarded than his fellows," even as the prodigal received the best robe.

The name of Launcelot, not a common one in England, may give a link to Lancelot Andrewes. Born in 1555, he was educated at Cambridge, where he went in 1571, becoming scholar, fellow and master of Pembroke. He was newly at Cambridge when Francis Bacon went up, and they became intimate friends. Andrew's rise in the Church was continuous, and by 1619 he was Bishop of Winchester, a member of the Privy Council and Dean of the Chapel Royal. He died in 1626

and was interred in St. Saviour's, Southwark. His life time thus runs parallel to that of Francis Bacon.

I do not for a moment suggest that Launcelot Gobbo, the Jew's man, is intended to represent the worthy, pious and kindly Bishop. Yet there is something! The Bishop represents a transition of thought in the English Church from the early and difficult days of the Reformation to a wider and freer outlook. Dean Church, in "Masters of English Theology", writes "In Bishop Andrews we see the awakening in the church of wider knowledge, of freedom and independence of thought, of calmer and steadier judgement."

How much, if any, of this may have been in the mind of the Author we cannot guess, but some kind of link must have existed in the subconscious thought to bring the name of the well-loved Divine into the forefront of consciousness when it was necessary to supply a name for one leaving the old ways for the new.

The transition from Jewry to Christianity is further, and more directly shown in Jessica, daughter to Shylock. Here again, it will not do to take in every word and action of Jessica as symbolic; but, if we regard her part in the play broadly she is certainly an important character. She and Lorenzo, one of Bassanio's Venetian friends, have met and fallen in love. She has decided to leave Shylock's house, to become a Christian and his loving wife. When their plans are made they choose the evening of Bassanio's supper party, before his setting out from Belmont, when there is carnival and masquing in the streets, to get away. Jessica is dressed as a page, acts as torch-bearer to young Lorenzo, and they mix with the revellers in the streets, for there is no such hiding place as a laughing crowd, and so make their way to Belmont. Jessica throws out of the window of her home caskets of precious stones and bags "Sealed bags" of ducats before joiningLorenzo. A daughter seems to represent a new spirit, or perhaps a new emotional outlook better called soul. This new soul or spirit, born of the old Hebraism and bearing the rich treasures of that Faith, much of it sealed and awaiting a new unfolding, is given over to the Christian Faith and is with the seekers who climb the heights of Belmont in search of the New Law which is Mercy.

I will not, in interpretation, give much attention to the story which Tubal had from a man of Genoa and retold to poor distracted Shylock, that Jessica gave a precious ring to buy a monkey. It may have been true, but it is not directly shown in the Play. What is important is the distress of Shylock on hearing Tubal's tale. "It was my turkis (Turquoise), he cries. "I had it of Leah when I was a bachelor: I would not have given it for a wilderness of monkeys!" Leah, I take it, was his wife and mother of Jessica . . It was betrothal or marriage ring: it represents the true faith and constancy in marriage, which is indeed one of the fairest jewels of the Hebrew treasures. It is right and fitting that such a ring and pledge of constancy should be in the hand of the daughter for her husband, but not, NOT to be given for a monkey. The strict law of marriage is rightly among the treasures to pass over to the Christian way of life, with other sealed

treasures, many of which, I venture to think, remain unopened to this day.

Let us now go to Belmont, the home of Portia, and give some consideration to the three caskets.

Three. Why is this number so frequently given in allegory and old Tales? Three sons, three days journey, three wise men, and here three caskets. I will try to suggest three ways of interpretation. (a) The caskets are made of Gold, of Silver and of Lead. Probably there is an alchemical significance, but I am not acquainted with that line of approach. I will suggest first that they represent the sun, the moon, and the earth. Sun and moon are fair to see and wonderful to man, but it is in the leaden casket, that is to say, on earth, that we find the realisation of our desires and longings. The inscription on the casket of lead runs:—"Who chooseth me *must give* and hazard all he hath." Only by toil, by giving and hazarding all, can we achieve what we desire. I might even say that this is true, not only for us, but for the Creator Himself. HE made the sun and the moon and the earth, and it is upon the earth that he has placed Man, to work, to labour, to endure cold and hardship, to give and to hazard all, in order to bring forth, at length the Divine Image hidden in dull and unpromising man. Perfection is not achieved, and not to be achieved, in sun or moon but here in earth and in us.

I recall the saying in "As You Like It." "The best is yet to be and here where you are they are coming to perform it".

(b) But the three caskets may also be thought of, within one man, as Spirit, soul and body. Spirit has high desires and shining ambitions, like the sun, or gold. Soul, the emotional self, is self-conscious and may be satisfied or filled with a divine discontent, it dreams of, and longs for good as the night brightness of the moon, or silver. But these things alone bring no results or reward; Action and effort are needed on the plane of body, plain, dull, uninteresting physical labour alone gets results.

(c) There is yet another reading. The casket of gold contains a skull—a death's head, The casket of silver covers a Fool's head, a bauble, the dull lead contains Portia's picture. The gold is engraved, "Who chooseth me shall *gain* what many men desire". Do manly men desire Death, and if so, why? Death means cessation of action and effort. The man who desires death has given up hope, he will not try any more, he feels that he had done enough and he will give up the search. The silver box is engraved, "Who chooseth me shall get as much as he deserves". But who of us all deserve Portia? He who chooses the silver casket has made some effort and then begins to think that he has done enough to gain the rich reward. Or does he undervalue the hidden richness and think that his patience and labours are surely now equal to the promised treasure? "I do deserve her," says Morocco. But he who chooses the dull, unshining, heavy way goes on and on continually, knowing that the utmost he can do is nothing in comparison to the greatness of the Gift.

In all these interpretations the lesson is the same; hard work,

patience and long continuing are necessary here on earth; and that it is here on Earth, and not in a visionary sun-sphere, nor in a dreaming moon-world, that the Divine image, the Whole Man, will be made Manifest.

We should note also that the trial of the caskets was designed by the father, unseen but controlling all. This, too, is the Christian way, the way of The Incarnation. Here on Earth, and in Man, our Redemption is accomplished.

There are hints also, of a connection with Greek mythology. Portia is likened to the Golden Fleece. "We are the Jasons, we have won the Fleece." and, "her sunny locks hang on her temples like the golden fleece". In that tale the fleece was golden: a spiritual consciousness to be attained, perhaps. In all ages, it may be, the Lady of Belmont represents the thing most sought after by men. In this drama of "THE MERCHANT OF VENICE" it is the Divine Law, which is Mercy.

Antonio, now at his best and highest self, is willing to give his life for his friend's debts, accepting his indebtedness under the strict bond of law. In that moment, when the Jew exulted and sharpened his knife upon his "soul" Antonio could say, "If Jew the do cut but deep enough, I'll pay it presently with all my heart". Then Portia speaks again; her appeal to Shylock to show mercy brought no response, now she challenges him on his own ground, his bond, showing that even in the most strict letter of the law is inherent mercy.

The Jew is confounded and Antonio redeemed.

That is Act VI and from the tense scene in the Court of the Duke of Venice we come down gradually to a scene in the streets of the city. Antonio and Bassanio offer some fee, or payment to the skilful and eloquent young lawyer; he refuses any fee, but upon being pressed with many words of thanks, says she will have Antonio's gloves, "I'll wear them for your sake." And to Bassanio, "And for your love I'll take this ring of you." The very ring she (Portia) had given him on their marriage a few days previously in Belmont. He at first refuses, makes little of the ring as of no value, offers to get the dearest ring in Venice, finally tells her that it is his wife's gift and that he had vowed never to sell nor give nor lose it". But at length he is persuaded and sends Gratiano after the lawyer with his ring. Nerissa, the lawyer's clerk, obtains her ring of Gratiano, and so they return to Belmont.

The fifth and last Act is in Belmont, where Lorenzo and Jessica have been waiting, temporarily master and mistress of the house. This is a charming scene, with moonlight and music, the signs of quietness and harmony. Antonio is welcomed with Bassanio, and receives from Portia a letter, which has come into her hands. She says, "You shall not know by what strange accident I chanced upon this letter. Three of of your argosies are richly come to Harbour suddenly." And so all ends in Happiness in Belmont, through there must have been a dark and troubled night in Venice for old Shylock.

I make these few suggestions, for I have not the knowledge to

search into all that may be hidden in this Play. I do, however regard as important the contrast between Old Testament Hebraic law, and the New Testament, Christian, Law of Mercy. Although in some cases the symbolism uses man for the divine and woman for the human will, yet in others it is the woman who represents the spiritual graces and man the practical and external matters. And how frequently, in these plays does a woman go disguised as a man, yet never known even by her dearest friends! As regards stage production this lack of recognition is not so surprising; there was no such brilliant illumination then as we now have. Portia by candlelight, or moonlight, with her rich dress and her sunny locks curling on her brow, perhaps with mask and fan, is not easily to be recognised in the formal robe and cap of a University Doctor of Laws. This coming down to sea-level of practical experience in Venice, from the Mount, represents the bringing into existence and practical experience that which had been an Ideal, a mental or spiritual vision. The teaching is the same as that of the caskets; the leaden, difficult place of earth's duties is the place of achievement. So the ships come home for Antonio. The Ring, given in Belmont, by the woman, is returned in Venice by the Man, and, again in Belmont, is again given to the man who has won the hidden treasure. And perhaps this Bassanio was Bacon, who wooed Truth and found through law, the true divine Law of Mercy, Pity, Peace and Love; realising, as did William Blake later, that these are to be known in human dress and human form.

As I was preparing this paper, I find, on re-reading Wilson K Knight's book, "The Olive and the Sword" this interesting passage: "Often in reading Sheakespearean drama we do well to expand its obvious content, to put world affairs for turbulences of state, and modern nations or parties for separate persons. Well known works will then start up into sudden and fresh relief with new because contemporary meanings." Is Antonio representative of England, the merchant of Nations, with Ventures abroad into all the known world, or has that role already passed to the United States of America? Is England then to be the Bassanio of the story, living for a time on borrowed capital, but set strongly on the search for the treasure that is hidden in the hard way we now must tread.

"THE PHOENIX AND THE TURTLE"

By R. L. Eagle

THE article on this curious poem by "Holmes Watson" in Autumn 1949 Baconiana, reminded me that so long ago as July 1916, I attempted a solution of its riddle.

On turning back to it I can see its defects and that it proclaims the hand of the beginner. It is inevitable that in the course of so many years extended study should change opinions, but I can see no reason to alter the interpretation I then placed upon the poem. Like "Holmes Watson" I turned to the Sonnets for the clues, but those I picked up and followed were quite different ones and led to conclusions of a totally different kind.

As is well known, the poem appeared in a supplement at the end of Chester's *Loves Martyr, or Rosalins Complaint* imprinted for E(dward) B(lount), 1601. The volume mainly consists of a long and tedious poem by Robert Chester which gives the title to the book. A section of the poem is devoted to the legend of King Arthur. On page 165, begins the collection of six short poems among which the Shakespeare contribution appears with others by Ben Jonson, Marston, Chapman, Vatum Chorus and Ignoto. These are stated on the secondary title-page to be "consecrated by them all generally to the love and merite of the true noble Knight, Sir John Salisburie. *Dignum laude virum musa vetat mori*:[1] MDCI."

The book was obviously a "flop" and was re-issued in 1611 by binding the unsold copies with a new title, *viz*: *The Annals of Great Brittaine*. The new publisher (Mathew Lownes) forgot to alter the date MDCI on the secondary title-page which remained completely unaltered.

Sir John Salisbury (or Salusbury) was the patron of Robert Chester. He was a minor poet some of whose verse was published. Born in 1567 in Denbighshire, he married Ursula Stanley, an illegitimate daughter of the fourth Earl of Derby.

He was appointed an esquire to the body of Queen Elizabeth in 1595 and was knighted in 1601. It was the honour conferred upon him which provided the occasion for Chester's book. The contributor "Vatum Chorus," who wrote the opening poem of the supplement, greeted "the worthily honoured Knight, Sir John Salisbury," as "an honourable friend" whose merits were "parents to our several rhymes."

I am, however, unable to find anything in the poem signed "William Shake-speare" to indicate that he had Sir John in mind when he wrote it. He does not, like Chester and the others, celebrate either the conferring of the knighthood, or the devoted love of Sir John for his wife, and their joy over the recent birth of their first child. I find it difficult to believe that his poem was even penned for Chester's book.

The questions which require answers are:

1. What prompted Shake-speare to write it?
2. What is its meaning?

There was certainly nothing in the life of the Stratford player, about the year 1601, to account for the sombre tone and pessimism displayed in the poem. He had purchased New Place for £60; he was a shareholder

(1) Horace, *Odes* IV, 8, 28: "The muse forbids that a man worthy of honour shall die."

in the profits of the Globe; his barns were well stocked, and he was trading vigorously in malt. With the use of the coat-of-arms granted recently to his father, he could write himself (if with great difficulty) "gentleman!"

How different it was in Bacon's case! The fortunes of the Earl of Essex had been declining since his failure in Ireland in 1599; he had been banished from Court, and access to the Queen. Matters came to a head in the insurrection of 8th February, 1601, resulting in his trial and execution on 25th of that month. Had the indiscreet and impetuous Essex taken Bacon's advice over that period, he could have saved his position and his life. Essex was popular with the people, and Bacon was so defamed in consequence of the part he had been ordered to take in the prosecution that he even went in fear of assassination. In despair he contemplated taking a farewell of literature and philosophy. Several of Shake-speare sonnets reflect his thoughts at that time. Randall Davies in *Notes upon some of Shakespeare's Sonnets* (Cayme Press, 1927) has shown the relationship between the Essex tragedy and sonnets 108-112 and 117-121. He draws his parallelisms from Bacon's *Apologie concerning the late Earl of Essex.*

Early in May 1601, Anthony Bacon died at the age of 47. Always delicate and more or less a cripple, he had devoted his immense intelligence to the service of Essex, particularly in collecting political information from the spies and other agents maintained by Essex on the Continent. There is no doubt that the trial and execution of Essex hastened his end. Turned out of Essex House when the Earl fell into disgrace in 1599 in consequence of his failure in Ireland, and for making peace with Tyrone without the consent of the Queen, he died in debt. Chamberlain, writing to Dudley Carleton on 27th May, 1601, reported that "Anthony Bacon died not long since, but so far in debt that I think his brother is little the better for him."

Francis Bacon was still without any official position, and was also in financial difficulties. His ability was thwarted by the "limping sway" (S.66) of the hunchback Robert Cecil and of his faction. It was Cecil who originally brought Essex into disfavour by intercepting the correspondence between him and James VI of Scotland as to the succession to the English crown—a subject upon which the Queen was extremely sensitive, and would not allow to be discussed. The story can be read in more detail in the late Mr. Kendra Baker's article on pages 233-242 of Autumn 1949 BACONIANA dealing with the years 1599-1601.

The gloomy circumstances of Bacon's life at this period will very well explain the mood of the writer of such a dirge as *The Phoenix and the Turtle.* As the "biographers" of the player tell us that he wrote "for gain not glory," it would be interesting to have their view as to the pecuniary reward from such a poem!

They do not attempt to explain the paradox that such a man as this should have written this puzzling allegory; the equally elusive Sonnets and that curious enigma, *A Lover's Complaint.*

Bacon said that "by the intricate envelopings of delivery, the profane vulgar may be removed from the secrets of sciences; and they only admitted who had either acquired the interpretation of *parables* by tradition from their teachers; or, by the sharpness and subtlety of their own wits, could pierce the veil." Sidney wrote of Poetry to the same effect, and observes: "There are many mysteries contained in Poetry which of purpose were written darkly, lest by profane wits it should be abused."

There is, as Emerson observed, "a Poetry for bards proper as well as a Poetry for the world of readers."

It is safe to declare that but for the fact that the name "William Shake-speare" is subscribed to the poem, it would be completely forgotten.

The poem cannot be understood except by comparison with those Sonnets concerning Shake-speare's love for his own Muse. Where else do we find a comparison and parallel between the extraordinary nature of the devotion of the Phoenix and Turtle-dove? In no less than seven consecutive verses it is pointed out that though these two birds loved as two, they "Had the essence but in one":—

> Two distincts, division none.
>
> Hearts remote, yet not asunder;
> Distance, and no space was seen.
>
> Either was the other's mine.
>
> Reason, in itself confounded,
> Saw division grow together
> To themselves, yet either neither
> Simple were so well compounded. ("Simple" *i.e. single*)
> That it (*viz* Reason) cried 'How true a twain
> Seemeth this concordant one.'

We must turn to the Sonnets for the counterpart of this "twain" who were yet "one":—

> Let me confess that we two must be *twain*
> Although our *undivided loves are one.* (36)
>
> And that thou teachest how to make *one twain*
> By praising him here who doth hence remain. (39)

Surely such a "division" does "confound Reason." But to continue:—

> My friend and I are *one* . . .
>
> 'Tis thee (myself) that for myself I praise. (42)

Of his "better part," Shakespeare asks:—

> What can mine own praise to mine own self bring?
> And what is it but mine own when I praise thee?
> Even for this let us *divided* live,
> And our dear love lose name of *single one.*

If Shakespeare had given titles to his sonnets, he might well have headed this series, *The Phoenix and the Turtle.*

I can find no significance of a personal kind with regard to those birds which attend as mourners, among which are named:—

The *Owl*, who is the "shricking harbinger" and the herald to the "fiend," *Death.*

The owl, like the raven, was supposed to be a prelude to death. Shakspeare alludes to "the ominous and fearful owl of death" (*I Henry* VI, iv, 2), while Richard III exclaims, when bad tidings brought by the messengers foretell his doom:—

> "Out on ye owls! nothing but songs of death!"

The "treble-dated *Crow*" is so-called because the ancients believed that the crow live thrice as long as man. No mortal could be "treble-dated," and I find it quite impossible to take seriously the theory that Queen Elizabeth is intended. Nor that Robert Cecil can answer to both the "fiend" (death), and the "shrieking harbinger," since the owl is introduced into the poem as the omen of death. Cecil could not be both, yet "Holmes Watson" tries to make him so. Surely this is "elementary, my dear Watson?"

The "death-divining *Swan*" whose white plumage, coupled with its mythical "swan-song" which it was supposed to sing on the approach of death, qualified it to act as "the Priest in surplice white" and sing his "defunctive music."

I observe that "Holmes Watson" interprets this as *Sir* TobieMathew. In 1601, he was only 24 years of age. There is no proof that he and Bacon had then become friendly, though in that year we hear of Mathew becoming M.P. for Newport, Cornwall. He took his seat on 3rd October. He was not a priest, nor was he knighted until 1623! However, as his "identification" is qualified with a "probably," which amounts to the admission that there is no evidence, we can leave it at that.

Finally, we have the *Eagle* at the obsequies. This surely is the strangest of all the "identifications" for the "feathered king" becomes no less than Will Shakspere, whom your contributor calls Bacon's "stooge." But why choose the king of the birds to represent a "stooge?" Would not the humble sparrow have been more fitting? Or the cuckoo, which lays its eggs in another bird's nest? It is not sufficient to justify the identity of the Stratford man with the Eagle because the crest on the coat-of-arms granted to John Shakspere was a Falcon "and the Eagle is one of the Falconidae genus."[2] Both the Tiger and the Cat are feline quadrupeds. If a man shoots a cat, it does not qualify him to pose as a successful big-game hunter. Nor, in spite of the dictionary describing both animals as "feline" does it make the cat otherwise comparable with its much bigger and nobler tribesman.

Printed with Spenser's *Colin Clouts Come Home Againe* in 1595 is a poem in the form of an Elegy on the death of Sir Philip Sidney, entitled *An Elegy or Friend's Passion for his Astrophill.* The author was Matbew Roydon. Verses 5-7 and 33-35 introduce the Phoenix and the Turtle as "the example of immortal love." Gathered at the funeral rites are "the airie winged people," among which are named the Eagle and the Swan, and it is the latter which sings the funeral dirge. In this elegy the symbolism is applied to the love of one poet for a greater one who is no more. In Shake-speare's poem it concerns his love for his Muse, and is a farewell to everything he holds worth while in his life as it does in Sonnet 87:

> Farewell, thou art too dear for my possessing.
> Thus have I had thee as a dream doth flatter.

The five stanzas forming the Threnos (a Greek word meaning a lamentation) are equally interesting. The first reads:

> Beauty, truth and rarity
> Grace in all simplicity,
> Here enclosed in cinders lie.

Beauty and Truth apply to the Turtle, and Rarity to the Phoenix—the mythical Arabian bird of gorgeous plumage, fabled to be the only one of its kind. It was said to live 500 years, after which it burnt itself to ashes on a pile of aromatic twigs ignited by the sun and fanned by its own wings. It emerged again from its ashes with renewed youth to live another 500 *years.* The Phoenix is represented as either of male or female sex, and was considered by the Egyptians as consecrated to the temple of the sun.

(2) Eagles, falcons, hawks all belong to the "falco" group. But it is not a little extravagant to suggest that either in heraldry, emblem or nature, a falcon can also represent an eagle. The former is 12—15 inches in length; the latter about three feet! Zoological classifications and allocation to genus or species are of comparatively recent date.

Thus it became a poet's emblem, for Apollo (the sun-god) is also the god of Poetry.

Herodotus (*Euterpe* Bk II) described the Phoenix as male. So does Tacitus in *Annales* VI, 28. Shakespeare makes a Phoenix of Antony—"O Antony! O, thou Arabian bird!"

By the Phoenix in the poem, I take to be meant the unique poet himself, and by the Turtle, his Muse or Genius of which he wrote in Sonnet 20:

Thy end is truth's and beauty's doom and date.

Fair (beauty), Kind (constancy) and True (truth) are repeated three times in Sonnet 105. This triad is nothing less than the three primal categories of philosophy:—

Three themes in one, which wondrous scope affords.
Fair, kind and true have often lived alone,
Which three, till now, never kept seat in one.

It cannot be a coincidence that these three attributes also "keep seat" in the Turtle. The poem is but one of those variations in which the author of the Sonnets confesses that he spends his "invention" because his "argument" has the "wondrous scope" afforded by the subject of "three themes in one."

The death of the Phoenix, and the Turtle's "loyal breast" resting to *eternity*, are echoed in Sonnet 81:

Your name from hence *immortal* life shall have,
Though I, once gone, to all the world must die.

In the death of the Turtle it is said, "Truth and beauty buried be," while " 'gainst death" the poet's Muse shall "pace forth":

Thou art the grave where buried love doth *live*. (S. 31)

Edwin Reed in *Bacon and Shakespeare Parallelisms* (Nos. 308 and 309) quotes the whole of Cranmer's speech from *Henry VIII* (v, 5) side by side with Bacon's allusion to Queen Elizabeth and the "craven flattery" of King James which are both to be found in the introductory section of *The Advancement of Learning* (1605) dedicated to King James. So closely do Bacon and Shakespeare agree and repeat that either Bacon copied Shakespeare or one man wrote both. The latter is the only reasonable conclusion. As "Holmes Watson" imagines that Elizabeth's heir referred to by Cranmer is Bacon, I hope he will read this speech again and compare it with what Bacon has to say about King James, even though it is abject flattery and far from the truth. It must have been painful for him to write, but it had to be done. It is not an isolated example either from Bacon's pen or from others who had to depend upon his favours:

> "Your Majesty's manner of speech is indeed prince-like, flowing as from a fountain, and yet streaming and branching itself into nature's order, full of facility and felicity, imitating none and inimitable by any . . For I am well assured there hath not been since Christ's time any kind or temporal monarch which hath been so learned in all literature and erudition, divine and human. To drink indeed of the true fountain of learning, nay, to have such a fountain of learning in himself, in a king, and in a king born, is almost a miracle. And the more because there is met in your Majesty a rare conjunction as well of divine and sacred literature as of profane and human; so as your Majesty standeth invested of that triplicity which

in great veneration was ascribed to the ancient Hermes: the power and fortune of a King, the knowledge and illumination of a priest, and the learning and universality of a Philosopher."[3]

The fact that Cranmer, earlier in his speech, prophesies that the baby princess would be a Phoenix, does not make her the Phoenix of the poem[4] She liked flattery and she got it.

Shake-speare knew himself to be the Phoenix of his age and of all time. Ben Jonson's well-known tribute to Bacon in the *Discoveries* names him "the mark and aeme of our language," and the context confirms that he stood *alone*.

Writing of Lord Verulam, Arehbishop Tenison observed, "I affirm with good assuranee that Nature gives the world that individual species but *once in five hundred years*."

THE PHOENIX AND THE TURTLE

By Colman Kavanagh

AS the editor of Baconiana has invited eomments on Mr. Holmes Watson's extremely interesting and stimulating artiele on the "Riddle of *The Phoenix and the Turtle*" in a reeent issue of the magazine, I venture to submit the following attempt to identify the mourning birds, taken from Margaret Spain's pamphlet, *Who wrote Skakespeare's Sonnets?*

> "There are three mourners at the obsequies, the Eagle, the Swan and the Raven. The first is the type of truth and justiee in power. He knows how to meet the searching light of day and can straightly and unshrinkingly meet with his own the eye of heaven. The death-divining swan is religion, pure and undefiled. The Raven, Time, is the sombre character of the period, in other words the era then extant. He is 'treble-dated,' because he represents the past, the present and the future. A man finds the epoch ready-made when he is born; and when he departs leaves it behind him little changed. This sable mourner multiplies sable minutes, bereaved like himself with the breath he gives he gives and takes; but only slowly and impercetibly does he change. Thus the State, the Church, the Period and the Time-to-be are all bereaved by the tragedy of the *Phoenix and the Turtle*."

That is one of many interprctations. Mr. Holmes Watson offers another, more elaborate, equally plausible, but perhaps not more correct. The poem is certainly a puzzler as of course it was meant to be. Mr. Watson is of opinion that the eagle, swan and raven represent persons, not abstractions; and he argues his case well. But when he takes the mention of the phoenix and what follows in Cranmer's speeeh at the christening of Elizabeth to be a veiled referenee to Francis Baeon's royal birth I feel disposed to protest. The arguments of Mr. Comyns Beaumont, Mr. A. Dodd and others have convinced me that Bacon was

(3) In view of the Editor's note at the foot of page 190 of Autumn Baconiana it is as well to draw attention to the Dedication of the Authorized Version of the Bihle in 1611. This fulsome flattery of James is typical. There is no douht in my mind as to who wrote this Dedieation.

(4) It was conventional flattery to give this title to the monarch. Thus, Harrison in his *Description of England* calls Henry VIII "the arche Phenix of his time."

quite probably if not certainly the son of Queen Elizabeth. But I do not like to think he made such a King Charles's head of the secret as some Baconian authorities aver. The speech in question though it has perfect dramatic propriety in the mouth of Cranmer was yet obviously written by Shakespeare with his tongue in his cheek. He gave himself away so completely in *Henry VIII*, showed so plainly where his sympathies lay between the two queens and what they stood for that he evidently got panicky towards the end and felt the necessity of winding up on a different note. After the eulogy of Elizabeth and the assertion that in her reign "God would be truly known," who could accuse the author of *Henry VIII* of being a thinly concealed papist? The impression, however, must not be given that Elizabeth was a more glorious monarch than her successor—that would never do! The phoenix came as a happy thought, a way out of a difficulty. From the ashes of her honour—that is from the memory and inspiration of her example—James I who not being her son could not directly inherit her virtues, should become heir to her glory a star of equal magnitude—and all parties would be pleased.

As the editor of BACONIANA has pointed out the description of the splendid heir is ludicrously inappropriate if applied to James I. None knew this better than Bacon; but also none better knew his man. James could be relied on to lap up the fulsome flattery as a cat laps cream, to accept it complacently as no more than a just tribute to his excellence as a monarch and a man. I am afraid Bacon cannot be acquitted of taking an impish—Puck-ish—pleasure in the exercise of his delightful and devastating irony. He liked on occasion to fool his readers or his audiences to the top of their bent. Rigid moralists may condemn him for his insincerities. The many gifted, studious persons who in our own day are living under terrorist regimes, passionately desiring to be let do some worth-while work in peace, would quite understand and deeply sympathise with him.

The editor has suggested that a serious reference to the royal birth may be included in the ironical references for King James. He may be right. Bacon loved the game of hide-and-seek. But such a reference in this particular speech would be clumsy, superfluous, and therefore unworthy of so great an artist.

WHO WAS DR. THOMAS BROWN?

By Edward D. Johnson

IN my pamphlet entitled *Don Adriana's Letter* reference was made to Marston's "Scourge of Villanie," where we find the words "whose silent name one letter bounds" when speaking of an unknown author. The unnamed author's name alluded to as a silent name bounded by one letter can only be Francis Bacon, because there is only one letter in the alphabet (namely the letter C) that can represent the author's name, as the letter C is the Roman numeral for 100, and this number is the numerical seal or count of Francis Bacon (1A=, B=2, C=3, etc., I and J being one letter and U and V being one letter), thus:—

6	17	1	13	3	9	18		2	1	3	14	13=100
F	R	A	N	C	I	S		B	A	C	O	N

A capital letter C is often used by Francis Bacon to show his signature to various works published under the names of other men. In a little book entitled "Mercury or The Secret and Swift Messenger," title-paged to John Wilkins, the first page of the address "To the Reader" contains 17 lines. The first letter on the 9th line reading down (which is of course also the 9th line reading up) is a capital C=100=FRANCIS BACON, and this is the only capital letter in the margin of this first page.

To make assurance doubly sure that this is the true author's signature this 9th line also contains the words A HUNDRED. I happened one day to be glancing through a book entitled "Pseudo-doxia Epidemica" or Enquiries into very many received tenents and commonly presumed Truths, title paged to "Thomas Brown Dr. of Physick," the Third Edition dated 1658, when I noticed that on the first page of an address "To the Reader" there were 29 lines, and that the first letter on the 15th of these lines reading down (which is also the 15th line reading up) is a capital C, and that this C is the only capital letter in the margin of these 29 lines. Here apparently is Francis Bacon's signature again. I then turned to the last page of this address, where I found the author's signature again twice over woven into the text in exactly the same way as the signatures are woven into the text of the addresses and verses at the beginning of The First Folio of the "Shakespeare" Plays. At the end of the Address are the words "having acquired our end *under any name we may obtain*" which is a strong hint that the author had been publishing his work under the names of other men. Therefore it seemed advisable to find out something about Dr. Thomas Brown the supposed author, so I consulted "A Biography of Sir Thomas Browne" by Geoffrey Keynes 1924. A Biography means the history of the life of a particular person, but this biography of Sir Thomas Browne does not state who his parents were, where he was born, or

the dates when he wrote his works, apparently because he had no history to record,—exactly like Will Shaksper. All Mr. Keynes can say is "The uneventfulness of Sir Thomas Browne's life has resulted in the accumulation of a greater amount of critical than of biographical matter."

It must be remembered that Sir Thomas Browne was supposed to be the author of the very celebrated work "Religio Medici," but no man who had written such a book could possibly have led an uneventful life. The first edition of "Religio Medici" is dated 1642, and was published *anonymously*. Mr. Keynes says that it was printed without the author's permission, but he omits to state how the printer obtained the manuscript. Sir Thomas Browne, the supposed author, made no protest whatever when the book was published, and *if he had been the author it is most improbable that he should have consented to its publication without his name appearing as the author of the book.*

When the first edition of "Religio Medici" appeared in 1642 Sir Thomas Browne would be 37 years of age, as he was born in the year 1605, but Mr. Keynes states, without any evidence in support of his assertion that the book was written when he was 29. Mr. Keynes says that very little is known of his life at this period, and by very little Mr. Kaynes evidently means nothing at all. The author of this book clearly could not have been either 29 or 37 years of age when he wrote it, because a perusal of the book shows clearly that it must have been written by a man who had devoted the greater part of his life to a study of the subjects mentioned in this book.

As there is no information about Sir Thomas Browne in Mr. Keynes' Biography, the writer consulted "Sir Thomas Browne" by Sir Edmund Gosse and "The Dictionary of National Biography," but the information given in these two books is very vague. We are told that Sir Thomas Browne was born in 1605, became a Doctor of Medicine in 1637, and died in 1682. No one seems to know where and when he wrote "Religio Medici," the first edition of which appeared *anonymously* in 1642, but the manuscript is supposed to have been circulated among his friends. No part of the manuscript has survived.

Dr. Johnson said that Sir Thomas Browne procured the anonymous publication of "Religio Medici" in 1642 in order to try its success on the public before openly acknowledging the authorship. This supposition would be reasonable but for the fact that the book was *an immediate success*, and therefore there was no reason why Sir Thomas Browne should not acknowledge that he was the author. Did he do so? He did not, and is supposed to have allowed further editions of this book to be published in the years 1642, 1643, 1645, 1656, 1669, 1672, 1678 and 1682 (the latter being the year when he died) without his name appearing as the author and without making the slightest protest, which seems to show either that he was a very modest man or else that he was not the real author. The first time that we find Sir Thomas Browne's name on the title page of "Religio Medici" is in 1736—*54 years* after his death—which is very extraordinary.

Returning to the "Pseudodoxia Epidemica" Mr. Keynes states

that Sir Thomas Browne was 42 years old when the "Pseudodoxia Epidemica" was first published in 1646, and that he started to write the book in 1637 (nine years before), but Mr. Keynes admits that this period of nine years would not be sufficient for the large amount of thought, reading, observation and experience which the work must have entailed—in other words, that the work must have been started before Sir Thomas Browne was 33 years of age; but it is not feasible that anyone so young as this could have read all the authors referred to or assimilated all the knowledge shown in this book.

In Bacon's *Advancement of Learning* we read—"To a calendar of doubts and problems, I advise be annexed another calendar, as much or more natural, which is a calendar of popular errors, I meane chiefly in natural history, such as pass in spirit and conceit and are nevertheless detected and convicted of truth."

The "Pseudodoxia Epidemica" is to all intents and purposes the calendar of doubts and problems referred to by Francis Bacon in *The Advancement of Learning*.

To the modern reader "Pseudodoxia Epidemica" presents an inexhaustible store of entertainment. It consists of 7 books containing 114 chapters, with over 600 examples of vulgar errors, and it is similar in very many respects to Francis Bacon's *Sylva Sylvarum* published in 1631.

MINDS THAT ARE BARRED TO FACTS

THE evidence that has been collected during the last sixty years or so in favour of the theory of Bacon's authorship of the dramatic works known as Shakespeare's is so overwhelming in both quantity and quality that it is difficult to understand why the world in general does not regard the case as proved: in any Law Court the cumulative circumstantial evidence would be sufficient to obtain a verdict of 'guilty' on an indictment on any capital charge.

The reason is, perhaps, not far to seek: the human mind is so constituted that it is unwilling to forsake old and faulty beliefs in favour of new and true ones,—there is 'an emotional reaction of ignorance to truth,' as the late Lord Moyniham phrased this particular failing. The opposition to the Copernican theory of the Solar System is a case in point.

The parasitic drag of prejudice has so encumbered and retarded the progress of research into the question of authorship that it has prevented the victims of the herd-mind complex from viewing this question otherwise than through the distorting glasses of orthodoxy.

We Baconians regard our case as proved—not so the rest of the world, either as the result of apathy, ignorance, or an obstinate adherence to an established point of view.

The little book (1) now under review has summarised some of the many outstanding facts which are a part of our case.

The writer, Mr. Bridgwater, has had the advantage of legal training, and is therefore able to marshal his facts in such a manner as to carry con-

(1) *Evidence connecting Sir Francis Bacon with Shakespeare* by Howard Bridgwater (*Barrister-at-Law*). Lapworth & Co. Ltd., 1s. 6d. (*A re-issue*).

viction to any unprejudiced reader who examines the evidence in a judicial frame of mind.

We need not, however, rely entirely on our own researches and reasons to combat the commonly accepted view of authorship.

If Baconians need stimulation and inspiration let them consult the orthodox biographers of Shakespeare (or Shaksper), such as Sir Sidney Lee's *A Life of Shakespeare*; if they, or others, do this, they will find ample material for reflection and rejection when they peruse the highly imaginative compilations which purport to portray the life and learning(?) of the actor from Stratford-on-Avon: there they will find so many improbabilities exhibited as facts, that they will be fain to exclaim with the German critic, Schlegel, who described the received account of authorship to be:

"a mere fabulous story, a blind extravagant error"

Our author arranges his facts, as has been already indicated, in a convincingly forensic array, but it is not proposed to deal with these *in extenso*: one remarkable proof, however, should be mentioned: he points out a passage in *Part II, Henry VI* (Act IV, scene vii) put into the mouth of Lord Say, in remonstrance to Cade and his followers, who intend to behead him:—

'Justice with favour have I always done,
Prayers and tears could move me, gifts could never." etc.

This speech did not appear in the *Quarto* of 1592, but it had a place in the *First Folio* of 1623, two years after Bacon's so-called 'fall,' when the bitter memories of that event, and the injustice with which he had been treated must have been fresh in his memory: these find fitting and poignant expression here.

What possible connection with the life of the actor Shaksper could these words have? and yet how eloquently they express what must have been Bacon's feelings—the outraged feelings of a just judge who in his Court of Chancery had brought justice up to date: on succeeding to the woolsack he had found a vast number of cases in arrears, all of which he had disposed of without any appeal against his decrees being made or maintained!

This book shows the reader that Bacon's life and interests are reflected again and again in the plays, but not Shaksper's: what interests had he which can be related to the subject-matter of these great dramas? his chief concern seems to have been money-making and acting small parts in the *Shakespeare Plays* and, perhaps, producing them as manager of the theatre: indeed, we are told that the top of his performance was the ghost in *Hamlet*: he was but the phantom of the philosopher-dramatist: to borrow from the verses to Lady Pembroke, which have been attributed to William Browne of Tavistock, and alter the lines:—

Marble piles let no man raise
To his name: in after days
Men both just and wise shall see,
That the bays which deck his head
Were earned by someone else instead.

W.G.C.G.

A CRITIC OF CRITICS

IN his recently published compendium[1] of information about the Shakespeare works and authoritative judgments upon them, Mr. F. E. Halliday includes a chapter (VII), *Disintegrators and Baconians*.

The author is careful to distinguish between these two classes of students of the Plays: "Disintegration must not be confused with dissolution. There is, of course, no connection between the disintegrators and the Baconians; the first are serious critics like J. M. Robertson—incidentally the author of a book confuting the Baconian heresy—who claim that they can trace the work of other men in the plays; the others demolish Shakespeare altogether by denying that he had anything to do with the plays at all."

The hint seems to be that Baconians are not to be considered as "serious" critics, but the author takes no pains even to mention the formidable body of Baconian criticism written since 1910, the date of the publication of Sir Edwin Durning-Lawrence's *Bacon is Shakespeare*. Mr. Halliday confines his attention solely to a summarisation of this work.

In the first place, he gives no indication whatever that not a brick of Robertson's so-called confutation of the "Baconian heresy" was left standing after Sir George Greenwood had so ably demolished it in a classic work of controversy, *Is There a Shakespeare Problem?*

The word "fanatical" inevitably creeps in when, on p. 220, Mr. Halliday refers to supporters of the Baconian theory; yet he does admit, on the same page, that "it is possible that some Baconians are unable to accept the rarer proofs of Bacon's authorship . . ." He goes on to remark, slightingly, ". . . it is not always easy tofollow the clusive argument." So elusive does he seem to find it, indeed, that he makes hardly any attempt to answer the case, but says: "It will probably be admitted that the weakest part of the Baconian thesis is the explanation why it was necessary for Bacon to conceal his identity by writing under assumed names. Sir Edwin maintains quite simply that it would have been dangerous to write under his own name, and cites the case of Chapman, Marston, and Jonson, who were imprisoned for writing *Eastward Hoe*, and the wrath of Elizabeth at the deposition scene in *Richard II*. This does not seem an entirely convincing explanation as, apart from *Richard II*, the plays appear to be innocuous enough . . ."

Mr. Halliday has evidently not read Delia Bacon's *The Philosophy of the Plays of Shakespere*, in which she convincingly shows how these works were really, in their inmost nature, a trenchant and revolutionary criticism of governmental absolutism—a highly dangerous intellectual enterprise under such a monarch as Elizabeth.

(1) *Shakespeare and His Critics*, F. E. Halliday. 30s. (Duckworth).

And did not Dean Stubbs aver that: "There are some things in Shakespeare I almost fancy he might have been burnt for had he been a theologian; just as certainly there are things about politics and civil liberty which, had he been a politician or a statesman, would have brought him to the block"?

What a pity these "critics" can only see one side of a factual problem, and turn a blind eye to high-class Baconian literature.

"MEET WILLIAM SHAKESPEARE"

This attractive invitation is the title of a very well-produced book which gives selections from outstanding scenes in the Plays, with eight coloured illustrations by Pearl Falconer, which are artistically designed. It is a book which may find a market in the schools and anything which spreads the popularity of Shakespeare is to be commended.

Mr. Hubert Phillips takes on the role of presenting William Shakespeare to us and a little cover sketch shows us a substantial modern gent holding out his hand for a shake with the immortal bard. Maybe the intention of the silhouette is of Mr. Phillips himself carrying out his task. Thus we are at last privileged to meet the genius who has mystified the world for over three centuries! What can Mr. Phillips tell us? "William was educated at Stratford Grammar School." Was he? There is not a shred of evidence to such effect. "He left town to seek his fortune in London at the age of twenty-one or so." "But his wife and family continued to live in Stratford there as his fortunes expanded, Shakespeare gradually accumulated property." He does not say that he deserted his wife and family, nor that he suddenly returned with a nice sum of money for those days and that his business was as a sort of maltster and small money-lender, that he sued his neighbours for trifling sums, that he died after a drinking bout, and that his house did not possess a single book. Not nice facts to mention in a pretty book like this! Why is it that these Stratfordians persist in doling out fiction as though squeezed out of a machine? It is not fair to go on misleading the young minds with such stuff.

Meet William Shakespeare: by HUBERT PHILLIPS. (6*s*. *The Cornleaf Press*.)

THE CRYPTIC NUMBER 993 IN THE 1623 FOLIO

	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24		
BACON'S TITLE AS GIVEN IN 'HENRY VII' 1622	F R A N C I S, L O R D V E R U L A M, 6+17+1+13+3+9+18=67 11+14+17+4=46 20+5+17+20+11+1+12=86	=	199
	V I S C O U N T S T. A L B A N, 20+9+18+3+14+20+13+19=116 18+19=37 1+11+2+1+13=28	=	181
HIS CLAIM	A U T H O R O F 1+20+19+8+14+17=79 14+6=20	=	99
TITLE PAGE OF THE 1623 FOLIO	M R W I L L I A M S H A K E S P E A R E'S 12+17=29 21+9+11+11+9+1+12=74 18+8+1+10+5+18+15+5+1+17+5+18=121	=	224
	C O M E D I E S, H I S T O R I E S, 3+14+12+5+4+9+5+18=70 8+9+18+19+14+17+9+5+18=117	=	187
	A N D T R A G E D I E S 1+13+4=18 19+17+1+7+5+4+9+5+18=85	=	103
			993

CORRESPONDENCE

To the Editor of BACONIANA
Sir,

THE CRYPTIC NUMBER 993 IN THE 1623 FOLIO

W. T. Smedley on page 125 of his book *Mystery of Francis Bacon* says that the Shakespeare Folio "is a masterpiece of enigma and cryptic design . . The acme of wit is the substitution of 993 for 399 on the last page of the tragedies. . . when the work of Mr. E. V. Tanner comes to be investigated (it will be found) that he has made the greatest literary discovery of all time." I myself sometime ago discovered a plausible explanation of the meaning of the figure 993. It may very well be the same explanation as found by Tanner. In any event, I was interested in learning what Tanner had done in 1912 that Mr. Smedley should hold him in such high regard.

My discovery, in case you are interested, was that Bacon apparently added the clock sum of his full title as it appears in *Henry VII* (1622) and that of the words "author of", the clock sum of the title page of the First Folio, 1623. The result which I illustrate on an enclosed sheet of paper is quite striking and helps to confirm Baconian belief that the mis-pagination of Bacon's books was carried out with a definite although in most case quite obscure, purpose.

Before finding the seal just illustrated I found another, prompted by the statement Bacon makes in Mrs. Gallup's biliteral cipher, that his true title should be Francis First, King of Great Britaine and Ireland. This latter amounts to 17 more than his actual title in *Henry VII*. But there is a question as to whether the ampersand sign "&" should be counted as 18 for "and" spelled out, or as simply 1 for the abbreviation "a" of ampersand. If this is not allowed it might be permissible to drop the R in Mr.; justification for this is that in the folio pages following the first he is called either "Master" or "M. William Shakespeare."

Yours truly

Iowa, U.S.A. B. F. RUTH

(We reproduce Dr. Ruth's explanation of the substitution of 993 reversing the correct Folio number of 399. Our correspondent's allusion to W. T. Smedley's reference to Mr. E. V. Tanner is as follows:—"The use of numerical analogies has been carried into the construction of the English language. All this and much more will be made manifest when the work of Mr. E. V. Tanner comes to be investigated and appreciated. He has made the greatest literary discovery of all time. The wonder is how it has been possible for anyone to pierce the veil and reveal the secret of the volume. The value of the Shakespeare Folio 1623 will be enhanced. It will stand alone as the greatest monument of the achievements of the human intellect." The alternative reading, as Dr. Ruth has elucidated it is as follows: FRANCIS, 67, FIRST, 69, KING, 39, OF, 20, GREAT, 49, BRITAINE, 75, AND 78, IRELAND, 60, AUTHOR, 79, OF, 20, MR, 29, WILLIAM, 74, SHAKESPEARES, 121, COMEDIES, 70, HISTORIES, 117, & 1, TRAGEDIES, 85, total 993. Altogether a device which in the figure of 993 gives us either or both interpretations. Is Dr. Ruth's discovery that of which Smedley hinted with such laudation?—EDITOR).

To the Editor of BACONIANA
Sir,

THE PHOENIX AND THE TURTLE

Once cannot but feel some sympathy towards a would-be interpreter of Shakespeare's meaning in such a work as *The Phoenix and the Turtle*. The writer of the latest attempt (in your Autumn issue) rightly remarks that this little poem "has mystified literary pundits for centuries"; yet he plunges manfully into the sea of symbolism and has fished up a pearl, or what would be a pearl, if your description of his effort ("a notable solution to this mystifying and hitherto incomprehensible poem") be true. I suppose "hitherto" is here meant to imply that, after Holmes Watson's article, the poem is no longer incomprehensible.

Now this would be so if one were prepared to march in step with Holmes Watson; but since he cheerfully makes several giant strides into the abyss of sheer unsupported conjecture, the journey with him as guide is fraught with no small danger.

May I point to one or two of his magnificent leaps from *terra firma*?

(1) The identifying of the words "this poor rime," in Sonnet XVII, as a definite reference to the *Phoenix and Turtle* poem is facilely managed; indeed we are offered no more than Holmes Watson's *ipse dixit*: "Can this be the allusion? Yes, this must be the *poor rime* for it is rhyme without reason."

(2) Robert Cecil is made to be represented by the "Fiend," the "shrieking harbinger." Shakespeare distinctly differentiates between these two, making the "shrieking harbinger" (*i.e.* the owl, omen of death) the *precurrer* of the Fiend.

(3) The swan is made to stand ("probably") for Sir Tobie Matthew, "who conducts the Requiem, 'the priest in surplice white'." Now Matthew became a Catholic priest (but not till 1614) and certainly would not have conducted a Requiem in a white surplice, but in black Mass vestments.

(4) The treble-dated crow "relates to Queen Elizabeth herself." But why "treble-dated"? Does this not refer to the old belief that the crow lived three times as long as a human? What has this to do with Elizabeth's normal span? And the line: "With the breath thou giv'st and tak'st" is interpreted as Elizabeth's giving Francis Bacon life, yet denying him the Succession. Prof. W. L. Renwick once pointed to this line as being simply a reference to Pliny (*Nat. Hist.* lib. x, c. 15): "*Ore eos parer aut coire vulgus arbitratur*," *i.e.*, "the common opinion is that the crow generates its progeny by the mouth."

(5) Holmes Watson tells us to note that "there are three unnecessary hyphens in the poem, which are inserted for a specific purpose, to give the slight elasticity needed by the decipherer." The elasticity needed by the decipherer must be more than slight if he will so ignore elementary grammar. The hyphens in "death-divining," "treble-dated," and "either-neither" are perfectly correct and necessary; that in "pre-currer" is the only one we would now dispense with. But the words "chaste wings" are treated, in the "numerical equation," as though actually hyphened, because this happens to be convenient. In the poem they are definitely not so conjoined, and it would be grammatically erroneous if they were!

(6) The tricks played with the word THRENOS may intrigue some, but to me they smack of over-imaginativeness. As a heading THRENOS does demarcate the three-lined stanzas from the preceding four-lined

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ones; and the latter are exhortatory and descriptive, whereas the former are evidently the words of a hymn sung in unison by the whole assembly, to close the proceedings. The use of a Greek word is no more than a pedantic touch common in those times and is hardly more significant, in its foreignness, than *proheme*, say, or even *finis*. The "unaccountable" capital letters A and K of the last sonnet of the 1609 quarto, which Holmes Watson mentions as "another point of interest," are easily accounted for on simple bibliographical grounds. K is the printer's signature, A the catchword for the next page, headed *A Lover's Complaint*. They are in large capitals merely because the compositor had the case of that fount before him, having just set up the word FINIS. So much for the fanciful signification arrived at by reading the syllables of FINIS backwards, and so on, somewhat in the manner that THRENOS is tortured for a required meaning!

Reverting to Sonnet CVII, I feel that the line:

Incertainties now crown themselves assured

just about sums up the attitude of mind that leads to such interpretations as the one you publish. We must be on our guard lest these self-coronations impose themselves upon us through our too easy acceptance of intellectual sleight-of-hand.

Yours faithfully,

London, W.4. R. J. W. GENTRY
14th Nov., 1949.

(Other letters have been received from our readers, on this mystic and provocative poem, the writers' views being both pro and con, but in view of the fact that we are publishing two separate articles, one adverse and the other praising Mr. Holmes Watson's original article on the subject, in addition to the letter above, enough has been said. So far as the critics go it is a pity they have no alternative explanation to offer for it is as certain as anything can be that Shakespeare had a veiled intention in his mind. The mind that can never read anything unless it is as easy as A, B, C, is at a disadvantage with Bacon's genius for literary disguise.—EDITOR).

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BACONIANA

The official journal of the Francis Bacon Society (Inc.) is published quarterly at 2/6 (postage 2d). Jan., April, July and Oct. Back numbers can be supplied.

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LONDON:

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that Sir Thomas Browne was 42 years old when the "Pseudodoxia Epidemica" was first published in 1646, and that he started to write the book in 1637 (nine years before), but Mr. Keynes admits that this period of nine years would not be sufficient for the large amount of thought, reading, observation and experience which the work must have entailed—in other words, that the work must have been started before Sir Thomas Browne was 33 years of age; but it is not feasible that anyone so young as this could have read all the authors referred to or assimilated all the knowledge shown in this book.

In Bacon's *Advancement of Learning* we read—"To a calendar of doubts and problems, I advise be annexed another calendar, as much or more natural, which is a calendar of popular errors, I meane chiefly in natural history, such as pass in spirit and conceit and are nevertheless detected and convicted of truth."

The "Pseudodoxia Epidemica" is to all intents and purposes the calendar of doubts and problems referred to by Francis Bacon in *The Advancement of Learning*.

To the modern reader "Pseudodoxia Epidemica" presents an inexhaustible store of entertainment. It consists of 7 books containing 114 chapters, with over 600 examples of vulgar errors, and it is similar in very many respects to Francis Bacon's *Sylva Sylvarum* published in 1631.

MINDS THAT ARE BARRED TO FACTS

THE evidence that has been collected during the last sixty years or so in favour of the theory of Bacon's authorship of the dramatic works known as Shakespeare's is so overwhelming in both quantity and quality that it is difficult to understand why the world in general does not regard the case as proved: in any Law Court the cumulative circumstantial evidence would be sufficient to obtain a verdict of 'guilty' on an indictment on any capital charge.

The reason is, perhaps, not far to seek: the human mind is so constituted that it is unwilling to forsake old and faulty beliefs in favour of new and true ones,—there is 'an emotional reaction of ignorance to truth,' as the late Lord Moynihan phrased this particular failing. The opposition to the Copernican theory of the Solar System is a case in point.

The parasitic drag of prejudice has so encumbered and retarded the progress of research into the question of authorship that it has prevented the victims of the herd-mind complex from viewing this question otherwise than through the distorting glasses of orthodoxy.

We Baconians regard our case as proved—not so the rest of the world, either as the result of apathy, ignorance, or an obstinate adherence to an established point of view.

The little book (1) now under review has summarised some of the many outstanding facts which are a part of our case.

The writer, Mr. Bridgwater, has had the advantage of legal training, and is therefore able to marshal his facts in such a manner as to carry con-

(1) *Evidence connecting Sir Francis Bacon with Shakespeare* by Howard Bridgwater (*Barrister-at-Law*). Lapworth & Co. Ltd., 1s. 6d. (*A re-issue*).

viction to any unprejudiced reader who examines the evidence in a judicial frame of mind.

We need not, however, rely entirely on our own researches and reasons to combat the commonly accepted view of authorship.

If Baconians need stimulation and inspiration let them consult the orthodox biographers of Shakespeare (or Shaksper), such as Sir Sidney Lee's *A Life of Shakespeare*; if they, or others, do this, they will find ample material for reflection and rejection when they peruse the highly imaginative compilations which purport to portray the life and learning(?) of the actor from Stratford-on-Avon: there they will find so many improbabilities exhibited as facts, that they will be fain to exclaim with the German critic, Schlegel, who described the received account of authorship to be:

"a mere fabulous story, a blind extravagant error"

Our author arranges his facts, as has been already indicated, in a convincingly forensic array, but it is not proposed to deal with these *in extenso*: one remarkable proof, however, should be mentioned: he points out a passage in *Part II, Henry VI* (Act IV, scene vii) put into the mouth of Lord Say, in remonstrance to Cade and his followers, who intend to behead him:—

'Justice with favour have I always done,
Prayers and tears could move me, gifts could never.'' etc.

This speech did not appear in the *Quarto* of 1592, but it had a place in the *First Folio* of 1623, two years after Bacon's so-called 'fall,' when the bitter memories of that event, and the injustice with which he had been treated must have been fresh in his memory: these find fitting and poignant expression here.

What possible connection with the life of the actor Shaksper could these words have? and yet how eloquently they express what must have been Bacon's feelings—the outraged feelings of a just judge who in his Court of Chancery had brought justice up to date: on succeeding to the woolsack he had found a vast number of cases in arrears, all of which he had disposed of without any appeal against his decrees being made or maintained!

This book shows the reader that Bacon's life and interests are reflected again and again in the plays, but not Shaksper's: what interests had he which can be related to the subject-matter of these great dramas? his chief concern seems to have been money-making and acting small parts in the *Shakespeare Plays* and, perhaps, producing them as manager of the theatre: indeed, we are told that the top of his performance was the ghost in *Hamlet*: he was but the phantom of the philosopher-dramatist: to borrow from the verses to Lady Pembroke, which have been attributed to William Browne of Tavistock, and alter the lines:—

Marble piles let no man raise
To his name: in after days
Men both just and wise shall see,
That the bays which deck his head
Were earned by someone else instead.

W.G.C.G.