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The Bacon Society

(INCORPORATED).

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.

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The collection of Elizabethan literature which the Society now possesses is unique. This is mainly due to gifts and bequests of books made to the Society by generous donors in the past. The Society appeals to those who have acquired books relating to the Bacon-Shakespeare problem and the Elizabethan-Jacobean period generally and who would be unwilling that such should be dispersed in the future or remain unappreciated. Bequests of collections, large or small, or gifts of books, especially early editions, would greatly benefit the Society and would be gratefully accepted.

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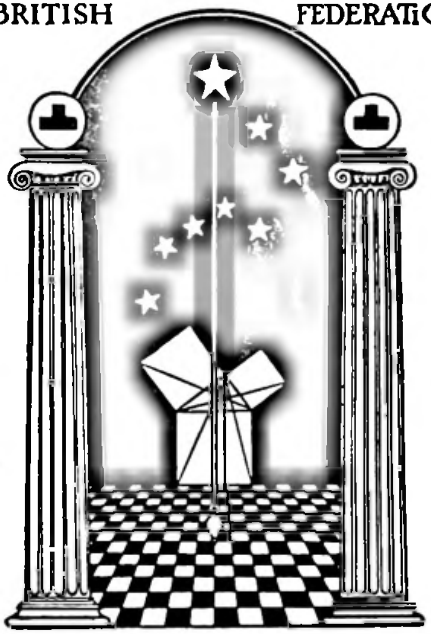

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BACONIANA

VOL. XXIX. No. 114. JANUARY 1945

EDITORIAL

ANOTHER PORTRAIT OF BACON?

The portrait, now reproduced, is in the possession of Mrs. F. M. Millais, of Horsham. The owner informs us that it is 38 in. by 44 in., and that her family has always considered it to be by Van Somer. There are already two known portraits of Bacon by Van Somer—one full length without the famous hat, and one half length with the hat.* This portrait bears the lettering 1615, *Aetatis Suae* 54. The owner describes the colour of the eyes as "a rather dark greenish-grey." Can any reader of BACONIANA throw any light upon its origin? Its existence appears to have been quite unknown to Bacon's biographers.

MARGINAL ANNOTATIONS IN HALL'S CHRONICLE. *John O' London's Weekly* of September 22nd reported an interview which one of its regular contributors had with Mr. Alan Keen, who owns a copy of Hall's *Chronicle* containing manuscript notes, made in an Elizabethan hand, against some passages which were transferred to *Henry V*. We quote the interview as it appeared under the heading "Did Shakespeare Write Them?" and which was signed "Colophón":

"Mr. Alan Keen, who specializes in rare books and manuscripts, has been giving me some exciting news. Investigation of the copy of Hall's *Chronicle* which Shakespeare is believed to have annotated is now nearly finished, and the results of four years' research are to be published next summer.

Scholars in England and America are waiting impatiently to hear whether the case for Shakespeare's authorship has been proved.

It was in 1940 that Mr. Keen startled the literary world by announcing that he had discovered a copy of Edward Hall's *Union of the Families of Lancaster and York*—the chronicle from which Shakespeare drew the material for his early historical plays—with manuscript additions that appeared to have been made by Shakespeare himself.

'I was buying a North Country library,' Mr. Keen told me. 'Many of the books were worthless, but the condition of the sale was that I should purchase the collection, lock, stock and barrel. The copy of Hall's *Chronicle* —an imperfect one, with the beginning and end missing—turned up among junk that the owner has relegated to a cellar.

'It was the underlining of a passage in the *Chronicle* dealing with *Henry V* that first made me think the marginalia might be in Shakespeare's hand.'

One of the first to tackle the problem of identification was Mr. Noel Blakiston, of the Public Record Office. All through the war Mr. Wilfred Partington—editor of the Walpole collection of Walter Scott letters—has continued the investigation.

Mr. Keen gave me some inkling of the results achieved. Topical passages interpolated in *Love's Labour's Lost* appear to have been taken direct from Hall, and there is strong evidence that a few lines in the *Chronicle* suggested the character of Bardolph.

If the marginalia are really in Shakespeare's hand this book will be

*The Horsham portrait has the hat.

one of the most valuable documents in the world. During the war it has lain deep under the Bank of England in a fireproof vault.

Mr. Keen—a jovial, rosy Irishman with a trace of Dublin brogue in his voice—set up as a dealer in rare books at the beginning of the war. To his charming book-lined office in the archway of Clifford's Inn—just off Fleet Street—have come many distinguished visitors. In the autumn of 1940, Bernard Shaw made a special trip from Ayot St. Lawrence to see the copy of Hall's *Chronicle*."

COLOPHON.

Mr. Keen told me that the handwriting of the marginalia could not be reconciled with any one of the six Shakspere "signatures," nor with that of the writer of the insurrection scene in *Sir Thomas More*. He thought it might be that of a literary assistant to the author of the Shakespeare plays who was employed in marking points suitable for dramatic treatment.

HOW FAST DID SHAKESPEARE WRITE? At the end of an article dealing with the output and speed of authors, John Page, in *John O' London's Weekly* of October 20th, observes:

"Shakespeare wrote an average of two plays a year, and never blotted a line, while Milton spent long years 'scorning delights, to live laborious days' on *Paradise Lost*. To-day there is no question which is the greater poet."

Commenting upon this, the following letter was sent to the Editor:

Sir,

HOW FAST DID THEY WRITE?

Mr. John Page mentions that Shakespeare wrote an average of two plays a year. Lope de Vega must have written about 50 a year. To have written his plays between 1590 and 1610, Shakespeare need not have averaged more than 14 lines per day. Yet it is apparent that his mind travelled faster than his pen could go. Very rarely is there any trace of hesitation or labour. The smoothness and spontaneity of his lines, and his unequalled command of vocabulary, account for their charm upon the senses.

Is it possible to believe that Shakespeare's Works, as we know them, represent his literary output? Where are his prose writings, his correspondence, &c.?

His contemporary, Thomas Heywood, claimed 220 plays when he still had 17 years more of life. He was also responsible for a vast output of non-dramatic works and translations from the Classics. I doubt whether any one of the Shakespeare plays would have accounted for more than a week of his time.

I am, Sir,
Yours obediently,
R. L. EAGLE.

CODES, CROSSWORDS AND FRANCIS BACON. A Leading Article in *The Times* of 2nd October, 1944, opened as follows:

"Paris newspapers, it is reported, are not to publish crossword puzzles in case they may be used to convey information to the enemy. The pattern and design of the crossword are redolent of ciphers, codes, cryptograms, and the general paraphernalia of secret messages. FRANCIS BACON would undoubtedly have been the 'Torquemada' of his day, and the extreme and learned ingenuity of his clues might well have deceived those whose

duty it was to unravel them. One of the troubles with codes is that an unsuspecting person may find himself using one without being aware of it."

We know that Anthony and Francis Bacon were experts in the invention and use of ciphers, and were sometimes employed on secret service work. Ciphers were also of great value in an age when the expression of new ideas, or any opinion or statement, contrary to authority of Church or State, incurred grave risk of savage and barbarous punishment without a proper trial. It has been left to Hitlerite Germany to surpass the brutalities of the Tudor dictatorship.

The Daily Mirror of 17th October reported that "Stratford-on-Avon is opening a centre for overseas forces, who will be shown the sights, hear talks on Shakespeare, and go to the Memorial Theatre." As for the "sights," we have exposed the humbug of the "birth-place"; "Anne Hathaway's Cottage"; the "relics" and "portraits" time after time, and our challenges have never been taken up, for obvious reasons. It is monstrous that the ignorance of these men from overseas in matters Shakespearean should expose them to false ideas and impressions. We have a pretty shrewd idea, too, of the nature of the "talks on Shakespeare." Their unsuspecting minds should now be well supplied with the usual absurd yarns and worthless traditions which constitute the orthodox "life" of Shakespeare.

It is hoped that The Bacon Society will open premises at Stratford after the war.

"SHAKSPER." Under this brief heading a letter appeared in *The Daily Mirror* of November 2nd from "An anxious student of literature, at Hinchley Wood, Surrey." He asks:

> "Could you enlighten me on why the name Shakespeare is sometimes spelt Shakspere?"

This query was followed by the reply from the editors of the paper's "Live Letter" feature which reads:

> "For all we know, Student, that may be the correct spelling. Out of the half-dozen signatures of the Bard which are accepted as authentic, it appears as Shaksper and Shakespeare. He didn't apparently know how he DID spell his name. Then there is, of course, a large body of people (of whom, alas, us aged codgers are part—who say it should be spelt 'Bacon!') Still, we really don't care who wrote the plays so long as we've got 'em!"

The present writer at once pointed out that not one of the six scrawls made by the Stratford man reads "Shakespeare," and nobody has ever had the audacity to pretend that it does. The final remark is, of course, merely foolish. The identity of "Shakespeare" is a matter of immense importance and one of far-reaching effect. The question of "Does it matter?" has already been answered in the pages of BACONIANA (April, 1944; pp. 56-57).

"SHAKESPEAREAN GLEANINGS." There is not a sufficiency of interest in this new book by Sir E. K. Chambers (*Oxford*

University Press, 10s.) to devote space for a review. The distinguished author is at his best in repudiating the late J. M. Robertson's distribution of the whole of some plays, and large portions of others, among various authors of the period, particularly Chapman. He is at his worst in his efforts to make his readers believe that Shakespeare wrote *The Tempest* after finally settling at Stratford. The very idea of this scholarly and allegorical masterpiece of high moral teaching being written in the intervals of selling malt, usury and enclosing common lands, is unworthy of the author, as it is of Shakespeare himself.

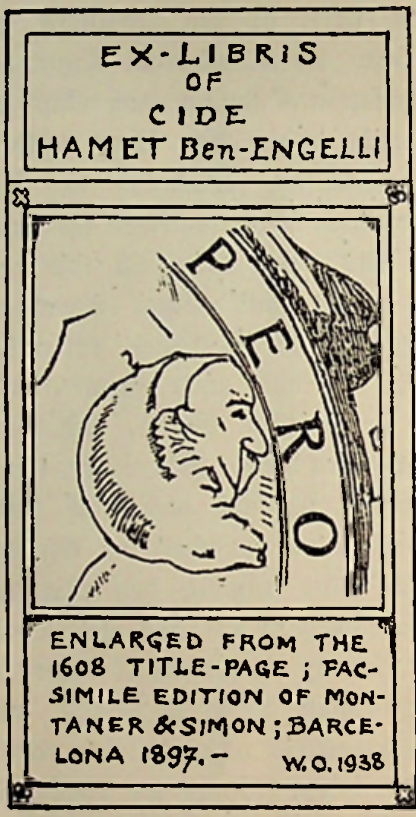
When he forgets Stratford, no present-day orthodox professor can be more enlightening, but, at other times, all he gleans is chaff. We can only deplore such a waste of learning and industry.

THE NEED FOR PSEUDONYMS OR ANONYMITY. In the address of "Democritus to the Reader," in *The Anatomy of Melancholy* (1621), by "Democritus Junior" (Robert Burton), the author defends his use of a pseudonym. "I would not willingly be known," he writes, because he can "in an unknown habit assume a little more liberty and freedom of speech." Even so, when he finds himself on dangerous ground, such as criticising the neglects and abuses, not of the common people but of the State, he checks himself abruptly with, "I must take heed, *ne quid bravius dicam*, that I do not overshoot myself." Because of his aristocratic birth, his ambitions and family connections, especially with the all-powerful Cecils, and bearing in mind his affection for the puritanical Lady Anne Bacon, he could not have revealed himself as the author of plays. Nor must the ever-present dangers of alleged treason and heresy be left out of consideration. All these very good reasons, together with the stigma attaching to plays and playhouses, gave Bacon no option but to write anonymously or under a false name. The latter was less likely to create suspicions and cause a search to be made as to the real author.

The Writers' Prayer

Thou, O Father; who gavest the visible Light as the first-born of thy creatures, and didst pour into man the Intellectual Light as the top and consummation of thy workmanship: be pleased to protect and govern this Work, which coming from thy goodness, returneth to thy Glory. Thou, after Thou hadst reviewed the works which thy Hands had made, beheldest that every thing was very good; and Thou didst rest with complacency in them. But man, reflecting on the works which he had made, saw that all was vanity and vexation of Spirit, and could by no means acquiesce in them. Wherefore, if we labour in thy Works with the sweat of our brows, Thou wilt make us partakers of thy Vision and thy Sabbath. We humbly beg that this mind may be steadfastly in us; and that Thou by our hands, and also by the hands of others on whom Thou shalt bestow the same Spirit, wilt please to convey a largeness of new Alms to thy family of mankind. These things we commend to Thy everlasting Love, by our Jesus, thy Christ, God with us. Amen. –

Francis Bacon.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LITERARY NOTES

We reproduce a copy of a facsimile in Gothic lettering of Francis Bacon's "Writer's Prayer," sent to us by our member, Mr. Walter Owen, of Buenos Ayres.

This prayer was first printed by Archbishop Tenison, in his "Baconiana," anno. 1679, and was reprinted by Spedding (Life and Works, Vol. VII, p. 255). Readers will remember that it was Mr. Owen who first drew attention to the curious Device on the title page of the 1608 Spanish edition of Don Quixote, published in Madrid.

On the lower left-hand inner margin is to be seen a hog beneath whose belly is the head of an elderly sour-faced man (the step-father no doubt). Mr. Owen is himself no mean Writer. In 1940 he published privately at Buenos Ayres a book containing 100 sonnets which remind one of the Shakespeare sonnets in their concept, form and language. Mr. Owen sets forth in the preface that the sonnets were written by a dear friend of his, a godson since dead and whom he designated as G.S.O., and that, as such, he has performed the office of literary executor and godfather, by rendering the Spanish original into English verse. Though primarily treating of love, the sonnets are deeply tinged with mysticism and contain some cryptic messages. In 1942 Mr. Owen published a "Gloss" on the sonnets which is not the least interesting part of the work. We can recommend the sonnets and gloss to all lovers of poetry.

Mr. Owen is deeply interested in Anglo-Spanish cultural relations and has published a further volume. This time it is a blank verse translation of a drama by a former Spanish poet laureate, Jose Zorilla, entitled "Don Juan Tenorio." We congratulate Mr. Owen on this fine piece of work; it is easy to see that it is the result of a labour of love. We learn that he is shortly publishing an English blank verse version of the national epic of Chile, "La Araucana." We wish him all success in this new venture.

L.B.

ERRATUM, October, 1944, page 148.

Many readers will no doubt have discovered the discrepancy between the marginal letters quoted by Mr. Rose in his article and those in the facsimile text of the 46th Psalm. The discrepancy is, however, more apparent than real. The explanation is that through a belief that all the early editions of the A.V. were exactly similar in every respect. The Bible Society who so obligingly supplied the photograph for the illustration, had it taken from their 1613 Edition and not from the 1611 issue. There is, however, a difference in the type setting of one word in the first line of verse 2, which accounts for the discrepancy. Nevertheless, in spite of this difference in type setting the number count of 67 is still to be found in the 1613 Edition, *viz*:—

O	D	S	H	W	
14	+ 4 +	18	+ 8 +	21	= 65 + 2 italic letters = 67.

It will be noticed that in this 1613 Edition, the T of therefore, beginning verse 2 is inset and not a marginal letter, and accordingly excluded from the count, though included in the 1611 text. This *Erratum* has led to the happy discovery of Francis Bacons ingenuity in making alterations in type setting without obliterating cipher counts.

We publish under our correspondence column a letter from Miss Margaretta Stephen on this subject. EDITOR.

DONNELLY'S AMAZING CRYPTOGRAM CIPHER RE-EXAMINED

By COMYNS BEAUMONT.

PART THREE.

MY previous two articles on the Numerical Cipher which Ignatius Donnelly claimed to have discovered in the 1623 Folio edition of Shakespeare, have, I fear, given but a very attenuated idea of the prodigious labour it involved and as contained in his two massive volumes, "The Great Cryptogram," which were published in 1888. This, be it noted, was some five years before Dr. Owen put out the first volume of his Word Cipher, and eleven years antecedent to Mrs. Gallup's well-known Biliteral Cipher first published in 1899.

My sole endeavour, may I say, has been to give those unacquainted with Donnelly's efforts some idea of what he aimed at and how far he might be said to be successful or otherwise. If I may be permitted to summarise briefly the points of the preceding articles, they were firstly to afford an indication of the method on which he claimed the Numerical Cipher was based, namely, on a complicated system of root numbers, modifiers, and other linked figures, each equation identifying a certain word on a certain page. Donnelly did not pretend to have deciphered a very great deal in the laborious task he was set, and in actual fact the extractions were confined to the last Act of Part 1, Henry IV, and the first three Acts of Part 2. They may be said to have been limited to between pp. 71 and 87 of the Histories in the 1623 Folio. The selection of these particular pages was a more or less arbitrary decision on Donnelly's part. He was attracted to them by strange inconsistencies in the text, but it must be presumed that if he discovered a definite cipher it began somewhere else earlier. For in his extraction we are plunged straight away into the very thick of an exciting situation.

The year, my previous readers will recall, was 1600, at the time when Essex had already been disgraced, released from detention, but was suspected of seditious plotting. Information had reached the Queen and Robert Cecil that Richard II was being performed at the Curtain Theatre. It was regarded as a highly treasonable play by them, especially at the time in question, for its *dénouement* leads up to the deposition of the king, his murder by Sir Pierce of Exton and the execution of his counsellors, who stood in a like position to that of Cecil, Nottingham, Raleigh and others to Elizabeth. It was a period of serious unrest and the former popularity of the Queen had undergone considerable transition. At this juncture Cecil raises doubts as to the author of the play and other plays attributed to "Shaksper" or "Shaxpur."

His method is to repeat to the Queen conversations with the Bishop of Worcester, in whose diocese lies Stratford-on-Avon, a

"peasant town," who has been acquainted with Shaksper for many years and holds him in slight regard. It is the general belief in Stratford (he says) that he is not, and could not possibly be, the writer of the famous plays, and he suggests that the real author is Cecil's cousin of St. Albans, otherwise Francis Bacon. In this recountal the Bishop may have been merely a "stooge" of Cecil, useful as a peg to enable Cecil to accuse Bacon. However, as a result of this conversation, which is quickly reported to Bacon by a servant of Essex, sent post-haste to warn him, a search is to be made for Shaksper, the intention being to force him to confess who is the real writer of the play Richard II.

From this search the story then digresses from another root number to give a caustic account of the life of Shaksper as furnished by the Bishop of Worcester, who tells how he had bought New Place and was now wealthy, whereas he had originally fled from Stratford in abject poverty. His poor state of health is graphically described by the Bishop, who expresses the opinion that if he is threatened with the rack he will quickly give away the name of the real playwright. All this is repeated to Bacon, whose very life is in jeopardy if Shaksper be arrested. Such completes the summary of my previous instalments.

From this point I continue from the Cipher as rendered by Donnelly. Bacon gives his own impression of Shaksper, who was aforetime—before the scrofulous type of disease he had contracted had worn him thin and aged-looking—a "gross fat rogue," a "great glutton," and one "extraordinarily fond of the bottle," although he had a "quick wit and a great belly." "Indeed," he says, "I made use of him, with the assistance of my brother (Anthony), as the original model from which we draw the characters of Sir John Falstaff and Sir Toby." It will be admitted that the characters of Falstaff and Sir Toby, in Twelfth Night, have many points of resemblance, both are corpulent, sordid, gluttonous, sensual, wine-bibbers, and dishonest rogues.

Bacon proceeds to describe the immense success achieved by Shaksper in the part of Falstaff. "To see him caper with his great round belly" vastly amused audiences. "It draws together to the playhouse yards such great musters of people," he says, "far beyond my hopes and expectation, that they took in at least twenty thousand marks. It pleaseth Her Majesty much more than anything else in these plays. It seems, indeed, to grow in regard every day. It supplies my present needs for some little time." Here Bacon admits —as he does in the Gallup Biliteral Cipher—that he wrote plays for gain as well as for future fame.

Another sidelight on the popularity of the Merry Wives of Windsor and the part of Falstaff is given in the following passage: "I heard that my lord, the German Minister, told Cecil that it was well worth coming all the long way to England to see this part of Sir John alone in this play. . . He said, 'I tell thee, the man that could conceive such a part as this and draw it so well should be

immortal," which at least points to the perspicacity of that German Minister. According to Bacon, therefore, on the authority of Donnelly, the actor Shaksper, gross and greedy as he may have been in his hey-day, made an outstanding Falstaff, which places him in a higher niche of fame than the general belief that his most impressive part was the Ghost in Hamlet. From this point the Cipher reverts to the present dilemma of Bacon's own situation created by the Queen's determination to track Shaksper to his lair and force him to a confession. In place of the root numbers he has employed, namely, 305, 338 and 316 he returns to the important root number of 505, largely employed in the beginning of the narrative.

It is only fair to Donnelly to quote here what he says of the situation the Cipher now approaches: "My publishers write me that the book now contains over 900 pages and therefore I must condense the remainder of it into the smallest possible compass. I regret to leave the history of Shaksper unfinished. I have worked out fragments of it all the way through to the end of Henry IV, Part 2. It gives in detail conversations with his father, his dread of being hanged, his flight to London, the poverty of his wife and children, his own wretchedness and distress in the metropolis, his begging in the streets in mid-winter with the tears frozen on his face; his being relieved by Henslowe." But, I repeat, we jerk back to the crisis of the year 1600. "We flush an entirely different covey of game," says Donnelly, in which Bacon has just been warned of the intention of the Queen and Cecil to seize Shaksper and force him to divulge the name of the author whose mask he is.

"On hearing this situation"—Bacon is speaking—"I knew very well that if Shaksper was apprehended he will be as clay, or rather tallow, in the hands of the crafty fox, my cousin Cecil." A little later he says, "I am not an impudent man that will face out a disgrace with an impudent cheek, sauciness and boldness," and proceeds to reflect that it "would humble my father's proud and most honorable name in the dust and send his widow with a broken heart to the grave to think that I should make a mock of the Christian religion"—one of the charges instanced by Cecil and the Bishop of Worcester. For his own part he fears that he will be hanged "like a dog for the play of King Richard the Second." Who will dispute the strong likelihood of his surmise proving true in those harsh days?

He then relates how furious is the Queen, who has sent out "several well-horsed unarmed posts to find Shaksper" in various directions. Nevertheless, she refuses at this time to accept Cecil's denunciations of Bacon as the author. In fact, she is indignant with him. "This thing must stop," she cries. "Between you and your crafty old father, with your smooth tongues, you are stuffing my ears with continual lies and false reports this many a year."* In a

* Burghley died in 1598, and thus the verb should be in the past tense, viz., "have stuffed." But frequently the present participle was used in declamation for the past one.

"royal rage" she threatens Cecil that if he does not find Shaksper and prove his charge against Bacon he shall lose his office. She refuses to believe that this "woebegone, hateful, fat creature had been a mask" for the son of her old friend, whom she had known since a child. However, she says that if Cecil can prove his case she will have him executed. Cecil orders the scouts, when they find Shaksper and his brother actors, to offer them immunity if they confess who really prepared the dangerous play of Richard II. When they find Shaksper they were first to appeal to his cupidity, to his ambition, and then to his terror of being burned alive, to induce him to give away the author of the dangerous play.

Here, then, was a pretty kettle of fish! Bacon became despairing. He even tried to take his own life. "I am constrained," says Donnelly (p. 870), "by the great size of my book to leave out much that I intended to insert. I have worked out the story of Bacon attempting suicide by taking ratsbane." It is a pitiful story. Bacon's excuse (says Donnelly) was to shield the memory of his father, Sir Nicholas, from the ignominy which would fall upon it if it were known that his son had shared in the profits of the plays with such a low creature as Shaksper. He took the poison and fainted in an orchard at Gorhambury. However, he was discovered and saved. The doctor called in diagnosed it as an apoplectic fit caused by over study and perturbation of the brain, but Donnelly explains that he had taken a double dose of the poison and his stomach had rejected it. In the foregoing account Donnelly gives a synopsis, not the Cipher word for word except here and there.

Harry Percy meantime, Bacon's confidential servant, was despatched in disguise on a fast horse to Stratford to get Shaksper out of the way of the posts. "I have worked out enough of it," writes Donnelly, "to make a story as long as all the Cipher narrative this far given in these pages."* Percy demands to see Shaksper, who is sick in bed, and at last is shown into his bedroom, the windows all closed, and the actor, sweltering in a fur-trimmed cloak, looking emaciated from the terrible disorder which then possessed him. Percy told him the news and urged him to fly, but at first he refused. Bacon's man, apprehending that his intention was promptly to confess and give his master away, scared him by saying that the ostensible author would suffer death with the real author. He asked him, "Did you not share in the profits? Did you not strut about London and claim the plays as yours? And did you not instruct the actor who played Richard the Second to imitate the peculiarities of gesture and the speech of the Queen so as to point the moral of the play?" Leading questions! Finally, Shaksper agreed to flee. He is taken in disguise on a ship from London by Percy to a continental port, where he remains until the hue and cry has passed over. In effect, this terminates the cipher story so far as Donnelly was able to give his time and attention to the subject.

* At this point (p. 873) he had utilised exactly 200 pages for the Cipher story with his analyses and explanations as he proceeds.

He apologises (p. 876) for the necessity which compelled him to abbreviate the end of the narrative owing to the enormous length of his book. It may surely be allowed that his reason was warrantable, as every author will appreciate, with the menacing mien of his publisher standing over him. "It is not possible," he admits, "for me to prove the truth of my statements as to the foregoing Cipher narrative in this volume," speaking of the latter portion. "But I hope to follow this work with another in which I shall give the story in detail and even follow the sick Shaksper across the sea. While Cecil could not prove his case against Bacon without the testimony of Shaksper, it must have been apparent to the Queen that the actor had received warning of his danger from someone about the Court." It was certainly possible, but it is not evidence.

When we come now to sum up the pros and cons of Donnelly's claims to have discovered a numerical cipher in Henry IV, Parts 1 and 2, the questions we are confronted with are: Did Donnelly discover a cipher or was it a case of hallucination or wishful thinking? Or, is there evidence of a cipher, but was Donnelly's system imperfect, thus leading him into many errors? Or, again, is it justifiable to regard him as a literary charlatan who deliberately falsified the Folio script and twisted and bent words to his own liking to invent a purely fabulous account of Bacon, Shaksper and others?

It is a strange fact that anyone who endeavours to strike out any new line of thought is invariably assailed with the most violent and intemperate invective by certain illiterate minds. I could cite many instances in history, even before the time of Copernicus, but if anyone should appreciate the truth of the statement it is we Baconians, who have been jeered at and ridiculed and worse for the last sixty odd years. The reception given to Donnelly's Numerical Cipher, despite his indefatigable perseverance and masterly exposition of the subject, was received with a storm of vituperation by critics and by many who never took the trouble to read his book. A regular typhoon of abuse assailed him from both sides of the Atlantic, charging him with being at least a lunatic, but more reasonably a fraud, a forger, a cheat, a liar, a swindler and a scoundrel. The same with Dr. Owen. No sooner was his discovery published than howls of derision were sent forth. People who had never seen the book were ready to assail it as a tissue of imposture or absurdity. The same violence pursued Mrs. Elizabeth Gallup with the Biliteral Cipher. Its announcement was received with shouts of derision and ridicule, and literary men wrote and spoke of the Cipher as though it had been concocted by her.

If you throw enough mud some is certain to stick, and so much was thrown at Donnelly that even Baconians in some cases are disposed to disparage his work. I do not cavil at those who may question his accuracy, but those who would reject him entirely on past hearsay might well think twice about it. Donnelly for over 200 pages gives chapter and verse of word after word, showing exactly how he arrives at his figures and hence the words they represent. I suggest that

where they are disputed the onus of proof rests on the shoulders of his critics, and so far as is known to me no one has taken up the cudgels in this way. With the elaborate amount of detail and explanation into which he enters on page after page to elucidate knotty points it might seem that if his critics remain dissatisfied they can never be expected to show reason. Are there still those in our midst—apart from the Stratfordians—who will venture to state that he invented the entire story and from a few pages, mainly from Henry IV, Part 2, picked and chose haphazard the suitable words to concoct this long account mainly of a critical few days in Bacon's life?

I am prepared to concede that in certain places he failed to decipher the story to its completion. It is surely not improbable that with time and space against him this busy Senator was disposed, like the honey-bee, to choose his flower and was liable in many cases to err. He says so: "I admit, as I have said before, that my workmanship in the elaboration of the Cipher is not perfect. There are one or two points of the Cipher rule that I have not fully worked out. I need more leisure to elaborate and verify it abundantly and reduce my workmanship to mathematical exactness." But, he continues, "No honest man can, I think, read this book through and say that there is nothing extraordinary, unusual and artificial in the construction of the text of 1st and 2nd Henry IV. No honest man will, I think, deny the multitudinous evidences I present that the text, words, brackets and hyphens have been adjusted arithmetically to the necessity of matching the ends of scenes and fragments of scenes with certain root-numbers of a cipher."

I have received a few criticisms from readers of BACONIANA relative to the first two articles on this subject. One is that, in this Cipher, Bacon alludes to himself as the son of Sir Nicholas Bacon. Yes, certainly he does. Mr. Bridgewater, in a letter in the October issue, says that if Donnelly is correct Bacon's father was Sir Nicholas, whereas in the Gallup Cipher he was the Earl of Leicester. Quite so. But nominally to the world under threat of death, according to both the Gallup and Owen Ciphers, he was forced to bear the name of Bacon, son of Sir Nicholas, and carry that name with him to the grave. He styled himself the son of Sir Nicholas and Lady (Anne) Bacon, and we have extant his letter to Buckingham, King James's favourite, dated 31 May, 1621, after his downfall, in which he used the phrase, "since my father's time," meaning Sir Nicholas. Is it not an explanation that in the Donnelly Cipher (as far as deciphered) he had not dealt with that aspect which needed much explanation? I suggest that if Mr. Bridgewater wishes to imply because Bacon accounted himself in the Donnelly Cipher, as he usually did, the son of Sir Nicholas, that it either (a) invalidates the Gallup and Owen Ciphers; or, if the Gallup and Owen Ciphers are right, that it (b) proves Donnelly to have invented his Numerical Cipher, he takes a singularly narrow and inconclusive view of the subject.

Another objection is that the account in Donnelly's Cipher of

the young Shaksper poaching in the park of Sir Thomas Lucy is opposed to fact and that it never happened. True, Sir George Greenwood asserted this, and I believe Malone before him, on the ground that Lucy possessed no enclosed park at this period. Greenwood was a brilliant lawyer and controversialist, but I fail to find that he produces any evidence to prove his contention. He cites Act 5, Eliz. c. 31, in regard to the penalties to be imposed on those who "wrongfully and unlawfully break or enter into any Park impaled . . . and used for the keeping, breeding and cherishing of deer," subject (Sect. 4) that such Park or enclosed ground is with the grant or licence of the Queen. He then states, "as it is admitted that there was no such park at Charlescote in Shaksper's time, it is obvious that these provisions could not apply to his supposed case." Admitted by whom? If there were positive evidence he fails to produce it.

On the other hand, we have two informants to the contrary and both near Shaksper's period, whose testimony Greenwood dismissed very cursorily. An antiquary, the Rev. William Fulmen, who died in 1688, bequeathed his MS. biography to Archdeacon Davies, of Lichfield, and rector of Sapperton, Glos. The biography said that William Shaksper was "much given to all unluckinesse in stealing venison and rabbits, particularly from Sir Lucy, who had him oft whipt and sometimes imprisoned and at last made him fly his native county to his great advancement." Greenwood airily dismisses this testimony and discredits the writer because he did not know or use Lucy's Christian name. To me this seems a poor piece of specious pleading.

Nor does he accord any credit to Nicholas Rowe's account, the man who wrote the first life of Shaksper and sent Betterton, the actor, to Stratford, c. 1690, to gather what he could. Rowe says he had fallen into ill-company, "and amongst them some that made a frequent practice of deer-stalking, engaged him more than once in robbing a park belonging to Sir Thomas Lucy, of Charlcote, near Stratford." Rowe was a reputable writer, a playwright, and was poet laureate to George I. Greenwood dismisses such evidence as "legend." Yet the "legend" was near enough in time to be history.

Another objection raised to the Donnelly Cipher is that he describes the Bishop of Worcester in one passage as "My lord Sir John, the noble and learned Bishop of Worcester" (p. 764). I am informed that the Bishop in 1597 to 1610 was Gervase Babington. I accept the correction, and so doubtless would Donnelly. It is evident that there is error here in the transmission and that the words "Sir John" are extraneous and inaccurate. Donnelly admits errors, but they do not necessarily discredit the authenticity of the Cipher as a whole.

Mr. Fletcher Pratt, in his "Secret and Urgent," a recent book on codes and ciphers, dismisses Donnelly's Cipher with contempt. Unfortunately for the Baconians, sneers Mr. Pratt, "Donnelly was no cryptographer and his volume was instantly greeted with shouts of derision by those who were. They pointed out that his rules for

solution were practically all variables, and given so many it is possible to extract almost any message from a wordage as large as Shakespeare's, and even more remarkable coincidences of numbers and text can be discovered elsewhere." I invite this super-critic to take any Shakespeare play he wishes and create an intelligible inner story from it. Could he construct even a hundred words on variables which run in sequences as Donnelly's do? I very much doubt it.

One other matter before I end.

All acquainted with the history of Francis Bacon are aware that in 1601—not long after the alleged attempt to arrest Shaksper—he wrote to Robert Cecil complaining of some insults put upon him in open court by his arch-enemy, the then Attorney-General Coke. In the course of this Coke had said, "it were good to clap a *capias utlegatum* upon my (Bacon's) back! To which I only said he could not, and that he was at fault; for he hunted up an old scent."*

The word "utlegatum" or "utlagatum" is derived from the old Saxon word "utlagte," an outlaw, one deprived of the benefit of the law and out of the king's protection.† It means that the individual has refused to appear when process was issued against him, or that he has secreted himself or fled the country. Donnelly maintains that when Coke stigmatised Bacon as one who should have a *capias utlagatum* clapped on his back, that he had procured Shaksper to become an outlaw, was an accessory to the fact, and hence was legally an outlaw himself. As Bacon never fled the law Coke could only refer to some such occurrence. It must be admitted that, if Donnelly's Cipher were correct as to the flight of Shaksper, and the plot to get him out of the country when the Queen had sent to arrest him, Bacon was open to the charge of being an accessory. Yet by the law he could not have been proceeded against until Shaksper was arraigned and the charge proved.‡ Bacon's enigmatical reply that Coke had "hunted up an old scent" could only imply that the affair was finished and done with, and that Coke was out of date. It might be asked whether this does not afford a clue to the severe pressure put upon Bacon which compelled him to appear against Essex at his trial? From the Owen and Gallup Ciphers we learn that he was forced to agree or else die also. What was the crime he had so terribly to expiate? And was not the gravamen of Bacon's complaint that a matter supposedly known only to the Queen and Cecil had been confided to his spiteful enemy Coke? If so, Donelly's Cipher has afforded the explanation of an hitherto veiled and cryptic chapter in Bacon's career.

But here I conclude. It is not for me to claim that Donnelly's Cipher is reproachless, but I do say that it is deserving of far more consideration than prejudice has accorded it. Its virtues have been ignored while its shortcomings have been exaggerated out of all proportion. It is so easy to be destructive!

* Spedding: Life and Works, vol. iii, p. 2.

† Jacob's Law Dictionary, iv, p. 454.

‡ Jacob's Law Dictionary, iv, p. 219.

ELIZABETHAN AUDIENCES AND PLAYERS.

"THE CURRENT IMPRESSION THAT 'THE SPACIOUS TIMES OF GREAT ELIZABETH' WERE A PERIOD OF HIGH MORAL AND INTELLECTUAL DEVELOPMENT IS NOT ENDORSED BY HISTORY, NOR IS IT DEDUCIBLE FROM THE EVIDENCE OF MEN WHO WERE THEN LIVING."

"The Shakespeare Symphony" by Harold Bayley. Chapman and Hall, 1906.

It is to be regretted that Mr. Bayley's magnificent and enlightening book is out of print. It was published at a period when it was customary for reviewers either to ignore or to scoff at books which created difficulties for the maintenance of the orthodox position in relation to the Shakespeare authorship. Mr. Bayley went further and proved that the works attributed to a number of other great writers of the period were, in some mysterious way, connected with Francis Bacon; that they were working systematically under his influence or direction for the development of language, learning and human principles. The effect on commentators has been lost, for not only have they failed to identify Francis Bacon as the conductor of the orchestra, but have missed the pleasure and instruction of hearing it as a harmonious whole. Because of the great and sudden burst of literature and learning (which died down with equal suddenness after Bacon's death) they have foolishly judged the general state of learning by this phenomenon.

Mr. Bayley says (p.17) "There is admittedly much worthless and offensive farce in our old Drama, but it is relatively fractional. The majority is of such a character that it is an everlasting subject of wonder how the illiterate and disorderly rabble ever could have possibly endured it. What meaning was attached by 'the shouting varletry' to such phrases as, for instance, 'deracinate such savagery,' 'exsufflicate and blown surmises' and 'the multitudinous seas incarnadine?' Was it acceptable to the groundlings 'capable for the most part of nothing but inexplicable dumbshows and noise,' to hear a crown described as an 'inclusive verge of golden metal,' and a sigh as 'a windy suspiration of forced breath?' "

In the Annual Shakespeare Lecture of the British Academy last year, Dr. F. S. Boas commented on "the stream of classical allusions that runs through the Shakespeare canon." His classical knowledge, he declared, "was emphatically not on the surface. On the contrary I would apply to it an epithet unknown in his day, subliminal. It had seeped into his subconscious self." Surely, a rare and remarkable admission to come from an orthodox professor! He has advanced so

far that we even find him asking the same question as Mr. Bayley did thirty-seven years previously! As Dr. Boas puts it:—

> "What did the audiences in the Globe and the Blackfriars make of it all? This is to me a constant enigma. The young gallants of the Inns of Court who, like Ovid in Jonson's *Poetaster*,* were devotees of poetry instead of law, may have appreciated such echoes of their humanist studies. But how about the citizens and 'prentices, the groundlings? What was Hecuba 'and all that' to them, or they to Hecuba?"

We do know, however, what these citizens were to Shakespeare and Bacon:

The vulgar sort.—*Advancement of Learning*.
The vulgar sort.—*I-Henry VI*, *III*-2.
The natural depravity and malignant disposition of the vulgar.—*Wisdom of the Ancients*.
The many-headed multitude.—*Coriolanus*, *II*-3.
Monster with many heads.—*Conference of Pleasure*.
Beast with many heads.—*Coriolanus*, *IV*-1.
The vulgar who are always swelling and rising against their rulers, and endeavouring at changes.—*Wisdom of the Ancients*.
The ignorant and rude multitude, the vulgar.—*Wisdom of the Ancients*.
The giddy multitude.—*II Henry VI*, *II*-4.
The abject people.—*II Henry VI*, *II*-4.
The tag rag people.—*Julius Caesar*, 1-2.
The common herd.—*Ibid*.
The beastly plebeians.—*Coriolanus II*-1.
Barber-surgeons, butchers, and such base mechanical persons.—*Star Chamber Note on duelling*.
Rabble and scum of desperate people . . . . wild beasts as it were.—*Henry VII*.
The mutable rank-scented many.—*Coriolanus*, *III*-1.
The common rout.—*Comedy of Errors*.
Rude unpolished hinds.—*II Henry VI*, *III*-2.
The fool multitude.—*Merchant of Venice*, *II*-9.
The barbarous multitude.—*Ibid*.
The rascal people.—*II Henry VI*, *IV*-4.
A crew of patches, rude mechanicals.—*M. N. Dream*, *III*-2.
Mechanic slaves with greasy aprons.—*Antony and Cleopatra*, *V*-2.

and so on, *ab lib*! We may well wonder not only how "the common sort of thick-skinned auditor" (as they are termed in *Histriomastix*) took such pointed remarks from the stage, but also what they made

*That *Ovid* in *Poetaster* is a caricature of Shakespeare-Bacon is a well established fact, but it would not do for the professor to say so. He has given a pretty good hint that he is aware of it.

of Shakespeare's learned lines of which the meanings are still being disputed by the commentators. I have not the slightest doubt that the plays were cut to shreds in the playhouses and presented without the philosophy, classicisms, etc. How otherwise could the masterpieces be performed in "the two hours' traffic of the stage?" Although probably as much of an exaggeration as the *Pyramus and Thisbe* interlude in *A Midsummer Night's Dream*, the manner of presenting *Hero and Leander* in Ben Jonson's *Bartholomew Fair* has a foundation in fact. The impressario *Leatherhead* explains that the script "is too learned and poetical for our audiences." They would not know about *Hellespont* or *Abydos* and so, he says, "I take a little pains to reduce it to a more familiar strain for our people!"

Shakspere is supposed to have arrived in London completely unknown in 1585 or 1586, and to have attached himself to Burbage's playhouse in Shoreditch as ostler. The environment was anything but conducive to picking up culture and refinement of language, of which he would have been in dire need. We can gather some idea of the players and the playhouses from contemporary writers prior to that date. In 1572, William Harrison, in his Chronology wrote, "Would to God these common players were exiled altogether as seminaries of impiety and their theatres pulled down as no better than houses of bawdry." It was under the Poor Law of 1572 that players were, unless licensed, deemed to be "rogues, vagabonds and sturdy beggars" and on the first conviction "to be grievously whipped and burnt through the gristle of the right ear with an hot iron of the compass of an inch about, manifesting his or her roguish kind of life." More drastic penalties were devised for any subsequent offence! In 1579, a pamphlet was published under the title, "The School of Abuse, containing a pleasant invective against Poets, Pipers, Players, Jesters and such like Caterpillars of the Commonwealth." The author was Stephen Gosson. It was, too, in the same year that playhouses were termed "the nest of the devil and the sink of all sin." Such was the atmosphere for the creation of *Venus and Adonis* and *Lucrece*, and for the cultivation of an intimate friendship with one of the greatest of the young peers, Lord Southampton, to whom was dedicated love "without end!" Truly, there is no limit to the folly which many learned commentators set down, in all seriousness, in their biographies of Shakespeare!

Aristocrat and player never did fraternise. Alexander Dyce pointed out in his preface to his edition of the Works of Marlowe, "actors seldom presumed to approach the mansions of the aristocracy and plays were scarcely recognised as literature." Twenty years after Shakspere's arrival in London, and when many of the Shakespeare plays had been written, the playhouses were still "the sink of all sin." In 1607, Ben Jonson, in the dedication of *The Fox*, remarks, "Now, especially in dramatic, or, as they term it, stage poetry, nothing but ribaldry, profanation, blasphemy, all license of offence to God and Man is practised." He goes on to complain of the "foul

and unwashed bawdry as is now made the food of the scene." No wonder the Corporation of London would not have a playhouse within the City precincts. "Filthie haunts" are what Gabriel Harvey (*Foure Letters*, 1592) termed the theatre districts of Shoreditch and Southwark. From this year to the end of Elizabeth's reign, Dr. G. B. Harrison has searched the official records and published them in his valuable work entitled "The Elizabethan Journals" (Routledge, 1938). I cannot do better than quote a number of extracts relating to the theatre:

June, 1592.

Disorders in Southwark. Moreover for avoiding of these unlawful assemblies, no plays may be used at the Theatre, Curtain or other usual places, nor any sort of unlawful or forbidden pastime that draws together the baser sort of people from henceforth until the Feast of St. Michael.

Remembrancia I, 662, *Printed in Malone Society's Collections*, *I*, 71.

November 1594.

Petition against a New Theatre. Learning that some intend to erect a new theatre on the Bankside the Lord Mayor hath written to the Lord Treasurer begging him rather to suppress all stages than to erect any more. Nor will he allow the defence of these plays alleged by some that the people must have some kind of recreation, and that policy requires idle and ill-disposed heads to be directed from worse practice by this kind of exercise. The plays, saith he, are so corrupt, profane, containing nothing else but unchaste fables, lascivious devices, shifts, cozenage, and matter of like sort that only the base and refuse sort of people, or such young gentlemen as have but small regard for credit or conscience, are drawn thither. Hence plays are become the ordinary place of meeting for all vagrant persons and masterless men that hang about the City; thieves, horse-stealers, whoremongers, cozeners, conny-catching persons, practisers of treason and such like; there they consort and make their matches. Nor can the City be cleansed of this ungodly sort (the very sink of contagion not only of the City but of the whole realm) so long as plays of resort are by authority permitted.

Remembrancia, *II*, 73, *Printed in Malone Society's Collections*, *I*, 74.

September, 1595.

Petition against Plays. Since the commission of the provost marshal was revoked the masterless and vagabond persons that had retired out of his precinct are returning to their old haunt and frequent the plays at the Theatre and Bankside. Wherefore the Lord Mayor petitioneth the Council for the suppressing of stage plays, declaring that they contain nothing but profane fables, lascivious matters, cozening devices, and other unseemly and

scurrilous behaviours which are so set forth that they move wholly to imitation. Moreover he verily thinketh them to be the chief cause of the late stir and mutinous attempt of those few apprentices and other servants, who no doubt drew their infection from these and like places, and also of many other disorders and lewd demeanours which appear of late in young people of all degrees.

Remembrancia II, 103; *Reprinted in Elizabethan Stage IV*, 318
E. K. Chambers, 1923

November, 1596.

A Theatre in Blackfriars. James Burbage hath lately bought some rooms in the precinct of Blackfriars, near to the dwelling house of the Lord Chamberlain and the Lord Hunsdon, which he now altereth and would convert into a common playhouse. But the nobles and gentlemen petition the Council that the rooms be converted to some other use, showing the annoyance and trouble that will be caused by the great resort of all manner of vagrant and lewd persons that under colour of resorting to the plays will come thither and work all manner of mischief; also to the pestering of the precinct, if it should please God to send any visitation of sickness, for the precinct is already grown very populous. Besides the playhouse is so near to the church that the noise of the drums and trumpets will greatly disturb and hinder the ministers and parishioners in time of divine service and sermons. It is alleged, moreover, that the players think now to plant themselves in the liberties because the Lord Mayor hath banished them from playing in the City because of the great inconveniences and ill rule that followeth them.

State Papers Domestic; *Printed in Elizabethan Stage*, *IV*, 319.

July 1597.

The Playhouses ordered to the plucked down. The Lord Mayor and Aldermen have again petitioned the Council for the present stay and final suppression of stage plays at the Theatre, Curtain, Bankside and all other places, alleging four reasons in particular.

Firstly, they corrupt youth, containing nothing but unchaste matters and ungodly practices which impress the very quality and corruption of manners which they represent, contrary to the rules and art prescribed for them even among the heathen, who used them seldom and at set times and not all the year long.

Secondly, they are the ordinary places for vagrant persons, masterless men, thieves, horse-stealers, whoremongers, cozeners, connycatchers, contrivers of treason and other dangerous persons to meet together and to make their matches, which cannot be prevented when discovered by the governers of the City, for they are out of the City's jurisdiction.

Thirdly, they maintain idleness in persons with no vocation and draw prentices and other servants from their ordinary work, and all sorts from resort to sermons and other Christian exercises, to the great hindrance of trades and profanation of religion.

Fourthly, in time of sickness many having sores and yet not heartsick take occasion to walk abroad and hear a play, whereby others are infected and themselves also many times miscarry.

In answer to this petition the Council direct that not only shall no plays be used in London during this summer, but that the Curtain in Shoreditch, and the playhouses on the Bankside shall be plucked down, and present order taken that no plays shall be used in any public place within three miles of the City till Allhallow tide.

Likewise the magistrates shall send for the owners of the playhouses and enjoin them to pluck down quite the stages, galleries and rooms and so to deface them that they may not again be employed to such use.

Remembrancia II, 171. *Reprinted in Elizabethan Stage*.

June, 1600.

Playhouses and players to be restrained. Complaints having been made to the Council generally of the disorders occasioned by stage plays, and especially against the building of the new house in Golding Lane by Edward Alleyn, sundry restrictions are now laid upon them . . . . Because of the many particular abuses and disorders that do ensue it is now ordered that two houses, and no more, shall be allowed, the Globe upon the Bankside for the use of the Lord Chamberlain's servants, and this new house for my Lord Admiral's men, but lest it add to the number of playhouses the Curtain shall be plucked down or put to some other use. Moreover, these two companies shall play twice a week only and no oftener, and especially they shall refrain to play on the Sabbath day, and shall forbear altogether in time of Lent.

Acts of the Privy Council, edited by Dasent, 1900.

December, 1601.

The abuse of Playhouses. Of late the Lord Mayor and aldermen complained again to the Council of the great abuse and disorder by reason of the multitude of playhouses, and the inordinate resort of idle people daily unto public stage plays. To which their Lordships reply that it is vain for them to take knowledge of great abuses and disorders, and to give order for redress if their directions find no better execution and observation, the fault whereof is to be imputed to the Lord Mayor and the Justices of Middlesex and Surrey, utterly neglecting that order which was made about a year and a half since.

Acts of the Privy Council, XXXII, 466.

The argument might be advanced that London had a succession of puritanical mayors and that these protests and measures against the playhouse and players were due to narrow-mindedness. But the evidence from other sources, against which no such suggestion can be made, is corroborative and overwhelming. Nobody could charge Ben Jonson with being squeamish or particular in his choice of words and expressions. Much of his dialogue, if written by a modern playwright, would not pass the censor. Yet even he was shocked by the "unwashed bawdry" of the playhouses. In *Poetaster* he brings on a player, "Histrio," who is made to hear of the contemptible estimation in which he, and his theatre, were held in the year 1601—at the peak of Shakespearean composition:

> *Tucca*. What's he that stalks by there, boy? . . . .
> *Officer*. 'Tis a player, sir.
> *Tucca*. A player! call him, call the lousy slave hither; what, will he sail by and not once strike or vail to a man of war? ha! No respect to men of worship, you slave! what, you are proud, you rascal? You grow rich do you, and purchase, you twopenny tearmouth?

Tucca's favourite appellations for the player are "stiff-toe," and "stinkard," Yet this "stalker" has been identified with Alleyn who was a more respectable player than most of his kind. There is no doubt that the Elizabethan actor relied upon grossly exaggerated voice, grimace, gesture and movement. In *The Puritan*, or the *Widow of Watling Street* (stated on the 1607 title-page to be "written by W.S.") Pyeboard asks (III-5):

> Have you never seen a stalking-stamping player, that will raise a tempest with his tongue, and thunder with his heels?
> *Capt*. O, yes, yes, yes: often, often.

"It offends me to the soul," says Hamlet, "to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise." Hamlet goes on to mention the players' bad accent; their strutting and bellowing, and their abominable imitations of humanity. "Harlotry players" is what Shakespeare calls them in *Henry IV, part I*, and we are supposed to believe that he was himself one of them!

When Burbage's company (in which presumably Shakspere was included) visited Gray's Inn in 1594 to perform *The Comedy of Errors*, they were alluded to as "a company of base and common fellows."

Playing to illiterate, noisy and evil-smelling rabbles would not be conducive to the academic and trained acting, elocution and deportment to which we are accustomed to-day. If Burbage were to be seen and judged by modern ideas he would, I feel sure, exceed anything accomplished in burlesque on the music hall stage.

R. L. EAGLE.

WHY I JOINED THE BACON SOCIETY

By Joseph Holbrooke.

A FRIEND asked me, "Why don't you join the Bacon Society?" A very good and pertinent question, I think, as I, personally, belong to no other society—not even any musical society! I have found the latter a fearful bore—so many with axes to grind. But The Bacon society is a very different matter. Firstly, it challenged me on my doubts of years ago about Shaksper, that any villager in those times could "arrive," with a massive intellect, on every possible subject, in London without ever having produced something in his own village before he arrived in London. We can find no evidence whatever that this yokel ever had any such education to arm him for, say, *Love's Labour's Lost* or *Measure for Measure*. That output of grand literature could never come from the very limited amount of education he would have received at the school at Stratford, if, indeed, he attended it. No cry of "Genius!" will explain that vast accumulated knowledge. In those days no such knowledge was ever seen in print at Stratford. The "law" knowledge alone could only have been gained by special study in that subject. Many years ago I listened to heated arguments on the fact that no author of note (leaving out our mysterious "Shakespeare") had ever left this world without trace of some writing somewhere—a sheet or two of proof of his great gifts—Leonardo, Angelo, Titian, Dante, Chaucer, etc., have all left some data. Even the earliest musicians can be found in print at that period, and in manuscript. Of our "Shakespeare," we find not a sheet of any play or poem, not even a single letter written by him. That is, or should be, too much for any student.

There was a giant in being in those days named Francis Bacon. He was armed in every direction of knowledge, and was a great reader and student. He alone fits the many qualifications for the writing of Shakespeare. In so many directions it is quite clear that he, and he only, could have written the plays. As to why he allowed the names of others, and of lesser lights, to appear on his writings, we may never know. But it is obvious, as in these days, that a great fellow is soon smelt by the lesser fry—and we know too that Bacon would have risked a lot if he had acknowledged stage plays, or such a licentious poem as *Venus and Adonis*. Those must have been dreadful and dangerous days for brave writers, when one had to pay others for the use of their names, invent names, or publish anonymously, if there was the slightest risk of the authorities twisting a quite innocent remark or situation into heresy or treason. We do not know, for instance, which is genuine, or the reverse, in Spenser, Marlowe, Nashe, Greene and others.

Miracles do not happen, and it behoves the Bacon enthusiast to hold fast to his beliefs. When he reads the wise Essays, or *The Advancement of Learning*, he knows it is the same giant brain as is behind the Shakespeare mask. In so many directions we have tantalising hints of Bacon's suggestions scattered throughout the printed text—little clues which may not seem important in themselves, but most significant in their accumulated numbers and strength.

That America took up with gusto the Stratford legend is really in tune. Tourists from across the Atlantic provided most of the income of Stratford. True, America collects books and manuscripts: but for what purpose? To hoard as museum pieces, and there they remain on shelves and in cases in the libraries of millionaires, few of whom have the slightest appreciation of old books or literature. There we have music never heard, and literature never read.

I was much impressed by what Sir Edwin Durning-Lawrence wrote over thirty years ago:

> "We must never forget that Bacon started with the avowed intention of creating an English language capable of fitly expressing the noblest thoughts, and that he succeeded in accomplishing this mighty task by means of the great Folio of the Plays, which contains about 15,000 different words, nearly half of which he invented and coined, and also by means of the King James I *Authorised Version of the Bible*, in which, in the Introduction, we are told by the translators (who worked under Bacon) that they had endeavoured to preserve every word in the English language, in order that no word might be deemed merely secular."

In mentioning the American ventures in Stratford, there is also to be deplored the ghastly building in brick in that town for the performance of the Plays.

The land all around is of a generous grey stone, this should have been used for the theatre to keep it "in tune" with the town of Stratford and its surroundings.

ANOTHER MASK OF FRANCIS BACON

By E. D. Johnson.

THE writer recently obtained a copy of a book entitled "The Historie of the Life and Death of Mary Stuart Queen of Scotland." This book is dated 1624. No author's name is on the title page. It contains a preface which is not signed, followed by a dedication "To the Kings Most Excellent Maiestie," which is signed "WIL. STRANGVAGE."

Strangvage is a strange name. In 1636 this book was reprinted, the same dedication being signed "W. Vdall." No man called Wil. Strangvage can be traced.

From the catalogue of books in the British Museum to the year 1640, it would appear that W. Strangvage was probably the pseudonym of W. Udall. Who was W. Udall?

In the Bibliographical Society publication, "Dictionary of Printers, etc.," 1557-1640, is the following note: Udall (Christian name not given) bookseller in London 1624.

A perusal of this book shows quite clearly that it was never written by a mere bookseller, because the author, whoever he was, had access to a number of original letters written by Queen Mary to Queen Elizabeth, as he quotes from these letters which he says that he has seen, which shows that he was some eminent person who was able to obtain access to a large number of State documents.

The following is a copy of the dedication to the King:—

TO
THE KINGS
MOST EXCELLENT
MAIESTIE.

Most Dread Soueraigne.

> Zeno the Philosopher, being asked how a man might attaine wisdome, answered, By drawing neere vnto the dead. O the Sepulchers of our Ancestors, how much more doe they teach than all the studie, bookes and precepts of the learned!

And herein due praise must needs be ascribed vnto Historie, the life of memorie, and the mirrour of man's life, making those Heroick acts to liue againe, which otherwise would be buried in eternall forgetfulnesse, whereby the minde (a greedy hunter after knowledge) is enflamed, by affecting the seuerall perfections of others, to seeke after excellent things, and by feruent imitation to attaine to that glory which is gotten by vertue.

For these causes (most renowned Soueraigne) when I considered Plutarke, laying aside the studie of Philosophie, to thinke the time well imploied in writing the liues of Theseus, of Aristides, and of other inferiour persons; and knowing how farre the lustre and splendor of Princes shineth beyond the brightnesse of others; euery one standing for a million of the common people: And being sensible that it is

infused euen by nature, euery man to desire, and to be delighted with the relation and story of his owne Ancesters and predecessors:

For these reasons I presumed to present vnto your Highnesse this Treatise of the life and death of your Royall Mother, the Lady Mary Stvart Queene of Scotland; A History most fit for this your Meridian of Great Britaine, and yet neuer published in the English tongue before: Wherein, although I confesse the slendernesse of my skill in the exornation and beautifying of the stile, and thereby may worthily incurre the reproofe of the learned; yet if your Maiesty vouchsafe your gracious and Princely acceptation, all faults therein shall easily bee couered and blotted out. Therefore I become your humble Orator, praying no other thing than the Sunne Diall of the Sunne, Aspice me vt aspiciar: most humbly beseeching the Almighty to blesse your most Excellent Maiestie, with a long, happie, and prosperous reigne.

Your Sacred Maiesties
most humble subiect
Wil. Strangvage.

Anyone who is familiar with Francis Bacon's writings will see that this dedication is written in his usual style. The author of this dedication refers to Zeno and Plutarch—two authors whose works had at that time never been translated into English.

It will be found that Francis Bacon has inserted his signature in this book. Every chapter is devoted to a year in Queen Mary's life, and is headed Anno 1559, Anno 1560, etc. At the top of page 4 we find Anno 1561, the first word on the first line of this page being Francis. Francis Bacon was born in 1561, and the fact that the word Francis appears after the date 1561 might be a coincidence if it was not for the fact that Francis Bacon's signature appears in the margin of this page as follows:—The first two letters on the fifth line from Francis are BA, the first three letters on the fifth line from BA are CON, the first two letters on the fifth line from CON are TO, and the first four letters on the fifth line from TO are SHEW, thus

1561
FRANCIS
—
—
—
BA
—
—
—
CON
—
—
—
TO
—
—
—
SHEW TO SHEW FRANCIS BACON 1561

On pages 9 and 10 is an extract from a letter which Queen Elizabeth wrote to Queen Mary. Where did the author get this from, as Queen Elizabeth's private correspondence was not published?

On page 24 we are told that Queene Elizabeth "sent Tamworth, a gentleman of her privie chamber, unto the Queen of Scotland, to warne her not to violate the peace and to expostulate with her, for her hastie marriage with the native subject of England (Darley) without her consent."

On page 25 is set out Queen Mary's reply in detail. This reply would be a State document and not available to the general public, but the author must have had access to it.

On page 35 we find the following: "What George Earle of Huntley, and the Earle of Argile, men of great nobilitie in Scotland, did forthwith protest of this matter, I think good to set downe in this place, out of the originall, with their own hands, sent unto Queen Elizabeth, which I have seen." Here follows the statement of Huntley and Argile. The author states that he *has seen the original of this statement*; how could he have done so unless he had access to the original documents?

After Queen Mary's escape out of prison in Lochleven she landed at Workington in Cumberland, and (page 45) "the same day wrote letters in the French tongue, with her owne hand, unto Queene Elizabeth, of the which the chiefe heads . . . I think good to set down out of the originall, which is in this manner." Here follows the translation of Queen Mary's letters.

How did the author obtain access to this original letter of Queen Mary's?

On page 47 is given Queen Elizabeth's reply to Queen Mary's letter.

On pages 52-57 is set out certain correspondence between the Commissioners of Queen Mary and the Commissioners for the King Infant, at the end of which are the words "Thus much out of the originall copies of the Commissioners, written with their owne hands, which I have seene."

How was the author able to see these original copies of the Commissioners' reports?

On page 100 we find the following: "These dangerous times produced in the Parliament holden in England this law: It was made treason . . . . if any in the Queene's life, by writing or printed book expressly affirme, that any is or ought to be heire or successor to the Queene besides *the natural issue of her own body*. This seemed somewhat severe unto many, who were of opinion that the tranquillitie of the Realme would bee established by the designation of a certaine heire. But it is wonderfull what jests some lewd construers of words, made of that clause, *Besides the naturall issue of her body*. Since the Lawyers call them *naturall* that are born out of matrimonie, but the legitimate they call out of the forme of words used in the Law of England, *children of his body lawfully begotten*; inasmuch that being

a young man, I heard it often said, that that word was thrust into the Act by *Leicester*, to the intent that hee might at one time or other, thrust upon them, against their wills, some bastarde son of his, as the naturall issue of the Queen."

From the above it is clear that there was current gossip that Queen Elizabeth had had children fathered by Leicester.

Referring to Queen Mary, on page 134, we find the following: "She in the meane time being vexed and troubled in minde, oppressed with miseries, and pining away with the calamitie of her long lasting imprisonment, without any hope of libertie: in her long letters written in French (which her motherly love and anxietie of minde extorted from her) deplored unto Queene Elizabeth her grievous and hard fortunes, and the most distressed estate of her sonne, to this effect; for I will, out of *the originall letters written with her owne hand*, abbreviate them."

Here follow seven pages of translation of Queen Mary's letter, which is signed at the end "From Sheffield the eighth day of November 1582 Votre tre desoleé plus proche parente & affectioneé seure Marie R." The author tells us that his translation is from the *originall* letter written by Queen Mary, but original letters written by Queen Mary would not be available to any ordinary writer who did not move in Court circles. The more one studies this book, the more impossible does it become to believe that it was written by W. Udall the bookseller, or the unknown Wil. Strangvage.

In 1586 Queen Mary was imprisoned, and on page 214 we find the following: "And although Powlet her keeper deprived her of all dignitie and respect, and she was no more accounted of but as a meane woman of the basest ranke, yet she endured it with a most quiet minde: But having gotten leave of him with too much adoe, by letters unto Queene Elizabeth dated the nineteenth day of December (1586) she declared"—here follows a long letter to Queen Elizabeth. At the end of this letter the author states: "But whether these letters came ever to the hands of Queene Elizabeth, I cannot say."

It would be interesting to know how the author was aware of this letter and where he had seen it.

The whole book is full of legal terms, and must have been written by a lawyer who was familiar with the procedure in State trials. It is well worth perusal, and evidently contains a true account of the life and death of Queen Mary of Scotland.

FRANCIS BACON'S CYPHER SIGNATURES.

Not long ago the writer published a pamphlet showing how Francis Bacon had woven his signatures into the text of The First Folio of the Plays and then written round these signatures, the letters of the text used for the signatures being all the same distance apart from each other, which appears when the letters of the text have been placed in a Table. Several readers wrote to say that they did not think this could be done without interfering unduly with the sense of the text, and that the signatures that had been found might have been fortuitous. They are mistaken, because it is quite easy to work signatures into the text, as the following statement will show:—

If the Readers will doe me the favour of
carefully checking over the examples of
Francis Bacons signatures before shown
they must come to the conclusion that it
is folly toe object disarray and ridicule
the disclosures in the addresses and
verses set out at the beginning of the First
Folio of Mr Wm Shakespeares Comedies Histor
ies & Tragedies I cannot help wondering why
Francis Bacon took the trouble to weave his
signatures into the text of the addresses and
verses unless the object was to receive pos
thumous honour tho wee know now who was the
true author of the Plays it is difficult to
bring home the truth to people who deliber
ately close their eyes and refuse to accept
the evidence at all even the numerous examples
of signatures in the First Folio will have no
effect on them so the consequence is until the
original manuscripts of the Plays come to light
in th future we are assuming the taske of showing
how Francis Bacon wove his signatures and
messages into the text of the First Folio at
the same time giving his readers clues to help
them too see all F Bacons inset signatures
and messages in The First Folio.

In order to demonstrate Francis Bacon's method of inserting signatures and messages in the text of his writings, the writer has inserted in the before written statement a hidden message formed out of 29 letters which are all the same distance apart from each other, the letters used being in the 1st, 5th, 9th, 13th, 17th, 21st and 25th lines. The message reads down from the first line and goes from right to left. These letters are in a symmetrical design, but this of course is not seen until all the letters have been placed in a Table.

The Table on page 31 shows all the letters in the statement.

Some of your readers may like to decypher the message for themselves, so a hint is given that the first letter of the message is found in the 21st square of the first line and that the message is formed of 3 letters in the 1st line, 5 letters in the 5th line, 3 letters in the 9th line, 5 letters in the 13th line, 3 letters in the 17th line, 5 letters in the 21st line, and 5 letters in the 25th line, and that the letters used are all 5 squares apart from each other.

The solution will be given in the next number of *Baconiana*.

EDWARD D. JOHNSON.

CIPHER PUZZLE PRIZE COMPETITION.

The Editors of BACONIANA publish in this number a cipher puzzle for solution by its readers. The puzzle is the work of Mr. Edward D. Johnson. A prize of £2 2s. is offered for the first correct solution opened by the Editors. The competition is free to any reader of BACONIANA subject to the following rules.

1. All solutions must be in the hands of the Editors by 4 p.m., on the 15th March, 1945, and must be clearly written without alterations or corrections.

2. The envelope containing the solution must be addressed to the Editors of BACONIANA, 240, High Holborn, London, W.C., and must be marked "Prize Competition" on the top left hand corner of the envelope.

3. On the 16th March, all envelopes thus marked will be mixed and the first correct solution opened will be the winner.

4. The correct solution will be published in April number of BACONIANA, together with the name of the winner.

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

THE SYMPATHY AND ANTIPATHY OF THINGS

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

"ALL things," wrote Bacon, "consist in the mixture of opposites; disunion, differences, give existence to things . . . . the entire solar system is ordered by Attraction and Repulsion and nothing exists but has its direct opposite. Out of conflict all things exist, take their shape and form and perpetuate themselves."

He commended Telesius of Cozensa as "the last of the novelists," who, by following Empedocles, explained all things on the hypothesis of continuous conflict and reciprocal action on the part of two formal principles, heat and cold. This philosophy Bacon expanded into Strife and Friendship, Mars and Venus, Dense and Rare, Heavy and Light, in short "The Sympathy and Antipathy of Things," and called it "The Keys of Works." The grand doctrine of the Eleusinian Mysteries was the principle of War and Peace, of the strife of Matter with Spirit, which thereby was purified. "War," said Heraclitus, "is the father of all things."

> "Such civil war is in my Love and Hate,
> That I an accessary needs must be
> To that sweet thief which sourly robs from me."
>
> (Sonnet 35).

The synthesis or marriage of philosophy (or ideas) to art is at once a separation and a reconciliation—the union of mind with matter, the spiritual with the material. Love and Hate embrace the universe, the one representing Gravitation—the great attractive force: the other Repulsion. They are at once centripetal and centrifugal, a unifying yet a separating power. Hate and Love in action with each other exemplify the Strife and Friendship of Nature. Out of the conflict of a great dualism, as Bacon said, "all things exist." "Mine eye and heart are at mortal war." (Sonnet 46.)

Brahma has been described as the first Being before and over all things, and also the Love which that Being has for himself, and which he gives away. The Creative Principle is thus divided into a Lover and a Beloved, and separation is the primal origin of Things. "Union in partition" is clearly enunciated in "The Phoenix and the Turtle":—

> "So they lov'd, as love in twain
> Had the essence but in one:
> Two distincts, division none:
> Number there in love was slain."

Bacon profoundly believed that God is in His works as the Divine Word—the Universe being the Thought of God. The Divine Artist was in His works, which both conceal and reveal Him. Here he followed Plato, who imagined a world the work of a Divine "Poet," who through the Word—His archetypal idea—had hidden Himself in His works. But if Plato held that man was made for philosophy, in Bacon's opinion the position was reversed.

It is obvious from the Sonnets that the poet's art had two complete sides, which must necessarily be in opposition, a paradox of

identity and separation, a "union in partition, Light and Darkness, Summer and Winter, Day and Night, Heaven and Hell, Male and Female, Love and Hate, Life and Death. This is the key which unlocks many mysteries.

"Strife and Friendship in Nature," wrote Bacon, "are the spurs of motions," and this is most strikingly exemplified in many of the "Shakespeare" plays. Several of their plots turn upon separation and final reconciliation. "The Winter's Tale" is pivoted upon the separation of Hermione and Leontes, and concludes with their reconciliation and unity, Hermione being merely another name for Harmonia, the daughter of Mars and Venus, to whom Strife and Friendship gave birth. As in "The Winter's Tale," so in "Pericles," a lost child brings about the re-union of the parents.

In "All's Well" we have the separation of Bertram (Divine Love, both hidden and revealed) and Helena (human love) and their reconciliation. The Poet introduces into the play these contraries or opposites, when Helena says of Bertram, "His humble ambition, proud humility, His jarring concord, and his discord dulcet, His faith his sweet disaster." Bertram is attended by Parolles (a name meaning "words"), an evil instrument, a liar, and an emblem of words and their false connotations. "For words are but the image of matter," wrote Bacon, "and except they have life of reason and invention, to fall in love with them is all one, as to fall in love with a picture." Parolles—false words—is a dividing medium between the pair, who are separate yet identical, a very "union in partition." Le Feu (Fire) detects and exposes Parolles; as Bacon said, "Therefore this kindling or catching Fire, Heraclitus called 'peace,' because it composed nature, and made her one; but generation he called "war," because it multiplied and made her many." The entire plot of Romeo and Juliet is Love at civil war, at cross purposes with Hate. We find the "Two distincts, division none," or "The Phoenix and the Turtle" reproduced in the relationship of Hermia to Helena in "A Midsummer Night's Dream."

> ". . . . . So we grew together,
> Like to a double cherry, seeming parted;
> But yet a union in partition,
> Two lovely berries moulded on one stem."

Hermia is undoubtedly representative of Hermetic ideas imprinted upon Helena, as a stamp impresses itself upon wax, in accordance with the Platonic simile of the impregnation of matter by ideas. Indeed the Poet of the "Dream" uses that very simile: Theseus tells Hermia:

> "To you, your father should be as a god;
> One that compos'd your beauties; yea, and one
> To whom you are but as a form in wax,
> By him imprinted."

Again in "The Two Noble Kinsmen" we meet the two opposing principles of Love and Hate, not only in the protagonist characters of Palamon and Arcite, but in the introduction of the altars of Mars and Venus, the representative deities of those principles. The

argument of the Sonnets, moreover, is marriage for the sake of immortality—the immortality of divine truths concealed for a planned revelation through time. The poet has divided his Art into an external, and into an internal for posterity to discover and reveal. As the fly in the amber or crystal, so is the Truth open yet secret.

The most prominent and striking feature of the Sonnets is the reiterated appearance of Love (as a male) in conflict and opposition to Hate (as a female). And not only are these two antagonistical principles at war or strife the one with the other, but they form a paradox, inasmuch as one is embraced by the other under the androgynous term, "Master-Mistress." The woman is not only termed "hell," "hate," "black as night," but she is everything the male is not—he is the Affirmative: she the Negative.

The friend of the Sonnets, and to whom they are addressed, is Love, Light, Logos, and Truth—the poet's alter ego—himself and not himself. Adonis—Adonai—"the pleasure of the fleeting year"—Bacchus, Dionysus, Lord, and Sun—the Polyonymos, the many-named—is the vital power of the world, male and female, as Shelley said: "a sexless thing it seemed," separate yet identical—Master—Mistress. It is the marriage of these two which constitutes creation, and their offspring is Light, Logos, Revelation, enfolding the mystery of the Trinity. The boar is Mars or Winter who is at war with Venus or Summer, who laments the loss of Adonis, the Sun, until he is again restored to life. "How like a winter hath my absence been from thee."—Sonnet 97.

The "Gay Science," as opposed to sad ignorance, was, wrote Rosetti in his "History of the Antipapal Spirit," the mystic language of the Rosicrucians. It was founded on the two words 'love' and 'hatred,' and all their attendant qualities followed on each side,—pleasure and grief, truth and falsehood, light and darkness, fire and frost, life and death, and so on.

Alchemy attempted so to commingle two opposite principles as to produce a desired single result; and it has been remarked of the Rosicrucians—"They all maintain that the dissolution of bodies by the power of fire, is the only way by which men can arrive at true wisdom, and come to discern the first principles of things. They all acknowledge a certain analogy and harmony between the powers of nature and the doctrines of religion, and believe that the Deity governs the kingdom of grace by the same laws with which he rules the kingdom of nature: and hence they are led to use chemical denominations to express the truths of religion."

We find in the "Shakespeare" plays and poems mysterious allusions to fire and its purging qualities. Take Sonnet 45:—

> "The other two, slight air and purging fire,
> The first my thought, the other my desire."

According to Plato, air is a symbol of soul or spirit; fire an image of intellect. Leontes says in "The Winter's Tale":—

> "Say, that she were gone,
> Given to the fire, a moiety of my rest
> Might come to me again."

CORRESPONDENCE

To the Editor, BACONIANA.

Dear Sir,

"DARK LADIES AND LOVELY BOYS."

The quotation and references need no explanation. They explain themselves. The "Dark Lady and the Lovely Boy" theory is known to all Sonnet students as a cardinal doctrine of the Shaksperite Faith from which the "Authorities" deduce that the Author of the Sonnets was lascivious and immoral. He not only had mistresses but was also a homo-sexualist.

> Says J. M. Robertson, "We leave him (Shaksper) associated, in Sonnets which do not deny his hand, *with a Dark Lady of reprehensible character*, who for the time has him in thrall, though he takes terrible revenges . . . Number 51, with is obscene jesting . . . ." *The Problems of Shakespeare's Sonnets*, p. 270.
>
> Lord Alfred Douglas writes, "Samuel Butler distinctly brings *the charge of Homosexuality against Shakespeare* on the evidence of the Sonnets." *The True History of S.S.*, p.19.
>
> "Doubtless he had his Mistresses, we know at any rate he had one, *the Dark Woman of the Sonnets*." *Ibid*, p. 28.
>
> "It is the fashion nowadays to accuse Shakespeare of having *the same vices as Wilde*." *Ibid*. p. 20.
>
> "Butler deliberately argues that such impurity is inevitably to be deduced from them (the Sonnets) but implicitly also by almost *the entire mass of the other commentators*, from Chalmers right down to J. M. Robertson. *Ibid*, p. 14.
>
> After much unsavoury argument up to page 114, Samuel Butler states, "I believe those whose judgment we should respect will refuse to take *Shakespeare's grave indiscretion* more to heart than they do *the story of Noah's drunkenness*." *Shakespeare's Sonnets Reconsidered*, p. 114.

Now in the article mentioned by "Salvamen," the entire point was this: It was an answer to the suggestion made by Sir John Hammerton that Baconians who believed that the "Divine William" was a humbug were Vultures that would rob William Shaksper of his Glory." My answer was that he could not be "robbed" of any Aureole of Glory, because he had none; he had, on the other hand, an all round shameless and disreputable character from his youth upwards —according to the meagre facts that had been gleaned about him.

I summed up the facts in a concluding paragraph, and the phrase your correspondent quotes was the last sentence:—

> The unimpeachable facts . . . show that he had low pursuits and ignoble ideals. . . . He was impure, avaricious, merciless, a drunkard and a sensualist, faithless to his wife, a pervert and a vulgar illiterate. "Dark Ladies and Lovely Boys." Faugh! See *The Mystery of William Shakespeare*, Judge Webb, p. 233, etc.

The quotation referred to the Sonnet theories that Statfordians espouse—a drunkard, a sensualist, a pervert—already set forth; all of which is true according to Robertson, Douglas and Butler and the rest of the "Professors." After the quotation I added the word FAUGH!, *not in quotes*, to express my disgust that such putrid nonsense could be accepted and gravely promulgated by "Scholars" as rock-bottom truth. And because *I wanted the reader to examine the position for himself* I referred him to the summing up of Judge Webb, which begins on page 233, *which is the final chapter* of his scholarly work entitled "*The Conclusion of the whole Matter*," and begins, referring to Shaksper of Stratford,

> " . . . . . a man of obscure origin, of defective education, of degrading associations, and of mean employments, a man of whose personality we know next to nothing."

and so on to p.250, a masterly conclusion to which I could only point the way as a finger-post.

There was never a suggestion that the phrase "Dark Ladies and Lovely Boys" was used by Judge Webb. No one but a very thoughtless reader would jump to such conclusion. "Salvamen" very properly wrote "(sic)" . . . . Had I meant Webb as a reference *it would have immediately followed the quotation*, thus: "Dark Ladies and Lovely Boys," *The Mystery of William Shakespeare*, Judge Webb, p. 233. The word FAUGH, *not in quotes*, shows that this is the end of my summing up; and my use of the word "see *The Mystery of W.S.*" is sufficient to show that this is a distinct sentence from all that has gone before; while my use of "ETC." indicates what I wanted the reader to see, and makes the position abundantly clear. "SEE . . . p. 233, ETC." Writers do not use the words "See" and "etc." to specific quotations as references. The "etc." plainly refers to *the subsequent pages of the chapter* seventeen in all. It is a distinctive instruction—coming at the end of the paragraph as it does—for the reader to study Judge Webb's conclusions which exactly coincides with the factual position I outlined in detail.

Yours,

ALFRED DODD.

To the Editor, BACONIANA.

In glancing through the January BACONIANA, which has just reached me, I noted Mrs. Bailey's interesting article: "The Birth of the Name Shakespeare." May I add my bit to this subject? In the last long poem of the Manes Verulamiani we find the Latin word Quirini. The translation by Prof. E. K. Rand, of Harvard University, U.S.A., reads in part:

> "He taught the Pegasean arts to grow
> Even as the Spear of Romulus grew
> And in a short time became a Bay."

In this rare little volume entitled "The Learned Pig," which title could apply, as it seems to us, only to Francis Bacon, the Pig gives his experiences in various incarnations or transmigrations through which he had passed and makes this statement: "*I was first conscious of existence as Romulus.*" Does this, by any chance, supplement the lines from the Manes? Romulus was he who *cast* or *threw* his *spear* so that where it fell there the city of Rome would be built and where the Quirinal stands. Romulus, after his deification, was given the title Quirinus. Does it not seem to follow in logical sequence then, that the Learned Pig, Francis Bacon, was Romulus, Quirinus, the Spear-thrower or Shake-speare?

You may remember that we reviewed this book soon after we bought it, but at that time what seemed its most interesting contribution was the story of the Pig's meeting, in one incarnation, with the great poet and writer Shakespeare, and the fact that he refuted the statement that "Shakespeare had to flee his town for deer stealing, which was as false as it was disgraceful. The truth was" (and this was evidently considered less disgraceful) "he was found in a compromising situation with the wife of a county squire by the squire, and thought it wiser to decamp." Also that Shakespeare was fathered with "many spurious dramatic pieces, Hamlet, Othello, As You Like It, The Tempest, and Midsummer's Nights Dream, for five, of all of which I confess myself (i.e. Bacon) to be the author." However, the discovery, later, of the Romulus story seems to be of even greater significance.

KATE H. PRESCOTT.

("The Story of the Learned Pig" (of which the author is unknown) was printed in London in 1786. There is a facsimile of a page from this remarkable book reproduced in the Preface to "Shakespeare: New Views for Old" (p. 9). —EDITOR.

Aug. 7th, 1944.

THE AUTHORISED VERSION OF THE BIBLE.

To the Editor, BACONIANA.

Dear Sir,

With regard to the article, "A Biblical Reference to Francis Bacon," in the October BACONIANA, Mr. W. T. Smedley wrote in his book, "The Mystery of Francis Bacon," "The design with archers, dogs and rabbits, which is to be found over the address, 'To the Christian Reader' (i.e. in the first folio edition of the Authorised Version—1611), which introduces the Genealogies, is also to be found in the folio edition of Shakespeare over the dedication to the most Noble and Incomparable pair of Brethren, over the Catalogue and elsewhere. Except that the mark of query, which is on the head of the right-hand pillar in the design in the Bible, is missing in the Shakespeare folio and the arrow, which the archer on the right-hand side is shooting, contains a message in the design used in the Bible and is without one in the Shakespeare folio."

Mr. Smedley also states that on the title page of the Genealogies in the 1612 quarto edition of the Authorised Version there are two designs, the one at the head of the page being printed from the identical block which was used on the title-page of the first editions of "Venus and Adonis," 1593, and of "Lucrece," 1594. The design, with the Light A and dark A, at the bottom, is also found over the dedication, to Sir William Cecil, of the "Arte of English Poesie," 1589. On the title-page of the Genealogies the design is to be found, with the Light and dark "A," which is used on several of the Shakespeare quartos and elsewhere.

Yours faithfully,

R. J. A. BUNNETT.

Bolden Lodge,
Kent Road, Harrogate.

A PORTRAIT OF BACON?

(See Editorial and Frontispiece).

COPY OF LETTER FROM "THE TIMES" ART EDITOR TO MR. R. L. EAGLE.

2nd March, 1943.

Dear Sir,

I enclose copy of a letter which I have to-day sent to Mrs. Millais. Although we are not able to reproduce the picture, I should like to thank you for calling our attention to it. It is an extremely interesting piece of work.

Yours sincerely,

D. V. BOGAERDE,
Art Editor.

COPY OF LETTER FROM "THE TIMES" ART EDITOR TO MRS. MILLAIS.

Compton Brow,
Horsham.

Dear Madam,

We have discussed the portrait which you were good enough to let us photograph, with the authorities of the National Portrait Gallery. It appears that they are already familiar with the painting, and I understand from them that they are not satisfied that it is a likeness of Francis Bacon. In view of this opinion, I think it would be advisable not to reproduce it until we have further evidence. I am sending a copy of this letter to Mr. Eagle.

I should like to express our thanks to you for allowing us to send down to Horsham to take the picture. I enclose a print in case you would care to have one.

Yours sincerely,

D. V. BOGAERDE,
Art Editor.

31, Arundel Road,
CHEAM,
Surrey.

The Art Editor, "The Times."
Dear Sir,

FRANCIS BACON.

Many thanks for your letter of 2nd March, together with copy of a letter you have addressed to Mrs. Millais, of Horsham. I do not feel much doubt in my mind that the portrait is of Francis Bacon and, of course, the date on the picture corresponds with his age as stated on the picture. I hope that further information will come to light, and I am sorry that you do not think it desirable to reproduce it on present evidence. If it were to be published as a possible or probable portrait of Bacon, I think it quite likely that further information might come to light as to its history, and the artist. Its claim to be authentic is far better than some of the alleged portraits of Shakespeare which have been reproduced.

I propose to insert it in the January issue of BACONIANA, together with the information you so kindly sent me. Acknowledgment will be made that the photograph is reproduced by permission of "The Times" and I trust that will be in order.

Yours faithfully,
R. L. EAGLE.

To the Editor, BACONIANA.
Dear Sir,

I have read with much interest the article by Mr. E. G. Rose on the 46th Psalm. It is excellent to have an illustration of the facsimile of the Authorised Version which Mr. Rose is so fortunate as to possess.

May I point out that the "Biblical Reference" is, strictly speaking, to "SHAKE-SPEARE," not to Francis Bacon. Even believing them to be one, it is better to be accurate in the details. Having the words "Shake-Speare" and the numerical ciphers, which give the name of Francis Bacon, there is additional proof of the interweaving of these two great names.

I would like to add that there is a further coincidence, viz., 4 plus 6 is 10, and the tenth word of the tenth verse is Will, completing the name.

In stating the numerical values of the letters at the side of the large ornamental Capital, Mr. Rose gives "F" for the fifth line, but this line begins with "W" (we feare). Still, if it is allowable to take only those letters which are in a perpendicular line by the side of the Great Capital, we should omit the T which begins verse 2 and is not in line with the others. The letters then read:

O.	D.	S.	H.	W.	
14	4	18	8	21	65
Add two italic letters					2
					67

giving the name Francis to place beside the Bacon already in the count of the words.

Yours faithfully,
MARGARETTA STEPHEN.

London, *December*, 1944.

DEAR SIR,

THE DATE OF SHAKE-SPEARE'S SONNETS.

IN BACONIANA (Oct., 1943, p. 177), Mr. Percy Walters expresses his disbelief in the publication of the Sonnets in 1609—the year stated on the title-page. He says that the evidence for the publication "is only founded on a rough note made by Alleyn." Unless, however, the entry in Alleyn's Diary can be called a forgery, it is proof that the book *was* on sale in June, 1609. It was on 20th May, 1609, that it was entered on the Stationers' register to Thomas Thorpe.*

I do not follow his remark that "up to about 1600, sonnets had a great vogue, and this particular collection would undoubtedly have had a large sale." Surely, as the Sonnets were not published until at least nine years after the end of the sonnet vogue, it is natural to assume that the demand for the book would be *small*, and that its publication would fail to attract attention. I would put down 1598 as the date when the popularity of the sonnet in England had ended. I have found very little contemporary comment on sonnet publications even during the height of the sonnet fashion between 1590-1598.

What does Mr. Walters mean by "a large sale?" And where was that "public" capable of reading and appreciating such intricate verses, or, indeed, of reading anything?

We certainly have good and sufficient clues as to the period of composition. On internal evidence, most of them had been written by 1598. Parallels between the Sonnets and other Shakespeare works show that *Venus and Adonis* and *Lucrece*, with 64 and 60 respectively, lead easily. Next in order come *Love's Labour's Lost* (49), *Romeo and Juliet* (48) and *A Midsummer Night's Dream* (45). Scarcely any resemblances are found with plays written at or near the date of publication of the sonnets. As to why publication was delayed until 1609, we shall never know, nor the circumstances which led to their publication by Thorpe; nor how *A Lover's Complaint* came to be bound up in the same quarto.

Mr. Walters thinks that the Sonnets were "*probably* retained in the hands of the Rosicrucian and Masonic Fraternities" until some unspecified time—presumably after Bacon's death. Also that the "sugred sonnets among his private friends," mentioned by Meres in 1598 were included in the Quarto, and that these friends "would probably have been the Rosicrucians who only released them to the public when it was considered safe to do so." What danger there could possibly be in these sonnets I cannot imagine. On what could a charge of, say, treason or heresy be based?

Sugared sonnets were written in sugared ink to make the writing shine. As such they were sent as compliments extolling the virtues

* If the quarto was not to be sold, surely the names of the booksellers (William Apsley and John Wright) would have been omitted from the title-page?

and achievements of the addressee. There are no sonnets of that nature in the published collection.

If it was not intended to publish the book, why should it be entered on the Stationers' register and the fee paid?

Alleyn's entry in June, 1609, shows that he paid 5d. for a copy. The Rylands Library copy also has the symbol "5d." written in a contemporary hand. That seems to me to rule out the possibility of the entry being a forgery.

Drummond had a copy of the Shakespeare Sonnets of 1609 before he wrote his own sonnets, which were published at Edinburgh in 1616. In one of them (Part II, No. 11) he wrote:

deare Napkin doe not grieve
That I this Tribute pay thee from mine Eyne
And that (these posting Houres I am to live)
I laundre thy faire Figures in this Brine.*

The parallelisms with verse 3 of "A Lover's Complaint" (printed at the end of the Shakespeare Sonnets) are indisputable:

Oft did she heave her *Napkin* to her *Eyne*,
Which on it had conceited characters:
Laundring the silken *figures* in the *brine*.

I may be faced with the rejoinder that Drummond was probably one of the favoured "Rosicrucian or Masonic Fraternities" and therefore entitled to a free advance copy. As I can produce no more evidence against such a theory than can be produced in favour of it, I think this point should be left out of the discussion, and that we should rely on the internal and external testimony.

R. L. EAGLE.

* Drummond's poems were published in "The Muses Library" (2 vols., Lawrence and Bullen, London, 1894). This sonnet appears in vol. 1, p. 119, and the parallelism was noted by the editor, Wm. C. Ward. Drummond was in London in 1610, and may have bought a copy of the Shakespeare Sonnets during his visit.

We can rule out any suggestion of "Shake-speare" borrowing his vocabulary from Drummond, even if he had seen his sonnets in manuscript, which is extremely improbable, especially as they lived nearly 400 miles apart.

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