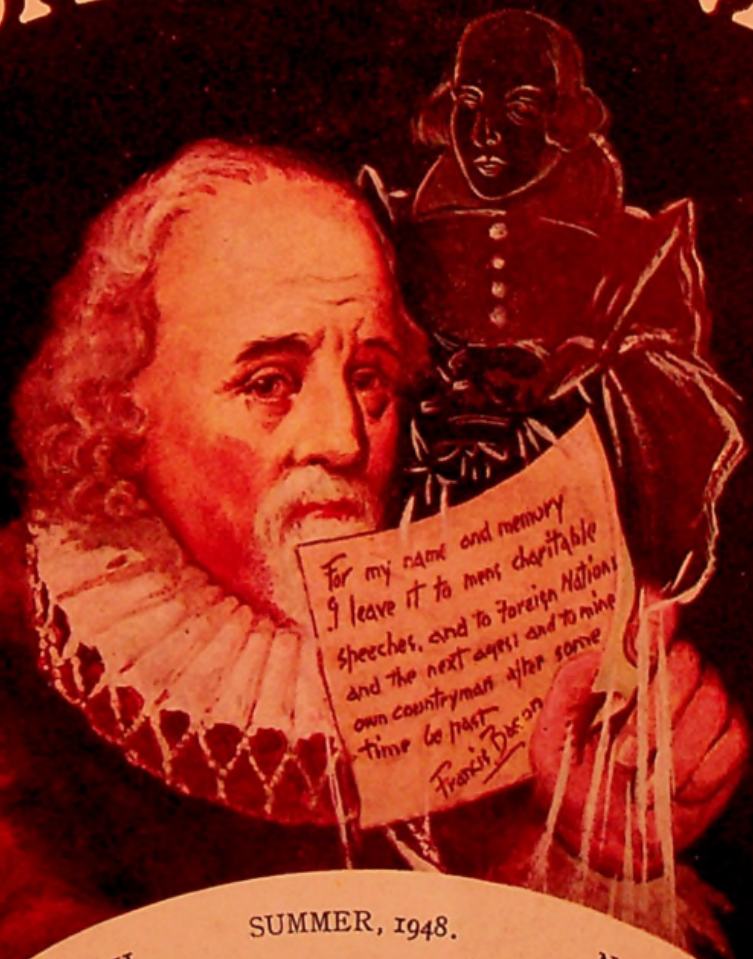
THE JOURNAL OF THE FRANCIS BACON SOCIETY

BACONIANA



SUMMER, 1948.

Vol. XXXII. No. 128.

LEADING FEATURES

The Royal Birth Theme. By JAMES ARTHER
The Rosicrucian "Three Treasures." By LEWIS BIDDULPH
Shakespeare's Handwriting. By COMYNS BEAUMONT
Sir Laurence Olivier's Hamlet. By JULIA BIRIN
Bacon as an Historian. By R. J. W. GENTRY
Editorial Comments - Correspondence

56 Pages. Illustrated. **2/6 net.**

The Francis Bacon Society

(INCORPORATED.)

PRESIDENT:
SIR KENNETH MURCHISON

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

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

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

Annual Subscription: By members who receive, without further payment, two copies of BACONIANA (the Society's quarterly Magazine) and are entitled to vote at the Annual General Meeting, one guinea; By Associates, who receive one copy, half-a-guinea per annum. Those serving in the United Nations Forces, 5/-. All subscriptions payable on January 1st.

Subscriptions for 1948, now due, should be sent to the
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32, Hatherley Road, Sidcup, Kent.

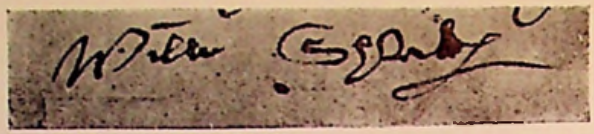
Membership;

All applications for Membership should be addressed to the
Hon. Sec.: Valentine Smith,
Thatched Cottage, Knowle Hill, Virginia Water, Surrey.

AN APPEAL TO OUR READERS.

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.

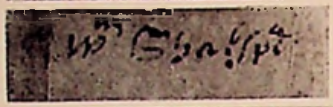
THE SIX SUPPOSED AUTHENTIC SHAKSPERE SIGNATURES.

1 

Record Office, London
11th May, 1612.

2

Guildhall
10th March, 1613

3 

British Museum
11th March, 1613

4

Will

5

do.

Somerset House.
25th March, 1616

6

do.

See the article on Shakespeare's Handwriting (pp. 156-160)

BACONIANA

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COMMENTS

IT should have been of especial interest to all Baconians that from June 21st, St. Albans was celebrating the thousandth anniversary of its creation. A millenary, indeed, is a rare occasion even for our many ancient cities, and St. Albans is especially fortunate for it possesses five still flourishing institutions dating back a thousand years, namely St. Peter's, St. Stephen's, and St. Michaels' Churches, its School, and its famous Market, not to count the ruins of its noble Abbey, one of many such lurid legacies left us by Henry the Eighth. An ambitious pageant of nine episodes was cast which gives the city really an age of 1645 years because it commences with the year when Alban, a Roman soldier, was executed in A.D. 303 for his faith in Christianity, and who became Britain's proto-martyr.

* * *

According to Matthew Paris, himself a monk of St. Albans Abbey, who wrote in the 13th century, Abbot Wulsin, the sixth Abbot, in the 10th century founded the existing institutions of the famous present city. He established the Market, assisted with money and materials those who wished to settle there, built the three churches to guard three of the city gates, so that, with the Abbey buildings on the south side of the Market, it was secure at all the cardinal points. He was also said to have founded a school from which the existent famous Grammar School is descended. The School is most interesting to us because Sir Nicholas Bacon, who began to build Gorhambury near by in 1563, was a patron of it, and was able to persuade Queen Elizabeth, who frequently visited Gorhambury, to provide it with a Wine Charter, a privilege shared only with Oxford and Cambridge. At the "Granting" ceremony among those present was young Francis Bacon, whose famous monument, seated reflectively in a chair placed in the north wall of the chancel of St. Michael's Church, reminds visitors of his life-long connection with St. Albans, from babyhood to death.

* * *

In the School Library are some rare 15th and 16th century books, but the real claim to St. Albans literary distinction—apart from its close connection with Francis Bacon—is that the third printing press in England was set up there in 1479 by an anonymous "sometyme scolemaster of Saynt Albon," among whose printed works was the well-known "Booke of St. Albans," one of the earliest books on

hunting, hawking, and fishing, which we may presume was well known to Francis. Who will deny that he may have learnt the science of printing, composition, and so forth, at that ancient press, he who was so completely a master of the Art? In his "Instructions" for the School, Sir Nicholas laid it down that "none shall be received . . . but such as have learned their accidence without books and can wright indifferently," which might be described as a 16th century entrance examination! He stipulated also that "parents shall allow your child at all times a bow, 3 arrows, bowstrings, a shooting glove and bracer to exercise shooting." Judging from the modern youth such a stipulation should not have been without its dangers to the scholars and their masters.

* * *

At the Birthday Luncheon at Stratford-on-Avon in honour of Will Shaksper, we observe that Prof. Dover Wilson delivered a laudatory address to the "immortal memory of the mysterious being whose bones lie before the altar in the great church nearby." Mysterious certainly, we frankly admit. The Professor proceeded by asking how many men try to pluck out the heart of that mystery! "And how many hearts they offer to us, including those of various Elizabethan noblemen, among them being Francis Bacon, Baron Verulam, who, I strongly suspect, had no heart at all!" We begin to wonder whether the Professor, so ubiquitous in his activities to obliterate uncomfortable known facts about Shaksper and to build up his fictional Shakespeare, has ever found time to study the works and life of Bacon. We make this observation because, if ever a man showed sympathy, understanding, and heart, it was he. However, letting this pass, we find an article attributed to the Professor which makes a characteristic claim: "Facts about the man and contemporary allusions to him as poet and dramatist," he is quoted as saying in the *New Zealand Dominion*, "have so multiplied upon our hands that only wilful paradox or snobbish ignorance can to-day maintain that anybody but the actor from Stratford could have written the dramas." Well, well, well! In view of the fact that some of the greatest names in literature have recognised the impossible paradox of illiterate Will Shaksper as the author of the immortal Shakespeare plays, this is a pretty daring assertion, but the Professor's path is strewn with such in lavish manner.

* * *

So, evidently thought Mr. William Kent, who is well known as a leading protagonist of the Oxfordian claims, who sees eye to eye with us so far as the Stratford idol is concerned. Mr. Kent, it seems, wrote to ask Prof. Dover Wilson what "facts" about "the man" he had discovered. He received an evasive reply and thereupon challenged the Professor to state his facts in a public debate. In his letter Mr. Kent says, "Now, Sir, here is the challenge. What is that *fact*? Next Thursday I am debating with a Stratfordian advocate and propose to read out a list of those who decline debates, as follows: Dr. F. S. Boas, J. B. Priestley; Prof. Allardyce Nicoll; Prof. G. W.

Keeton; Ivor Brown; the Secretary of the Shakespeare Club at Stratford; Prof. Dover Wilson. I shall mention this challenge to you. . . Of course it is understandable why you will not debate. You would be covered with confusion at your inability to answer our questions. I enclose twenty—any of them may be attempted." Mr. Kent received of course no reply to the questions. Receiving only a printed card of acknowledgment from this remarkable Professor, who bobs in and out like a Jack-in-the-box, we can only assume that the Stratford idol with all its trappings and pretentions is maintained as a highly-commercialised enterprise to stunt Stratford-on-Avon in the eyes of foreigners and others who know no better. Thus we perceive all the leading townsmen taking part in public processions, preceded by the civic mace-bearer and the beating of drums, giving harangues anent Shakespeare's Birthplace, which Mr. Edward Johnson has publicly announced as a false claim, and so on for the benefit of the hotels, restaurants and shops generally. What a racket!

* * *

Mr. Winston Churchill, in one of his great orations at the Hague on May 7th last, speaking of the sixteen Western Powers who agree to unite in the cause of stability and peace, used the following interesting comparison with the Elizabethan period:

> "We need not have disputes about who originated this idea of a United Europe. There are many valid modern patents. But we may all yield our pretensions to King Henri of Navarre, King of France, who, with his Minister Sully, between the years 1600 and 1607, laboured to set up a permanent committee representing the fifteen (now we are sixteen) leading Christian States of Europe. This body was to act as arbitrator on all questions concerning religious conflict, national frontiers, internal disturbance and common action against any danger from the East (which in those days meant the Turks). This he called 'The Grand Design.' We are the servants of the Grand Design."[1]

Mr. Churchill was striving to show an interesting analogy between that period and the present in so far as the Unity of Nations was concerned, for then as now the civilised world was in an unhappy state of strain and stress. In this issue we publish a short vignette relating to the efforts of Henri Quatre to establish a League for Peace, to include freedom of religious belief, and his sending of the Duc de Sully to Queen Elizabeth. It is a curious coincidence that this little vignette was submitted to us for publication before Mr. Churchill had spoken on the subject at the Hague, with the Queen of the Netherlands and her leading men forming a brilliant audience.

* * *

There is no doubt that France's great Bourbon King was intensely

[1] *Evening Standard*, May 7th.

desirous of bringing about a more stable condition of affairs in Europe and it is highly probable that he was himself a leading member of the Rosicrucian fraternity and hence his "Grand Design." We must recollect how in those days the Papal power, allied with Spain and Austria, was determined to overthrow heresy or freedom of worship and that England was in danger even though the Great Armada had been obliterated in 1588. Henri Quatre, as King of Navarre, himself only escaped being murdered in the savage massacre of the Huguenots (just as its leader, the Admiral de Coligny, was stabbed in his bedroom with many wounds and his gory body hurled into the street) by feigning to be Catholic and attending Mass, for, as he said, "Paris is worth a Mass." So, when later he was firmly settled on the French throne he insisted upon freedom of worship all over France, a brave attitude in those oppressive times. Few will dispute the fact that the idealistic Ferdinand, King of Navarre, in *Love's Labour's Lost*, was intended by Shakespeare to represent Henri Quatre.

* * *

This takes us to the mission of the Duc de Sully to Queen Elizabeth in 1602, when she was an old and ailing woman, not destined to live much longer, unhappy, even uncertain whom she could trust. Essex was dead by her own act, and the Succession was pointing definitely to James VI of Scotland, whom she so heartily despised, beyond all else desirous that the "Scot's dunce" should not occupy the Tudor throne. There is reason to believe that she had more than once importuned the King of France, for whom she had high regard, to visit her in England in relation to his "Grand Design," and that, despite the exertion of journeying to Dover, she had repaired thither hoping to greet Henri himself, but found on arrival that he was unable or unwilling to leave his country. Thus he despatched his Minister Sully to bear her a special message. For if we take the passage in Sulley's *Memoires* as accurate, he was met on landing by Sir Walter Raleigh, who immediately conducted the Envoy to the Royal presence. We can scarcely believe that that haughty woman would have undertaken such a journey merely to greet an ambassador.

* * *

The fact that Raleigh was selected as the intermediary between the Queen and Henri Quatre, is of itself interesting. True, Sir Walter was one of her favourite courtiers, and one of the great outstanding figures of the age, who has been described as the first creator of the British Empire. But apart from that, little as we know actually of his earlier career, it is known that he fought in France under de Coligny with Henri of Navarre as a *compagnon d'armes* in 1572, while yet no more than a youth. This link between the two may well explain why the aged Queen should select Raleigh when she hastened down to Dover on a very secret purpose, hoping to meet the King but found instead his envoy Sully, with whom Raleigh jested, pretending to arrest him, but immediately ushering him into the Royal presence. In all this, too, let us not forget that Francis Bacon knew Henri well as King of Navarre during his prolonged sojourn in France

at the Court of Henri III, from 1576 to 1579, of which incidentally a very full account is given in Dr. Owen's Word Cipher.

* * *

A Concordance, as all know, is a complete index of the literary works of an author, which is a very essential adjunct to the work of great men whose writings require reference. Nearly all the great poets and other classic authors are given concordances except Bacon. It is astonishing that so far no concordance has been prepared of his works, for his pre-eminence is world famous, and even to-day no writer of the past is more quoted in his philosophical sayings by public speakers and writers. For a considerable time this need of a Bacon Concordance has exercised the mind of Mr. Arthur Constance, of Cheltenham, a well-known journalist and an ardent Baconian. Readers of BACONIANA may recall that in 1946 we published an article from his pen on this subject and emphasized the necessity of such a reference work. Further, he made a generous offer to prepare such a Concordance *pro bono publico*, offering his services free, a considerable and generous gesture for, as he explained, the preparation of a full concordance of all Francis Bacon's works means a long and arduous task, requiring doubtless exhaustive research and the most careful tabulation. Mr. Constance estimates that it means the work of years and the cost of secretarial aid etc. would be likely to amount to about £2,000 and when completed, in his opinion, such a concordance would cost the purchaser about £5 per volume. On the other hand such a work would become at once a necessity to the shelves of every library and similar institution, and once completed would go on selling indefinitely. In his article in 1946, Mr. Constance invited readers of BACONIANA who would enter their names for a copy or contribute to the expense of production to communicate with him. The response was poor although one of our members generously offered £100 as a donation. As a result the scheme had to be abandoned for the time being.

* * *

Recently, however, the project has again been revived, and Mr. Constance has once more expressed his willingness to step into the breach. It has been fully recognised that such a Concordance of all Bacon's works would give added prestige to the Francis Bacon Society and thus lead to widened interest in the Shakespeare question—surely a matter of literary and historical importance—but after carefully considering the scheme the Council at its recent meeting came regretfully to the conclusion that its funds would not allow such a heavy commitment. It was finally decided to postpone further consideration of the proposal for six months and in the interval to discover what support can be obtained towards this very desirable object. It should be made clear that Mr. Constance, in his proposed Concordance, intends to include all Bacon's works, both acknowledged and unacknowledged, comprenending of course the Shakespeare Plays. A doubt was raised as to whether libraries and literary societies would be disposed to subscribe for a Concordance thus comprehensive. It

may be mentioned that Charles Knight's well-known edition of Shakespeare's works, included thirteen extra plays described as "ascribed" to Shakespeare, and the disputable point might be overcome by some such method. Furthermore Snakespeareans for their part would have an up-to-date and invaluable concordance of Shakespeare's Plays and Sonnets, with the works of Bacon thrown in! As for our own members or the public at large whose eyes may rest on this page, are there not some who could afford some assistance to this worthy ideal? It is a difficult time for all but there may be some among our friends who might be disposed to assist the plan either by a donation or agreeing to subscribe for a copy—or both if possible!—and in this case would he or she be good enough to inform Mr. Valentine Smith, Hon. Sec., of the Francis Bacon Society, at 50A Old Brompton Road, London, S.W.7.

* * *

All Contributions thankfully received! Mention of the foregoing need recalls a pleasant little episode recently at the Francis Bacon Centre, when a stranger passing along Old Brompton Road, happened to observe the name of the Society on the windows. This gentleman called upon the Assistant Secretary, Mrs. Birin, and wrote out an application form for membership on the spot. Not satisfied with paying his annual subscription of one guinea, he generously gave a donation of five pounds to the Society for the furtherance of its work. Are there others among our members or who are interested in doing justice to the name of Francis Bacon, so shamefully and spitefully ill-used by many who should know better, who might feel philanthropic? If circumstances forbid such a worthy action at least it would be a good motive if every member would exert himself or herself to obtain us a new member or even more. We urgently need more members not only because numbers spell strength but because our revenue is suffering. During the last nine years as everyone knows the cost of everything has rocketed upwards especially in anything concerned with printing and paper. The cost of BACONIANA is to-day three times what it was pre-war and the same applies to the publication of booklets and pamphlets, all necessary propaganda to the cause. We have in hand three or four very important works awaiting publication among which we may mention *Manes Verulamii*, which places on record for the first time the testimony of leading men of Bacon's time that he was a great poet. While these expenses mount up the subscription remains at the pre-war figure of one guinea. At the last Council meeting it was decided to make an offer to our full members that those who are prepared to increase their subscription to two guineas may have their second copy of BACONIANA bound up at the end of the year gratis, and the back issues of the present year, that is those for January and April, will be provided if required without extra cost. Perhaps any members who wish to take advantage of this will send the additional subscription to Mr. L. Biddulph, Hon. Treasurer, at 50A Old Brompton Road.

* * *

One further item about ourselves. The Society has had produced a plaster cast of the famous Roubillac bust of Francis Bacon, now in the Cambridge University Library. It is on a reduced scale, 8 or 9 inches in height, the work having been carried out by Tiranti of Charlotte Street, and will be sold at the very reasonable price of 10*s*. 6*d*. post free. It will make an attractive ornament for any household, orders will be dealt with in rotation. Already more than half of the original number cast have been ordered. Anyone interested please communicate with the Assistant Secretary, at the Francis Bacon Circle.

* * *

We much regret to have to report the death of Mr. John Wadsworth, head of Messrs. Wadsworth & Co., of Keighley, Yorks., who originally took over the printing of BACONIANA in 1920, and where it has been produced since. The late Mr. Wadsworth founded the firm in the year 1900, as high-class printers and publishers. We tender our respectful sympathies to his widow, Mrs. Wadsworth, at the loss of her husband. R.I.P.

TO BE PUBLISHED SHORTLY

"HIS ERRING PILGRIMAGE," An interpretation of *As You Like It*, by Miss M. Sennett, Chairman of the Council of the Francis Bacon Society, will shortly be on sale. The author has devoted some years to a study of psychology and the interpretation of dreams. This study, combined with the conviction that Francis Bacon is the true Shake-Speare, has led to her conception of an allegorical and psychological interpretation of the Play, *As You Like It*. The interpretation is supported by quotations from many writers upon mysticism and mystical experience, and elucidated further from the writings of Francis Bacon.

The manuscript is now in the printer's hands, and copies can be ordered through the Francis Bacon Society, 50A Old Brompton Road, South Kensington, S.W.7. The price we understand, will probably be 6*s*.

The Stuyvesant Press, of 445 Pearl Street, New York (Tel. 7/7443) are publishing *The Bacon-Shakespeare Anatomy* by the late Dr. W. S. Melsome at a price of 3 dollars, and copies are now on sale.

THE ROYAL BIRTH THEME

By James Arther

This very comprehensive article summarising the claim for the royal birth of Francis Bacon, by the pen of a well-known Baconian scholar, Mr. Arther, should be carefully considered by all our readers. The final conclusions will appear in our next issue.—Editor.

1. INTRODUCTION

ONE decade more, and a century will have passed since simultaneously in England and America appeared the two publications which in earnest "opened the case of Bacon versus Shakespere." There have been earlier Baconians, but of the three known,[1] two thought it expedient to remain anonymous, and to veil their revelations in allegory, while the third after a frustrated attempt to make public his discovery, deemed it wise to abstain from further trials, and to burn his papers before his death. The American woman, Delia Bacon, and the Englishman, William Henry Smith, were the first to step openly into the limelight of publicity, to argue their case seriously, and to face ridicule and contumely fearlessly. From the labours of these two pioneers the modern Baconian "movement" received its original impetus. That was in 1857. Year and names should therefore be kept in honoured remembrance by Baconians all over the world.

Since then many have followed in their footsteps, many new discoveries have been made, a mass of detail has been accumulated, and the argumentation of the case greatly refined. The Baconian movement has steadily gained in strength as well as in number of adherents. But also a dissension has arisen in our ranks, so that occasionaly to the attentive reader the Baconian camp presents somewhat the same spectacle as ancient Rome in the days of *Coriolanus* (4.5.45)—that of "a city of kites and crows." Have you ever observed how these denizens of the air live together, or rather quarrel together? The kites disdainful of their companions, and ever intent on keeping them in their place. The crows constantly harrassing their would-be superiors, and goaded to rebellion, occasionally banishing or destroying a too offending member. Coriolanus in the end was torn to pieces by the mob. Aristocrats contra Democrats, Nobles versus Commons, in our Society Parallelists against

[1](1) *The Life and Adventures of Common Sense* (1769). (2) *The Learned Pig* (1786). (3) James Wilmot, D.D. (1726-1807). Pre-Baconians, that is they who had their doubts about Shakspere's authorship, but did not yet connect the Plays with Bacon's name, were: Schlegel (1808), Coleridge (1811), Disraeli (1837), Emerson (1838), Hart (1848).

Cipherists, the situation by which we are sometimes faced. What is needed is only a certain amount of moderation and toleration on both sides, based on a just appreciation of each other's different methods and ways of approach, of their relative merits and scopes. A few hints in this direction may therefore be judged apposite.

The parallel way is the hunt for parallel passages in contemporary works going by the name of different authors, that is for passages having a similarity or identity of thought and verbal expression. When sufficiently striking or out of the ordinary, and of numerous occurrence excluding accidence; but especially when related, not to isolated notions, but to trends of thought, and sets of ideas, characteristic of a certain writer—such parallels have an indicative value for assuming identical authorship. In Bacon's case this method may be likened to that of a spoor-tracker pursuing a fugitive who is doing all in his power to efface the traces of his passing, though by the nature of things he cannot do so completely, but must unconsciously or unwittingly leave some mark behind. An outstanding example of such work is the late Dr. Melsome's *Bacon-Shakespeare Anatomy*. An extensive reading and a large memory are requisites for success along this line of research.

Contrasted with it is the cipher method, which is more like that of a rescuing party following a victim of a raid or kidnapping who deliberately leaves in his wake covert signs and tokens of his whereabouts and adventures—covert, so that his captors may not themselves discover them to his undoing. Here ingenuity and skill in the detecting and interpreting of the veiled signs and symbols are the necessary requirements for success. Conspicuous examples of this kind of work are the Owen and Gallup decipherings of the Wordand the Biliteral Cipher; alas conspicuous also in that there seems to be nobody living now who is able or willing to do again what they have done, or to continue their unfinished labours. We shall return to this point later on.

As to the quality and force of proof of the one and the other way, it must be clear that the evidence supplied by the parallelist is circumstantial and suggestive rather than direct and positive, as is that of the cipherist. One obvious weakness of the parallel method is that it is one thing to show the similarity between two texts, another thing to prove that it does not occur in other writers also, if the latter can ever be demonstrated satisfactorily. On the whole this procedure can serve only as an auxiliary to the cipher method.

Its scope also is of a strictly limited nature. It cannot go beyond establishing the possibility or probability of identical authorship. At the most it may create a strong bias in favour of its proposition, and so exert a pressure on the revision of hitherto accepted historical data. It is not itself equipped for bringing to light such new data in the author's life-story, and for explaining the reasons for his assumed anonymity or pseudonymity. The cipher method on the other hand may do all this, and has done so notably in the Owen and Gallup publications, leaving alone for the time the question of their genuine-

ness and entire reliability. So much we may however say, namely that the principal facts of the Word and Biliteral Cipher are substantiated by other ciphers and veiled allusions.

Among these facts the two principal bones of contention are Bacon's Royal Birth and his romantic love for Marguerite of Navarre, about which there seems to be a good deal of doubt or complete disbelief among a certain grouping of Baconians. Once both, or even if one alone of these facts were placed on a sure footing of independent evidence, most of the wind will have been taken out of the sails of those who hold the Owen and Gallup decipherings for a "Fraud" with a big capital. In this paper I shall confine myself to the Royal Birth only. *My thesis is that it is the principal pillar of support of the Baconian contention, that with it stands or falls the proposition that Bacon was the "concealed Poet" behind the mask of Shakespeare.* This will constitute the first part of my argument. The second will deal with the evidence supplied by the disclosures Bacon himself made about the Biliteral Cipher. In the third part I shall track down, so far as known to me, the "Birth Marks" he left deliberately behind, for us to find them out.

II. THE REASON FOR CONCEALMENT

The fundamental question is: Why did Bacon become a *concealed* poet? And the only answer given by the anti-Royalist is that it would else have been detrimental to his career as a public servant of the Queen and Commonwealth. Yet, on the one hand there were many other public men who do not seem to have suffered any reverse from being *professed* poets: to name only four, Sir Philip Sidney, Sir Walter Raleigh, Sir John Davies and the Earl of Oxford. On the other hand, "the Queen was known herself to be a lover of letters, especially of poetry and the drama." In the terms of extravagant praise lavished upon her by her contemporaries, this is what *The Arte of English Poesie* says of her:—

> First in degree is the Queen our sovereign Lady, whose learned, delicate, noble Muse, easily surmounteth all the rest that have written before her time or since, for sense, sweetness and subtlety, be it in Ode, Elegy, Epigram, or any kind of poem Heroic or Lyric, wherein it shall please her Majesty to employ her pen, even by as much odds as her own excellent estate and degree exceedeth all the rest of her most humble vassals. [1]

So also Spenser of his Goddess Queen, Cynthia:—

> Whose grace was great, and bounty most rewardful,
> Besides her peerless skill in making well,
> And all the ornaments of a wondrous wit,
> Such as all womankind did far excell. [2]

[1] Cambridge edition, 1936, p.63.
[2] *Colin Clout's Come Home Again*, 187. In Puttenham's and Spenser's vocabulary, to "make" meant to write poetry, and a "maker" was a poet.

And Bacon himself relates how on one occasion, to appease her anger, he knew no better way than to write her a sonnet. The incident is remarkable enough to place on record here Bacon's own description of it. Elizabeth had fallen out with her favourite Essex.—

> And as sometimes it cometh to pass, that men's inclinations are opened more in *a toy* than a serious matter: A little before that time, being about the middle of Michaelmas term, her Majesty had a purpose to dine at my lodge at Twicknam Park, at which time I had (*though I profess not to be a poet*) prepared a sonnet directly tending and alluding to draw on her Majesty's reconcilement to my Lord . . this, though it be (as I said) *but a toy*, yet it showed in what spirit I proceeded.[1]

Apart from the ambiguous sense of the words, "though I profess not to be a poet,"[2] this apparent denial accompanied as it is before and aft by the depreciation of poetry as a mere "toy," sounds altogether overstressed. Was Bacon really so faint-hearted about being possibly held for a poet, or having any "serious" connection with poetry, that he had to take recourse to a threefold repudiation of it, or was it pure dissimulation, to put inquisitive eyes off the track?

It is further customary to quote Puttenham in support of Bacon's keeping his poetic activities secret in order that he might not share in the general disdain in which gentlemen of his class and day held poetry and poets. Says the writer of *The Arte of English Poesie*:—

> For as well Poets as Poesy are despised, and the name become, of honourable infamous, subject to scorn and derision, and rather a reproach than a praise to any that useth it: for commonly who so is studious in th' Art or shews himself excellent in it, they call him in disdain a phantastical; and a light-headed or phantastical man (by conversion) they call a Poet . . . So as I know very many notable gentlemen in the Court that have written commendably, and suppressed it again, or else suffered it to be published without their own names to it: as if it were a discredit for a Gentleman to seem learned, and to shew himself amorous of any good Art.

But what is never quoted in this connection is the exhortation with which Puttenham closes this chapter of his book, and which touches the crux of the whole Baconian problem.

> Since therefore so many noble Emperors, Kings and Princes have been studious of Poesy and other civil arts and *not ashamed* to bewray their skills in the same, let none other meaner person

[1] Spedding, X.149. The sonnet, it is believed by some, must have been remodelled and dramatised in Portia's great exhortation in *The Merchant of Venice* (4.1.184).

[2] According to the Oxford dictionary the meaning of "profess" is "*openly* declare" and Webster's gives "declare or admit *openly or freely*." The implication of the phrase is then: "Though I do not declare myself *openly* to be a poet, yet I am a *concealed* poet."

despise learning, *nor* (whether it be in prose or in Poesy, if they themselves be able to write, or have written any thing well or of rare invention) be any whit *squeamish* to let it be published under their names, for reason serves it, and modesty doth not repugn.[1]

So that we return again to the question: Was Bacon indeed so "shamefast" and "squeamish"? My conviction is that if he had been, the world would never have had her Shakespeare. The two characters do not agree. The dilemma is, that he either had much weightier reasons than dread for public opinion, and fear for the loss of a worldly position; or else the Baconian problem does not exist. Either the one or the other: he was indeed such a timorous creature, in which case he would never have been the greatest poet of all times; or else it was a matter of life and death to keep his poetic labours secret. These are the horns of our dilemma.

Consider further the manner and depth of the secrecy. Many writers have made use of pseudonymity, or more rarely of anonymity. But who has ever heard of a great poet hiding behind from half a dozen to a dozen different pen-names during a whole life-time without for a moment slackening the guard on his secret? And whoever has chosen for such a purpose the names of living contemporaries, most of whom were well-known figures of the time, and more remarkable still, somewhat dissolute and disreputable characters? The rule is that such pseudonymous secrecy is always adopted in a more or less provisional and tentative way, soon pierced by contemporaries, or deliberately broken by the "godfather"[2] himself, and either dropped altogether, or retained only as a matter of form, as soon as fame is achieved. Bacon's poetic secret on the contrary was so impenetrably hid, and safeguarded against premature discovery, in each and every case of the manifold masks, that it has taken the world from two to three centuries to discover it. Here again we are of necessity forced to find a deeper, a more serious, an all-compelling, because a deadly CAUSE, to explain such an exceptionally thoroughgoing striving after safety first, and fame to follow after as best as it could.

The only solution so far offered to fit the extraordinary case is the Royal Birth. There is no other choice. In a quizzical way we may put it thus: *either Bacon was the Prince of Wales, or he was not Shakespeare*. Only this "princely secret," coupled with the fact that Bacon had used his poetical works for its special repository, can explain everything. The latter I shall prove in the third part of this paper. Our next point is

III. THE PRINCELY SECRET

As with so many things in Bacon's life, there is a deep mystery surrounding also the Biliteral Cipher. The first time we hear of this invention is in the *Advancement of Learning*, published in 1605.

[1] *Loc. cit.*, 18, 21, 22.
[2] *Love's Labour's Lost*, 1.1.89, 93.

But the notice was so short and cryptic as to be entirely unintelligible. The reader may judge for himself:—

> The highest degree (of Cipher) is to write omnia per omnia: which is undoubtedly possible, with a proportion quintuple at most of the writing infolding to the writing infolded, and no other restraint whatever.[1]

This is all that was said of it at the time. And it would have remained unintelligible for ever, if Bacon had not deemed it necessary or worth while to expand these lines a thirtyfold, three short years before his end. For our purpose here we need not occupy ourselves with the full explanation of the Cipher, but only with the story of its invention, and the purpose for which it was constructed. "I devised it myself," Bacon tells us, "when I was at Paris in my early youth, and I still think it worthy of preservation." The young Francis landed at Calais in 1576, when he was sixteen, whereas these lines were written when he was sixty-two. A whole life-time is lying between the two dates. The first question that arises therefore is: Why this reticence during half a century nearly, when it was even at such a late day thought "still worthy of preservation"? Again there is no other satisfactory answer than that it held a deadly secret, a political secret of devastating consequence for the peace of the realm, and for his own life, if it should become known; in short the "princely secret" of his royal birth. And for those who are not blindly prejudiced against this sole explanation of the inscrutable mystery by which he has shrouded his poetical activities, there is Bacon's own, hardly "concealed," confession of it, when after the exposition of the Biliteral Cipher, he states that "the doctrine of Ciphers," as well as "the doctrine of deciphering," are "things in truth requiring both labour and ingenuity and *dedicated to the secrets of princes*."

At the end of the Chapter Bacon thought it necessary to close his disquisition on Ciphers with an apology for having occupied himself with them at all, for "these lighter arts, when placed by the side of the principal and superior ones, appear of less dignity." At the same time he gave as his opinion that to "such as have spent their chief study upon them (like himself), they seem *great and illustrious things*." It must however be evident to everyone that they cannot become "great and illustrious," except when made use of for "great and illustrious" ends, that is when not employed for *private*, petty secrets of poor Master Francis Bacon, or of a particular noble, or prince, or even Royalty, but only for a *public* or State-secret of the highest order. In themselves alone Ciphers do not possess this "dignity," nor do they explain how a great poet at one time could make his "chief study" of them. Neither can they borrow any nobility from Bacon's supposed "squeamishness" for purely wordly reasons, while at the same time he grudged it deeply that through his timidity his fame as a poet should remain unknown to posterity. If we have any idea of Francis Bacon's true character, the assumption is

[1] Spedding, III 402

too absurd to merit the slightest consideration. There is no other way left then, but to recognize his "claim" to the title of a prince royal, be it legal or natural. The authorship claim rests for a sure foundation only on the royalty claim. It has been said by the author of the *Bacon-Shakespeare Anatomy*, that "Bacon's claims to the authorship do *not* depend upon the bi-literal cipher story."[1] I maintain to the contrary that its only saving clause is that same Biliteral story of his Royal Birth, although I hold at the same time that it may be proved true, independently of the Biliteral Cipher as decoded by Elizabeth Gallup.

A few words remain to be said of the actual use made of the Biliteral and other Ciphers in Bacon-Shakespeare's published works. But let us first note the marked difference between, on the one hand the Biliteral, on the other the Anagrammatical, Numerical and Symbolical Ciphers, not only in their degree of decipherability, but also in their scope and power of conveying secret information. The smaller ciphers are only fit for throwing out isolated hints about a few concrete, outstanding facts (names, pseudonyms, princely title, French love-story, etc.), whereas the Biliteral is capable of telling a connected story, of arguing every point consequentially, and of expressing the author's closest thoughts and feelings, just as in any other writing. If Bacon had no weightier secret to communicate than the paltry desire of having his name registered with the Immortals, the existing common ciphers would have served his purpose to the full. But we find him deeply engrossed in the construction of a ne plus ultra in Ciphers, by which to write "omnia per omnia," and having achieved this, of making as deep a secret of it as if his life depended on it. The mere existence then of the Biliteral proves his extreme need for it. And the extreme difficulty experienced in the decoding of the Biliteral, notwithstanding the Key supplied to it, stresses the more the "great and illustrious" purpose for which it was invented.

Another contrast with the lesser Ciphers is that the Biliteral was eminently suited to be incorporated in any of Bacon's works, whether published in his own or in another's name. The simpler Ciphers on the other hand precluded their use, or at least their frequent appearance, in his acknowledged writings. And this explains why we find the latter cropping up in abundant profusion, like mushrooms in the autumn rains, in his pseudonymous works, but rarely in those bearing his own name. This fact of the actual use made by Bacon of the minor Ciphers in his poetical works is, I think, generally accepted by all Baconians, though there may be wide differences and disagreements among individual members as to the extent in which this was done, as to the genuineness of many an extravagant symbolic interpretation, anagrammatical reading, or numerical computation, indulged in by a crowd of decipherers, each convinced of the "absolute" truth of every single item of his findings. However, the existence of at least a discreet number of genuine discoveries in this field of the

[1] BACONIANA, 1944, p.77

minor Ciphers, is, as I said, generally acceded. Is it then imaginable or reasonable to suppose that Bacon would actually make use only of the lesser Ciphers, and leave his chief invention barren? If we concede the use made of the former, how can we deny the latter?

Yet this is the proposition advanced by the anti-Royalists. Let us e txamineheir objections and arguments. There are but three—regarding the printer, regarding Bacon himself, and regarding the decipherer. The first has been raised and confuted many years ago, practically from the moment that Elizabeth Gallup's publications appeared. Writes W. H. Mallock in 1901, after having made a thorough study of the subject:—

> One of the most frequent of the *a priori* objections which critics have raised to Mrs. Gallup's theory rests on the alleged difficulty of printing it, and the extreme unlikelihood that the printers of Bacon's time would have had the means of executing so difficult a piece of work. Now, as far as the mere use of two founts of italic is concerned, this difficulty is altogether imaginary. A bi-literal cipher might be printed with perfect ease, and without the compositor being in any way admitted into the secret.[1]

The other two objections have recently been restated by R. L. Eagle as follows: (2) that to have inserted the Biliteral in his books would have meant an immense time and labour, which Bacon had "not to waste"; (3) that there is no Baconian living who on his own can do what Elizabeth Gallup thinks (to put it mildly) she has done.[2] As regards the former argument, it refutes itself. Bacon did *not* think it a "waste" of time to make the Biliteral his "chief study," and to spend immense "labour and ingenuity" upon it. Is he indeed such an inconsequential character as to doubly "waste" all the spent time and energy by not making a practical use of it, or by not having taken into account the possibilities and limitations of the press in his time? In that case Bacon would not be Bacon as we know him. As regards the last objection, one might as well deny Rembrandt's exquisite "art," on the ground that no living painter is able to produce again what he did. In their way, Bacon as the cipherer, and Elizabeth Gallup as the decipherer, were apparently as great "artists" or craftsmen, and as difficult to copy or imitate. In any case it cannot *a priori* be excluded that someone, who applies himself with the same devotion, energy and ability to the task, as Bacon and Elizabeth Gallup have done, will ultimately rediscover the lost art. All such *a priori* objections, on what might not be or be done, are in fact but airy nothings, the children of prejudice and bias.

(*To be concluded*).

[1]Quoted by Baxter, p.579.
[2]BACONIANA, 1946, p.132.

QUEEN ELIZABETH AND HENRI OF NAVARRE

A VIGNETTE

By Julia C. Birin

THE period is between 1601-2. Essex is dead. Elizabeth has aged and begins to show signs of the mental strain through which she has lately passed. Marshall Biron had recently come in embassy from France—and his mission, apparently unsuccessful, he returns. The new Ambassador, the Duke de Sully, now comes into England upon a very secret and special mission, which he describes in his *Memoires*, relating with what caution and secrecy he undertook this journey, yet, having landed at Dover, whilst addressing one of his retainers—"I found myself approached behind my back by someone who said to me- 'I arrest you as my prisoner in the Queen's name!' It was the Captain of her Guard, whose embrace I returned, telling him that I should consider such an imprisonment as a great honour." Sir Walter Raleigh, Sully adds, "took me instantly to the Queen."

This is the point of interest to students of the Elizabethan tangled skein. Why had the Queen, now broken in health, undertaken that long and most tiring journey to Dover with Sir Walter Raleigh, not only once, but so we are informed, on other occasions?

It appears, from the *Journal d'une Ambassade en Angleterre* of Hurault de Maisse, that Elizabeth had much desired a meeting with Henri Quatre and as the sands began to run out, this desire grew to a passionate longing on the part of the aged Queen, who sent messages to Henri telling him that she had something to communicate to him that could not be written in a letter, nor sent through any Ambassador but must be communicated to Henri in person. To that end she entreated him to come into England, secretly and it must be presumed that she had hoped that he would come, or was coming this time, owing to the extraordinary precautions taken by the Duke de Sully during this journey.

What could this communication have related to? We ask because Henri Quatre of France, was our "matchless Navarre" of Shakespeare's *Love's Labour's Lost*—the friend of Anthony Bacon (who stayed at his Court)—the companion-in-arms of Raleigh under Gaspard de Coligny, during the Huguenot wars. La belle France is most definitely connected with this mystery. Considering the time, *viz.* during the last two years of Elizabeth's reign, could this grave communication have been about the succession? that much wondered about matter? Elizabeth would not, or could not proclaim her successor; was she anxious to obtain the King of France's aid in this connection? Who knows!

Following on from this faint light upon the circumstances prior to Elizabeth's death, we would note that the first great man to be imprisoned and charged with treasonable attempt to *overthrow James*

and place another in succession to Elizabeth was Sir Walter Raleigh.[1] His trial has been justly described as the greatest blot upon English justice—second only perhaps to Lord Bacon's unjust treatment at the hands of the *same* men, *viz.* Coke and Popham.

That Sir Walter was "framed" has been suggested and this is notable and interesting: was it in connection with this secret attempt to meet the King of France and was that related to Elizabeth's *private* views on the succession?

[1]Sir Walter Raleigh was accused of complicity in a plot to place Arabella *Stuart* on the throne. He denied all the charges none of which were truly proven against him: nevertheless he was confined immediately to the Tower—where he remained for twelve long years, then released for his last voyage to Guiana, during which he was the victim of treachery and on his return was executed in Old Palace Yard, Westminster, October 29th, 1618.

THE SILENCE OF CUTHBERT BURBAGE

By EDWARD D. JOHNSON

TWO brothers Richard and Cuthbert Burbage were the owners of theatres in London, the chief one being the Globe. In 1635 Cuthbert—the brother of Richard then deceased—in conjunction with Richard's son, William, presented a petition to William, Earl of Pembroke, the Lord Chamberlain (the survivor of the "Incomparable pair of Brethren" to whom The First Folio of the "Shakespeare" Plays published in 1623 was dedicated) asking for consideration in a quarrel about certain theatres and requesting that their rights in the Globe Theatre be respected.

They set out a full account of the Globe Theatre and the connection of the Burbage family with it saying, "To ourselves we joined these deserving men Shakespeare, Hemings, Condell, and others." They also stated that at Blackfriars they had "men players which were Hemings, Condell, Shakespeare, etc." It is a fair inference that if Cuthbert and William Burbage considered that the deserving man Shakespeare was the author of the celebrated plays, they would have taken advantage of this fact to strengthen their case and would probably have worded their petition as follows: "To ourselves we joined Mr. William Shakespere—the dramatist and author of the plays which in the year 1623 were dedicated to your Lordship and the late Earl of Montgomery together with those deserving men Hemings, Condell and others." Instead of doing this they lump Shakespere, Hemings and Condell together as being of the same importance and referring to them as "men players" place Hemings and Condell *before* Shakespere, which seems to show that they were aware that the Earl of Pembroke knew that the plays were not the work of the actor Shaksper. To refer to the author of the famous plays simply as "a deserving man" is not very complimentary so we are justified in assuming that the Burbages knew that the plays had been written by someone else. This is what may be termed negative evidence but nevertheless it is of considerable value.

THE ENIGMA OF FRANCIS BACON

The article we have the pleasure to reproduce here was published in Angelus, *a Journal of the White Brotherhood, and published by the White Eagle Lodge, 9 St. Mary Abbot's Place, London, W.8, under the simple heading of "Francis Bacon," which we acknowledge with thanks. It reveals the spreading of knowledge of Bacon's life outside of our own ranks.*—Editor BACONIANA.

WHO was Francis Bacon? History records him as philosopher, lawyer, essayist and scientist. But there is a different story to unfold, the story of a concealed poet and teacher, of a man born to be king and who attained a different kingship—over the empire of the mind.

Dr. Rawley, the great biographer, wrote "Francis Bacon, the glory of his age and nation, the adorner and ornament of learning, was born in York House or York Place, in the Strand, on the two and twentieth day of January, in the year of our Lord, 1560 (old style)."

Why does Rawley say, ". . . in York House or York Place. . ." He hints at the secret surrounding the birth of Francis. York House was the home of Sir Nicholas Bacon, the Lord Keeper: York Place was the home of Queen Elizabeth. It is a persistent tradition that Francis was not actually the son of Lady Anne Bacon, the Chief Lady of the Queen's Chamber, but was the son of the Queen herself, who had secretly married the Earl of Leicester at the town house of Lord Pembroke.

So we start his life with a mystery, and as we study it, we find more mysteries. He was brought up by Lady Bacon and Sir Nicholas and was sent to Trinity College, Cambridge, at the age of twelve. He found the disputations of philosophers there too unreal for his tastes, and he left the university three years later. At sixteen, he was called to the Bar at Gray's Inn and, a few months later, he was sent to the Court of France with Sir Amyas Paulet. He travelled on the Continent for three years and, at the Court of Navarre, in the salon of the young Queen Margaret, he met the great artists, poets and philosophers of the country—Ronsard, de Thou, Du Plessis, and their famous circle, the "Pleiades," who were planning to give to France a higher culture and philosophy.

His imaginative mind saw the possibilities of organising a renaissance of culture in England. He determined to give his own country a great and flexible instrument of language in place of Latin, the language of the few, and of the many dialects used by the masses. Fully aware of his own powers, he prepared to plan the renaissance of science, philosophy, literature and ethics. He considered himself "a servant to Posterity," he had "taken all Knowledge" to be his province.

While on the Continent, he sought out the hidden Brotherhoods

who had kept the flame of the Mysteries alight and who had, despite religious intolerance, preserved the traditions of humanity handed down from the great teachers of esoteric Christianity. He saw around him, ignorance, superstition and hatred, the products of barren theology and decadent priest-craft. He planned to restore Brotherhood to religion. As he wrote to Father Fulgentio, "Our Meanness attempteth Great Things, placing our hopes only in this, that they seem to proceed from the Providence and Immense Goodness of God."

This task was formidable, for Catholic and Protestant rivalled each other in bigotry and brutality, and to run counter to the religious intolerance of the times was to ask for torture and death. The great ethical works of Francis Bacon, were, therefore, written in secret and circulated as anonymous.

His plan was known as, "The Great Instauration," and while its first three parts, dealing with the world of material things, were published and acknowledged, the other parts of his plan became the property of secret ethical societies or appeared in print under various names. Thus, the *Novum Organum* and the *Advancement of Learning* appeared under his own name. However, the *Fama Fraternatis*, the Masonic Ritual and the "Shake-speare" plays forming the second part of the Great Instauration, incorporated teachings of a far higher order, and remained under the seal of a secret authorship. It is, of course, a tradition of the ancient Brotherhoods that those who give out their teachings to the world should claim nothing for themselves in this service to humanity but should remain unknown.

When Francis Bacon returned to England from the Court of Navarre, he established the Rosicrucian Literature Society, a group of concealed writers whose great purpose was to raise the level of life and thought through the publication of ethical, educational and dramatic works. Numerous anonymous and disguised publications came from this devoted band of scholars, the most well-known being the "Shake-speare" plays which bear the unmistakeable stamp of their chief architect and inspiration, Francis himself. While he had collaborators and assistants, it is his "exquisitely constructed intellect" and poetic soul which posterity recognises as the "genius" of Shake-speare.

He dedicated these works to Pallas Athene, the Goddess of Wisdom who wears the Helmet of Invisibility and bears in her hand the Spear of Knowledge which she shakes at the serpent of Ignorance. His society of "The Knights of the Helmet" was formed at Gray's Inn and attracted many young and aspiring writers and noblemen to its ranks. The real Shakespeare is hinted at broadly by Ben Jonson in the verses prefixed to the First Folio: Writing of "Shake-speare's well-torned lines," he says:

"In each of which he seems to shake a lance
As brandished at the eyes of ignorance."

Francis Bacon is the poet of humanity. He does not sit in judgment on the man obsessed with jealousy or passion or ambition,

but shows us what must happen to him because these forces dominate his will. Character is destiny. The appeal of the Plays is not to our heads but to our hearts. This is the poet's task which he fulfils as no other can: he reveals through a representative man—king or priest, warrior, lover or fool—what is in ourselves. Octavius Caesar, speaking the requiem of his enemy, Antony, who has killed himself in the hour of defeat, speaks without rancour. "The star is fall'n"—these are the words of compassion, of beauty, and of destiny: in them we hear the voice of the author.

"My ideas are totally new in their very kind: and yet they are copied from a very ancient model . . The object of my philosophy is threefold—God, Nature, Man . . . I am going the same road as the Ancients . . . and have something better to produce." In these words, he states his intention to recreate the ancient drama of the Mysteries in the drama of the Elizabethan stage which would be used to instruct as well as entertain.

If we wish to know much about the inner life of the author, we turn to his personal diary, the Sonnets. As pointed out by Alfred Dodd in his remarkable rearrangement of these sonnets—"The Personal Poems of Francis Bacon"—they were purposefully issued to the world in the wrong order. Most of them are addressed to the writer's secondary personality, the dramatist "Shake-speare," and the author talks openly of inspiration from Intelligences of a high order, manifesting through this personality. In Sonnet LXXXVI, for instance, we read:

> "Was it his Spirit, by Spirits taught to write
> Above a Mortal Pitch, that struck me dead?
> No, neither he, nor his Compeers by night
> Giving him aid, my Verse astonished.
> He nor that affable familiar Ghost
> Which nightly Gulls him with Intelligence . . ."

This theme is repeated in a subsequent sonnet, CXII, where the poet addresses his spiritual Guide who is aiding him. It is evident that the supernatural elements in the Plays are derived from psychic knowledge and are not merely inserted to intensify dramatic effect.

We turn to an unfiinished work, entitled *The New Atlantis*, which tells of a Utopian island on which is built "Solomon's House." This story should interest modern Masons who are concerned with the origins of speculative Masonry. It should be noted that twin pillars appear on the cover of Francis Bacon's *Advancement of Learning* and that there are many hidden references to the Craft in that intellectual play, *Love's Labour's Lost*, with its story of an exclusively masculine academy. It was Francis Bacon who developed the ideas and plans which manifested as the Royal Society, with the aid of such minds as Ashmole and Locke, members of the Craft. In the Masonic Rituals, he re-created in magnificent language the almost forgotten teachings of those esoteric Brotherhoods which had preserved the truths of the spiritual nature and destiny of man. Their style and language does

not belong to the period in which they were "discovered" (1717) but to the Elizabethan age.

"I shall publish part and reserve part to a private succession . . . I build a Holy Temple after the Model of the World." He writes of his two methods of publication in *Valerius Terminus*, one reserved for his chosen disciples whom he called his "Sons," and the other, open publication. He reserved teachings, he calls "oral" and "traditional" and "reserved to a succession of Hands," meaning the Rosicrucian and Masonic teachings. We should note that one of the most important of the Rosicrucian Manifestoes the *Chymical Marriage* was written by "Fra. F.B., M.P.A., Pictor et Architectus of the *Fama Fraternatis*." These are the initials of, "Francis Bacon, A Past Master," known to his fellow-workers as number "33."

Much more could be written about the enigmatic personality who bore the greatest mind of his day, but one may only indicate some of his activities. He was a man of tireless industry and powerful imagination, possessed of a gentle disposition and a vivid sense of humour. He was generous and, indeed, lavish in his ways, appreciating the importance of ceremony and symbol. His life was one of many tragedies and disappointments but throughout all his misfortunes he held strongly to the feeling that he was born to serve his fellow men, not merely in the age in which he lived but in future ages.

In the world of the intellect and science, he led the revolt against second-hand information; he urged experimental work and inductive reasoning as superior to theory. In the world of poetry he was supreme and still is. When he died, the university scholars lamented the death of "the Noble Day Star of the Muses," "the nerve centre of genius and the jewel most precious of letters concealed." Like Ben Jonson, they knew his secret. And we may conclude with the words of Ben Jonson about him: "He hath filled up all numbers and performed that in our tongue which may be compared or preferred to insolent Greece or haughty Rome. He stands as the mark and acme of our language . . In his adversity I ever prayed that God would give him strength, for greatness he could not want: neither could I condole in word or syllable for him as knowing no accident could do harm to virtue but rather help to make it manifest."

T.D.

THE ROSICRUCIAN THREE TREASURES

The Curious Prophecies of Paracelsus and Francis Bacon

(continued from April issue)

By Lewis Biddulph

BEFORE the end of the same year, *viz.* 1614, in which *The Universal Reformation* and the *Fama Fraternitatis* were published, a second edition appeared also at Cassel and in the beginning of 1615, possibly January, a third edition was published to which was added the third Manifesto, in Latin known as the Confessio Fraternitatis R.C. of which mention had been made previously in the first edition of the *Fama*.

According to some critics, the terse and bombastic style of this latter document warrants the assumption that it was not composed by the same author as the *Fama*, but we are not here concerned with that suggestion.

The Confessio clears up some conflicting remarks in the *Fama*. We return now to Vaughan's edition of 1652 where the Confessio follows on the heels of the *Fama* on page 32 with a short preface to the Reader who is ". . desirous of Wisdom . ." and continues: "Here gentle reader you shall find incorporated in our confession 37 reasons of our purpose and intention, the which according to thy pleasure thou mayst seek out and compare together, considering within thyself if they be sufficient to allure thee. Verily it requires no small pains to induce anyone to believe what doth not yet appear, but when it shall be revealed in the full blaze of day, I suppose we shall be ashamed of such questionings. And as we do now securely call the Pope Antichrist, which was formerly a capital offence in every place, so we know certainly that what we here keep secret, we shall in the future thunder forth with uplifted voice, the which, reader, with us desire with all thy heart that it may happen most speedily.

FRATRES R.C."[1]

The above is Mr. Waite's direct and accurate translation from the original Latin text. Vaughan's version is an English translation carelessly made from a German version of the original Latin and copying its German ancestor is prolix and loses the spirit of the Latin original. The Latin text was originally divided into fourteen chapters or sections, but these were not followed in the German translations which came after.

The first chapter opens with an explanation to those who have heard the trumpet blast of the *Fama*, neither to believe hastily nor to suspect wilfully, for that it is Jehovah himself who seeing the decay into which the world is falling and nearing to its end, is inverting its course and starting it afresh by revealing to men what they have so long sought in great labour and pains, offering it to the willing and thrusting it upon the reluctant to smooth the troubles

[1]It may be noted that the signature Fratres R.C., in simple cipher gives: 103 (Shakespeare), a curious coincidence.

of human life and break the crosses of Fortune and although sufficient has been said of the Order of R.C. in the *Fama*, it has been thought good to add somewhat more in explanation 'for the easier acceptance of our counsel.'

Chapter 2 says that with regard to the amendment of philosophy, "we have declared that it is altogether weak and faulty though many allege it is sound and strong[1]" "But the philosophy of our Father has offered a new philosophy which may renovate the world. This philosophy is the head of all faculties, sciences and arts, the which (if we behold our age) containeth much of Theology and Medicine, but little of Jurisprudence—which searcheth Heaven and Earth with exquisite analysis—and if some of the learned shall respond to our Fraternal invitation they shall find amongst us far greater and other wonders than those that did heretofor believe, marvel at and profess."

Chapter 3. "In brief our meaning is that we must take care, in view of our declaration, that we do not esteem lightly our secrets and mysteries and that our account may not be misunderstood by the vulgar and esteemed to be a folly. For it is not absurd to expect that many will be overwhelmed by a conflict of opinion, not knowing of the approach of the sixth age."

(Note.—Is the writer speaking of the approach of the sixth subrace of the great Fifth root race, *i.e.* the Aryan?)

Chapter 4 goes on to explain that Fratre R.C.'s meditations on all subjects and learning, whether derived from angels, spirits or by men's inventions etc., are so great and extensive, that should God suffer all books and all learning to perish from the earth, yet by his knowledge and meditations on all things alone, all such knowledge could be recovered and posterity be enabled thereby to lay new foundations of Sciences and erect a new Citadel of Truth which would perhaps be easier than to have to pull down the old ruinous building, enlarge the forecourt, bring light into the private chambers and then change the doors staples and other things "according to our intention. So it must not be expected that newcomers shall attain to all our secrets at once. They must proceed step by step from the smaller to the greater[2] and must not be retarded by difficulties."

The text here seems somewhat obscure but the general sense seems to be this:—"why should we not be content to keep all true things for ourselves and let others grope and wander in the labyrinths and windings in their search for truth as if God has been pleased to light the sixth candelabrum for us alone. Were it not sufficient for us to fear neither hunger, disease, poverty nor age? Were it not an excellent thing to live always so, as if you had lived from the beginning of the world and should still live to the end thereof?

"So to live in one place, that neither the people which dwell beyond the Ganges could hide anything, nor those which live in Peru might be able to keep secret their counsels from thee? Were it

[1]This statement exactly represents Francis Bacon's opinion on the state of philosophy and learning.)

[2]In the Baconian fashion.

not a precious thing that you could read in one only book and withal by reading understand and remember all that which in all other books (which heretofor have been, are now and hereafter shall come out) hath been, is and shall be learned out of them? So to sing or play so that instead of stony rocks you could draw pearls, instead of wild beasts, spirits—instead of Pluto you could soften the mighty princes of the world? But the will of God is not so but he hath decreed at this time to increase the number of our Fraternity which we with great joy have undertaken. For this our Treasure cannot be inherited, (by our children according to the flesh) nor conferred promiscuously."

Chapter 5. Declares that, although the Fraternity publishes its offer to all the world and not as some critics may consider proper, to Godly, wise or princely persons yet the Fraternity has not made common property of their Arcana, although the *Fama* had been published in five languages. "For the gross wits will not be attracted and the Fraternity will discriminate between the idle curious and the worthy enquirer. Though the unworthy present themselves a thousand times with a thousand clamours, our ears will be deaf to their demands. The Fraternity is protected by God and covered by his clouds, so that it is invisible to its enemies and to human eyes unless they have the eyes of an eagle."

(Note.—Perhaps an eagle may be understood to signify an Initiate?)

The *Fama* has been published in every man's tongue that all men might benefit from the Society, according to his ability, which is divided into degrees like those that dwell in Damcar, understanding men who, by the King's permission, make particular laws which shall be a model for government to be instituted in Europe when these things of which few now whisper in dark enigmas, shall openly fill the earth, etc., and the tyranny of the Pope shall cease, etc.

Chapter 6. "We could give an exact account of all that happened since our Christian Father was born in 1378 and what alterations he saw in his long life of 106 years and what our Fathers have since seen but brevity is our object and what we have touched on is sufficient to prepare the way for those who accept our declaration to join us truly every man who is enabled to behold, read and thereafter teach himself those letters and characters which the Lord God hath written and imprinted in heaven and earth's edifice, such an one, I say, is already ours, though unknown to himself as yet. And we know he will not despise our invitation, so we abjure all deceit and promise that no man's uprightness and hopes shall deceive him who makes himself known to us under the seal of secrecy and desire of our Fraternity; but to the false and impostors and those who seek other things than wisdom, we say we cannot be made known and betrayed unto them, without the Will of God."

Chapter 7. "That before the end of the world which is now approaching God has decreed an influx of Truth, light and glory such as the first man, Adam, lost in Paradise whence he was driven with his descendants to misery. All falsehood, error, darkness and servi-

The Title-page of Sylva Sylvarum dated 1629, *in reduced facsimile, giving Rosicrucian Symbols* (*see p.* 148)

A wood block device in the title-page of Bacon's *New Atlantis*, showing "Time Revealing Concealed Truth".

tude shall be abolished and truth shall be discerned from the false and this shall be attributed to the blessédness of the age. Many high intelligences will by their writing further the Reformation which is to come, and we do not arrogate to ourselves this glory—as if such a work were only imposed on us for executors of this work will not fail."

(The tone of the above is very Baconian in essence. c/p. Valerius Terminus, introduction: Spedding: vol. iii, p. 201, para: 2)

[1]*Chapter* 8. "God has already sent Messengers to testify his Will, to wit, some new stars which do appear and are now seen in Serpentarius and Cygnus, powerful signs of the great Council which show how God makes these as well as the discoveries of human ingenuity, to serve his purpose. Although the great book of Nature stands open to all men, yet there are few that can read and understand the same. The time is coming when the world shall wake out of her drowsy sleep and with open heart, barehead and barefoot, shall merrily go forth and meet the rising sun."

[2]*Chapter* 9. "As God hath here and there imprinted these characters and letters in the Holy Scriptures, the Bible, so hath he imprinted them most apparently in the wonderful creations of Heaven and Earth, yea, in all beasts. So that as the mathematicians and astronomers can long before see and foretell eclipses, so we may foresee the obscurations of the Church and their duration. From these characters and letters, we have borrowed our magick writing and have made a new language for ourselves, in which is expressed the nature of all things, so that it is no wonder we are now so eloquent in other languages or in this latin being so different from the language of our forefathers, Adam and Enoch, lost at the confusion of tongues, or Babel."

[3]*Chapter* 10. This contains an exhortion to the close study of the Bible, for such a study is excellent for preparing the path of the aspirant to the Fraternity, "for the study of that Holy Book will make them more like unto us." The Bible should be made a compendium and content of the whole world. "But we require not that it should be continually in the mouth, but as a perpetual guide to understand

[1]It is curious to note that in the original MSS of a projected but unfinished work of Francis Bacon's entitled *Valerius Terminus* of the interpretation of Nature, with annotations of Hermes Stella (secret star), there is at the foot of the table of contents a series of astronomical signs comprising planetary and zodiacal signs, with the date 1603. Now, according to the astronomer Kepler, in his treatise: *de stella nova inpede serpentarii*, published in 1606 (F. N. Pryce, M.A., facsimile *Fama Fraternitatis*, 1923) the star in Cygnus appeared in 1602 and that in Serpentarius in 1604, in which year the *Fama* is supposed to have been first circulated in Manuscript.

[2]c/p. Lord Bacon's *Advancement of Learning*; Watts edition, 1640, page 47.

". . . the power of God, where he lays before us two books or volumes to study, if we will be secured from errors. (1st.) The volume of Scripture which reveals the Will of God, (2nd.) the volume of Creatures which express his power, whereof the latter is as a key to the former . . opening our belief in drawing us into a due meditation of the omnipotency of God, *the characters whereof are chiefly signed and engraved upon his works.*"

See also, Spedding, vol. 3 page 301.

[3]This eulogy and opinion of the Holy Bible is similar to the opinion on the subject, frequently expressed by Francis Bacon in his *Advancement of Learning*.

all the ages of the world." The Fraternity does not prostitute the Divine Oracle, of which there are unnumerable exponents, differing in opinion, some making sport of it, as if it were a tablet of wax, to serve alike Divines, Philosophers, Physicians and Mathematicians—but the Fraternity testifies that there has never been such an excellent book since the beginning of the world. Blessed is he who possesses it, more blessed he who reads it diligently, most blessed he who understands it . . whilst he is most like to God who understands and obeys it.

Chapter 11. "With regard to what has been said in the *Fama* on account of hatred of impostors, against transmutation of metals and the supreme medicine of the world, it must be understood that we do not despise or set at naught the great gift, but as it bringeth not always with her the knowledge of nature, while this knowledge (of nature) bringeth forth not only medicine but also opens up innumerable secrets and wonders to us. It is therefore requisite to strive for the understanding and acquisition of philosophy and not tempt excellent wits to strive after the tincture of metals before they be well excercised in the knowledge of Nature. Insatiable indeed must he be who being beyond the reach of poverty, disease and dangers, and who as one raised above all men, can command all that which doth anguish, afflict and pain others, will yet abandon himself to idle things, will build, make war and domineer because he hath an inexhaustible treasure of gold and silver. But God judgeth fare otherwise, for he exalteth the lowly and putteth down the proud . . ."

After this, follows a tirade against the Pope etc. which Mr. Pryce thinks there is some reason to believe to be an insertion in the text, with some other passages in one or two other places.

[1]*Chapter* 12. "For conclusion of our Confession we must admonish you to put away, if not all, yet most books written by false alchemists who think it but jest or a pastime to misuse the Holy trinity when they apply it to vain things or deceive the people with most monstrous symbols and dark sentences and cozen the simple of their money. There are nowadays too many such books set forth one of the greatest being a stage player, with sufficient igenuity for imposition . . Let the wise eschew such books and have recourse to us, who invite you to clear and simple explanation of all secrets. We hunt not after your goods but invite you to partake of ours . . ."

Chapter 13. "What think you then, now you know that we sincerely confess Christ, execrate the Pope, addict ourselves to true philosophy, lead worthy lives and daily call many more to our Fraternity."

Chapter 14. "Now, all those that out of curiosity or desire for riches might be tempted to enquire, keep away, it is not for you.

FRATERNITAS R.C."

[1]Impostors—'The stage player with sufficient ingenuity for imposition.' There is perhaps a double significance here; the palpable reference seems to be to "Amphitheatre" by Heinrich Khunrath, the hermetical and cabalistical writer, but on the other hand it might be an allusion to the spurious word alchemist or pseudo dramatic author Shaxper. Michael Maier distinctly connects alchemy with poetry.

In the *Real History of the Rosicrucians*, published in 1887, Mr. Waite first drew the attention of modern readers and Baconians to the fact that John Heydon in his *Holy Guide* 1662, included a document entitled: "A Voyage to the Land of the Rosicrucians." It remained however for the late Mr. F. C. Wigston to identify this "Voyage" as a more or less verbal adaptation of Francis Bacon's *New Atlantis*, the names and places being changed to suit his subject. In this connection it must be said that John Heydon was by no means the least of the Rosicrucian apologists. His writings are based on theosophical and magical doctrines and none of his somewhat extensive writings can lay any claim to being original. He is a plagiarist, nevertheless there is a curious interest in his books. He declared that he is not a Rusicrucian himself, but publishes their secrets. The point of interest however, for us, is his identification of *The New Atlantis* with the land of the Rosicrucians. Is it a mere coincidence? or did he really know something about the Fraternity? John Heydon however is not the only writer of the 17th century who links up Francis Bacon with the Fraternity of the Rose Cross.

When the days of severe and acrid controversy anent the genuineness of the Rosicrucian Fraternity had passed and Francis Bacon himself and early apologists had passed out of the field of physical action, the successors seem to have been willing to throw sidelights on to the original inspirer of the movement. In 1704, a new version of Boccalini's *Advertisements from Parnassus* was published in English, in which the author, who signs himself by the initial letters N.N., takes the liberty of adapting it to his own times. In the 78th Advertisement dealing with the 'Universal Reformation of the Whole Wide World,' by command of Apollo, we find this alteration. In the original Italian edition of 1612, reprinted as the first Rosicrucian manifesto in 1614, the Secretary appointed to assist the Seven Sages of Greece, Cato and Seneca, was a certain Italian philosopher called Jacopo Mazzoni; but in the version now under review, we find Jacopo Mazzoni, replaced by Sir Francis Bacon, as secretary of the society and honoured with a vote in the Assembly.

As such, readers will no doubt remember that it is the Secretary, who speaking last, after the consideration and rejection of all the sages of Greece and Rome, finally suggests that the age had better be summoned and examined by the Assembly, so that they might see for themselves what disease it was suffering from and then prescribe.

We see here Bacon's method of discovering by observation and experiment, obviously indicated, and the final result in that the Sages of Antiquity are unable to find a remedy, leaving the door open for the Christian Sages to come.

We get a third hint from a quite unexpected quarter—namely, John Wilkins, Bishop of Chester, first secretary and one of the founders of the Royal Society. The hint is to be found on page 237 of his book: *Mathematical Magick*, which in plain terms, is the first treatise in the English language on dynamics. The passage occurs in Chapter 10, when dealing with the question of "the ever burning lamps,"

Wilkins says Ludovicus Vives "tells us of another lamp that did continue burning for 1,050 years which was found" a little before his time. "Such a lamp is likewise related to be seen in the sepulchre of FRANCIS ROSICROSS as is more largely expressed in the confessions of that Fraternity." Bishop Wilkins, as already stated, was secretary and a founder of the Royal Society, a serious writer and a father of the Church, so his testimony is not to be set aside lightly.

Now all these hints point back to one man and one man alone, *i.e.* FRANCIS BACON.

1. Heydon identified the *New Atlantis* as a Rosicrucian work.
2. N.N. links the *Universal Reformation*, a Rosicrucian document, with Francis Bacon.
3. John Wilkins, Bishop of Chester, tells us that the Father of the Rosicrucians is one: "FRANCIS Rosicross."
4. We have already noted the identity of the aims of Francis Bacon, the great Reformer of Science and that of the *Fama* and *Confessio*.

These four points, incomplete when taken singly, form a strong chain of evidence when united. It may be of interest to have a look at *The New Atlantis* in the light of John Heydon's lamp. *The New Atlantis* was published as an adjunct to the *Sylva Sylvarum* or Natural History, published by Dr. Rawley in 1627, immediately after the passing of the author, Viscount St. Alban, and continued to be so published in every edition of the *Sylva Sylvarum* up to the ninth and last separate edition of the 17th century.

There are many curious identitites and similarities between the *Fama* and *The New Atlantis*. They both promise future discoveries of science and wisdom for the alleviation of the miseries of mankind which have been his lot since the Fall and expulsion from Eden. The Bible and the Christian religion (Reformed) take a leading place in both. The engraved Frontispiece of the *Sylva Sylvarum* is a remarkable piece of symbolism. Like that of the *Novum Organum* published in 1620, it has the two pillars, adopted by the Masons as symbols of stability.

A reference to *The New Atlantis*, page 28 of any of the original editions (Spedding, Vol. iii, p. 154) will give the reader a description of one of the fathers of the House, which might very well be a word-portrait of Lord St. Alban himself (and incidentally represent the typical personality of Father C.R.C.) But the main point is the description of the symbols distinguishing the Father of the House, on the canopy over his chariot—

> "There was also a Sun of gold radiant upon the top, in the midst, and on the top before, a small cherub of gold with wings displayed."

A reference to the engraved title-page reproduced here in reduced facsimile, shows clearly the main emblems referred to, *viz.*, the Sun in his glory and the cherub with outstretched wings. It will also be remembered that in the Father R.C.'s Tomb, there is a resplendant Sun in Glory over the Tomb.

(*concluded on p.* 160)

FRANCIS BACON AS HISTORIAN

By R. J. W. Gentry

It is perhaps true to say that Bacon's gifts as historical writer are the least known and appreciated of all his manifold abilities. His mastery of the art of handling masses of fact and imposing upon them an order which allows to emerge a full and vivid interpretation of the times; his calm and proportioned estimation of character and event; his power of entering into the minds of the chief protagonists of his study and laying open their designs, subterfuges, and duplicities; his faculty of being able to hold in the light at one time all the devious strivings of several potentates in their rivalry; these skills are seen to distinguish his pen in the various historical works he produced, short and even fragmentary though some of them are.

The most important of these writings is the *History of the Reign of Henry VII*, published in April, 1622, which merits as much attention here as space will allow, since it best exemplifies all the qualities of Bacon as a historian. "As a study of character in action, and a specimen of the art of historical narrative, it comes nearest to the merit of Thucydides of any English history that I know." This is the view of Spedding, the biographer of Bacon, and a man of very temperate utterance and practised judgment.

But while attempting to show one or two of the excellences of the *Reign of Henry VII* which moved Spedding to such praise, let us look at another, and later, opinion of this work, that of Mr. Harold Nicolson, in his *The Development of English Biography*.

After recollecting that Bacon had pointed to a contemporary poverty in our historical literature, Mr. Nicolson remarks upon the *Henry VII* as being "a work of considerable importance, and one which merits more detailed consideration." He goes on: "This book, which was written with one wary eye upon James I, purports to be a biography. Bacon asserts that he is primarily concerned with the history of a single individual. 'I have not flattered him,' he says, 'but took him to life as well as I could, sitting so far off and having no better light.' This is all very well; but in fact the book is not a biography at all, but a history of events from 1485 to 1509, in which, as was inevitable, Henry VII is the central figure. There is no attempt to produce any detached or vivid picture of this central figure, or to deal with his life prior to Bosworth field. The King's character—his caution, his rapacity, his stinginess, his reserve, his 'manner of showing things by pieces and by dark lights'—emerges from the story in but a shadowy and unconvincing shape. There are long digressions on the legislation of the period, and several inaccuracies which are well indicated in Dr. Lumby's Introduction to the Pitt Press edition. The style is marred by lapses into the old manner of the chronicles, and frequent are the paragraphs which begin 'This

yeare . . .' One has the impression that Bacon, if interested at all, was interested only in drawing apposite parallels. There is little direct research or personal interpretation. Bacon admits that his authorities were 'naked and negligent'; but he follows them none the less, and his book is a disappointment. It does not deal with an individual, it is not very truthful, and it is not a work of art."

These charges demand examination, seeing that Mr. Nicolson himself grants that *Henry VII* is "a work of considerable importance," and it will be a convenient plan to take severally the adverse points he brings forward, and see what answer can be made to them.

He remarks, first of all, that the *History* was written "with one wary eye upon James I," implying that there was uppermost in Bacon's mind a desire to gratify James and insinuate himself back into royal favour after his fall. In this opinion, he appears to have attached himself to Sir James Mackintosh.

But Spedding does not agree. "Is it not the very same subject," he asks, "which at least fifteen years before he had wished *someone else* to undertake for the simple purpose of supplying a main defect in our national literature? Did not the defect still remain? and was he not now at leisure to undertake the subject himself? Why then seek any further for his motive in choosing it?" From the fact that Bacon has written only scantily in this field, may we not deduce that he had had little time to pursue historical studies, although urged to do so by Prince Charles?

Another reason Bacon had for writing *Henry VII* is that this prose history (which he would probably have dramatized had he lived long enough) would have rounded off the Shakespearean cycle of histories, which encompassed the reigns of all the English kings from Richard II to Henry VIII, from which only Henry VII was missing. Incidentally, Mr. Howard Bridgewater has shown that the series can be taken as far back as King John, although the plays on the first four Edwards, and Henry III (under the title of *The Honourable History of Friar Bacon and Friar Bungay*) were published under other writers' names; and the reigns of Edward V and Edward VI could not well have been the subjects of plays, since the former king reigned only for one year, and the latter only as a boy under the protectorship of Somerset. (BACONIANA, Oct. 1939).

It was, then, no arbitrary whim that actuated Bacon to compose a history of Henry VII, or an anxiety to re-capture the good graces of King James, but a long-standing desire to achieve completeness, now that he had the time, in his records of the English monarchs since John.

Mr. Nicolson next says that *Henry VII* "purports to be a biography." What evidence is there for this statement? The title-page of the first edition of 1622 reads: *The Historie of the Raigne of King Henry the Seventh*, and in the dedicatory epistle to Prince Charles he expressly refers to the *times* of Henry VII deserving to be written about, "rough and full of mutations and rare accidents" as they were. And, indeed, Bacon writes of the political intricacies of the

period with remarkable insight, his wide experience as statesman and diplomat serving him to lay bare the machinations of princes with utmost skill. He naturally makes Henry the centre of his interest, but he bestows every care upon his delineation of the contemporary political scene. This was his object.

As a sample of Bacon's dexterity in handling many threads of discourse may be quoted the following short excerpt: "About this time Isabella queen of Castile deceased; a right noble lady, and an honour to her sex and times, and the corner-stone of the greatness of Spain that hath followed. This accident the king took not for news at large, but thought it had a great relation to his own affairs; especially in two points: the one for example, the other for consequence. First, he conceived that the case of Ferdinand of Aragon, after the death of queen Isabella, was his own case after the death of his own queen; and the case of Joan the heir unto Castile, was the case of his own son prince Henry. For if both of the kings had their kingdoms in the right of their wives, they descended to the heirs, and did not accrue to the husbands. And although his own case had both steel and parchment more than the other, that is to say, a conquest in the field, and an act of parliament, yet notwithstanding, that natural title of descent in blood did, in the imagination even of a wise man, breed a doubt, that the other two were not safe nor sufficient. Wherefore he was wonderful diligent to inquire and observe what became of the king of Aragon, in holding and continuing the kingdom of Castile; and whether he did hold it in his own right, or as administrator to his daughter; and whether he were like to hold it in fact, or to be put out by his son-in-law. Secondly, he did revolve in his mind, that the state of christendom might by this late accident have a turn. For whereas before time, himself, with the conjunction of Aragon and Castile, which then was one, and the amity of Maximilian and Philip his son the archduke, was far too strong a party for France; he began to fear, that now the French king, who had great interest in the affections of Philip the young king of Castile, and Philip himself, now king of Castile, who was in ill terms with his father-in-law about the present government of Castile, and thirdly, Maximilian, Philip's father, who was ever variable, and upon whom the surest aim that could be taken was, that he would not be long as he had been last before, would all three, being potent princes, enter into some strait league and confederation amongst themselves: whereby though he should not be endangered, yet he should be left to the poor amity of Aragon. And whereas he had been heretofore a kind of arbiter of Europe, he should now go less, and be over-topped by so great a conjunction."

There follows much more of the same complex character, yet one feels, with Henry, the urgency of the situation, and follows his policy with growing absorption; surely a tribute to Bacon's power of setting out the issues starkly and enabling one to observe the movements of those within the political maze.

He could, on occasion, turn his gaze from the panorama of general

affairs and concentrate on interesting *individuals*, as, for instance, in his descriptions of Simnel, Warbeck, or the rebellious Cornishmen: "There was a subtile priest . . that had to his pupil . . Lambert Simnel, of the age of some fifteen years, a comely youth, and well favoured, not without some extraordinary dignity and grace of aspect. It came into this priest's fancy, hearing what men talked, and in hope to raise himself to some great bishopric, to cause this lad to counterfeit and personate the second son of Edward the fourth, supposed to be murdered; . . . and accordingly to frame him and instruct him in the part he was to play. This is that which . . seemeth scarcely credible . . . that this priest, being utterly unacquainted with the true person, according to whose pattern he should shape his counterfeit, should think it possible for him to instruct his player, either in gesture and fashions, or in recounting past matters of his life and education; or in fit answers to questions, or the like, any ways to come near the resemblance of him whom he was to represent."

Again: "At this time the king began again to be haunted with spirits, by the magic and curious arts of the lady Margaret; who raised up the ghost of Richard duke of York, second son to king Edward the fourth, to walk and vex the king. This was a finer counterfeit stone than Lambert Simnel; better done, and worn upon greater hands; being graced after with the wearing of a king of France, and a king of Scotland, not of a duchess of Burgundy only. And for Simnel, there was not much in him, more than that he was a handsome boy, and did not shame his robes. But this youth, of whom we are now to speak, was such a mercurial, as the like hath seldom been known; and could make his own part, if at any time he chanced to be out. Although the king's manner of showing things by pieces, and by dark lights, hath so muffled it, that it hath left it almost as a mystery to this day . . For the first, the years agreed well. Secondly, he was a youth of fine favour and shape. But more than that, he had such a crafty and bewitching fashion, both to move pity, and to induce belief, as was like a kind of fascination and enchantment to those that saw him or heard him."

And lastly: "No sooner began the subsidy to be levied in Cornwall, but the people there began to grudge and murmur. The Cornish being a race of men, stout of stomach, mighty of body and limb, and that lived hardly in a barren country, and many of them could, for a need, live under ground, that were tinners. They muttered extremely that it was a thing not to be suffered, that for a little stir of the Scots, soon blown over, they should be thus grinded to powder with payments: and said, it was for them to pay that had too much, and lived idly. But they would eat their bread that they got with the sweat of their brows, and no man should take it from them. And as in the tides of people once up, there want not commonly stirring winds to make them more rough; so this people did light upon two ringleaders or captains of the rout. The one was Michael Joseph, a blacksmith or farrier of Bodmin, a notable talking fellow, and no less desirous to be talked of. The other was Thomas Flammock, a

lawyer, who, by telling his neighbours commonly upon occasion that the law was on their side, had gotten great sway amongst them. This man talked learnedly, and as if he could tell how to make a rebellion, and never break the peace."

When relating the defeat of the western men, Bacon notes: "On the king's part there died about three hundred, most of them shot with arrows, which were reported to be of the length of a tailor's yard; so strong and mighty a bow the Cornishmen were said to draw." And of the leaders, "Flammock and the blacksmith were hanged, drawn, and quartered at Tyburn: the blacksmith taking pleasure upon the hurdle, as it seemeth by words that he uttered, to think that he should be famous in after times."

This love of the picturesque incident is met with frequently during the course of the narrative. Here is an account of a visitation of the plague: "About this time in autumn, towards the end of September, there began and reigned in the city, and other parts of the kingdom, a disease then new: which by the accidents and manner thereof they called the sweating sickness. This disease had a swift course, both in the sick body, and in the time and period of the lasting thereof; for they that were taken with it, upon four and twenty hours escaping, were thought almost assured. And as to the time of the malice and reign of the disease ere it ceased; it began about the one and twentieth of September, and cleared up before the end of October, insomuch as it was no hinderance to the king's coronation, which was the last of October, nor, which was more, to the holding of the parliament, which began but seven days after. It was a pestilent fever, but, as it seemeth, not seated in the veins or humours, for that there followed no carbuncle, no purple or livid spots, or the like, the mass of the body being not tainted; only a malign vapour flew to the heart, and seized the vital spirits; which stirred nature to strive to send it forth by an extreme sweat. And it appeared by experience, that this disease was rather a surprise of nature than obstinate to remedies, if it were in time looked unto. For if the patient were kept in an equal temper, both for clothes, fire, and drink, moderately warm, with temperate cordials, whereby nature's work were neither irritated by heat, nor turned back by cold, he commonly recovered. But infinite persons died suddenly of it, before the manner of the cure and attendance was known. It was conceived not to be an epidemic disease, but to proceed from a malignity in the constitution of the air . . ."

The passage, too, dealing with the evils of enclosures, and the methods used to combat them, is another example of Bacon's care for detail. As one always pre-occupied with matters of social well-being, he gives the question ample notice, as he does the business of keeping law and order, and of maintaining a sound currency.

As Mr. Nicolson seems to reprove Bacon for his "long digressions on the legislation of the period," it would be as well to hear what Bacon has to say in his own behalf: ". . I do desire those into whose hands this work shall fall, that they do take in good part my long

insisting upon the laws that were made in this king's reign. Whereof I have these reasons: both because it was the pre-eminent virtue and merit of this king to whose memory I do honour; and because it hath some correspondence to my person; but chiefly because, in my judgment, it is some defect even in the best writers of history, that they do not often enough summarily deliver and set down the most memorable laws that passed in the times whereof they writ, being indeed the principal acts of peace. For though they may be had in original books of law themselves; yet that informeth not the judgment of kings and counsellors, and persons of estate, so well as to see them described, and entered in the table and portrait of the times." Since the times Bacon covered were witnessing an effort by a strong king to centralize and consolidate authority, and also a serious attempt to improve administration, the advertence given to legislation was surely justified.

And is it true to say that Bacon makes no attempt to produce any detached or vivid picture of King Henry himself? Throughout the narrative, one feels at the King's elbow, watching the extended march of events, listening to Henry's inner counsels, and learning from him how to react calmly and wisely to every situation as it arises. One becomes so intimately acquainted with this cold, calculating monarch that one cannot imagine him ever at a loss, no matter how complex and minatory may be the problem facing him. His figure is hardly shadowy or unconvincing, whose personality can be so strongly and persistently felt by the reader. There are one or two particular passages which etch this upon the mind: "He was a comely personage, a little above just stature, well and straight limbed, but slender. His countenance was reverend, and a little like a churchman: and as it was not strange or dark, so neither was it winning or pleasing, but as the face of one well disposed. But it was to the disadvantage of the painter, for it was best when he spake."

Another aspect is deftly sketched: "He was a prince, sad, serious, and full of thoughts and secret observations, and full of notes and memorials of his own hand, especially touching persons. As, whom to employ, whom to reward, whom to inquire of, whom to beware of, what were the dependencies, what were the factions, and the like; keeping, as it were, a journal of his own thoughts."

Henry's relations with his council, nobles, and people are stated forthrightly: "To his council he did refer much, and sat oft in person; knowing it to be the way to assist his own power and inform his judgment. In which respect also he was fairly patient of liberty, both of advice, and of vote, till himself were declared. He kept a strait hand on his nobility, and chose rather to advance clergymen and lawyers, which were more obsequious to him, but had less interest in the people; which made for his absoluteness, but not for his safety . . . As for the disposition of his subjects in general towards him, it stood thus with him; that of the three affections, which naturally tie the hearts of the subjects to their sovereigns, love, fear, and reverence, he had the last in height, the second in good measure, and so little of the first as he was beholden to the other two."

It is hardly fair of Mr. Nicolson to maintain that Bacon has less interest in his subject than in drawing apposite parallels. In any case, the ability to discern likeness and use it for illustrative force is no mean skill. Bacon certainly possessed the poetic faculty and showed it abundantly, even in his scientific writings, which are lit by the flash of many a brilliant and beautiful metaphor or simile. He speaks of himself as "having a mind nimble and versatile enough to catch the resemblances of things." (Preface to *The Interpretation of Nature*.)

The charge that Bacon used, in Henry VII, authorities which he admitted were "naked and negligent" may be weighed with charity when placed against the difficulties under which he composed the work. He began the actual writing in July, 1621, soon after the terrible and undeserved catastrophe of his fall, in his retirement at Gorhambury. He was a broken, poor, and sick old man. Yet, despite his lack of facilities for reference, his exclusion from the major part of the means to perform his task, he summoned the reserves of energy and courage so marked in his character, and wrote this remarkable study in four months. As Mary Sturt says, in her biography of Bacon: "One of the greatest tribulations of being banished to Gorhambury was that, by depriving him of access to this library (*i.e.*, Sir Robert Cotton's great collection) it made it impossible for him to continue his historical work. How bitter such a state of things is every scholar knows."

In his notes to the Pitt Press edition of *Henry VII*, Dr. Lumby gives it as his opinion that Bacon did make some use of the Cotton MSS. He adds that Bacon also relied much on the Latin history of Polydore Vergil (d. 1555) and was probably led into some errors by its inaccuracies, natural in a foreigner writing of England.

Another source of information was the Latin writer Bernard André; also the chronicles of Hall, Grafton, and Stow, and Sir Thomas More's *History of the Life and Death of King Edward V, and the usurption of Richard III*.

Lumby remarks: "The result proves abundantly how much greater was the genius which he brought to his labour than that of any of his predecessors in the field of historical labour. But it is clear that with materials of such a character, and so irregularly and imperfectly collected, the same correctness of statements is not to be looked for as might fairly be expected when Rymer has made all the texts of treaties and details of negotiations easily accessible, and the Calendars of State Papers form a trusty guide through the maze of conflicting statements."

It would be hard to find a specimen of writing more perfect than the closing paragraph of the *Henry VII*: "He was born at Pembroke Castle and lieth in one of the stateliest and daintiest monuments of Europe, both for the chapel and for the sepulchre. So that he dwelleth more richly dead, in the monument of his tomb, than he did alive in Richmond, or any of his palaces. I could wish he did the like in this monument of his fame."

SHAKESPEARE'S HANDWRITING

By Comyns Beaumont

THE controversy which has again arisen recently on the question of Shakespeare's handwriting is interesting perhaps in a sense because the public memory is short and the fantastic claims made by Professor Dover Wilson and Mr. John Bryson who were given the immense audience of B.B.C. listeners—or such as found sufficient interest in the subject—to bring the question to the fore again.

It will be recalled by readers of Baconiana that in February last the B.B.C. gave a radio broadcast of scenes from the play entitled "The Book of Sir Thomas More," the authorship of which has never been definitely ascertained and which the Stratfordians seized upon as a means to try and overcome the barrier of doubts respecting the ability of Will Shaksper, small-part actor of the Globe Theatre, London, later the maltster and usurer of Stratford-on-Avon, to have become the prolific writer of the immortal Plays.

Prof. Dover Wilson, in his February broadcast boosting the More Play made the following assertion: "And in 1916 another discovery was made . . nothing less than a manuscript play with three pages of Shakespeare's handwriting and it had been lying in the British Museum for the past 160 years. This means that we now have a scene of 517 lines in the hand that many generations have longed to see; and it shows us how Shakespeare wrote, how he spelt, and even to some extent how he punctuated—or, rather, how seldom he troubled about punctuation." Please observe that in this assertion the speaker did not give the slightest hint of there being any doubt. No, this claim given to the world under the aegis of the B.B.C. admitted not the slightest possibility of doubt, but was spouted out as though it were an indisputable and incontrovertible fact thus blandly ignoring the destructive criticism poured on the claim as far back as in 1924 by the late Sir George Greenwood. This, despite Prof. Dover Wilson's *argumentum ad hominem*, he being the former Regius Professor of Rhetoric and English Literature at Edinburgh University, and is as well a trustee of Shaksper's alleged birthplace in Stratford, was of course well known to him.

The history of this claim dates from 1923 when the book entitled *Shakespeare's Hand in 'Sir Thomas More,'* edited by Prof. A. W. Pollard and containing contributions by Dr. W. W. Greg, Sir E. Maunde Thompson, J. Dover Wilson, and W. Chambers, was published advancing reasons why these five contributors believed the handwriting of three pages in the More Play was that of Shaksper—let us discriminate between Shaksper of Stratford and the author of the Plays who used the hyphenated name of Shake-Speare—based on six signatures extant of Will Shaksper. Greenwood so completely

discredited this claim in the following year in his book *Shakespeare's Signatures and Sir Thomas More* that the authors closed down and one might say that like the sheik, they folded their tents, and silently crept away.

But unfortunately an untruth once uttered is hard to catch up with. The violent anxiety to give Will Shaksper a literary background is so urgent to the Stratfordians that they grasp at any straw. In 1939 another offender was Dr. Robin Flower, then Deputy Keeper of Manuscripts in the British Museum, who delivered a lecture on May 31st, of that ill-omened year, to the Royal Society of Literature, and stated his belief that the three pages of manuscript in the More Play were in Shakespeare's handwriting. Dr. Flower was accorded at that time an eulogistic column in *The Times*—whose scholarship in regard to Bacon-Shakespeare it cannot be said is ever really instructed—and a fulsome write-up in the *Daily Express*. Dr. Flower, it is fair to state, did admit that complete proof could only be provided by the discovery of the known plays in Shakespeare's handwriting, but he argued that there existed a great deal of published evidence to the effect that three of the "Hands" who contributed to the manuscript had been identified beyond any question. That was true but not the "Hand" who wrote the three pages the subject of the claim, so really Dr. Flower was getting no farther on.

Mr. R. L. Eagle, well-known as a Shakespearean scholar, at the time met Dr. Flower's assertion by writing to him personally as also to the *Daily Express*, and analysed the situation. He mentioned that admittedly the principal scribe and plotter of the More Play was Anthony Munday, (known as "Hand A"), that Hand "C" was the Play Reviser of the Rose Theatre, where it was produced, and that Hand "E" was Thomas Dekker. They were the three referred to by Dr. Flower. Hand "B" was (and is) unknown, but his was a small part and does not affect the Stratfordian claim. Hand "D" was the writer of the three pages in question and a few other insets. Both Munday and Dekker (as Mr. Eagle pointed out) were employed by Henslowe to write for the Admiral's Players at the Rose Theatre from 1597 to 1601. The same applied of course to the Play Reviser. Henslowe's Diary proves that Munday and Dekker worked often in collaboration with Drayton, Wilson and Hathaway. Dekker took the place of Wilson in 1601 and in 1602 Middleton and Webster joined Henslowe's group of dramatists. All these men were working thus for Henslowe and the Rose Theatre which was in keen rivalry with the Lord Chamberlain's Players producing Shakespeare's plays under Burbage at the Globe. On the face of it was Shakespeare likely to be working for Henslowe and his group? It is incredible—and yet, if Prof. Dover Wilson and his friends of Stratford had a shred of evidence for their pretensions they would have to surmount this awkward stile!

Dr. W. W. Greg, one of the original Five in the "Shakespeare's Hand" book, definitely identified the handwriting of the principal scribe and designed, Hand "A" as Anthony Munday's, Hand "C" as

the Play Reviser's, and Hand "E" as that of Thomas Dekker. The disputed Hand "D" who wrote the Insurrection Scene, which is far above the general level of the play, also penned certain other portions of no outstanding merit. In the opinion of Mr. Eagle the writer was in fact Drayton, who, as we see, was part of the Henslowe group, and whose work sometimes rose to considerable heights. Mr. Eagle in fact compared Drayton's handwriting with the three controversial pages and found many similarities, and Drayton as he truly says was quite capable of writing the scene in question. The date of the play is unknown but allusion in it to the Brownists points to a date between 1600-1602 as they were not sufficiently well known for a popular jest at an earlier time. I am indebted to Mr. Eagle for the information he has given me and on the facts displayed it can be seen that with Munday, the Play Reviser, and Dekker, all definitely identified with the More Play, presented moreover by their employer Henslowe at the Rose Theatre, how unlikely it was that Shakespeare would be in any way associated with it.

A propos of this claim I observe that the writer of the column article in *The Times* of June 1st, 1939, discussing Dr. Flower's lecture, made the following statement regarding the six Shaksper signatures known as such and the Hand "D" in the Sir Thomas More Play:

> "Shakespeare's admitted writing was known to us from six signatures alone, all written in rather exceptional circumstances towards the end of his life and varying from one another to an extraordinary extent. It was important to note that, in spite of this remarkable difference in the signatures, there was not the least reason for doubting that they were all written by William Shakespeare of Stratford, the author of the plays."

The six signatures on the contrary not only vary to an "extraordinary extent" but there is every reason to doubt if they were in fact all personally signed by Shaksper of Stratford. On this aspect the clear reasoned view of Mr. Edward Johnson, as set out in his brilliant analysis of the case against Shaksper in his *brochure*, *The Shaksper Illusion*, is about as good a summary as has ever been published, in which he reproduces the six signatures in facsimile.[1] His analysis may be tabulated as follows:

1. There is no evidence that Shaksper could either read or write.
2. His father could not write and always made a mark and Shaksper's daughters were equally illiterate.
3. Shaksper is never known to have possessed a book and no letter of his to anyone has ever been found.
4. Of the alleged six signatures, the first is in the Record Office, dated 11th May 1612, attached to Interrogatories in the Mountjoy Law Case, and is very doubtful.
5. The second is a conveyance dated March 10th, 1613, from a Henry Walker to Will Shaksper relating to the purchase of a house at Blackfriars and the third is a mortgage deed of the same property

[1]On sale at the Francis Bacon Society, 50A, Old Brompton Road, S.W.7. Price 2s. 6d.

dated the following day, March 11th. The signatures are not clear on either deed but that to the conveyance appears to be "William Shakspe" and to the mortgage deed as "Wm. Shakspr." According to legal practice then and now, the two deeds would be executed on the same day but the mortgage was always dated one day later. Says Mr. Johnson, "The two signatures differ considerably, the two W's being quite unlike one another. In the first place if a man's christian name is William and he is signing two deeds at the same time it is very unlikely that he would sign one deed 'William' in full and in the other deed the abbreviated 'Wm.' In the second place the signature to the conveyance has a small dot under the right hand curve of the letter W, and all the capital W's in both the conveyance and mortgage show the ornamental dot. They were a well-known sign of the *professional* writer and were never known to have been used by any *lay* writer. The fact that these two signatures were quite *different* shows that one signature was written by the law clerk acting for Henry Walker, the vendor, and that the other signature was written by the law clerk acting for Will Shaksper, the purchaser, and *that neither is the signature of Shaksper himself.*"

6. The remaining three signatures are in Shaksper's will occupying three sheets of paper, each bearing a signature. The signature on the first sheet is so indistinct that it is impossible to say how the word is spelt. The other two are clearer and one of them contains a dot to the "W" showing it was made by a professional writer, probably a clerk to Collyns the solicitor who drew up the will. "None of these scrawls are spelled aright," says Mr. Johnson, "And they are so crabbed and illegible that it is difficult to reconcile them with the statement by Heminge and Condell in the First Folio of the Plays that 'what he thought he uttered with that easinesse that wee have scarce received from him a blot in his papers'."

I may cite one other observation from Mr. Johnson's *brochure*:

> "Even if one could prove that these alleged signatures were actually the handwriting of Shaksper, if the manuscripts of the Plays had been written with the same degree of illiterate illegibility, it is quite evident that no compositor could possibly have set up the type from which the Plays were printed."

That is very true. Common-sense should convince us that the man who wrote the immortal Plays must have possessed beside profound learning also the ability to enable his pen to keep step in speed to some reasonable extent at least with the rapidity of his mind. He could not in his day employ a shorthand stenographer at high speed, or possess a dictaphone, so he must have possessed a facile pen as Ben Jonson hints. Those terribly slow and laboured six signatures, even if we were to allow that they genuinely were those of the Stratford Shaksper, offer of themselves convincing evidence to any penman that such a great and prolific writer as was Shakespeare, the dramatist and poet, could not possibly have struggled along writing scene after scene, have led his poetic muse to the dramatic pitch he required, when all the time his hand was struggling along feebly endeavouring

to keep pace with his prolific mind. It were an impossible combination as any writer will agree. To argue that those self-revealing six signatures represent the mechanical processes of that very active Shakespearean mind is an insult to the intelligence! It just doesn't make sense.

And yet . . . and yet, on the strength of that claim we perceive the strange spectacle of the unrepentant Professor Dover Wilson still pathetically pursuing his will-o'-the-wisp and proclaiming the fiction that he has unravelled the mystery of the Shakespearean authorship because of three pages in Hand "D" in the mediocre play of Sir Thomas More; and we may vision him accompanied arm-in-arm by the B.B.C. and the former Literary Editor of *The Times*.

THE ROSICRUCIAN "THREE TREASURES" (*continued from p.* 148)

There is no space to enter into a detailed discussion of the striking similarities between the two documents, *viz.* the *Fama Fraternitatis* and *The New Atlantis*, but I recommend students to examine them at leisure.

For those interested in ciphers, it may be of interest to know that the late Doctor Speckmann of Holland, a mathematician and cipherist decoded the terminating sentence of the *Fama* as follows:

SUB UNMBRA ALARUM TAURUM JEHOVA.

Taking the initial letter of each of the five words we obtain S V A T I. Making use of the shortened form of the Roman alphabet as given in Selenus (22 letters only) by omitting W and Y, as well as unifying the two pairs of letters, I and J, and U and V. By applying the above named five initial letters to the wheel of J. B. Porta and turning the wheel 5 spaces to the right, S becomes A, T becomes B, V becomes C, A becomes F, and I becomes O, yeilding—A B C F O, which rearranges itself into F. Baco, the latin signature of F. Bacon.

It has also been pointed out that the signature to the address to the Reader preceeding the confessio is signed: Fratres R.C. which equals 103 in simple cipher, which number is also the simple cipher count of Shakespeare, so that we get the double signature of F. Bacon and Shakespeare, which is a curious coincidence!

WAS "LUSCUS" WILLIAM SHAKESPEARE?

By R. L. Eagle

IT is a great misfortune that no letter, or any other writing than the six scrawls (all badly and differently formed) which are famous as signatures of the player, who never wrote his name as William Shakespeare, has been discovered. But I do not think that it can be safely assumed that he could not have written anything else than a painful effort to make a signature. There is one letter written by Richard Quiney of Stratford on 25th October, 1598 requesting a loan of £30 to help him out of debts incurred in London. He names his sureties and adds, "yf we bargaine farther, you shal be paie-master yowrselfe." It is addressed "To my loveinge good ffrend and contreymann Mr. Wm. Shackespere."

The letter is interesting as proving that as early as 1598 he was doing business as a moneylender in Stratford when we should have thought he would have been busy in the theatre. But as the play-houses were open to the sky and weather, possibly they had to close down for the winter months but this does not appear to be the case from a study of Henslowe's Diary. If "Mr. Wm. Shackespere" received letters, presumably he could read. He might, however, have employed a scrivener or have gone to the vicar who acted as "clerk" for the illiterate.

Shaksper was moneylender; dealer in corn and malt; an actor of small parts; and a shareholder in the profits of the Globe. Ben Jonson's epigram on "Poetape" has been identified by some as referring to player Shaksper. Generally, however, the authorities prefer to ignore it, not because it is inapplicable but because it shows him arrayed in garments stolen from others; whose works are "the frippery of wit" (*i.e.* the cast-off garments of others); who lives by "brokage" (thus informing the reader that he was a broker of plays), and who "makes each man's wit his own." This is the "Johannes Factotum" of the theatre who could not have carried out these several odd jobs if he had been totally illiterate. Here we may compare the Prologue to Ben Jonson's *Poetaster* where the figure of *Envy* is brought on the stage and asks:

"Are there no players here? No poet-apes?

and where we read further:

"And apes are apes though clothed in scarlet"

which reminds us that players belonging to the royal household were clothed in scarlet cloth.

The character of *Pantalabus* in *Poetaster* (iii,1) was a player and "parcel-poet"* against whom Jonson is bitterly sarcastic. *Pantalabus* is derived from a Greek word meaning to "take up all" as "Poet-ape" is said to do.

In the first scene of *Poetaster* there is a servant named *Luscus*. He is attending upon *Ovid* who is in his study writing plays and poems in secret when he is supposed to be studying law. Luscus wears

*i.e., like a parcel-gilt goblet, a poet on the surface only, but inwardly and truly only base metal.

buskins and is, therefore, a player. There can not be the slightest doubt but that *Ovid* represents the author of the Shakespeare plays and in this scene he has just written the very lines which Shakespeare placed at the head of his poem *Venus and Adonis*. These are rendered:

Kneel hinds to trash, me let bright Phoebus swell
With cups full-flowing from the Muses' well.

In this play Jonson draws himself as *Horace*, and all the Roman poets appearing in this play are caricatures of contemporary poets in London

The name *Luscus* also occurs in Marston's *The Scourge of Villanie* (1599):

Luscus what's playd to day? fayth now I know
I set thy lips abroach, from whence doth flow
Naught but pure *Iuliet* and *Romeo*.
Say, who acts best? Drusus or Roscio?
Now I have him, that nere of ought did speake
But when of playes or Plaiers he did treate.
H'ath made a common-place booke out of playes,
And speakes in print, at least what ere he sayes
Is warranted by Curtaine *plaudities*,
If ere you heard him courting Lesbias eyes;
Say (Curteous Sir) speakes he not mouingly
From out some new pathetique Tragedie?
He writes, he railes, he iests, he courts, what not,
And all from out his huge scraped stock
Of well penn'd playes.

It is clear that *Luscus* fills out his conversation with quotations from the plays he has collected. They are not plays he has written. He has merely "scraped" them together. This agrees with Jonson's poet-ape who was not the author of the plays he obtained. He did, however, add some "locks of wool to the whole fleece" which, said Jonson, could easily be distinguished from the work of the true authors.

Apparently *Luscus* was a bore in conversation just as Shakspere was according to Ben Jonson's allusion in his *Discoveries*:

> "Many times he fell into those things could not escape laughter, as when he said in the person of Caesar, one speaking to him, 'Caesar, thou dost me wrong.' He replied 'Caesar did never wrong but with just cause,' and such like which were ridiculous."

This suggests not the author of the play but a player who had memorised his words incorrectly and made nonsense of them.

Jonson goes on to say that he was such a talker that at times it was necessary to "closure" him. He had to be stopped. Like Haterius, who had such a deplorable rapidity of utterance, "sufflaminandus erat," *i.e.* the brake had to be applied. "Sufflaminare" means to check or repress in *speaking*. It cannot be translated as applying to writing as the orthodox have interpreted the passage in their eagerness to show that Ben Jonson recognised the player as the author of *Julius Caesar*. What Jonson wrote was:

"He flowed with that facility sometimes it was necessary he should be stopped: *Sufflaminandus erat*, as Augustus said of Haterius."

Jonson's allusion to the player in the *Discoveries* is mainly borrowed from the *Controversia* (Book 4) of Seneca the Elder relating to Haterius—a patrician and orator at Rome under the first emperors. He was a garrulous speaker and became more wearisome with age, and he lived until he was ninety!

It appears from this that Shaksper was more fond of hearing his own voice than others were of listening. Now this happens with *Luscus* in the *Poetaster*. I do not think there can be any doubt about this character representing the Stratford player, nor that Jonson knew Bacon was the author of the plays and poems in making *Luscus* wait upon the young lawyer-poet who writes for the stage in secret. Ovid tells his father who remonstrates with him for wasting his time, "I am not known upon the open stage, nor do I traffic in their theatres." The bombastic *Captain Tucca* is also upon the stage in the first scene of the play. He is impatient with *Luscus* and, after a while says to him:

Ovid Senior. Sirrah, go get my horses ready. *You'll still be prating*.

Tucca. Do, you perpetual stinkard, do, go; talk to tapsters and ostlers, you slave; they are in your element, go!

Note that *Luscus*, like Marston's *Luscus*, and Shaksper according to Ben Jonson, "will still be prating." It would, indeed, be a curious coincidence if there are three different chatterboxes and all three connected with the theatre. Both Marston's *Luscus* and Ben Jonson's Shaksper prattle out of the plays. Jonson's *Luscus* wears buskins and is in his element among ostlers and horses, thus supporting the tradition that Shaksper's first employment in London was minding horses outside the playhouses. The crude epithet "stinkard" is one which Jonson often applies to players, and he does to the actor *Histrio* in the same play.

I have been unsuccessful in my efforts to trace *Luscus* in Roman literature or plays. I have no doubt he is a character which in some way resembles the Stratford player. The names found in satirical works of the period often provide a clue, however slight, to the identity of the person satirised. Thus *Labeo*, the concealed poet in Hall's *Satires* (1597), who wrote under another's name a lascivious poem which is described sufficiently to identify it with *Venus and Adonis*, and who also wrote plays, has been shown to represent Francis Bacon. The name was inspired by Antistius Labeo, a celebrated lawyer in the time of Augustus whose views he opposed—just as Bacon opposed the Queen and the Lords by attacking in the House of Commons the subsidy proposed in 1593.

The Latin adjective "luscus" means "having one eye," and is to be found in Huvenal (*Sat.* 10, 157) concerning Hannibal. In a figurative sense it could be used to denote purblind, dull or obtuse. I doubt, however, whether Marston and Jonson had the *word* in mind.

THE ANDRAE FAMILY AND FRANCIS BACON

IN our issue of October last year Miss Mabel Sennett wrote an article entitled "The Two Deaths of Francis Bacon," in which she briefly sketched the outline of a book written by the late Mr. B. G. Theobald, for many years President of the Bacon Society, relating to his relationship with the Andrae family. In this book, to be published shortly by the Society, Mr. Theobald contended that Bacon's supposed death on April 9th, 1626, was a subterfuge and that he retired to the Continent and lived for many more years. Miss Sennett in her article reproduced two portraits of J. V. Andrae, of Herrenburg, Germany, at the age of 42, in the year 1628, and another, with a long white beard, in his old age. The first could not have been Bacon, unless he had dyed his hair, beard, and long moustaches black, and the second possesses no single feature like Bacon as known by his monuments. It should be borne in mind that if Bacon had feigned death and retired to the Continent, as Mr. Theobald believed, it would largely invalidate the Ciphers because the Biliteral Cipher was known to and actually added to by Dr. William Rawley, his chaplain and secretary, after his death, and it is inconceivable to believe that in such circumstances Rawley would not have recorded the fact.

However, in connection with the Andrae theory, we have to thank Mrs. Kate H. Prescott, of Franklin, Mass., an old and valued member of the Society, whose husband was a supporter of Dr. Owen, and who, herself was a sister of the brilliant decipherist Elizabeth Wells Gallup, for sending us certain interesting information relative to the Andrae family, she having received it in letters from her friend, Frau von Le Coq, now deceased, as follows.

The Andrae family, of Frankfort-on-Main, are descended from ancestors who were once bankers in Milan. The family spread through many countries and were distinguished for their interest in art and literature, inherited from the supernal qualities of their illustrious forebear, Johan Valentin Andrae. Andrae, it seems, was not the original name of this branch, who received a coat of arms from the Duke of Wurtemburg, granted to the father of Johan Valentin. Of the many descendants, two only, pre-eminent in scholarship, adopted the name of Andrae. One of these, Victor, translated *The Christian Hercules* from Latin into German, and it was he who, about the year 1880, caused the engraving to be made for this book of Johan Valentin (as published in our October issue), which was a great improvement on earlier and inferior engravings. The translator and others of his family, always preferred this more noble portrait to the harsher and cruder contemporaneous engravings which they kept in the background.

Strangely enough, the artist of the 1880 engraving had a namesake who was living in Berlin in 1597, but this latter could not have been the artist of the original portrait, for it depicts a man older than Bacon would have been in 1597.

The spurious portrait of Johan Valentin was made by a Dutch artist, one of whose pictures (a famous one) was, in 1935, hanging in the gallery at Frankfurt. His name, incidentally, appears in the oval of Bacon's alleged portrait.

Frau Le Coq stayed in Frankfurt and occasionally met members of the Andrae family. There were two brothers, Philip and Conrad. Philip had always appeared very evasive and disinclined to converse with Frau Le Coq, a circumstance which she attributed to her being a Baconian. Later, he deliberately set out to attack her viewpoint, but was himself worsted in argument. Conrad for his part eventually became a Baconian through Frau Le Coq. He was deeply interested in the Bacon-Shakespeare mystery, also in occult matters, and possessed a fine library, containing many Johan Valentin relics and books. (Incidentally, the Frankfurt Town Library has an immense stock of Andreae originals).

In 1934, Frau Le Coq examined some books of Andreae genealogy and came across the portrait, the oval one surrounded by all the family arms. Later, on a visit to England, she saw the Rosicrucian portrait in the Durning-Lawrence Library, and immediately sent for a copy of the emblem portrait she had seen in the Andreae family book. When this arrived, it caused a great deal of excitement among some prominent Baconians (including William Moore, author of "*Siakespeare*") who immediately identified the emblem picture as a portrait of Francis Bacon! This happened in Birmingham, where Frau Le Coq was staying at the time.

In 1935, she requested the Andraes to allow her to have all the family portraits photographed, and Mr. Bertram Theobald applied to them his Number Cipher, in a book not yet published.

The largest picture gives all the titles of the real Johan Valentin when he had reached the highest ecclesiastical office and foresworn all Rosicrucian connexions. This return to Lutheranism was the condition of his preferment. An account of this is to be found in a book which is virtually the bible of German Rosicrucianism. Although comprehensive, the book ignores the fact of the English Rosicrucians, and very often the author speaks of the great Verulam, never suspecting that the only portrait in his book is of this same illustrious Englishman! He constantly refers to the secret personage who was the much-admired friend of Johan Valentin, but whom the latter never allowed himself to mention by name.

Penchert tells us he heard of a secret society of the Rhine that had the fantastic idea of going to live on the Island which was the scene of Shakespeare's *Tempest*, and that the same mysterious personage endeavoured to realise the scheme. He mentions two names which seem to be pseudonums, but when asked about these he said his investigations concerning them were in vain.

It was eventually pointed out to the author of this book that the mysterious personage he frequently referred to was indeed the one whose portrait was the only picture reproduced in his fine book. He became distubred on learning of Bacon's connexion with the Rosicrucians, fearing that his work was then imperfect through ignoring the English side of Rosicrucianism, but was later re-assured by Mr. Theobald's pointing out that he could not have known the full story of England's Rosicrucians, and that what has actually been discovered now of them is complementary to his own work. It will be understood that this viewpoint in so far as it affects the contended mutual identity of J. V. Andrae and Bacon, is purely a personal contention of the late Frau Le Coq.

SIR LAURENCE OLIVIER'S FILM REPRESENTATION OF *HAMLET*

A Critique by JULIA BIRIN

"*LE monde est le theatre, et les hommes acteurs . . .*" so wrote Ronsard in 1564 and so wrote our peerless "Shakespeare" some years later.[1] Most stage players in the past, have been confined to either their own country or one or two countries at most, and once they have "shuffled off this mortal coil" are dependent on other men's views as to the merits or demerits of their interpretation and representation of the "Shakespeare" plays. Sir Laurence Olivier today, through the invention of the moving picture technique (fore-shadowed in Lord Bacon's *New Atlantis*), will have the whole world as viewer and judge of his portrayal of this great play *Hamlet*, the greatest work of dramatic art yet given to the world, enclosing within itself the whole *science* of human nature—a masterful analysis of the conflicts that can rage in men's minds. Posterity also need not rely upon the judgement of Sir Laurence's contemporaries, as for years it will have the evidence in reels of celluloid from which it may continue to admire or criticise; thus the world is indeed Sir Laurence's stage.

At the commencement of the film we are told that *Hamlet* is the story of a man who "could not make up his mind." This, I think, is the traditional, scholarly view and although Sir Laurence permits this categorical statement to be made concerning his interpretation—yet it becomes obvious that he also understands the mainspring of this tragedy—*lust*! The lust of a brother for a brother's wife. *Hamlet* is a study of the power of this ruinous passion upon the mind, which shows forth in actions, which in turn boomerang upon the mind creating nothing but desolation and havoc. "Shakespeare" so powerfully points the moral that it cannot be overshadowed by the conflict in Hamlet's mind whether to listen to the revengeful demands of the Ghost or to stay his hand. However, Sir Laurence's use of the settings and the brilliant camera work make it very plain that this is an action that takes place *in the loneliness of a man's mind*. The gaunt and majestic Castle of Elsinore seems to be uninhabited but for the chief actors in the tragedy and only when it is imperative are others allowed upon the scene—and then—only for the sake of art. The high lights are the conflicts that rage in the minds of the Queen, of the King, of the Wily Counsellor, of the love-lorn Ophelia, of Laertes and mainly of Hamlet. Horatio the companion and friend is an onlooker who notes all and watches but is apart from the general conflict. Horatio is the recorder.

[1] *As You Like It*

The delineation of Hamlet's fear of love and fear that Ophelia, the sweetly innocent, holds within her the same poison that betrayed his father's love, in the scene "get thee to a Nunnery . . " is most movingly and exquisitely played. Hamlet, pouring out his torrent of words, throws Ophelia violently to the ground; she does not understand his words but she understands the violence. Her piteous attempts to reach up and encircle his neck with her arms—an instinctive, loving, surrendering, protective action—wrings the heart as Hamlet wrenches away her hands and casts her from him leaving her a pitiful little wrecked heap of billowing white garments upon the cold stones.

This is a brilliantly handled scene. The ruin stares us in the face—Hamlet's own private ruin against the greater ruin of the whole play.

I personally cannot praise this film too much and have no patience with the carping critics who deplore the cuts. Cuts there had to be in a play that normally takes five hours to run, and Sir Laurence and his collaborators are greatly to be complimented that so little has been sacrificed to the continuity of the theme. We are all sorry to lose Rosenkrantz—mainly for the name's likeness to Rosenkreutz—but apart from that rosy allusion the omission is filled in by the letter from Hamlet to Horatio and the dialogue between the King and Laertes.

Although the decor, the dresses and the background music are all exceptionally fine—yet it is wonderful how these merely contribute to the general presentation of the play and are not noticeable in themselves; one does not come away raving about the dress of Ophelia or of the Queen; nor of any particular part of the gaunt sea-girt pile that is Elsinore as conceived by Roger Furse—they are all so right—so real—that they melt into the whole conception which is art par excellence! The preoccupation with things supernatural is cleverly and movingly accented by excellent camera work—and Sir. Laurence's great acting.

Concerning the sources for the names used by "Shakespeare" in *Hamlet*, it is interesting to know that Rosenkrantz' and his friend's names appear as autograph signatures in the Royal Public Library, Stuttgart, on one page thus:—Jorgen Rossenkrantz; P. Guldenstern, dated 1577. Gertrude is the English form of Gerutha in Saxo's work; Ofelia appears in J. Sanazaro's "Arcadia" and Laertes, according to Greek legend was Ulysses' father.

The date of the publication of the Quarto is notable in that it is the same year as Elizabeth's death, 1603.

It has been suggested that *Hamlet* is autobiographical. It can only be partly so I fancy? Here one must ask the question: If Sir Laurence knew for sure the true identity of "Shakespeare," would that factor have added to the power of his presentation of this particular play? It is a difficult question to answer, for in spite of the probable fact that Sir Laurence accepts the traditional legend of the Stratford man, his alter ego appears to inspire him along the right lines; his interpretation and rendering of the play being of the very highest.

The play is so beautifully written, so masterfully conceived that it triumphs over the lack of this knowledge.

To praise it scene by scene and actor by actor would take too much space; let it suffice to say that Sir Laurence, his cast of actors and actresses, his technicians and artists and all his collaborators in this production are greatly to be complimented for giving us a magnificent cinematic version of the play. The fact that he resisted the temptation to use 'glorious technicolour' is greatly to his credit. He told the Press that he saw this play in 'black and white,' in this alone we see how inspired he was for the eternal conflict between good and evil is like to the opposition of darkness and light, or black and white; chiaroscuro is Hamlet's true medium.

We can only hope that Sir Laurence will continue to produce and play many more of our "Shakespeare's" plays, to his own glory and fame, and to England's everlasting credit. If Mr. Rank should run out of funds, the people of England, headed by the Government should issue a subscription list so that these plays may be perpetuated in England, by Englishmen and women according to the best standards of good taste in *our country*. It is our greatest and most glorious heritage and may we never forget it.

Following the production of the *Hamlet* film, several correspondents wrote to *The Times* protesting against the cuts made from the text of the play

thus reducing it to little more than half its length. The sololiquies, except for the "To be or not to be" speech (which was transferred to another part of the play!) suffered under the "blue pencil." Some of the minor characters disappeared completely, and words were altered with the idea of reaching the presumed low level of the cinema-goers' intelligence. Thus the line, "By heaven, I'll make a ghost of him that lets me," was ruined by the substitution of "hinders" for "lets," which is a well-known Shakespearean word occurring in that sense in several plays, and which dates from the time of Chaucer.

If the full text were given in the film, it would have lasted about four and a half hours and "cuts" were essential. Better half of *Hamlet* than no *Hamlet* and film producers are compelled to work to a limit of time in which the picture can be given.

Moreover it is ridiculous to imagine that *Hamlet* in its complete form was presented in the public theatre in Shakespeare's time. "The youths that thunder at a playhouse and fight for bitten apples," (*Henry VIII*, *v*.3) would not have understood nor endured it, and those bitten apples would have been hurled at the players.

The first quarto of *Hamlet* (1603) is about half the length of the play as we know it. The title-page states that the tragedy is "As it hath beene diverse times acted by his Highnesse servants in the Cittie of London: as also in the two Universities of Cambridge and Oxford, and elsewhere." In the following year the full text of the revised, improved and greatly enlarged version was printed with the title-page informing us that the play was "newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie." There is no mention about it having been acted.

Incidentally, if a modern audience is presumed to be incapable of gathering what Shakespeare meant by "let," what did the illiterate and disorderly rabble make of Othello's "exsufflicate and blown surmises;" or an "inclusive verge of golden metal?" (*Rich. III*). And so we might go on.

Sir Laurence Olivier is contemplating making a film of *Macbeth*. How will the "adaptor" modernise "the multitupinous seas incarnadine?"

> "Write on, cry on, yawl to the common sort of thick-skinned auditors!
> Ye shades triumph, while foggy ignorance clouds bright Apollo's beauty."
>
> *Histriomastix* (1611) *Anon.*

Arising out of the controversy about the cuts in the film version of *Hamlet* the following letter appeared in *The Daily Telegraph* of 19th May, above the signature of Mr. R. L. Eagle:

> "In the recent criticism of the *Hamlet* film, Mr. Campbell Dixon declared that "cutting (unavoidable even on the stage) helps enormously to tighten the action." I quite agree, even though this means sacrificing much of the philosophy and beauty of the masterpiece . . .
>
> "But why did Shakespeare write a work which would have taken at least four and a half hours to perform when, as we know from many contemporary allusions, including the prologue to *Henry VIII* the duration of the performances in his age was about two hours?
>
> "It is difficult to believe that *Hamlet* was ever intended for the public stage in the form in which it has come down to us, especially when we remember that the 'groundlings' were, for the most part, illiterate and 'capable of nothing but unexplicable dumb-shows and noise'."

DISCUSSION GROUPS

MEETINGS at the Francis Bacon Society's Centre at 50A Old Brompton Road (one minute's walk from South Kensington Tube Station) are becoming popular as well as instructive. All members are welcome and they may bring a friend who is not a member. The date of meeting has been changed from the second Tuesday in every month to the *first* Tuesday, as being more convenient to everybody. For those unaware of the proceedings, it may be said that the chair is usually taken by Miss Sennett, who is Chairman of the Council, and they are opened by Mrs. Birin, the Asst. Secretary. Someone reads a paper or begins a discussion on any subject he or she wishes, after which others are invited to express their views pro or con. Any one wishful of opening a discussion on some theme cognate to Bacon and his period, are advised to get into touch with Mrs. Birin beforehand. The next meeting will be held on July 6th, at 6 to 8 p.m.

* * *

At the Discussion Meeting on May 4th, Mrs. Birin, at the request of Miss Sennett, opened with a discourse on Bacon's *History of King Henry VII*, using Spedding extensively. She mentioned that Bacon had left a fragment of a history of Henry VIII in which he wrote, "But it shall suffice unto me, *without betraying mine own name* and memory or the liberty of history . . ." insinuating that he wrote the play of Henry VIII as "Shake-Speare." The speaker pointed out, as many of our readers are aware, that *Henry VII*, was the first task embarked upon by Bacon after his fall, and Spedding is of opinion that he must have actually written it between June 4th, 1621 and September of that same year, when he sent the Manuscript to King James I. It was first printed in March, 1622. In spite of the sorrows and cruel restrictions placed upon him, without access to Sir Robert Cotton's invaluable papers, and with only Polydore Vergil's and Speed's versions before him as reference, Bacon wrote a history unsurpassed, which reproduces an image of the past so vividly that the actors live and "events seem to pass as it were before our eyes," says his careful biographer Spedding, who adds that Bacon presented a history of the administration of public affairs in England from 1485 to 1509, with the King acting as his own Prime Minister, "a true study from nature, one of the most careful, curious, and ingenious studies of the kind ever produced."

In Spedding's day Bacon's *History of Henry VII* was criticized as inaccurate and penned with ulterior motives, either to flatter James or else to produce an image of King-craft. Spedding rightly repudiated such fiction, but Mrs. Birin suggested that if, indeed, there were an ulterior motive, it was to *wring the King's heart*, for in this connection it is notable that when Sir James Mackintosh rose from reading this history, he was so filled with pity for the oppressed and deep resentment against the oppressor that his anger spilled over

the innocent historian as well! Was this the "effect" that Bacon wished to make upon James? Further, the fact that it was written at such a time, and as Spedding notes, *in great haste*, may it not *contain an accurate account of the fall*—in coded message?

Another point made by Mrs. Birin was that when Spedding answered another criticism levelled at this history, *viz.* that Bacon omitted to comment upon events he recounted so vividly, he remarks that the greatest story of martyred innocence ever written, was told four times over, *without comment*, which was rightly left to the readers; the point here being that when Spedding sought for a parallel, when thinking on Bacon and his methods, his mind at once leapt to the writings concerning Jesus of Nazareth, which is something to ponder over, the "four" being the four Gospels.

Mrs. Birin began her reading at the Perkin Warbeck rebellion that begins with the lovely and humourous line:—

> "At this time the King began again to be haunted with sprites . . ."

Miss Sennett then followed with a reading from Lord Bacon's own Preface to his *The Wisdom of the Ancients* (which is known as *'De Sapientia Veterum,'* in its Latin garb). This, liberally sprinkled with the spice of Miss Sennett's charming and learned remarks, gave much scope for discussion; such lines as: "that beneath no small number of the fables of the ancient poets there lay from the very beginning *a mystery* and an allegory" . and further on . . "they serve to disguise and veil the meaning and they serve also to clear and throw light upon it. To avoid dispute then, let *us give up the former*" (*i.e.* veiling and disguises), and, that the use of parabolic writing is "of prime *use to the sciences* and sometimes indispensible: I mean the employment of parables *as a method of teaching* whereby inventions that are new and abstruse and remote from vulgar opinion may find an easier passage to the understanding . . ." gave much food for thought and were of vast significance when applied to the method behind the writing of the great Plays. That the method was of "prime use to the sciences" can be noted in the *Midsummer Night's Dream* (and other places), where the Queen of the Fairies speaks the new science.

The discussion was very animated, pervaded by an air of real fellowship and unity of purpose, touched with a joyousness that at times broke out into positive hilarity! Perhaps we too "were haunted by sprites" of a very cheery nature, for the evening passed all too quickly and unnoticed, the meeting over-running its time.

CORRESPONDENCE

The Francis Bacon Society does not necessarily accept responsibility for any opinions expressed by its contributors.—EDITOR.

To the Editor of BACONIANA
Sir,

THE CIRCULATION OF THE BLOOD

I was interested in the letter of Mr. James Arther on this subject in your last issue, and entirely agree with its contents.

Mr. Arther says he thinks that Harvey must have taught his theory to his students for many years before the publication of his book in 1628. Harvey was made Lecturer in Anatomy to the Royal College of Physicians in 1615, and says in his book that he had been demonstrating his discovery to his colleagues there already for "nine years and more." There is reason to think that his views would have been known in professional circles, *e.g.*, among his students and associates at St. Bartholomew's, for several years before that again. But it seems very unlikely that members of the lay public would have grasped just what the discovery amounted to, or have heard much more than a rumour about it, before 1628. Bacon might have been an exception, but if so it is equally possible that, with his peculiar self-sufficiency and disregard of what others were doing, Harvey's claims would have made little impression on his mind. There were other claims and views on the same subject, also Harvey would then have been supposed by many to be something of a crank.

People who assert that the Shakespearian productions show prescient knowledge of Harvey's discovery of the blood-circulation have presumably not troubled to find out what that discovery really was, and to what extent it supplanted the beliefs on the subject current in the same period. They may further be thinking of circulation in the commoner meaning of that term, *i.e.*, as a generalized continuous distributory flow, and assuming that this formed a part of Harvey's discovery.

For reasons which I must omit, the motions of the blood would, in the circumstances then existing, have been difficult to understand. There were no microscopes, and the anatomist was confronted merely with complicated systems of tubes, etc. Exactly what went on inside them was anybody's guess. No doubt, an ignorant mind could have divined that the blood moved in a circuit, however spatially irregular. But a little knowledge would have been enough to upset that naive idea, and lead to uncertainty and rival hypotheses. It was this little knowledge that Harvey's contemporaries possessed—that is, until he straightened out the tangle.

I have found nothing in the wording of any passage in the Plays to suggest that their author (or authors?) had Harvey's knowledge, or anything like it. One pre-Harveian opinion was that the supply of nutriment to the tissues was the responsibility of the veins. One can read that notion, if one cares to, into the speech of Menenius Agrippa. Another was that the blood in arteries moved back and forth—quite a possible conclusion from observation alone; and that Bacon held that view, as late as 1623, is strongly indicated by the quotation given by Mr. Arther.

Yours faithfully,

EDMUND HUGHES

To the Editor of BACONIANA
Sir,

BACON AND SIR AMYAS PAULET

Referring to the last paragraph in the Editorial Comments in BACONIANA (Spring Number, 1948), and the licence to travel issued jointly to Edward and

A lengthy letter of enquiry as to the character of Bacon, the purpose and significance of his sojourn in France, the explanation of his *amor primus*, and the true nature of the factional struggle involved in his candidacy and defeat for the solicitorship might be based upon three letters alone: those of Bacon to the Earl of Essex (from the *Resuscitatio*), to Sir Robert Cecil (from the paper of Anthony Bacon, Esq., in the Lambeth Library, vol. iv, fol. 31), and to Anthony Bacon (*ibid.* fol. 28)—all upon the same subject, and to be found in Montagu, ed. 1842, pp. 52, 206, and 205. But all that aside, one may ask one simple question, namely: when did Bacon first go to France?

It is commonly accepted as fact (upon what authority?) that he first went to France in 1576 in the train of the English ambassador, Sir Amice (or Amyas) Paulet. We learn from a letter of Sir Amice (BACONIANA, Jan. 1948, dated by conjectures as of Sept. 1577) that Francis, aged seventeen, lacking three months (all dates o.s.), is to continue with Sir Amice, either joining him to remain with him rather than with some other man, or rejoining him after having been with him previously.

And yet, posing contradictions too obvious to be cited, but not easily to be resolved, Bacon twice in 1594 states unequivocally that he first went to France in 1573, when he was barely thirteen years of age.

The three letters mentioned above concern Bacon's "motion to travail" (Letter to Essex) to France in case he fails the appointment; Elizabeth's anger and rejection of the proposal; Bacon's urging Essex to convince her of the necessity of it; his use of Sir Robert as mediator to mitigate her displeasure toward himself, while placing the blame upon Essex for prematurely disclosing his desire; and his report of the whole affair to Anthony. This episode, seemingly unimportant on the face of it, was, however, decisive in the Queen's slowly forming decision to have any one at all for her solicitor, so long as it was not Francis Bacon. (Letter to Anthony).

But as to the date of his first going into France, with the Queen's approbation, and apparently, in some respect, in her service—he writes to Essex early in January, or possibly in December, 1594:

> And your lordship may easily think, that having now *these twenty years* (*for so long it is, and more*, since I went with Sir Amyas Paulett into France, from her majesty's royal hand) I made her majesty's service the scope of my life: I shall never find a greater grief than this, "relinquere amorem primum."

He writes to Sir Robert Cecil, notes to be used in an interview with the Queen, so that neither his own nor Sir Robert's memory may play him false, in January, 1594-5.

> It may please your honour to deliver to her majesty, first, that it is an exceeding grief to me, that any not motion (for it was not a motion) but mention, that should come from me, should offend her majesty, whom for *these one-and-twenty years* (*for so long it is, that* I kissed her majesty's hands upon my journey into France) I have used the best of my wits to please.

The most revealing, because the most sincere, of the three letters is the one to Anthony, in which we perceive that one reason he was so keen to obtain office was his desire to be in a better position to get official recognition for Anthony's at present voluntary travels. We perceive, also, that, as he writes to Anthony on January 25, he isn't counting much upon the Solicitorship, and so hopes "to sing a mass of *requiem* abroad." In spite of what has occurred, he believes that he will be given his passport, for he knows her majesty's nature, "that she neither careth though the whole surname of Bacons travelled, nor of the Cecils, neither."

What is behind this incident? There is an undertone which indicates that it was not the mere fact of Bacon's return to France, but some purpose involved in that return that gave the offence. To quiet her anger he tries through Cecil, because she would not admit him to her presence, to recall to her mind the happy departure on his first journey—twenty-one years ago—in 1573!

Very sincerely yours,

Iowa City, Iowa, U.S.A. MRS. MYRL BRISTOL.

To the Editor of BACONIANA
Sir,

GRESHAM COLLEGE

Could any of your members, or subscribers, throw any light upon the following letter, written by John Evelyn and addressed to Dr. John Wilkins, 'President of our Society at Gresham College,' dated, Sayes Court, 17th February, 1660.

> "Sir,—Though I suppose it might be a mistake that there was a meeting appointed tomorrow, (being a day of public solemnity and devotion), yet because I am uncertain and would not disobey your commands, I here send you . . etc."

The point that interests me is the date of the "day of public solemnity and devotion." He refers to February 18th and all I can remember of great note is that the tragic Marie, Queen of Scots, was beheaded upon that date in 1587.

Yours truly,

Paris. MARTIN DE PASCUAS

To the Editor of BACONIANA
Sir,

MARRIAGE PROPOSALS FOR QUEEN ELIZABETH

The following excerpt from a letter may interest your readers:—Schafanoya, the Italian gossip, writing to the Mantuan Ambassador in Brussels, Jan. 1559, says:—

> "Some persons declare that she will take the Earl of Arundale, others assert that she will take a very handsome youth, 18 (or 20) years of age and robust, judging from passion and because at dances and other public places she prefers him to any one else. A third opinion is that she will marry an individual who until now has been in France on account of his religion, though he has not yet made his appearance, it being well known how much she loved him. He is a very handsome, gallant gentleman, whose name I forget."

Can anyone identify the "individual who until now has been in France on account of his religion"?

Yours truly,

London. R. NEVAN

To the Editor of BACONIANA
Sir,

SIR LAURENCE OLIVIER'S FILM OF *HAMLET*

In its excellently written and beautifully illustrated review of Olivier's motion picture *Hamlet*, *Life* magazine of March 15th, 1948, closes its story as follows:

> "The subtlety of its characters and the strength of plot in themselves make *Hamlet* a tremendous drama. But what makes it a work of genius, both overpowering and comprehensible, is its matchless poetry. Along with the King James Bible, *Hamlet* has passed into the language so completely that millions of people who have neither seen nor read the play unknowingly repeat fragments of its stirring lines in everyday conversation to describe their own situations and emotions. When sentiments written by an Elizabethan genius to be spoken by medieval Danes still ring true to people of the 20th century, there is proof that, though the condition of man is always changing, men themselves do not change much. This is the lesson taught by great poetry and an explanation for the fact that it, most of all among human creations, remains endlessly lustrous and alive."

Life neglects to mention the fact that the King James Bible is chiefly the work of Sir Francis Bacon, nor does it identify the "Elizabethan genius" who has given us the deathless lines of Hamlet, however it appears duly impressed with the poetic majesty of each; why, then, should it be so difficult for many of

the intellectual eminent to see and admit that it was Bacon who gave both of these masterpieces to mankind?

Very truly yours,

Nashville, Tennessee — A. L. CHILDRESS

To the Editor of BACONIANA

Sir,

SHAKESPEARE'S LONDON

I was surprised to find the article in *John O'London's Weekly* reproduced in BACONIANA for April. You were apparently unaware that in the subsequent issue there was published a letter from me with the following corrections.

There is no contemporary reference to Shakespeare being at the Mermaid. Baynard's Castle stood some distance east of the site of the present St. Paul's Station. (There is a City Corporation plaque in Upper Thames Street). Shakespeare's will is in Somerset House, not the Record Office. Burbage was buried in St. Leonard's Church, Shoreditch; Edward Alleyn at his College of God's Gift in Dulwich. All the windows in Southwark Cathedral in memory of the dramatists were destroyed in the blitz. Crosby Hall, now in Chelsea, was half a mile from Eastcheap.

I also criticized the map, but this part of my letter was omitted. The only ground for saying that Shakespeare lived in London is Malone's statement that he resided near the Bear Garden in 1596. He referred to a document which he said had belonged to Edward Alleyn; it has now disappeared. No previous writer known to me had had the audacity to produce a map giving the site of the house.

It might also be asked why say the Temple Gardens are to-day represented by Fountain Court? There are spacious gardens still.

It is regrettable that further publicity was given to an article that you rightly criticise from the point of view of the authorship of the plays and that I find so inaccurate topographically.

I may add that the author wrote me privately with apologies.

Yours faithfully

London, S.W.4. — WM. KENT

Editor *Encyclopaedia of London*;
Author of *London for Everyman*
London for Shakespeare Lovers, etc

(We regret that these inaccuracies in the article and map which was published under the heading of "Shakespeare's London," were overlooked and we thank Mr. Kent, who is an authority on the subject for pointing out these.
—Editor, BACONIANA.)

To the Editor of BACONIANA

Sir,

THE DATE OF BACON'S DEATH

In her article "The Two Deaths of Francis Bacon," (BACONIANA, October 1947), Miss Sennett revives the argument that Bacon did not die in 1626 but left secretly for the Continent and was still living as late as 1631.

In *Francis Bacon's Bi-Literal Cipher* (part iii) page 48, there is an alleged decipherment initialled "W.M." to denote that the cipher was inserted by William Rawley in The Miscellany Works 1629, in which we read:

"we still give F. Bacon our devoted service although his own labours have at length ceased and hee sleepes in the tombe."

Those who doubt Bacon's death in 1626 are mostly supporters of Mrs. Gallup. They must either reject her decipherment or cease to question the date of Bacon's death.

If Bacon had not died in 1626 but had departed to the Continent, living to a ripe old age, surely Rawley would have given this information either in the bi-literal cipher inserted into the Miscellany in 1629, or in *Resuscitatio* of 1657. The latter decipherment occupies no less than 32 pages of Mrs. Gallup's book. There is not so much as a hint of this sensational news which could have been safely inserted in cipher in 1657 if, indeed, any such thing had occurred.

Yours truly, QUIDNUNC

BOOKS FOR SALE

	Price including British postage
Francis Bacon's Personal Life-Story. By Alfred Dodd. To be issued shortly	25/-
Francis Bacon's Cipher Signatures. 72 Illustrations. By Frank Woodward	21/-
Secret Shakespearean Seals: Revelations of Rosicrucian Arcana. 78 Illustrations. By Fratres Roseæ Crucis	21/-
The Private Life of the Virgin Queen. 309 pages. By Comyns Beaumont	16/-
The Bacon-Shakespeare Anatomy. 2 Illustrations. By W. S. Melsome, M.A.	15/3
Shakespeare: New Views for Old. 14 Illustrations. By R. L. Eagle	11/-
Bacon's Nova Resuscitatio. 3 vols. By Walter Begley	10/-
Francis Bacon Concealed and Revealed: Bacon's Secret Signatures in his unacknowledged books. 15 Illustrations. By Bertram G. Theobald	7/11
Shake-Speare's Sonnet-Diary. 22 Illustrations. By Alfred Dodd	7/11
Shakespearean Acrostics. 139 Folio pages. By E. D. Johnson	7/6
Leicester's Commonwealth; History of Queen Elizabeth, Amy Robsart, and the Earl of Leicester. Edited by Frank Burgoyne.	7/-
The Mystery of the First Folio of the "Shakespeare" Plays. 22 Folio page Plates, 37 pages of Text. By E. D. Johnson	5/6
His Erring Pilgrimage, Interpretation of "As You Like It." By Miss M. Sennett. To be published.	5/-
Francis Bacon, A Guide to His Homes and Haunts. 22 Illustrations. By W. G. C. Gundry	4/4
Francis Bacon's Cipher Signatures. 2nd Edition, 31 Diagrams, 2 Illustrations. By E. D. Johnson.	4/-
Shakespeare's Sonnets Unmasked. By Bertram G. Theobald	4/-
The Fictitious Shakespeare Exposed. By E. D. Johnson	3/9
Bacon Shakespeare Coincidences. By E. D. Johnson	3/6
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