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THE FRANCIS BACON SOCIETY

(INCORPORATED)

Among the Objects for which the Society is established, as expressed in the Memorandum of Association, are the following:

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

2. To encourage for the benefit of the public, the general study of the evidence in favour of Francis Bacon's authorship of the plays commonly ascribed to Shakespeare, and to investigate his connection with other works of the Elizabethan period.

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The subscription for membership is two guineas payable on election and on the first day of each succeeding January. Members receive a copy of each issue of BACONIANA, without further payment, and are entitled to vote at the Annual General Meetings.

Members would assist the Society greatly by forwarding additional donations when possible, and by recommending friends for election. Those members who prefer to remit their subscriptions in American currency, are requested to send $6.25c.

Francis Bacon at the age of 18.

From the miniature at Belvoir Castle by Nicholas Hilliard, goldsmith, carver, and limner to Queen Elizabeth I, by kind permission of His Grace the Duke of Rutland

BACONIANA

VOL. L. (81st Year) No. 167 JULY, 1967

It should be clearly understood that BACONIANA *is a medium for the discussion of subjects connected with the Objects of the Society, but the Council does not necessarily endorse opinions expressed by contributors or correspondents.*

EDITORIAL

An unusual feature of our Society is its restricted and select membership which, far from being localized, is spread far and wide. We are in correspondence with members in France, Holland, Germany, Austria, Czechoslovakia and New Zealand, and with a greater number in America, whom we seldom have the pleasure of meeting, and with whom *Baconiana* is our most important link. Thus, in the common cause of Francis Bacon, we are drawn together into a fraternity of people who, early or late in life, respond to the influence of that great magnetic character. The late F. L. Woodward, M.A., commenced his Baconian notes in Madras and completed them in Tasmania. One of the earliest and best books on the controversy—*On Renascence Drama* by Dr. William Thomson—was published at Melbourne in 1880; and is now a very rare book. This year we look forward to visits from Elizabeth Wrigley, President of the Francis Bacon Foundation of California, and from Professor Ambros of Prague.

The editors have come in for some understandable criticism from those who believe that *Baconiana* gives too much space to the controversy and to the Stratford "Imposter", and too little to Francis Bacon and his tremendous effort to set the course of western civilization. On this point Maria Hall, of California, who is well known to our readers, has been in friendly correspondence with Martin Pares, stressing the importance of the international and spiritual aspects of Bacon's work.

While we feel that the charge laid upon us is to continue to deal effectively with "Stratfordian bardolatry" through the medium of the Press, whenever our cause is mis-represented, we present in this issue three articles which, in one way or another, are concerned with Lord Bacon's great influence on his own and future times. These are:— *Francis Bacon and the Utopias* by M.P., *Construction of the World Temple and the Master R* by "A Third Ray Student," and *Begin at the End* by H. T. Howard. The second article is a forthright declaration of the writer's belief in a plan for civilization, which has been developed and carried forward by Roger Bacon and Francis Bacon and by successive appearances of the same Spirit of progress. The theory and terminology of "The Seven Rays" (in medieval parlance "The Seven Spirits before the Throne") first expounded in theosophical literature, will be familiar to some of our readers. The latest and most detailed exposition of this theory is of course in the books of the Tibetan Sage and Alice Bailey. Whether one countenances a belief in reincarnation or not (and millions do) the theme is an exalted one. Whilst reserving their views, and treating the matter simply as an interesting hypothesis, the editorial committee feels that this particular article should be on record. There was certainly a strange continuity in the lives of Roger Bacon (1214 - 1294) and Francis Bacon (1561 - 1626), both of whom carried the torch of Socrates: "Man, Know Thyself".

Without pressing the theory too far one can imagine a connection between Francis Bacon and the early Christian martyr in the year 304. Bacon's allusion, on being raised to his viscountcy in 1621 was "So this is the eighth rise or reach, a diapason in music, ever a good number and accord for a close. And so I may *without superstition* be buried in St. Alban's habit or vestment". Although we may prefer to regard these things as coincidences, the thought that the same spirit, like the greater One, will be with us "always, even unto the end", is an inspiring one.

The *New Atlantis* (reviewed by Commander Pares in his article) was Bacon's blue-print for a future world commonwealth. It demanded above all an attitude of self-restraint, group-consciousness and, if need be, self-sacrifice. It also entailed a life-long devo-

tion to the discovery of truth, by using a combination of experiment, experience and meditation. Emerson seems to have been in a strangely Baconian mood when he wrote the memorable lines:

Though love repine and reason chafe,
There came a voice without reply:—
'Tis man's perdition to be safe,
When for the truth he ought to die.

* * * *

A new contributor, H. T. Howard, also speaks of the Divine plan for humanity, but in a more specialised context—Shakespeare's *Sonnets*. If his closely reasoned argument is accepted, these remarkable poems are a blue-print for the evolution of the human soul, the fulfilling of the microcosm in the macrocosmic scheme of things, or as Tennyson puts it:—

One Lord, one law, one element,
And one far-off divine event,
To which the whole creation moves.

This article, read in conjunction with the two already mentioned, may help to throw some light on the planetary rôle of Francis Bacon, and also perhaps on the promised "Fourth Part" of his *Instauratio Magna*, which is popularly supposed to be missing.

* * * *

Our recent correspondence in the columns of the *Spectator*—whose judicious editor allowed our President an opportunity to reply to the insulting remarks of Mr. Seymour-Smith—was unfortunately closed without giving us the chance to refute an even more shabby and ill-bred attack from the same quarter. The letters appear in our correspondence column, including our final reply which, although courteously acknowledged, was eventually suppressed. This perhaps was inevitable under the circumstances, and no further comment is needed, except to say that Mr. Seymour-Smith's view of the late John S. Smart's *Shakespeare: Truth and Tradition*, Chapter V, is in sharp contrast to that of R. L. Eagle in his review of the book on page 74.

However our controversy of late seems to have been accorded greater recognition in the Press. After Professor Isaacs' three broad-

cast talks on Shakespeare in the Third Programme, there was a whole series of letters in *The Listener*, some of which we reprint in the correspondence section. It looks as though our President's final letter, on this occasion, carried the day. The author of *The Winter's Tale* must either have seen the Latin inscriptions on Julio Romano's tomb at Mantua, or he must have read the first edition of Vasari's *Lives of the Painters*. No other explanation fits the facts. It was because of an article in *Baconiana* 124 by Roderigo, that our President was able to pursue this matter to the obvious confusion of those who, like Professor Isaacs, could not accept the idea that the author of Shakespeare had been to Italy or could read a Latin inscription in an Italian book. We are grateful to *The Listener*, whose kind editor allowed us space in his correspondence column.

* * * *

Not all Press letters were controversial, however, as appears in the brief exchange printed from the *Daily Telegraph*. Noel Fermor's comment on Viscount St. Alban is confirmed in a most interesting editorial note in *The Complete Peerage*, Volume XI, 1949. It is stated that there is good evidence that the title was Saint Alban, not Saint Albans, although the latter designation appears to be used in the Grant Book . . . In his letters to the King of Denmark, James I, Buckingham, the Lords Spiritual and Temperal, Gondomar, and the Prince of Wales, Bacon signs "Fr. St. Alban, Canc." or "Fr. St. Alban (Spedding, *Letters and Life*, vol. vii, pp. 166, 190, 192, 216, 285, 288, etc.) and also in his two wills dated 10th April, 1621 and 19th December, 1625 (*idem*—pp. 229, 545). In a warrant to Mr. Attorney, the King speaks of " the Viscount St. Alban's fine " (20th September, 1621). The designation also appeared on the title-pages of *King Henry the Seventh* (1622), *The Essayes* (1625), *Sylva Sylvarum* (1627), etc.

The abbreviated signatures mentioned above are of special significance to cipherists.

* * * *

In November last, we were able to listen to an illustrated lecture on " Sonnet 76 " by Professor Pierre Henrion, one of our French members, who is a recognised specialist on cipher. M. Henrion is

well known as a contributor to *Baconiana* and has on more than one occasion appeared on French television. We were able to persuade him to make a tape recording of his important findings on Sonnet 76, and to provide us with some excellent slides by way of illustration. Members were fascinated with the charm of M. Henrion's talk, and the lucid way in which he showed that in this sonnet " every word doth almost fel " the name of Francis Bacon. For those who would like to study this demonstration at leisure, M. Henrion has supplied a well-illustrated pamphlet (in English and French) which our Treasurer will be glad to supply at 2/6 per copy. The tape recording and slides are also available for a future occasion, and as usual we were deeply grateful to our secretary, Mrs. Brameld, for her kindness and hospitality in this very pleasant evening.

* * * *

Reviews of several books sent to us by publishers appear in this issue, including one of Sir Geoffrey Keynes' latest work. This prolific writer has also published biographies of Donne and William Blake, amongst others, and delivered a Harveian Oration. He once described Harvey's *De Motu Cordis* as one of the most significant books that has ever come out from the Press, being the beginning of modern experimental science, of current physiological concepts, and so of the advance of medicine to its present position. This description is all the more remarkable in that the volume of 38 leaves was full of typographical errors !

* * * *

Ewen MacDuff is already well known to our readers through his cipher discoveries, but he is now known to a wider public through the publicity given to him last January in the Press. This related to the Morgan Colman MS., which is a valuable item in his library.

Mrs. Joan Ham has kindly contributed an article explaining the importance of this unique Elizabethan document, which forms part of a collection of 16th and 17th century first editions and MSS. in Mr. MacDuff's ownership. When linked with the *Promus*

(Bacon's note-book) the Morgan Colman MS. provides strong documentary evidence for our cause. Mr. MacDuff is to be congratulated on bringing to the notice of the readers of the *Daily Telegraph* and the *West Sussex County Times* another fascinating aspect of our controversy, on being interviewed on two separate television programmes, and on the support which he is gaining for our cause through his very successful lectures.

* * * *

We include a delightful article by " E.M.B.". The subject was originally introduced at a London social meeting last year, and although the purpose was to offer conclusive evidence that Francis Bacon was a poet in fact as well as spirit, all present were struck by the attractive presentation of lovely and sonorous passages in the writings selected. So much for the theory that Bacon was by temperament too prosaic to have composed the Shakespeare Plays and Sonnets.

* * * *

The coloured illustration of Nicholas Hilliard's famous miniature of Francis Bacon as a youth of 18 years of age, which appears as our frontispiece, is of unique interest. On the initiative of Mr. R. L. Eagle, our Chairman approached His Grace the Duke of Rutland last year for permission to have a coloured photograph of the miniature taken, and in due course this was granted. Mr. Wilfred Woodward, a member of the Council, willingly agreed to make the necessary arrangements, and the photograph was duly taken at Belvoir Castle, near Grantham, in February. We are most grateful to the Duke and his Agents for their kindly co-operation.

Those who think that it was impossible for the " dry as dust " Lord Chancellor to have written the Shakespeare Plays are invited to look again at the masterly representation of this vivacious young man.

* * * *

Lord Brain, F.R.S., D.M., F.R.C.D., the eminent neurologist, died on December 29th, 1966. He was a man of wide accomplishments and considerable intellectual powers. Though not a Member

of our Society, he was interested in the authorship controversy. Indeed literature and philosophy were his main delights—his writings on Dean Swift and Samuel Johnson being exceptionally perceptive.

Lady Brain was the daughter of the late Dr. R. L. Langdon Down, a respected Member whose researches into Cervantes' *Don Quixote* stemmed from his belief that Bacon had a connection with this work. Lord Brain himself pointed out that the Droeshout portrait in the 1623 Shakespeare Folio included two right eyes, and his expert verdict may not be lightly dismissed.

* * * *

Shortly before going to press we received a copy of *Strange Signatures*, sub-titled Shakespeare and the Bay-Cony Head-Piece, from the author, Dr. Joachim Gerstenberg, an active and enthusiastic Member, living in Crete.

Dr. Gerstenberg's contention is that the leading head-piece in the 1623 Shakespeare Folio contains an emblematic rebus pointing to the name Bacon. The idea is not entirely original, but the 17 plates, many photographed at forty times their size, are impressive. The text is clearly printed, and the general production excellent.

We hope to print a further notice in our next issue after the retail price has been determined. Meanwhile interested readers are asked to write to our Secretary at Canonbury Tower.

CONSTRUCTION OF THE WORLD TEMPLE AND THE MASTER R

A note by a third ray student

The externalisation of the Hierarchy requires a reconstruction of world organisational forms. The world, and more especially Humanity, is going to be subject to much greater inflows of force. Unless the network of communications is improved, unless the conductive channels are purified, either the network will be burned out, or the safety fuse will be blown and the whole Approach postponed. Since astrologically this is a time of unique conjuncture, it would be preferable to work actively to prepare the 'ground'.

We have been told that the sixth ray of devotion and idealism is rapidly losing potency, and that the incoming seventh ray of organisation and ceremonial magic will increasingly predominate. It is the property of the seventh ray to bring spirit and matter into close relationship: it will bring light right down to the physical plane, whereas the sixth ray brought it down only to the astral.

This period then is ideal for constructing the Temple. Only when the Temple is built can instruction start: first in the outer courts, then in the inner courts, culminating in the consecrated activity of the holy of holies.

The Temple is the world's physical superstructure. For each human being to have adequate food, clothing, shelter, basic education and medical care is a fundamental requirement. It is no good some few humans making tremendous spiritual progress, while the broad mass of Humanity is left behind. We must advance together, and this means answering basic needs first. The task of meeting these needs is likely to last at least until the end of this century, and even this means working pretty hard and fast.

Economic and social development is a process involving almost every aspect of human life, and hence all of the rays. However, rays one (government), three (active intelligence), five (science) and seven (organisation) are particularly implicated. The Law of Economy, and the modern science of economics, are manifestations of third ray energy: its special relevance is therefore apparent.

The purpose of this note is not to discuss economic and social development *per se*, on which there is an extensive literature, but to draw attention to some matters relating to the Great Mind particularly involved in this work.

The third ray entered on a very long cycle of activity in 1425. We are told that the Head of the vast third ray Ashram is the Master R. Yet it would appear he only assumed this position some time between 1920 and 1950: before that he was the Master at the head of the seventh ray; and it seems he has not relinquished entire responsibility for the latter.

As one of the three major departmental Heads of the Hierarchy, and specifically as the Lord of Civilisation, the Master R's responsibilities in connexion with the building of the world Temple are very great. Awareness of his responsibilities, and of a relationship to him, should come increasingly to disciples of the third ray Ashram. This will facilitate his work.

It is no accident, but part of a planned, progressive revelation that, starting with HPB's mediumship towards the end of the last century, and continuing with AAB's in this, knowledge concerning a certain number of the Masters of the Wisdom, and their activities and fields of responsibility, has been given out. This will later be seen to have been an essential preparatory step in the externalisation process.

Partly to assist the formation of a mental image of the Masters in question, mention has sometimes been made of their past incarnations. Thus we are told that the Master R was Roger Bacon, Francis Bacon and the Comte de St. Germain. In view of the present position and work of the Master R we must expect that these were lives of considerable effectiveness and interest.

Francis Bacon's contribution to the founding of modern 'scientific method' is well-known and documented. He introduced this method of thinking and working because he was concerned at man's inability to control his natural environment, and manipulate it to his advantage. There had been much philosophising but little material progress, and as a result men's lives were still 'solitary, poor, nasty, brutish, and short'. Bacon's thinking

on the subjects of science and systematic scientific research made such a deep impact that English writers of the late 17th century concur in ascribing the foundation of the Royal Society to the impetus provided by his writings; and between the research carried out by that Society's members and the subsequent industrial revolution there was a straight line causal connexion.

During this incarnation the Master R went through the initiation associated with 'rejection by one's fellow men': possibly the sternest trial a person can go through. During the past 70 years considerable work has been done, notably by members of the Francis Bacon Society, to bring to light evidence of a connexion between Bacon and the Shake-speare plays.[1] Further interesting evidence concerning this link will shortly be published by a German scholar working in Crete.

Although to an open-minded person the case for the link can now be said to be fairly strong, it is by no means conclusive. However, to a trained occultist with an awakened intuition, as well as to many laymen and some scholars, there is something dubious about the idea that the player Shakspere, concerning whom there is no direct evidence of genius, or even of education, but whose traces on the contrary bear witness to relatively material interests, could have produced plays so profound that they are still leaving their mark four centuries later. The trained occultist also knows that to affect the mind and soul of Humanity so deeply and for such a long period lies only within the capacity of an avatar or high initiate.

It appears that members of certain esoteric groups, such as the Freemasons and the Rose-Cross orders, maintain beliefs concerning the rôle played by Bacon in giving a new impulse to these orders; and that some of them 'know' of the connexion between Bacon and the Shake-speare plays. Whether such beliefs rest on secretly preserved documentary evidence, on an oral tradition, or

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[1] Of 49 quarto editions of the plays published between 1591 and 1623, 20 were issued anonymously, 14 used the form Shake-speare, 13 Shakespeare, one Shakespere, and one the abbreviated form Sh. None used the spelling employed by the Stratford player: Shakspere. The use of the form Shake-speare is therefore as legitimate at any other, and draws attention to the possibility of its being a *nom-de-plume*.

simply on the basis of intelligent study illuminated by intuitive revelation, is difficult for a non-member to know. But for the trained occultist there are strong presumptive reasons for believing in such a link, especially when the connexion between the Master R and the seventh ray is borne in mind.

Because of the power over the material world that the seventh ray makes possible, the teaching that will accompany its manifestation will, *inter alia*, be concerned with the purification of motive. The whole gamut of the Shake-speare plays can be said to be purging and purificatory in effect, because they lay bare the deep recesses of human motives, from the lowest to the highest. It is also worth pointing out that *The Tempest* is one of the most occult plays ever to have been staged: Prospero is the archetype of the white magician; Ariel, the elemental air spirit, is at his command. It is doubtful whether those who have seen this play over the last 400 years, outside an initiated few, realised they were witnessing a portrayal of reality and not a phantasy. The revelations of theosophy over the past century have made it possible for a wider public than hitherto to understand this play.

The Hierarchy lay their plans well in advance, and with respect to the Master R, a number of revelatory streams will probably converge over the next few decades. The writer af this note believes it likely that Bacon's hand in the Shake-speare plays will be conclusively proved (possibly by the discovery of the play manuscripts), before the turn of the century. One consequence will be an upheaval of the first order in the world of literary and historical research. Bacon's life will be put under a microscope; his reputation will almost certainly be vindicated of the corruption charges; and his connexion with various esoteric groups probably discovered. The plays will be studied with a wholly new understanding.

Concerning the Roger Bacon incarnation, it is in keeping with all we know of the Master R, and parallels the life of Francis Bacon in a striking manner. Roger Bacon displayed prodigious energy and zeal in the pursuit of experimental science. He aspired to lay bare the secrets of nature by study and practical experiments, and to gain for the sciences their rightful place in the curriculum of university studies. He projected the compilation of a vast

encyclopaedia of all the known sciences, and realising that this task would require the combined efforts of many collaborators, he proposed to the then Pope that an institute be set up where scholars might dispose of the necessary means and funds for this work. His own learning, writing and experiments were such that he became known to posterity as the *doctor admirabilis*.

New light may in the coming period be thrown on the St. Germain incarnation. This, seemingly the last, was highly occult, and few facts are known about it, though suppositions abound. Mrs. Cooper-Oakley of the Theosophical Society made a genuine effort of historical research on his life; and there are various groups and individuals, particularly in France, that are following up this line. It is interesting that some of the suppositions concerning this life, link St. Germain with esoteric orders such as the Rose-Cross, the Freemasons, and the Philalatheans. Under the intensifying influence of the seventh ray, the work of these occult orders is likely to become better understood, more effective and more pervasive. More light will probably be shed on the true nature of organisation (exoteric) and ceremonial magic (esoteric), both of which are expressions of seventh ray energy.

As these streams of revelation broaden and converge, much larger numbers of people than hitherto will be enabled to establish a direct or telepathic relation with the Master R, or will come within the influence of his mental aura. The clearing up of certain historical mysteries will, by giving us a truer understanding of the past, enable us to chart our way forward more accurately. And the recognition of the real nature of the work of those Guides who have so patiently nurtured and educated Humanity, will enable us to forge a new, co-operative relationship with them: as a result the work itself will move into a more powerful and effective phase.

FRANCIS BACON AND THE UTOPIAS

By Martin Pares

> This also we humbly beg, that human things shall not prejudice such as are divine; neither that, from the unlocking of the gates of sense and the kindling of a greater natural light, anything of incredulity or intellectual night shall arise in our minds towards the Divine Mysteries.
>
> Francis Bacon

Visions of an ideal society have been recorded for many ages. The modern ones are much given to satire; the classic ones belong to an age which is already left behind. Only one of them is truly evolutionary, geared to change in a changing world, and still essentially religious. Only Francis Bacon's unfinished *New Atlantis* comes to grips with the real problem of human life and human society—the problem of ever becoming.

It is no use lamenting the past. We might be happier if we were Greeks of the Homeric Age or Renaissance artists and craftsmen or Western Pioneers; but the very thought is idle. Science has advanced and moral responsibility with it. For good or ill the power of the atom has become available to man.

Bacon believed in a Life and Consciousness transcending our own. "I had rather believe" he wrote "in all the fables of the legend, and the Talmud, and the Alcoran, than that this universal Frame is without a Mind." Confident that human life and human society could be transformed by experimental science without any surrender of religious faith, he still utters a warning. He tells us that knowledge is a thing to be accepted with caution, that he is about to "open a fountain" from which the issues and streams may well take a wrong direction, and he therefore proposes a rule —"that all knowledge be limited by religion and referred to use and action."‡ The *New Atlantis* is a dramatic and spectacular demonstration of these words.

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‡ *Valerius Terminus.*

Bacon looked to Science for the relief of poverty and ignorance but his lifelong devotion was to the freedom and development of the human mind; this demanded independence, not submission. It was not part of his plan to promote the dictatorship of Science. The dictatorship of the Church had been bad enough, but at least it had fostered the Arts. Bacon wanted Science to be the legitimate offspring of a true religion—Christianity rather than Churchianity — and not an outcast. The very idea of "excommunication" was nonsense. He was firmly against the tyranny of Rome, but friendly to many Roman Catholics. He corresponded with Father Fulgentio, and he alone shielded his friend, Tobie Mathew, from persecution when the latter adopted the Roman Faith. But Bacon was also aware of the ossifying process at work within the reformed Religion—"I think my Lords, the Bishops, should not stand so precisely on altering nothing"—the world was waiting for this breath of fresh air.

The tenet of political Socialism, that all will be well if only people will submit to more and more control—to statute upon statute and Ministry upon Ministry—is certainly a great error. Even worse, in Bacon's eyes, would be an abject attitude to the Pavlovian techniques, to the "conditioned reflex" and its hideous extreme, brain-washing.

Bacon had a distinct leaning towards the Spartan and Roman codes and disciplines though he thought that Sparta had carried them too far. He observes that "a people overburdened with taxes will never become valiant," that all war-like peoples love danger rather than labour and that they "must not be too much broken of this" if they are to retain their vigour. He reflects that the greatest gift of Romulus to Rome was the precept that "above all they should *intend* arms" and he notes that "in a slothful peace courages will effeminate and manners corrupt."

It may be that modern methods of warfare will make the martial virtues out-dated politically, but psychologically they cannot be ignored. Bacon believed in the law as a deterrent, in eloquence and art as legitimate modes of persuasion, and in the

drama as the time-honoured mode of "conditioning."‡ This had been the mighty instrument for moving and moulding the multitude ever since Athens had sat at the summit of her power. Miracles and Moralities, summoning all the soul to their spectacles "in long drawn aisle and fretted vault" had upheld that tradition; but the pulpit and a vicious play-house were all that remained to echo the ancestral voices. Holding such views could Bacon have been ignorant of Marlowe and Shake-speare?

The word "conditioning" is vague. There is a distinction between persuasion and compulsion, between education and indoctrination. The Ideal Society is not necessarily totalitarian. To subvert man's free will by force, whether in the name of the Holy Inquisition or of Communism, is the way of involution. The end product is the ant-hill.

The realism of Bacon's essay *Of the True Greatness of Kingdoms* as compared with the idealism of the *New Atlantis*, marks the clear distinction in his mind between the world as it is and the world as it might be. In the world as it is something must be rendered to Caesar, and something to Time. A man's inner self may be changed in the twinkling of an eye, but the external conditions which constitute his world—conditions which have taken ages to develop—must take time to disappear. The pessimism of Plato predominates in the Essay; but the *New Atlantis* knows nothing of this. On its title-page is an emblem of Time discovering Truth.

* * * *

Plutarch's *Life of Lycurgus*, Plato's *Republic*, St. Augustine's *City of God* and More's *Utopia* were certainly known to Bacon and he may have known something about Campanella's *City of the Sun*. All these visions of an ideal society are earnest, wise and sincere. But there is a practical quality in More and Bacon which brings their vision closer to realisation. According to Bacon, Plato made over the world to thoughts, and Aristotle made over thoughts to words.

Whether we regard the national socialism of Sparta as fact or fiction, there is no doubt that Plutarch, by relating it, has contributed something to the dream of the Ideal Commonwealth. The

‡ *De Augmentis* II (13), VI (3), and VII (3).

Spartan rules and disciplines imposed by Lycurgus were nothing if not practical. A Senate of 28 members was set up to share in the power of the kings. Distribution of the land was ordained so as to yield so much grain, wine and oil for each man and woman. The keeping of a common table at which all the main meals had to be taken by rich and poor alike was made compulsory. A daily ration was laid down which, incidentally, included a liberal allowance (about two pints) of wine. Private property was condemned and the metal of the coinage was debased so that nobody could hoard it with advantage. At night the Lacedaemonians were obliged to walk home without torches to accustom their eyesight to darkness. They had to sleep on beds of reeds, but in winter they were permitted to add a little thistledown. Mechanical trades were despised, and, when not at war, enjoyment of leisure was prized as the greatest privilege. Dances for the young men and virgins (occasionally naked) and military exercises for the young men were compulsory. In practising military ambuscades the actual killing of the Helotes was allowed; Sparta carried national socialism to its terrifying extreme.

Lycurgus objected to written laws, holding that laws should be regarded as principles, honoured in the observance, inbred in the people, and handed down by custom and tradition. We are told that Lycurgus, when advised to establish a popular government, replied "Go, and first make trial of it in thine own family!" But according to Plato his government degenerated later into an oligarchy which became so wanton and violent that, after about 130 years, means had to be found to curb the prerogative.

Plato has been called a philosopher with the soul of a poet, and the same has been said of Bacon.‡ In Plato's *Republic* there is a true but disquieting vein of prophecy, probably inspired by his knowledge of lost Atlantis and subsequent failures of civilization. It is nobly argued by Plato that the aim of individual Man, as of the State, is to be wise, brave and temperate, and the greatest cause of discord is said to be injustice. But there is a grave note of pessimism in the *Republic*. According to Socrates, governments of all kinds are bound to deteriorate. Aristocracy (meaning the perfect state and

‡ Preface to *The Banquet*. P. B. Shelley.

perfect man) deteriorates into Timocracy, which is a government of honour and war-like ambition. This soon degenerates into Oligarchy, in which love of riches is the predominating influence. The People are then automatically divided into classes of wealthy and poor, slave-owners and slaves. Revolution inevitably follows: Democracy is established; Liberty and Equality are worshipped; and liberty, degenerating into licence and vice, becomes the chief feature of the Democratic State. Finally, when licence and extravagant desires have expelled all love of decency, Democracy prepares the way by a natural reaction for Tyranny. The future despot, who begins as the champion of the people, gradually becomes more powerful, obtains a bodyguard, and finally becomes a consummate tyrant.

Plato's concentration on universals, as distinct from particulars, is sublime, but lofty ideas, to be put into effect, require detailed planning and financing. Money is often a growth producing agent. "Money" wrote Bacon "is like muck, best when it is spread out." Bacon was interested in particulars as well as universals, and he attempted a synthesis—"The knowledge of Man is as the waters; some descending from above and some springing from beneath; the one formed by the light of Nature, the other by Divine Revelation." §

* * * *

Sir Thomas More's *Utopia* is the first bold attempt to describe an imaginary visit to an Ideal Society. The lengthy approach contains a witty and penetrating criticism of European civilisation, but we do not actually get to Utopia till Book II. Raphael, the imaginary narrator, maintains that it is useless to recount his Utopian experiences for the benefit of the Courts of Europe. Master More insists that everyone should give all the wise counsel that is in their power to give. But Raphael falls back on the pessimism of the Greeks. He is tired of giving good advice and merely echoes Plato by saying that "except Kings become Philosophers, nothing can be done." So the story of *Utopia* has to be coaxed out of him reluctantly, after a good dinner at More's house in Chelsea.

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§ *De Augmentis.*

In *Utopia* we find a land ruled by wise magistrates (Syphrogrants and Tranibors) in which the law is strict and punishment severe. To mention some of the salient points, property is condemned, luxury is despised, clothing is all of one design and one colour—the colour of natural wool! Beer is not allowed but cider and wine may be drunk in moderation. Slaves in chains are used for menial work and also for slaughtering cattle. The punishment for attending an unofficial meeting in which state affairs are discussed is death! Aggression is approved in certain circumstances, and the colonization of other lands by force is held to be justified if the lands in question have not been cultivated. The sick and aged are well cared for, and there is a good national health service. A great point is made of everyone becoming familiar with agriculture, and taking their allotted turn as a farmworker.

Certainly the atmosphere of Utopia is reformative if not penal; but religious toleration prevails in every district. There is no established religion, but the wisest believe in a supreme Deity, the Father of us all. We are told that Christianity is accepted, but apparently the Utopians dislike the ranting and declamatory style of Christian sermons. An over-zealous Utopian who, on being baptized, starts to harangue his countrymen and threaten them with eternal damnation, is immediately banished!

Probably it is in the field of justice that *Utopia* is most ahead of its time, and the trained mind of a lawyer is manifest throughout the story. In regard to poverty Sir Thomas More's solution was egalitarianism, which Professor Farrington describes as "equal shares in poverty," whereas Bacon's solution, was the creation of plenty.§ He himself lived lavishly, and his vision of the Welfare State differs most from *Utopia* in its suggestion of liberality, extravagance and bounty. However, the greatness and magnanimity of More's vision are beyond question. Utopia with its ordered life, rules and penalties, is a practical and necessary step on the long road from despotism towards a more benign and colourful *New Atlantis*.

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§ See *The Christianity of Francis Bacon*, by Benjamin Farrington *Baconiana* 165.

Thomas Campanella was Bacon's contemporary, and as a young Italian entered the Dominican Order. Like Bruno, he was "put to the question" and suffered the most cruel tortures under the Holy Inquisition. His *City of the Sun* has the following sub-title:

> A poetical dialogue between the Grandmaster of the Knights Hospitaller and a Genoese sea captain, his guest.

Campanella, like Bacon, urged the direct scientific study of Nature, coupled with earnest study of the Books of God. The *Civitas Solis* is one enormous temple governed by a hierarchy of Priests and Magistrates. The Chief by election is Hoh, who is a priest versed in metaphysics. Under Hoh come his three assistants, Pon, Sin and Mor, whose respective spheres are Power, Wisdom and Love. The allegory is sometimes a little forced (as in Bunyan's *Pilgrim's Progress)* and everyone is named after some principle or other. The magistrates, for example, are named "Magnanimity," "Fortitude," "Chastity," "Exercise" and "Sobriety."

Astrology is venerated in the *City of the Sun* and enters into everything from the great dome of the Central Temple (carrying the signs of the Zodiac), to the communal farms. Farm-workers born under the same sign are set to work together, whereas in the *New Atlantis* astrology is not mentioned at all. Bacon is much more sceptical about it, and his views on its tendency to superstition are recorded elsewhere.‡ He did not preclude the possibility of solar, lunar and stellar influences on our planet, but he wanted astrology to be purified and reformed rather than rejected utterly. There is a revealing entry in the *Promus* in his own handwriting, "Astrology is true. But where is the Astrologer?"

In the *City of the Sun* life is strictly communal. Gifts and benefits between friends are unknown, since everyone has all he requires. The true worth of friendship is recognised in sickness and war, but is not regarded, as in Bacon's essay, as the greatest enrichment and enoblement of human life—a thing without which "the world is but a wilderness." Something, some indefinable warmth of human

‡ *Advancement of Learning* I (259). *De Augmentis* III (4) and IV (3), *Filum Labyrinthi.*

relationship, seems to be lacking in the *City of the Sun*. It is the ideal society of a monk or religious devotee; albeit a very brave man who had endured cruel persecution at the hands of the Church.

* * * *

Bacon's *New Atlantis* is only a fragment; in essence it is a curtain-raiser for the coming age; in design it is like the first act of an unfinished play. The text is positively pervaded with stage directions, exits and entrances, gestures and mannerisms, costume and colour effects. The fiction is bold and we are taken headlong into the story in the very first sentence—"Wee sailed from Peru, where wee had continued by the space of one whole year . . . taking victuals with us for twelve months . . ."

After many months at sea, lost in "a great wilderness of waters," with no food and many sick, the mariners prepare for death and offer up a prayer. At dawn they make land-fall on the unknown island of Bensalem. On entering harbour they are at once placed in quarantine by the port authorities and screened as to health and religion; but their first fears are allayed by the Sign of the Cross. They are then duly sworn, the Oath being a Christian one—"by the merits of our Saviour." Those taking it must not have been involved in the shedding of blood, lawfully or unlawfully, for a period of forty days.

At first the visitors are confined to "The Strangers House" where, after resting a few days, they are instructed in the government of the State. Apparently this is a constitutional monarchy administered by "Salomon's House," a Fraternity of Elders and Apprentices all dedicated to scientific progress in the service of Christ. Promotion to high office is the reward of service and capacity and the masonic structure of the foundation is but thinly disguised.

Bacon had imagined an entirely new dispensation which I can best describe as an "Aristocracy of Service." This is envisaged on a remote island in the Pacific beyond America, which Bacon regarded as a part of the ancient Atlantis that had survived the cataclysm recorded by Plato. So it may be that his *New Atlantis* is a projection of the ideals which he expected modern America to

fulfil. Certainly the multi-racial experiment which followed his dream was never intended by its founders to be a Plutocracy. The key-note of the Pilgrim Fathers was Service. "We do hold ourselves straitly tied to all care of each other's good . . . "‡

The first and most obvious message of the *New Atlantis* is that knowledge is power; the deeper message is that power is multiplied when knowledge is shared. It is a pattern and example of group work—of the capacity at all levels and in all vocations to submerge and identify oneself with a group working for the good of the whole. Restrictive practices are unthinkable.

Bacon's vision of the future Welfare State was no idle dream for, as usual, he took the first practical steps towards realising it. He was the prime mover—"most noble factor"—of the Virginia Company from the beginning, and is acknowledged as such by William Strachey, the first Secretary of the Colony, in his *History of Travaile into Virginia Britannia*. The first Bermudan coinage, known as the hog-money, carried Bacon's crest on one side and the picture of a ship under full sail, probably the *Sea Venture*, on the other. Three centuries later his head appeared on the Newfoundland tercentenary stamp of 1910, with the caption "Guiding Spirit of the Colonization Scheme." Thomas Jefferson carried Bacon's portrait with him everywhere.

The Virginia Company, with Bacon as its guiding star, included the Earls of Pembroke and Montgomery, the two noble brothers to whom the first Shakespeare Folio is dedicated. William Strachey's narrative of Virginia is actually dedicated to Bacon, but according to the British Museum authorities, it must have been seen by the author of *The Tempest* in manuscript form! This rather curious admission would mean that the fashioning and perfecting of the English language, and the simultaneous planting of it in America, were two enterprises under one management—"a tight little corporation" in the words of Manly Hall!

The Tempest and the *New Atlantis*, though quite different in form, were contemporary works. Both were inspired by the same voyages of discovery, and in each case the setting is an unknown

‡ Reason Four of the "Five Reasons" submitted to James I, seeking approval for the voyage.

island with magical qualities. Prospero's isle was enchanted, and Bensalem appeared to the visiting mariners as "a land of magicians that sent forth Spirits of the Air . . . to bring them News and Intelligence"—surely a rather striking resemblance to Ariel.

The Tempest is one of the most beautiful poems in our language, solemn and awe-inspiring though classed as a comedy. It also contains the lightest imaginable touches of satire—as for instance Gonzalo's somewhat confused musings about an ideal commonwealth. This elderly courtier, marooned on a strange and enchanted island, a little over-stimulated and perhaps a little fuddled, engages our sympathy in spite of the ridicule which surrounds him. Shake-speare (with one auspicious and one drooping eye !) is presenting us with a confused and most unpractical vision of an ideal Commonwealth. In Bacon's *New Atlantis* the outline becomes crystal clear, practical and even prophetic.

* * * *

In spite of its practical nature the *New Atlantis* overflows with a natural symbolism which is quite unrestrained. Bacon adorns his philosophy with the colours and symbols of Nature, and his imagery translates into any language without loss of power. Modern editions are sometimes prefixed with a polite disclaimer—"a few sentences which offend modern taste have been omitted." Like More before him, Bacon was nothing if not candid. In the words of the *Novum Organum* "Whatever deserves to exist deserves to be known, for Knowledge is the image of Existence . . . the Sun enters the palace and privy alike, and is not polluted thereby." In this spirit of free and unfettered candour Bacon condemns those degrading human abuses which are related in the biblical story of Lot.

More and Bacon both thought there was room for improvement in the laws and conventions covering betrothal, marriage and sex. In Utopia the prospective bride and bridegroom, escorted by grave relatives, were required before contract to see each other in the "altogether." In the *New Atlantis* Bacon refers to this Utopian custom and, after remarking that it would be "a scorn to give a refusal after so familiar knowledge," he proposes a more civilised way. The inspection is to take place as if by chance in a swimming

pool and is delegated to one of the friends of the bridegroom and one of the friends of the bride. For this purpose there is provided, near every town in Bensalem, a couple of pools called "Adam and Eve Pools." On the sanctity and solemnity of the matrimonial contract More and Bacon are adamant.

The most important event in the social life of Bensalem was a ceremony called "The Feast of the Tirsan." It stresses the great importance of family life, though Bacon himself was childless. Apparently it was granted to any man that should live to see 30 persons descended of his body alive together, to make this feast at the cost of the State. In describing this feast, Bacon's love of symbolism, ceremony and colour shines forth in many sentences; as for example . . .

> Then the herald taketh into his hand from the other child the cluster of grapes, which is of gold; both the stalk and the grapes. But the grapes are daintily enamelled; and if the males of the family be the greater number, the grapes are enamelled purple, with a little sun set on the top; if the females, they are enamelled into a greenish yellow, with a crescent on the top.
>
> The Tirsan doth also, then, ever choose one Man from among his sons to live in house with him, who is called ever after "Son of the Vine."

A charming veil this for the mystical term "Son of the Master".

* * * *

Is this simply Bacon's ranging imagination or some lost language of Symbolism ? Aubrey tells us that Bacon needed a good draught of strong March beer to bedward "to lay his working fancy asleep" ! This vivid imagination, and his tendency to pack stage directions into the text of the *New Atlantis,* are shown in the following extracts . . . .

> He had on him a gown with wide sleeves, of a kind of water chamolet, of an excellent azure colour, far more glossy than ours . . . .

> . . . and divers of them as we passed by them, put their arms a little abroad, which is their gesture when they bid any welcome.
>
> This done, he brought us back to the parlour and, lifting up his cane a little (as they do when they give any charge or command) said to us: "Ye are to know that the custom of the land requireth . . . "
>
> . . . there came to us a new man . . . clothed in blue as the former was; save that his turban was white with a small red cross on the top . . . At his coming in he did bend to us a little, and put his arms abroad.
>
> And as we were thus in conference, there came one that seemed to be a messenger, in a rich huke, that spake with the Jew. Whereupon he turned to me, and said "You will pardon me, for I am commanded away in haste."

The final "exit" of all is the sudden departure of the Father of Solomon's House, who breaks off his long discourse with a blessing, after which the story ends abruptly with these words "And so he left me; having assigned a Bounty of about two thousand ducats for me and my Fellows. For they give great largesses, when they come upon all occasions."

Two further extracts may serve to show the attention which Bacon gives to courtesy and hospitality . . .

> Ye shall also understand that the strangers' house is at this time rich, and much aforehand; for it has laid up revenue these thirty-seven years; for so long it is since any stranger arrived in this part. And therefore take ye no care; the State will defray you all the time you stay. Neither shall you stay one day the less for that.
>
> Soon after, our dinner was served in; which was right good viands, both for bread and meat—better than any collegiate diet that I have known in Europe! . . . We had also drink of three sorts, all wholesome and good; wine of the grape, a drink of grain, such as is with us our ale, but more clear. And a kind of cider, made of a fruit of that country—a wonderful pleasing and refreshing drink . . .

This atmosphere of sunlight, benevolence and optimism is the hall-mark of the *New Atlantis*, as distinct from the other visions of the Welfare State. More sought the ideal society under Religion and Law, Bacon under Religion, Law and Science. Yet it was not solely from his beloved science that Bacon drew his light-hearted optimism, but from a quality within himself—from a life-long simplicity or *naiveté* (one could hardly call it innocence) which sometimes led him into trusting where he should have suspected.

* * * *

It is a rare mark of genius when the simplicity of the child becomes transmuted into the simplicity of the Sage; when the eye becomes single and the body full of light. The *New Atlantis* is a product of the synthetic faculty, not of the calculating faculty, it is a leap forward in consciousness to a time when human morals and human knowledge shall go hand-in-hand. The *Republic* and the *Utopia*, like Bacon's *Essays*, regard Man as he is, and not as one might wish him to be.

In the *Utopia* there is a good deal about punishment and crime and the penal code is much in evidence; in the *New Atlantis* it is never reached. Bacon seems to have come to the end of his long prophetic list of benefits to the human race with a feeling of elation, and perhaps with some misgivings about the proposed "Frame of Laws" which he had meant to include. He may have felt that this would be against the spirit of the fable as it had developed in his mind. If so I believe he was right.

In the year 1679 Archbishop Tenison, who inherited the custody of Bacon's unpublished papers from Rawley, wrote as follows:

> Those who have true skill in the Works of Lord Verulam . . . can tell by the Design, the Strength, the way of colouring, whether he was the Author of this or the other Piece, though his name be not to it.

Rawley tells us that Bacon had begun the *New Atlantis* with the intention of including "A Frame of Laws for a Commonwealth." Spedding declares that he would gladly give the *Sylva*

Sylvarum ten times over in exchange for these laws. I am not so sure.

There is a small octavo volume (dated 1660) with the following title:— *The New Atlantis begun by the Lord Verulam and continued by R.H. Esq.* In this book an attempt is made to supply the missing "Frame of laws." It is a rare and interesting book and one sometimes wonders whether "R.H." might not have had access to notes left by Bacon. But the book does not strike me as Bacon's composition. There is not the same kindness and understanding, and the atmosphere is oppressive like that of a Police State.

The laws and penalties listed by "R.H." are extremely harsh, much more so than in More's *Utopia*. Religious toleration is still proclaimed, and no action is taken against dissenters who hold their tongues. But the punishment for publicly denying Christianity is a terrible one; it is crucifixion. To Bacon this idea would have been unthinkable. Perhaps it is as well that he never got as far as framing the legal constitution of Bensalem. Laws must have their penal side, and to legislate for so distant a future, might have spoilt the vision as it stands.

* * * *

There are two writings by Bacon which the *New Atlantis* serves to illustrate. One is the noble chapter in the *De Augmentis* on the "double nature of goodness." The other is Bacon's *Confession of Faith*. Spedding's Preface to the latter ends with the following words: "If anyone wishes to read a *summa theologiae* digested into seven pages of the finest English of the days when its tones were finest, he may read it here." That should be recommendation enough, but I believe it could be even stronger. Few great thinkers have had the courage to confront the theologian, and accept the ridicule of the pseudo-scientific men, by placing on record such an intimate belief in the Christ, as Lord, Mediator and Master. The confidence with which he introduces a special revelation of Christianity into the *New Atlantis* is confirmed in his *Confession of Faith*. So too are the distinctions which he draws between true miracles and illusions.

Spedding writes finely and sensitively about Bacon in his preface to the *New Atlantis*.

> Perhaps there is no single work of his which has so much of himself in it. The description of Solomon's House is the description of the vision in which he lived . . . the vision of our own world as it might be made if we did our duty by it; of a state of things which he believed would one day be actually seen upon this earth . . . and the coming of which he believed that his own labours were sensibly hastening.
>
> Certain it is that the tendency was strong in Bacon to credit the past with wonders; to suppose that the world had brought forth greater things than it remembered, had seen periods of high civilisation buried in oblivion, great powers and peoples swept away and extinguished. In the year 1607, he avowed before the House of Commons a belief that in some forgotten period of her history, England had been far better peopled than she was then. In 1609, when he published the *De Sapientia Veterum*, he inclined to believe that an age of higher intellectual development than any the world then knew of had flourished and passed out of memory long before Homer and Hesiod wrote; and this upon the clearest and most deliberate review of all the obvious objections.

Through Bacon's eyes we see disjointed pieces of History linking forgotten ages with our own. We see the Wisdom of the Ancients — preserved in myth and fable — passing like a thin rarefied air through a curtain of darkness, and falling into the " trumpets and flutes of the Greeks ".

* * * *

Bacon's ideas on the nature of goodness are expounded in the *De Augmentis*.‡ The essential point is the difference between " good apparent " and " good in earnest." Everything, according to Bacon, is possessed of two forms—its own individual form and the form of the greater whole of which it is only a part. It is natural, he tells us, for any low-grade entity to seek only the good of itself; this he calls

‡ *De Augmentis* VII (2).

" good apparent " or, " good, private and particular." More highly evolved entities, who can view things through the perspective of time, become aware of the " greater form " of which they are only part. The private good can then be sacrificed to what Bacon calls " the good of communion," meaning successively, the good of one's family, the good of one's country or the good of humanity. In Bacon's words " there is inbred and imprinted in everything an appetite to a double nature of Good: The one as offering a total or substantive in itself—the other as a part or member of some greater total; and this latter is more excellent and potent than the other, because it tendeth to the conservation of a more ample form."

To Bacon the " more ample form " was at first his own country, but he also looked towards a group of English-speaking peoples that would one day span the Atlantic. Like most Elizabethans he was patriotic, and his patriotism soon came to include Scotland. The Act of Union which followed the succession of James I was largely Bacon's work. His famous speeches to an obstinate and anti-Scottish House of Commons (on the Post-Nati and Ante-Nati) show this clearly. It was to Francis Bacon for England and the Lord Advocate for Scotland that the drafting of the Act was finally entrusted.

In the previous reign, as a younger member of the House of Commons in 1593, Bacon had felt compelled to oppose the Government on a money Bill. By so doing he wrecked his chances of obtaining a lucrative office in the reign of Queen Elizabeth. The Commons had been almost betrayed by the wily Cecil into consenting to a conference with the Lords on the question of increased taxation. But the youthful figure of Francis Bacon stood firm, not against the tax, but against the manner of raising it. The Commons rallied behind him, and the conference with the Lords was tactfully declined. The Queen was much offended and Bacon's political career was set back a whole decade. But from that day to this money Bills have been the privilege and prerogative of the House of Commons.

Bacon held the unusual idea that people should actually enjoy the privilege of paying their taxes, and of making their personal

contributions to the good of the realm (the greater form). His ideal in respect of property—that it should be held as a kind of trust—can be summed up in two words "devoted possession." To confiscate or nationalise private property would destroy this trust, for no one can give devotedly what is not theirs to give. "Riches are for the spending" Bacon tells us, and in the same breath he adds "Voluntary undoing may be as well for a man's Country as for the Kingdom of Heaven."‡ "Voluntary undoing" is putting the hand in the pocket for the public good. The modern social reformer does not always see what Bacon saw so clearly—that it is for the individual himself to sacrifice the private good for the greater good of the community; or to use Bacon's words in the House of Commons in 1593 "to make offer from hence unto the Upper House."

* * * *

The voice of Francis Bacon still reverberates in many languages. The images translate easily. The naked phrase resounds . . . "God Almighty first planted a garden" . . . "The labour we lose in not succeeding is nothing to the chances we lose by not trying" . . . "Into the Kingdom of Knowledge, as into the Kingdom of Heaven, no entry is conceded except as a little child" . . . These three sentences taken from his other works, seem to form the bones of his *New Atlantis.*

Was Bacon's faith child-like? Erudite commentators have confessed themselves unequal to discussing his *Confession of Faith.* Yet, in the highest sense, Bacon's Faith was child-like. It even led him to bequeath his name and memory to foreign nations and future ages! Whether we take the record of his passing to be symbolic or true, his life-long belief in Science followed him to the end. It led him, so we are told, to stop his coach on Highgate Hill on a cold and blustering day to carry out an experiment in refrigeration—stuffing a chicken with snow! He caught pneumonia. From a damp and hastily prepared bed in Lord Arundel's house, he dictated the letter which was to be his last. The long "experiment" of his life was over; the Court—the Commons—the Law—the

‡ Essays: "*Of Expence*".

Union of England and Scotland—the Virginia Company—the Great Instauration—the Essays—his vision of the *New Atlantis*—his *Confession of Faith*. He passed on his way, loved by many, understood by few.

His soul (as he would often say) had been a stranger in his pilgrimage. She came to him early on that Easter Sunday morning, to a sick bed in a strange house. But Bacon was Bacon still. His last letter was one of courtesy and gratitude to an absent host. He sought forgiveness for his intrusion, and pardon for the house-keeper who had taken him in. He compared his fate to Pliny the Elder who lost his life in an experiment on a volcano (his mind was still running on that experiment in the snow !). But in this last letter we read the words which symbolise Bacon's work on earth and his message of optimism to the ages to come. "... as for the experiment, it succeedeth excellently well ".

* * * *

To sum up the Utopias. From Plutarch's *Lycurgus* we get the well-known Spartan Laws and disciplines. From Plato an exquisitely constructed discussion of the abstract principles of Government . . . beautiful in expression, pessimistic in outlook, disdaining practical details, and with slavery taken for granted.

In Sir Thomas More's *Utopia* we have the first great practical approach to an Ideal Society. Justice and religious toleration predominate. The Utopians lead mainly a communal life, with slavery for menial work only. There is a good National Health Service, which even to-day is lacking in many lands.

From Campanella we have a curious and interesting metaphysical dream. In the *City of the Sun*, the supreme authority is the High Priest. Importance is attached to Astrology and Agriculture.

Modern Utopias are often satirical; and satire, except in small doses, leaves a bitter taste. Bacon, in his younger days, made some use of it in his masques and revels at Gray's Inn and at Court, but not in his more serious works.

The *New Atlantis* had a dual objective—as a curtain-raiser for the age of industrial science, and as a pattern of "group work" still to come. Of all Bacon's writings it is most difficult to classify. To me it is almost like the pealing of bells, but whether it comes from past or future is hard to tell.

It was right that the *New Atlantis* should have remained unfinished, because Science itself is never finished. To descend from the zenith of Bacon's vision to his projected "Frame of Laws" would have been something of an anti-climax. To-day we are hovering between the same extremes—compulsive laws or voluntary restraint. The *New Atlantis*, even in its truncated form, is a vision of which the world still stands in need. It is government by a new kind of aristocracy—an *Aristocracy of Service*.

THE DAY-STAR OF THE MUSES

By E. M. B.

PART I

One of the points often raised by orthodox Stratfordians in discussing Shakespearean authorship is that the style of writing shows that Shakespeare was a poet. Francis Bacon, they argue, was only a prose-writer and therefore incapable of writing poetry. Of course many other reasons are given for disbelieving that Bacon could have written the Plays, but I should like to concentrate on this particular aspect and examine it more fully.

According to the custom of the times, as Bertram Theobald reminds us, when any great man died the poets of the day paid homage to his memory in verses of eulogy. When Will Shaksper died, not a single eulogy was published, but when Ben Jonson died, copious eulogies were poured forth from his friends and admirers. Similarly when Francis Bacon died, his associates (Fellows of the Universities and members of the Inns of Court) joined in a chorus of praise of his wonderful achievements; and his chaplain, Dr. Rawley, published a selection of thirty-two of these, in 1626, under the title *Manes Verulamiani*, withholding some for reasons of his own. Some of his contemporaries and friends alluded, somewhat unexpectedly, to his poetic genius, when they hailed him as:— "The Day-Star of the Muses", "the tenth Muse and glory of the Choir", "the leader of the Choir of the Muses and of Phoebus", and "a Muse more choice than the nine Muses". It was, of course, from the Muses that the poets were reputed to receive their inspiration, for seven of these nine Goddesses presided over the Arts, and especially Poetry and Drama.

It is strange that twenty-seven of the thirty-two elegies in the *Manes* refer to Bacon as a poet of outstanding merit, although Bacon (with the exception of the Psalms) published no poetry under his own name. Yet here is ample proof that Bacon was known among contemporary scholars as a poet . . . .

Sir Tobie Mathew once wrote of him:—

> A man so rare in knowledge of so many several kinds, endued with the facility and felicity of expressing it all in so elegant, significant, so abundant and yet so choice and ravishing a way of words, of metaphor and allusion as perhaps the world hath not seen since it was a world.

In a letter to Sir Tobie, Bacon once made a most revealing remark. In connection with a past transaction he inferred that his memory might have been at fault and explained: "My head being then wholly employed about invention". The interesting point here is that the word "invention" was then a term of art applied specifically to poetry and drama.

On another occasion Bacon wrote in his *Cogitata et Visa* that "the art of inventing grows by invention itself". Surely this suggests that he did, in fact, practise the art?

John Stow in his *Annals*, published in 1600, includes Sir Francis Bacon among "our modern and present excellent poets which worthily flourish in their own words".

But it was not Bacon's contemporaries alone who hailed him as a poet, as the following quotations will show:—

> Poetry pervaded the thoughts, it inspired the similes, it hymned in the majestic sentences of the wisest of mankind.
>
> Bulwer Lytton

> The truth is that Bacon is not without the fine frenzy of a poet.
>
> Spedding

> The poetic faculty was powerful in Bacon's mind.
>
> Macaulay

> Bacon was a poet. His language has a sweet and majestic rhythm which satisfies the sense no less than the almost superhuman wisdom of his philosophy satisfied the intellect.
>
> Shelley

Now please note the following quotations:—

> The good poem is that in which imagination and intellect are perfectly fused.
>
> L. A. G. Strong

> The colouring of imagination is the blood of poetry.
>
> W. E. Williams
> *First Steps to Parnassus*

> Condensation is one of the unfailing marks of poetry—words that crystallise a perfect description into a single phrase, that seize upon the vital characteristic of the thing described.
>
> E. G. Lamborn
> *The Rudiments of Criticism*

When I looked up a dictionary this is what I read: "What is common to poets is a similarity in their way of viewing human experience, the emotional and imaginative way, together with a similarity in their way of presenting it, the rhythmical way". A poet is a great observer and selects what is significant.

There are many points contained in the statements above that apply to Bacon. His Aphorisms and Essays are splendid examples of condensation of thought, and in all his writings he shows us his accurate power of observation, and how vividly and imaginatively he was capable of analysing and describing all things. To my mind Bacon's images and analogies scattered throughout his works produce lovely highlights and bring to the picture a wonderful luminosity.

In spite of the frequent use of images in his works, Francis Bacon did not aim at dressing his ideas in a poetical style. As Dr. Rawley, his secretary and chaplain, said:—

> In the composing of his books he did rather drive at a masculine and clear expression than at any fineness or affection of phrases, and would often ask if the meaning were expressed plainly enough, as being one that accounted words to be but subservient or ministerial to matter, and not the principle.

It is clear from contemporary evidence that Bacon's choice of words was arresting. In a letter written to Anthony Bacon a young lawyer at Gray's Inn, after hearing Francis pleading in the King's Bench for the first time, commented on " the unusual words wherewith he had spangled his speech ". Mallet, the eighteenth century historian, tells us that: " In conversation he could assume the most different characters and speak the language proper to each with a facility that was perfectly natural ". If analysed, this remark is quite illuminating, for we can deduce that he was a born mimic obviously able to vary the gestures, facial expression and tone of voice of each character he was imitating, as well as choose the appropriate turns of speech suitable to each. (This, of course, also happens in Shakespeare's Plays). Apart from making him an amusing companion, this ability must have been a most useful asset to a public speaker.

Again, as a conversationalist Rawley says of his master that:—

> If he had an occasion to repeat another man's words after him, he had the use and faculty to dress them in better vestments and apparel than they had before so that the author should find his own speech much amended and yet the substance of it still retained: as if it had been natural to him to use good forms.

Bacon himself said that he varied his style " to suit different men, since no two showed the same taste and like imagination ". In other words, he chose the style which best befitted his audience and subject matter. Shakespeare's style also varied according to the subject matter, speaker and dramatic situation. A few sentences from Bacon's *De Augmentis* clearly show that he was fully aware of the importance of the best choice of words and the arrangement of sentences, as these were the two factors which would produce a particular style and design. He wrote:—

> I mean those parts of speech which answer to the vestibules, back doors, ante-chambers, withdrawing chambers, passages, etc. of a house, and may serve indiscriminately for all subjects. Such are prefaces, conclusions, digressions, intimations of what is coming, excusations, and a number of the kind. For as in buildings it is a great matter both for pleasure and use that the fronts, doors, windows, approaches,

> passages, and the like be conveniently arranged; so also in a speech these accessory and interstitial passages (if they be handsomely and skilfully fashioned and placed) add a great deal both of ornament and effect to the entire structure.

How clever of Bacon to use an analogy of a skilfully designed building! For there are definite parallels between this and the structure and design of a literary work.

In a poem the three main features of design are the metrical pattern, the rhyme pattern and the number of lines in a stanza. These are exemplified in his *Translation of Certain Psalms into English Verse* written at the age of sixty-four.

Edwin Bormann gives us a splendid introduction to these Psalms in his unusual book *Francis Bacon's Cryptic Rhymes*. He writes:—

> The first thing that strikes us is in fact that they are all rhymed. Would it not have been the most natural thing for a man who had never had any practice in rhyming, to have translated the Psalms into the form in which we are accustomed to see them in blank verse? But if he must rhyme, would he not at least have preferred to write the seven poems in the same metre or in the same form of stanza? Bacon did not do so. As becomes an experienced poet he chose for each Psalm that form which suited it best.

* * * *

One of these Psalms is in four-line, two are in eight-line stanzas. Three are written in the same form as the Shakespeare epic *Venus and Adonis, i.e.* in six line stanzas. Another Psalm is written in heroic verse and has rhyming couplets throughout. This is a translation of Psalm 104 and, to my mind, the most beautiful of them all.

As I have just stated this Psalm is written in rhyming couplets. It is not broken up into stanzas but treated as one large whole; and although there are 120 lines, that is to say 60 couplets, there

are only two occasions in which Bacon has repeated a rhyming couplet. Couplets, however, can easily produce a sense of finality and impede movement. Such is not the case in this particular work. It has a wonderful flowing quality, so evident in many of Bacon's prose passages, which is achieved here by the use of enjambment—a device used by a poet whereby he lets the sense run on beyond the end of the line, or on to the next verse.

Some of the other most frequently used devices in poetry—those of Alliteration, the repetition of a particular consonant sound in a line; Assonance, the repetition of a given vowel sound in a line; and Internal Rhyme—are also used by Bacon in this Psalm, as in some of the others.

Here are a few examples. The consonants 's' and 'w' are frequently repeated in the following couplet:—

My *s*oul shall with the re*s*t *s*trike up thy prai*s*e,
And carol of thy *w*ork*s*, and *w*ondrou*s* *w*ay*s* . . .

As well as the 's' and 'w' sounds in these couplets, the consonant 'm' is also repeated giving us a wonderful example of alliteration:—

Vaulted and arched are hi*s* cha*m*ber bea*m*s
Upon the *s*ea*s*, the *w*ater*s* and the *s*tream*s*:
The cloud*s* as chariot*s* *s*wift do *s*cour the *s*ky:
The *s*tor*m*y *w*ind*s* upon their wing*s* do fly.

With the repetition of the short 'i' vowel sound in another couplet we have an example of assonance:—

Never to move, but to be f*i*xed st*i*ll.
Yet hath no p*i*llars but h*i*s sacred w*i*ll.

On another occasion we hear the long 'E' sound recurring—

All th*e*se do ask of th*ee* their m*ea*t to live.

Notice the epithet "sacred will" in connection with the word pillars, and later the lovely use of the word "stroking"—the birds "stroking the gentle air". And, of course, in the line "Then do the for*r*ests *r*ing of lions *r*oaring" you get an example of onomatopoeia as well as of alliteration. The phrase "the compass heaven" and the word "bridled", to describe God's power over the waves, are also quite striking.

Bacon adds a number of evocative images which do not appear in the Bible. The opening verse, for instance, merely says:—

> Bless the Lord O my soul, O Lord my God, Thou art very great:
> Thou art clothed with honour and majesty.

Bacon takes eight lines to get this far but, whereas the Bible merely states a fact, Bacon, by adding many colourful images, recasts the statement in a new and most beautiful mould. It would seem that Bacon associates fame with greatness. But he adds to the word "fame" the unusual epithet "sounding," which leads him on to the thought of blowing trumpets and singing praises. Allied to the idea of fame and greatness is the image of a powerful King. So from this one phrase from the Bible "Thou art very great" have emerged these four lines:—

> *Father* and *King of Powers*, both high and low,
> Whose sounding fame all creatures serve to *blow*:
> My soul shall with the rest *strike up thy praise*
> And *carol* of thy works and wondrous ways.

Now we go on to the next phrase "Thou art clothed with honour and majesty." The added words "Virtues" and "Renown" are presumably evoked by the word "honour" and the image of a crown set with polished jewels has sprung up from the word "majesty." Thus we get the couplet:—

> Upon thy head thou wear'st a glorious *crown*,
> All *set* with *vertues*, *polished* with *renown*.

We vainly search the Hebrew Psalm for the thoughts so beautifully expressed in the next couplet about crystal light being "mother of colours all":—

> Thence round about a silver veil doth fall
> Of christal light, mother of colours all.

One final comment about these additions. The Bible says nothing about the alliterative phrase "walking woods," but *Macbeth* does! The Bible merely says "there go the ships" but Bacon, with his sprouting invention, sees in his mind's eye the picture of the moving ships and accurately describes the material from which ships were made, namely wood; as well as their steady progress which, though not very fast, churns up the waters as

ploughs turn up the earth. Thus he has added the idea of " plough up the floods," " walking woods " and " greater Navies ":—

> There do the stately ships plough up the floods,
> The greater Navies *look like walking woods.*

Now listen to and assimilate the beauty of the poetry of Bacon's Translation of Psalm 104 into verse.

> Father and King of Powers, both high and low,
> Whose sounding fame all creatures serve to blow;
> My soul shall with the rest strike up thy praise,
> And carol of thy works, and wondrous ways.
> But who can blaze thy beauties, Lord, aright?
> They turn the brittle beams of mortal sight.
> Upon thy head thou wear'st a glorious crown,
> All set with vertues, polished with renown.
> Thence round about a silver veil doth fall
> Of christal light, mother of colours all.
> The compass heaven, smooth without grain, or fold,
> All set with spangs of glitt'ring stars untold,
> And strip't with golden beams of power unpent,
> Is raised up for a removing Tent.
> Vaulted and arched are his chamber beams,
> Upon the seas, the waters and the streams
> The clouds as chariots swift do scour the sky,
> The stormy winds upon their wings do fly.
> His angels spirits are, that wait his will,
> As flames of fire his anger they fulfil.
> In the beginning with a mighty hand,
> He made the earth by counterpoise to stand,
> Never to move, but to be fixèd still,
> Yet hath no pillars but His sacred will.
> This earth, as with a veil, once covered was,
> The waters overflowed all the mass.
> But upon His rebuke away they fled,
> And then the hills began to shew their head;
> The vales their hollow bosoms opened plain,
> The streams ran trembling down the vales again:

And that the earth no more might drownèd be
He set the sea his bounds of liberty.
And though his waves resound, and beat the shore,
Yet it is bridled by his holy lore.
Then did the rivers seek their proper places,
And found their heads, their issues, and their races;
The springs do feed the rivers all the way,
And so the tribute to the sea repay;
Running along through many a pleasant field,
Much fruitfulness unto the earth they yield:
That know the beasts and cattle feeding by
Which for to slake their thirst do thither hie.
Nay desert grounds the streams do not forsake
But through the unknown ways their journey take;
The asses wild that hide in wilderness,
Do thither come, their thirst for to refresh.
The shady trees along their banks do spring,
In which the birds do build, and sit, and sing;
Stroking the gentle air with pleasant notes,
Plaining or chirping through their warbling throats.
The higher grounds, where waters cannot rise,
By rain and dews are watered from the skies.
Causing the earth put forth grass for beasts,
And garden herbs, served at the greatest feasts;
And bread that is all viands firmament,
And gives a firm and solid nourishment;
And wine man's spirits for to recreate,
And oil his face for to exhilarate.
The happy Cedars tall like stately towers,
High flying birds do harbour in their bowers:
The holy storks that are the travellers,
Choose for to dwell and build within the firs:
The climbing goat hang on steep mountain side,
The digging conies in the rocks do bide.
The moon, so constant in Inconstancy,
Doth rule the monthly seasons orderly.
The sun, eye of the world, doth know his race,

And when to shew, and when to hide his face.
Thou makest darkness, that it may be night.
When as the savage beasts, that fly the light,
(As conscious of Man's hatred) leave their den
And range abroad, secured from sight of men.
Then do the forrests ring of lions roaring,
That ask their meat of God, their strength restoring;
But when the day appears, they back do fly,
And in their dens again do lurking lie.
Then man goes forth to labour in the field,
Whereby his grounds more rich increase may yield.
O Lord, thy providance surficeth all,
Thy goodness not restrained but general
Over thy creatures, the whole earth doth flow
With thy great largness poured forth here below.
Nor is it earth alone exalts thy name,
But seas and streams likewise do spread the same.
The rolling seas unto the lot doth fall,
Of beasts inumerable, great and small;
There do the stately ships plough up the floods,
The greater Navies look like walking woods;
The fishes their far voyages do make,
To divers shores their journey they do take;
All these do ask of Thee their meat to live,
Which in due season thou to them dost give.
Ope thou thy hand, and then they have good fare;
Shut thou thy hand, and then they troubled are.
All life, and spirit, from thy breath proceed,
Thy Word doth all things generate and feed.
If thou withdraw'st it, then they cease to be,
And straight return to dust and vanity;
But when thy breath thou dost send forth again,
Then all things do renew and spring amain;
So that the earth but lately desolate,
Doth now return unto the former state.
The glorious majesty of God above,
Shall ever reign in mercy and in love.

God shall rejoice all his fair works to see,
For, as they come from him, all perfect be.
. . . . . As long as life doth last, I hymns will sing
With cheerful voice to the eternal King;
As long as I have being, I will praise
The works of God, and all his wondrous ways.

The translations of some of the Psalms were written towards the close of his life as an exercise when on a sick bed, but the next examples, known as Antitheses, were written in early manhood, again as an exercise, and, unlike Psalm 104, exemplify thoughts compressed into very short pithy sentences.

Cicero recommended the Orator to have commonplaces ready at hand in which the question is argued and handled on either side. Bacon's views were these:—

> The best ways of making such a collection, with a view to use as well as brevity, would be to contract those commonplaces into certain acute and concise sentences; to be as skeins or bottoms of thread which may be unwinded at large when they are wanted. I call them Antitheses of things.

In addition to this lovely image of skeins, we can see at once the use to which these could be put.

Here is a sequence of these Antitheses, most of which are superb examples of Figures of Speech such as similes, metaphors, and personification:—

Metaphors:

Pride is the ivy that winds about all virtues and all good things.
Nature is a schoolmaster, custom a magistrate.
Nobility is the laurel with which Time crowns men.
A healthy body is the Soul's host, a sick body her gaoler.
Boldness is the pioneer of folly.
A jest is the orator's altar.

Personification:

Fortune sells many things to him that is in a hurry, which she gives to him that waits.

Envy keeps no holidays. Envy puts virtues to laborious tasks, as Juno did Hercules.

Similes:

Wisdom is like a garment, it must be light if it be for speed.

Thoughts are wholesomest when they are like running waters.

The flatterer is like the fowler that deceives birds by imitating their cry.

Constancy is like a surly porter; it drives much useful intelligence from the door.

Temperance is like wholesome cold; it collects and braces the powers of the mind.

Surely we must agree that these are wonderful examples of condensation of thought.

Bacon puts into practice his suggestion " to unwind at large " these " bottoms of thread " in a number of the Essays. Of these Antitheses some are repeated word for word whilst others are slightly altered. For example, originally he said that " Fortune is like the milky way: a cluster of obscure virtues without a name ".

And in the essay *Of Fortune* this statement is altered and expanded in like manner:—

> If a man look sharply and attentively he shall see Fortune: for though she be blind yet she is not invisible. The way of Fortune is like the milky way in the sky, which is a meeting or knot of a number of small stars, not seen asunder but giving light together: so are there a number of little and scarce discerned virtues, or rather faculties and customs that make men fortunate.

The essay *Of Beauty* commences with a commonplace that is repeated word for word and is familiar to us all:—

> *Virtue is like a rich stone, best plain set;* and surely virtue is best in a body that is comely, though not of delicate

features, and that hath rather dignity of presence than beauty of aspect.

The Antithesis of Life starts Bacon off in his essay *Of Death*. Thus he writes:—

> *Men fear Death, as children fear to go in the dark:* and as that natural fear in children is increased with tales, so is the other.

Again we can see how Bacon unwound his skein in the essay *Of Empire*. In the compressed form he said:—

> How wretched to have nothing to desire and everything to fear.

The beginning of the essay shows us how he changed and enlarged this sentence:—

> *It is a miserable state of mind to have few things to desire, and many things to fear:* and yet that commonly is the case of Kings; who, being at the highest, want matter of desire which makes their minds more languishing; and have many representations of perils and shadows, which makes their minds less clear.

This essay concludes with yet another sentence again slightly altered:—

> *Princes are like to heavenly bodies* which cause good or evil days: and *which have much veneration, but no rest*. All precepts concerning Kings are in effect comprehended in those two remembrances: remember that you are a man and remember that you are a God; the one bridleth their power and the other their will.

Now leaving behind these Antitheses of things, but continuing with examples of Figures of Speech, here is an extract from the *Advancement of Learning* which I would call an extended simile since it starts with the simile "Knowledge is like waters"; but then Bacon expands this idea is a most beautiful way:—

> Knowledge is like waters; some waters descend from the Heavens, some spring from the Earth. For all Knowledge proceeds from a two-fold information, either from divine inspiration or from external sense. As for that Knowledge which is infused by Instruction, that is cumulative not

> original; as it is in waters which besides the head-springs are increased by the reception of other rivers that fall into them . . .

Bacon also uses the image of a spring in the *Novum Organum* but in another context. With the choice of the word "divine." which in this context means foretell or guess, we are reminded of the use of a divining rod to find not only the spring but also new ideas and opinions in different and undreamt of channels:—

> In conjecturing what may be, men set before them the example of what has been, and divine of the new with an imagination preoccupied and coloured by the old, which way of forming opinions is very fallacious, for springs that are drawn from the spring-heads of nature do not always run in the old channels.

Now here is an easily recognisable simile sparked off by the word "quavering," which evokes a beautiful image. The choice of the long vowel sounds and voiced consonants bring a musical quality and a feeling of serenity. It is part of a dissertation on music in the *Sylva Sylvarum:*—

> . . . . . the division and quavering, which please so much in music, have an agreement with the glittering of light, *as the moon-beams playing on a wave* . . . .

From the *Advancement of Learning*, Bacon draws a likeness between the way in which human bodies and stringed musical instruments are constructed and how they both need to be well tuned. The poetic devices he uses are imagery, alliteration, assonance and internal rhyme.

Text	*Device*
The variable and subtle	alliteration
composition and structure of	assonance
man's body has	"
made it as	'has' and 'as'=rhymes
a musical instrument of much	alliteration
and exquisite workmanship	

Text	*Device*
which *is* easily put out of tune.	assonance
And therefore the poets did well	
to conjoin *m*usic and *m*edici*n*e	alliteration and
in	rhyme assonance
Apollo; bec*a*us*e*	
the genius of both these arts	
is almost the same:	
for the *office* of the phys*i*cian	assonance
is	
but to know how	
to stretch and tune	
this harp of man's body,	metaphor
that the harmony may b*e*	internal rhyme
without all harshness and discord.	

In a passage from *The Natural History of Winds* Bacon uses a most imaginative and unusual metaphor when he calls winds "Merchants of Vapours":—

> This is certain that winds are either in-bred or strangers. For winds are as it were Merchants of Vapours, which being by them gatherèd into clouds they carry out, and bring in again into countries from whence winds are again returnèd, as it were by exchange.

We should remember that Shelley once remarked:—

> Bacon was a poet. His language has a sweet and majestic rhythm which satisfies the sense no less than the almost superhuman wisdom of his philosophy satisfies the intellect.

Technically the rhythm of sound in speech is the alternation of stressed and unstressed syllables. In verse these stresses occur at regular intervals (according to the particular metre chosen by the poet) whereas in prose these stresses occur at irregular intervals and so require a more finely attuned ear to detect it.

Rhythm is clearly discernible in most music, and it is also present in Nature. One has only to sit by the seashore and listen to,

and watch, the waves rising to their crests, breaking and then receding again, to be aware of rhythm in a marked degree.

In most of Bacon's very lengthy sentences the moving towards each climax is analagous to the rising to the crest of a wave. The climax or peak often comes towards the end of the main thought, and the subsidiary thoughts before the climax are likened to the wave gathering momentum until it reaches its crest. Where there are subsidiary clauses after the climax, these would correspond to the receding of the wave before the process begins again. Here is a passage concerning Knowledge being channelled into books and universities so that it is not lost and dissipated, much like water being put into cisterns and pools so that it may be stored and used for the benefit of men. The main thought is expressed in only four lines but Bacon expands this by introducing a number of images, and we find that by the time he has reached the end of the sentence the four lines have grown to a total of twelve.

As wa|ter whe|ther it be | the dew | of heav'n |	5
or the springs | of the earth, | doth scat|ter and lose | itself |	
in the ground, |	6
except | it be | collec|ted into | some resep|ticale |	6
where it may | by un|ion com|fort and | sustain | itself, |	6
and for | that cause | the in|dustry | of man | hath made |	6
and fram|ed spring | heads con|duits cis|terns and pools, |	5
which men | have accust|omed | likewise | to beau|tify |	6
and adorn | with accom|plishments |	
of magnif|icence | and state |	6
as well | as of use | and necess|ity|; so |	5
this ex|cellent li|quor of know|ledge whe|ther it | descend |	6
from divine | inspira|tion | or spring | from hu|man sense, |	6

would soon per|ish and van|ish to | obliv|ion | if it | 6
were not | preserv'd | in books,| tradit|ions, con|ferences | 6
and pla|ces appoin|ted; as u|niver|sities,| 5
colleges | and schools | for the | receipt 4
and com|forting | of the same.| 3

After reading this passage two or three times I was struck by the regularity of the rhythmic beat, and it occurred to me that it might be written in metre. Whereupon I began trying to scan these lines. This experiment proved successful and I think it will be of interest to know that the whole of this multiple sentence is in metre. It does not contain terminal rhymes, although there are instances of assonance, and, of course, it is not divided into stanzas, although there does seem to be a metrical pattern—a line of 5 feet followed by four lines of 6 feet and another line of 5 feet. This unit is repeated again after two lines of 6 feet. So you get 5, 6666, 5 - 66 - 5, 6666, 5. This may not be intentional, but it is interesting how it works out.

Aubrey, the historian, when referring to Bacon, once said: "His Lordship was a good Poet, but concealed, as appears by his Letters." (He was not the only person to recognise the poet in Bacon. There were, and are, many). Edwin Bormann not only agrees with Aubrey concerning this statement, but also maintains that many passages in Bacon's so-called prose works are in verse; but that Bacon purposely concealed his art by having them printed as prose. He also draws attention to the fact that Bacon, in his last Will, signed December 1625, wrote the following:

> Legacies to my friends: I give the right honourable my worthy friend the Marquis Fiatt, late Lord ambassador of France, *my books of orisons* or psalms *curiously rhymed*.

Mr. Bormann does not think that Bacon was referring to his *Translation of Certain Psalms into English Verse* because, apart from the fact that they had been dedicated to George Herbert, such a small collection—seven in all—would not have furnished enough material to fill several books. Bormann also contends that when Bacon referred to his "books of orisons" being "curiously

rhymed" he is telling us to take the hint and look carefully. In those days the adjective "curious" meant careful, accurate, elegant, scrupulous; the Latin adverb "curiose" being derived from "cura" to which the English word "care" is related. Bormann goes on to explain that these "curiously rhymed verses" were rendered unrecognizable owing to the manner in which they were printed; for they are not set in verse form, but printed as prose.

Bormann is also of the opinion that in many of Bacon's anecdotes (some Essays too) there are certain passages which are "curiously rhymed"—that is to say, they are printed in prose form but contain metre and rhyme. At times the rhyme does not flash out until the end when the point comes. Or else the rhymes appear in the middle, or set in simultaneously with the question and answer of the persons introduced.

Here are some examples to see at a glance.

In one anecdote, Bacon wrote:—

> Mr. Savill was asked by my Lord of Essex his opinion touching poets; who answered my Lord: He thought them the best writers, next to *those* that write *prose.*

This next one appeared in a new edition of *Bacon Anecdotes* brought out by Rawley in the seventeenth century:—

> He said
> he had
> *feeding swans*
> and *breeding swans*;
> but for malice, he thanked God,
> he neither *fed it*
> nor *bred it.*

There is a passage in *Hamlet* in which the body is called the "temple" of the soul. The following anecdote also alludes to temples, and except for one line, is rhymed throughout; although at first glance you would pronounce it prose!

> Ethel*wold,*
> Bishop of Winchester, in a famine, *sold*
> all the rich vessels and ornaments of the Church,

to relieve the poor with *bread*; and *said*,
There was no reason that the *dead*
temples of God should *be* sumptuously furnishèd,
and the living temples suffer penury.

Bormann is also of the opinion that some of the Essays contain passages that have concealed rhymes. In the essay *Of Studies*, Bacon speaks of the manner in which books are to be read. Books should be treated in three manners according to the nature of each. The third and important kind of books are to be read, not only with diligence, but also curiously. And it is this very sentence that is curiously rhymed. Here it is:—

Some books are to be tast*ed*,
Others to be swallowèd,
and some fEW to be chEWed and digest*ed*:
That is, some books are to be *read*
only in parts; others to be *read*
but not curious*ly*;
And some few to be
read who*lly*,
and with diligence and attention.

This next example, a multiple sentence, shows us how, even though Bacon was being simply analytical, he could use, concealed in prose form, such poetic devices as imagery, alliteration, assonance and rhyme.

Text	*Poetic Device*
Being at some pause,	
looking back into th*at*	assonance
I have passed through,	
this writing s*ee*meth to m*e*	assonance
'si nunquam fallit imago,' as far	assonance
as a *man can*	internal rhyme
judge of his own work,	
not much better *than*	'than' rhymes with 'can'

the noise or sound which *m*usicians *m*ake	alliteration
while they are t*u*ning their instr*u*ments,	assonance, imagery
which is nothing pleasant to hear, but yet is a cause why the music is sweeter after*wards*:	rhymes with cause
so have I been content to t*u*ne the instr*u*ments of the M*u*ses,	assonance
that th*ey may play*	internal rhymes
th*at* h*a*ve better h*a*nds.	assonance

The uses of assonance and concealed rhymes in Bacon's prose works are often similar to these devices to be found in the Shakespeare Plays. For instance, in the *Comedy of Errors*, we get this line: "*I*, but to *die*, and *go* we *know* not where." In the *Merchant of Venice*, Portia says: " Is it not hard, Nerissa, that I cannot *choose one* nor *refuse none* ?"

In *The Winter's Tale* a question asked by Dorcas provides an easily recognisable example. He says: " Is it *true too*, think *you* ? " And one of Perdita's lines runs thus:
" I cannot speak

so well, nothing *so well*; no, nor mean better." Presumably this repetition was purposely placed in this way to make the meaning more pointed. Here are two more examples from *The Winter's Tale*:—

> And there present yourself and your fair Princess—
> For so I *see* she must *be*—before Leontes.

> Ay, the most peerless piece of earth I think
> That e'er the sun *shone* bright *on*.

Shakespeare varies the length of his lines. Some of the dialogue is written in long lines of equal length and some in short lines. Here are two long lines in *Love's Labours Lost*:—

> Costard: By my troth, most pleasant: how both *d*id *f*it *i*t.
> Maria: A *m*ark *m*arvellous well shot, for they both *d*id h*i*t *i*t.

Now for some examples from *A Midsummer Night's Dream*. Firstly, two long lines, the first and last words of each line rhyming:

> *Be*—as thou wast wont to *be*;
> *See*—as thou wast wont to *see*.

Secondly, four short lines all rhyming:—

> I go, I *go*,
> Look how I *go*—
> Swifter than arr*ow*
> From Tartar's b*ow*.

To my mind the poetic devices to be found in Bacon's prose works and the Shakespeare Plays are analagous to the large and small jewelled stones used by a costume designer in embroidered *motifs* to bring to a costume added colour, design and brilliance. The minute sparkling sequins (or oes and spangs, as Francis would call them) are akin to the function of alliteration and assonance which flash out in certain lines of verse and prose; while the larger and deeper-toned jewels can be likened to the use of an image, an epithet or a rhyme, which stand out more clearly. The design for each costume will no doubt vary according to the rank and status of the wearer. Obviously the Queen's robes would be more jewelled than those of a duke. Similarly, the speech of a monarch would be more poetic than that of a servant. According to the character, place and emotional level, so did Shakespeare vary the style of his writing —sometimes using prose, though mostly using verse.

Bacon, too, varied his style of writing. He was such a master of the English Language that he could adopt any style he wanted. Though mostly choosing to write in prose, so powerful was the poetic faculty within him that he invariably expressed himself figuratively, and used poetic devices with ease.

I should like to conclude by quoting three or four remarks made by Bacon and his great friend Sir Tobie Mathew, which I

think are highly significant. The first is to be found in the *De Augmentis* and Bacon is addressing the King when he says:—

> Truly, I, (worthiest King) in speaking of myself, as matters stand, both in that which I now publish, and in that which I plan for the future, I often, consciously and purposely, *cast aside the dignity of my Genius and of my Name* (if such thing be), while I serve the welfare of mankind.

In 1603 Bacon wrote a letter to his great friend John Davies, and concluded with this request:—

" So desiring you to be good to *concealed poets*, I continue
Your very assured Francis Bacon."

He did not refer to himself as a needy barrister or courtier, which he was, but as a poet.

The following year, 1604, Francis wrote a sonnet for the Queen when she dined with him at Twickenham Park. Having admitted that he had " prepared a sonnet," he added ambiguously " *though I profess not to be a poet.*"

When dedicating his poems to Queen Henrietta Maria, in 1645, the reference made by the poet Edmund Waller to the fact that Francis Bacon was a concealed poet and that this was the " diversion of his youth," is both interesting and illuminating:——

> I might defend the attempt I have made upon poetry by the example of many wise persons of our own time, as Sir Philip Sydney, *Sir Francis Bacon*, Cardinal Perron, etc., but Madam, these nightingales sang only in the spring; it was *the diversion of their youth* . . . . but present us with an opportunity at least of doing wisely, that is, *to conceal those we have made*, which I shall yet do . . . .

A final quotation, written in 1623 by Sir Tobie Mathew to Bacon from the Continent, is a definite hint, I think, as to the authorship of the Plays:—

> *The most prodigious wit* that ever I knew of my nation, and of this side of the sea, *is of your Lordship's name, though he be known by another.*

With these remarks, and the fact that Bacon frequently used poetic devices in his prose, I hope to have convinced you that, as well as being a fine prose writer, he was a poet.

"MATTER FOR AMPLE CONTENTMENT"

By Joan Ham

It has recently been my privilege to transcribe and study the *Morgan Colman manuscript genealogy of the Kings and Queens of England*, drawn up in 1592 for Francis Bacon. Although this beautiful manuscript was described in illustrated articles in *Baconiana* 130 and 131, it will not be amiss to give a further description of it.

The manuscript consists of 73 folio numbered pages measuring 17 ins. × 11 ins., ten of these pages being blanks. It is in a beautiful state of preservation, and contains two vellum pages which particularly honour Queen Elizabeth: the first of these (p.13) displays a 'contrived tree' or Index, the second (p.33) shows the arms of Queen Elizabeth, with the coats which have, at various times, been incorporated into the royal arms.

There are four main parts to the manuscript:

1. The royal descent of Kings from the Saxons, ending at the Norman Conquest.
2. The genealogy of Kings from the Conquest to Elizabeth.
3. Alliances and matchings between England and France, demonstrating England's right to the French crown.
4. Brief notes on the reigns of every sovereign from William the Conqueror to Elizabeth.

Page 67 has, *a propos* of nothing in particular, the arms of the Bacon family differenced with the crescent of the second son—Francis.

Regarding the third section, the French alliances with the English Royal line, it is interesting to recall a significant paragraph from a letter written by Thomas Bodley to Francis Bacon when he was travelling in France, after leaving Cambridge; after various pieces of advice for using his opportunities to the greatest advantage, Bodley says,

"In the story of France, you have a large and pleasant field in three lines of their Kings, to observe their alliances and successions, their Conquests, their wars, *especially with us*; their Councils . . ."

It is with the fourth part that my main work has been concerned and it is believed that these notes will prove to be the most exciting discovery yet made in the search for documentary evidence concerning the *Shake-speare plays*. If the reader will bear with me, I would like to lay the ground-work before giving detailed evidence dealing with the first (in chronological order) of the Shake-speare plays—KING JOHN.

The notes (it is claimed) are not what might be termed "potted histories" or a finishing touch to a perfected work on the descent of the English Royal line, but rather, *the notes of a writer* made for his own future use and written out fair. (In exactly the same way as Bacon compiled his *Promus*, intending to use it in future planned writings). For instance, in writing a brief history, a description of the central character might easily form a part, but a writer gathering information for his own use would be able to save himself labour by making a note of the reference where such a description might be found, especially if the book in question happened to be *on his own bookshelf*. In several cases, this happens. Such phrases, for instance, as ". . . the Discription of the persone of this most sage Kinge, is in fol. 797 of Holinshed."

The notes, generally, appear to be the main points set down in the manner of a *précis*, taken from Holinshed's *Chronicles*: in other words, a writer reminding himself of the key points of what he has read at large. Shakespearean scholarship generally agrees that Holinshed provided the basic material of the chronicle plays. There is a far more pertinent fact about these extracts—page references prove that it is the SECOND EDITION of Holinshed which was studied. In a book published originally in 1927 and entitled "Holinshed's Chronicles as used in Shakespeare's Plays", the writers state,

"It would appear that Shakespeare read the work in the *second* and not the first edition, for certain phrases in the former were repeated by him almost verbatim in several of his plays."

These points link up { The Morgan Colman notes / Holinshed's *Chronicles* / Shake-speare's plays

The notes are also connected with Francis Bacon. The similarity between the notes on Henry VII and Bacon's prose history of that king, compare as precisely as do the Plays with their respective notes. The notes and the book of *Henry VII* display the same glowing opinion of the King, who united a warring country, and guided its recovery from civil war. Throughout the notes are many typically Baconian turns of phrase, of which more details in their proper place.

Finally, the title-page of the manuscript gives a hint that the notes are to be used for a greater work later.

> ". . . if the simplicitie of well meaning purpose, may procure desired acceptacon, then rest perswaded that the industrious hand, is fullie prepared, spedelie to procure, matter for more ample contentment."

I believe that the promise in the last line found fulfilment in the chronicle plays of Shake-speare, and in Bacon's prose history of Henry VII.

Regarding the magnificent illuminated genealogy which precedes the brief histories, I would say this is completely in accordance with Bacon's orderly manner of working, and would give him a clear picture of the collateral lines of the King of whom he was writing. As he says himself,

> We begin solely with History and Experiments. These, if they exhibit an enumeration and series of particular things, *are disposed into Tables;* . .

Now to put this exquisite 'Table', *i.e.* the Morgan Colman manuscript, into its particular niche in history, for in that way its true significance becomes very plain.

The year is 1592.

The King of Spain, still smarting from the defeat of his great Armada, is spending gold liberally to encourage exiled Catholics to write and speak against the 'heretic' Queen of England. Within England itself, extremists of the reformed faith (Puritans) urge the Queen to be severe in dealing with Catholics; the Catholics themselves refuse to take the Oath of Loyalty to the Queen against foreign invaders. Suddenly there appears, "Responsio ad edictum Reginae Angliae", which (according to Spedding) charges the

Queen and her advisers with all the evils of England and disturbances of Christendom. It is directly addressed to disaffected Englishmen. A copy of this work is sent to Anthony Bacon by a secretary of the Lord Keeper [Morgan Colman ?] with the request that it be " kept from any but such as were well affected and knew how to use such things."

This description fitted one man exactly—Francis Bacon, the brother of Anthony. They were sharing chambers at Gray's Inn at this time. A week later the Earl of Essex, to entertain the Court, presented " A conference of Pleasure " which he had commissioned Bacon to write. The culminating speech was a glowing praise of the Queen—soothing balm after the wounds inflicted by the Catholic ' libel '. It was too good to be wasted on a Court entertainment. The substance of it was expanded into a tract called, " Observations on a libel published this present year 1592 ", which dealt with the accusations point by point.

It is in the second section devoted to, " Of the present state of this realm of England, whether it may be truly avouched to be prosperous or afflicted " which demonstrates Bacon's detailed preoccupation with English history *at this time*. In stating that England under Elizabeth enjoys its happiest times ever, he says.

" It is easy to call to remembrance out of histories the Kings of England which have in more ancient time enjoyed greatest happiness, besides her Majesty's father and grandfather, that reigned in rare felicity, as is fresh in memory. They have been King Henry I, King Henry II, King Henry III, King Edward I, King Edward III, King Henry V. All which have been princes of royal virtue, great felicity, and famous memory. But it may be truly affirmed, without derogation to any of these worthy princes, that (whatsoever we find in libels) there *is not to be found in the English Chronicles* a King that hath, in all respects laid together, reigned with such felicity as her Majesty hath done ". I will not extend this quotation further, but Bacon goes on to give details of the reigns he has cited, comparing them with the contemporary one.

Well and good. He had counteracted the libellous pamphlet for those who could *read*, but how far had the poison spread through the body politic ? Was it not time to administer a little of his

medicine (à la Jacques) to the unlettered multitude who could also be disaffected to the great peril of the realm? There was only one way to do this, as he had long ago decided—by presenting *examples before the eyes*—the most effective lesson ever devised, as is still true today. Searching back through history, he lit upon the perfect example, King John, compelled to fight his own nobles, *who were agitated by a legate from the Pope* against him. This opened the country to a foreign invader—King Louis of France, who joined arms with the nobles. As a result England was laid waste. Eventually, the nobles realised that they were *Englishmen* fighting *Englishmen* aided by *foreigners*, and so came to their senses.

The playhouse audiences must have left the performance with the final words ringing in their ears, as plainly stated a warning as could possibly be.

> This England never did, nor never shall
> Lie at the proud foot of a Conqueror,
> But when it first did helpe to wounde it selfe.
> .....
> Come the three corners of the world in Armes
> And we shall shock them: Nought shall make us rue,
> If England to itself, do rest but true.

The last sentiment, incidentally, is pure Bacon—he uses it many times, but first of all in the *Promus*.

* * * *

Finally, I would like to demonstrate, by using the particular example of *King John*, that:

(a) The Morgan Colman notes are culled from Holinshed,
(b) They were used to expand into the Shake-speare Chronicle plays.

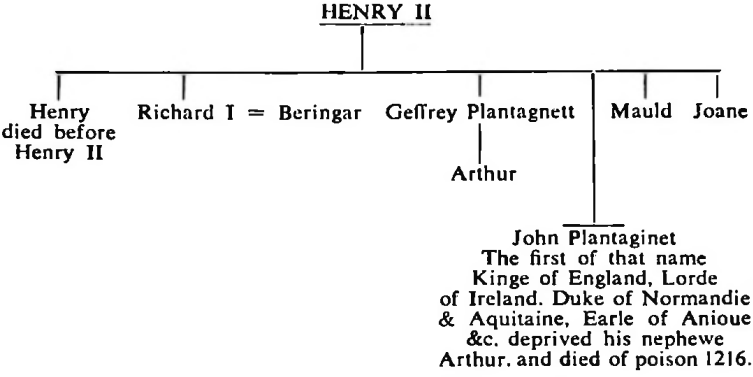
One interesting suggestion that "Shake-speare" was making reference to the Morgan Colman notes whilst writing his play, is in the following implicit reference to the paragraph already quoted from the index page,

> Lastly, a *Briefe* declaration . . . . industrious *hand* is fullie prepared . . . . to procure, matter for more *ample* contentment.

In *King John II*, i (page 4 in Folio) we have:—

> This *little* abstract doth containe that *large*,
> Which died in Geffrey: and the *hand* of time
> Shall draw this *breefe* into as *huge* a volume.

The opening scene begins with a recital of Arthur's claim to the throne, citing the lineage of the claimant. The following diagram of the relevant part of the illuminated section of the Manuscript is given to illustrate the disputed claim.



It should be mentioned that the Morgan Colman *notes* are specifically concerned with ENGLISH history, they do not deal with the episodes in France with which the early part of the Shake-speare play is taken up. The early part of the play, however, closely follows Holinshed.

A further point worth noticing is, that the Morgan Colman notes are very brief. No reign takes up much more than 1½ pages, so the extracts given will naturally not be as detailed as either Holinshed or Shake-speare.

[*Editor's Note:* The following tabulation shows, through a few examples, how the historical notes in the Morgan Colman MS fit neatly, as to time and place, between Holinshed and Shake-speare. In effect, the MS is an interesting link in a chain, quite apart from the obvious connection with Bacon. We leave our readers to assess its significance.]

HOLINSHED	MORGAN COLMAN *NOTES*	SHAKESPEARE (Folio refs.)
165. But when the Britains were nothing pacified, but rather *kindled*	Dailie *heapinge one wood to encrease the flaminge fyre* of his affliction; . . .	1.1.p1. Till she had *kindled* France and all the world,
the pride and pretended authoritie of the cleargie he could not well abide . . .	. . . ffor as he unhable to endeure the arrogant Demeanure of the Clairgie, of his tyme: ever dispised theire pompe;	3.1.p11. . . . ere our coming see thou shake the bags Of hoording Abbots
190. They resolved with themselves to seeke for aid at the enimies hands;	so they (the Clergy) lette not both by practise wth his enemies abroad, and wth encouradginge, and stering upp his Subiects at home (against him)	3.4.p13. and then the hearts Of all his people shall revolt from him, And kisse the lippes of unacquainted charge.
he tooke the crowne from his owne head, and delivered the same to Pandulph the legat; neither he, nor his heires at anie time thereafter to receive the same, but at the popes hands . . .	. . . brought thereby upon his knees, resigned and yealded upp both Crowne, Kingdome, and state, unto the custodie of St. Petters Keyes, to receive againe and holde the same, under the protection of St. Paules sword.	4.1.p18. K. John: Thus have I yeelded up into your hand The Circle of my glory. Pand: Take againe From this my hand, as holding of the Pope
But, as *some have written*, he tooke such griefe for the losse susteined at this passage, that immediatlie thereupon he fell into an ague;	*it is written* That he deceassed after he had pynned in an Ague sondrie weekes . . .	4.3.p20. *They say* King John sore sick, hath left the field.
Whereupon a moonke, . . . being mooved with zeale for the oppression of his countrie, gave the king poison in a cup of ale . . .	. . . (albeit the manner of his death, is otherwise reported) ". . . and died of POISON 1216."	4.6.p21. The King I feare is poyson'd by a Monke.

HOLINSHED	MORGAN COLMAN *NOTES*	SHAKESPEARE (Folio refs.)
194. the king hasted forward till he came to Wellestreme sands, where passing the washes he lost a great part of his armie, with horses and carriages so that it was judged to be a punishment appointed by God, . . . Yet the king himselfe, and a few other, escaped the violence of the waters . . .	Wth pillage his Armv overladen and pestered he lost both them and it. Drowned as (in their marche) they passed the washes from Norfolke into Lincolneshire except a verie fewe woh escaped wth him selfe; . . . and other heavie afflictions (put upon him, by the Almightie).	Ile tell thee Hubert, halfe my power this night Passing these Flats are taken by the Tide, These Lincolne- Washes have devoured them, Myselfe, well mounted hardly have escaped. For in a night the best part of my powre, As I upon advantage did remove, Were in the Washes all unwarily, Devoured by the unexpected flood.
The signing of *Magna Carta* " in a meadow between Staines and Windsor " is reported in Holinshed.	*Omission* *Magna Carta* Although the notes are admittedly brief, one would expect them to contain the *chief* points of the reign of this king. The most important one of all, historically speaking, is the signing by King John of *Magna Carta* at Runnymede. This is *not* mentioned in the brief notes at all.	*Omission* *Magna Carta* Shakespeare does *not* see fit to bring in a highly dramatic and important event, which one might think would make a dramatic scene in this play of a troubled reign—the signing by King John of *Magna Carta.*

See over for Notes concerning the Comparison Chart.

NOTES CONCERNING THE COMPARISON CHART

Note on the death of King John

Two stories seemed to be prevalent. The *official* one was that he died of an AGUE. The *rumour* went that he was poisoned.

The Morgan Colman *notes* give the account of the *official* death, although hinting darkly that there is another story.

In the illuminated genealogy, where the names of the people are accompanied by the briefest of comment (which is rather subdued anyway by the blaze of heraldry and the ornately-lettered names) it is stated without equivocation "died of poison". (This is written in what might be termed 'small print'). The Shakespeare play follows this faithfully. The official story reaches the enemy camp. Unofficially, two loyal King's men discuss their suspicions of poison. On his death-bed where traditionally the truth is revealed, the King claims to have been poisoned.

Note to the omission of Magna Carta

The poorest historical scholar will associate the reign of King John with the signing of Magna Carta, whatever else he forgets about it, yet both the Morgan Colman notes and the Shake-speare play *omit* this landmark in English History. The reason points directly at *Bacon*.

Francis Bacon has a fixed idea about the "order of obedience". The King was supreme—everyone owed him obedience in a fixed order. The fact that the nobles could force obedience from their anointed King, was certainly a thing he would *not* want to proclaim from a playhouse stage for the common people's ears and eyes—in the reign of Queen Elizabeth! Hence, no mention of it in his reminder notes, and no inclusion of it in the already troublesome "Reign of King John".

BEGIN AT THE END

By H. T. Howard

For a long time now the Dedication to the Shakespearean Sonnets has been an enigma. We are all familiar with the words:—

> TO . THE . ONLIE . BEGETTER . OF . THESE . INSUING . SONNETS . Mr. W. H. ALL . HAPPINESSE . AND . THAT ETERNITIE . PROMISED . BY . OUR . EVER-LIVING . POET . WISHETH THE . WELL-WISHING . ADVENTURER . IN . SETTING FORTH . T . T .

Read in the order in which they are written, these words do not make sense. It was perhaps with this in mind that the late Alfred Dodd proposed an elaborate re-arrangement of the words. But it is probable that no such elaborate re-arrangement of the order of the words is necessary. It is well-known among occultists that certain texts have to be read *backwards**, clause by clause, before the meaning becomes apparent. It is our submission that if this dedication be read in this fashion, it is found to make sense. Let us try the experiment.

> T.T. In setting forth, the well-wishing adventurer wisheth all happiness and that eternity promised by our ever-living poet, H(is) W(orshipful) M(aste)r, the only begetter of these ensuing sonnets.

The initial word " To " is disregarded; it is probably inserted as a blind. Perhaps the initial T is to be combined with the two final T's to symbolise the three mystic pillars. Alfred Dodd has a suggestion on these lines. To the Qabalist these would be the three pillars on the Tree of Life, the Pillar of Mercy on the one hand, the Pillar of Severity on the other, and the Pillar of Mildness between them. Freemasons would no doubt think of them in terms of their own symbolic system.

All this suggests that this dedication is an occult text. The " well-wishing adventurer setting forth " on his mystic quest is none other than the occult student, the neophyte of the mysteries. He it is

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* Bacon holding the Mirror to Nature, and Alice (Celia) in Through the Looking Glass, come to mind.—Editor.

who sincerely wishes for all happiness and for eternity. If this be accepted, we learn quite a lot more about the nature and function of the sonnets. They form an occult document. They contain matter calculated to help the seeker on his quest.

The "only begetter" of the sonnets is the author himself, who assumes the rôle of an occult teacher, and terms himself a Worshipful Master in a sly manner that seems to have bamboozled every critic and reader from that time to this.

He is the "ever-living poet" who has promised eternity to the earnest seeker. Compare for instance the opening lines of *Love's Labours Lost*:—

> Let fame, that all hunt after in their lives,
> Live register'd upon our brazen tombs,
> And then grace us in the disgrace of death;
> When, spite of cormorant devouring Time,
> The endeavour of this present breath may buy
> That honour which shall bate his scythe's keen edge,
> And make us heirs of all eternity.

He is indeed an ever-living poet, who speaks in tones of thunder to the soul!

And if it be conceded that the dedication has to be read backwards, clause by clause, is it not likely that the sonnets themselves are to be read in a similar manner, from end to beginning, sonnet by sonnet? It is submitted that if the sonnets be taken in the "rhyme link" order established by Sir Denys Bray, and then read in this manner, considerable colour is lent to this idea. Let us examine some of them in this manner, just as an experiment, with the idea that we are engaged in a kind of mystical quest.

The *last* sonnet in this order (according to Sir Denys Bray) will be the *first* to engage our attention. It is CXLVI in the 1609 edition. It sets before us the Ideals of the Mystic Quest, in its final lines:—

> Buy terms divine in selling hours of dross;
> Within be fed, without be rich no more:
> So shalt thou feed on Death, that feeds on men,
> And Death once dead, there's no more dying then.

Once again our ever-living poet promises us "that eternity." Proceeding backwards, the next sonnet is CXLIV in the 1609 edition. "Two loves I have of comfort and despair." St. Paul tells us that the "Flesh lusteth against the spirit," and this sonnet says the same thing. The poet might well have been a Qabalist, speaking of the Good and Evil Angels of the soul, Michael and Samael.

Proceeding backwards, the next sonnet is CXXIX (1609): "The expense of spirit in a waste of shame." This is written against the vice of lechery, which is perhaps the most powerful stumbling block for all those engaged in the mystic quest.

Again proceeding backwards, there follow several sonnets which ram home the same lesson, *e.g.* CXLVII of 1609, in which occurs the solemn warning:—

. . . . and I desperate now approve,
Desire is death, ...

But our poet is no melancholy, crabbed Puritan. After a time, (turning backwards), we find sonnets of unrequited love. After these again sonnets in which the love is not unrequited. For example, CXLV of 1609, "Those lips that Love's own hand did make."

Throughout these sonnets there is, by and large, a subtle gradation. It is almost as though we were witnessing the gradual progress of a soul on its quest, showing how outward circumstances seem to be influenced by its inner states. It may even be that we have been looking not at one incarnation only, but at several!

By the time we get to Sonnet 110 in the backward movement (CXVI in 1609) we see that our seeker has arrived at a higher conception of love, as a marriage of true minds. It is a selfless, noble love:—

. . . . love is not love
Which alters when it alteration finds.

If, proceeding backward, we divide the sonnets into the Major and Minor terms of the Golden Ratio, the division comes at Sonnet 95 (CXV in 1609). The Ratio of the Golden Number is a very important theme in Nature. Neglecting mathematical technicalities, it can be explained as a method of dividing a line into two portions so that the ratio of the lesser portion to the greater is the same as the ratio of the greater to the whole line. The careful reader perusing

this sonnet will be able to discern subtle references to this matter, especially in the last line:—

"To give full growth to that which still doth grow?"

Of course, some might contend that one can see in a Shakespearean sonnet exactly what one wishes to see in it. This, I feel, is too facile a criticism. No such subtle references are to be found in Sonnet 95 in the 1609 Edition.

There is not sufficient space to go through all the sonnets in this manner. We might, however, refer to those sonnets which occur much later in the backward movement, which urge the reader to beget a son. These are all of an esoteric nature. The meaning is, simply, that he who has made progress in the mystic quest is expected to help others less advanced, treating them as spiritual sons, as they are. Or, in the words of the Scripture, "Freely ye have received, freely give."

Sonnet 32 (LII in the 1609 sequence) is one of the finest in the whole book. In it the Seeker represented in these sonnets, is represented as now understanding the value of ceremonial initiation into an occult fraternity. He apostrophises the rite in these words:—

Blessed are you, whose worthiness gives scope,
Being had to triumph, being lacked to hope.

In Sonnet 8 (XVIII in the 1609 sequence) we are led to suppose that the seeker has gained possession of some sort of Alchemical secret:—

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:

Sonnet I is the enigmatic Sonnet XX in the 1609 sequence. Ostensibly it speaks of the poet's love for a beautiful youth. Is this the poet's final word? Nothing more sublime than this? Or is there some deeper meaning hidden below the surface of the words?

The youth—or being—referred to is "A man in hue, all hues in his controlling." Surely something superhuman is intended here, especially if 'hue' is to be understood in its older meaning of 'shape.'

In the language of symbolism the number thirty-three has ever had a profound significance attached to it, and the thirty-third word

in the sonnet is 'eye.' And it is rather a special Eye. Not only is it "less false in rolling" than a woman's eye, it is spoken of as "gilding the object whereupon it gazeth." Is this facile flattery, or profound philosophy?

Our thoughts at this point turn to those Qabalistic texts which speak of the Eye of Arik Anpin or Macroprosopus—the Vast Countenance:—

> This is the tradition: Were that eye closed even for one moment, no thing could subsist.
> Therefore it is called the open eye, the holy eye, the excellent eye, the eye of Providence, the eye which sleepeth not neither slumbereth, the eye which is the guardian of all things, the eye which is the subsistence of all things.

(*The Kabbalah Unveiled*, Translated by S. L. MacGregor-Mathers).

Editor's note: Readers of this article are reminded that the Sonnets are numbered in Arabic and not Roman sequence in the 1609 Edition. We would refer to the facsimiles of the sonnets in this Edition, contained in R. L. Eagle's *The Secrets of the Shakespeare Sonnets* advertised under Books For Sale.

OBITUARY

It is with great regret that we record the death in February of this year of Mrs. Beryl Pogson, B.A., a staunch member of the Society for many years.

Mrs. Pogson had been an indefatigable worker for the cause of Francis Bacon, giving lectures, writing articles for *Baconiana*, serving on the Council, and eventually becoming a Vice-President. Her retirement from office, and her move to the country did not diminish her keen interest in the Society. For over ten years she was closely associated with Miss Minnie Theobald. These two ladies were drawn together by their mutual interest in mysticism, and it was to Mrs. Pogson that the editing and publishing of the last works of Miss Theobald were entrusted.

Perhaps Mrs. Pogson's main contribution to the work of the Bacon Society, was her esoteric interpretation of the Shakespeare Plays. *In the East my Pleasure Lies* contained nine of these and was widely read. Many writers, of course, have analysed these plays, but Mrs. Pogson's interpretations were unique, giving much food for thought to many. It is sad to realise that no more will issue from her pen.

M.B.

BOOK REVIEWS

THE LIFE OF WILLIAM HARVEY

by Sir Geoffrey Keynes, Kt.

Clarendon Press: Oxford University Press. Price 90/-.

From time to time we have the pleasure of recommending unreservedly a book meriting the attention of Baconians. This is one.

Sir Geoffrey Keynes is of course a prolific writer of biographies, including *A Bibliography of Dr. Robert Hooke* (of Royal Society fame), and *The Complete Writings of William Blake*; and in the present volume his clarity of thought and style are enhanced by an excellent example of the printer's craft.

Two articles—*Dr. William Harvey and Francis Bacon*, and *Dr. Harvey, Robert Fludd and Francis Bacon*—in Nos. 157 and 158 of *Baconiana*, stressed the relevance of William Harvey to Baconian students, and not surprisingly we turned first to the chapter headed Harvey and Sir Francis Bacon.

In 1626, Harvey must have completed most of the experimental work forming the basis of his treatise on the movement of the heart and the circulation of the blood. Harvey had been Bacon's physician, and may have attended him frequently. John Chamberlain commenting in 1617 on Bacon said that:—

> . . . . the generall opinion is that he hath so tender a constitution both of body and minde that he will hardly be able to undergo the burthen of so much business as his place requires.

Sir Geoffrey considers that Bacon was enlightened in his view of the potentialities of medical science, whilst distrusting the opinions of orthodoxy. For, with his characteristic breadth of vision, he was interested primarily in " the science of science."

Harvey's rather disparaging comments on Bacon, as given by Aubrey, reveal a narrower outlook. Yet the little Doctor's work has influenced scientific method on a sufficiently wide front to command our attention now.

Elsewhere Keynes writes:—

> Harvey would surely have occasionally witnessed some of the plays presented at Court . . . and all the Shakespeare plays contain references that may be classified as "medical".

Coriolanus contains the well-known speech by Menenius Agrippa on the Belly in the Body Politic, and on the assumption that the playwright died in 1616, Keynes refutes Lefranc's inference in *Sous le masque de William Shakespeare* that he knew of the circulation of the blood. However, as we have indicated before, this conclusion is (unintentionally) premature, since Bacon might have revised the Play before publication in the 1623 Folio.

Sir Geoffrey points out that the expression "the Rivers of your blood" does not of itself show that Shakespeare knew of the circulation of the blood, but equally it does not disprove this conjecture.

There are 712 medical references in the Plays, according to Dr. R. R. Simpson's *Shakespeare and Medicine* (1959). Robert Fludd, the "English Rosicrucian" and a man of great personal piety, knew Harvey well and was himself a friend of Sir William Paddy, physician at the court of James I, and Michael Maier, a German said to have established the Rosicrucian Order in England in 1616.

Bacon included Sir William in his plans for medical research and almost certainly met all these men. The point is important since Fludd's "most interesting" book, *Anatomiae Amphitheatrum*, 1623, gave to every part of the human body its mystical significance. "Seven chapters are devoted to the mystic anatomy of the heart, the sun of the microcosm, the seat of the passions. The contraction of the heart is that hardening of the heart which was Pharoah's doom." Harvey seemed to be familiar with this passage and Fludd was one of the first to accept his circulation theory. From 1617, Fludd's books had been printed by Johann Theodore de Bry of Frankfurt, and from 1626, his successor, William Fitzer.

These facts help to explain the publication of Harvey's great work in Frankfurt in 1628, and the title-page, with insignia of the Rosicrucians, sealed with the light and dark As, confirms Harvey's

association with the Brotherhood, and Bacon. With respect to Sir Geoffrey Keynes, it is indeed hard to believe that Bacon had not been advised of the circulation of the blood thesis some years before.

Harvey's philosophic love of truth and wisdom, professed in the Dedication to *De Motu Cordis* recalls his training at Padua from 1600-2. This University was probably unique in the civil and academic freedom allowed to its students, and in having an elected Consilarius for the English Nation *alumni*.

In his later years Harvey was friendly with John Selden and Thomas Hobbes, once personal secretary to Bacon. Hobbes also became friendly with the aged Galileo and Descartes, the famous French philosopher, whose celebrated aphorism *Cogito ergo sum* contains an eternal message for the human race.

The Hon. Robert Boyle also joined the Harveian circle of friends about this time and was one of his patients. In an article on the Royal Society in *Baconiana* No. 161, Boyle was mentioned because of his prominent part in helping to fulfil Bacon's dream, and for his own scientific achievements and mystical inclinations.

To complete the magic circle, we must add Thomas Howard, Earl of Arundel, whose Continental embassage was so graphically described by Dr. F. C. Springell in *Connoisseur and Diplomat, The Earl of Arundel's Embassy to Germany in 1636*, reviewed in *Baconiana* No. 165. Harvey was the medical adviser on this occasion, playing a full part in the company's activities and even journeying separately in an attempt to add to the artistic treasures sought for the nobleman's famous collection.

In 1657, William Harvey, already an "immortal," died aged 79 years. He had amply justified his description as one "whose Sharpnesse of Wit, and brightnesse of mind, as a light darted from Heaven, has illuminated the whole learned world."

N.F.

THE TRADESCANTS

By Mea Allan; Michael Joseph; 50/-.

John Tradescant, *pere* (died 1637 ?) and *fils* (1608-1667), were royal gardeners to Charles I and II, and pioneers of English botany. Famous in their time, and excellently portrayed for posterity by Wenceslaus Hollar, they transformed domestic horticulture by the introduction of hundreds of trees and flowers from overseas including the *Tradescantia* genus, over one hundred varieties of which are known today including the *Tradescantia virginia* or Spiderwort. We would not wish to contemplate our gardens without the lilac and the acacia, or our London squares without *Platanus acerifolia*, the "dapple-boled" plane, yet we owe these, the tulip-tree, the yellow summer jasmine, and the Virginia creeper, to the Tradescants.

Bacon took all knowledge for his province, and John Tradescant the elder "took all nature for his province" according to Parkinson's *Paradisus Terrestris*. Mea Allan attributes the introduction from France of the scarlet corn poppy *(Papaver rhocas)*, the forerunner of the Shirley strain, to Tradescant *père*, besides the "Sea Stocke Gilloflower" *(Matthiola sinuata)* progenitor of the modern ten-week stock, and the Seriphium *(Absinthium marinum)* or Sea Wormwood. Yet he was not simply a collector.

Parkinson in his *Theatrum* records "a number of seeds-plants" brought over from Virginia "flowred fully only with Mr. Tradescant": and "the choycest for goodnesse and rarest for knowledge amongst trees were only to be had from him" *(Paradisus)*†. In fact, the two Tradescants gradually transformed the English garden from a poor thing of insignificant flowers to a place rioting with colour. Perhaps not surprisingly, Tradescant senior was a friend of Captain John Smith, Admiral of New England (who left him certain of his books) and later his son visited Virginia three times, *viz.* in 1637, 1642 and 1654. Sir Joseph Williamson, Keeper of

† The first English record of a horse chestnut is that grown in his Lambeth garden (1633).

Charles II's Whitehall library, has recorded " In 1637 John Tradescant was in the colony to gather all varieties of flowers, plants, shells, etc."

Indeed the Tradescants virtually monopolised plant introductions from North America, so that herbaceous phloxes, perennial lupins and asters, Michaelmas daisies, golden rod, the evening primrose, passion flower, honeysuckle, and aquilegia, the scarlet runner bean (and Muscat grape) all originate from this source. We would add the eastern dogwood (the dogwood is now the official Virginia flower), and the magnolia glanca, or sweet bay.

The author believes that Elias Ashmole's acquisition of the Tradescant Collection after litigation against the young man's widow is wholly discreditable, but with respect, we prefer to withhold judgement until an authoritative account of Ashmole's life and work is available. As the *Dictionary of National Biography* asserts, the name of Tradescant is unjustly sunk in that of Ashmole, since the Ashmolean Museum at Oxford was founded to house the Tradescant Collection, though through the benefaction of Ashmole, who was a noted antiquarian, interested in astrology and alchemy, and Windsor Herald. Ashmole knew Master William Backhouse, the Rosicrucian, was " one of the earliest English freemasons " (*circa* 1656), according to the *Dictionary of National Biography*, and knew the " syllables " of the philosopher's stone. He was a man " affected to the furtherance of all good knowledge " in the words of John Selden.

This book, though syntax and grammar are at fault on occasion, is interesting and well illustrated. We commend it to our readers, remembering always Bacon's *dictum*, God Almighty first planted a garden. And indeed it is the purest of human pleasures (Essay, *Of Gardens*).

N.F.

SHAKESPEARE: TRUTH AND TRADITION

by John S. Smart (Clarendon Press, Oxford, 1966). 18s.

This book was first published in 1928, three years after the author's death. John Semple Smart, M.A., D.Litt., had been lecturer on English literature at Glasgow University and, therefore, represents the instruction on Shakespeare with which his students were indoctrinated. As one might expect he loses no opportunity to scoff at those who find the Stratfordian faith contrary to reason and, therefore, truth.

Not once in the 185 pages is there a single reference to any publication exposing the Stratfordian creed, not even to those of Sir George Greenwood whose splendid books, *The Shakespeare Problem Re-stated* (1911), *Is there a Shakespeare Problem?* and others, were available to Mr. Smart.

In the chapter "Things which never were," the author rejects the notes of the Rev. John Ward, vicar of Stratford in the time of Charles II, which include the invention of the "merry meeting" between Shakspere, Drayton and Ben Jonson at which Shakspere "drank too hard" and "died of a fever there contracted." No such fever from the immediate effects of a drinking bout is known to medical science. As for Aubrey, though he accepts as probable that Shakspere became "in his younger days a schoolmaster in the country," he reasonably scorns the nonsense about him as the butcher's boy "making a speech when he killed a calf." As he says, these anecdotes are contradictory.

At about the same period (1670-1680) the deer-stealing story had its inception through the Rev. Richard Davies, a country clergyman who ultimately became Archdeacon of Litchfield. It was taken up by Rowe and used as padding for his brief "life" of Shakespeare in 1709. Mr. Smart is right in rejection of this legend, and reasons much on the same lines as Greenwood. These late 17th century inventions are anything but helpful to the orthodox belief. I am inclined to think that if they had been they would have been warmly welcomed.

Chapter V is headed "The Strange Conspiracy" and the opening paragraph gives the clue as to what alleged "conspiracy" Mr. Smart has in mind; namely the fact that Bacon was not named contemporaneously as the author or "master-mind" who wrote the plays and poems under the name of William Shakespeare or Shakespeare. This paragraph reads as follows:

> The works of Shakespeare were not published anonymously in his own day and attributed to him three hundred years afterwards by the hazardous conjectures of modern scholars; although the arguments used by the Baconians would seem to suggest as much.

My comment is that less than one half of the plays were printed in the lifetime of the player. The first three plays to be printed (*Richard II*, *Richard III*, and *Romeo and Juliet*) all appeared in 1597 without the author's name. Just when a professional man, anxious to make a reputation for himself, would make certain that he received the credit for his remarkable talent. Innumerable authors, even in recent times, have used other names and, as authors, are only known by them, even though there is no political or other danger threatening them, as in Tudor times. The player and his family were not known by the name "Shakespeare" in his lifetime, and not one of the illiterate scrawls of signatures, totalling five, can be made to read "Shakespeare."

Seven years *after* his death the authorship was fathered on him through the prefatory matter in the First Folio. It could not have been in his lifetime, as he was not the author. No other connection with Stratford had hitherto been established, nor does any contemporary allusion fix the authorship on him.

The First Folio dedication to the "Incomparable Paire," William, Earl of Pembroke and Philip, Earl of Montgomery, to which Heminge and Condell subscribed their names, and that "To the great Variety of Readers," were not written by those players, but by Ben Jonson, some discerning orthodox commentators have observed. The "conspiracy" is revealed by the typical style of Jonson, and that fondness for classical imitation and use in translation. A good example of this is found in the Dedication by the passage beginning "Country hands reach forth milke, creame,

fruites, or what they have." It is a translation from the dedication to the Emperor Vespasian of Pliny's *Natural History*. Are we to believe that the two players were so well read in the classics and could write such splendid English ? If they could they should have been among the immortals in literature.

Mr. Smart fails to mention that nobody took any interest in the authorship of plays and author's names were not given publicity at the time. In this chapter Mr. Smart writes: " None the less the Baconians suppose that the secret was actually kept." Who was there to reveal it ? Or who cared ? It was, however, known to several of Bacon's contemporaries that he was a " concealed poet." Among them were Sir John Davies, Thomas Campion, John Davies of Hereford, Joseph Hall, John Marston, and Ben Jonson who, in the *Discoveries*, wrote that Bacon " filled up all numbers, and performed that in our tongue that may be compared and preferred either to insolent Greece or haughty Rome," after having used this same comparison for Shakespeare in his Folio panegyric.

> Leave thee alone, for the comparison
> Of all that insolent Greece, or haughty Rome
> Sent forth, or since did from their ashes come.

This is taken from Seneca's *Controversiarum Libri decem* (Book I. Preface), " Quidquid Romana facundia habet, quod insolenti Graeciae aut opponat aut praeferat." It is clear, therefore, that Jonson considered it equally applicable to Shakespeare and Bacon—as it would be if he knew that they were one and the same.

Finally, to the names I have mentioned, must be added some thirty contributors to the book of Latin elegies printed soon after Bacon's death in 1626 by John Haviland and known as *Manes Verulamiani*. Among the signatures is that of Thomas Randolph, the dramatist and protégé of Ben Jonson. Although none mentioned the name " Shake-speare " they proclaimed him more as the greatest poet, and even writer of comedy and tragedy, of his age, than as philosopher.

Mr. Smart, like his fellow professional " D. Litt."s, was colossally ignorant as to what Baconians claim and what they do not. This is not surprising as they do not stoop to study the Baconian case.

What is generally overlooked is the low estimation in which the public playhouses, and everything connected with them, were still held in 1623. In 1589 the anonymous author of *The Arte of English Poesie* wrote that it was considered a "discredit" for a gentleman to write verse and, if they did, it was the custom to "get some other to set his name to their verses" (See Arber edition, pages 33-37). It is thoroughly misleading to judge Shakespeare's period by present-day conditions.

However, Mr. Smart has presented a poor case for the defence quite ably, skilfully avoiding those unanswerable arguments and parallelisms on which Baconians place reliance. His numerous errors, exaggerations, distortions and inventions are no more, and no worse, than experience has taught us to expect from some of our opponents.

It is strange that a lecturer on English literature at a University should be so ignorant as to the state of society in Shakespeare's times. He assumes that the spectators at the public theatres understood French, Italian, Latin, Mythology, and Law, which were familiar to Shakespeare. Modern languages were not taught in any school but only through private tutors, and these were few in number. Mr. Smart often contradicts his fellow Shakespearean "experts." He writes of Shakespeare's "supreme years of fame and honour, when his name was familiar to every educated man in England!" Yet Dr. C. M. Ingleby, who collected all the known contemporary allusions to Shakespeare in the two volumes he published, wrote in the preface "It is plain for one thing that the bard of our admiration was unknown to the men of that age."

Perhaps if Mr. Smart had lived longer (he died at the age of 57), he might have read some of the anti-Stratfordian books, and so have revised much that he wrote before any reprint was issued. It is a very true saying that he who only knows his own case knows little of that. For example, he writes "Anyone who reads Bacon's *Essays* and *The Advancement of Learning*, and then *A Midsummer Night's Dream* and *The Merchant of Venice*, will hardly conclude that all those works must have been written by the same person." Mr. Smart would seem to imagine that if a poet writes a serious and philosophical work he could not be expected to adapt a style

suitable to the subject. As he was a lecturer in English literature it should not be necessary to point out the wide contrast of styles used by Coleridge, Macaulay, Goldsmith and others, who wrote both prose and poetry of the highest order. Had their verse been published anonymously, or under a pseudonym, nobody would have suspected that there was a common authorship anywhere. Is versatility on the part of an author any more remarkable than that of an actor who is capable of playing Richard III in the afternoon and, say, Falstaff in the evening?

R.L.E.

SHAKESPEARE ENCYCLOPAEDIA

Edited by Oscar James Campbell, Methuen, £5.

This enormous volume runs to over 1,000 pages and from the financial angle must rank as a major venture, although the American companion work doubtless sold readily enough. The encyclopaedia is billed to cover every aspect of Shakespeare's life and work, and contains over 2,700 entries. These are arranged in seven main categories—Shakespeare the Man; Shakespeare's works; Elizabethan Life; Characters in the plays; Production; Scholarship and Criticism; Documents. Each of the plays is discussed, and controversial questions such as the identity of the Dark Lady and Mr. W. H. examined.

The solutions suggested for the Sonnets are unlikely to satisfy Baconians, particularly in the light of R. L. Eagle's recent book, but at least readers are provided with a useful background against which modern academic scholarship can be measured.

The Selected Bibliography at the end of the book contains no less than twenty pages of titles, but, perhaps understandably, the section on "Claimants" has only twenty-three titles, of which eight are Baconian. These are: *The Authorship of Shakespeare* by N. Holmes (1866); *The Great Cryptogram* by Ignatius Donnelly (1888); *Shakespeare, Bacon and the Great Unknown* by A. Lang (1912); *The Greatest of Literary Problems* by J. P. Baxter (1915); *Francis the First* by A. B. Cornwall (1936); *Francis Bacon; A Map of Days*

by W. G. C. Gundry (given as Grundry, 1946); *Bacon and the Cipher Story* by F. L. Woodward (1947); and *An Early Baconian*, by W. Harris (1964). Sir George Greenwood's, *The Shakespeare Problem Restated* (1908) is also included, but unfortunately not his later work, *Is There a Shakespeare Problem ?* which is perhaps more useful to the modern Baconian.

In the Encyclopaedia itself, the entry for Delia Bacon (1811-59) takes up twenty-six lines, and the bare bones of her tragic story excited our interest as we were reminded of the sympathetic consideration given to this unfortunate lady by Martin Pares in *A Pioneer* which is still advertised on our back covers.

Francis Bacon himself is allotted forty-three lines, which is inadequate, particularly in view of the fact that the Baconian theory is dismissed in another short contribution which is but half as long again. On the other hand under the heading " claimants " over fifty contenders for authorship of the Plays are listed, including the Rosicrucians. A more serious treatment of this vital subject should have been made, bearing in mind the growing public scepticism about orthodoxy, both in this country and overseas.

Again, to write of Bacon that in May, 1621, he was " convicted of taking bribes " is less than fair. We cannot stress too often that Bacon's servants accepted bribes, but not he, that he was convicted by his peers *in absentia*, after he was commanded to plead guilty by his King, James I.

The final paragraph of this potted biography, provides a classic instance of nonsensical assertion which invites the severest criticism from Baconian students. The relevant words are:—

> Of Bacon's literary works . . . his most significant achievement is his overstated but important critique *(sic)* of the existing philosophical establishment in the *Novum Organum* (1620) and the *Advancement of Learning* (1605). As a constructive thinker he had serious limitations, but his influence on succeeding generations had been considerable.

All this of a man who said " for my name and memory, I leave it to men's charitable speeches and to foreign nations, and the next ages."

Perhaps the authors are not to be blamed altogether in the present climate of academic opinion and at least our Society and Journal are given welcome if cursory publicity (p. 54), and Mark Twain's *Is Shakespeare Dead?* (1909) pseudonymously written, is noticed.

Furthermore the existence of the Northumberland Manuscript is at last acknowledged. Unfortunately vital evidence is omitted. Although readers of the Encyclopaedia are told that this MS contains "essays and tracts by Bacon and other miscellaneous matter," and that the name "William Shakespeare" is repeated frequently, they are not told that the name of "Mr. frauncis Bacon" also appears frequently—and at the top! This seems to be a case of *suppressio veri.*

The section on Shakespeare contains the usual *petitio principii* in the assumption that the Stratford man and the playwright are identical, but we are spared the customary dogmatism concerning the "Birthplace" and the School ("no records have survived to show that Shakespeare attended school . . . "). Evidently the quatercentenary controversies have left their mark.

Discussion on the Monument is more open-minded, both Dugdale's and the modern sculpture being illustrated, and we noted that Dr. John Hall, Shaksper's son-in-law, left his "study of books" and his manuscripts to his own son-in-law, Thomas Nash, in his will made in 1635. It is all the more strange that Shaksper made no mention of books in *his* will!

Despite the above criticisms we acknowledge willingly the enormous research and work which must have gone into this Encyclopaedia, which by its very comprehensiveness forms one of the most useful reference books on Shakespeare on the market today.

N.F.

CORRESPONDENCE

To the Editor,
Baconiana.

Sir,

I venture to give below a summary of an address given by Professor Vessey to the Shakespeare Authorship Society. This is an outstanding contribution to our knowledge of Shake-speare's classical education in the light of modern scholastic research.

Address by Mr. David Vessey, Fellow of St. Catharine's College, Cambridge University, January, 1967.

Professor Vessey is an anti-Stratfordian well aware of the fact that the Stratford Man's "poor" circumstances at once throw doubt on the claim that he wrote the Shakespeare Plays. Indeed contemporary literary references to Shakespeare do not indicate the author as being identical with Shaksper—quite the opposite. Shaksper's death was unnoticed at the time and scholars are divided as to whether his father John was educated: his wife and daughter were not. "The Shakespeare edifice is shaking on its foundations. It is plain it will soon crumble in the dust."

The first poems were highly published and ornate, but Shakespeare was not a classical scholar in the modern sense—his knowledge was *that of an Elizabeth noble*, only.

At that time classical texts were unedited—there were only dictionaries and mythologies available.

Chapman was a good classicist, and Marlowe a brilliant scholar but at the time even they could only scrape through Ovid.

Shakespeare had a knowledge of Latin literature, and had read Virgil, Seneca, Plautus, and Platonic philosophy—in the last case perhaps from Cicero. He was a competent classicist, as can be proved from Edwin Reed's and R. M. Theobald's books. *Venus and Adonis* and *Lucrece* show knowledge of Latin, but less of Greek.

MSS published for the first time in the late 18th century showed that Elizabeth I's translations showed little knowledge of Latin construction, to say the least. She was probably not a linguist as has been supposed.

The strength of Shakespeare is that he *extracted* more from the classics than his contemporaries. He transmitted classical sources —his "great characters" served as spokesmen. Sonnet 53 is full of classical allusions, but one of the less successful. Yet Shakespeare remodelled the classics in his works, whereas Gabriel Harvey tortured English for the sake of Latin allusions. Shakespeare even corrected Golding's translation in *Venus and Adonis* and *Lucrece*.

The anachronisms in the Plays are not important but a common device which is used even now.

Yours faithfully,

QUESTOR

To the Editor,
Baconiana.

L.L.L. AND ESSAY 50 "OF STUDY"
WAS IT JUST "COINCIDENCE"?

Sir,

How did two minds come to be expressed,
at the same time,
on the same subject,
with the same conclusions,
with the same wit,
with the same ability in composition,
for the same Society,
and with duplicated emphasis of
presentation and application 30
years later—one in Shakespeare's
Tempest and one in Bacon's
Essay?

"IF"—a very large IF—Shakspere of Stratford *was* the Author of the Play, just how did he acquire the intellectual qualifications, *in two years*, which are displayed to everyone in the first act.

Love's Labor's Lost is still after 350 years, far beyond stage representation. During the period 1900-1965, 65 years, there

has been but one performance in this district (to my knowledge) and that by a private company, but none in a public theatre.

Further, the scene of the play is laid in France, and connected with the elite of the French Court. Surely the wildest imagination cannot conceive a Stratford rustic (I use the word in no derogatory sense) who, according to Halliwell-Phillips, a close student and great admirer, was "all but destitute of polished accomplishments in 1587," displaying in his first effort, the intimacies, so abundantly obvious, with Lords and Ladies in a foreign land, and in a composition, unequalled in wit, by any writer since that time.

Notice that the whole subject is related to the implications of "Study," and this identical subject had been dealt with in a masterly manner, within the preceding 12 months by Francis Bacon, in an Essay with the same title. Still more extraordinary, although both writers exhibit the same thoughts and conclusions neither refers to the other.

Finally, the importance of correctly understanding the implications of "Study" continued during the oncoming years *with both writers*, for in what is often called the last Shakespearean Play, *The Tempest*, the same decisions are emphasised, as they are in the final edition of Bacon's *Essays* in 1625.

Yours faithfully,

F.S.T.

To the Editor,

Baconiana.

THE "SWAN OF AVON"

In the collected works of George Gascoigne, published by Professor T. W. Cunliffe (not the Shakespeare/Bacon controversy), is an engraving of the author, laurel wreath on head and spear in hand, showing him kneeling before the Queen at Woodstock in September, 1575, soon after the Kenilworth Fete, with the words: "Behold, good Queen, a poet with a speare—with pen to fight and sword to write a letter," and as he does so, vowing himself to her service.

Gascoigne was already an author in 1572, when he published the first edition of *Hundredth Sunshine Flowers*. He wrote incessantly, and E. G. Harman sees in many of his devices in the *Princely Pleasures of Kenilworth Castle*, 1575, the work of Francis Bacon. Both Harman and A. E. F. Hickson find the letter writing of young Bacon (then about 14) in "Landau's Letter," taking part in the Kenilworth festivities the same summer, and describing the events in detail.

Harman, in his *Impersonations of F.B.*, lists several other works of Bacon's both before and after Kenilworth, including the output of Spenser, G. Harvey (writing as "Inmerito"), Nash, Lyly, Greene, Peele and others. At Kenilworth this prolific writer shows himself in high spirits, full of praise and admiration of Queen Elizabeth and the Earl of Leicester, whom he hopes constantly will marry each other.

What a different picture is conjured up by the narrative of Mrs. Gallup, following Orville Owen, which portrays Francis Bacon writing the Shakespeare plays and other works solely in order to incorporate the Biliteral Cipher he has invented, telling his life story so as to reveal the treacherous attitude of his parents, whom he travesties unmercifully from beginning to end. Cipher experts, examining Mrs. Gallup's claim, have pronounced there to be no "biliteral" in the plays, and no possibility, for technical reasons, of its being there, and so dismiss the theory as fictitious.

The fete at Kenilworth Castle (which adjoins Warwick-on-Avon) was, however, historic fact, when the Queen and the Earl of Leicester set out to discuss the future of certain children, described by Leicester in a letter to Burleigh, also historic, early that summer (1575) as "concealed wards." Alfred Dodd, in his book "The Marriage of Elizabeth Tudor," sets out the evidence regarding the Queen's children from 1559 on. It does not seem impossible, however, that Francis was born in 1559, as that would fit certain dates better, rather than in 1560/61. Mary Sidney (Leicester's sister) in attendance, could very well have taken the child up North with her, out of the way of gossip, and Sir Henry Sidney would register him as Sir Nicholas Bacon's son six months later. Be that as it may, his home would be at the Queen's Court and at Leicester's Castle,

where so much of his childhood had been passed, and which in 1575 stood out as the high light in his life.

Hence, when Ben Jonson speaks of the "Swan of Avon," to whom can he be alluding but Francis Bacon? It would be strange if, as Bacon's secretary in 1623, he were to invoke William of Stratford as the Author of the Folio plays. Reporting the fact that he (the author) had been tragically cut off from the world, he praises his deep learning and his literary achievements, and hints at a resurrection through his books, and commends them (the Folio) to his readers as immortal.

Yours sincerely,

KATHLEEN HOUSDEN

To the Editor,
Baconiana.

CALIBAN

Sir,

In the article *Shakspere Dethroned* (*Baconiana* No. 166, June 1966), it is stated that "Caliban is a near anagram of cannibal." It is, in fact, an exact anagram as "cannibal" is a spelling which is first noted in literature in 1661. Before that date it was written and printed "canibal" as in *Othello* (I, iii) "The Canibals which each other eate." The word is derived from "caniba" as heard by Columbus in Cuba (1492-3), and reported by him.

The ship which was carrying the King of Naples and his party was on a voyage from "Argier" (Algiers) to Naples when it was wrecked on Prospero's island. Caliban's mother is given the curious name "Sycorax." Between the North Africa coast and Italy, in the Sicilian Channel, is the Island of Pantelleria. This was originally known as Cossyra. Except for one letter (an "s" for "x"), this is an anagram of Sycorax.

Did Shakespeare have Pantelleria in his mind as the scene of *The Tempest*? "Barren place and fertile" aptly describes it.

Yours faithfully,

R. L. EAGLE

September 1966.

PRESS ARTICLES AND LETTERS

THE GREAT SHAKESPEARE HOAX

By Martin Seymour-Smith

Extracts from *Spectator* article

The notion that Shakespeare did not write the works unequivocally ascribed to him by his close friends, colleagues and contemporaries is in no sense a cogent one; it is worth taking time to refute it only because it has, in various forms, gained a too wide currency amongst intelligent but not sufficiently well-informed readers. No advocate of it is or ever has been a scholar or critic of value, to my knowledge; but this defect, far from exercising an inhibiting influence, has merely led to its being advanced with the maximum of brashness and vulgar self-confidence . . . . .

Investigation of their origins reveals a lamentable mixture of mental instability or at least eccentricity (often connected with ' the Occult '), relentless ignorance, snobbishness and sheer idiocy . . . . .

Ignorance of Elizabethan drama and of Elizabethan life in general leads snobs (of an under-educated type) to assume that a man born in Shakespeare's circumstances in 1564 could not have written the plays . . . . .

There is a society for the propagation of the manifestly absurd view that Bacon wrote Shakespeare—but no one now takes it more seriously than they take groups for promulgation of ectoplasm or the People's League for the Defence of Freedom . . . . .

THE LETTERS

Sir,—In his deliberate attack on our society your reviewer has made some rash and indefensible statements. He claims that among those who question or reject Shakespearean orthodoxy, there has never been ' a scholar or critic of value,' and that this defect has led to ' the maximum of brashness and vulgar self-confidence ' (February 10).

This apparently is how Mr. Seymour-Smith regards such men as Emerson, Judge Nathaniel Holmes, Lord Penzance, Prince Bis-

marck, Sigmund Freud, Mark Twain, Walt Whitman and others, and more recently Professor Hugh Trevor-Roper, Regius Professor of Modern History at Oxford. According to the latter 'the authorship question cannot be considered as closed.'

Equally absurd is the reviewer's statement that 'not a single fact even remotely suggests that William Shakespeare of Stratford was not the poet and playwright we suppose him to have been.' Here are a few facts:

(1) As a youth Will Shakespeare of Stratford was unnoticed as a pupil or scholar, though noticed as butcher boy and poacher. There is no evidence that he ever went to a school or university. He has not left us a single manuscript or letter to anyone. He took no interest in the culture of his day, and did not even educate his children. By all extant accounts he was a pushing and avaricious man, anxious to display a coat of arms and jealous of his rights, often suing poorer men for small sums lent. Yet in spite of this he made no claim, either during his life or in his will, to the authorship of the plays attributed to him. In his essentially vulgar will not a book nor a play is mentioned.

(2) The greatest mind of the Elizabethan age, so we are asked to believe, took no interest in its culture, corresponded with nobody, and left no records of his private life, other than those of money-lending, suing impoverished men for repayments of small loans, cornering malt in a time of famine and endeavouring to enclose common lands. We ask for bread and we are given stones.

(3) Contemporary allusions to the Stratford man (as distinct from the Bard of our admiration) are as follows: Nash (1589) calls him an idiot; Green (1592) calls him 'an upstart crow beautified with our feathers'; Manningham (1601) makes him the boasting hero of an indecent amour; two anonymous writers in 1605 refer to his property and dubious aspiration to a coat of arms; Ben Jonson (1616) calls him 'poor poet-ape that would be thought our chief.'

(4) Henslowe's Diary (1591-1609) mentions Ben Jonson, Dekker Chettle, Marston, Drayton, Middleton, Webster and others, but not Shakespeare. Alleyn is equally silent about him, although

he mentions the names of all the leading actors and dramatists of that time.

If, as Mr. Seymour-Smith appears to believe, no one takes our society more seriously than they take groups 'for the promulgation of ectoplasm' then why does he admit that our theory is worth taking time to refute 'because it has gained a too wide currency amongst the intelligent'? *Qui s'excuse s'accuse.*

MARTIN PARES
President, The Francis Bacon Society
Canonbury Tower, Islington, London, N.1.

Sir,—Commander Pares is wrong in saying that I 'admit' that his 'theory' that Bacon wrote Shakespeare is worth taking time to refute. What I said was that the newer theory that Marlowe wrote Shakespeare was worth taking time to refute. A complete refutation of the Baconian notion may be found in John S. Smart's *Shakespeare: Truth and Tradition* (1928; reprinted as a paperback by Oxford University Press in 1966). I advise anyone who has any doubts about the so-called 'authorship' question to read this, particularly pages 92-124, where the 'absurdity of the Baconian conclusions' is dealt with at length.

Commander Pares's *(sic)* 'facts' are not accurate or fairly presented, as a study of such a work as Chambers's *Shakespeare* will soon show any interested reader. Even if they were, there is nothing to suggest that Shakespeare did not write his own works. Commander Pares says that Shakespeare's will was 'essentially vulgar' and implies that it is remarkable that he did not mention his works in it. But wills are about property, and of course Shakespeare's works were not his property. What is 'essentially vulgar,' and, I may add, snobbish and ignorant, is Commander Pares's idea that because people hoard malt and sue others for debt they cannot therefore write good poetry.

He does not mention one scholar or critic of value who shares his ideas—what Prince Bismarck thought about the matter, for example, is clearly irrelevant. I have the highest regard for Professor Trevor-Roper, but I must point out that he is a historian

(not a literary historian); in any case, can Commander Pares say that he is a member of the Francis Bacon Society?

Life is short, and there is much reasonable controversy. The notion that Bacon wrote Shakespeare is one of the things that we must do without, except for the light entertainment that its proponents now and then provide us with.

I apologise unreservedly to the Marlowe Society.

MARTIN SEYMOUR-SMITH

36 Holliers Hill, Bexhill-on-Sea, Sussex

Sir,

(NOT PUBLISHED)

May I, on behalf of our Society, answer Mr. Seymour-Smith's question, not his abuse! Professor Trevor-Roper is not a member of the Francis Bacon Society, but his position as an independent judge and brilliant scholar (though not acceptable to Mr. Seymour-Smith) does make his anti-Stratfordian views all the more significant.

In regard to Shaksper's will, books have long been regarded as property. Sir Arthur Throckmorton (1556 - 1626) bequeathed his most treasured possessions, namely all the books in his study, to Magdalen College, excepting whatever English books his wife would care to keep for herself. The Bard certainly valued his books. If, in *The Tempest*, Prospero personifies the author, as most Shakespeareans agree, then he is speaking for himself when he writes . . .

> Knowing I loved my books, he furnished me
> From mine own Library, with volumes that
> I prize above my Dukedom.

In the opening paragraphs of his review Mr. Seymour-Smith claimed that Shakespeare's works "were unequivocably ascribed to him by his close friends, colleagues and contemporaries". Can this sweeping statement be substantiated? Henslowe's silence and Alleyn's silence are facts that must be accounted for. Bluster will not do. Both left notes or memoirs covering the period.

There is not one contemporary allusion which fixes the authorship on the Stratford player during his life-time. Allusions

to the plays, or to the name or pseudonym "Shakespeare", do not fix the author's identity. This is the main confusion in the book by John Semple Smart to which Mr. Seymour-Smith refers us. To say that "Shakespeare wrote Shakespeare" without distinguishing the spelling is to beg the whole question of personal identity. One might just as well say that "George Eliot wrote George Eliot" or that "Ian Hay wrote Ian Hay" without reference to the incognito. This, too, may have been an open secret in some circles.

In Bacon's notebook in the British Museum there is an entry "Is it possible?" (*Promus* 274). It is highly unlikely that such a note would be made except for dramatic use; and the phrase was a favourite with Shake-speare, occurring 32 times in the plays and five times in *Othello*! There is another entry in Bacon's handwriting which, in view of Mr. Seymour-Smith's language ("ignorant," "snobbish," "under-educated snob"!), will bear repeating here—"Always let losers have their words". Once again Shake-speare echoes this philosophy—"Losers will have leave to ease their stomachs with their bitter tongue". So, intending no discourtesy, we Baconians venture to hope that Mr. Seymour-Smith feels all the better for his outburst.

MARTIN PARES

Letters in *The Listener*

Sir,—We should all acknowledge, with gratitude, Professor J. Isaacs' candid and forthright admission of the lack of Shakespearean biographical material. This is a most welcome change from the hoary old *canards* about Shakespeare's birth and Anne Hathaway's cottage which the Trustees of the Stratford-on-Avon Birthplace monotonously strive to push down our throats!

In this Society we naturally have our own ideas about the identity of the author of the plays, and agree entirely that the Stratford man had not, as far as we know, 'the slightest interest in, or knowledge of, either the world of art or science'. We believe that it was another man who made Hamlet say:

> There are more things in heaven and earth, Horatio,
> Than are dreamt of in your philosophy.

We also believe, in contradistinction to Professor Isaacs, that the real author was the greatest scientist and philosopher of his age and that it is unwise to stop short at superficial explanations of the writings in the 'Shakespeare' plays.

Professor Isaacs writes that 'we know almost nothing about Shakespeare'—the Man. Again, we concur, and I am being objective and not iconoclastic in saying that any recorded facts are at best uninspiring. Lawsuits, money-lending, a hasty marriage, the second-best bed; no wonder Emerson declared that he could not marry the man to his works. Even the eighteenth-century snuffbox in Professor Isaacs' possession is almost certainly a product of the enormous trade in relics, *all* purporting to come from that infamous mulberry tree!

Perhaps consideration of space prevented mention of the Northumberland MS. Perhaps Sir Cedric Hardwicke was right in writing that 'I am not entirely satisfied that there is not some mystery about Shakespeare . . . of his age, only Will wrote exclusively of kings, dukes and earls. I am tempted to wonder what the reason might be'. Perhaps, even, the author of the plays was not a commoner!

Yours, etc.,

NOEL FERMOR

Chairman

The Francis Bacon Society,
London, N.1

Sir,—I am surprised that Professor Isaacs should accept the story noted by the Rev. Joseph Ward, a vicar of Stratford (writing nearly fifty years after Shakespeare's death) that 'Shakespear, Drayton, and Ben Jonson had a merry meeting and itt seems drank too hard, for Shakespear died of a feavour there contracted'.

No such fever resulting from a drinking bout is known to medical science. Moreover Drayton was a most unlikely participant.

Thomas Fuller, who was twenty-three when Drayton died, described him as ' a pious poet, his conscience having always the command of his fancy; very temperate in his life; slow of speech and inoffensive in company '.

Yours, etc.,

R. L. EAGLE

Falmouth

Sir,—Professor Isaacs, in his most interesting talk on Shake-speare, may be mistaken in saying that the allusion to Julio Romano as a ' sculptor ' (and not a ' painter ') in *The Winter's Tale* is an error. Unquestionably Shake-speare is right. According to Dr. Carl Elze the first edition of Vasari's *Lives of the Painters* (1550) prints two epitaphs which were originally on the tomb of Romano at Mantua, testifying to the fact that he was celebrated for *three* arts —painting, architecture, and *sculpture.*

As his book was not translated into English until 1850, it is interesting, not only that Shake-speare should have heard of Julio Romano but that he should have known that he was also a sculptor. Did Shake-speare read Italian, or did he see the tomb at Mantua ?

Yours, etc.

MARTIN PARES

London, S.W.3
24-11-66

Sir,—Without being pedantic, I feel that Mr. Martin Pares (*The Listener*, November 24) should have checked Vasari before writing. The Everyman translation describes in detail Romano's prowess in the three arts of painting, architecture, and sculpture, but his sculp-ture was apparently only gesso in high relief, and a portrait-statue of Hermione would be out of character.

The epitaph, in Latin (not Italian), mentions prowess in three arts but does not name them. All in all, Shakespeare probably knew of Romano from some other source than Vasari; the elaborate plasterwork of Elizabethan houses was no doubt often enough

shown to Shakespeare with pride as 'in the manner of Romano', and, even more to the point, his audience would appreciate such an allusion.

Yours, etc.,
ROBERT J. HETHERINGTON

Birmingham, 29

SHAKESPEARE

Sir,—My judges, including no less an authority than Professor Isaacs, appear to insist on two points: first, that Vasari's *Lives of the Painters* contains no reference to Julio Romano as a sculptor; secondly, that it must remain a mystery as to where Shake-speare found the name and what made him believe that Romano was a sculptor. May I, with respect, rectify these two points?

The evidence is to be found in the first edition of Vasari (1550) but not in the second edition (1568), nor in the English translation. The epitaph in question names three arts for which Romano was famous, putting sculpture first, and runs as follows:

Videbat Jupiter corpora sculpta pictaque
Spirare aedes mortalium aequarier coelo
Julii virtute Romani, etc.

The second epitaph (printed in *Everyman)* runs as follows:

Romanus moriens secum tres Julius artes
Abstulit: haud mirum quatuor unus erat.

I agree that these inscriptions may be challenged on grounds of historical accuracy, but they certainly justify Shake-speare. '*Tres artes*', three arts and sculpture first! Shake-speare has made no blunder, nor has he abused poetic licence. But there is more. His unusually vivid praise of Romano in *The Winter's Tale* if he 'could put breath into his work'—reflects the very words of the first epitaph 'corpora sculpta Spirare'. Could that be chance?

The earliest editions of *Vasari* are in the British Museum, and the question is whether Shake-speare made use of this book and not whether it is factual. Greene's novel *Dorastus and Fawnia* contains no mention of Romano, nor of any statue of Hermione (there called Bellaria).

If we accept the statue itself as a fiction, the alternatives seem to be these: either Shake-speare made use of *Vasari* or else he had seen Romano's tombstone. It is difficult to believe that he was so precisely informed by so-called 'mistakes' in casual talk.

Yours, etc.

MARTIN PARES

London, S.W.3

Sir,—Professor J. Isaacs broadcasts through the B.B.C. that my work on Shakespeare has been 'universally condemned' (*The Listener*, November 17). On the contrary, it has been widely acclaimed by such people as J. B. Priestley, Rebecca West, C. P. Snow and Pamela Hansford Johnson, Sir John Gielgud, Harold Macmillan and Douglas Jay, Louis Auchincloss, André Maurois, Elizabeth Jenkins, Sir Maurice Bowra, J. I. M. Stewart, and now, it seems, by Sir Philip Magnus.

It is evident that this professor does not know the meaning of the word 'universally'. Anyone with any common-sense can see that he means only himself and the little circle that constitutes his perspective. Isn't it comic?

What stands out about the people above is that they are first-class in their various fields of achievement. A sense of humour ought to tell Professor Isaacs what his rating is, and what his 'universal' condemnation amounts to.

Evidently he has nothing to learn; no openness of mind, no justice of mind. Such types would prefer to close the ranks and close their minds. This mentality provides an example of the crippling effect of over-specification among academics. But it is worse than that—they really hate anyone capable of constructive achievement, since they are incapable of it themselves. I do not know that Professor Isaacs or the bibliographer, whose discreditable review in the *Times Literary Supplement* he quotes, has either of them produced a book of the slightest significance; certainly the second of these has never been able to produce a book at all.

For my part I am perfectly prepared to meet any of these people, or all of them, in discussion. But the B.B.C. has never once seen fit to provide an open forum, or invite me to do so. The public has been allowed to hear only these people: a very poor, one-sided view of the case. I thought the B.B.C. was supposed to be in favour of freedom of discussion.

Yours, etc.,

A. L. ROWSE

Pasadena, California

Letters from *Daily Telegraph*

BACON AT TRINITY

Sir,—I was delighted to see the letter from Mr. J. H. B. Peel (Jan. 10), as the same thoughts passed through my mind as I read Peterborough.

Not only did Francis Bacon go up to Trinity College, Cambridge, when he was 12, but he left at 14 or 15 years of age because the University could teach him no more.

Perhaps your correspondent will forgive my mentioning that his correct title was Viscount St. Alban, not St. Albans.

Yours truly,

NOEL FERMOR
Chairman, Francis Bacon Society

London, N.1

RIVAL PRODIGY

Sir,—I am not sure that Mr. Noel Fermor is quite correct in stating that Bacon left Trinity College, Cambridge, at the age of 14 or 15 " because the university could teach him no more." I have evidence that it was because he disapproved of the methods of study prevailing there, which he considered " barren of the production of works for the benefit of the life of man."

Born in the same year as Bacon was James Crichton (" the Admirable Crichton ") who entered St. Salvator's College, St.

Andrews, at the age of 10, took his B.A. at 14, and his M.A. in the following year. He was then reputed to have been master of at least eight languages, which included Chaldaic and Hebrew !

At the age of 15 he went to France and, at the Court of Navarre, is said to have issued a challenge to the " schoolmen " to debate on any topic or topics of their choice in any of 12 languages named ! It is said that he justified, before many competent witnesses, his " magnificent pretensions." Unfortunately not one of those " witnesses " has left any record of this astounding achievement.

Crichton died abroad at the age of 23 and it was not until 60 years after his death that he was mentioned in a short biography by Sir Thomas Urquhart. This is undoubtedly mainly invention. Once abroad Crichton never returned home.

Yours truly,

Falmouth. R. L. EAGLE

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