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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 £2.10 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 $5.

The Right Honourable Sir Francis Bacon, Knight,
Lord High Chancellor of England
(*engraved by Francis Holl after Simon Pass*)

The frontispiece of *The Winding Stair* by Daphne du Maurier
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BACONIANA

VOL. LIX (91st year) No. 176 OCTOBER, 1976

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

The removal of unjustified slurs on Francis Bacon's reputation has always been, and clearly must remain, a prime objective of our Society. The integrity and high idealism of this remarkable soul have inevitably attracted slander and envy from lesser men through the centuries, and the publication of Lord Macaulay's libellous essay in 1837,* has prejudiced even our educationalists, historians and literary men and women (who should have known better) in modern times. Not all have been deceived—the late Sir Winston Churchill referred to Macaulay as "that prince of literary rogues"—but the understandable aversion of the public to the removal of William Shaksper from his pedestal as the putative author of the famous Plays—fostered by the Stratford-on-Avon vested interests—has meant that Bacon's wistful prophesy that "For my name and memory I leave it to men's charitable speeches, and to foreign nations, and the next ages", remains unfulfilled over 350 years after his death. We cannot waver in our resolve to right this monstrous wrong though we have to fight on until this England, this sceptr'd Isle, awakes from its spiritual sleep.

Our readers will be aware of the fact that a pamphlet *The Vindication of Francis Bacon* by the late H. Kendra Baker, was reprinted by us a few years ago, and is still advertised on the back cover of this journal. It is therefore with particular pleasure that we reproduce Part I of a more detailed exculpation of Lord St. Alban from the false and damaging accusations of bribery, written by the same author; a barrister-at-law.

* *The Life and Writings of Francis Bacon*, first published in the *Edinburgh Review*.

The manuscript was found amongst the papers of the late Captain Alexander, and kindly donated to us by his daughter, Mrs. Grace Jessup. We are most grateful for this gift, since it will become clear to our readers from the text that the author, who had drawn a large part of his material from the late W. Hepworth Dixon, also a barrister, succeeds in exonerating Bacon from the charge of bribery completely, whether *pendente lite* or not. Indeed, we can assert, without fear of contradiction, that the great Lord Chancellor's personal and legal reputation is not only vindicated, but established on a higher plane than any great lawyers of his time, before, or since.

In discussing Bacon's reputation we are thinking in terms of personal integrity, but Kendra Baker's verdict could apply equally as well to his knowledge of jurisprudence and his merciful judgments, not one of which has been reversed since his arraignment and removal from office in 1621. As will become evident later, the author did not finish his manuscript (for reasons unknown to us), but enough was written to justify our belief that this great Englishman's character must, and in due course surely will be revealed in all its integrity to the world at large. We await *le moment critique*.

* * * * *

In April last *The Times* marked the occasion of the assumed date of "Shakespeare's birthday" by printing an article by Bishop Mark Hodson. The title, *How the Bard Found His Way into the Scriptures through a piece of Secret Writing*, was not meant to be tendentious, since although the Bishop made a brief reference to Francis Bacon's remark that cryptograms might be in whole words rather than individual letters, he gave no hint that he questioned the identity of the author of the Plays. Nevertheless Bishop Hodson reminded his readers of some interesting facts with reference to the King James Bible, apart from his opening gambit that the text of Psalm 46 in the Authorized Version gives a count of 46 words up to and including "Shake", and a count of 46 words from the end to "spear". Legitimately, according to cryptogrammatic rules of the period, the word "Selah" was discounted.

Work on the Authorised Version began shortly after James I became King of England in 1603, and therefore at the very time when Bacon was first freed from some of the inhibitions he endured

under the watchful eyes of the old Queen Elizabeth I. We were unaware that a manuscript *Translating for King James* had been found in Corpus Christi College Library, Oxford, in 1973, or that this was the notebook of John Boys, one of the translators; but it was interesting and probably significant to be reminded that little is known of the two groups of translators from Cambridge (Bacon's old University)* and that Job, Psalms, Proverbs, Canticles, and Ecclesiastes were the responsibility of the first of these groups. We are entitled to remark that Bacon used quotations from these sources *in extenso* in his acknowledged works, as Dr. W. S. Melsome made plain in his excellent book *The Bacon-Shakespeare Anatomy*, published by the Society in 1934. The other four groups, as is generally known, came equally from Westminster and Oxford. There were 48 translators in all and Bishop Launcelot Andrewes, then Dean of Westminster and a friend of Bacon, was one.

We are grateful to Bishop Hodson for collating this interesting information on the preparation of the 1611 Bible, but in a letter to *The Times* our Chairman pointed out that Psalm 46 and the Shakespeare cipher had been known to our Members since the last century. Indeed a contributor, Arden, used this cipher to reveal the existence of additional cryptographical material in his article, *Psalm* 46 *Has Bacon's Cipher*! in *Baconiana* 146 of August 1953.

We print our Chairman's letter under Press Correspondence, later in this issue, and it will be seen from this that Bacon published his *The Translation of Certaine Psalms into English Verse* fourteen years after the Authorised Version of the Bible appeared, and two years after the 1623 First Folio. The following quotation from Edwin Bormann's *Francis Bacon's cryptic Rhymes* is entirely apposite.

> "In December 1624, with the year 1625 printed on its title-page, Francis Bacon published *The Translation of Certain Psalms into English Verse*, and set his full name to the book.
>
> It is the only book of poems that bears his name, and contains no more than seven psalms. The psalms selected by Bacon are numbers 1, 12, 90, 104, 126, 137 and 149. The shortest (No. 126) consists of twenty, the longest (No. 104) and most beautiful of one hundred and twenty lines, written in verse form. All the verses (with one exception) are rhymed. One psalm is in four lined,

*See Fuller's *Worthies of England.*

two in eight lined stanzas. Three of the psalms are written in the same form as the Shakespeare epic *Venus and Adonis*, in six lined stanzas. The longest one, Psalm 104, is written in heroic couplets —like certain passages in the Shakespeare Plays.

Would a man who had had little or no practice at all in verse-writing not have at least preferred to write the seven poems in the same metre or in the same stanza forms? Bacon did not do so, as becomes an experienced poet, he chose for each psalm that form which suited it best."

The final sentence in the letter refers to Bishop Hodson's reminder that William Shakespeare was born 46 years before the A.V. received its "final drafting and polishing" in 1610. . . .

During the ensuing correspondence in *The Times* Sir Robert Birley wrote to explain that towards the end of the fifteenth century a Fellow of Merton College changed his name from Shakspere "because it was considered commonplace". This prompted our Chairman to write to *The Times* again, and we reproduce this letter as well.

* * * * *

In our last issue we printed three cipher contributions in the form of Letters to the Editor. We stressed at the time the importance of these for cryptographers and we are happy now to include an article from the same writer, Professor Pierre Henrion, an honorary Major in the French Cipher Service.

In this article, *Jonathan Swift Unlocks a Shakespearean Door*, the author initiates us once again into the mysteries of Elizabethan cipher methods, and demonstrates inescapably how they were used in contemporary and later writings notably by Dean Swift (1667-1745) and Matthew Arnold (1822-1888).

Mr. Bokenham had shown previously[1] that Matthew Arnold, in his poem *Merope*, inserted ciphers into the text. He was replying to an attempt by the Friedmans in *Shakespearean Ciphers Examined* to ridicule two of the acrostic signatures in the tragedy.

Professor Henrion takes a passage printed on page 17 of *Dramatic and Later Poems* (published by Macmillan and Co. in 1888), part of a speech by Polyphontes, and picks out the Bacon acrostic appearing

[1] *Baconiana*, 162, *Merope* (pp. 60-63).

in six consecutive lines. It is known that Arnold was an ardent admirer of Shakespeare, and indeed wrote a short sonnet to him.

However, Professor Henrion is concerned primarily with Dean Swift in his article, and has been at pains to express himself as clearly as possible so that even those not normally attracted to cipher work can understand without being bored. His discoveries take us step by step, so forestalling the cavilling of intellectual rogues, but nowhere departs from the Dean's methods, as a kind of guarantee to the reader. The various riddles are supported by as many clues as possible, though not by all.

This is truly an article of first importance for Baconians.

* * * * *

An exhibition called *The World of John Aubrey* at the National Portrait Gallery last year, coincided with the publication of two new books, *John Aubrey and the Realm of Learning* by Michael Hunter, and another edition of *Brief Lives*,[1] edited by Richard Barber. The first two remind us of the serious side of Aubrey (1626-1697) and the third of his notoriety as an anecdotal gossip of doubtful authenticity, as exemplified, though not with complete accuracy, by the stage version vividly acted by Roy Dotrice. Michael Hunter's book is especially welcome in that it shows conclusively that Aubrey followed in the Elizabethan and Jacobean tradition of versatility of learning in line with Francis Bacon's dictum; I have taken all knowledge for my province.

Consider the following biographical notes. Reputed to be an outstanding scholar at school, Aubrey was a pure mathematician as well as a classicist. Subsequently, he became a Fellow of the Royal Society, though showing an unorthodox interest in folklore and occult science. He was also an archaeologist accomplishing pioneering investigations into Avebury and Stonehenge, and publishing *Monumenta Britannica*, so anticipating the development of field work.

Mr. Hunter's work is of outstanding importance to all who would appreciate the full scope of the genius of this remarkable man, but we would like to add a few remarks for which we are indebted to Mrs. Norah King, archivist at Gorhambury House to Lord Verulam.

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[1] Issued by Duckworth and the Folio Society at £12.50 and £5.95 respectively.

Although remnants of the old Gorhambury House built by Sir Nicholas Bacon still stand as a preserved ruin in the care of the Ministry of the Environment, Verulam House, designed by Lord St. Alban himself was demolished *circa* 1666 by two St. Albans carpenters to whom Sir Harbottle Grimston, progenitor of the Earls of Verulam, had sold the mansion. No trace of this magnificent house remains and it is perhaps significant that the only sketch extant showing its original appearance was drawn by John Aubrey. . . .

Accounts, still preserved, show that the Tudor Gorhambury, finished in 1568, cost Sir Nicholas Bacon £3,177/11s/9¼d, no expense spared. Indeed, Sir Nicholas was no tyro, having already built a house at Redgrave in Suffolk, and having supervised the rebuilding of Grays Inn. Sir Nicholas died on 20th February, 1579, and was buried in Old St. Pauls. A portion of his effigy was saved after the Great Fire of London, though the building was rased, and can still be seen in the crypt of Sir Christopher Wren's magnificent edifice.

It is possibly not generally realised that Sir Nicholas was a man of considerable learning: and Queen Elizabeth is said to have wept at the news of his passing.

There is no evidence that Anthony Bacon ever lived at Gorhambury House, but Francis did, and the foundations of his old observatory nearby continue to bear witness to his life-long interest in the sciences. His influence on the environment is indeed enduring for those with eyes to see.

His water gardens, the geometrical fishponds to the west of the Verulam House site still remain. Sadly, weeds prevent observation of these now, but we hope that someone with an historical sense may be inspired to clean the vegetation to reveal his Lordship's handiwork once more.

It is widely known that part of Francis Bacon's library is still on view to visitors to the present Gorhambury House although the precious Shakespeare quartos are now in the custodianship of the Bodleian at Oxford; photostat copies are at Gorhambury and—upon application—may be seen. The Plays in question are *Romeo and Juliet*, *Richard III*, *Hamlet*, *King Lear*, *Titus Andronicus*, *Henry IV*, Part I, and *Richard II*.

* * * * *

In our last issue we printed an article by Joan Ham, with the title *The Habit of St. Alban.* Alban was the first British Christian martyr, and as he was beheaded in or near Verulamium, Bacon's interest in him and decision to take the title of Viscount St. Alban, when ennobled by James I, were natural.

The suggestion of Mr. Thomas H. Snelling in a letter to the *Daily Telegraph* last April that St. Alban should replace St. George as the patron saint of England, attracted our attention. We were reminded of Bacon's words in his letter to the King on acceptance of the peerage, quoted by Mrs. Ham:

> And so I may without superstition be buried in St. Alban's vestment or habit (*Life and Times of Francis Bacon:* Volume II, p. 416 and *Life and Letters*, Volume VII, p. 168), both by James Spedding.

The phrase "vestment or habit" is strongly reminiscent of Martin Pares' essay Imagery and Thought Forms in his *Mortuary Marbles* collection.*

Under the heading St. Alban for England, the Cathedral Warden of St. Alban's Abbey, Mr. R. N. Clark, pointed out that scholars now put the date of the martyrdom at 22nd June, Anno Domini 209, and not 303. Dr. John Morris, of London University, referred to the fact that the Roman Emperor Septimus Severus lived in Britain from the summer of 208 until his death in 211. In 209 he travelled north and left his younger son Geta in charge until his return. According to the writer Constantius in *Passis Albini* (a copy is at Turin in Italy) the execution was carried out on Geta's orders during this period. St. Albanstide is still celebrated on 22nd June annually, and the shrine of St. Alban in the Abbey is now visited by thousands of pilgrims and tourists. *Daily Telegraph* readers were well served by this correspondence.

* * * * *

We are grateful to Professor Frank R. Ardolino for submitting to us *The Plotting of a Scientific Revolution: Three Central Metaphors In Bacon's Advancement of Learning.*

The theme of this article is Bacon's determination to free men's minds from the constrictive logical processes of the mediaeval

*Page 51.

Schoolmen. This aim was achieved, and indeed initiated a progressive revolution in scientific and philosophical thought which is still continuing.

As an adjunct we are also printing a letter written by R. L. Eagle to the Press on the Schoolmen, to which Rev. Frank Wain replied privately. Mr. Wain was kind enough to allow us to reproduce his letter, which sketches in the background history to a movement which dominated European logistic thinking for several centuries. The reference to the Book of Common Prayer is found in Article XIII of the Articles of Religion which reads:

> Works done before the grace of Christ, and the inspiration of His Spirit, are not pleasant to God, forasmuch as they spring not of faith in Jesus Christ, neither do they make men meet to receive grace, or (so the School-authors say) desire grace of congruity: yea rather, for that they are not done as God hath willed and commanded them to be done, we doubt not but they have the nature of sin.

In his *Advancement of Learning* Bacon referred to:

> the humour which hath reigned too much in the Schools which is to be vainly subtile in a few things which are within their command and to reject the rest.

He also condemned the Schoolmen because though knowing little history they

> did out of no great quantity of matter and infinite agitation of wit, spin out unto us those laborious webs of learning which are extant in their books. . . .

Professor Ardolino uses Bacon's own metaphorical thinking to show the *true* function of rhetoric in the advancement of man's estate.

* * * * *

We were delighted to see that Bryan Bevan has had yet another historical and biographical work published. *Marlborough the Man* (Hale, £5.50) appeared late in 1975, and the importance of this book lies in the fact that it is based on the family archives at Blenheim Palace, the seat of the Dukes of Marlborough. Mr. Bevan has even

been in a position to rectify some of the more flamboyant judgements of the late Sir Winston Churchill in his otherwise excellent biography of his ancestor, Queen Anne's brilliant general, but redressing the balance by demonstrating how each lost favour with the petty politicians of his own day. Interestingly enough the reasons were the same. Both warned their countrymen of the danger of war because of developments abroad. Cassandra was their prototype. None saved their countries from the horrors of war.

* * * * *

We were interested to hear from Mrs. Margaret Barsi-Greene of California, U.S.A., that she is preparing for publication a new book as a sequel to *I, Prince Tudor Wrote Shakespeare*, reviewed in *Baconiana* 173, pages 108 to 110.

Our reviewer quoted Mrs. Gallup's decipherment from the 1623 Shakespeare Folio beginning:

> Francis St. Alban descended from the mighty heroes of Troy . . . hid in his writings Homer's *Iliad* and *Odyssey* . . . with the *Aeneid* of noble Virgil. . . .

Mrs. Barsi-Greene believes this extract to have very deep, hidden meanings—referring doubtless to the Royal Birth Theory, and the belief that our island race is descended from the ancient inhabitants of Troy.*

Unfortunately the following quotation beginning:

> . . . Not Jove himself
> with awful bending brow—the nod that shaketh
> The firm foundation of the solid globe. . . .

was inadvertently attributed to Dr. Orville Owen. It is, in fact, Mrs. Gallup's decipherment from Bacon's *Sylva Sylvarum or a Natural History*. The context will be found on page 216 of *I, Prince Tudor Wrote Shakespeare*.

* * * * *

We are grateful to Professor Melvin H. Bernstein, Professor of English at Alfred University, New York, for drawing our attention

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* *cf.* Francis Bacon's *Of The Advancement of Learning*, Book II, 8.

to the publication in the U.S.A. of *The Collected Works of James Rush*. Professor Bernstein has edited this work, which appeared in four volumes, totalling 1,925 pages and costing $95 per set.[1]

James Rush was an unorthodox thinker, writing in the nineteenth century, and of "the various nominees for the American Baconian", Professor Bernstein would "give the award to Dr. James Rush, Bacon's Secretary of Nature in the United States". In Volume IV is an Introduction to *Hamlet* (1834), and in the Appendix a paper *James Rush and Francis Bacon* is included.

* * * * *

In a letter to *The Times*, printed on 8th July, the celebrated violinist, Yehudi Menuhin, referred to the concert held in America on the eve of the Bicentenary celebrations on July 4th last. A newly commissioned work was performed, namely *Ode to America*, by Alan Hovhaness. The choice was Menuhin's, and the work was for solo violin and orchestra. Our congratulations are due to Mr. and Mrs. Hovhanness, two of our most enthusiastic members, and citizens of a great English-speaking nation, the existence of which may justly be attributed to the inspiration of Francis Bacon and his fellow adventurers.

* * * * *

As we go to print, Dame Daphne du Maurier's new book, *The Winding Stair—Francis Bacon, his rise and fall*, has been published by Victor Gollancz. The price is £6.50.

This is a biography specially designed to appeal to a wide public, and it is arguable if there is a contemporary writer better fitted for the purpose. We wish Dame Daphne every success in this fresh venture, and hope to include a review of *The Winding Stair* in our next issue. The title is taken from one of the Essays, *Of Great Place*, and we recommend this lively work to our readers.

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[1] M. + S. Press: Box 311, Weston, Minnesota 02193; U.S.A.

OBITUARIES

The Council announce with deep regret the passing of Alan Dorrington Searl, on 27th March, 1976, at the age of 64.

Mr. Searl was one of the surviving members of the Old Guard who joined the Council in 1951 when it was reconstituted at the instigation of Commander Pares and the late Captain Ben Alexander.

A man of wide interests, and strong spiritual beliefs, Alan Searl remained an individualist, but his faithful support was a continuing inspiration to our present Chairman. Cheerfulness and strength of character were perhaps his best known personal characteristics as far as other Members of the Council were concerned, but one thing is certain, all of us have lost a personal friend.

We extend our heartfelt sympathy to his widow and daughter.

* * * * *

There is a friend who sticketh closer than a brother. Like David and Jonathan Alan Searl and the writer were indeed close friends over a period of thirty-four years covering the last war and the present distress of nations. Alan was the most deeply spiritual man I ever met, basing his beliefs initially on the writings of Thomas Troward, but growing continuously in Christian worship, culminating in the joy of reading *The Aquarian Gospel of Jesus the Christ* by Levi, lent to him by a good friend, shortly before the end of his service on this Earth.

Despite his depth of vision Alan still had his feet firmly on the ground, and was well aware of the significance of Robert Browning's lines in *An Epistle Containing the Strange Medical Experiences of Karsish, the Arab Physician.* Soon after the Gospel narrative ends, Karsish is said to meet Lazarus, and comments:

> So here—we call the treasure knowledge, say,
> Increased beyond the fleshly faculty—
> Heaven opened to a soul while yet on earth,
> Earth forced on a soul's use while seeing Heaven:
> The man is witless of the size, the sum,
> The value in proportion of all things.

No such loss of mental balance afflicted Alan in his drive to win the prize of which St. Paul wrote, and we are comforted in remembering that he has gone to join the "guided ones" beyond the Veil.

N.F.

The Council very much regret to announce the death of Mr. R. J. A. Bunnett. Mr. Bunnett was a Fellow of the Society of Antiquaries and had been a loyal Member of our Society for many years. Articles from his pen naturally carried some weight, and were invariably interesting as well as being factual. We would instance the following:

Who were Gabriel Harvey and Thomas Nashe? (In two Parts; *Baconiana* 142 and 143);
Bacon, Shakespeare, and Henry VII (*Baconiana* 146);
Anthony Bacon. (In two Parts, *Baconiana* 148 and 149);
Thomas Tenison (1636-1715) *and his Baconiana* (*Baconiana* 153).

We shall miss his support, and never failing courtesy.

N.F.

THE PERSECUTION OF FRANCIS BACON

THE STORY OF A GREAT WRONG

by H. Kendra Baker

To the Reader

It will be fairly obvious to those who may have the patience to "endure to the end" of this my book, that I am indebted for most of my material to W. Hepworth Dixon, Barrister at law, whose researches into the Parliamentary and State Papers of the period first brought to light certain facts, long forgotten, if ever generally known, surrounding the "fall" of Francis Bacon, Lord High Chancellor of England.

The book in which he sets forth his findings—*The Story of Lord Bacon's Life*—having been out of print for well over three quarters of a century, is practically unknown to the present generation. It is doubtful if it was even known to very many at the time of its publication, and thus the subject can hardly, perhaps, be described as "worn threadbare"!

Under these circumstances one can but feel that two interests may be usefully served by the present work; first, the vindication of Bacon's reputation as a "clean" man, which it was Hepworth Dixon's laudable desire to achieve; and, secondly, to recall from oblivion the results of those valuable researches without which the first object would have been the more difficult of achievement after the lapse of so many years.

So far from seeking to appropriate, even to the slightest degree, the fruits of another's labours, it is my earnest desire that to Hepworth Dixon, and to him alone, should be the honour and the praise; for if, as I hope to demonstrate, Bacon has been grossly maligned, it is to Hepworth Dixon's laborious researches that this demonstration is mainly due.

This being understood, and the fullest acknowledgements made to him, it is "without scruple or diffidence" that I quote somewhat extensively from his writings, and for two reasons; first, because in material passages, the nearer one can keep to the original record,

the greater the historical accuracy obtained; and secondly, because his graphic and dramatic style lends so much weight to the evidence adduced.

In the earnest hope that a perusal of the following pages may remove from the name and memory of one of our greatest Englishmen a wholly unmerited stain, I commend my work to the dispassionate consideration of the Reader.

CHAPTER I

INTRODUCTORY

It is doubtful if there are many characters in English History of whom less is known by the general public than Francis Bacon. To most he is a shadowy figure flitting about the Courts of Elizabeth and James I, but how he lived and moved and had his being is—with one notable exception—a sealed book to the average man in the street.

The "notable exception", of course, is that he "took bribes"! That biographical detail is never forgotten or omitted: it may always be confidently relied upon to be forthcoming, when Bacon's character is in question. Thus it is that scandal always makes a deeper impression than respectability.

No one has done more to rivet this scandal to the name of Francis Bacon and to hold him up to scorn and reproach than Thomas Babington Macaulay whose politically biassed slanders of this great Englishman (as, indeed, of many others) have, until recently, been almost universally accepted as facts.

It was not until W. Hepworth Dixon, a member of the English Bar, produced in 1861 his scholarly Essay, *The Personal History of Lord Bacon*, and in the following year, his book *The Story of Lord Bacon's Life*, that the utter baselessness of these slanders was made manifest.

It should be mentioned that, in 1845, James Spedding had written his now famous book *Evenings with a Reviewer*, in which Macaulay's bitter review of Basil Montagu's *Life of Bacon* was meticulously examined, and his censures shown, in many respects, to be grossly unwarrantable and unjust. This book was privately printed and

posthumously published in 1881, but is said never to have been seen by Macaulay, who died in 1859.

Spedding's arguments and conclusions are reproduced in his *Life and Letters of Francis Bacon* published in seven volumes between 1861 and 1874, and have been fairly generally regarded as a vindication of Bacon, as regards the charge of bribery with which we are more particularly concerned. Indeed, Carlyle is reported to have said that Bacon is "washed clean down to the natural skin".

A closer examination of Spedding's arguments, however, would, it is felt, give the impression rather of an "extenuation" than an "exculpation" and that Macaulay—had he read the book—might not have felt so completely demolished as was intended.

It had been Spedding's life-work to vindicate the reputation of Francis Bacon. To this he devoted himself for thirty years, and his name will ever be honoured for his untiring labours to this end. If, however, his findings and conclusions fell short of those set forth by Hepworth Dixon, it was certainly from no lack of enthusiasm in the cause, but solely for lack of that technical evidence which Dixon was privileged to secure by means of his laborious investigations.

We owe an enormous debt of gratitude to Spedding for all he did in shaking the tradition to its foundations, but it is, undoubtedly, to Dixon that its ultimate demolition is due, and "extenuation" has had to give place to "exculpation". Dixon was by profession a barrister and, although he never practised, his qualifications peculiarly fitted him for research in those technical intricacies which would be almost impenetrable and unintelligible to a layman.

In 1854 he began his researches in regard to Francis Bacon, Lord Verulam. He procured, through the intervention of Lord Stanley and Sir E. Bulwer Lytton, leave to inspect the State Papers which had been hitherto jealously guarded from the general view by successive Secretaries of State. (*Dictionary of National Biography.*)

He published in 1861 his *Essay on the Personal History of Lord Bacon*, and in a note to his subsequent book, *The Story of Lord Bacon's Life* (1862), are found his reasons for this fuller treatment of the subject. He says:

> The brief Essay on the Personal History of Lord Bacon was published about a year ago, and a second edition followed the

first too quickly to allow of my profiting by the discussions to which it gave rise. In the wide and warm acceptance which it gained . . . some critics said, most truly, that many things were left unexplained, particularly as to the Apology and the Confession. In truth my book was a chapter, not a history—a contribution of new materials, not a summary from other books. . . . I had not sought this labour; circumstances thrust it on me. My Essay was reprinted in Boston and Leipsic. Requests were made to translate it into French, German, and Italian. A new edition was called for in London. How could I give it to the world again without answering by facts the objections still urged against the nobler view of Bacon's life? Voices from many sides called on me to proceed in the work I had begun. The Hatfield Papers offered me much new detail on the Essex Plot; and the important discovery in the Six Clerks' Office of Bacon's Chancery-Books, put me in possession of new and official materials for a history of the charges of judicial bribery. Finding my former case strengthened at every point by these revelations, I fell to work, cheerily obtained from Sir John Romilly free access to the Chancery Books and from Mr. T. Duffus Hardy valuable aid in deciphering and abstracting them. I sought the advice and obtained the approval of some of the most eminent lawyers on the Bench. The result of these labours is now before the reader.

It will thus be seen that, in pursuing this "nobler view" of Bacon's life, Dixon had access to new and hitherto unexplored material which enabled him to demonstrate, not merely "extenuating circumstances" but Bacon's complete innocence. It is for this reason that, while in no way underrating Spedding's great contribution to the cause, we are compelled to adopt Dixon's results.

But, as everyone knows, a slander once set going, is the most difficult of things to overtake and run to earth.

True it is that Hepworth Dixon and James Spedding have, between them, destroyed it, utterly and completely; but how many of Bacon's fellow-countrymen have read these, his two great and indefatigable vindicators, compared with those who have read and assimilated Macaulay's slanders? Time was when not to know one's Macaulay argued a deplorable want of culture. Now, however, that Paget, Hepworth Dixon, Spedding and others have

exposed the utter unreliability (not to say falsity) of much that he has written; and cleared the reputations of such great and world famous men as William Penn, the Duke of Marlborough, Viscount Dundee, Francis Bacon (to name but four) from his unwarrantable reflections, one does not accept any statement of his that is not amply supported by some independent and warranted authority; or, at any rate, that is not directly made against his own political interest. To Macaulay, a Whig was "an honest man"; while a Tory was—well, the reverse, to a superlative degree; and all his history must be judged on this basis.

One cannot but find something of poetic justice in the fact that he who was so lavish in his slanders of "the great and good" (such as William Penn and Francis Bacon) should now himself, stand in need of a little of that spirit of charity which he denied to others. Be this as it may, the fact remains that so far as the general public is concerned, Hepworth Dixon and Spedding might never have demonstrated Bacon's innocence at all, and the mere assertion that he was not the contemptible creature he has been represented as is usually met with an incredulous smile and attributed to a childlike gullibility.

Let us therefore, as concisely as possible, consider the facts surrounding this lamentable incident in Bacon's career, with a view to determining whether this "gullibility" attaches to the acceptance of the tradition, or to its rejection.

Seeing that so eminent an authority as Henry Hallam* has described Francis Bacon as "the wisest and greatest of mankind" and that even Macaulay was constrained to admit that he possessed "the most exquisitely constructed intellect ever bestowed on any of the children of men", it is obviously essential that, before he can be universally so acclaimed and acknowledged by his fellow countrymen, his personal reputation must be as universally vindicated from the slanders with which it has been defiled.

It was with this object in view that the present writer recently produced his essay *Pope and Bacon, The Meaning of Meanest*, in order to demonstrate the falsity of the traditional interpretation of the words "Meanest of Mankind" as used by Pope concerning Bacon in the *Essay on Man*.

* Lord Tennyson's intimate friend, commemorated on his death by *In Memoriam*. Editor.

The very contempt that one would naturally feel for a character bearing such a title—in its modern, corrupt, sense—would prejudice one at the very outset against a favourable consideration of any claims, literary or otherwise, which might be put forward on his behalf. . . . It is not surprising, it is but natural; and thus, having, with it is hoped, some measure of success, cleared not only the name of Bacon but that of Pope from this unwarrantable stigma, which for so long has been almost universally accepted, we are in a better position to attack the slanderers of his good name in this matter of "bribes".

* * * * *

Before the circumstances surrounding what is popularly known as Bacon's "fall" can be adequately considered, it is necessary to remember, and to bear constantly in mind, that public affairs in the early seventeenth Century cannot be judged by our modern standards. No two things could be more dissimilar than the two respective systems; and to regard constitutional and state methods obtaining at that period from our modern standpoint would be to commit a glaring anachronism. Yet, strange to say, that is what is almost invariably done. Our whole system has so utterly changed in principles (while in so many ways preserving the outward forms and ceremonies) that it is no less different from the systems of Elizabeth and James I, than is our modern battle-fleet from that which held the seas in Tudor and Stuart times.

This should never be lost sight of in considering the evidence; for things which, today, would be inconceivable in public affairs, were then the veriest commonplace; recognised, acknowledged and openly practised as established customs. We must, in short, step out of the pure administrative atmosphere of our twentieth century, into what was undeniably its foetid and corrupt precursor of early Stuart days. We may, perhaps, have metaphorically to "hold our noses" in the process, but we shall emerge from the experience with unfeigned thankfulness that we live in another and a purer age.

It was in this unsavoury atmosphere, then, that Francis Bacon succeeded to the Seals, on 7th March, 1617—a memorable day indeed, being the one from which all his troubles dated.

Conventional history would, no doubt, be content with this bold statement that "he succeeded to the Seals"; but we who are looking

deeper into events cannot be so content, for in point of fact it conveys not the slightest idea of the grave situation into which James' well meant action precipitated the holder of this high office.

Let us, with Hepworth Dixon as our conductor, avail ourselves of Wells's "Time Machine" and adjust the dial to March 1617.

Our conductor shall describe the situation:

> The Seals, if close to Bacon's hand, were not yet secured; indeed, the risk of missing them for a time was great.
>
> The favourite's mother, who had all her son's beauty, none of his good sense or generosity of spirit, had come to exercise an influence at Court, which she employed with little regard to decency or honesty in the advancement of her kin. This kin was numerous; the lady having been married to three husbands. Sir George Villiers, to whom she was a "Kitchen-wench before she sat at his table, had left her with three sons, John, George and Christopher; one daughter, Susan; besides three step-daughters and two step-sons".
>
> Her second husband, Sir William Rayner, died soon after marriage; and her third husband Sir Thomas Compton, being, as she loved to describe him, a coward, a drunkard, and an idiot, though tolerably rich, she had the care of all Sir George's nine children. Ruling her son, as her son ruled the King, almost every office and commission in the Kingdom was at her disposal, and the buyers and brokers who hung upon her footsteps told her from hour to hour how much her smiles were worth. The temptation to buy and sell was great, one man offering no less than thirty thousand pounds for the Seals.

The Reader will please excuse this rather lengthy introduction to the favourite's mother, but it will be seen as our story develops what a very important part she plays in it.

> As Ellesmere (the Lord Keeper of the Seals) grew old, nearly all the great lawyers, and some of the great ecclesiastics looked forward to succeeding him in his place . . . and as Ellesmere would not die, and those who hoped to make a purse by the Seals would not pay him the price of a surrender, they began to brood other plans for forcing him to yield. A sentence in the Star Chamber would be legal death.

Kindly note this delightful form of "peaceful persuasion" in the case of a poor old Chancellor who "would not die" nor surrender his office. It was destined to be exercised on his successor, with even greater ingenuity and efficiency as we shall see in due course.

> The scheme of a criminal information quickened into life on Ellesmere refusing to pass under the Seal some patents in which two of the Villiers had a share.

We need not go into details, suffice it to say that the lucrative monopoly for the manufacture of gold and silver thread was concerned, and that the Villiers gang had great expectations from it.

> Blind to the lights of trade, Ellesmere refused to seal this grant. . . . Lady Compton, vexed at this refusal, resolved on his ruin. Agents sneaked about the Inns of Court, speaking evil of the great lawyer, now on his death-bed, provoking all who had suffered wrongs, or who fancied they had suffered wrongs, in his court, to rise up against the tyrant. Men soon answered to the call. A blameless life, a sick-bed, were no protection against this outrage. One said he had given money into the court; another said he had given a ring, a cabinet, a piece of plate; tales which in substance and form were true, in spirit and intention false. It was easy to call him an unjust judge. Charges enough were gathered; charges more numerous, said Sir William Lovelace, than those which had recently crushed Coke; charges as flimsy and as fatal, I may add, as those which only four years later served to overwhelm Ellesmere's successor. Some of Buckingham's people sent to the sick man's room the news of this flagitious inquisition; and it is feared that the threat of a public prosecution may have broken the old man's heart.

Here is an illuminating picture of the machinations of these place-seeking persecutors to attain their ends; machinations which were to come into play again so soon for a similar purpose, though with a different victim. But let Dixon resume his narrative.

> More than one negotiation for the Seals was on foot. Sir John Bennett offered thirty thousand pounds, and a still better bargain was in train with Coke. Lady Compton, wanting her eldest son to be made a peer, required for him a large estate in land, and, if

she could only get the Estate, she was willing to take it with a wife. Proposals were therefore made to Coke for a family alliance: Coke giving his daughter to Sir John Villiers, with ten thousand pounds down, and a settlement of ten thousand pounds a year; Lady Compton forgiving Coke his offences, restoring him to the Privy Council, ennobling him with a peerage, and enriching him with the Seals. But while the old miser and the covetous woman haggled about the terms of this treaty, *The King himself put the Seals into Bacon's hands.*

Let us ponder a moment on this situation, for it is of the utmost significance, and forms the key to all that is to follow.

Here we have the "poor, silly" King ruining everything—for the conspirators—by handing over the Seals to one who was not going to pay so much as a penny to anyone for them; whose influence would not be of the slightest use to the Villiers party; whose attitude indeed was rather hostile than friendly; whose views on monopolies was definitely detrimental: in short, a man who was a serious hindrance rather than a help, to their projects.

Could anyone imagine that the King would be so idiotic? "Simply preposterous!" said Lady Compton, "whoever heard of such a thing?" All this beautiful scheme shattered, and the Seals (worth, at the lowest estimate, £30,000 to Lady Compton) in Bacon's pocket, at no cost to himself and no profit to anybody! One can picture this injured lady exclaiming with warmth, "I could shake that James!" but whether she did so or not, deponent* sayeth not. All we do know is that Francis Bacon left the Palace with the Seals he had so long and patiently striven for, and by his uprightness and integrity so richly deserved. *This* act, at any rate, must be accounted unto James for righteousness, however many others may be open to criticism.

* * * * *

Now all this preliminary matter must not be regarded as mere padding. It is of vital importance, for it shows without possibility of doubt, that Bacon by accepting the Seals had stirred up a veritable hornet's nest. It was only three days after his acceptance of them that "the affectionate and aged Chancellor" Ellesmere, passed away,

*Person making deposition on oath or giving written testimony for use in court. Editor.

and Francis Bacon had to face the baffled and infuriated "Lady Compton and party".

Having the advantage of knowing something of this erstwhile "Kitchen-wench", her methods, her ambitions, her scheming and her ruthlessness, we may feel perfectly certain of one thing, and that is, that this enterprising and resourceful lady was not going to take this disappointment lying down; far from it, she was going to stand up to the situation and see it through to the bitter end—bitter, that is, for those who thwarted her.

It will be our endeavour to show, by what "tricks that are dark" but by no means "vain" she carried her schemes to fruition, at the expense and to the sore hurt of a perfectly innocent man.

But for James' independent action, the great Lord Ellesmere would have had to tread the path to shame and infamy which his greater successor was destined to do, in order to satisfy the rapacious schemes of an unprincipled and unscrupulous woman. The whole thing, in fact, is one of the greatest scandals, as it is one of the greatest tragedies, in history; an ineradicable blot on the reign of James I.

The conspirators had now to deal with an accomplished fact. It upset all their plans, which now needed re-orienting, so to speak. Though seeking occasion to stay this desecrator of their preserves, this waster of their privileges, they must go slowly, the better to make his destruction sure. They must bide their time; for this interloper—unlike the aged Ellesmere—showed not the least sign of dying; on the contrary, for his age and considering his general health he was excessively active, both physically and mentally. Moreover by the amazing energy he displayed in tackling the arrears of Chancery business which awaited him, and the extreme ability with which he dealt with the mass of obstruse matters that he alone could handle, the conspirators were forced to the conclusion that his projected destruction was going to be no easy matter.

But what upset them still more was, that on his very first appearance in Chancery he announced a far-reaching scheme of reform on which he had set his mind for many years. *They* did not like the sound of that at all; they did not want "reforms", they wanted "perquisites", and if these precious reforms were carried into effect, there would not be the market for jobs they hoped eventually to dispose of to advantage.

The system which Bacon inherited was rotten to the core. No one realised this better than Bacon himself, and he was bent on reforming it. First, as to "the Law's delays". In his very first speech in court, he used these words:

> Concerning speedy justice, I am resolved that my decree shall come speedily upon the hearing. It hath been a matter much used of late, that upon the full hearing of a cause nothing is pronounced in court; but breviates are required to be made; which I do not dislike in causes perplexed, for I am of opinion that whosoever is not wiser on advice than on the sudden, is no wiser at fifty than at thirty; and it was my father's ordinary word, 'You must give me time'.
>
> Yet I find that where such breviates were taken the cause was sometimes forgotten a term or two, and then set down for a new hearing, or a rehearsing three or four terms after. I will pronounce my decree within few days after my hearing, and sign my decree at least in the vacation. Fresh justice is the sweetest. Justice ought not to be delayed. There ought to be no labouring in causes but that of the counsel at the bar.

And then he added, significantly:

> Because justice is a sacred thing, and the end for which I am called to this place, and therefore is my way to heaven (and if it be shorter it is none the worse), I shall, by the grace of God, as far as God will give me strength, add the afternoon to the forenoon, and some fortnight of the vacation to the terms, for clearing the causes of the court. Only the depth of the three long vacations I would reserve for studies of arts and sciences to which in my nature, I am most inclined.

The fact that no less than three thousand six hundred Chancery causes awaited his attention—some of them of 10 or 20 years standing—will give some idea of the immensity of his labours.

> The rules which he had laid down for himself and for others—the courtesy with which he listened to the pleadings, the spirit in which he decided on conflicting claims, taking time to be right, but pronouncing his judgment the moment he had made up his mind, were beyond imitation and above praise.

Yes, it was not without reason, that at a dinner which he gave to the judges and leaders of the bar, when he made them a speech, he saw 'cheer and comfort in their faces, as if it were a new world'; as in truth it was.

> By good humour, by patience and courtesy, by assiduity which knew neither haste nor rest, he cleared off all accumulations of arrears. In Easter and Trinity terms he settled no less than 3,658 suits; on the eighth of June he could proudly say; 'I have made even with justice; not one cause unheard. Men think I cannot continue. The duties of life are more than life; and if I die now I shall die before the world will be weary of me—which, in our time, is somewhat rare'.

To Coke, his bitter enemy and almost life-long rival, all this was gall and wormwood. It was bad enough to have had the Seals "filched" from him (as he put it) and without the payment for them of one shilling of the sums which he, himself, would have had to disgorge. Here was the man he so hated, become "foremost in reputation and in power, holder of the Seals, occupant of a palace, Chief of all Commissions, representative of the King".

Truly, of all the hornets Bacon had stirred up when he accepted the Seals, none was more to be dreaded than the humiliated and vindictive Coke, whose one aim in life, now, was to drag his rival down.

He who had schemed the downfall and disgrace of the aged and respected Lord Ellesmere, in order that he might step into his shoes, was certainly not the man to stick at trifles where his "supplanter" was concerned.

Great as was Coke's mortification, Lady Compton's was even greater. How could her losses be made good and her hatred avenged? Her enemy might, of course, die—his health was none too good, though he bore his troubles bravely—but that was very uncertain, and she was in no mood to wait philosophically on nature.

The Ellesmere method offered far greater possibilities, with the additional advantage of certainty and despatch. He must be ruined. That was the obvious course to pursue. "Was he not Lord Keeper? Could any man sit in the Court of Chancery and not be defiled? Could he inaugurate his reforms, and make no enemies?

All those who gained by the system of delay and corruption would be against him; ready, at a sign of approval, to become spies for his foes."

So she reasoned, and a clever woman, not unduly hampered with scruples, could in those days of unbridled privilege, make quite a lot of her opportunities as the favourite's mother, an official position, fortunately for us, no longer figuring in our modern "Civil List".

Chapter II

RUMBLINGS OF THE STORM

About this time, we are told, Coke in furtherance of the scheme, "began to hunt among the solicitors and suitors of Bacon's court for grievances; to whisper in Buckingham's ear that this new Lord Keeper would never be to him a zealous servant; and if these hints were for a long time lost on Buckingham, it was not long before the mother of Buckingham listened to a renewal of the offer to her son Sir John".

And thus we see that the cloud, as yet no bigger than a man's hand, was forming on the Chancellor's horizon—a cloud which, like the passage of a cyclone, was destined to cover his whole sky and overwhelm him.

But what still further infuriated Coke against his successful rival was a most unfortunate incident in which Bacon was called upon to decide against Coke in a law case arising out of Coke's high-handed procedure.

His daughter, Frances, as we have seen, was, as part of the bargain struck between Lady Compton and himself, to be given to her son John in marriage. Unfortunately, the arrangement was not as attractive to the young lady as it was to the "high contracting parties": in point of fact, she flatly refused to be bartered away. And what was worse, her mother—formerly Lady Hatton, a great heiress—with whom Coke lived on the very worst possible terms, was even more averse to the match than her daughter (probably because Coke wanted it!). It is not unlikely, however, that Lady Hatton (as she continued to call herself, "disdaining to bear" Coke's name) realised better than her ambitious husband, that "favourites", and their relatives are tricky people, here today and gone tomorrow.

Rochester was still in the public memory and what could happen to Rochester might equally well happen to Villiers; indeed another favourite was already being talked about. At any rate, whatever may have been the motive for the lady's opposition, the fact remains that she was bitterly opposed to the project.

Coke was furious, but the more he raged the more she resisted, until at last "putting her child into a coach at dead of night, she slipped away to Oatlands, where she hid her from pursuit in her cousin Sir Edward Withipole's house".

Furious as he was before, Coke was now almost beside himself with rage. He discovered his daughter's "hidey-hole" and on Bacon refusing to grant him a warrant of arrest, he rushed off to his patroness, "telling her that his wife had not only stolen away his child, but had poisoned her affections towards Sir John, and, to prevent the match, would even carry her off into France. On the instant, without communicating with her son, Lady Compton commanded the Lord Keeper and the Privy Council to arm Coke with warrants of arrest".

It will be observed that this lady was pleased to "command" the Officers of State to do her behests in true regal style! But—will it be believed?—the Lord Keeper had the temerity to refuse! It should be mentioned that the King was away, in Scotland, having left Bacon, his Lord Keeper, as "caretaker" of the Kingdom in his absence. Hence Lady Compton's impotence. Is it surprising there was not much love lost between the favourite's mother and the "Keeper of the King's Conscience"?

And then Coke who, as a former Lord Chief Justice, certainly ought to have known better, "armed a dozen of his people, rode down to Oatlands, ran a beam against Withipole's door, and, smashing a way into his wife's apartments, without a warrant from the Council, or even the presence of a Constable, seized the fainting girl, flung her into a coach, and hurried her away to his own place at Stoke".

London was staggered and talked of nothing else, "a universal howl pursued the perpetrator of this outrage on the public peace". A council was convened. Just as the Lords were rising for the day, in rushed Lady Hatton, raging furiously, and begging to be heard.

She described, "with the art of a poet and an actress", the horrors and indignities to which her child had been subjected, and implored

that she might be sent for, and that a physician might see her before she died—and all that sort of thing!

Lady Hatton was still a charming and beautiful woman. Need one say more? "An officer of the Court rode down to Stoke and brought her to town that night."

And poor Bacon, as chief magistrate of the realm and responsible for the public peace, was called upon to deal with the matter.

> He reproved Coke, in the name and with the sanction of the whole Council, for designing to bring about a marriage between his daughter and Sir John by open outrage; telling him that Sir John Villiers as a gentleman worthy of the young lady, would have sought her in a noble and religious fashion, not with a gang of armed men, in a midnight brawl, in contempt of natural and statute law.

Yelverton, the Attorney-General, had quite a lot to say in regard to such an outrage on the part of the late Lord Chief Justice; and Coke failing to justify himself, an information in the Star Chamber was filed against him, "his daughter, while the charge was pending, to enjoy the shelter of the Attorney-General's house".

But Coke did not like the sound of the Star Chamber—he knew it only too well—and was capable of appreciating the difference between standing as a culprit and sitting as a judge! He reflected and the outcome of his reflections was, "With a rancorous animosity in his heart towards Bacon, and with fiery rage against Yelverton, he bent so far as to undergo a pretended reconciliation with his wife. Bacon joyfully announced to the King that peace was made".

Those who invariably attribute to Bacon some base and sinister motive, have represented him as "selfishly striving to thwart the match between Frances Coke and Sir John Villiers, and as plotting with Lady Hatton by underground and criminal practices to defeat it; then, as bearing with abject spirit the most provoking taunts and threats from the Favourite, and afterwards as meanly condescending to forward a match which he detested".

Dixon, however, conclusively demonstrates, from the dates in the Council Register, the baselessness of these charges, and that it was not until he had "calmed the outrage, reconciled husband and wife, and restored Frances Coke to her father's house" that he wrote to Buckingham and the King explaining

> the many personal and political reasons which, in his opinion, made a marriage between John Villiers and Frances Coke undesirable; the refusal of Lady Hatton to allow the match, the dependency of the young girl on her mother, the quarrelsome temper of the two parents, the notoriety and scandal of their domestic feuds, the disapproval of leading men in the Government, the recent disgrace of Coke, the divisions which his return to the Council would bring with it: sage and honest reasons, which, opposed by Lady Compton and neglected by Buckingham, received the most signal illustration from events. The favourite was blind to everything save his mother's smiles . . . he could deny her nothing. When the Lord Keeper declined to assist her plans by issuing an improper warrant of search, she induced her son to visit his independence with an angry letter. Bacon thought the match a bad one, and he said so; but he was only concerned with it as a public man. When he found that he could do no good, he let it go. Unable either to resist his Majesty's commands, or to close his eyes on the coming evil, he accepted the duty laid upon him: "For my Lord of Buckingham, I had rather go against his mind than against his good. Your Majesty I must obey."

Thus Dixon on the situation, from which it will be seen that Bacon's conduct in the matter was irreproachable. But what a rod he was pickling for his own back!

The discerning reader will, long since, have observed that though acting innocently, honestly and with the utmost integrity, he was but inflaming the "rancorous animosity" of Coke, the bitter hatred and resentment of Lady Compton, while arousing the hostility of the favourite, who had hitherto been well disposed towards him.

Here was a powerful combination indeed, and had Bacon the virtues of the Archangels and the entire heavenly host—all rolled into one—such qualifications would hardly have saved him from "the wrath to come". His downfall and destruction decreed (that should be already obvious even to the most prejudiced observer) it only remains to study the methods by which the design was carried into effect.

So far as Bacon's virtues or vices are concerned, the question is of mere academic interest. Virtuous or vicious, as in the case of the blameless Lord Ellesmere he was doomed to destruction, and

thus to infer vice from his downfall would be wholly unwarrantable. It would be quite sufficient for the conspirators that he should be made to "appear guilty", and if they should fail in this—well, other and more drastic methods must be adopted. With a man like Bacon, there would no doubt be difficulties, but with the conspirators' combined ingenuity, power, and influence these should not prove insuperable. They were in the fortunate position of having no need to consider scruples: by common consent these were ruled out of any steps which might have to be taken; expediency was alone the dominating factor. This, of course, simplified matters considerably, and enabled them to push along with their arrangements with most gratifying results!

Meanwhile, as though the Fates were leagued against him, Bacon was making other enemies—among them Mr. Secretary Winwood, whom he distrusted. Apart from the fact that Winwood had been caught out in the act of eavesdropping and tattling, he had aroused Bacon's wrath by kicking a dog that had jumped on to a stool. "Every gentleman," he exclaimed loudly, "loves a dog." On another occasion Winwood complained to the Queen because the Lord Keeper, thinking Winwood "hustled too near his chair", bade him "Keep his distance and know his place."

So Winwood joined "the opposition". Then, again, there was his mother-in-law Lady Pakington—quite a nice woman but for her ungovernable temper—who had a difference of opinion with her husband (whose own temper was hardly angelic!) and insisted on hauling him before the Court of High Commission. Poor Bacon, "to his deep mortification, and despite his most strenuous efforts to avoid the case", had "this domestic broil in his wife's family referred to him."

It is recorded that

> under trials of excessive difficulty and delicacy, he yet bore himself between husband and wife, in this miserable stage, in a way to extort the praise of even those news-writers and gossips who were in other matters the harshest critics of his life. He told Lady Pakington that he thought she was in the wrong, and that she ought to yield. He warned her against the hope of finding him a lenient judge so long as she followed her cold unbending course.

Needless to say that "the opposition" gained another adherent,

and is there any fury to equal a mother-in-law scorned? Then came Coke's restoration to favour and his place at the Council Board—owing to the insistence and assiduity with which Lady Compton had broken down all opposition to the marriage between her son John and Frances Coke, which though too long to detail is an object lesson in dogged resolution on the part of the favourite's mother.

But, none the less, things were not going too well for the conspirators. Although the court had patched up a sort of reconciliation between Coke and Lady Hatton, we read that "When the King, on accepting from her a grand entertainment, begged that Coke might be asked, she steadily refused; and James, in place of showing anger, got merry and tipsy, gave her half a dozen kisses and the honours of Knighthood for four of her friends".

A delightful arrangement, but not very helpful to Coke whose promised peerage showed no signs of materialising, while the Lord Keeper became more fully established "in the palace and on the bench".

But a perspicacious writer of the period, Dr. George Carleton, describes the Lord Keeper as "walking in slippery places, surrounded by men who would sell their souls for money, but that Coke was for the moment powerless, and was tossed about by Buckingham as a mere tennis-ball".

Meanwhile Bacon's alacrity in business was becoming famous. It is recorded that, "in the first four terms he had made no less than 8,798 orders and decrees. . . . The entries and reports remain in the Chancery archives; the lists show how great were the labours through which he cheerily tagged. . . . By promptitude, vivacity, and courtesy, more than 35,000 suitors in his court were freed in one year from the uncertainties of law".

He then went to spend Christmas, and take a well-earned vacation, with his elder brother Sir Nicholas Bacon at Redgrave, in Suffolk.

His Christmas gift from the King was the higher title of Lord Chancellor, with the offer of a peerage for himself, and a second peerage for his personal profit which on being offered to Sir Nicholas was declined. For himself he chose the title of Verulam, the Roman name of St. Albans. A formal grant from the Crown made over to him a power to receive the fees belonging to his new office.

"And the evening and the morning were" his first year.

CHAPTER III

INTRIGUES

With the opening of his second year, Bacon's labours showed no signs of decreasing: on the contrary they increased. The harder he worked and the more personal attention he gave to the proceedings, the more he lessened the unpopularity of the Court of Chancery and the more the suits increased in number. Efficiency and industry, in fact, involve their penalties—a melancholy reflection! "The orders and decrees of his second year amounted to no less than 9,181," and Bacon's health began to suffer—at which, of course, "Lady Compton and party" were very much pleased.

But efficiency cannot be practised without other penalties besides those of overwork and consequent ill-health: it creates enemies. The state which his office had forced upon him seemed to him to call for similar reforms to those he had inaugurated in the Courts. Redundant dependants had to be liquidated and it is recorded that "as soon as he felt himself strong enough, he cleared his house of some part of this splendid nuisance, putting not less than sixteen gay fellows to the door in a single day, and making enemies of their families, their patrons, and their friends". And so the "hosts of Midian" increased and multiplied!

But the officials of the Court were in a different position: their offices were, as Bacon had previously described them in the House of Commons, their freeholds: bought with their money or held from persons over whom the Chancellor had no control.

Certain Officers were appointed directly by the Crown, others by the Master of the Rolls, and could not be dismissed by the Chancellor, even for gross misconduct: at the most he could only suspend them from active duty—an important circumstance which (as Dixon says)

> has never been considered by the writers of Bacon's life. A Chancellor had power to make new rules, he had no power to appoint a new staff. The men who had abused Ellesmere's confidence, and by this abuse had laid him open to a criminal prosecution, were still in office; yet Bacon possessed no power to turn them into the streets and fill their places with honest men.

What a position for a reformer like Bacon to be placed in! Just as he had purged his personal establishment of useless parasites, so would he have purged the Courts of worse than "useless" officials, men who were known to be dishonest and corruptible—but he was powerless.

Will those who are open to conviction where Bacon is concerned —though it is to be feared that some are not—bear this circumstance in mind, and reflect upon the "slippery places" in which his feet were set, surrounded by men he could not trust and could not dismiss, and who, moreover, had, by their dishonest practices, brought his great and respected predecessor to the verge of disgrace and ruin? Surely, if ever a man could command our sympathy and commiseration in such lamentable circumstances, it would be Francis Bacon; and that such sympathy is denied him by some can only be due to an imperfect appreciation of the facts.

Let us, as briefly as possible, consider the circumstances surrounding the suspension of "one flagitious rogue, detected in an act of fraud" whom Bacon was compelled thus to punish. It is necessary for the purpose of Bacon's vindication, that the facts should be known; for this "rogue", John Churchill, was eventually one of his bitterest persecutors, as the event will show.

The Official Registrar, Lawrence Washington,

> rarely acted in person, as the patent, which his father had held before him, allowed him to nominate deputies; in the plainest words, to sell for money a number of highly important and confidential places in a court which controlled the whole property of the realm. From Washington, John Churchill had acquired the post of Deputy Registrar in the year 1613, about the time when Ellesmere first fell sick: in which office Bacon found him when he received the Seals.

We cannot do better than continue to quote from Dixon's record of this charming character!

> So far as his bad career can still be traced through the State Papers, the Journals of Parliament, and the Order Books of Chancery, it was of uniform type. His father before him had been a defaulter in the Court of Wards; and only two years before he bought his place from Washington, he had himself been concerned in an attempt to cheat Sir John Bourchier; having

sold to him for a thousand pounds down and eighty pounds a year for life a manor which he had previously conveyed away to his uncle for twenty shillings. The post which he had bought in Bacon's court (before Bacon's time) was one of exceeding delicacy and trust; his duty being to attend the hearing of causes, to take down the Lord Chancellor's words, and to enter into his books the orders and decrees. The entries so made by him would not been seen by the Lord Chancellor; though any shuffling of the record, any misdirection from the Court, a mere change of date, might affect questions of estate involving thousands of pounds; and the results of fraud easy for the Registrar to commit, so unlikely for the Chancellor to detect, might affect the reputation and the fortunes of the most illustrious men. Churchill made much of his opportunities; one of his most frequent and most profitable frauds being to draw up orders, to make pretended motions, in the names of persons eminent at the bar; cheating the clients and pocketing the fees. Some of these villainies after wards came to light. William Hakewell, the black-letter lawyer, going down to search the Records of Chancery by instructions of the House of Commons, found his own name in a list of those which had been forged and abused. Churchill had access to the Books of Orders and Decrees, to the Certificates and Reports of the Masters; and, in collusion with Richard Keeling, an attorney practising in the Court, he carried on a thriving business, using his official access, and sometimes his official ink, on behalf of such suitors as would pay him handsomely for his dishonest aid.

This was the great souled and high principled person who—after his long overdue suspension for dishonesty—was to be employed by Bacon's persecutors to provide evidence against this "corrupt" Chancellor, for which signal and philanthropic service he was to be restored to his post! All of which happened "according to plan", as will be seen.

It will be necessary, however, to show how the dishonesty of this man was actually taken advantage of in order to frame a charge against the unfortunate Chancellor. The circumstances are technical and involved, but we will summarise them as far as possible in order to disclose the salient facts.

There was a certain Lady Wharton "a restless and litigious" old

person who after two previous marriages had at length become the blushing bride of Philip Lord Wharton. It is doubtful, however, if her blushes were entirely due to innocence, judging from the fact that the daughters of a former marriage disputed the settlements with no little warmth, and what with cross-actions and other proceedings, these suits, which had commenced in Elizabeth's reign, as far back as 1600, and were described by Lord Ellesmere as "old and vexatious", had developed into "hardy annuals" when Bacon took office; a source of profit to the lawyers and of annoyance to the Court.

"Finding them," as Dixon says, "in the list of 3,600 unsettled actions on the book when Ellesmere died, the new Lord Keeper had brought the parties together, had explained to them the doubtful law, had got them to agree to a compromise, and, with the consent of counsel on both sides, had joyfully pronounced a dismission."

It may be doubted if the lawyers were as over-joyed! A bunch of suits that had been running for well over a quarter of a century, to the great, and apparently endless comfort of the legal fraternity, actually settled before their very eyes, must have created little less than a sensation. But what follows is of the greatest importance, for it was destined to affect Bacon's whole future.

"The causes at an end, the fees of Court paid, Lady Wharton, as so often happens when a woman gets the worst of law, began to dream that she had failed to enforce her settlements, not because her claim was weak, but because her solicitor was a fool. Churchill and his partner Keeling having put this fancy into her head, she unfortunately listened to men who counselled her to fly from the compromise and try again." Who that has ever practised the law does not know this sort of woman—the bane of the profession?

Anyway, her lawyer, Robert Shute of Grays Inn, did not seem to take it unkindly, owing, perhaps, to the circumstance that he was "a more brilliant and sagacious rogue than Churchill" and though having "little law, he had immeasurable impudence and cunning".

Of the few personal particulars which have come down to us of the man who next to Churchill, merits the most infamous celebrity in connexion with Bacon's fall, not one is to his credit. We find him accused of cheating a poor man of his land and buildings in Shoe Lane; we see him engaged in drawing up

suspicious leases; we note him joining with Robert Heath, Buckingham's lawyer, in procuring for the Marquis an illegal piece of patronage in the King's Bench. Yet his rogueries had not prospered; his name had appeared in the public list of outlaws no less than seventeen times.

From all this it must be admitted that quite a few spots "defiled the robe that wrapped this earthly saint", for "saint" must surely be he who was instrumental in bringing the arch-sinner Bacon to "justice"! One wonders that he and Churchill have never been canonised!

Well, these two beauties persuaded Lady Wharton "to have her cause brought back into court on pretence of a previous misstatement of material points".

Bacon referred it, with these new allegations, to the Senior Master in Chancery, "who gave Shute a patient hearing, but reported against re-opening the case".

We are now approaching the critical situation.

Under the impression that all was now over with this old and vexatious suit, the Lord Chancellor *accepted from the Lady in person the usual fees.* The first fee had been two hundred guineas, the second fee was a hundred pounds. So far everything had been done simply, equitably, regularly.

We must interrupt the narrative, however, to point out, lest some critical reader should regard this statement as an admission of "bribery", that it will be shown presently, on the most conclusive evidence, that the payment of these fees was perfectly "regular" and in accordance with the recognised practice of the courts from time immemorial.

But neither Shute nor Churchill meant to part so easily from a client who had fed with costs a whole generation of lawyers; and between them they drew up in her favour a fraudulent order, which Churchill had the audacity to enter in the Order Book. As everyone familiar with our Chancery practice knows, the Lord Chancellor would never see that entry; and amidst the details of three or four thousand suits, all on his papers at the same time, he might soon forget whether such an order had been made. But thanks to the care with which he listened to the

pleas, he did not forget. When Sarjeant Ashley, counsel for the daughters of Sir Francis Willoughby (parties), to the suit, attended at York House with a deed drawn up by Shute for Lady Wharton in accordance with the forged entry, and explained the reasons for this deed, Bacon stopped him short with an intimation that those reasons were new to him. Ashley, surprised, appealed for a new hearing, which Bacon, *though the case was closed and the fee paid, could not refuse.* When a day had been fixed for this new hearing, Shute advised Lady Wharton to drop her bill; the parties returned to the principles of their first compromise, and the Lord Chancellor pronounced a dismission of the suit. But the fraudulent entry, and concession of a new hearing, gave to Lady Wharton's *second fee* the false appearance of having been paid and received *pendente lite*, against the usage of the bench. Seeing that there had been shuffling, and suspecting there had been fraud in this affair, Bacon suspended Churchill from his duties. Unable to dismiss him, and appoint an honest servant in his place, the Lord Keeper forbad his appearance in court, hinted at a prosecution in the King's Bench, and left him in the streets to brood over schemes of revenge.

Churchill dared not talk aloud, for to whisper one word against the Lord Chancellor was a grave offence, as men of much higher rank and intelligence than himself had found. For such an offence John Wraynham, a gentleman of Norfolk, a member of the House of Commons, had been sentenced to lose his ears; Lord Clifton, of Leighton Bromswold, had been lodged in the Tower.

And so we see this scoundrel thirsting for revenge, and ready and willing to do anything to achieve it—with safety. We shall also see, in due course, that he succeeded, and that he made use of the fruits of his own fraud—the false entry necessitating a re-hearing—in order to formulate, on behalf of his employees, "the conspirators", a charge against this perfectly innocent Chancellor of "receiving gifts *pendente lite*". If all this were not actual historical fact, it would sound wild and incredible; but it must be remembered that Bacon was never given the chance of defending himself, and accordingly the simple answer to this monstrous and iniquitous suggestion as regards Lady Wharton, has never been put on record.

It was for Hepworth Dixon by patient investigation of the Court records, to bring the whole scandalous affair to light and to clear the reputation of a perfectly innocent man.

Why Bacon was not given the chance of defending himself will appear when we reach that stage of his persecution.

At any rate—and whatever may have been the reason for his not defending himself the *fact*—indisputable and self evident—remains that so far as that charge was concerned, Bacon was absolutely innocent.

Before passing on, let us see how this "vile and corrupt Chancellor", as so many are pleased to describe him, behaved towards John Wraynham, who for libelling "the administration of justice" in the person of the Chancellor (he having decided a suit against him) was condemned by the Privy Council to a fine of a thousand pounds, imprisonment for life, and loss of his ears.

Those who can find nothing but evil in Bacon will probably picture him as gloating over his libeller's fate, and it may come as quite a shock to them to learn that

> the Chancellor would not hear of his slanderer being thus punished and disfigured. Satisfied with a vindication of the seat of justice, he implored the Crown to set aside the sentence and liberate the offender. Wraynham's ears were not cut off, his fine was not exacted, and, after a few months of imprisonment, he owed it to the generosity of Bacon that he was again a free man.

It was actions such as this that caused Aubrey to write of him; "All that were great and good loved and honoured him"—what others thought who were neither great nor good is immaterial.

The case of Lord Clifton is no less noteworthy. Bacon had done his utmost to bring a long-drawn-out suit between Lord Aubigny and Lord Clifton—who was little better than a maniac—to a friendly settlement, but so infuriated did Clifton become that "the spectators had to hurry him out of court, frantically expressing his regret that he had not rushed upon the judge and stabbed him on the judgment seat".

This was taken by James I as an insult to his Crown, in the person of his Minister, and he was breathing out threatenings and slaughter of the most grievous description, when Bacon begged that the proceedings against Clifton might be stayed, at least until the suit

in Chancery to which he was a party could be closed, "lest it should seem an oppression by the terror of the one to beat him down in the other".

Strange words these, coming from one who is regarded as living on bribery and corruption.

Anyway, the situation was—somewhat tragically—relieved by this noble madman "plunging two knives into his body, hacking himself to pieces and dying a felon's death". This was done to spite his daughter and Lord Aubigny for, "dying as a felon, he knew that his goods and chattels would fall to the King". But James "would not profit by the suicide's malice", and surrendered his rights to the natural heirs; so the wretched lunatic need not have stabbed himself at all.

In the meantime Bacon's labours were increasing. "That skill, eloquence, and honesty which made him popular in the court caused him to be sought as a private arbitrator and referee," and many were the differences between some of the great London Companies* that he brought to a happy settlement in that capacity. His privy-purse expenses book bears witness, also, to the variety of his pursuits and to his extreme kindness, liberality, and charitable generosity. He must have been devoted to children, for many are the gifts to his little friends disclosed by this book: judging by their size, he must have been extremely popular.

And then we find: "19th August. To old Mr. Hilyard, by your Lordship's orders, one pound." This was Nicholas Hilyard, the famous miniature-painter, who had painted the beautiful portrait of Francis when a boy of eighteen, in the "old Elizabethan days", and had surrounded the miniature with a Latin inscription meaning "Oh, that one might be granted material to paint his mind!" A promising youth he must indeed have been, and, to Hilyard, and others, a veritable intellectual prodigy, as charming as he was "prodigious".

Most people seem to picture Bacon as nothing but a "snuffy old philosopher", born old, like Topsy; whereas in his younger days he was a most captivating youth, at one time head-over-ears in love with Marguerite of Navarre, playing the Romeo to her Juliet. But as it is not of Romance, but of Tragedy, that we are writing, we must

*Hence no doubt their willingness to subscribe funds for Bacon's Plantation of Ireland. Editor.

return to the polluted atmosphere in which this erstwhile Romeo was now enveloped.

While Bacon was displaying his talents, Coke was by no means idle. "The forger Churchill, the outlaw Shute, were the very men for Coke, whose Black List was still growing in the dark. Every knave who had been exposed, every dupe who had been fooled, were known to Churchill; who, as registrar of the court, had been privy to the entry of all orders, to the payment of all fees and fines; had known about Lady Wharton's visits to York House—" and, indeed, everything that might be made use of by distortion and misrepresentation, to trump up charges upon.

> No one so well as he could point out in the sheet, or rake up in their dens, the men who bore grudges against the Lord Chancellor . . . Shute also might be useful: not only because he had been concerned in that infamous fraud of Lady Wharton, but because his hand had been in the pockets of Fisher, Wraynham, Scott and many other suitors. If Bacon could be placed in the position of Ellesmere, abandoned by the Favourite, assailed with safety, it would be easy enough to invent a charge.

And this is how Coke displayed *his* talents—in scheming and plotting, while poor Bacon pursued the even tenor of his ways, presumably quite unaware of the "pit that was being digged" for him.

Nor were Lady Compton and party idle—far from it. Things were going well for her at Court: the Jacobean infatuation for Sleanie showed no signs of languishing; he was still soaring; and Lady Hatton was being carefully played, in order to induce her to be liberal in the matter of settlements on Sir John Villiers and her daughter. The method by which this was brought about was clever, if not, perhaps, over scrupulous. Lady Compton caused this good lady to be told—quite confidentially, and as a great secret!—that unless such ample settlements were made, "Coke's goodwill would be secured by creating him Baron Stoke; on hearing which Lady Hatton who would rather have burnt Corfe Castle to the rock than see her husband made a peer, at once gave way".

Sir John Villiers was therefore created Viscount Purbeck and Baron Stoke—delightfully simple, and all done by kindness!

(to be continued)

THE CHAIRMAN'S PUBLISHING FUND

In the last *Baconiana* we referred to the remorseless rise in printing costs as a result of which we had been forced to reduce the size of the issue.

Happily, our Chairman's appeal for funds to help to overcome the problem met with a generous response, and it has thus been possible to print a number of important contributions which represent the outcome of vital research, and much original thought.

We are immensely grateful to all who have contributed, and at the risk of being invidious print in our correspondence section a letter written to the Chairman by Mr. Fred. S. Thompson who, at the age of 99, retains an unquenchable enthusiasm for our Society, a registered educational charity.

Unfortunately, continued inflation ensures that the money so generously donated has had to be spent—investment is no longer the "name of the game"—and therefore we renew our appeal for additional funds for the production of *Baconiana* in 1977.

In our experience the quality of the articles submitted to and printed by the Editor has never been higher, and we would remind our readers that the Society is run almost entirely on a voluntary basis. Nevertheless every effort is made to reduce costs.

Thank you again and please help.

CANONBURY TOWER, ISLINGTON

by Peter Dawkins

Canonbury Tower is situated on a gentle hill just north of London. In ancient days this hill and place was one of great sanctity, as may be seen from its name "Islington", which is derived from "Iseldon". I-sel-don means "the Sacred Hill of the Lord of the Sun", who is Adonis, the God of Intelligence—the Illuminator and Teacher of Wisdom. The Romans used to call this aspect of the Deity Mercury; whilst to the Greeks he was known as Hermes, to the Persians (and also Romans) as Mithras, and to ancient Egyptians as Thoth. Places dedicated to him were built as halls of learning and initiation into the profounder secrets or mysteries of life, and were often known as Temples of Wisdom or Light. Canonbury Tower is one such place, being built at the top of Iseldon and over a sacred well (symbolising the Well of Life and Fountain of Knowledge). All ancient temples, including the churches of our own era, are built over such wells, where a spring of fresh water flows up from deep inside the earth—a fountain-head of pure water, and in these wells the pilgrims and initiates are baptised.

These wells are built below the surface of the ground, protected by a little cave hollowed out in the rock, or with a stone crypt built around them, and with stone steps leading down into them. Often they were entered by an underground passage from a subterranean maze of passages and chambers, which were used for initiation purposes (*e.g.* Chartres). At first all the Temples of Wisdom were built solely underground, with open-air sanctuaries in the form of walled gardens and sacred groves of trees above ground; but eventually mankind began to build structures of stone, brick or timber above ground and over the more ancient subterranean temples. The one balanced the other, and both parts were used to give a still more profound interpretation and use of the Mysteries.

Canonbury, as its own name implies, is the "Manor of God's Law (the Canon, or Torah)", and is thus constructed as a "Tower of Light—a Tower of Strength", for this is the ancient symbol for the receptacle of God's Law, which is Light, the Son of God.

Canonbury was the home of the Canons of St. Bartholomew's Priory—the Interpreters and Keepers of the Law; and at one time was a home of the Knights Hospitallers (of St. John (the Baptist) of Jerusalem) who guarded and used the sacred Well of Baptism. Before this the sacred place was used by the Culdees, which was the name given to the early British Christian (or Catholic) Church (as opposed to the Roman Catholic Church). The Culdees were descended from the ancient Druidic faith of Britain, which accepted the revelations and teachings of Christianity when it was brought over to Britain by the Apostles as being the fulfilment of their own law and teachings (the ancient Druidic faith was very akin to the Hebraic faith and the Brahmic faith). The Culdees themselves had taken over the care and guardianship of the place from the Druids, for Y-sel-don was one of the Druidic sacred centres, linked with the other sacred places of what is now London in a meaningful and geometric pattern which was called "Caer Trois"—one of the three great Seats of the Three Arch-Druids. Other major centres of Caer Trois are Ludgate Hill (St. Paul's) which is dedicated to the Moon; Westminster, which is dedicated to the Sun; Tower Hill, which is dedicated to Mars; and so forth.

The antiquity of Y-sel-don stretches far back, thousands of years into the distant history of the pre-British races—at least to the days when the remnant of the giant Atlantean race moulded the contours of the land in order to create great temples of meaningful shapes and patterns out of the landscape itself. Mountains represented the strength and power of God the Father, and the valleys and plains represented the wisdom and understanding of God the Mother; the hills in between represented the balance and harmony of the two as perfect love—strong, wise and gentle—the Christ Child or God the Son. But certain rules had to be satisfied in order to make any one place especially sacred or set apart, and for a hill to become "set apart" it had to be of a rounded nature, flattened at the top, and with a spring source which flowed up through the centre of the hill from deep within the Earth, and which watered the slopes of the hill such that beautiful gardens could be planted. This spring was to supply a well dug out of the rock within a cave or grotto. If the cave and well were not found naturally, then they were carved out by hand. To the ancients the grotto symbolised the womb of the Mother God, in the darkness of which is

born the Light or Christ Child, nourished by the spring of pure water which issues from the heart of the Earth (the body of the Mother). For man to enter such a place with purity of thought and intention, and to be bathed (or baptised) in the well, symbolised for them the rebirth of the man as a child of Christ—a Soul (or Son) of Light. This "christened" man could then emerge from the cave (from the womb) as a "child of wisdom", knowing and understanding through his experience something more of the mystery of life and all creation. He would then apply this knowledge in his life, and increase his wisdom until he became a "man of wisdom" (a "plumed serpent" or "magus"). This symbolic initiation is still practised and is still just as relevant today, in modern Christianity and other major religions. But not only is this symbolic, it is also a highly scientific process which generates, stores, magnifies and releases carefully directed and highly potent currents of force that work upon the mind and body. A person who undergoes such a baptism really does undergo a profound experience in every way.

The well is constructed to be like a cup, with a wide round bowl and stone rim. The fresh cool water rises up into this bowl which it fills up to the brim, creating a mirror-like surface. The arrangement acts both scientifically and symbolically to attract and earth powerful cosmic forces or rays. The cave or grotto is similarly made to be a receiver, but because of the materials it is formed out of, and its special shape, the grotto also acts as a storer and amplifier of the cosmic rays. But not only are cosmic forces received and contained in the grotto; there are also terrestrial forces which pass around and through the Earth like the electrical field of a nervous system, and these tend to flow in paths which follow channels of moving water (or visa versa). Wherever a spring of water rises up from the ground, there will also be an upward flow and concentration of terrestrial force; and the purer and cooler the water, the more powerfully charged will the terrestrial current be. Within the rocky chamber, inside the sacred hill, these two forces of cosmos and terra meet and mingle in a highly charged and condensed state, like two opposing charges of electricity, and together they provide the conditions necessary to create light. The fusion of the two creates light and heat, and both the chamber and man provide the medium for this fusion to take place.

Just before the advent of Christianity as we know it, the Druids

(and other religions of the world) began to enhance these subterranean chambers of initiation with above-ground structures, which with the aid of ritual also helped to gather the various forces together in a balanced and controlled harmony. Different sites were used for different reasons and aims, but on certain sites stone (or brick) towers were built over the underground chambers. These acted as conductors or channels for the cosmic forces, on the principle of a lightning-conductor, which enhanced even further the conditions within the chamber below (now become a crypt). Also, the towers acted as conductors for the upflowing terrestrial forces which rose up out of the ground in a great fountain of energy, "watering" the ground around them. These currents of energy are known as "Fountains of Life", which water the "Gardens of Eden". (Eden = "Y-Dinor", the Sacred Mound of the Lord.) The Druidic towers were tall round towers, usually built of stone, which were used for astronomical, geographical and meteorological reasons as well as conductors of energy. The towers and spires of churches are the more modern equivalent, although they are generally square on plan. One such Druidic round tower was built over the ancient well and grotto at "Canonbury" on Y-sel-don; and it is thought that this tower survived until after the time of the Culdees, or was rebuilt by them.

Eventually the Druidic/Culdee tower had to be completely rebuilt, and this was done by the Knights Templars for the use of the Knights Hospitallers, as part of a hospice for the care of the sick and as a resting place for pilgrims visiting the shrine of St. Alban. Before the final persecution of the Templars, they handed over plans and instructions to the Hospitallers at Canonbury for a complete rebuilding of the tower ready for a new era of enlightenment which they foresaw coming after a period of upheaval. In these plans the round tower was squared (the Circle Squared), representing the New Jerusalem built from the Old. In 1511 Prior Bolton began to carry this plan out, Canonbury being then part of the Priory of St. Bartholomew's, who inherited the Templar/Hospitaller plans.

Red brick and white stone (marble) are the two ancient symbolic building materials of such towers (or "Pillars"): red brick associated with fire and heat, and white marble associated with water and cold. The former is symbolic of the spiritual forces, and the latter of the soul forces. Because Canonbury is a "Tower of Strength"—of

spiritual Law—it is entirely appropriate that it should be built of red brick, and the whole process of making the brick and baking it in the sunshine is also highly symbolic. These symbols were well known in the past, and the actual building of a temple (church), tower or a place was a great joy and a great privilege. A complete lore of "Masonry" was attached to the building of these edifices, which combined practical craftsmanship with symbolic theory, and which taught the builders as they proceeded with their work about the way in which the Cosmos of life is built.

This Masonic lore is beautifully expressed in the whole design and proportion of Canonbury Tower. There are four main floors above ground—ground floor, 1st, 2nd and attic—which symbolise the four Elements of Earth, Water, Air and Fire (Body, Soul, Mind and Spirit); and each floor is divided into three parts—staircase, main room and small room—which symbolise the Trinity which is in all things. Thus the main part of the Tower has twelve basic divisions representing the Zodiac.

The tower proper, which contains the staircase, continues up a further three floors (including the top platform) to give a total of seven floors in the tower, which symbolise the Seven Rays of Light and Planes of Life which penetrate the Elemental World. The staircase itself winds up clockwise (sunwise) from earth to heaven. The central core, which was originally left as an open shaft from top to bottom, is the well shaft up which fountains the terrestrial currents of energy, and down which are earthed the cosmic forces. In philosophical terms, this is the central Pillar of Light—the "spinal column of man", around which spirals the "serpent power of life". The tower and staircase are square on plan, giving four flights of five risers each between each main floor, which symbolise the four main directions in which energy flows. The five risers are a philosophical number for the human being (who has five basic senses, etc.) whilst it also gives four treads and a quarter-landing per flight, symbolising again the four Elements plus the fifth Element of AEther—the "quintessence" of the other four. Each of the main rooms (or "temples") has a step at its threshold, thus completing the sacred number of 21 steps from floor to floor, and expressing the spiralling steps of initiation—the Major Arcana of the Tarot (or Torah)—which the initiate (the Jester) climbs.

Originally the staircase continued winding its way down to the

original entrance to the Tower, which is where the present doorway into the telephone lobby and cellar is. From there the steps used to continue down into the old cellars in the same spiral about the central well shaft (the sockets for the old stair timbers can still be seen beneath the present day Buttery), the timber eventually giving way to stone. (The stair to the present cellar is a late addition and goes against the proper direction of flow of the original staircase. The present cellar is not a true cellar, but only an undercroft to the timber ground floor above; the true cellars lie below the floor of the undercroft.)

The Tower without doubt continues some way down into the ground, with a series of cellars or crypts built in its foundations, in order to provide both the structural stability necessary for such a building and to house the subterranean crypt and well. Judging by the height of the tower, the foundations most likely continue down for two or even three stories below ground. The lowest storey or crypt would house the well. The stairs which originally continued down to the true cellars are now sealed off with a concrete slab around the well shaft, and the well shaft itself is closed off, but below this modern floor is the hollow space of the true cellars. The floor of the undercroft (below the present Bar) is constructed of brick and grout infill, and is the top of a brick vault to a cellar beneath.

Old plans and documents of the Tower and grounds indicate or relate the existence of several underground passages which converge on the crypt containing the well. One of the passages went towards Westminster, and can be traced following a ley line underground, passing beneath the old church of St. Mary, Islington (with a probable exit into the church), and along the path of Camden Passage (with exits into the cellars of certain buildings there) to New River Head: then passing beneath Mount Pleasant and the north wing of the Verulam Buildings of Grays' Inn to the centre of Gray's Inn Gardens (and a probable exit inside the old garden house), beneath the Aldwich Theatre and the Savoy Theatre, and so on to Westminster. It is highly probable that the course of the New River makes use of part of this passageway. This is probably the passage which continues on to Kensington, linking Kensington Palace with Canonbury Tower and St. Bartholomew's Priory, which is known to have existed.

Another passage went due south-east along the line of the old wing of buildings which used to extend from the Tower, closing off the south-western side of the court. It is most likely that the cellars of this wing were an extension of the vaulted cellar beneath the present Bar, and were used by the Canons of St. Bartholomew's as wine cellars. The underground passage may have passed through these cellars, or beneath them. A garden wall carried on from the south-eastern corner of the wing as an extension of the outer wall of the building and was terminated by a round corner tower. The indications are that the passage followed beside the foundations of this wall, and there was probably once an exit into the old corner tower. The New River goes underground near this point and it may be that part of this ancient passage is also used as an underground course for the river. Another passage is thought to run underneath the court to the old house of Canonbury, where it emerged in the old cellars.

The tower lies directly north of St. Paul's Cathedral, and an underground passage is believed to have run from Canonbury directly south to St. Paul's, passing beneath Charterhouse, the Barbican, St. Bartholomew's church, and linking up each of these important old centres; and a further passage connected directly or indirectly with Crosby Hall and the Priory of St. John of Jerusalem at Clerkenwell. This of course, was one of the chief passages used by the Canons and the Hospitallers before them. It may have run from the cellars of the actual Tower, or the south-east passage may have turned southwards from the corner tower of the garden and extended to St. Paul's, etc.

The Tower was a major headquarters of Lord Bacon and his Chivalric and Masonic brotherhoods and scientific societies. The underground passages were used by the brethren, who could thus travel to and from Canonbury in secret. They purchased houses and old inns whose cellars had entrances into the Westminster passage, where they lived or worked, so that it was an easy thing for them to go to Canonbury for their meetings without anyone knowing or suspecting—a very important thing in those days. Both the Compton Room and the Spencer Room were carefully constructed and adorned as Masonic "temples", where two different degrees of lodges could meet, respectively. Both rooms are worthy of study, but the Compton Room is particularly fine, with its panelling and

various openings laid out and erected to a beautiful set of proportions (a Canon of Proportion) determined by certain symbolic angles which set off the whole shape of the room. The panelling is magnificently carved with age-old Masonic symbolism, and to one who has the key to the symbolism it reads like a book. Sir John Spencer took many years to have this panelling carved to Lord Bacon's designs, and the work was executed by one or two Free-Masons who were highly skilled craftsmen. After the time when Cromwell confined Spencer's daughter and her husband in Canonbury Tower, under house-arrest, the Tower became a kind of common lodging house and it was then that the present screen was erected in the Compton Room to divide it into three rooms, using parts of the original panelling. This also helped to disguise the original beauty and symbolism of the room.

In the Tower many scientific meetings were held, and plans laid for the "Advancement of Learning" throughout the world, and for "voyages of discovery", etc. Some of the main plans for the colonisation of America were laid here, and Queen Elizabeth often visited Sir John Spencer for the purpose of attending some of these meetings in private. The top of the tower was used for astronomical purposes, and the parapet was used as a "false" horizon for the observer seated at the centre of the tower, and it also served as a marker for the many ley lines which converge and cross at this point. In this way Canonbury Tower was the true headquarters of the Knights of the Helmet—a Masonic (or Chivalric) brotherhood of teachers and students of the Ancient (and Modern) Wisdom—dedicated to Pallas Athena, the Goddess or Mother of Wisdom: to the pursuit and advancement of learning throughout the whole world (for which the writing and producing of plays was one of the main methods employed, as had always been done from ancient times) and of the high ethics and morals of ancient Masonry. The helmet of Athena bestows invisibility as well as knowledge upon her children, and therefore the Knights were required to remain "invisible" or anonymous in all that they did, so that neither worldly acclaim or riches could corrupt them, nor harmful criticism, etc., harm them or their work. Thus Lord Bacon's "Sons of Wisdom" carried on the age-old work of spreading intellectual and moral light and inspiration from their centre (or Tower) of light, on Y-sel-don.

JONATHAN SWIFT UNLOCKS A SHAKESPEAREAN DOOR

by Professor Pierre Henrion

Oddly enough, in the exploration of this little-known cavern of Shakespearean arcana, our guide will be Jonathan Swift, who will in the event prove an ardent Baconian and a repressed advocate of making "The Truth" public.

Even though he did not himself find the key to the Swiftian enigmas, Sir Charles Firth, that shrewd specialist on Swift, had an inkling of the Dean's secret game when he advised the reader of *Gulliver's Travels* to *search for a secret Swift tells us is hidden there* and to *solve riddles which were intended to exercise his wits.* Accordingly we will exercise ours but, thanks to the Dean's own guidance and hints, it will not be too taxing. If my reader will follow my explanations with a modicum of patience to the very end, he will be rewarded by a better comprehension of the Shakespearean techniques and idiosyncrasies.

Taking the utmost care never to forget Swift's advice to *consult annals and compare dates in order to find out*, nor his insistence on his *absolute power of altering*, we shall allow ourselves to be led by the hand of the "Merry Yahoo".

Stranded in an unknown country you would try to catch a few words, were it only for the bare necessities of life, but what Gulliver thinks of first is *the alphabet* and *placing all my words in alphabetical order*!! Thus the language of the Houyhnhms *might with little pain be resolved into an alphabet.* This illogical harping on the term *alphabet* cannot be but a word to the wise, intimating that the riddles are not plays upon words but upon letters.

Now the suspiciously frequent use of the expression *to make a shift*, as in *I had learned the alphabet* (again!) *and could* make a shift *to explain a sentence here and there*, is another pointer. The phrase means "to try and manage" but it also means to move a letter down the alphabet in the so-called Julius Caesar cipher, for instance

replacing A by B (a one-rank shift) or by C (a two-rank shift), etc., as we shall see later.

Another precious hint is given by two examples of anagrams. Swift speaks of a country named TRIBNIA that its inhabitants call LANGDEN. These are the obvious anagrams of

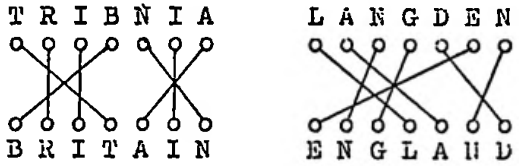

Fig. 1

Why the little rings and the strings? If you make sure that each one of the rings commanded by the letters has one and only one string starting from it, you have the proof that the anagram is "perfect" and you need not even trouble to check it by following the strings. If this device seems utterly needless with those two childish anagrams, it will prove an *essential* labour-saving device later. So please let your eyes make the rounds of all the rings to get used to rapid checking.

Anagrams have been used to conceal a title (Samuel Butler's EREWHON for NOWHERE is an easy example) or to conceal the name of the author of a dangerous book (ALCOFRYBAS NASIER is not so easy an example and justifies our rings and strings! Please complete the training of your eye):

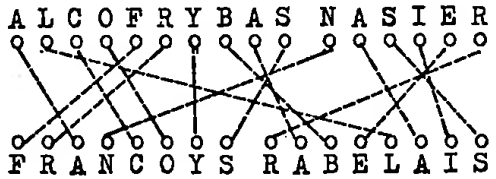

Fig. 2

An amusing example of self-depreciation by a real author whose kindness to the glorious apparent one made him a conscious dupe is provided by *Basilikon Dôron* (The Royal Gift), officially the work of James I, who was in great need of prestige. The title is the anagram of *Sili Bakon Rodôn*, which, if you are so minded, may be

understood: *Silly Bacon of the Roses* (Tudor variety if you are not afraid of wild surmises).

A stepping-stone to further discoverics is provided by GUSTAVUS SELENUS, the author of *Cryptomenytices et Cryptographiae*, well-known to Baconians. GUSTAVUS is the perfect anagram of AUGUSTUS (U and V, as well as I and J, will be one and the same letter throughout this article, according to the old usage still respected by the catalogue of the British Museum). As SELENUS means "of the *Moon*", the real author *seems* to be (Duke) AUGUSTUS (of Brunswick—) Lüneburg (= MOONtown). I say seems. As Francis Bacon teaches us in substance, a secret message should have two translations, one, slightly compromising but enough so to make an unauthorised inquirer gloat when discovering it and another, more deeply hidden, the really important one, that the vainglorious interceptor will never think of looking for: in simpler words the theory of the red herring or the plant! We shall meet the real Selenus later.

Swift was a specialist in the red herring. Many of his riddles were apparent anagrams: RELDRESAL, say the deceived scholars, is the anagram of RED SEALS (a very poor anagram indeed! In his riddles Swift never indulged in consonantal reduplication). But the anagram-happy did not look further. Another successful red herring was the apparent use of dubious or farcical etymology: LILLIPUT, l'île pute, the prostitute island; REDRIFF suggesting "red belly" (??). With flair not set at fault by the pungent aroma of any red herring, we will go further than *Augustus*, further than *the prostitute island.*

Swift obligingly provides the next pointer. Gulliver is delivered an address by *the Hurgo* (*for so they call a great Lord . . .*). The solution is given away! If we just combine his two hints: anagramming and "making a shift", we have:

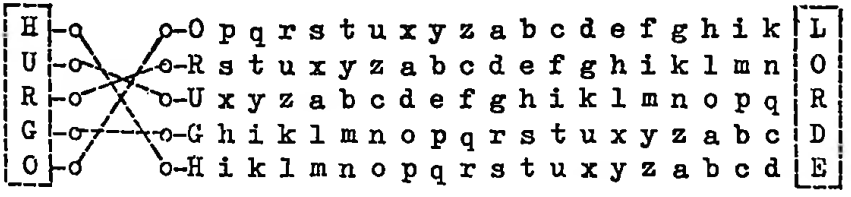

Fig. 3 (no W)

To save precious space, I present the diagram horizontally though, if the alphabets were unfurled vertically, the solution would be given, as we are wont to read, horizontally, a much more effective presentation.

Let us pass judgment on the Hurgo system. As far as cryptography goes it is inane, being both (a) invalid and (b) child's play to cryptanalyse (easily "cracked"). (a) Invalid: several pronounceable combinations (padox, column "x") or existing words (drags, col. "a") or nearly existing (helyx, col. "e") make it indeterminate, the capital sin in cryptography; (b) Open to detection: just develop the alphabets under the letters of HURGO and the anagram ERODL of LORDE jumps to the trained eye.

From invalidity the system is saved by *clues*. This essential, vital point must never be lost sight of by my reader. Take a crossword puzzle. Give copies to a hundred fans *but without the clues*. They will propose practically a hundred solutions and probably none of them identical with the one published in tomorrow's newspaper. Now give them the clues. If it is an honest puzzle (with none of the "permutations" of the competitions for money) the hundred fans will give you to a T the solution proposed by tomorrow's issue. So never forget: no clues, no game!

What will the clues be in Swift's game? Hints in the text (Hurgo a lorde is voluntarily exceptional, the hint is often sly but satisfying when you have found the right solution), the interlocking of several riddles (the close-meshed solutions corroborating each other to the point of certainty) and the information you get when you *consult annals and compare dates in order to find out*. So we have a system of enigmatology which (though it is a *caricature*, and a clever one, of cryptography) is no cryptography at all. We shall bear this in mind to the end of this singular exploration.

At this stage (not quite the last stage, mind you, reader!) let us see how the system can be made less open to detection. Suppose you suspect from certain clues (good at yachting, etc.) that a Mr. Bede is the hidden author of a novel about sailing. The title of the first chapter is: Billy builds Andrew's Yacht. The initials of these words give B-B-A-Y and you think you have your BABY but, undeterred by the red herring, you try rank-shiftings. You get BABY + 3 = EDEB = BEDE.

Now for an actual example. The mysterious *Fama*, a manifesto

of the Rosie Crosse, created an immense sensation, chiefly on the Continent. Even now, officially, nobody knows for sure who was responsible for that baffling mixture of mysticism and mystification. But the last words of the *Fama*, made prominent by italics, are the following invocation: *Sub Umbra Alarum Tuarum, Jehovah*, "under the shadow (= under the protection) of Thy wings, Jehovah". Not forgetting our venerable Bede, the initials of these words, SUATI, in the Hurgo system give:

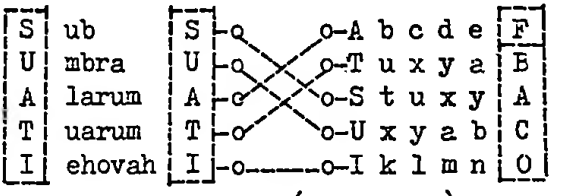

Fig. 4 (no w, z)

So it is an old game that Swift teaches us! As to clues, Bacon's relations with the Rosie Crosse have long been suspected. The interest of the riddle is that it clinches the matter. It also makes it more than likely that the Fra B.. M.. P.. A.. in the *Fama* is Franciscus Baco (or Baconus, both forms have been used) Magister Provincialis Angliae. The Rosie Crosse, which fought the power of the Jesuits, was organised like them with a "Provincial" at the head of each national division.

The SUATI diagram introduces the notion of reduced alphabet (there is no w, no z). We shall not dwell here on this well-known trick of cryptography. It is also used in our pseudo-cryptographical game. We shall even see the alphabet reduced to the only letters used in the riddle. Old books show reductions to as few as twelve essential letters!

Another trick to thwart detection is to dilute the letters, not in a sentence as in SUATI but in a long word. A hint must be given to eject the useless letters (called nulls). Here is an example well-known to Baconians. Who actually wrote the Selenus book, who is the man shielded by the ducal "plant"? The book, says the title-page, is an expatiation of a book by *Abbatus* (= abbot) *Trithemius*. The bottom of the title-page shows the Duke holding a sort of headwear over the head of a man seated at a *writing-desk*. Of course

we cannot be offered a moving picture. What we have is a "still". So the problem is: is the Duke putting the hat on the writer's head or taking it off? We are going to prove that he is taking it off! The headwear of an abbot is a mitre. If we take the letters of MITRE off the word TRIthEMius (= MITRE + THIUS) the Hurgo system tells us who the real "abbot" writing the book is:

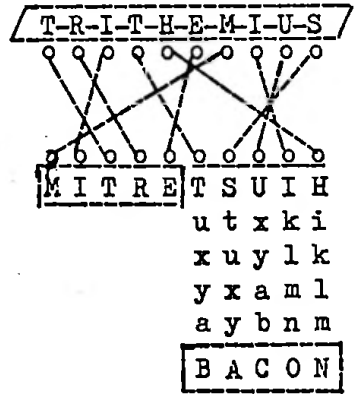

Fig. 5 (no w, z)

Let us now return to Swift's step-by-step pedagogy: he goes to the length of offering some visual aid! The following illustration gives the best hint of all, the ludicrous machine of Lagado. Words are written by a Lagado philosopher on pieces of paper pasted on bits of wood (the squares of the illustration). When the vertical handles are turned by the assistants, the bits of wood move horizontally, to the left or the right, with the words they carry. The horizontal handles cause the words to go up and down. When, the handles being turned at random, some neighbouring words happen to make sense, they are piously dictated to scribes and thus are written the profound books of the Lagado philosophers! Of course the machine is mechanically absurd. If we look at the "words" in the squares, they look like exotic ideograms—except the one at the top right corner which clearly suggests a Z. So the machine actually works with letters, the ideograms being a blind, and confirms the Hurgo system: letters move horizontally (anagram, thus HURGO becomes ORUGH) then vertically (Julius Caesar shifting: ORUGH becomes LORDE). The picture shows thirty-one handles but

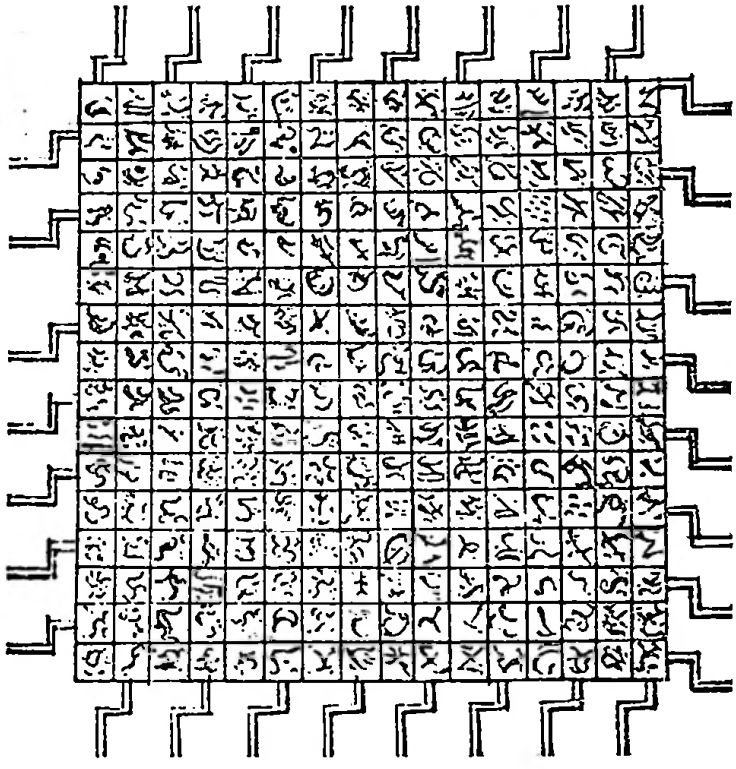

Fig. 5A. The Lagado composing machine

Swift's text says *forty*, which means twenty horizontally *and as many vertically*, a clear hint that Swift's normal alphabet will be reduced to twenty letters.

Now we feel in a position to tackle some of his other riddles, like *Lilliput* or *Yahoo*. But total failure awaits us! To find the last stage in our investigation, let us take this obvious riddle: *sprugs, their greatest gold coin, about the bigness of a spangle.* We expect words like MONEY or better POUND to appear if we "unfurl" the alphabets to the right of SPRUG. But no valid combination appears. What we get is:

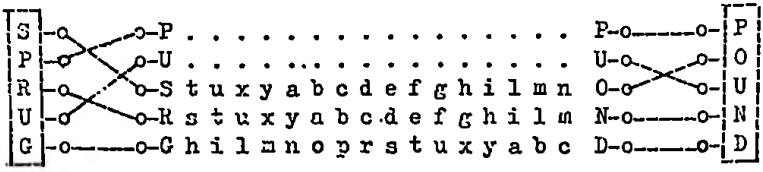

Fig. 6 (no k, q, w, z)

Now we have the complete system, if it can be so called. It answers the need to make detection less easy than with the wide-open HURGO. A hint at this last step of our investigation is given by a picture showing the vertical zigzags of the Laputa island as it flies, with the angles marked C, D, E, etc. to suggest that letters must be taken at various "altitudes" in the alphabets developed from from the riddle-word. (See Fig. 6A, page 57.)

Let us return to real cryptography. The Julius Caesar cipher is the basis of all the processes of *substitution* (this word meaning that each letter of the clear message will be represented by another letter in the cryptogram, IT becoming, say, BX). But the quantity of the shifting varies frequently, sometimes with each new letter of the message. These variations in rank-shifting, in "altitude" to keep the Laputa image, can be done according to complicated laws.

In the SPRUG system, there is *no law at all* (!) but there is all the same some discipline, just enough to make you reasonably sure that you have the right solution *if it answers the clues.* What is that discipline that makes the riddles not quite arbitrary? The word to be hidden (we cannot say coded!) say, IRISH, after free jumbling, say, IHRIS, is divided into *equal* groups or *as nearly equal as possible*, say, IH/RIS or IHR/IS, strictly equal groups being impossible. A one-letter group is strictly forbidden. SAXONY can be cut SNY/AXO or even SN/YA/XO if the anagram SNYAXO is chosen. Then each group is shifted along the alphabet by any number of ranks you wish but if, in the group SN you shift the S by, say, three ranks, you are obliged to shift the N by three ranks also. Odd as it may seem, that is enough to escape total indetermination and even to give certainty *if you have clues.*

The fans of the game, and there have been hosts of them, when preparing a riddle, had to find, in the alphabets developed from the word to be hidden, some pronounceable combination. When they

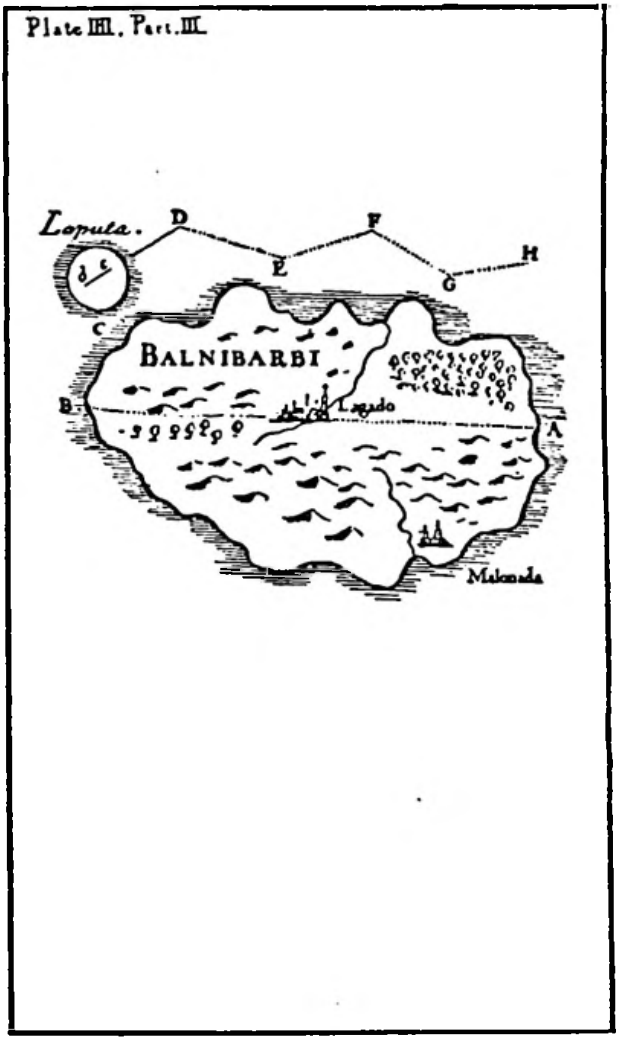

Fig. 6A

could find an existing word it was a *lucky strike.* And what a lucky strike if it could sound as a joke! Practical examples will make the matter clear. Let us take IRISH, split it into, say, ISI/HR, use Swift's normal alphabet (no k, q, w, z). We have:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
I	l	m	n	O	p	r	s	t	u	x	y	a	b	c	d	e	f	g	h	I
S	t	u	x	Y	a	b	c	d	e	f	g	h	i	l	m	n	o	p	r	S
I	l	m	n	O	p	r	s	t	u	x	y	a	b	c	d	e	f	g	h	I
H	i	l	m	n	o	p	r	s	t	u	x	y	A	b	c	d	e	f	g	H
R	s	t	u	x	y	a	b	c	d	e	f	g	H	i	l	m	n	o	p	R

Fig. 7 (Swift's normal alphabet)
(no k, q, w, z)

You notice that the first group obtained by a four-rank shift (OYO) added to the second group appearing in column thirteen gives an amusing combination OYO/AH, still more suggestive when jumbled into YAHOO, a sort of animal cry. If you are the "Irish Dean" (so called though actually English) and have written a harshly satirical book in which the Irish are represented as reduced by poverty, tyranny and illiteracy to the condition of animals, the puzzle-fan who will derive IRISH from your riddle YAHOO, in spite of the theoretical partial indetermination of the game, will be dead certain he has the right answer and that if he could evoke Swift's ghost he would not be gainsaid.

A few more Swiftian examples will complete our training. What is the tyrannical *Laputa*? Scholars agree that it is a caricature of England and, following their red herrings, will propose that the joke is (again!) the whore. We put LAPUTA on our crazy machine: we *cannot* derive ENGLAND. When a solution is obvious, Swift resorts to little tricks to tease the investigator. Here we have: LAPUTA = LU+3/PA+18/TA+19 = OA/NX/SY of which you easily find the anagram SAXONY, the country of the Saxons as opposed to the Celts of Ireland.

I use a diagram (SUATI) or a condensed formula (LAPUTA) to guide my readers. Actually the practisers of those puzzles used disks, one fixed, the others mobile, all bearing the chosen alphabet. By turning a mobile disk to the left so that its B faced the fixed A, all your alphabet was shifted by one rank, etc. This saved the drudgery of writing a whole alphabet for each letter of the puzzle, as in my diagrams. In addition, when making a nineteen-rank shift in an alphabet of twenty it was easier to turn a disk by one

letter to the right than by nineteen to the left. So LAPUTA could be presented as: LU+3/PA—2/TA—1 = OA/NX/SY = SAXONY.

The careful user of the disks checked that no other derivation from the problem-word could answer his clues. If he found one he honestly, but slyly, hinted at it. Thus what is meant by LAGADO, the seat of the insane scholars? LAG/DOO = "Valley Dark" in Irish as suggested by some critic with a flair for etymological red herrings? The clue is that our Academy *is not an entire single building but a continuation of several houses on both sides of the street.* This suggests a university town, not a learned institution as might appear at first sight and we get LAGADO = AG—8/LA+3/DO+2 = OX/OD/FR = OXFORD. But when checking his puzzle Swift found another possibility. So he warned us: *the metropolis is called Lagado.* As Laputa is Saxony, the metropolis should be London. Indeed you can also derive LONDON from LAGADO. The interest of those double solutions that are *announced* by Swift (BLEFUSCU is another) is that they give conclusive proof that we are on the right track, not in hot pursuit of red herrings, not on a "fishing expedition".

Now at last, thanks to Swift, we can clinch the argument about the mysterious RATSEIS GHOST. In Shakespeare's time circulated a curious pamphlet, verbose, humorous, teeming with innuendos. To sum it up roughly, the mysterious Ratsey meets a company of players at an inn. They lie as to who is their noble protector. Ratsey criticizes ranting: *by striving to over-doe and go beyond yourselves, by S. George (you), mar all*—which reminds one of the lesson in acting by Hamlet. Later, disguised as a soldier, Ratsey meets the actors again, gives them forty shillings to play for him (*cf.* the amount paid for the performance of *Richard II* at the time of the Essex rebellion). To punish them for lying about their protector he waylays them on the road, forces them to refund him but advises the chief player to try his luck in London for he could play *Hamlet* quite as well as a certain actor—whom Ratsey portrays as an unpalatable character: greedy, avaricious, unfaithful, ungrateful who, when his purse was *well-lined* bought *some place of Lordship in the country.* Lastly, another evident satire of the Stratford parvenu, he makes the actor kneel down then rise up *Sir Simon Two Shares and a Halfe; thou art now one of my knights and the first knight that ever was player in England.*

You will not be surprised that RATSEI (*thus spelt in the title*) was a portrait of ATI+5/RSE+8 = FBA/CON.

Whoever thus disguised Bacon's name did it with great elegance for if, going the other way, we start from F. BACON we have a perfect alternation of short and long shifts.

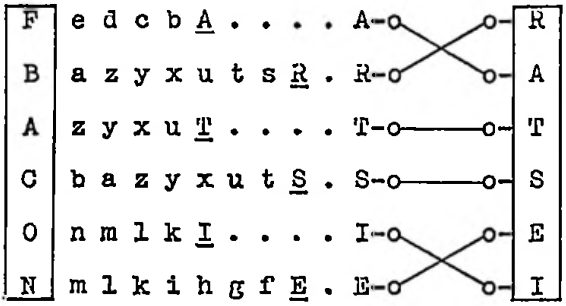

Fig. 8 (no w)

You will see that elegance again. No wonder that those scholars who know that the better side is the butter side, when confronted by *Ratseis Ghost*, look away and flee as if the *Manes Verulamiani* had been shoved under their noses!

If you study the possible derivations of your names, you may find an amusing or apt pseudonym, quite secret but giving you the quaint satisfaction of retaining a sort of ghost of yourself in your alias—either as an author or as a member of a brotherhood. Suppose your name is ARNOLD and you wish to find a fraternity first name. Among the possibles you find the name of a person who really

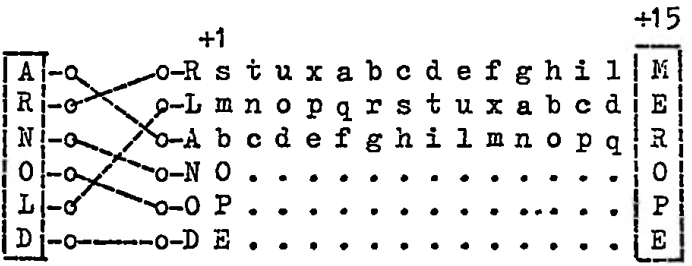

Fig. 9 (no k, w, y, z)

existed, a personage who inspired Voltaire and Alfieri with a tragedy. What a lucky strike!

No wonder that Matthew Arnold felt in honour bound to write *Merope*, a tragedy in the course of which he paid homage to his respected predecessor by a double semi-acrostic in the form of a diptych (C/No/A/*B*/An/Co) with the initial B of Bacon as a hinge. This is in six lines which follow, full of hints at Bacon's plight!

> Claims ever hostile else, and set *thy son*—
> No more an exile *fed on empty hopes*,
> And *to an unsubstantial title heir*,
> But *Prince adopted by the will of power*
> And future king—before *this people's eyes*.
> *Consider him*! Consider not old hates!
> (My italics)

This people suggests the Fraternities which kept to themselves the privilege of "*considering him*", *the* "*title heir*", etc. This is corroborated by my *Tenet Meliora* document, which the Editor of *Baconiana* may publish later.

Now suppose a certain Bacon used the same crazy machine to invent his brotherly name in the Shake-spear fraternity. Among the possibles there was a very elegant one with perfect alternation of short and long shifts . . .

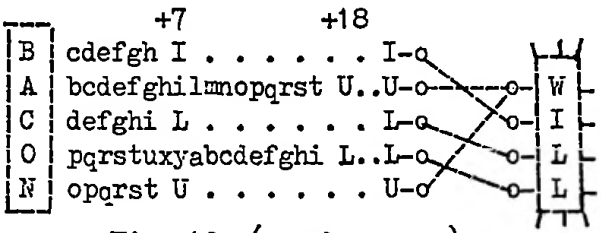

Fig. 10 (no k, w, z)

(Needless to say, W is still called double-U and UUILL must be read WILL). Brother Will, still widely called Master Will even by the ignorant, must have been glad when he found a man called William with an uncertain surname (Shagspur? Shaxper? etc.) which could easily be turned, for the benefit of the public, into the more Palladian Shakespeare. Against a (very important) consideration the man was kept in readiness to endorse the authorship in case of emergency.

The emergency arose when Queen Elizabeth was incensed by a scandalous play, *Richard II*, which appeared twice in print as an anonymous quarto in 1597. Not quite anonymous since the semi-acrostic (*T|T|c*) *con|A|b|Lorde*, with the b of a "by"—(Thirty-Three see) "by" *Lorde Bacon*—gave a dangerous hint. The safety measures were applied immediately. The man Shaxper was given his money and went in hiding in his obscure Stratford where he bought the valuable "place of Lordship", New Place, in May 1597. So a new quarto could be published in 1598 with no semi-acrostic but with the name William Shake-spear appearing for the first time ever on a title-page.

Now suppose that, when playing with the various forms of your name, you find AMLETH, the hero of a story told by Saxo Grammaticus and recently thrown into the limelight by Belleforest's *Histoires Tragiques*. Not only, like Arnold, do you feel you owe it to yourself to write a play about him but you feel you must put much of yourself in a character whose name is the ghost of yours! AMLETH lacking a little in euphony you take its better-sounding anagram HAMLET. A first tragedy, under another's name, having been greatly successful in 1589, you improve it into an immortal masterpiece. What the machine has given you is:

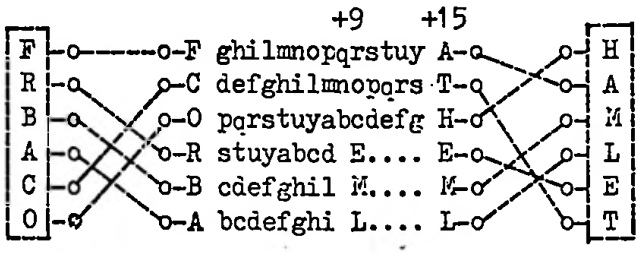

Fig. 11. (no k, w, x, z)

If you are arrested by the spelling of *Jaques*—neither French (Jacques) nor English—the machine might tell you why that melancholy poet, with a tendency to express thoughts in a Bacon's *Essays*-like style amounting to parody (see *As you like it, iv, 1*: I have neither the scholar's melancholy, etc.)—the diagram will tell you why the spelling had to be tortured somewhat to fit the imperatives of the machine:

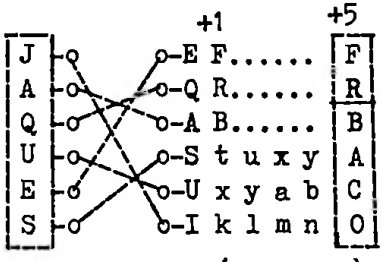

Fig. 12 (no w, z)

It is unfortunate that the machine will not allow you to link Bacon and Tudor, a near-miss, as so often when you try to link two words chosen at random: only one or two letters will refuse to be paired, but they will refuse obstinately. That is why many disappointed fans have tried all sorts of stratagems to link the two names. Here is an example.

Very few people escape the scathing satire of the "Laughing Dean". Only one person in the *Travels* inspires him with unbounded awe and admiration: the only sane planner in Laputa, a nation led by stupid and overbearing "projectors". The name of *this great Lord* full of *prudence, quality and fortune* is MUNODI. If you repeat MUNODI you have:

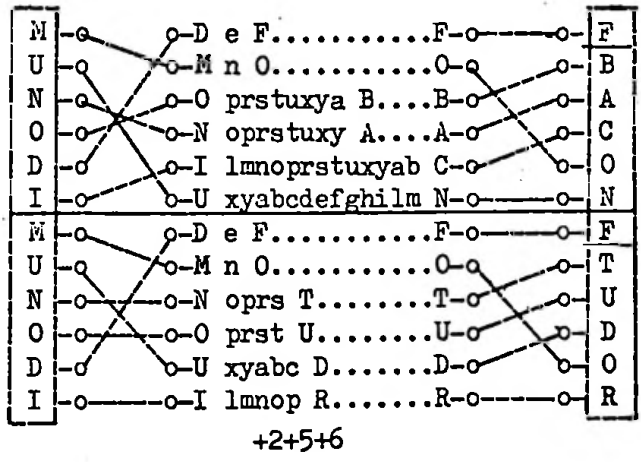

Fig. 13 (no k, q, w, z)

Swift had his "lucky strike". If you read the pages of the *Travels* devoted to Munodi you will find that, with a very few exceptions, owing to Swift's professed *absolute power of altering, adding and suppressing*, the portrait fits Bacon wonderfully well.

Bacon himself resorted to little stratagems. *Twelfe Night* is an example. We notice that the title has nothing to do with the plot. If the play was first performed on a *Twelfth Night*, which is probable, Bacon exploited the circumstance. Not only the spelling TWELFE, without being abnormal, was not usual at the time but the rather airy addendum alerts us: *or what you will.* Does this show how

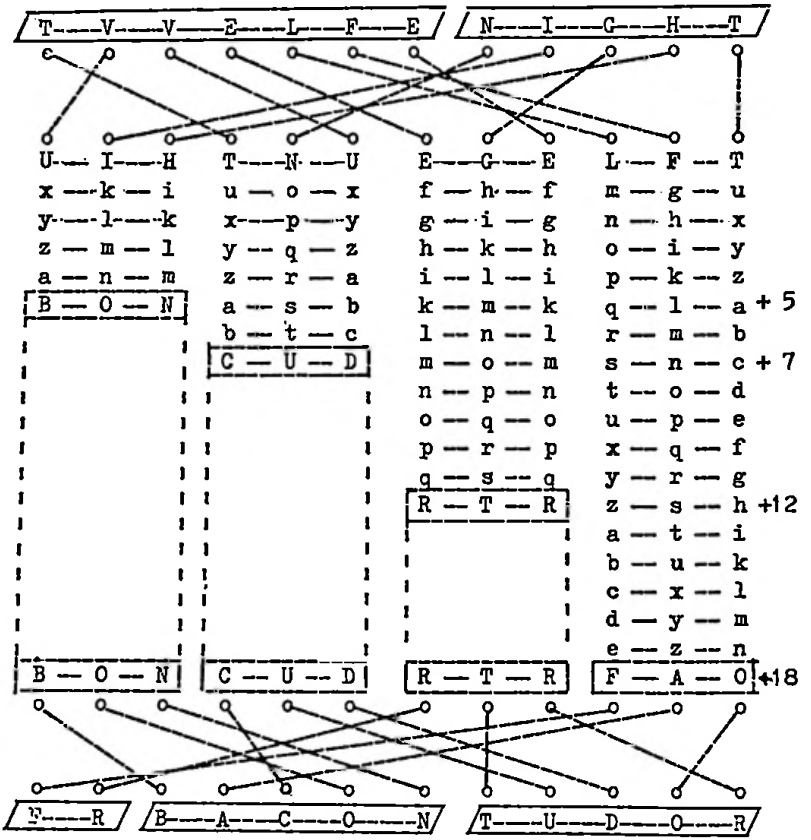

Fig. 14 (no w)

little the author cared for his plays or does it suggest that we have our WILL?

We note that the shifting groups are as equal as possible.

Now we approach the final fireworks in this very short study of the spelling-game. Spelling seems to have been its code-name and it was probably the first trick taught a neophyte. If he blabbed, the system could be ridiculed even in front of magistrates and "proved" to be the pipe-dream of a fool. Better but more dangerous techniques awaited those *who can but spell* if they proved loyal enough to be promoted. Had it not been for Swift's guidance I should have refrained from publishing this childish-looking game though, when I noticed Swift's use of it, I had long reconstructed it from hints in Shakespeare.

The final fireworks will enable us to solve the tantalising mystery of ELBOW.* The Baconian finds *elbow* all the time on his path. Bacon's statue upon his (empty) grave leans on one elbow. So does Shakespeare's statue in the Poets' Corner. The Hypocondriacus of the *Anatomy of Melancholy*, whom secret internal evidence shows to be Bacon, leans on his elbow. On the title-page of Gustavus Selenus, the Bacon-like behatted gentleman who gives a message to the Shaxper-like, spear-bearing, respectfully bare-headed plebeian character, has his elbow prominently in the foreground. So has the man who is doing the actual writing at the bottom of the page and whose mitre is taken off by the Duke. The same applies to Bacon's avowed portrait in the *Advancement of Learning*.

In the comical English lesson given to Princess Katherine by Alice (*Henry V, iii, 4*), elbow is the only word massacred twice by the Princess as if to attract our attention. To quote *King John:* "*My deare Sir/Thus leaning on mine elbow I begin,/I shall beseech you; that is the question now/And then comes answer like an Absey* (= ABC or spelling) *book. . . .*"† What if the answer came in an ABC diagram?

Speaking of Elbow, the constable in *Measure for Measure*, the clown says: "(. . . *speak* . . .). *He cannot; he's out at elbow*" (bound to secrecy, but appears at ELBOW?). The expression is

*See *Baconiana*, 175, page 63, and frontispiece.

†Act 1, Scene I: *cf. Theseus in a Magic Square*, by Jacobite, in *Baconiana*, 168; page 67—Editor.

curiously taken up in *A Letter of Advice to a Young Poet* by Swift who, when mentioning Bacon, often calls him respectfully "My Lord Bacon". After speaking of old Philosophers who were Poets, though all Poets need not be Philosophers, he says: except *those that are so call'd who are a little out at the elbows. In which sense the great Shakespeare might have been a Philosopher.* After treading so dangerously near the heels of truth, he must needs retreat: *He was no scholar, yet an excellent Poet.*

So we wonder again what, on our machine, will "come out at ELBOW"! All the more so as, in *The Names of all the Actors,* at the end of *Measure for Measure,* we have a perfect anagram:

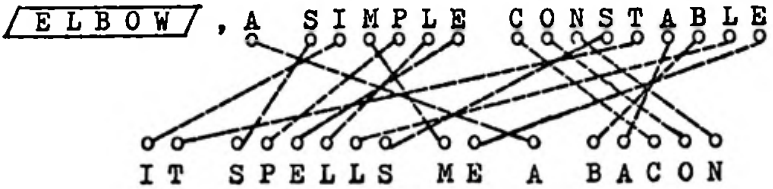

Fig. 15. The telltale anagram

Each of the clues above, taken singly, might be dismissed but, taken together, they make a close-meshed net which gives ELBOW paramount importance. I suppose Bacon must have felt intense satisfaction when, reducing the alphabet on his disks to the only letters used in his puzzle, he succeeded in condensing his whole identity into one single word, a perfect *rebus* (representation of a name "by things" in heraldry). Here is Bacon's identity card:

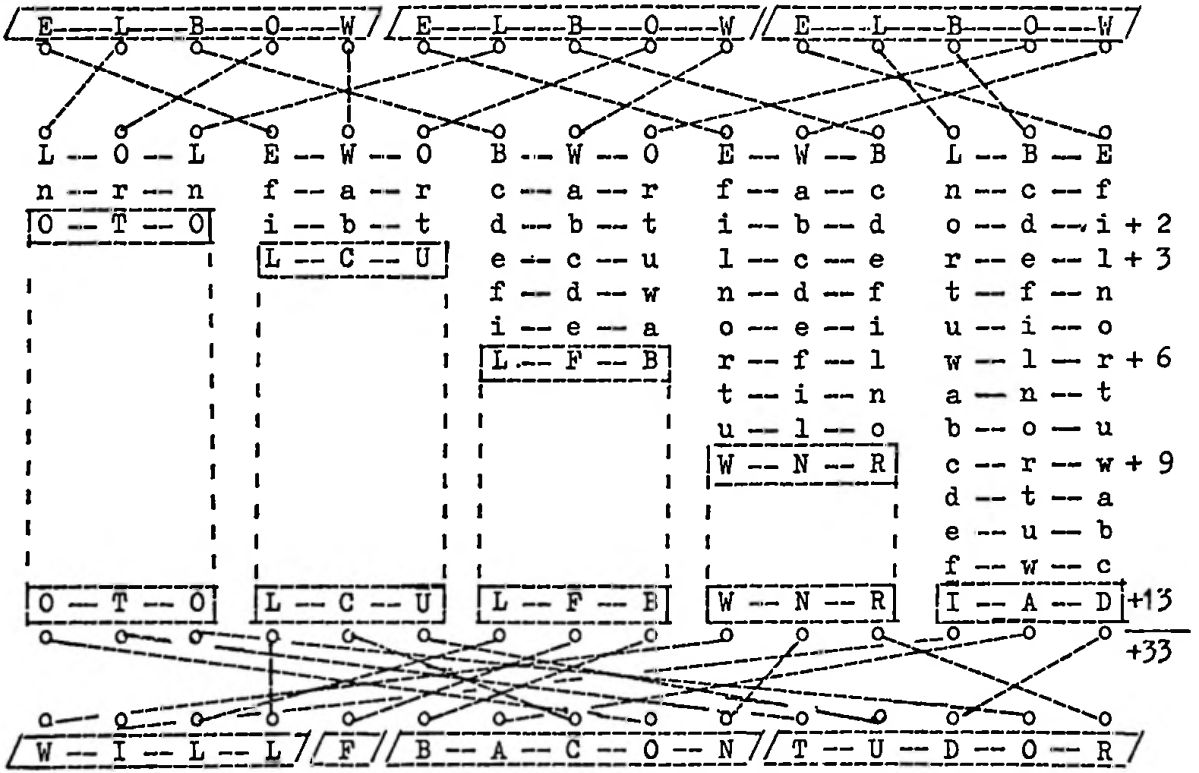

Fig.16. ALPHABET (useful letters only): a-b-c-d-e-f-i-l-n-o-r-t-u-w

Now those present at Bacon's quatercentenary celebration at Gray's Inn may now see my little joke, what I meant when I mysteriously spoke of his *famous*(??) *elbow*, of his *elbowing his way*(??), *as it were, to the apex of the pyramid of the past*. Look at the diagram again: curiously enough, the total of the shifts is 33, Bacon's number.

At this stage my reader must excuse me for repeating my much-needed *caveat*. What we have studied is a technique of enigmatology (no clues, no game, as with crosswords) not of cryptography. The silliest but most tempting method to assess its "validity" would be for a man prompted by the self-conceit of ignorance *or the instinctive cunning of bad faith* to look for what could be derived from his own name and if he finds, say, Shelley, mockingly claim to be the author of *Prometheus Unbound*! One must, in Swift's words, *consult annals and compare dates*. From my own name you can derive FARCEUR: a very "clever" and probably "inspired" Friedman-like reviewer did it in *The Times Literary Supplement*. But there is no clue. I never published anything under the pseudonym of, say, Peter Joker. But you can be deadly certain I used the machine when, in my refutation of the Friedman book (*Baconiana* No. 160) I mockingly called myself Paul Hassa, since I hinted darkly at the number of rank-shiftings.

The only rational and honest method of experimentation consists in choosing a word *at random* towards the beginning of a dictionary and another of the same length two hundred pages after and see if they can honestly be paired by the spelling machine (the alphabet, the same for a given puzzle, can be reduced; the shifting groups, *none of one letter*, must be as equal as possible). The experiment should be repeated at least twenty times. It will then appear that about 80% of the tries will result in failure. And the essential element will be lacking: *the clue*.

Before we leave Swift[1]—with a hearty vote of thanks, I hope—

[1] Other riddles, such as GULLIVER, LILLIPUT, FLIMNAP, GLUMDALCLITCH, etc., with full supporting clues, can be found in my book: *Jonathan Swift confesses Gulliver's Secret*, published by the author, Pierre Henrion, Lycée Saint-Louis, 75006 Paris. The book was well received in France, especially by *Le Figaro's* Claude Mauriac (the son of the great author Francois Mauriac) who admitted that Sir Charles Firth had been outdistanced. Yet the "authorities" on Swift, to save face, still desperately cling to their precious "red herrings"! But let us not forget that more than two centuries after Copernicus' book the Ptolemy system was still peremptorily taught by certain universities, including (*horresco referens*) the Sorbonne!

we can wonder why he practically let the cat out of the bag. Not very long before the *Travels* were published (1726) the question arose whether or not to obey the sacred orders coming from the past, that is make public or not "The Truth" about Francis. Probably for political reasons, the advocates of burying it till Doomsday prevailed. Swift, the great admirer of Lord Bacon, must have been among those who balked and shied. It may be thought that his attitude was one of the reasons why he was always denied a much coveted bishopric. The project, later realised, of erecting an expiatory monument at Westminster did not satisfy him. To appease his conscience he thought of using the spelling trick in his book, almost openly giving hints, simplified examples and even suggestive drawings. Very astutely he avoided representing the real machine with its disks, for which too risky disclosure he would not have been forgiven by his friends. Now his secret wish is fulfilled, the Baconian spelling-game is exploded.

All considered, the Sphinx was an honest lass. When faced with the right answer to her riddle, she could have denied it was the right one, and who the wiser? Instead of which she honestly flung herself to death. Now that, thanks mainly to the patient work of the Baconians, the Stratford myth is exploded and stinks to the heavens, no one dreams of asking anybody to fling themselves to annihilation but they might confess they have lost. Certainly they are clever enough to engineer a new myth and this time, maybe, no OEdipus will solve their new riddle till Doomsday.

THE PLOTTING OF A SCIENTIFIC REVOLUTION

THREE CENTRAL METAPHORS IN BACON'S *ADVANCEMENT OF LEARNING*

by Frank R. Ardolino
Department of English, University of California

In *The Advancement Of Learning* Bacon sets forth the changes necessary for a scientific revolution. He lists specifically the areas of ancient thought and scholasticism which need improvement if man is to progress beyond his ancestors. In order to make his proposals more lucent, he employs a prose style which epitomises the qualities contained in King James' prose:* smoothness, simplicity, and order. More specifically, Bacon builds his treatise upon the three central metaphors of medicine, illumination, and travel, thus gaining a clear-cut structure and unity for his remarks. By means of these metaphors, Bacon appears in the guise of a doctor attempting to cure the ills of outmoded ways of thought, as an illuminator throwing light upon dark corners and finally, as a traveller plotting his journey into new lands of scientific inquiry and accomplishment. In this way, Bacon employs a rhetorical strategy that contains the very qualities of clear thinking and progressiveness that he promises will result from the revolution he delineates.

* * * * *

Although Bacon often inveighed against the excesses of Ciceronian prose, he did not rule out decorous rhetorical effects from his own work. At the beginning of *The Advancement of Learning*, he praises the eloquence of James I, "flowing as from a fountain and yet streaming and branching itself into nature's order, full of facility and felicity, imitating none, and inimitable by any".[1] James'

i.e. the 1611 Authorised Version of the Holy Bible. Editor.

[1] *Selected Writings Of Francis Bacon*, editor Hugh G. Dick (New York: Random House, 1955), p. 158. All quotations of Bacon will be from this edition and will be henceforth cited in the text.

oratory is distinguished from "speech that is uttered with labour and difficulty, or speech that savoureth of the affectation of art and precepts, or speech that is framed after the imitation of some pattern of eloquence . . ." (p. 158). In this encomium, Bacon established the requirements for his own prose style, a style which will be like a smooth-flowing river, ordered, facile, and felicitous, progressing toward truth not on a tide of words, but with the confluence of style and content. In short his progressive prose style uniting matter and manner, theme and image, metaphor and intent into a cohesive and cogent rhetoric of argumentation.[1]

Given these requirements, it is interesting to investigate the rhetoric of *The Advancement of Learning* to determine how well Bacon follows his own intentions. Even a cursory reading reveals that he chooses apt images to convey his themes. Because the overall theme is the nobility and utility of learning, he uses demonstrative rhetoric to praise the advancement of true learning. Just as James possesses the triplicity of Hermes Trismegistus, that is "the power and fortune of a King, the knowledge and illumination of a Priest, and the learning and universality of a Philosopher" (p. 159), so too mankind will be invested with power, fortune, and universality of knowledge if it follows Bacon's new scientific methods and eschews the vagaries of Scholastic philosophy.

In order to intensify his laudation of the new science as a remedy for Scholasticism, Bacon uses medical imagery. Mankind has been afflicted with the mental "distempers" and "diseases of learning", resulting from a debilitating devotion to the authority of the past. Even now as the philosopher attempts to instill an understanding of the new learning, scoffers mock him as a victim of intellectual pride. Bacon replies to their charges as a doctor discussing remedies against disease: "If then such be the capacity and receit of the mind of man, it is manifest that there is no danger at all in the proportion or quantity of knowledge, how large soever, lest it should

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[1] Brian Vickers' recent *Francis Bacon And Renaissance Prose* (Cambridge: Cambridge University Press, 1968) provides the best analysis of Bacon's prose to date. He has also edited *Essential Articles* (Hamden, Connecticut: Anchor Books, 1968), which contains John L. Harrison's excellent article, "Bacon's View Of Rhetoric, Poetry, And The Imagination", pp. 253-271. For a discussion of the classical heroic origins of Bacon's metaphors, see John M. Steadman, "Beyond Hercules: Bacon And The Scientist As Hero", in *Studies In The Literary Imagination*, IV (April, 1971), 3-47.

make it swell or out-compass itself; no, but it is merely the quality of knowledge, which be it in quantity more or less, if it be taken without the true corrective thereof, hath in it some nature or venom or malignity, and some effects of that venom, which is ventosity or swelling. This corrective spice, the mixture whereof maketh knowledge so sovereign, is Charity . . ." (p. 162). In this analogy between intellectual pride and sickness, Bacon faces the principal charge levelled against the natural philosopher—that his investigation of nature will lead to a repetition of the sin of Adam and Eve. He answers that Adam and Eve sinned because they attempted to use knowledge to become Gods. They desired to usurp God's position and so they lost their own place in the universe (p. 196). Rather than succumbing to the blandishments of the demonic serpent, Bacon's philosopher will use both spiritual and natural means to avoid such pride. He will read the Scriptures, revealing the work of God, and investigate the creatures of God "because they minister a singular help and preservative against unbelief and error" (p. 200). He will look upon the brazen serpent of Moses, the symbol of the healing powers of natural medicine, and he will be cured of the venomous bite "of the serpents of the enchanters" (p. 228).

In addition to dismissing the charge of intellectual pride, Bacon refutes a series of other allegations in medical terms. It is alleged that the philosopher and the soldier are enemies; learning makes men effeminate and weakens the martial strength of a nation. Like Sidney, Bacon believes that the military camp and the book are as complementary as a healthy body and a well-disposed soul: "Neither can it otherwise be: for as a man the ripeness of the strength of the body and mind cometh much about an age, save that the strength of the body cometh somewhat the more early; so in states, arms and learning, where of the one correspondeth to the body, the other to the soul of man, have a concurrence or near sequence in times" (p. 166). It is also alleged that learning deters a man from being a good politician by diverting his mind from the policies of government. Bacon denies this charge by saying that it is as advisable for a politician to have learning and insight into human nature as it is for a doctor to know the physical condition of his patient: "We see it is accounted an error to commit a natural body to empiric physicians, which commonly have a few pleasing receipts whereupon

they are confident and adventurous, but know neither the causes of diseases, nor complexions of patients, nor peril of accidents, nor the true method of cures" (p. 167). Rather than leading men away from the ability of governing others, learning disposes them to govern well: ". . . learning ministreth in every of them greater strength of medicine or remedy, than it offereth cause of indisposition or infirmity. . . . And these medicines it conveyeth into men's minds much more forcibly by the quickness and penetration of examples" (pp. 168-169).

By recommending the therapeutic effects of learning, Bacon poses as a doctor, both in the original Latin sense of teacher and in the medical sense. As a doctor, Bacon prescribes the remedies necessary for a curing of the intellectual obstructions, dyspepsia, and retardation caused by Scholasticism: "It were too long to go over the particular remedies which learning doth minister to all the diseases of the mind; . . . and therefore I will conclude . . . that it disposeth the constitution of the mind not to be fixed or settled in the defects thereof, but still to be capable and susceptible of growth and reformation" (pp. 215-216). The growth of the new learning and the reformation of the old are at the heart of Bacon's programme for the advancement of learning. His methods for investigating nature will cure mankind of its fixed and settled ways of thinking, and inaugurate an age of health and enlightenment.

Along with medical imagery, Bacon uses light imagery to depict the benefits resulting from the advancement of true learning. When he commends James as a "Hermes with the knowledge and illumination of a priest", he establishes the basic metaphor of learning as light. In fact, Bacon conceives of his investigation of nature as a method of bringing light to dark corners. He attacks the vain speculations of the Schoolmen which do not illuminate the laws of nature, but brighten only the immediate area, leaving the rest of nature in darkness. It is Scholasticism, with its concentration on the ability of the intellect to abstract that causes a Luciferian pride: ". . . they are . . . fierce with dark keeping; . . . in the inquisition of nature they ever left the oracle of God's works and adored the deceiving and deformed images which the unequal mirror of their own minds or a few received authors or principles did represent unto them" (p. 185).

The mirror or glass imagery forms a central part of the light

imagery. The mirror of our minds can reflect the natural world, the political situation, and ourselves if we recognise its obvious distortions. Men have the ability to perceive the laws of nature for "Solomon . . . affirmeth that the eye is never satisfied with seeing, nor the ear with hearing . . . declaring not obscurely that God hath framed the mind of man as a mirror or glass capable of the image of the universal world . . ." (p. 161). But, at the same time that man uses these mirrors to gain self insight and the knowledge of nature and government, he must be aware of the distortions in these views. Bacon combines medical and light imagery to express his sense of the weakness of our minds: "But lastly, there is yet a much more important and profound kind of fallacies in the mind of man . . . the force whereof is such, as it doth not dazzle . . . the understanding in some particulars, but doth more generally and inwardly infect and corrupt the state thereof. For the mind of man is far from the nature of a clear and equal glass, wherein the beams of things should reflect according to their true incidence; nay it is rather like an enchanted glass, full of superstition and imposture, if it be not delivered and reduced" (p. 295). Thus, in this essential passage, Bacon brings together the patterns of imagery to express his triple role as the illuminator, teacher and healer, who will cure mankind's intellectual diseases, deliver it from the dark fallacies of the Scholastics, and effect a "growth and reformation" of learning.

To facilitate the growth and reformation of scientific knowledge, Bacon demarcates the boundaries and domain of the new science. He announces at the beginning of Book II that he is going to survey the areas of learning—natural, civic, and human (or psychological)—pointing out errors and omissions in each area. Accordingly, he depicts his investigation as a journey, using travel, exploration, and cartographical metaphors. He talks of walking along new highways, of climbing difficult mountains, of circumnavigating the globe, progressing from the known to the unknown. In effect, he draws a map of the intellectual world, carefully delineating its shoals, rocks, whirlpools, and systematically charting the most advantageous passages.

Bacon concentrates on the word *progression* as the touchstone for his journey metaphors. Criticising pretenders to learning, he says, "I do observe nevertheless that their works and acts are rather matters of magnificence and memory than of progression and

proficience . . ." (p. 222). Hitherto, the sciences have not advanced beyond a superficial level because there has been an undue emphasis on professions and not on the process of free inquiry. In short, Bacon attributes the lack of progress in the sciences to the defective methods of traditional knowledge, which prevent further inquiry into the laws of nature: "Neither is the method or the nature of the tradition material only to the *use* of knowledge, but likewise to the *progression* of knowledge: for since the labour and life of one man cannot attain to perfection of knowledge, the wisdom of the Tradition is that which inspireth the felicity of continuance and proceeding. And therefore the most real diversity of method is of method referred to use, and method referred to Progression . . ." (pp. 303-304).

Given his emphasis on the necessity for progress, Bacon's primary task is the discovery and expansion of the abandoned and unpassable roads of learning. Accordingly, he pictures himself as a private traveller setting off on a survey of the passages of natural philosophy: ". . . the inducing part of the later (which is the survey of learning) may be set forward by private travel. Wherefore I will now attempt to make a general and faithful perambulation of learning . . ." (p. 228). The first task of any traveller is to plot his course and Bacon carefully distinguishes between the main road and the byways of his excursion: "But because the distributions and partitions of knowledge are not like several lines that meet in one angle, and so touch but in a point; but are like branches of a tree that meet in a stem, . . . therefore it is good, . . . to erect and constitute one universal science, by the name of Philosophia Prima, Primitive or Summary Philosophy, as the main and common way, before we come where the ways part and divide themselves . . ." (p. 247). The failure to chart and detail the particulars of the journey have led to aimless expeditions; philosophers have neglected the true forms of things and jumped to hasty generalisations. Thus, it is necessary that scientists develop marks and places, descriptions of their experiments which will tell their contemporaries and successors how far they have progressed. By so doing, these scientists will direct new advances, "for as in going of a way we do not only gain that part of the way which is passed, but we gain the better sight of that part of the way which remaineth; so every degree of proceeding in a science giveth a light to that which followeth . . ." (pp. 292-293).

When Bacon describes the particulars of each area of knowledge, he uses the wider metaphor of sailing on the seas to new lands of discovery. At the outset, he asks a rhetorical question, urging his audience, in effect, to accompany him beyond the points already reached by previous scientific investigation: ". . . for why should a few received authors stand up like Hercules' Columns, beyond which there should be no sailing or discovering, since we have so bright and benign a star as your Majesty to conduct and prosper us" (p. 222). This extensive journey into new seas is distinguished from the earlier attempts at scientific investigation which never left the shore of traditional knowledge. Plato "did descry that *forms were the true object of knowledge*" (p. 256), but his intermixing of final causes with physical inquiry, prevented any advance of science.

With the advent of a closer charting of natural laws, scientific explorations have progressed beyond the dreams of early ages. By concentrating on particular experiments, the new science has moved slowly from particular to particular before reaching any generalisations. This invention of new knowledge has been as instrumental in the furthering of scientific exploration as the mariner's compass has been in promoting geographical discoveries. In fact, the contemporary age has emulated the orbits of the planets by completing the circle of scientific exploration begun by the ancients: "So also is there another kind of history manifoldly mixed and that is History of Cosmography, . . . this great building of the world had never through lights made in it, till the age of us and our fathers . . . and therefore these times may justly bear in their word, not only *plus ultra* in precedence of the ancient *non ultra* . . . but likewise *imitabile coelum;* in respect of the many memorable voyages, after the manner of heaven, about the globe of the earth' (p. 241).

When Bacon likens the scientific explorations on earth to circumnavigation of the globe and compares this motion to the circular journeys of the planets, he is employing the time-honoured method of triple analogy between the microcosm, the progress of science within the individual, the geocosm, the advance of science in exploring this earth, and the macrocosm, the orbits of the planets in the heavens. He maintains that scientific investigation based on experimentation and measurement of the true forms of things will, in some respects, reaffirm the correspondence between the little world of man and the cosmos. However, Bacon recognises that

even though he has furthered this exploration of nature, other scientists must go beyond him: "Thus have I made as it were a small Globe of the Intellectual World, as truly and faithfully as I could discover; with a note and description of those parts which seem to me not constantly occupate. . . . In which, if I have in any point receeded from that which is commonly received, it hath been with a purpose of proceeding *in melius*, and not *in aliud;* a mind of amendment and proficience and not of change and difference. For I could not be true and constant to the argument I handle, if I were not willing to go beyond others; but yet not more willing than to have others go beyond me again . . ." (p. 391).

All in all, the frequency with which he uses the three patterns of imagery demonstrates the significance of metaphor for Bacon. The essential qualities of his scientific programme are mirrored by the clarity, forcefulness, and orderly progression of his prose style. By effecting such a close relationship between theme and image, intent and metaphor, Bacon emphasises the importance of rhetoric in promoting the advancement of learning.

BACON vs. SHAKESPEARE: A CASE FOR THE COMPUTER?

by Adrian Whitworth

Seventy-five years ago, almost exactly, *The Times* devoted three leading articles, many columns for readers' letters and a complete page in the space of three weeks to a controversy which was then only fifty years old, but which had its origins in Elizabethan times. This controversy concerned the authorship of Shakespeare's works, a problem which had interested many before the controversy was, as it were, launched in 1852 with an article entitled "Who wrote Shakespeare?" in *Chambers's Edinburgh Journal.* These included Lord Byron, Palmerston, Hallam, and Disraeli. The appearance of the article in 1852 crystallised these doubts and between 1852 and 1901, when *The Times* took up the controversy, two camps were formed of those on the one hand who doubted that Shakespeare wrote the plays attributed to him and on the other hand those who thought that Francis Bacon was the author. Amongst these latter were Oliver Wendell Holmes and Gladstone, whilst Nathaniel Hawthorne, James Russell Lowell, John G. Wittier and John Bright were amongst those who admitted only to doubting Shakespeare's authorship.

The public airing in 1901 of the controversy reflected the interest that had been aroused by the publication in 1899 of Mrs. Elizabeth Gallup's claim to have deciphered messages concealed by Francis Bacon in 1623 in the 1st Folio edition of Shakespeare's plays. Mrs. Gallup's book appeared in 1900 and 1901 in revised editions and was reviewed by Andrew Lang, amongst others. Mrs. Gallup's thesis was that Bacon closely supervised the printing (as well as having written the contents) of the 1st Folio of plays attributed to Shakespeare and had concealed cipher messages concerning himself and his authorship within the text. These messages, she claimed, were enciphered within the italic type of the 1st Folio, using the bi-literal cipher which Bacon claimed to have invented and certainly used. Apart from his authorship, these messages told how he was the son of Queen Elizabeth and the Earl of Leicester, who were

secretly married after the death of Amy Robsart, and that he was, therefore, the rightful King of England.

The reason for this airing was the appearance in the December, 1901, issue of *The Nineteenth Century and After* of an article on the Bacon-Shakespeare controversy and this was discussed in the fourth reader of *The Times* on 19th December. This leader pointed out some of the problems of chronology which the messages raised. It also made clear that the bi-literal cipher depended wholly on typography and had nothing to do with the meaning of what was printed. Basically, the bi-literal cipher made use of two distinguishable founts of type, of which every letter of one fount represented a dot and every letter of the other a dash: these two founts were then mingled in such a way that five letters represented one letter of the alphabet by a sort of Morse code. This cipher Mrs. Gallup claimed to have found also in use in the 1628 edition of Burton's *Anatomy of Melancholy*, her decipherment revealing both Bacon's claim to royal parentage and his claim to have written the *Anatomy*. The leader pointed out the obvious discrepancy between the date when Queen Elizabeth and Leicester were imprisoned in the Tower, her accession in 1558 and the date, 1561, when Bacon was born, adding that an incident such as a birth which might have been concealed in the Tower could hardly have escaped all contemporary knowledge when Elizabeth was on the throne.

Serious consideration to Mrs. Gallup's deciphering was given in a third leader in *The Times* of 26th December, and in a two-column article. The writer of this article explained that he had compared the first three Folio editions of Shakespeare, published in 1623, 1632 and 1661, and had examined in each the first act of *The Tempest*. He admitted that he had found two distinct types of italic capital letters in seven, eight and seven letters respectively in these editions. Gay and Bird, the English publishers of Mrs. Gallup's book, expressed restrained pleasure in a letter two days later that the correspondent had found two distinct founts in the 1st Folio, not mentioning the inconvenient fact that the two distinct founts of type were also found in the 2nd and 3rd Folios, both of which were printed after Bacon's death. It could be claimed, of course that, as with Burton's *Anatomy* of 1628, which was also printed after Bacon's death, a friend of Bacon had undertaken the very careful overseeing of the type-setting which was essential for the encoding of a message

in the printed page. *The Times* correspondent did not hold this view, merely suggesting that all the books of all the writers who flourished between 1575 and 1675 probably contained mixtures of founts resulting from typographical developments during that time.

On 27th December, Sidney Lee, later the first professor of English literature in the University of London, and an authority on Shakespeare who was at that time engaged on a census of the extant copies of the 1st Folio, stated as his considered opinion from close examination of a number of these copies that "italic and Roman type of different sizes appear in the preliminary pages, but they are employed separately in different words. They are never intermingled in the manner which would be essential [for the bi-literal cipher]". Sadly, in making this observation, Lee showed that he had not fully grasped Mrs. Gallup's claim, which was that the messages were concealed in two founts of italic type, not a mixture of italic and Roman; a later correspondent was not slow to point out this mistake.

On 28th December, 1901, the argument widened with a letter from G. C. Bompas setting out under fifteen headings "points relating to the authorship of the Shakespeare plays, as deserving thoughtful consideration". These included the well-known ones that Shakespeare was no scholar, linguist or lawyer, and they were all elaborated on in 1902 in a book Bompas published called *The problem of the Shakespeare plays*. One section is perhaps more interesting; it reads:

> The plays fit curiously into the life of Bacon, but show scarcely a point of contact with Shakespeare's life. The scenes of nearly all the plays are foreign. The scenes of several of the earlier plays are laid in France, where Bacon had resided for two and a half years. Others, as 3 *Henry VI*, and *Cymbeline*, have their scenes at St. Albans, Bacon's home. *The Merchant of Venice* was acted when Anthony Bacon had just delivered his brother Francis from the Jews. The "dark period" of the plays coincides with the death of Essex (who, according to the ciphers, was the second son of Elizabeth and Leicester) and of Anthony Bacon in 1601. *The Tempest* appeared when the ships sent out by the Earls of Pembroke and Montgomery and Bacon were wrecked at the Bermudas. *Henry VIII*, *Coriolanus* and *Timon* appeared seven years after Shakespeare's death; but, appropriately to their subjects, after Bacon's fall.

Although Bompas did not mention it, there is also another curious parallel between the appearance of the plays of Shakespeare and the periods of inactivity in Bacon's life. Briefly, this argument goes as follows: Bacon was thought to have had much time to spare between 1591 and 1605, a period in which twelve new plays by Shakespeare appeared anonymously and nine bearing his name. In contrast, between 1606 and 1621 only the Sonnets and a new play, *Troilus*, were published: during this period Bacon became Solicitor-General in 1608, Attorney-General in 1613, privy councillor in 1616, Lord Keeper in 1617 and Lord Chancellor in January 1617-1618, duties which must have absorbed much of his time. In fairness, of course, it should be pointed out that Shakespeare is known to have retired to Stratford in 1611 and to have died in 1616: his will makes no mention of his wishes with regard to any books or manuscripts which he might have been expected to have possessed. In 1621 Bacon was removed from office on a bribery charge, in 1622 *Othello* was published for the first time, and in 1623 the 1st Folio of all the dramatic works of Shakespeare containing fifteen new plays and a further twelve with substantial alterations.

Also, is it of any significance that, according to the British Museum Catalogue of Printed Books, of the twenty works which were published in separate editions before the 1st Folio five appeared anonymously? What reason, except perhaps the inconsistencies of publishing at that time, can be advanced for Shakespeare hiding his authorship? For Bacon there would have been justification.

29th December was a Sunday. On 30th December interesting observations came from Silvanus P. Thompson, F.R.S., an old student of Imperial College, and W. W. Skeat, Elrington and Bosworth Professor of Anglo-Saxon at Cambridge. Thompson's contribution pointed out that in 1679 Bacon's miscellaneous collection of scraps on natural history, published as *Physiological Remains*, included a list of bodies "attractive and nonattractive" which was a transcript in fact from book two of Gilbert's *De magnete* of 1600. He implied that Bacon's "Promus of formularies and elegancies" might also be cribbed from someone else. His letter ends "Meantime, it is interesting to watch this growth of the Bacon mythus. It is not wanting in any of the elements characteristic of the true mythus, even to the element of the miraculous birth, without which

no cult . . . would be complete". Skeat made a more telling observation, which highlighted one of the weaknesses of Mrs. Gallup's case, that "According to Mrs. Gallup's new discovery, we are told that the following sentence has been deciphered from I.M.: 'search for keys, the headings of the Comedies.' According to the *New English Dictionary*, the earliest example of the use of the word 'heading', in the sense of 'title or inscription at the head of a page, chapter or other division of a book' is in 1849. Can any example of this use of the word be found earlier, say before 1800; or did Bacon in this instance (as I strongly suspect) employ 19th century English?†" There is no doubt to which camp Skeat belonged.

On 31st December Reginald Haines, probably a master at Uppingham, discussed the Baconians' claim that Shakespeare's works required a knowledge of Latin and Greek, and he is, perhaps, worth quoting in full.

> I have studied Shakespeare for the express purpose of testing his classical attainments, and I must deny emphatically that he shows any acquaintance with Greek at all. Of course there are common allusions to Greek history and mythology such as every poet would have at command, but no reference at first hand to any Greek writer. It is true that there is one such reference in *Titus Andronicus* to the *Ajax* of Sophocles . . . but these are only one more proof that the play is not (except in parts) by Shakespeare's hand. As far as I know there are but four real Greek words to be found in Shakespeare's works—threne, cacodemon, practic and theoric. It is impossible to suppose that Bacon could have veiled his classical knowledge so successfully in so extensive a field for its display, or that he could, for instance, have perpetrated such a travesty of Homer as appears in *Troilus and Cressida*. Shakespeare knew a little grammar school Latin, but very rarely quotes Latin, unless it be a proverb or some stock quotation. . . . When he uses conversational Latin the idiom is shaky . . . still he has a very large vocabulary of Latin words such as "renege", "to gust" (taste), and we may fairly say that

†This is a misunderstanding. The word "heading" here referred to the *head-pieces*, incorporating rebus symbolism, found in the 1623 Shakespeare Folio, and contemporary publications issued under the names of various "idle pens". According to the *Shorter Oxford English Dictionary* "heading" is a Middle English word, in use up to 1500—Editor.

Shakespeare knew Latin as well as many sixth form boys, but not as a scholar. For instance, he gets confused over the story of Althaea's brand and spells Arachne, Ariachne. Bacon certainly would have shown more erudition.

On 1st January, 1902, Sidney Lee returned again with a brief quotation from Spedding's biography of Shakespeare, 1868, "[he] demonstrated—finally in the opinion of competent judges—[a nice reference to Lee himself] the fatuity of the Baconian theory". And on the following day, 2nd January, Andrew Lang offered an historical note pointing out, amongst other things, that on 22nd January, 1561, the date of Bacon's birth, there was evidence that Queen Elizabeth was writing on business to Rutland, President of the Council of the North, and that on 18th January, 1561, she had discharged her Royal duties as usual, and had sat through long stage plays later at Windsor.

Other letters appeared both before and after 6th January, but that day the second leader and a complete page were devoted to a careful examination of Mrs. Gallup's work, illustrated with enlarged photographs of the texts upon which she had worked, together with her actual working upon the text. The leader draws the conclusion that the readers will find no uniformity among the letters assigned to the same fount, no constant difference between the letters assigned to different founts, and a resemblance often greater than that shown in the same fount, between letters classified by Mrs. Gallup as belonging to different founts which for normal cipher purposes must be sharply and securely distinguished. The "correspondent" similarly amongst his—or her—ten conclusions remarks on the biliteral cipher that the existence of a few duplicate forms and few fixed rules and a host of elastic observances together render it the most plastic and adaptable in the world. Finally, the leader remarks that Mrs. Gallup herself made it clear that "inspiration" was required for deciphering.

These conclusions are, of course, perfectly fair comment on ciphers in their normal use, but his followers have always pointed out that ciphers were widely used in Bacon's time and so there would be many expert decipherers who could quickly unravel a message from a perfectly regular cipher. Bacon, therefore, was careful to provide in his cipher alternative or confused readings which would

not incriminate him in his lifetime. Certainly, Mrs. Gallup must have had extraordinarily keen eyesight—or was her "inspiration" perhaps that of a medium, although she never claimed that gift? One would be happier to accept that explanation rather than her deciphering for the remarkable consistency and detail of the messages she claimed to have recovered from the 1st Folio and elsewhere. Whatever view is taken, however, Mrs. Gallup's work cannot be said to have established, by itself, Bacon's claim to the authorship of Shakespeare's works, since her decipherings have proved unrepeatable and so unverifiable. Nevertheless, the information which she produced was stimulating and suggestive and greatly assisted later cryptographers who, using other ciphers than the Bi-Literal, confirmed most of the facts she claimed to have discovered.

The Baconians came on somewhat safer ground when later they investigated the use of number ciphers. These are essentially based on the 24 letter alphabet in which i and j are treated as the same letter, as are u and v, and in the simple alphabetical cipher a = 1, b = 2, c = 3 . . . x = 22, y = 23, z = 24. This number cipher can be reversed so that a = 24 and z = 1. By the first of these two ciphers "Francis Bacon" adds up to 100, and by the second, reverse cipher to 200. "Bacon" adds up to 33 and 92 respectively. These, and more complicated variations, are thought to have been used by Bacon to conceal facts similar to those claimed by Mrs. Gallup. The evidence that Bacon used such a cipher is, they say, provided by him in his own works. For example, in Bacon's 33rd Essay the 33rd word is "TO", the numerical value of which is 33 or "Bacon". Now "TO" is a common enough word, and so this fact may be merely a coincidence but this coincidence is made more significant when they point out that the whole essay contains the word "TO" 33 times. See *Baconiana*, Vol. LVII, No. 174, pp. 46-47. On such evidence letter-counts have been made in the works of Shakespeare and some messages deciphered.

Apart from such concealment in ciphers, some think that further proof of the authorship can also be found in the placing of words in such an order that certain letters form a pattern on the printed page, this pattern containing a significant word or message. This reduces the problem to one of coincidences and probabilities. If, therefore, the laborious task was carried out of accurately feeding into a computer pages from the 1st Folio or Burton's *Anatomy of*

Melancholy, letter by letter, horizontally and vertically, it should be possible to programme a computer in such a way that it would work out the normal spread of letters over a page and indicate any page on which this spread diverged significantly from the average. The computer might also be asked to search for key words in these patterns, words such as Francis, Bacon or both. This would seem only to be an extension of the work already being carried out with the aid of computers on the establishing of authorship from similarities of word usage.

Incidentally, all the basic sources from which the Baconians draw their evidence are in the Library of the University of London—in the private collection of 7,000 volumes built up by Sir Edwin Durning-Lawrence, a lawyer, member of parliament and former student of University College, which was handed to the University in 1931.

Re-printed from *Icon*, the Imperial College Review, dated May, 1976; by kind permission of the Editor and author. Although we do not agree with all the views expressed, we print this article as being one of the fairest to both cipher enthusiasts and their opponents that we have seen in the academic world. Editor.

BOOK REVIEW

GOLDEN LADS

A Study of Anthony Bacon, Francis, and their friends

by Daphne du Maurier: Victor Gollancz, £5

Francis Bacon, close on thirty-eight . . . was feeling his way towards a command of the English language that would seldom, if ever, be surpassed. Certain of his phrases read like verse . . . (*page* 196).

In conversation with this reviewer Dame Daphne has insisted several times that this book was designed to capture the interest of the ordinary reader but, as the above quotation shows, the more discerning reader could well be led on to a closer study of the history and personalities of a uniquely fascinating period; and then to deeper things. This is the method employed by Francis Bacon in his acknowledged writing, in the Shakespeare Plays, and by the author in her forthcoming book on Francis, *The Winding Stair.* The title is taken from

> Golden Lads, and Girles all must,
> As Chimney-Sweepers come to dust
> *Cymbeline*: Act 4, Scene 2: Song.

and the poetic touch is a reminder that we are not dealing with a professional historian, but rather with an inventive writer who has already attracted a devoted public in other fields.

Nevertheless Dame Daphne, with the help of a team of research writers (shades of Sir Winston Churchill in his *History of the English Speaking Races*!) has spared no pains in attempting to ensure accuracy, and indeed has made at least one discovery, namely the charge of pederasty brought at Montauban, the capital of the French Protestants, against Anthony. Evidently the King of Navarre put an end to these charges[1] but the popular reviewers, in

[1] See page 197.

their frantic search for "news" featured them. Perhaps their unanimous failure to mention Dame Daphne's repeated allusions to the Bacon brothers' and their associates' lodgings close to playhouses where Shakespeare's Plays were staged and Shakesper lived can be explained on these grounds, but not excused. . . .

Golden Lads is also notable for the reminder that although the date of Anthony's birth is unknown, the parish records at St. Olave's, Hart Street, in the City of London, prove that he was buried there on 17th May, 1601. Admittedly the entry in the register was published in 1894, but even Thomas Birch, author of *Memoirs of the Reign of Queen Elizabeth I* (1754), and James Spedding searched in vain for this information, which had virtually been lost.

We were intrigued and gratified to note that Dame Daphne, like R. J. A. Bunnett in his articles on Anthony Bacon which appeared in *Baconiana* Nos. 148 and 149, endorses the view expressed frequently by Commander Martin Pares in *Baconiana* and elsewhere that Francis warned Essex on the occasion of a gift of land, and well before the treason trial, that the Crown would ever have first claim on him—especially, of necessity, when he was appointed Queen's Counsel by Royal command, despite his earnest request to be excused this agonising duty. Dame Daphne is right to say (page 128) that "Francis had judged him rightly from the first. Robert Devereux had all the qualities of leadership . . . and because of this he must be guided". On pages 250-251 the author, again like Mr. Bunnett, suggests that had Francis not participated in the Essex trial Anthony would have been arrested, and Francis made it a condition of participation that this should not happen.

Our intention is that our Members should read this fascinating book, and not a long review, but to whet the appetite we enumerate below some additional points which should not go unnoticed in *Baconiana.*

(1) Anthony resided for two years at Bordeaux, whilst Montaigne was preparing the fourth edition of the *Essaies* which appeared posthumously. The last letter Montaigne precursor of the Pleiade poets received, was from Anthony. Francis had been an admirer of the Pleiade from boyhood (page 77, 78 and 52).

(2) Edward Bacon, favourite half-brother of Francis, had leased Twickenham Park for twenty-one years from 1574, and both

Anthony and Francis resided there, Edward preferring to remain at Shrubland Hall, near Ipswich. The "idle pens" scrivening is therefore well documented (pages 104-105).

(3) In 1594 Anthony came to lodge in Bishopsgate Street near Bull's Inn and within easy reach of James Burbage's The Theatre and The Curtain, both built for play performances. James, and his sons Cuthbert and Richard, may have been related to Edward Burbage, who had been in Anthony Bacon's service. William Shaksper acted in the Burbage company, and was also lodging in Bishopsgate. *This skein of circumstantial evidence was ignored by all the reviewers* despite the fact that Daphne du Maurier comments that Lady Bacon's fears that her eldest son would become involved with theatre folk "were probably well founded" (pages 119-120 *et passim*).

(4) We were glad to see in Chapter XII a rare reference to *Promus of Formularies and Elegancies*, Francis' notebook, so ably brought into prominence by Mrs. Henry Pott many years ago.

(5) Gorhambury was adjacent to Verulamium where Cunobelus or Cymbeline had ruled before the Roman invasion. What possible interest could Cymbeline have held for William Shaksper, as opposed to the Bacon family? (page 36).

(6) The Bacon brothers' constant devotion to the cause of Essex is brought out clearly in the book and we commend especially pages 236-237.

(7) We were sorry that no mention was made of the Northumberland MS. which we understand is being carefully preserved by the Duke of Northumberland at his seat, Alnwick Castle: but our President, Martin Pares, has already demonstrated the importance of this in *Baconiana* nos. 160 and 163 and his booklet *Knights of the Helmet*. We commend also his book *Mortuary Marbles*.

Certain reviewers stated that *Golden Lads* is the first book to be written about Anthony Bacon, but although the writer has put together a most readable biography, it should be said that Olive Wagner Driver produced *The Bacon-Shakespearean Mystery* in 1960; however, this was published in the U.S.A.

Whether *Golden Lads* appeals to the public or not, it should not be overlooked that the author had the benefit of the transcription of over 300 letters from the Lambeth Public Library, many for the first time. More were photocopied from the Folger Library in

Washington, and others read in the Harleian and Cotton MS. collections in the British Museum. Anthony's correspondence forms virtually the only source material for his life, so the importance of this research work needs no emphasis. Some but by no means all the correspondence was used by Thomas Birch in his *Life of Queen Elizabeth* (1754), James Spedding in *The Life and Letters of Francis Bacon*, and Hepworth Dixon in his *Personal History*. *Golden Lads* then *is* a work of importance to historians as well as being entertaining for the general reader, even though it should not be judged by professional *criteria*. Nevertheless disingenuity rather than literary *insouciance* may have been responsible for the pointed silence of the critics in face of the author's very significant comments on the propinquity of the Bacon brothers, Essex, and the Burbages to William Shaksper and the London theatres. The restraint of Dame Daphne in not remarking on the authorship implications could not have escaped the attention of professional historians and men of letters.

We recommend this fascinating book without reserve to our Members, and append a note from T. D. Bokenham on the Burbages whom Dame Daphne has deftly woven into the Bacon/Shakespeare tapestry.

THE BACONS AND THE BURBAGES

Daphne du Maurier, in her excellent book about Anthony Bacon, Francis and their friends, refers to the Burbage family, some of whom were known to Anthony Bacon as early as 1579 when his father, Sir Nicholas died. One of Anthony's properties, Pinner Park and Farm in Middlesex, became the subject of a dispute between Anthony and Nathaniel Bacon: the tenant was a William Burbage whose brother Robert, a Hertfordshire landowner, in 1564 sold the manor of Theobalds to Anthony's uncle Burghley, the Lord Treasurer. Some time after 1581, this same William Burbage, according to Dame Daphne, entered into a lawsuit about a house in Stratford-on-Avon with John Shakspere.

In 1593 Edward Burbage, William's son, was employed by Anthony Bacon "out of kindness of heart". He acted as courier, and Lady Bacon at Gorhambury complained of him as being insolent and of ruining one of her horses. In the following year Anthony was installed in Bishopsgate almost next door to the Bull

Inn which was used as a theatre and was within easy reach of Shoreditch. There, in 1576, "The Theatre", the first building in England to be designed specifically for the drama, had been erected by James Burbage, as manager of the Earl of Leicester's Men. Burbage lived in Holywell Street nearby and in 1595/1596 leased part of a large house in Blackfriars from Sir William More of Loseley House in Surrey and converted it into another theatre. *The Dictionary of National Biography* discredits the theory that James Burbage was a member of the family of that name living at Stratford-on-Avon. A John Burbage had been Bailiff there in 1556 and it has been suggested, without any authority, that James' son Richard Burbage and William Shakspere were schoolfellows! In view of this new evidence, however, it does seem possible that there was some connection between this family and the Bacons' tenant at Pinner, unless there has been some confusion over the disputant in the lawsuit.

The *Dictionary* suggests that it is probable that James Burbage, a joiner by trade but also an actor, had taken part, with the Earl of Leicester's troup, in the festivities at Kenilworth for the Queen in 1575 and the building of his new theatre in the following year is perhaps significant. The land in Shoreditch was leased from one Giles Allen. After their father's death in 1597 (not 1594 as stated in *Golden Lads*), James' two sons, Richard and Cuthbert, pulled down the timber constructed Shoreditch theatre and built "The Globe" on Bankside. Richard became the greatest actor of his day, the Elizabethan Roscius, and took the lead in several of the Shakespeare and Ben Jonson plays, while Cuthbert, the elder son, took over the management of "The Globe". The Blackfriars theatre was leased to the Queen's "Children of the Chappell" who performed some of Jonson's plays.

It is interesting to be reminded that while Anthony Bacon was resident in Bishopsgate, William Shakspere became a near neighbour of his. Not too near one trusts, otherwise, according to Ben Jonson, "his breath might soil Anthony's ruff". It is also curious that in the previous year, the poem *Venus and Adonis*, written in the most courtly language of the day and based on Ovid's *Amores*, had been published with its Dedication to the Bacons' wealthy friend the Earl of Southampton and signed "William Shakespeare". Anthony Bacon's neighbour later moved to lodgings in Silver Street

where Sir Nicholas Bacon had once owned some tenements. His town house had been in Noble Street nearby.

In 1634 Cuthbert Burbage applied for a grant of Arms and stated that he was descended from a Hertfordshire family, which brings us back to Robert Burbage who sold land to Lord Burghley in 1564. It seems highly probably, therefore, that the two families from Middlesex and Shoreditch were closely linked and that Anthony and Francis Bacon knew them and developed ties with them which resulted in the production of the mighty English drama which flourished between the 1580's and 1630.

T. D. BOKENHAM.

CORRESPONDENCE

The Chairman,
Bacon Society,
Canonbury Tower.

Sir,

PUBLISHING FUND

I enclose a cheque for £10, and only wish it could be £1,000, but trust the aims of the Society may be duly rewarded.

I well remember reading, in *Pall Mall Magazine* in 1902, the first intimation of the real authorship: I wrote for guidance re books to consult and was rewarded with advice to get Judge Webb's *The Mystery of William Shakespeare.* I still have it, and a note on the opening page states: "I consider this book the best written on the subject, which guides me." This was from George Stronach, the then Secretary, who was good enough to answer my enquiry. I still have the book and read and enjoy it.

I am now approaching my 99th year so I shall not join the applause when the truth about the authorship is known.

Every good wish for all the endeavours,

FRED. S. THOMPSON

1 Wyngate Road,
Hale,
Altrincham.
27th October, 1975.

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PRESS CORRESPONDENCE

THE EDITOR, *THE TIMES*

SCRIPTURES AND THE BARD

From Mr. Noel Fermor

Sir,

I read with considerable interest the article by Bishop Mark Hodson (24th April) on Psalm 46 in the 1611 Authorised Version of the Bible, and the Shake-spear cryptogram hidden therein. This

will be a surprise to most of your readers, as it was to the Bishop until "a few years ago", but it is incorrect to say that the cryptogram is virtually unknown.

In fact, this decipherment—and others developing from it—has been known to members of this society almost from its date of formation in 1886. We agree entirely that this cipher insertion is deliberate, and your contributor makes an important point in commenting that cryptograms (and indeed other forms of cipher) were a material part of the literature of the time. He might have added for diplomatic purposes as well, *cf.* Daphne du Maurier's reference to Anthony Bacon's enciphered correspondence still preserved in the Lambeth Palace Library, in her recent book *Golden Lads.*

Francis Bacon, of course, went so far as to explain the *modus operandi* of various cipher systems in his *Advancement of Learning* (Book VI, Chapter 1).

However, there is no evidence that some of the greatest scholars of the period knew Shakespeare of Stratford-on-Avon—he never mentioned books and left no library according to his will—and the very few facts we have about him do not reveal an upright and religious man, as Bishop Hodson suggests.

Perhaps we are being guided to the truth that even in the most familiar words or scenes there may lie hidden messages which, unless we possess the right key, are never disclosed to us.

After all, Francis Bacon's *Translation of Certaine Psalms* (1625) has come down to us, and he was born 46 years before the date when the work on the Authorised Version of the Bible began!

Yours faithfully,

NOEL FERMOR, Chairman.

The Francis Bacon Society,
Canonbury Tower,
Canonbury Place, Islington, N1.
26th April, 1976.

* * * * *

From the Reverend Albert Lupton

Sir,

Re Bishop Mark Hodson's article on Shakespeare's cryptogram in Psalm 46, A.V. (24th April), I understood that, having friends

among the translators, this was a grateful gesture as a memorial for the help which Shakespeare had rendered with some of the magnificent language and flowing phraseology for which the Authorised Version of the Bible is known.

Sincerely,

ALBERT H. LUPTON

Delling Lodge,
Bosham, Sussex.
26th April, 1976.

The Editor,
Western Morning News.

Sir,

It is apparent from Mr. Derek Lean's interview with Professor Wilson Knight (*The WMN* 10th December) that the distinguished Shakespearian is somewhat disturbed as to the authorship of the immortal plays and poems.

He says his interest in Shakespeare dates from the time he was a teenager. I can beat that, as my interest was aroused at the age of twelve when I was taken to see the great actor, Lewis Waller, as Henry V at the Lyceum theatre seventy-five years ago.

On leaving my boarding school I was determined to see the plays and, thanks to Tree, Benson, and The Old Vic, I have seen the whole 36. Not only that, but I have produced 14 of them and played many leading parts.

I studied the facts known as to the life of the Stratford man and found myself agreeing with the essayist, Emerson, that "other admirable men have led lives in some sort of keeping with their thought but this man in wide contrast. I cannot marry him to his verse".

If Professor Wilson Knight has a copy of my book *Shakespeare: New Views for Old* second Edition, 1943, he will find on pages 11-13 how justified Emerson was in his opinion.

We know so little, and what we do know is mostly a mean and sordid record. We do not know in what part of Stratford he was born as the so-called "birthplace" is merely a token and bears no resemblance with the decrepit little cottage which was on the site until 1850, when the present show-place was put up and the adjoining mean little properties demolished.

My book shows a photograph of the previous "Birthplace" taken in 1846. There does not exist a single letter written by him, and only one to him and that seeking a loan.

His main occupation at Stratford was money-lending at 10 per cent interest and suing his defaulting debtors for petty sums.

In 1598 there was acute famine at Stratford owing to three years of bad harvest. He was found by the local council to have "cornered" eighty bushels of corn and malt.

The great question is who was the author? It is apparent that some of the plays were written in collaboration and it is fairly easy to distinguish the inferior writer from the master-mind. I have no doubt as to the real name of the latter.

RODERICK L. EAGLE

27 Avenue Road,
Falmouth.
18th December, 1975.

* * * * *

The Editor,
The Times Literary Supplement.

Sir,

THE "ARCADIA" TITLE-PAGE

I have found the printer's device on the title-page to "The Countess of Pembroke's Arcadia", reproduced in your issue of 19th December, most interesting. It shows a swine being repelled by the proximity of a bush in bloom which is obviously marjoram. The motto reads "non tibi spiro" (*I do not breathe for you*). There was a proverb among the Romans *nihil cum amaracino sui* quoted by Aulus Gellius and others. Whether or not this is true I cannot say. Apparently there was a belief that flowers breathed their scent. The Duke in *Twelth Night* speaks of "the sweet sound that *breathes* upon a bank of violets" and Bacon in the Essay *Of Gardens* says that "the *breath* of flowers is sweetest in the air where it comes and goes like the warbling of music".

I shall certainly be not the only one to disagree totally with Mr. J. H. Padel with his attempt to identify what Shakespeare calls "the better part of me". May I suggest that he studies the epilogue which ends the last book of Ovid's *Metamorphoses* and then turns to Sonnets 39 and 62 in particular? He will then, I think, agree that

the object of the poet's adoration is his own mind and art which he personifies in order to lavish his praise upon this under a thin disguise. This interpretation was explained in detail in the *T.L.S.* of 17th August, 1973 and even further in my book *The Secrets of the Shakespeare Sonnets* (1965).

Yours truly,

RODERICK L. EAGLE

27 Avenue Road,
Falmouth.
20th December, 1975.
(Not published)

* * * * *

The Editor,
The Daily Telegraph.

Sir,

MR. DARLINGTON AND SHAKESPEARE

If Mr. W. A. Darlington is content to accept the story in a novel as a reliable guide to the facts as recorded concerning the life of the Stratford man, he is welcome to do so. He has, however, no right to scorn the many who, like Emerson, "cannot marry the man to his verse". They have not arrived at their opinion until after a long period of thought and research.

Is it not odd that if Shakespeare attended the little school consisting of one room over the Guildhall and had only one master, neither he, nor any one of those pupils, ever mentioned that they had among them this amazing prodigy?

His knowledge embraced all kinds of learning even including French and Italian which would have required private tutors. In chapter XV of my book *Shakespeare: New Views for Old* (1943) now out of print I produced conclusive evidence that Shakespeare, whoever he was, toured northern Italy from Milan to Venice. Burbage's company never visited Italy.

Yours truly,

RODERICK L. EAGLE

27 Avenue Road,
Falmouth.
13th January, 1976.
(Not published)

The Editor,
Daily Telegraph,
135 Fleet Street,
EC4P 4BL.

Sir,

We must all respect the experience gained by your eminent drama critic, Mr. W. A. Darlington, in a life time of watching Shakespeare Plays, but this only makes it the more surprising that he should "not greatly care" about the identity of the author.

After all, the publication of another book in a long line of speculative biographies, all founded on the flimsiest foundation of truth, should surely not deter those who are dissatisfied with the Stratford legend.

Mr. Darlington comments that scholars of his acquaintance—I know others of a different view—do not doubt that William Shakespeare wrote the Plays, but they are hardly likely to express a different opinion in public in view of the entrenched attitude of the orthodox academic world which discourages severely any attempt at investigating the mystery of the authorship.

It is all very well to conjecture that the Shakespeare family had "good breeding" but if this is the case perhaps we could be told why William's father could only make his mark and his daughters were illiterate.

Mr. Darlington refers to William Shakespeare as a furbisher of old plays but even assuming this to be correct, it does not explain the number of alterations and insertions made to quartos after his death in 1616, the publication of a new play *Othello* in 1622, and the introduction of additional texts in the 1623 Folio published seven years after his decease.

No, we ask for bread and we are given stones. It would be helpful if your critic could give some credit to those who have given considerable thought and trouble to investigating the authorship question. After all we are in very good company as Emerson averred that he could not marry the man to his works.

Yours faithfully,

NOEL FERMOR, Chairman

(Not published)

* * * * *

The Editor,
Daily Telegraph.

END OF THE WORLD

Sir,

In John Ford's play *The Honest Whore*, printed in 1633, I came to the lines:

The schoolmen teach that all this globe of earth
Shall be consumed to ashes in a minute.

Can any of your readers tell me the title and date of the source of Ford's lines and to what "schoolmen" he alludes? Shakespeare in *The Tempest* wrote that

The great globe itself
Yea, all which it inherit, shall dissolve

and "leave not a wrack behind".

RODERICK L. EAGLE.

9th March, 1976.

Dear Mr. Eagle,

I was interested in your letter in today's *Daily Telegraph.* The Schoolmen are the same as the Book of Common Prayer calls the School Authors. It means the scholars or theologians or divines, or whatever we like to say, of the time immediately preceding the Reformation. Those of the earliest centuries are called the Fathers, or Fathers of the Church. Usually St. Bernard (d.1115) is thought of as the last of the Fathers, and St. Anselm (d.1109), or Peter Lombard (1164), as the first of the Schoolmen.

Their job was to systematise or justify or establish the teaching the Church already held, rather than to bring forth anything new or to be as we may say productive like the Fathers. It has been said, "to justify by reason that which had first been received by faith", which about sums up what they did. So e.g. St. Thomas Aquinas, the most famous of all, produced the *Summa Theologica*—I can only repeat, to systematise, to present in an orderly and systematic fashion, logical and consistent, even down to the minutest detail, all teaching up to his date, without questioning or criticising it.

The idea of the consummation of all things being by fire, would be bound to be thus part of what "Schoolmen teach" because it was biblical.

So of course if in your letter you mean you would like the title and

date of where Ford got the idea—one can only say that it was always the teaching of every writer from New Testament times until at least the 16th century, and of the great majority ever since until (when ? in quite modern times, say the present century). Even now I dare say the great majority of thinkers, including our greatest astronomers, would conclude that this is the most probable end of it all—although I know some would say the exact opposite, a freeze-up! So your answer is: 2nd Epistle of St. Peter, chapter 3, verse 10; Isaiah 51, verse 6; Psalm 102, verse 26; Matthew 24, verse 35.

Yours sincerely,

(Rev.) FRANK WAIN

Kinwarton Rectory,
Great Alne, Alcester,
Warwickshire.
9th March, 1976.

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