VOL. LX. No. 177 PRICE £1

BACONIANA

Founded 1886

November 1977

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LONDON:

Published by THE FRANCIS BACON SOCIETY INCORPORATED at Canonbury Tower, Islington, London, N.1., and printed by Stanley L. Hunt (Printers) Ltd., Midland Road, Rushden, Northamptonshire.

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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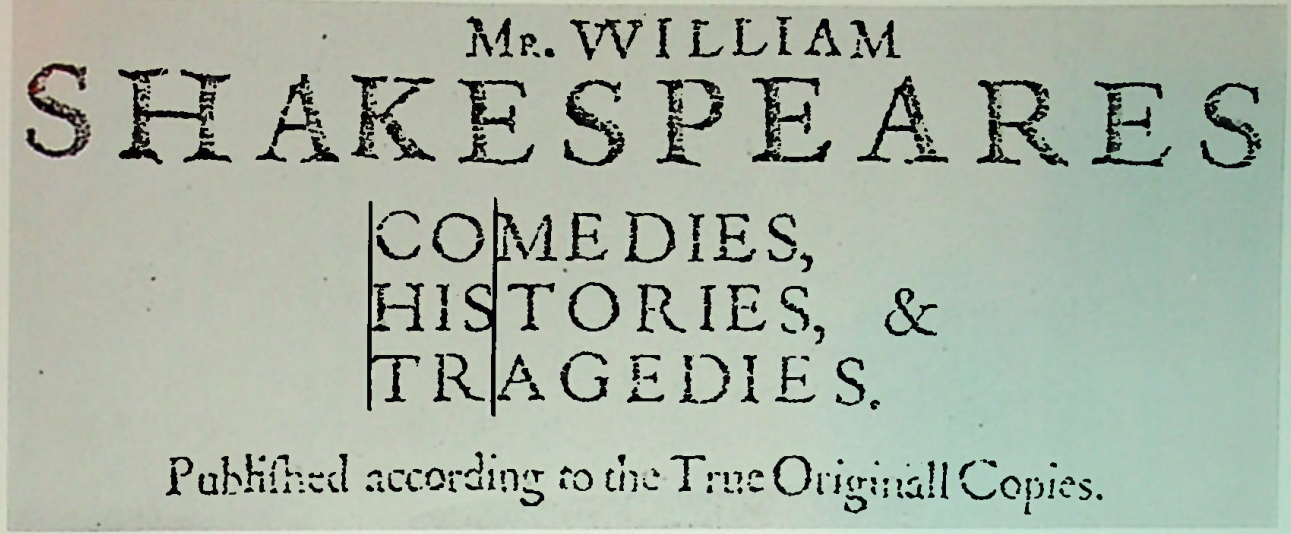
The subscription for membership is £2.10 payable on election and on the first day of each succeeding January. Members receive a copy of each issue of BACONIANA, without further payment, and are entitled to vote at the Annual General Meetings.

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.



Title-page of the 1623 Shakespeare Folio. The number of letters in "COMEDIES, HISTORIES, TRAGEDIES" totals 26—the numerical value in Hebrew caballa of YHVH. The words are written on three lines, symbol of the Trinity in all things. The initial group of letters (CHRIST 0) number seven, signifying the seven creative Principles. This group consists of two vertical lines of letters—the first of 3 letters (CHT), and the second lozenge-shaped line of 4 letters (OISR), giving the mystical numbers of the Temple which is generated from the circle of light as a triangle and square (see page 58).

BACONIANA

VOL. LX (91st year) No. 177 NOVEMBER, 1977

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

Our readers may be pleasantly surprised to find that this issue of *Baconiana* again contains about 100 pages, and a number of illustrations, despite rising printing costs.

We have been able to achieve this mainly because of the generosity of a number of donors to the Chairman's Publishing Fund following the appeal made in *Baconiana* 176. We were especially grateful because of our fervent wish to print as soon as possible revealing and important contributions from Professor Henrion, Peter Dawkins and our Treasurer T. D. Bokenham. We were also particularly concerned to print the remainder of the MS. by H. Kendra Baker, redeeming Bacon's character once and for all from the trumped up charges of corruption brought by the De Vere faction, including Sir Edward Coke.

Unfortunately the constant battle against inflation must go on so that the quality and content of *Baconiana* can be maintained. . . . We appeal therefore to all our friends to give the maximum financial assistance so that our work, almost entirely voluntary, can continue.

The Chairman will gladly acknowledge each donation, large or small, and meanwhile sends a heartfelt

THANK YOU
for past assistance.

MOTLEY IS THE ONLY WEAR

Cipher work has interested Baconians since the inception of the Society, but has invariably aroused the derision of the outside world. It is not our intention to discuss the merits of particular systems in this short note, but to examine historical evidence for their use in Bacon's time, before and since. We were inspired to do this after reading an article, *Cryptanalysis and Historical Research* by Eric Sams and Julian Moore which appeared in *The Times Literary Supplement* of 4th May, 1977.

Our readers are familiar with Francis Bacon's discussion on and examples of ciphers in *The Advancement of Learning*, and the decisive influence of his philosophy and scientific thought on the founders of the Royal Society, of whom John Wilkins was one. Wilkins subsequently became Bishop of Chester, and as a young man published the first English *textbook* on cryptography, namely *Mercury, or the Secret and Swift Messenger.*

Shortly afterwards the Civil War broke out, and the use of enciphered writings proliferated, both by the Royalists and the Roundheads. Indeed the Parliamentarians captured Royalist letters and published decipherments therefrom. The growth of cryptanalysis reflected the effective use of far simpler methods than modern mechanized and computer techniques, and spotlights the disingenuousness of Colonel and Mrs. Friedman, in *The Shakespeare Ciphers Examined*, in virtually denying the likelihood of their use by Bacon and his contemporaries.

A recent example is the cipher diary kept by Beatrix Potter from 1881 to 1897 and not decoded until 1958 despite its simplicity. Francis himself laid down in *The Advancement of Learning* that ciphers "be not laborious to write and read" and "that they be impossible to decipher". The nearest approach to these ideals was the employment of number-cipher throughout Europe from the XVIth century onwards. Other methods included alphabetical displacements which Suetonius attributed to Julius Caesar and are now known as "Caesars". In the Middle Ages "cabalistic" symbol ciphers were often devised, and Bacon intensified obscuration by "intermixtures of nulls and non-significants". A fine example of this appears in William Camden's *Remaines*, 1614 edition, in the chapter on "Anagrammes" (page 168 *et sequitur*).

Sir Francis Walsingham supplemented the alphabet by the addition of inverted signs for the use of his agents at home and abroad, and variations were adopted in modern times by Edgar Allan Poe in *The Golden Bug* and Conan Doyle in *The Dancing Men*, for literary ends. Picturesque symbols, however, though also used by Bacon in the form

of head- and tail-pieces, were too cumbersome, and were generally succeeded by number-ciphers, as already mentioned.

Thus Abraham Cowley (1618-1677), whose tomb is in Poets' Corner in Westminster Abbey, used a number-cipher in two letters to Charles I from Lord Jermyn and Henrietta Maria respectively; and Prince Rupert wrote to Will Legge, the Royalist Governor of Oxford in a cipher which has recently been decoded.

Shorthand, an Elizabethan invention, or revival, and used by Pepys and Cromwell's followers, "seems" to have been based on Shelton's *Tachygraphia*, which ran to six editions between 1620 and 1641.

Readers seeking further guidance, may care to consult C. Carter's *The Western European Powers 1500-1700*, published in 1971, or S. Richards' *Secret Writing in the Public Records, Henry VII-George II*, which appeared three years later.

* * * * *

The 250th anniversary of St. Martins-in-the-Fields Church last year was a matter of national significance, though a small church once standing on the near-by National Gallery site pre-dated it by more than 700 years!

Dr. Tenison, later Archbishop of Canterbury and author of *Baconiana*, published in 1679, was vicar there at one time, winning the warm regard of John Evelyn, who recorded a number of visits to the Church. The present building was erected by James Gibb, a pupil of Wren, and Grinling Gibbon carved the pulpit with its winding staircase.

As is well known to our Members, the Church Birth Register contains the following entry:

1560, 25 Januarie Baptizatus fuit Mr. Franciscus Bacon.

Shortly afterwards there appears:

Filius Dom Nicho: Bacon Magni Anglie Sigilli Custodis.

The "Mr." in the first quotation defies rational explanation at first sight. As Alfred Dodd has pointed out it was contrary to accepted custom for birth registers, then as now, and hardly seems appropriate for a newly-born babe. Sir Nicholas did not use this prefix for his three sons by his former wife—Nicholas, Nathaniel, and Edward (Francis' favourite) or for Anthony, born two years before Francis.

There is the possibility that the "Mr." was inserted at a later date; if so, why for Francis alone? Masons will claim that the Mr. stands for Magister thus bringing in masonic and Roscrucian overtones: and there are Royal birth implications for those who believe in these.

* * * * *

By kind permission of the Editor of *New Scientist* and the author, we re-print an article on Francis Bacon's scientific achievements and

their value for mankind, which appeared in the 8th April, 1976, issue.

J. G. Crowther quotes Bacon's message that "the project of his life was the conquest of the Universe by man", and laments that no body or institution has thought fit to carry out his wish for lectureships in natural philosophy at Cambridge and Oxford to be endowed. Crowther reminds us that Charles Darwin proceeded on "true Baconian principles" in working on the problem of the origin of species, and that the Royal Society founders were inspired by Bacon's scientific and philosophical aims.

This contribution, though concise, contains much to encourage Baconians, and we are grateful.

* * * * *

Copies of *The Index to the Papers of Anthony Bacon in Lambeth Palace Library* may be obtained from The Library at the postal address SE1 7JU. There are 69 pages, and the price is £2.50, plus postage and packaging.

Anthony Bacon was the subject of *Golden Lads*, the lively biography by Daphne du Maurier reviewed in *Baconiana* 175, and the 16 volumes of the Index "mainly cover the period 1579-98". Most of the collection concerns his work as an agent for the Earl of Essex on the Cadiz expedition and in France and Ireland, in receipt of undercover information from all over Europe, and Scotland. Private papers include correspondence with Lady Ann and Francis Bacon.

The original MSS. are available in microfilm from World Microfilms Publications, 62 Queen's Grove, London NW8 6ER.

In addition the Oxford University Press have published *A Catalogue of Manuscripts in the Lambeth Palace Library, MSS. 1907-2340*; price £2.50. In a notice in *The Times Literary Supplement* of 27th May, 1977, the reviewer commented that the *Common Book of William Rawley*, Francis Bacon's chaplain, "rediscovered" in 1967 (MS. 2086), was included in the catalogue.

* * * * *

We are grateful to the late R. L. Eagle for having drawn our attention to a letter written to him by the National Librarian of the Rigsbibliotekarembedet of Copenhagen, Denmark, last February. It is there stated that although there is a lack of concrete knowledge concerning the Danish Mediaeval monarchy constitution Jorgensen's *Danish Legal History* establishes that Denmark was partly a hereditary realm and partly an elective monarchy. The formal procedure was for Kings to be elected but, *de facto*, sons succeeded fathers. The reigning monarch often committed the noblemen to swearing allegiance to his

son, so ensuring subsequent election. An election, as such, only took place when the King had no son.

As our readers will probably have suspected we have in mind the final scene of *Hamlet*, and the Prince's complaint to Horatio that Claudius "popped in between the election and my hopes". In his dying speech also Hamlet says to Horatio, "I do prophesy the election lights on Fortinbras, he has my dying voice". The use of the word voice in its alternative contemporary meaning of vote (as in *Coriolanus*) is unremarkable, but the playwright's knowledge of the peculiarities of Danish monarchical procedure is in accord with the comprehensive familiarity with English Court life displayed in the Shakespeare Plays.

It seems that Hamlet's father, the King, had omitted to require the noblemen to swear allegiance to his son, as the Prince infers.

* * * * *

In *Baconiana* 170 we mentioned Mr. F. S. Thompson's privately printed booklet *Shakespeare's Loves Labours Lost*. The last edition appeared in January, 1969, and the author has kindly sent us a copy with his personal amendments inked in.

The bulk of this work consists of an examination—and elaboration—of the numerous parallelisms of thought and source to be found in the Play, and Bacon's Essay *Of Studies*. The former teaches that "contemplative philosophy is useless without practical application in every day affairs", and the latter that "Studies teach not their own use". The theme is identical, if not overtly so, in accordance with Bacon's dictum in *The Wisdom of the Ancients* that:

> Hieroglyphics were in use before writing. So were parables before arguments. And even to this day, if any man would let in new light upon the human understanding, and conquer prejudice without raising contests, animosities, opposition or disturbances, he must still go on in the same path and have recourse to the like methods of allegory, metaphor, and allusion.

Thompson points out that Bacon's use of pseudonyms had been preceded by Tyndale when he entrusted his 1536 version of the Bible to "Rogers", who printed it with a dedication to Henry VIII. It was signed Thomas Matthew.

Loves Labours lost was first performed at Court in 1597, the same year as the early edition of *The Essays*, with many similarities, yet neither author mentioned the other, despite the verdict of Dr. Samuel Johnson that "a dictionary of the English language might be compiled from Bacon's works alone"; and the Play has been designated "the playground of the English language".

In *Loves Labours lost* Armado refers to the "charge-house on the top of a mountain". R. L. Eagle in *New Views for Old* suggested that

this was the Charter School at St. Albans since it is located at the top of a hill. Furthermore, the Headmaster from 1588-1596 was surnamed Holocomes, which may be a synonym for Holofernes, Armado's proponent in this scene.

It is worth recording that the Abbey Gateway House was used as the local prison at the time, and was close to the Lady Chapel of the Abbey where the school was conducted. The Abbey itself, of course, is said to have been erected at or near the spot where the first Roman Christian martyr St. Alban was executed. As Sidney Filon demonstrated in his article *Mutatis Mutandis*, *Baconiana* 175, there is a limit to "co-incidences".

* * * * *

On 10th January last *The Times* reported that a Trust was being formed to raise "between £100,000 and £250,000" to prevent St. Mary's Church, Lambeth, no longer used by the ecclesiastical authority, though adjacent to the Palace, being demolished.

One (of the two) surviving tombs in the churchyard commemorates John Tradescant, *père* and *fils*, who lived in South Lambeth in the sixteenth century. Some of our readers may remember the review of Mea Allan's book, *The Tradescants* in *Baconiana* 167. The Tradescants were responsible for introducing to England a number of plants from North America and elsewhere which are now familiar to us. Among these are the lupin, the tulip tree, the lilac, the Virginia creeper, and the Tradescantia plants, so that posterity owes them a considerable debt. We wish the Trust every success in their aim of converting the Church and environs into a conference and research centre. The Elizabethan spirit lives on!

N.F.

OBITUARIES

The Council announce with deep regret the passing away of Roderick Lewis Eagle at Falmouth on 17th July, 1977, at the age of 89.

Mr. Eagle was educated privately and at the Royal Masonic School, joining the old Marine Insurance in 1904, and retiring as Claims Adjuster in 1947.

He first became interested in the Shakespeare authorship sixty-five years ago, and soon entered into newspaper correspondence, persisting until the year of his death to the discomforture of his opponents—as readers of the *Daily Telegraph* in particular will be aware.

Roderick Eagle joined The Bacon Society, as it was then known, in 1912, and has written three books:

New Light On The Enigma of Shakespeare's Sonnets (1916);
Shakespeare: New Views for Old ((1930);
Enlarged Edition (1943):

and

The Secrets of the Shakespeare Sonnets (1965).

He was a competent amateur actor and appeared in leading roles in a number of the Shakespeare Plays, besides producing George Moore's *The Making of an Immortal*, in which he played Francis Bacon.

Over the years Eagle's knowledge of Shakespeare grew phenomenally, and in 1957 he reached the final of I.T.V'.s. national $64000 Question programme on Shakespeare, failing to win the reward only because of misunderstanding a question.

In 1947 retirement to Cornwall followed, and thereafter his busy pen produced the flow of articles, newspaper correspondence and books, which have entertained and instructed Baconians and the outside world to a unique extent ever since.

Mr. Eagle's death is a severe loss to the Society, and leaves a gap which cannot be filled. Nevertheless his inspiration will live on, and we who remain will continue the work which he loved so much.

We extend our deep sympathy to his widow in her bereavement.

A Personal Tribute

As chairman of the Society and one of the Editors, it fell to my lot to exchange letters with Roderick Eagle from 1951 to 1977—a period of 26 years.

Quite simply, I do not remember a letter which failed to instruct or interest, whether the subject was Shakespeare, Bacon, or another.

He was certainly a match for any person who was rash enough to cross swords with him on the Plays—academic scholar or not—and

his knowledge of Latin literature was very extensive. Perhaps our President surpassed him in knowledge of Bacon's works and the authorship controversy, but Eagle's primary motive was clear cut—to expose the fraud of the Stratford-upon-Avon stance, and put Bacon's name where it belongs—at the pinnacle of human literary achievement.

Eagle was not keen on ciphers or the Royal Birth Theory, believing that they attracted hostility and scepticism to the detriment of our cause, but fully deserves the tribute paid to him by Professor Henrion on another page.

We hope to comment further in *Baconiana* 178.

N.F.

* * * * *

The Council announce with great regret the passing away of Commander H. S. Guerrier on 23rd February after a long illness.

Commander Guerrier was a staunch Baconian, and dedicated to deciphering. This work took him hours and sometimes days to complete, but his reward was the decoding of messages some of which he demonstrated to a meeting of the Society, now several years ago. In addition he gladly took on the intricate task of deciphering others' work on request and, in our judgment, was invariably fair in his conclusions.

Such enthusiasm will remain an inspiration to all who serve our cause and he would not have wished for a better memorial.

We extend our heartfelt sympathy to Mrs. Guerrier in her bereavement.

N.F.

THE PERSECUTION OF FRANCIS BACON

THE STORY OF A GREAT WRONG

by H. Kendra Baker

Part 2

CHAPTER IV

SLIPPERY PLACES

But Lady Compton was by no means satisfied yet. Though now the Countess of Buckingham (having left "the drunkard's" roof and accepted a peerage), her son the Marquis, another son ennobled, there was yet another son to be richly provided for, and also a daughter and several relations, to say nothing of "the reversion" to a fourth husband for herself, what time her present deserted spouse should give up the ghost. So she was very busy—but not too much so to keep her eye on Bacon, whose Seals made her see red every time she looked at them! In money value they were as good as thirty thousand pounds in her pocket, if only she could get hold of them; and Bacon had not paid so much as a penny for them—a wicked waste of good money!

Churchill and Shute were already seeking occasion against him, not only on their own, but on her behalf, and she had the amplest opportunities among the "crowd of able and unscrupulous men who waited in the ante-room of Villiers, and who built their fortunes on him" of securing others to work her will. Among them, "there was none more unscrupulous than Sir Lionel Cranfield". Seeing that he plays an important part in the conspiracy against Bacon, we must devote a little time to the delineation of his "charming" character, as described by Dixon.

> He had risen from the grade of a London apprentice, through the useful and unclean offices of a receiver, a contractor, and a surveyor of public income, to the rank of a Knight, a member of Parliament, and a Master of Requests, before he was introduced to the Villiers gang. His life, indeed, had been a study of safe and decorous villainy. He got his first step by making love to his master's daughter; grew rich by cheating the customs; won notice from the Council by telling them how they might squeeze rich aldermen while lightening the load on such poor devils as himself; secured the protection of Lord Northampton by a bribe of land which was not his own; pleased the King by a plan for jobbing away the Crown lands on a more extensive scale; fixed himself on Buckingham by betraying to

him or to his cause, his first patrons, the Howards. Cranfield was the chief instrument in denouncing Suffolk, and placing the staff in Buckingham's hands for sale. To reward this service, Suffolk's son-in-law, Viscount Wallingford, was compelled, by threats of prosecution, fine, and ruin, to surrender to Cranfield the Court of Wards. Only a villain of strong heart and brazen cheek could have either done this deed or taken his reward; for these Howards whom he betrayed and spoiled were the very men who brought him into notice, presented him at Court, and procured for him a seat in the House of Commons. But, in truth, there was no act of turpitude, short of the vulgar crimes for which men are hanged, at which Cranfield, when his interests called, would stop.

And these were the "good old times"; and this one of the men employed by those as wicked as himself, to bring Bacon to ruin!

Is there one of us—be he never so virtuous—who would like to be in such a position as was this "great and good" Chancellor, with such men as these ever seeking occasion against him? Is anyone so free from all "appearance of evil" that he is proof against the machinations of those whose one aim is to create them? The most innocent act can be so distorted and misrepresented—if there is the will to do so—as to bear an evil construction.

Disgusting as is this record of Cranfield's career, there is yet a touch of comedy in it; for on the death of his first wife, he had set his eyes on Lady Effingham; but Lady Buckingham, having her kinswoman, Ann Brett, to marry off, would have none of it!

Ann was a most unattractive person, and did not appeal to Cranfield at all, but being, as he was, the creature of Lady Buckingham, he just had to take her, although he exacted fairly good terms, be it said—the latter being a seat at the Privy Council, the promise of a peerage, and also of one of the highest places in the Government.

With Lady Buckingham, who was the "uncrowned Queen" and had infinitely more power and privilege than poor Anne of Denmark possessed, it was always a case of "Honours are cheap today". So long as she attained her ends, a peerage or two, a seat on the Privy Council, a high office, could always be had for the asking, provided it were done through "Steenie"!

Her success with the unattractive Ann Brett encouraged her to further high endeavour, as regards another kinswoman, Jane Butler. Whether or not she was as uncomely as Ann Brett is not recorded, but she was evidently rather at a discount in the marriage market. However faint heart never placed fair lady, so Lady Buckingham got hold of Sir James Ley;

a cold, coarse man, of worse temper than Coke, of a harder heart

than Cranfield, who had already buried two wives and was left with a family of children, heirs to his wealth and honours.

Lady Buckingham's object was to get these children's claims set aside in favour of any offspring he might have by Jane. Ley did not think much of the scheme, but a "free" baronetcy—remitting the thousand and ninety pounds usually paid for this honour—reconciled him to Jane! It is necessary to remember that all these favours so liberally dispensed by this unscrupulous woman converted their recipients into creatures of her own, useful tools wherewith to do her dirty work; and it is for this reason that their interesting biographies are sketched, for dirty work needs dirty tools, and it will be seen, as we proceed, how exceedingly dirty was the work to which they were destined to be put.

Another bird of the same feather whose activities will feature later, in connection with Bacon's "crucifixion", was one John Williams, rector of Waldegrave and Canon of Lincoln. Here is Dixon's description of him.

> A man of handsome person, oily tongue, pleasing manners, and almost young enough to have been Lady Buckingham's son. Clarendon, who sat at the same board with Williams for years, describes him as "of very corrupt nature", as one "whose passions could have transported him into the most unjustifiable activities". Standing, as Williams does, in odious relation to the public history of the three most eminent men of the 17th Century—for his evil nature and unhappy genius prompted him at different times to suggest the ruin of Bacon, the execution of Strafford, and the assassination of Cromwell—it is perhaps not easy to be just to him.

This man, though vicious and unscrupulous, undoubtedly possessed talents and learning; he had been Chaplain to Lord Ellesmere when he held the Seals, and Bacon, on his succeeding to the Office, offered to continue him in the post, but this schemer was after higher game. He had hopes of "recovering the custody of the Great Seal from the lawyers to the churchmen", and wild as this dream may have appeared to some, to a man like Williams, it was a "workable proposition", so long as the ends justified the means—and the latter were not hampered by conventional scruples.

That he actually achieved his object (as will be shown in due course) serves rather to establish Williams' ingenuity than his morality, for there is considerably more of the former than the latter disclosed by his methods. His first step was to pay the most assiduous court to Lady Buckingham, who, with all her cleverness, was not flattery-proof, and so successful was he that "when he had interested her passions in his career, his fight was well-nigh won".

"She recommended him to her son," as we are told, "so shaping his course that, as either Lord Chancellor or as Archbishop of Canterbury, he might appear at the proper time before the whole world a man in rank and power not unworthy of herself."

> Buckingham found in Williams a divine of easy virtue and specious talents; who never prated to him about reform; who paid no homage to the Primate; who detested the House of Commons with all his soul. At a word from his new mistress or from her son, Williams would not have scrupled to send his Archbishop to the Fleet prison, or to resist and insult the whole Puritan parliament. A man capable of rising through an old woman's folly and a young man's vices was not slow to rise. The needy rector of Waldegrave became Dean of Salisbury and Dean of Westminster. He was to have the first mitre that should fall into the King's gift. If Bacon could be ruined he was to have the Seals.

Well might the Psalmist, if living, have said of this fraternity, "I have seen the wicked in great prosperity"; and well might poor Bacon look to his steps in such slippery places. And just how slippery "places" were in those days is exemplified in the case of Sir Henry Yelverton—an old friend of Bacon's with whom he had served in the House of Commons and who, besides being *persona ingratissima* with the Villiers gang, had—like Bacon—received his office (of Attorney-General) direct from the King, to the extreme discomfiture of the gang who had a "firm offer" in hand from Sir James Ley of £10,000 for the post. So clearly it was a case of "Yelverton must go!"—just as it was with Bacon.

But though go they must, Yelverton was as difficult a man as Bacon to saddle with appearances of evil, for his integrity was unassailable. However, Coke was having a good look round, and, ascertaining that Yelverton—"in exercise of powers not well defined"—had passed certain clauses in a new Charter of the City of London which were favourable to the citizens, persuaded James that these touched on the prerogatives of the Crown. It was not suggested that there was the slightest moral irregularity in passing these clauses, but merely that he had gone beyond these "ill-defined powers". It was, in short, a pure error of judgment. The City surrendered its Charter, and there—in a less polluted atmosphere—the matter might, and should, have ended. But that would not have suited the gang; so in the Star Chamber Coke, who though "the lowest of the Councillors" was the first to speak, demanded from the Court a sentence of imprisonment for life and a fine of £6,000. But even the Villiers-ridden judges could not go to this length, and so poor Yelverton was condemned to "imprisonment in the Tower and a fine of £4,000".

And thus we read: "Two great offices, the Treasury and the Attorney-Generalship, were now for sale. Buyers crowded in, for, as the system of ruining men in order to vend their posts was new, no one perceived that the purchase of a great office was to be in future the first step towards destruction."

"What offers?" was the cry, and without detailing all the many and varied negotiations, intrigues and bargainings that took place, suffice it to say that Sir Henry Montagu secured the Treasury for £20,000, while Sir Thomas Coventry was the best bidder for the Attorney-ship; Recorder Heath for the Solicitorship; and our friend, Robert Shute, the outlaw, who could be so useful against Bacon, was able to put up the money for the Recordership of the City. Sir Thomas Ley—no doubt for "good and valuable consideration"—got the King's Bench. "By these arrangements," we are told, "Buckingham saved about £800 a year, besides pocketing in a lump Sir Henry's twenty thousand pounds," and such other unconsidered trifles as this shuffling of offices produced.

Now Bacon's turn had come. Lady Buckingham—the erstwhile "kitchen wench"—had at length "overcome the indolent good-nature of her son", and the right atmosphere had been created for the great enterprise. It will be necessary to put before the reader particulars of the "fee-system" which then obtained and which has been so lucidly described by Hepworth Dixon. We have italicised certain passages.

> The charge by which any Chancellor might be ruined was that of official corruption. *He had no proper salary from the Crown;* neither he, nor the Masters in Chancery, nor the Registrars, nor the Six Clerks, nor any of the inferior officers; *they had to live on fees,* and every fee which they received might be called a bribe. The certain fines of Chancery were £1,300 a year; the uncertain fines still less; beyond which beggarly sums, the great establishments of the Lord Chancellor, his court, his household, his retainers, gentlemen of quality, sons of bishops and barons, had all to be maintained by presents made to them, voluntarily, by suitors of the court.
>
> *This fee-system was universal.* In the reign of James I there was no Civil List; the King, the bishops, the judges, the Lord Treasurer, the Lord Admiral, the Secretary of State, the gentlemen of the bed-chamber, *all took fees.* In a paper which has been printed by order of Parliament as official evidence of the usage in Bacon's time, Sir Matthew Carew, one of the Masters in Chancery, describes the Judges *as depending on presents which came to them 'voluntarily of benevolence'.* The Judge was neither in deed nor in name a public servant: he received a nominal sum as standing Counsel for the Crown; for the rest he had to depend on the income arising from his

hearing of private causes. Thus the Seals, though the Lord Chancellor had no salary, were in Ellesmere's time worth ten or fifteen thousand pounds a year. Bacon valued his place as Attorney-General at £6,000 a year, of which the King paid him only £81 6s. 8d. Yelverton's place of Solicitor-General brought him three or four thousand pounds a year, of which he got £70 from James. Coke, when Lord Chief Justice of England, drew from the State £224 19s. 9d. a year; and, when travelling circuit, was allowed £33 6s. 8d. for his expenses. Hobart, Chief Justice of the Common Pleas, had £194 19s. 9d. a year; Tanfield, Lord Chief Baron of His Majesty's Court of Exchequer, £188 6s. 0d. a year. Yet each of these great lawyers had given up a lucrative practice at the Bar. After their promotion to the Bench, they lived in good houses, kept a princely state, gave dinners and masques, made presents to the King, accumulated goods and lands. *Their wages were the benevolences of those who resorted to their courts.* These benevolences were not bribes. If the satirists, from Latimer to Nashe, described the Bench of Bishops and the Bench of Judges as taking bribes, it was in the vein common to lampooners in every age of the world; the vein in which Boccacio describes his Friars, and Jonson his Justice Overdos. Serious men made no complaint.

In the Great List of Grievances, drawn up in 1604, we find complaints that Cecil lived in adultery, that Parliament was packed with courtiers, that the Forest Laws had been revived, that pardons were sold to cut-throats and felons, that monopolies were granted to money lenders, and patents bestowed on pimps; not that the great lawyers were thought corrupt, or that justice was supposed to be bought and sold. In the List of Grievances there is one charge against the Lord Chancellor Egerton; but in 1604 the charge which law reformers made against Egerton was that he held the two offices of Master of the Rolls and Keeper of the Great Seals. *It never occurred to these men to complain that he took his wages in the shape of fees.*

Two years later, a bill had been laid before the Commons, by a disappointed jobber, to reduce some of the fees for copies of the Court of Record. In the debates on this bill, Bacon had assumed a leading part. The argument of Counsel was against the interference of Parliament, in the unfair fashion of the bill, with what Bacon called the Freeholds of the officers in that Court. The notes of his speech put the case as it appeared to the best minds in England in 1606, a year before he held any office under the Crown.

Bacon showed that the Bill to reduce the fees for copies originated in a spirit, not of reform, but of revenge; that a similar bill had, in years gone by, been promptly rejected by the House; that such a law to cut down fees was unprecedented; that the bill was retroactive,

against all law and justice; *that a man's right in his fees was sacred as his rights in his goods and lands.* These arguments had prevailed. A committee having been named to report on the bill, they had reported against it, and the bill was dropped.

Yet a few years later, mainly through the speeches and the writings of Bacon himself, a feeling began to show itself against the payment of judges, registrars and clerks by these voluntary benevolences. Each new Parliament saw the subject stirred. In the sessions of 1610 and 1614, bills were introduced and dropped. But the argument for a change of the old system grew under debate. . . . An unpaid Bench, though all that society wished for its defence under feudal or Breton(?) law, might obviously become a dangerous power in a highly artificial and litigious age. Such was the reasoning of many wise men.

Not that justice was less purely dispensed under Ellesmere and Bacon than of yore; *the reverse was a conspicuous fact.* The improvement had been slow and safe. . . . The desire to change the fee-system was not the child of discontent, but of growth.

This valuable analysis of the fee-system, by Hepworth Dixon, is obviously of great importance, not only as showing the system which Bacon had inherited and which he knew to be rotten—as, of course, it appears to us, although it had existed from time immemorial—but as indicating the dangers and pitfalls to which such a system exposed the holders of office. How thin must the line have often appeared between a "benevolence" and a bribe, although, in reality, there was no more impropriety or irregularity in the "voluntary benevolences" than in the fees which, today, are paid at every stage of the proceedings in a Court of Law; how easily could they be misrepresented as corrupt payments—just as was done in the case of the unfortunate Lord Ellesmere.

It is not surprising that intelligent opinion, realising its defects and its dangers, was desirous of a change to a system of State-paid officials, dependent, not upon the amount of business they did, but upon the nature of their office.

Bacon, though in his earlier days he had defended the title of officials to their fees—and rightly so, seeing that they depended upon them for their livelihood, having no salaries—was none the less anxious for the abolition of the objectionable and effete system, and the substitution of one that provided official emoluments from the State revenue, in a manner befitting the dignity and integrity of high office.

Those who have been accustomed to regard Bacon as the one corrupt person in an age of angelic purity, may possibly be tempted to view all that Hepworth Dixon has said regarding the fee-system as

special pleading on Bacon's behalf. It may be well therefore to state that—as will appear more particularly later—his statement of the system is fully confirmed by Parliamentary records. In the debates in the House of Commons on the accusation against Bacon, Alford, who was one of the moderate Reform Party; "found no fault with Bacon's practice; knowing, as he told the House, that Bacon had taken gratuities, just as Ellesmere had taken them, and as every other Lord Chancellor before him had taken them. He complained, not that judges took wages in the shape of fees, having no other; but of the enormous and complicating powers of the several Courts; and he advised the House to seize the occasion of these debates to discuss the heads of a great reform; above all, of some plan for the abolition of fees."

From this it will be seen that Bacon was no more corrupt in taking fees than had been every Chancellor before him from time immemorial; that the "fee-system" under existing conditions, was regarded as anomalous and faulty; that a change to a more stable and efficient system was most desirable, and that there were other reforms needing consideration.

The whole House of Commons was more or less agreed upon this, and there would have been not the slightest difficulty in carrying through this great and much needed reform, which had the wholehearted support of the Chancellor himself and of every right-minded Minister of State.

Chapter V

THE SECRET HAND

But the reform of the fee-system would not have suited either Coke or the Villiers gang at all. It was not really the reform of the system that they wanted—certainly not if it involved the retention of the Chancellorship by Bacon—and, as Dixon says,

> how easy for a lawyer like Coke to turn this desire for a change of system against the actual holder of the Seals! No man could deny the existence of abuses; Bacon least of all, yet no one could discern a way to reform them while surrounded and protected by existing institutions, unless at the cost of individual rights. These offices were freeholds.

But something had to be done. Here was Lady Buckingham clamouring for the Seals in order to present them to her "*cher ami*" Williams; Buckingham crying for York House, Bacon's ancestral home, and determined to have it by fair means or foul; Coke, with his many infamous axes to grind; and numerous hangers-on waiting to pick the

bones. Obviously this was no time for "false sentiment"! Drastic measures were needed if things were to go according to plan. It was at this critical juncture that, we are told, "Sir Lionel Cranfield brought to the help of Coke his prompter character and more scheming brain".

Since he had taken the "good and plain" Ann Brett to his hearth and home, to oblige his task-mistress, the favourite's mother, all had gone well, with him—if not with his victims. "He had," we are told, "been suffered to mulct and plunder at his ease; and though some of his victims, maddened by their losses, had threatened to cut his throat, the audacious speculator in human roguery kept his course, as though there were no retribution for injustice in either this world or the next".

In conjunction with Coke, this delightful person's "scheming brain", evolved a pretty little plan. Very briefly stated, it was this, and as it all materialised in due course, we will deal with it as a *fait accompli.* By payment—or pretence of payment—of £1,000 a year to Buckingham, Cranfield procured the grant of a considerable share of those fines which belonged of right to the officers of Bacon's court;

> a move diminishing the Lord Chancellor's power over his servants, raising up a rival and hostile influence in the Court, and giving Cranfield, what he needed still more, a pretext for overhauling the Entry Books and scrutinising the receipt of fees.

Though disappointed to find that some of the clerks were too honest for his dirty work, he succeeded as regards Churchill and Shute, Hunt and Thelwall, who succumbed to the temptations of Cranfield's oily tongue, and to the desire to be on the winning side.

The conspirators were now "on velvet", so to speak; carefully handled, here were all the elements on which to form a grand "Purity League"; materials for as many accusations of "bribery and corruption" as their ingenuity could twist and distort to their purpose. But "accusations" were of no use without "accusers". Their trouble was to find the latter, for unless the victims of all this corruption could be made to appear in person, how would the conspirators be able to support their charges? All this material was, however, far too good to be wasted, and it behoved these high-principled reformers to bring the necessary accusers to the sticking-point, so that justice might be done.

So material to our subject are the methods employed that we will give the results of Dixon's researches in his own words.

> Lady Wharton, mortified by her losses, Edward Egerton, smarting from his defeat, were ready to complain of the Lord Chancellor's injustice; but the cases of Lady Wharton and Edward Egerton, if useful to swell the list, were not of a character to stand alone. Seeking fresh accusers in the kennels and the jails, among those underlings

of the royal household whom a word from Buckingham might blast, they found two, Ralph Hansby and Sir George Reynell, who might be of use to them.

Hansby, Surveyor of the Stables, an obscure hanger-on to the skirts of pages and bedchamber-men, had by thrift and cunning grown rich. Soon after Bacon got the Seals, he filed a bill in Chancery on the disputed title to an estate, and, the Court having pronounced judgment in his favour, he paid to Tobie Mathew, son of the Archbishop of York, and the proper officer of the Court, his fee. That fee was now to make Hansby's fortune. The Entry Book showed that months after Bacon's verdict, when hundreds of intervening cases must have swept the remembrance of the suit and fee from the Lord Chancellor's mind, a point of form connected with the chattels on the land had come on for hearing; so that, with the help of Hansby as accuser, the fee which he had honestly paid to Mathew might be construed into one received by the Court *pendente lite*. To men who had their eyes on York House and the Seals, such evidence as Hansby's was worth its price; and we find without much surprise that, while the accusations were being prepared, Hansby not only obtained from the Crown, with others, a grant of the several royal and lucrative offices of Constable and Porter of Nottingham Castle, and those of Steward and Guardian of Sherwood Forest, but was introduced by his new patrons to the King, and, to add dignity to virtue, was dubbed Sir Ralph.

It is nice to feel that, although virtue is—and should be—its own reward, this high-souled worker in the cause of judicial purity was so collaterally blessed, in bringing this wicked and corrupt Chancellor to justice! It must indeed have been an immense encouragement to him to continue stedfast in well-doing!

The case of Sir George Reynell was even more scandalous, for, besides being a far superior person to the last named "parfait knight", as well as Marshal of the King's Bench, he was a connexion of the Lord Chancellor by marriage. Presents had passed between them, as has been the custom among kinsmen in all ages.

When Bacon went to live at York House, he received from his friends—both high and low, rich and poor—presents of tapestry and furniture, as well as "useful domestic articles" from some of his more humble, but no less genuine well-wishers. Among these were Sir George and his cousin, Elizabeth Killigrew's husband, and when New Year's Day came round, "he again laid on the table, among piles of presents from friends, a diamond ring".

The custom of New Year's gifts—or "strenes" as they were called—was as universal then as Christmas gifts are today; spontaneous tokens

of goodwill; and one would as soon question the motive of one as the other.

But, alas, Reynell had a suit in court. It was thus open to the evil-minded and the calumniator to assert that this perfectly innocent gift had been received as a judicial bribe.

From the Privy Council registers some knowledge has been gained of the means by which Reynell was coerced into suffering this abominable charge to be made in his name. It appears that at the time Cranfield was seeking grounds for an accusation against Bacon, trouble had arisen between Sir George Reynell, who, as already mentioned, was Marshal of the King's Bench, and some of his prisoners. The latter, chiefly Irish rebels, had, or pretended to have, a grievance against him (was ever an Irishman without a grievance?). Rising against him, they barricaded the passages and petitioned the Lord Chief Justice and the Privy Council.

A schedule of his alleged misdemeanours was prepared; magistrates were commissioned by the Council to visit the prison and investigate; and, no doubt, all the prisoners were prepared to tell the same tale—true or otherwise. Things were looking pretty black for the Marshal, "when suddenly some secret hand was put out to save him".

No evidence could be obtained against him at the magisterial enquiry, and he was acquitted. Six months later he appears before the Committee and "asserts that he sent his cousin a diamond ring, while a suit in which he had an interest was pending in the Lord Chancellor's Court". Obviously "the secret hand" had not snatched him from the brink of ruin out of pure altruism. There was to be a *quid pro quo*, and here we have the *quid*, naked and unashamed. The "secret hand" had got what it wanted.

"These measures," Dixon tells us,

> were taken with so much stealth, that Bacon, busy with the profound and final touches of this "Instauratio Magna", sat with Coke and Cranfield at the Council table unsuspectingly day by day. Serene and occupied, at peace with all, secure in his high place, abreast as no other Chancellor had ever been with his official business, he was anxious only for that greater work, the true interpretation of nature and the reconstitution of science, to which his whole life had been pledged. . . . At the very hour in which Hansby was being dubbed a knight, and Reynell harassed by a threat of prosecution, the unsuspecting Lord Chancellor was reading the proof-sheets of that work which was to bless their descendants to the end of time.

CHAPTER VI
THE POLITICAL SITUATION

The duties of life are more than life, and if I die now, I shall die before the world will be weary of me. So wrote the Chancellor, after his first great victory of labour on the Bench.

"Had he died," writes Dixon, "on the publication of his *Instauratio Magna*, so that Williams could have got the Seals and Buckingham York House, the world would have lost his *History of Henry the Seventh*, his *Fable of the New Atlantis*, his *Historia Vita et Mortis* with some of the most precious of his Essays; but Francis Bacon, Lord Verulam, would have lived for ever in story as the most profound of thinkers, the most prosperous of reformers, the most happy of men. Not a stain would have rested on his name. But though sick, he did not die. On the eve of his fall he was feasting and receiving honours."

* * * * *

The word "feasting", however, must be taken figuratively, for in reality, Bacon was the most abstemious of men—his feasts were intellectual rather than gastronomic—and though hospitable and generous to the verge of extravagance, his own tastes were simple. Suffice it to say that he nobly maintained the dignity and prestige of his high office and that "Earls and judges, wits and poets" were ever welcome at his table.

His investiture as Viscount St. Alban—which was the last honour he was destined to receive before entering the "valley of the shadow"—was of the most magnificent description. We are told:

> The King, the Prince of Wales, Lord Mandeville, the Marquises of Hamilton and Buckingham, the Earls of Worcester, Pembroke, Arundel, Rutland, March (his old client Aubigny), and Montgomery, were present. Lord Wentworth carried the coronet before him, Lord Carew the robe, which was supported by Buckingham. The patent recited his birth, his merits, and his services, in the most gracious terms. On the 30th (January) he took his seat as Viscount St. Alban in the House of Lords.

* * * * *

It is well to bear the greatness of his position in mind, the better to estimate the degree of humiliation and disgrace which the malevolence of his enemies was so soon to inflict upon him. His fall was from the highest to the lowest—in *human* estimation, that is to say.

As we shall see later, however, those who "loved and honoured" him

retained these sentiments unimpaired throughout his "disgrace"; increased, indeed, by the nobility and patience with which he bore what they knew to be unmerited suffering and infamy. It was Ben Jonson who wrote of him: "I could never bring myself to condole with the great man after his fall, knowing as I did that no accident could do harm to his virtue, but rather make it more manifest."

* * * * *

We shall now have to turn to public affairs, and although they will be dealt with as briefly as possible, the situation in which the Chancellor subsequently found himself cannot be fully understood without an adequate consideration of the circumstances leading up to it.

To attack him while at the zenith of his popularity would be to court certain disaster; suspicion, distrust and ill will had to be sewn and carefully cultivated before such an attack on the part of the conspirators could be expected to meet with any success, and—which was still more important—ensure immunity for themselves.

Both foreign and domestic affairs were in a bad way. The Treasury was empty—a serious state of affairs—which, however, gave Bacon, who, as Ben Jonson says, could seldom "pass by a jest", an opening for a little joke.

"There is not a mark in the Treasury," said Mandeville to him. "Be of good cheer then, my Lord," laughed the Chancellor, "now you shall see the bottom of your business at the first!"

But the bottom of the Treasury was an unattractive sight and something had to be done to cover it!

Bacon advised the calling of a Parliament. Everyone was clamouring for reforms; grievances were rampant, and although a "lively" session seemed inevitable, Bacon yet pressed his counsels upon the King, realising the urgent necessity of such a course in the interests of the State.

Foreign affairs were highly critical; the Palatinate had been sacked, and the Elector Frederick and his wife—James's daughter the Princess Elizabeth (popularly known as the "Queen of Hearts"), fugitives from Prague.

Something, indeed, had to be done—and nothing but an "empty treasury" to do it with. "You *must* call a Parliament!" said Bacon. "Grievances must be met; and reasonable men won over to support the Crown." "Oh, all right!" said James, though somewhat dubiously, "get on with it!"

But there were murmurs in the Council against Bacon's proposal; the removal of grievances was going to hit many who did very well out of them, and a Parliament would, undoubtedly, have quite a lot to say about them.

Still, the poor "Queen of Hearts" was crying aloud for help, and the bottom of that Treasury was growing less attractive every day.

"With the help of Montagu and Coke"—do not let us overlook Coke's kind assistance in the matter!—"the Lord Chancellor drew up a scheme to promote a safer feeling between the House of Commons and the Crown; a scheme of reform as well as defence; involving an immediate issue of writs, an honest hearing of public complaints, an abolition of unjust or unpopular monopolies, a withdrawal of some of the more obnoxious patents, above all an instant increase of the royal fleet."

Here we have the honest attempt of a great and far-seeing statesman to bring about a better understanding between the Crown and the people, for it should be remembered that the two previous Parliaments in 1610 and 1614, had not passed a single Act and had dissolved in quarrels and bitterness. Little did the unfortunate Chancellor dream that he was compassing his own destruction.

We are told:

The King received these counsels, not with warmth, it is true, yet without absolute disfavour. Others, less honest than James, saw in them a way to Bacon's ruin nearer and safer than through a prosecution in the Star Chamber. A political charge would be simpler than a judicial one, a crowd of unlearned and reforming burgesses easier to perplex than well-trained counsellors and judges.

In a legal prosecution, the first step would be to show that justice had been perverted; the second step to prove that this perversion had been corrupt; the third step to bring the corruption home to the Chancellor.

In a parliamentary inquiry the verdict would depend less on the weight of evidence than on the state of parties and the show of hands. Before a committee, the inquiry would proceed with closed doors, *the evidence on the one side only would be heard, the witnesses could not be exposed by cross-examination* (our italics).* The accused would not be present either in person or by his counsel, and the depositions would be received without undergoing those tests which the wisdom of ages has invented for the protection of innocence and the discovery of truth. In short, it suited the designs of Coke and Cranfield that Bacon should not be tried, but impeached.

The right of impeachment by the House of Commons lay—until Coke, in his blind passion, revived it for the profit of Williams and Cranfield—a dormant and disputed power in the Constitution. Men had been impeached by that House for various crimes; but this had been done long ago, only for a short time, and that in the most troubled period of the Civil War . . . and the inroad then made on the old Constitution was never repeated in happier and more peaceful times. Still, it might be revived.

**sic.*

This, from a learned Counsel capable, from his own forensic knowledge, of psycho-analysing another lawyer's mental processes, is illuminating.

The bare idea of an Englishman—whatever his position or quality—being tried *ex parte*, without the right of defending himself, is so grossly revolting to our modern sense of elementary justice as to be almost inconceivable, except in the case of a man taken *in flagrante delicto* where evidence would be merely superfluous. But in a case such as we are considering, it becomes a grotesque travesty of justice. Yet, this was the "justice" which—as events will show—was to be accorded to the greatest and most learned dispenser of justice that the English Bench has ever known.

And what is worse, public opinion has accepted—blindly and without question, as is so frequently the case with public opinion—the verdict of such a tribunal.

Surely the injustice of such an opinion is as flagrant as the injustice of such a "trial", and is equally to be condemned.

* * * * *

We must now see how Coke proceeded to put his "big idea" into operation. He had been out of the House of Commons for 28 years. He must find a seat. Liskeard obliged. Cranfield smiled upon Arundel, and Ley on Westbury, and were returned; and so on with most of his supporters.

Four hundred inexperienced men, a third absolute novices, met at Westminster.

A majority were "either slavish adherents of the Court or fanatical reformers" and all were "in a turbulent almost a savage mood".

Two members, Hollis and Britton, were excluded from Parliament for being Roman Catholics—an indication of the prevailing feeling. Thomas Richardson was Speaker, and Coke "who from his age, his rank of Privy Councillor, his experience of affairs, his powers of debate, his knowledge of men, and his reputation as a lawyer", easily became Leader of the House.

To show what a fine fellow he was, he announced himself at the first sitting as a legal reformer by laying on the table "a bill for limitations of actions and avoiding suits in law". His position in the House soon became powerful and he was fortunate in securing the cooperation of Sir Robert Philips, a man with a particularly foul record—and a grievance! He had tried—and very nearly succeeded—to rob Lady Raleigh and her children of Sherborne, but it was snatched from him and given to Carr, James's earlier favourite; for this he had nursed a grudge against the Court and its ministers.

He had made himself a public nuisance in the Parliament of 1621 and, as we are told,

> like the rest, and louder than the rest, Sir Robert bawled for privilege of Parliament and liberty of speech; but he meant by the first no more than the privilege of condemning his enemies unheard, by the second no more than the liberty of committing everyone who disputed his opinions to the Tower.

Here was a man after Coke's own heart, and a useful supporter of "the big idea".

Much to the King's astonishment, supplies for the fleets were voted without a dissentient voice; but like the calm before the storm, it was followed by turbulent demands for the persecution of the Papists. However, Bacon, who was always opposed to the enactment of savage laws and religious persecution, stood by the King and "bore the odium of his refusal".

Here was Coke's chance. He let himself go, working himself up to such a pitch of fiery eloquence over the horrors of the Gunpowder Plot, and the evil machinations of the Jesuits, that he carried the impressionable section of the House with him, and by making their flesh creep and feeding their blood-thirsty humours, secured their support for drastic measures.

We are told that:

> Coke whispered round the benches that the Chancellor was a lost man, his fortunes a house of cards tumbling about his ears; and Cranfield buzzed the same rumour through the Court, where the timid, the prudent, or the ambitious made haste to remove themselves from under the falling mass. In a few days this phrase was openly repeated in the House of Commons.

The big idea was going famously! Striking while the iron—and the flesh-creeping House—was hot, Coke introduces a bill "against relators, informers, and promoters"; gets a Committee of the whole House elected, with orders "to hear all complaints on Courts of Justice", and is ably supported by Cranfield on the delights of "free speech in the attack on grievances".

Having thus paved the way, he brings in a bill "to restrain suits in Chancery, to curb the powers of the Lord Chancellor, and limit the period over which a cause might run".

Much impressed with Coke's reforming zeal, the House referred the Bill to the General Committee, and on the following day it sat. There was to be no dilly-dallying; the iron—and the House—was not to be allowed to cool off before it was struck.

The hosts of Midian gained, just now, another accession in the person

of Sir Dudley Digges, an incompetent but pushful person, as unscrupulous as he was ambitious—and that is saying a lot—who had just returned from a self-imposed mission to Russia without, however, finding the Czar! For this blunder he was censured by Bacon and the Council and—like all men of his character—he was furious. While away—looking for the Czar—he had been elected to the new Parliament by an accommodating constituency that did what it was told, but the usage of the House was that a man abroad at the time of his election —except under special circumstances—could not claim to take his seat.

Coke's party, however, needed his services and, as a new writ would waste time, they contrived, by judicious lobbying, that the rule should be relaxed in Digges's favour. So with a sense of gratitude to Coke and of hostility to Bacon, this distinguished gentleman took his seat.

Two days later Sir Edward Sackville, the chairman of the General Committee on Courts of Justice, brought up his first report. Bacon had nothing to fear from Sackville; he was far too upright and independent to have any part or lot in shady transactions of the Coke and Cranfield type, and his report was a perfectly honest one.

It dealt with real abuses, tended towards a genuine reform, both of the conflicting jurisdiction of the Court of Chancery and the Court of Wards, of the pressure of the fee system on private persons, where the cost of a hearing might perhaps be greater than the cause was worth. He added—and this should be carefully noted—that the Lord Chancellor "most graciously and liberally invited enquiry into the conditions of his Court".

Now, for a corrupt Chancellor this was a strange invitation! More especially as it is extremely doubtful whether Parliament had any power to intrude into the practice and secrets of the King's Courts.

Had Bacon been really guilty of the irregularities charged—or to be charged—against him, he would surely have resisted this unconstitutional innovation—and invoked the Royal Privilege—to the last gasp.

The fact that, although he may have distrusted Coke, he welcomed the enquiry, points unmistakably to a clear conscience. Indeed, as Dixon points out, he regarded the Commons as helping him to do his work; reform of the law, and of the courts of law, having been his theme for thirty years.

> When he got the Seals, his very first speech in Chancery proposed a scheme for removing abuses in fees and suits. His rules for conducting business were in themselves the best of reform bills. More than all, he had introduced into that slow and despotic Court the substantial amendments of patience, courtesy and speed. Not a cause was on the lists unheard. Vices remained, vices of form, of

> persons, of constitution; vices too strong for a single man, however prompt and powerful, to subdue. If the House of Commons had any search to make into his Court, he offered them full leave; if they had anything to say on his mode of conducting business, he bade them freely speak their mind. Without this leave they could not have moved one step.

Could any honest man have done more; would any dishonest man have done as much?

While Sackville was announcing this generous offer in the House of Commons, the unfortunate Chancellor was, innocently, making another enemy in the House of Lords. It would seem that Lord Norreys, who had recently been created an earl, with no higher or better qualification than that Lady Buckingham wanted his daughter Elizabeth for her son Christopher, had assaulted Lord Scrope, "a haughty peer whose ancestors had sat in the House of Lords since the days of Edward the First".

This was not to be borne and "the haughty peer" complained to the House of "the rude and upstart Earl". Sensation!

The Earl, being admittedly in the wrong, the Lord Chancellor, courageously ignoring his connection with the all-powerful Villiers gang, sent him to the Fleet prison "till he should repent of his sally and apologise to Lord Scrope". More sensation in the Villiers circle, accompanied by gnashing of teeth! Another recruit to the Hosts of Midian!

CHAPTER VII

THE NET CLOSING IN

The next item in Coke's programme of "beneficent reforms" was the introduction of a bill "for Limitation of Petitions and Suits of Subjects in any Court of Equity"—another hit at Bacon.

And then we come to Sir Giles Mompesson's "patent for Inns and patent for silver-thread", which though not, intrinsically, a wildly exciting subject, was yet destined to involve the poor Chancellor in the most serious difficulties.

With diabolical cunning Coke had spun his web; if once he could get the innocent fly entangled in it, the prey was his; but, first, he had to try out the strength of his web on a smaller fly to see how it worked.

In plain English, and dropping poetic metaphor, this "impeachment" business required very careful handling. Coke realised perfectly well that to spring this antiquated and practically obsolete procedure on the House as a means of attacking the Chancellor, whose name, so far, had not been so much as mentioned in connection with these proposed reforms, would invite almost certain failure.

A less popular victim must be sought and kept before the public eye. If impeachment were to be resorted to in order to crush his enemy, the people must be familiarised with the idea. In short, it would be necessary to "try it out" first. Sir Giles Mompesson was the very man for the purpose. He was not popular; in the exercise of his trade and the working of his "patent", he had injured some and offended many. If he could be impeached successfully, the doubtful right would have been proved and used, a precedent created, and then—all would be plain sailing.

We are told that,

> Coke, therefore, pushed the charge against Mompesson openly in the House, while working against Bacon in the secrecy of a sub-committee. To get his case ready, he obtained an order to send at any time for the Whartons and Hansbys, the Churchills and the Hunts.

Shute had had the bad taste to die just when he was most required, and as this is not a theological treatise, we do not propose to follow him further! His death was a blow, of course, for he could have been most useful in so many ways. Most provoking for the "party of progress"! However, he could not be brought to life again, so the plot had to proceed without his valuable assistance. On the 27th February, the Committee reported, "declaring the patent of inns a public grievance, and denouncing Sir Giles as the original projector".

Now was Coke's opportunity. "He told the Commons that by ancient right they could punish this offender at their sole pleasure, without legal process or condemnation by any judge: that the culprit woud have no claim to be heard in his defence; 'for a man who is accused of a grievance, to justify it in this House is an indignity for which he may be sent to the Tower'." But the House was dubious, and sent off some officials "to consult the rolls".

Things were not going too well; but up jumped Cranfield, and with admirably simulated indignation, cried, "Here is a projector and patentee; bad as he may be, he is not so bad as those who passed his patent; had the referees done their duty, there would have been no issue. Who are the referees? Bring in Mompesson and make him confess". This he said, knowing full well who the referees were, for he had, himself, been conversant with the issue of this patent at every stage.

Mompesson, at the bar of the House, relates how, having "laid before the King the advantages to be derived from the manufacture of gold and silver thread", his petition had been referred by James to Lord Ellesmere, and, on Ellesmere's suggestion, to three judges on the point of law, and to three ministers of State on the point of public con-

venience; all of whom had certified in its favour; "that a second petition to the same effect having been referred to Lord St. Alban, then Attorney-General, and to Lord Mandeville, then Recorder of London, for the law; to Suffolk, Lake and Serjeant Finch, for convenience, all these officers had also certified in its behalf".

Sir Giles was then ordered to attend the pleasure (or the displeasure) of the House, and everybody went home, Coke to cogitate on Bacon's connection with this patent, and the rest—to supper!

The following day Coke was in great form. "He made a long and learned speech, in words against Mompesson, in spirit against Bacon; urging that the best way to proceed against Sir Giles was to pray the House of Lords to join them in punishing him by a parliamentary sentence."

Precedents had been found for this course, and in the debate that followed, though the Buckingham faction made the running, there was a strong opposition, and a motion by Philips for the nomination of a committee of impeachment being rejected, Coke's suggestion was referred to the old Committee.

On its reporting that it had found Sir Giles' offence to be a grievance, Philips reviewed his motion, which was carried, and Coke appointed to deliver their message to the House of Lords.

Thus, all being in train it was rather disappointing to learn on the following morning, that Mompesson had bolted, taking with him his partner, Sir Edward Villiers. Seeing that Coke was bound to succeed, it is hardly surprising that the losers in this arrangement should stand not on the order of their going but go. Very annoying, of course, but Coke had scored a point. The claim of the House of Commons to impeach offenders had been raised; a crime unknown to the law had been debated; and Coke having got himself voted into the post of public impeacher, the game was now in his hands.

Another windfall for him was that the Committee on Courts of Justice, had reported that they found a conflict of powers between the Court of Chancery and the Court of Wards. In the case of Hall and Fuller, one party had got a verdict in Bacon's court, the other in Cranfield's and both parties had been committed for contempt.

> The committee was of opinion that neither the Chancellor nor the Master was to blame; but Sackville added, that, on stating this conclusion of the sub-committee to Sir Lionel, that officer had rejected it, urging that the Lord St. Alban had been unjust in the premises, and demanding a Parliamentary enquiry into the practice of Bacon's court.

Knowing, as we do, Cranfield's little idiosyncracies, we are in a fairly good position to judge where the blame actually rested, and that it

behoved the delinquent to divert suspicion from himself to the Chancellor's Court.

The Committee also found that the Registrars, and most of all the deputy Registrar John Churchill—the scoundrel of whom we have already had occasion to say a good deal—had abused their trust; "moving illegally for orders, forging barristers names, and defrauding the public of fees". They accordingly proposed that a bill to punish these frauds should be immediately considered. "They also recommended the House to hear the cause between Lord St. Alban and Sir Lionel Cranfield argued by counsel, and to institute an enquiry into fees, ancient and new, in every court of the realm."

Now, from a reformer's point of view this was all very satisfactory; but from the "persecution" standpoint it was no good at all.

> "Parliament," we are told,
> had been sitting five weeks; three weeks more, and the country gentlemen would be spurring home to their Easter revels. Bacon's name had scarcely yet been breathed; and that impeachment which should give the Marquis of Buckingham York House, and Lady Buckingham the Seals, had got no further than Coke's Black List. Sir Lionel, rising, cried, "The plague-spot is the Court of Chancery; why are ye afraid to touch it? The cause you have to try is not whether the Court of Wards has jurisdiction, but whether the Lord Chancellor has done justly". The question was adjourned.

The next day, March 3rd, was a great one for the plotters; Buckingham entered the lists!

> The hints of Coke and the accusation of Cranfield, were of no effect, until Coke brought down from the Marquis a message that he was urging the King to proclaim Mompesson, that he recommended a search for books and papers, that he congratulated the Commons on their work—

and all that sort of thing. York House was worth truckling to the Commons for, and, besides, his own position with regard to "monopolies" was none too rosy, and a little mild flattery would do it no harm.

"From that hour," says Dixon, "a new and more dangerous spirit spurred the debates. Sir Francis Vane blurted out that the Lord Marquis threw the whole blame on Bacon and Montagu, saying the patent had passed the referees, and the referees had done all the wrong."

* * * * *

The net was closing in, and Coke and Cranfield might well congratulate each other on a good day's work.

Things went merrily now for the plotters. Sackville had the gout

and was replaced in the Chair by the revengeful Philips. Down he went to the Tower to see what he could get out of poor Yelverton, who, however, could only tell him what was the fact, that Bacon, Montagu and himself had only certified the *legality* of the patent, and were in no way whatever concerned with any abuses that Mompesson and Villiers may have introduced, and of which they had not the slightest knowledge. Back goes Philips to the House and rouses their indignation by stories of how the partners "had mixed lead with their gold and silver, melted coin of the realm in place of Spanish dollars and Venetian zequins, and prosecuted those who infringed their rights".

Up jumps Coke and in an impassioned speech, waving a copy of Magna Charta in his hand, shouts about their liberties having been betrayed, and demands that all Mompesson's books and papers should be delivered up—to himself, Philips and Digges. In vain Recorder Finch tried to restrain the rage of these "reformers".

"Cranfield denounced the words of Yelverton as base; declared that Buckingham and the King had no part in these offences, that all the fault of them lay with the referees."

And all this, be it remembered, because these "referees"—of whom Bacon had been one—had certified, as they were obliged to do, the legality of the patent when issued!

That Mompesson had abused his rights under the patent was no more the concern of the referees than an act of piracy on the high seas would concern the official who had passed the ship as seaworthy. None but those actuated by the vilest motives, could possibly have attributed blame to the referees under such circumstances.

But, none the less, here it was being done, and in such a form that no defence would be admissible.

After a lot more debate on the iniquities and enormities of the referees, because, among other things, "the man who mixed the arsenic with the gold had been made sick"—as though Bacon had ordered him to mix it!—Sir Lionel Cranfield moved "that all other business should be laid aside until these men had been punished". But surely, objected Sir Humphrey May and Recorder Finch, the parties should be heard at the bar and allowed their Counsel. Not a bit of it, yelled Cranfield, the House could not permit anyone to "dispute the facts". However "the better nature of the House of Commons again rebuked and overruled the most violent of Lady Buckingham's tools". And so they all went home again!

* * * * *

By March 8th, Coke was getting restive. He complained "that there never was so little care taken in so great a cause". The country gentlemen were either careless or incredulous. Coke became confidential; he

told them he had much to impart; precedents to produce; but he dared not breathe a word on such perilous topics, unless the doors should be ordered to be kept locked, the members sworn to secrecy, everyone forbidden to enter or leave the House, and he himself protected in the discharge of a dangerous duty by a special vote.

It will be observed that he was not taking any risks; he was willing to wound, but afraid to strike—unless amply protected.

The House, of course, became intrigued—as he intended them to be—at these mysterious utterances. Interest in his tales revived.

"Who," as Dixon says,

would not like to hear that he possesses ancient and unsuspected powers? The rights which Coke proposed to confer on his fellow-burgesses were of the most splendid and seductive kind—the right of assailing great persons, of acting as prosecutors, jurymen, and judges in the most public tragedies, of slandering eminent men without fear of suit for defamation, of crushing their personal foes by a vote to be given in the dark, of making great ministers tremble in the midst of their prosperity, and of holding in check the most prized and the most ancient prerogatives of the Crown. What wonder that the House was now eager? When the doors were closed, the members sworn, Coke opened his bag of precedents. Digges loudly applauded his chief; but the House received his communications coldly, and with reserve,

—and again they went home.

No doubt the conspirators met and talked things over, for on the following day (March 9th) Philips, in addressing the House, "Said he feared that members refrained from attacking the Lord Chancellor and the Lord Treasurer out of respect for their great places; he told them they must now speak out, not only to justify themselves, but to protect the King himself from reproach".

That was cunning, for nobody had given the King a thought in the matter, and by dragging him in, a new issue involving loyalty to the Crown was raised.

There was a scene. The conspirators' supporters applauded loudly; Richardson was for more moderate measures, but Philips "called him to order for refusing to charge Bacon and Montagu to their faces with corruption and illegality".

Does it not show how perilous is mob psychology? Here was the House of Commons, the elected representatives of the nation, elected presumably for their qualifications for stability and sanity, being worked up by infamous self-seekers, to the requisite pitch of frenzy to denounce the two highest officials in the land for "corruption and illegality", when

in point of hard and cold fact, all that they had done had been, as referees on questions of law, to report as to the "legality" of the patent, which they had done perfectly honestly.

It is almost inconceivable that so innocent a function, so honestly performed, could be twisted and distorted into a grossly immoral and corrupt action—and all because Mompesson had abused his privileges.

It is obvious that the House never thought about it, they were simply carried away by the exuberance of the conspirators' verbosity and lost all sense of proportion and propriety.

> "Richardson," as Dixon says,
> though a buffoon, was still a barrister, and feeling in his heart the respect due from everyone to such lawyers as the Lord Chancellor and the Lord Treasurer, hesitated to accept so extreme a proposal.
>
> In the uproar caused by a motion for Mr. Speaker to leave the Chair, Coke, Philips, and Cranfield rose and attacked the referees. "Enough," said Coke, "has been done to condemn Mompesson, let us now go deeper; if we cannot get at the two men who are in place, we can get at the one man who is in prison." "The Lord Chancellor," cried Philips, "was one of the referees; the papers are in his hands; let us send for them." "The referees," added Cranfield, "are the guilty men; nothing but their condemnation can now clear the King." Sir Lionel saw that everything which could be gained by dragging the names of Bacon and Montagu into the debates about Sir Giles had been now secured; the plotters had felt their way along a dark and perilous road, filled the public ear with grievances and abuses in the Court of Chancery, and gained the whip hand over some of those who must bear the odium of sustaining a more serious charge. Churchill and Keeling had been brought, under the direct action of a bill of penalties; made liable to a prosecution for fraud, personation, and forgery;
> —all brought to light, be it remembered, by the Chancellor himself—so that to the eagerness of greed and the rancour of revenge was now added in the hearts of these villains the fear of an instant and condign infliction for their cronies. No time, as Cranfield knew, was to be lost. Easter was nigh; in a few days the Houses would adjourn; the mood of Parliament, or of Buckingham, might change.

Here was the situation described by Hepworth Dixon—and as acutely felt by the plotters.

On the following day (March 10th) the plot thickens, for down comes the King and his beloved Steenie to the House of Lords (anxious at all costs and at any one's expense, to clear themselves) to repeat Cranfield's cry that the whole blame of this silver-thread affair "lay with the referees", none of it with the King. This scandalous misrepresentation (as

has already been shewn, so far as the referees were concerned) was supported by Buckingham, though Dixon credits him with possibly "no worse motive than an indolent submission to his mother's whims, and the desire to compel his mentor to sell the lease of York House".

But, surely, if the motive were "no worse", it was bad enough, for Bacon had, indeed, been his mentor and his friend, and by his sound advice (as shewn by his letter to Villiers when first he had assumed the anomalous position of "favourite") he had indicated how his great privileges might be used to the advantage of the State. This letter—known to some, but unknown to many—is a masterpiece of fatherly advice to a young and inexperienced courtier, whose head might well be turned, and whose steps might well be diverted from the "strait and narrow way", by the exalted position in which he, so suddenly, had found himself.

But, alas, his mother's "whims" and her pernicious influence had counteracted all the good advice that the experienced courtier had given to this inexperienced boy, and here we have him, throwing over his true and trusted friend at the first sign of danger to himself and to the author of his position and honours. What vile ingratitude and dishonesty! No one knew better than the King and himself, that the referees in such a matter were completely blameless, and that it needed but one word from the King to dispel so false and disgraceful a suggestion. But that word was not spoken; on the contrary, their action added fuel to the flames that threatened to envelop the Chancellor. It was Henry the Great who described James as "the wisest fool in Christendom"; he might, it would seem, have uttered an even less complimentary epigram with equal truth.

* * * * *

So, yet again, they all went home!

CHAPTER VIII
THE STORM BREAKS

March 11th was a memorable day for this poor, persecuted Chancellor. It was the last time he met his enemies in Council.

"The brain," as Dixon tells us,
so gloriously taxed for the service of mankind was now fretting with fever; the frame so fragile in its strength was being racked with pain; the cheerful spirit which had borne him through his intellectual tasks

was failing under the pangs of disease and the ingratitude of men. The tongue of a Cranfield or a Digges could wound his sensitive heart, destroy the remnants of his broken health. Soon he was unable to rise from his bed; and on the day when his forces were most required in the House of Lords, his family physicians were in consultation at York House, dismally counting the hours he might have to live.

In this his *via dolorosa*, poor Bacon may well have called to mind the words of the Psalmist; I looked for some to have pity on me, but there was no man; neither found I any to comfort me. Pity from such men as Coke and Cranfield! As well look to a ravening wolf for such a feeling.

Had they shewn "pity" to the wretched Ellesmere under similar circumstances? Had not this great and good man been threatened with ruin on his very death-bed, for the sake of his Seals; and had he not found peace only "where the wicked cease from troubling and the weary are at rest"? Pity, forsooth!

So far from that, Coke goes down to the House next morning (March 12th) and repeats the King's words; "telling the country gentlemen how much his Majesty was pleased with what they had done and what they were doing; how he advised them to strike while the iron was hot, not to rest content with shadows, but to demand real sacrifices".

He told them, too, how delighted Buckingham was with them, and how he was quite willing to give up his brother, Sir Edward Villiers, Mompesson's partner, to their wrath. "No one mistook—" we are told, "no one could mistake—the drift of these words. Up to the date of this extraordinary and wicked speech, Chancery, not the Chancellor, had been in fault. Now the plot broke."

To any dispassionate observer it must have been obvious that whatever irregularities Mompesson and Villiers may have practised, the Lord Treasurer and the Lord Chancellor, as the referees, were in no way responsible—but what cared Coke and Cranfield? They wanted a sentence of legal death against the Chancellor; his innocence or guilt was a matter of complete indifference to them. Philips moved and Digges seconded that the Chairman of the Grand Committee should give up all the papers and petitions in his hands. This carried, and "the charge being now ready, the Lord Chancellor sick to death, Sir Lionel struck home".

* * * * *

And so we come to March 14th. The scene is the Grand Committee on Courts of Justice. Cranfield, confident and relentless, is in great form. After a preliminary complaint of certain practices of the Court, he dramatically announces that he has two witnesses, Christopher

Aubrey and Edward Egerton, who "were ready to come forward and accuse the Lord Chancellor of taking bribes". Sensation! Let us have the verbatim account of these charges.

Aubrey stood at the bar and delivered a petition to the Clerk; declaring that, having a suit long pending in the Chancery Court, and being sick of delay, he had listened to the advice of his counsel, of whom Sir George Hastings was one, had put a hundred pounds into a box, and gone down to York House, where he had given the box and money to Sir George, who had carried it into the Lord Chancellor's room, and brought back from him an expression of thanks and good wishes. Hastings, alarmed by the words of this petition which imputed to him a highly criminal act, the design to bribe a judge, denied that he ever gave such advice to Aubrey, though confessing that he had received the box which, however, he said he had carried to his master, not as a bribe from Aubrey, but as a present from himself. Finch made a note of Hastings's words.

Egerton also delivered a petition to the Clerk; declaring that, having many suits in Chancery, he first presented my Lord with a basin and ewer worth fifty guineas, and, next, on the persuasion of Sir George Hastings and Sir Richard Young, with a purse of four hundred pounds, which purse Sir George and Sir Richard carried into my Lord's Chamber at Whitehall, and brought him back thanks for his gift, saying the Lord Keeper observed it was too much, and that it laid him under obligation to do Mr. Egerton justice in all his righteous causes. Hastings and Young denied that they counselled this petitioner to make a present. Young, however, avowed that he received and paid the money; his Lordship making doubt whether he could take so much as four hundred pounds or no; yet taking it; saying he had done his best when Attorney-General for his client, and would, therefore, accept his gift. Egerton further declared that he had entered into a bond to pay Dr. Field (since made Bishop of Llandaff) and Randall Davenport six thousand pounds, if through their influence he should obtain full possession of the lands disputed with Sir Rowland and his wife; a proceeding said to be confirmed by two letters from Field, which were handed round the House, but not read aloud.

That scandal might not lie on so great a man as Lord St. Alban, Noye moved that this business should go forward with the utmost speed. Finch declared that, though he was of Egerton's counsel through the whole time of these suits, he never before heard of these presents and these bonds. Thomas Meautys begged, as one of the Lord Chancellor's servants, that he might have copies of the two petitions and of Field's pretended letters. *These were refused.*

Then follows a dramatic passage.

> In the evening of the same day, Bacon, having heard from Lord Cavendish of these petitions, sent for Hastings and Young to his apartments. Cavendish, then a young man of noble parts and brilliant fortunes . . . stood by his side as these faithless servants entered.
>
> "What is this story, George," asked the sick Chancellor, "about the hundred pounds?" Hastings said it was true that he had taken the money from Aubrey, and, if pressed by the Commons, would throw the blame on his Lordship. Bacon was amazed; never until that moment having heard one word of Aubrey's fee or bribe. "If you lay it on me, George," said the Chancellor, "I must deny it on my honour." And this story of the purse? Young said he had received from Egerton this sum of four hundred pounds. Bacon turned to Cavendish: "take note, my Lord, if they say I took this money from them as sent or given by Egerton, it is a falsehood, and I shall deny it on my honour".

One can well imagine that the poor Chancellor, in his fevered and distracted condition, had little sleep that night!

On the following day, March 15th, Hastings—in order to be first in the field with his own defence—

> complained to the House that last night, after the House had risen, the Lord Chancellor sent for him, and denounced him in the presence of Lord Cavendish. He should now tell the truth. He had given the money in Aubrey's name! Finch sprang to his feet, and, looking the degraded liar in the face, exclaimed, with the deepest feeling, "Sir George Hastings, you have been my friend; but you can never be my friend again!" With much reluctance, but with no misgiving, Finch declared his own conviction that Sir George had taken Aubrey's money and kept it.

Hastings sat dumb. William Johnson, Member for Liverpool, a fellow officer with Hastings in the Chancellor's household, said he agreed with Finch that Sir George, who now accused his Lord, had pocketed and kept the fees. Hastings sat overpowered.

* * * * *

March 17th seems to have brought a revulsion of feeling in the House.

> The report brought up from the Committee by Philips excited the indignation of all honourable minds. Sir Edward Sackville protested against receiving the evidence of men who accused the Chancellor to screen themselves; God, he said, did not call the Serpent against Eve: by their own confessions Hastings and Young were rogues; and they should not be allowed to stain an illustrious name. Serjeant

Crowe objected to having such charges set down in the Journals; accusations not proved; for what is once writ remains. Sir John Strangeways, Knight of the Shire for Dorset, though he knew, as he said, neither the Chancellor nor his servants, and was not fool enough to run into a falling house, as the Chancellor in the opinion of all men was, yet must and would assert that Sir George Hastings and Sir Richard Young had not cleared themselves of this charge of intercepting fees. They pretended they had paid the money; their master denied it; and their master's word must be believed. Sir Thomas Wentworth, Knight of the Shire for York, then a young man of popular views and popular manners . . . in after years to become renowned as the Earl of Strafford, and to fall a most splendid victim to the Power of Impeachment, in begging the Commons to proceed with caution in this business, denounced Hastings and Young as guilty men, and moved that during the deliberations they should be put out of that House, and kept apart from each other. Finch demanded that Hastings should be ordered to set down his story of Aubrey's gift in writing, for every time he had yet spoken of it he had told a different tale. As to Egerton's fees, Finch demanded some proof that when the Lord Chancellor received those fees he knew of Egerton having a cause in Court.

The law, the eloquence, the patriotism, of the House were all on one side; on the other a doubtful majority of votes. Pym, Hampden, Falkland, Sackville, Crewe, Finch, Wentworth, Selden, all illustrious and courageous enemies of abuse, either sided with Bacon or stood aloof. Coke made excuses for Young and Hastings, and the Government ranks closed in; but even when Sir George Calvert, the acting Secretary of State, moved that the accusation of Aubrey and Egerton should be sent to the Peers, the motion, though it was warmly supported by Digges and Coke, was only carried with an amendment which deprived it of all its force. Coke would have sent the accusation as from the House of Commons; as a case which had been proved before the Grand Committee; in one word, as an Impeachment. The majority voted to lay it before the Peers as a mere relation, "without prejudice or opinion".

Now, all this—which is taken from the *Proceedings and Debates of the House of Commons*—will shew that many of—if not all—the best minds in the House, reformers though they were, were opposed to this dangerous innovation of impeachment. Moreover they were disgusted and affronted at these *Ex parte* accusations against tried and trusted high officers of State, more especially at the instance of manifest scoundrels, whose obvious aim was to screen themselves from the results of their own villainy.

But the situation was not to Coke's liking, and on Sunday, March 18th, "while the Sackvilles and Wentworths were hearing sermons," the Villiers people were taking advantage of the Sabbath calm to persuade James to sign "a commission empowering Sir James Ley to execute the office of Lord Chancellor in the House of Lords". This despicable creature, whose career we have already sketched, and who was known to have a personal interest in Bacon's fall, was, by this week—if well-meaning—King, entrusted with this duty; and Buckingham himself went over to York House in order to persuade Bacon—if possible—to seal this humiliating commission, at the King's request.

Presumably James meant well by his Chancellor for on the following day he sent a proposal to the Commons, offering, should the House see good, to appoint a commission of eighteen persons, six peers, to be freely chosen by the Lords; twelve knights or burgesses, to be freely chosen by the Commons; "with power to enter into all proceedings of the court, and examine every witness on his oath". Sackville, Wentworth and the rest of the genuine reformers gratefully accepted this proposal; *Coke alone raised objections.* A majority voted with the reformers, but in the meantime Philips defeated the King's well-intentioned project by "placing the business in the hands of the House of Lords".

* * * * *

It appears from the proceedings in the House of Lords on the 20th March—at which Ley "had taken his seat on the woolsack", the Prince of Wales, Buckingham and 71 other peers being present—that on the previous day

> an accusation was delivered by Sir Robert Philips, on behalf of the Commons, against the person of the Lord Chancellor, charging him with bribery and corruption in his eminent place, and calling on their Lordships to examine the proofs, and, if they found him guilty, to punish him for the same.

It will be seen that Philips had exceeded his authority in thus delivering the message from the Commons. He had been instructed

> to deliver his message *as a relation, not as a charge*, "without prejudice or opinion", not with emphasis and violence, as a cause already tried and judged. He had no authority to urge a speedy examination of proofs, or to demand any sort of punishment in the name of the House of Commons.

The enquiry by the Lords had thus been prejudiced at the very outset, and this, of course, is exactly what the plotters desired.

Buckingham then rose and reported that
by his Majesty's command he had been twice to York House, and had each time seen the Lord Chancellor. The first time he found his Lordship sick and heavy, the second time lighter in spirit, comforted by an assurance that the complaints against him would be heard by his peers. Buckingham handed a letter to the Clerk, which he had undertaken should be delivered and read to the Lords.

It was as follows:

My very good Lords,

I humbly pray your Lordships all to make a favourable and true construction of my absence. It is no feigning, nor fainting, but sickness both of my heart and of my back; though joined with that comfort of mind that persuadeth me that I am not far from Heaven, whereof I feel the first fruits. And because, whether I live or die, I would be glad to preserve my honour and fame, as far as I am worthy, hearing that some complaints of base bribery are come before your Lordships, my requests unto your Lordships are: first, that you will maintain me in your good opinion, without prejudice, until my cause be heard; secondly, that, in regard I have sequestered my mind at this time, in great part, from worldly matters, thinking of my account and answer in a higher court, your Lordships would give me some convenient time, according to the course of other courts, to advise with my counsel and to make my answer, wherein, nevertheless, my

. . . .

EDITOR'S NOTE

At this point the author's MS., which fills the exercise book now in our Chairman's possession, comes to an abrupt end. No trace of additional MSS. has been found—to our great regret.

Enough has been printed, however, to vindicate Bacon's conduct and character *in extenso*, and it is no longer possible to sustain the charge of corruption.

Indeed, Bacon emerges from the events so lucidly described in Kendra Baker's *apologia* with an enhanced reputation—cleared completely from Lord Macaulay's cruel and unjust strictures, and any possible criticism.

None of this will come as a surprise to our readers, and those who wish to follow the story of the Lords' impeachment of Bacon to the bitter end are urged to read Hepworth Dixon's fine *Life of Lord Bacon.*

For the sake of the record we print below the remainder of Bacon's letter to the Upper House, delivered to it by Buckingham on 20th March, 1620. The speech is culled from the *Journal of the House of*

Lords, page 54, and was reproduced in *Lord Bacon's Letters and Life*, Volume VII, edited by James Spedding, pages 215/16:

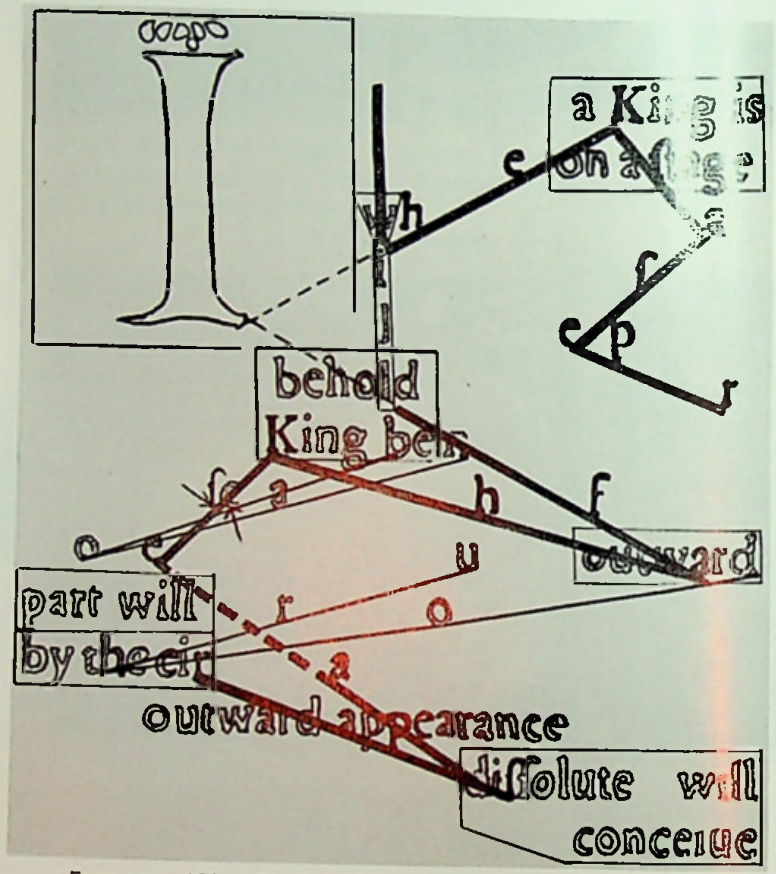
> . . . counsel's part will be the least, for I shall not, by the grace of God, trick up an innocency with cavillations; but plainly and ingenuously (as your Lordships know my manner is) declare what I know and remember; thirdly, that, according to the course of justice, I may be allowed to except to the witnesses brought against me, and to move questions to your Lordships for their cross-examination, and likewise to produce my own witnesses for discovery of the truth; and lastly, if there come any more petitions of a like nature, that your Lordships would be pleased not to take any prejudice or apprehension of any number or muster of them, especially against a Judge that makes two thousand decrees and orders in a year (not to speak of the courses that have been taken for hunting out complaints against me); but that I may answer them, according to the rules of justice, severally and respectively. These requests I hope appear to your Lordships no other than just. And so, thinking myself happy to have so noble Peers and reverend Prelates to discern of my cause, and desiring no privilege of greatness for subterfuge of guiltiness, but meaning (as I said) to deal fairly and plainly with your Lordships, and to put myself upon your honours and favours, I pray God to bless your counsels and your persons; and rest
>
> Your Lordships' humble servant,
>
> Fr. St. Alban, Canc.
>
> 19th March, 1620.

Spedding remarks in *Letters and Life* that, although charges were accumulating and the witnesses giving evidence, with no one to watch the proceedings on his behalf, Bacon still did not know what facilities for defence would be allowed him. Readers of Kendra Baker's article, *The Persecution of Francis Bacon*, will be in no doubt as to the unfairness as well as the unusual nature of the House of Lords procedures.

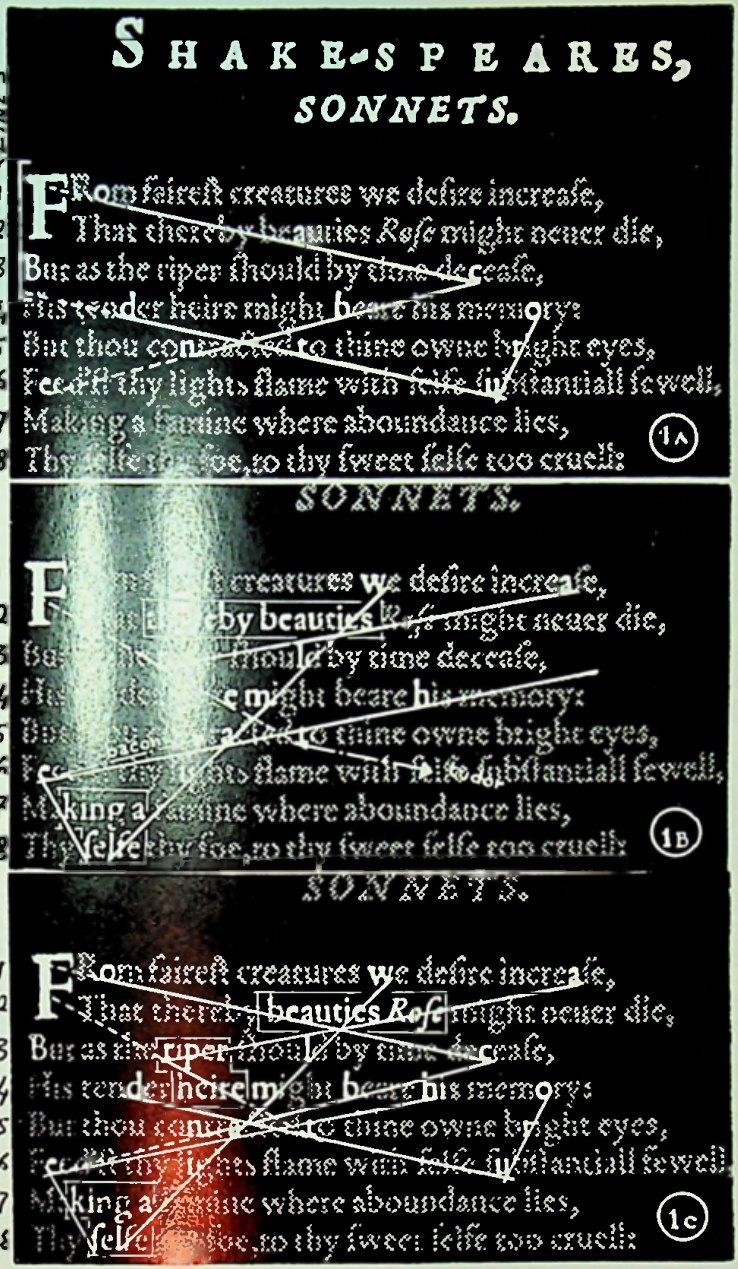
The Frontispiece: French edition; Bacon's *Essaies,* 1626
See also the Leyden Latin 1644 edition

The bareheaded portrait is unusual, and also appears in *Les Oevvres Morales*

The "boar" with Tudor roses in an emblem picture:
AthenA appears in the page margin (see overleaf)

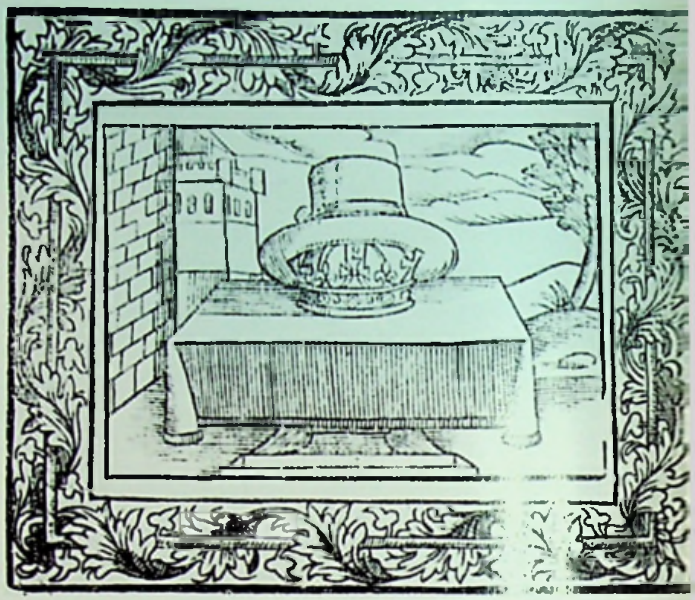


From page *103* of *Basilikon Doron* (ostensibly by King James I).
Note two Bacon "hats" (see page 43)



The opening lines of 3 Shakespeare Sonnets
(Fragments 1A, 1B, 1C; see page 46)

Athena or Pallas in the page margin of the emblem picture (see page 43)



From an emblem book: note the royal crown under the Masonic hat

See EXPLANATION (refers to page 41)

EXPLANATION

The Motto is an indubitable *Echo of Bacon's* motto *Moniti Meliora:* we are warned of better things, a better fate has been prophesied for us. So, now (that is, in the middle(??) of the 18th century) he *actually has* (tenet) the "meliora". Oh, not universal glory, though the *Rising Sun* (on the left) of his at last nascent glory should illuminate the whole world (terrestrial globe at foot of woman) but the part of the globe facing the sun is paradoxically *dark.* His glory will shine only on the part of the globe which, though hidden from the sun, is illuminated, illuminated by the glowing female. Note that the front of her body, though hidden from the sun, is also *light,* as well as her right forefinger, which should be in the shade.

Pegasus (middle right). But what sort of glory will he enjoy? *Poetical* glory. For the same Pegasus (that you see in *Défense de WILL,* document No. 44, flying to the *Forked Summit of Parnassus,* which summit appears again in document No. 58, dissimulated in scarp of fortress of silence, and also in document No. 50, look well, partially hidden by stem of Tudor rose) this same Pegasus is landing at last on the forked summit of the abode of the Muses.

The Brotherhood is symbolised by a . . . sister (always a good trick to reverse sexes). *Rosicrucian Roses* clasp the folds of her robe. She is fully in the light, but for the brethren only, since she turns her back to the rising sun, which she *pushes back* with her *dark* hand and arm, dark "since" fully in the public sunlight. She points to the *folios* kept on the *altar* of the brotherhood, with its triangle above the riding Knight Templar, its David's star (near thigh of woman, in the dark), etc.

Obvious conclusion. We keep the books (the Manuscripts??) in our lodges to worship them brightly in the dark, thus giving the *Moniti Meliora* man the glory he deserves, but this glory is not for the general public. The Truth should have been published in our time (rising sun) but we have decided that it would not (those who were in favour of obeying Francis's orders, transmitted by secret tradition, were outvoted: it appears that some of them were quite reluctant to obey them). But we shall not bury the glorious past completely, we shall reserve The Truth for the élite of our successors.

The Manuscripts. It can be inferred from the forefinger pointing to the folios on the altar that the MSS. were then hidden in some *new places,* so that the clues left in Renaissance cryptograms might be of no use to lucky investigators. Happily there may be hidden manuscripts that the 18th-century disciples did *not* know about! Francis had foreseen that he would be betrayed (for political or dynastic reasons) and I am pretty sure he himself put some in new caches undivulged to his brethren and left new sets of clues open to outside "exoteric" detection. This was done, with the help of *Rawley,* of course, about 1650, before Francis *really* died.

A CLOSED-MESHED TUDOR NETWORK

by Pierre Henrion

A portrait showing Francis bareheaded is exceptional and when I sent our Editor the *Moniti Meliora* portrait in *OEvvres Morales* he thought his readers might be interested. It is part of a vast network of hints and clues, each one of which taken separately might be disregarded but the sum total of which is irrefutable. Police investigators avail themselves of this phenomenon: slight clues hardly worth anything individually, when they happen to correlate, become precious and lead, often unmistakably, to the solution of the mystery. In our case the whole network would fill a big tome, so we shall be content with a few shreds of the net.

The 1626 French translation of the *Essays*, "Sacred to the Memory" of the recently demised author—at least officially demised—shows the entrance to a temple masked by a heavy veil. One of the two men holding the veil has a finger on his lips to intimate that the secret hidden in the book in the hand of his compeer must not be revealed by the people in the know, the people who are in the sanctum. But the time will come when the general public will be told. When Father Time (see top of the frontispiece) finds that the sand-glass he closely watches has let the prescribed quantity of sand flow, the Trumps of Fame (see on the left) will sound and the sun of the author's glory, obeying the Latin command (see centre) will appear after the clouds are dispelled (*Post nubila surget*, let it appear after the clouds). As there is surely no secret about the authorship of the Essays, we must look elsewhere for the dreadful mystery.

The same hint is given by the title-page of the Leyden Latin edition (1644, not reproduced here). Bacon sits at a table: what passes "under the table" is concealed by a heavy veil well secured by hasps. On the table we find again a book and sand-glass. Bacon points to Fortune sailing across the skyscape Ocean of Time and visible in a clear patch amid the black clouds. Here again there is no secret about the authorship: what is the unsuspected Fortune that will appear to the whole world when the sand has run long enough in the glass and the veil is taken away?

Would the (exceptionally) bareheaded portrait give us a hint? Look at the hair just above the forehead. Does it not suggest a crown of light? The motto says *Moniti Meliora* (We have been foretold better things). Make a mental note of it: like Priscian, "a little scratched, 'twill serve"! If the crown seems improbable, it is singularly corroborated by an illustration in an emblem book showing what appears

when you take off the Baconian hat: a royal crown (see illustration). As the emblem was published before the sand had run its appointed course, the Fortress of Silence, on the left, and the legs of the table suggesting the bottom of an A, the A of AthenA, remind the reader of the emblem book that he must keep the secret, if I may say so, under his own hat.

Other elements of the network are provided by anagrams. Anagrams may be easily ridiculed by self-styled rational minds bent on purging the Baconians of their follies. The would-be mentors purposefully forget that a short phrase of three to five words, if it can give an astronomical number of mathematical transpositions, will produce only a limited number of pronounceable combinations. Of the latter only a very few will make sense. And if one of the few that make sense answers pat a challenge of the outward text, then you may be sure that you have not been on a foolish fishing expedition! Thus a contemporary emblem shows a wolf-cub fed, Romulus- and Remus-like, by a she-wolf. A little poem speaks of the anguish of the poor cub, jeered at by all, wondering if he is not actually a bastard. The legend inside the picture, in such a context, is an unmistakable challenge: *Dubio Genitore Creatus* (born of an uncertain parent). The perfect anagram allays the fears of the unfortunate cub: *Tudori Gentis Vere Baco* (Bacon truly of the Tudor family). It answers the challenge too well to be ignored!

Another emblem shows a strangely hybrid pig (it has a boar's tusk, if you look carefully) among roses of the stylised Tudor type. Only one family at the time associated the notion of pig (Bacon) to the notion of boar (the crest of the Bacon family, curiously enough, was not a pig but a boar). The legend is YS ΔIA PoΔΩN (read: us dia rodôn), the pig among the roses (but the pig is also a boar, says the picture). In addition, the letters TVR of the running title of the page, with the delta and omega of the legend (in all TVDOR) form (or, as we shall see, "conceive") a slanting A, the A of AthenA again. And AthenA, or Pallas, the helmeted spear-shaking goddess, is there, in the margin of the page! But she no longer shakes her spear at the Serpent of Ignorance which used to writhe menacingly at her feet. The spear is at rest and she now wears the slain serpent, a floppy girdle, at her waist. She looks to the left but quietly points her forefinger the other way to the legend quoted above to intimate that the emblem, by giving the Tudor secret away, kills the slanders of the ignorant. The same Pallas appears in the margin of the telltale wolf-cub emblem.

The interconnexion method leads us to another anagram. A famous contemporary book, *Basilikon Dôron*, the Royal Gift, was supposed to have been written by King James to expound the theory of divine monarchy. *Basilikon* is, phonetically, by transposition of

syllables, not of letters (we shall see more of those . . . "anasyllables") *Sili Bakon* while *Dôron* is the perfect anagram of the *Rodôn* we have already met. In all: *Silly Bacon of the* (Tudor ?) *roses*. Why silly? Because he furthered the prestige of the man to whom he had foolishly yielded his crown. And now for a corroboration. The first lines of *2 Henry VI* speak of *Kings France Sicill*, anagram of *King Frances cilli's* = (the work) *of Silly King Francis*. And who is that silly King Francis? The initials of the *only* words in italics in the following line tell us. They are *Orleance*, *Calaber*, *Britaigne*, *Alanson:* O, C, B, A = BACO.

For other "anasyllables" let us turn to page 103 of *Basilikon Dôron*. 103 is the "number" of Shakespeare. Those "numbers" prove strictly nothing but are very useful for leading you to more substantial finds. With them the only proof of the pudding is in the eating and this one, I hope, will prove most palatable!

The diagram reproduced here shows the marvellous secret mechanism of the page and adduces an example of that wonderful stratagem: proof by imperfection, an apparent contradiction in terms. Please follow carefully on the diagram. For lack of space I will not give a full discussion of the system but the reader's good horse sense will suffice.

Starting down left from the *b* of *King be* (middle of page) you have in a broken alignment: *b*, *c*, *o*, *a*, *n* with *o* at the apex of the angle (follow the two thin tangents). Why a broken and not a continuous alignment? Obviously because the latter would hardly ensure dissimulation. Even King James could have detected it! It is met with, but very seldom. Let us not forget that two objects taken at random are always aligned, not so three objects. From such a humble seed will grow a forest of certainty. One such broken alignment can be due to chance. But if you choose *in advance* four words of five letters, say, *haste*, *phone*, *witch*, *snake* and try to find them in broken alignments, with three letters just grazed by each tangent of alignment, the four would-be "signatures" appearing in less than nine short lines (less than fifty letters per line of outward text, this being essential), you can set an array of computers and sift the whole printed production of the Renaissance. They will not find such a quadruple combination in a month of Sundays.

As we have sometimes to deal with cryptologists of bad faith, one precaution must be taken. Four such words, not chosen in advance, can be found in any passage and slyly presented as having been chosen *a priori*. The parry to that dishonest thrust is simple: the same combination of four words must be produced *twice*. A combination of cards in the four hands at bridge is no marvel but the four players having exactly the same four hands twice is another matter! And Bacon devised his quadruple combination hundreds of times! Let me

give his rules slightly simplified. The alignments must be strict (see tangents in diagram). The tangent of alignment must take one letter from each line of outward text crossed, except if it passes through a space between two words (corresponding to a null in cryptography). The four-word combination normally and basically used by Bacon is *shake, spear, bacon, tudor* in eight lines at most of outward text. And he managed to make the system less monotonous, sometimes even very humorous, by arranging the tangents so as to form little sketches (here Baconian hats), achieving startling parallelisms, answering the words of the outward text by the sketch, etc. Almost all of these manifestations of his exuberance you find in this excellent page.

We have seen the *bacon* "signature". Now start from the *d* of *outward* on the right. Go down left: *d, o, t* (*t* of *the*), then up right for *t, r, u*. Now we note that the upper *tudor* segment is strictly parallel to the lower segment of *bacon*. The *K* of *King* (well-chosen word!) at the top of the diagram is at the apex of the *h, e, K* and *K, s, a* tangents (in all: *shake*). The *a* thus attained is the start of *a, s, e* + *e, p, r* (*spear*) and links the two signatures. You note that *e* and *p* belong to the same line of outward text: this is normal if one letter is long, like *p*, and the other short, like *e*.

On the right you have an angle of 60 degrees. Building an equal angle on the left you obtain a perfectly vertical line and the Baconian hat is completed (sometimes it is completed by a horizontal brim with the same proviso: equal angles). Our vertical brim "happens" to be in the direction of an *I* (= myself, this work is by myself, not a friend) and a *KING* (again! How monotonous chance can be!) in the title of the page, outside this diagram. So we have: *I, King Shakespear*. A frequent trick, the Baconian hat attracts our eye to a block of words: *a King is on a stage*! which reminds us of the passage in the Essay *of Friendship*, so dangerous that it was printed only once, in the 1612 edition: *There be some whose lives are as if they perpetually played a part upon a stage, disguised to all others, open to themselves*. The passage is also to be found in the 1607 Harleian MS.

What we have seen so far is only an extraneous, an extra-curricular little trick, since it is incomplete. The ritual combination, with its four compulsory words in less than nine lines of outward text, is below. Starting from the *a* of *outward*, middle right, going up to *King* (again a *King* at the apex! The idée fixe of sheer luck?) then down, you have *shake*. Starting from the *r* of *by the cir*, down to *long s* of *dissolute*, then up right, you have *spear*. The Baconian hat is completed at the top by a segment (grazing *en passant* a tempting *f*) in the direction of a still more tempting *l*, this *l* being the bottom of a column of four letters: *w, i, l, l*. And the two brims offer equal angles with the crown of the hat. So, in that lower device we have: (*Will F.*) *Bacon Tudor Shakes-*

pear. The anasyllabic block *outward part will by the cir* gives *outward part* (= outward text) *by the Sir Will.*

In addition to the page number 103 you are alerted by the words *behold, appearance, conceive.* In order to dispense with the drudgery of scanning all the printed texts of the Renaissance, you are always alerted by such words or their synonyms. And now for the most striking trick. There is unfortunately an imperfection. The bottom hat is not complete (see heavy broken line) but Bacon elegantly apologises by pointing to the flaw in the bottom anasyllabic block: *dissolute will conceive* = draw the Will design . . . with a solution of continuity! Such is the clever, and frequent, trick of proof by imperfection. Look this up in the *Oxford Dictionary:* in addition to the sense of immoral (the sense used here in the outward text which is: *if his behauior be light or dissolute*) the first etymological sense is disunited, disconnected! Let me not dwell upon other coincidences: two equal angles in the lower hat, the two hats linked by prolongations (thin broken lines) at the right lower tip of *ornate I* (= myself), etc. Master Will is grandly worthy of our taking our own hats off to him and praising him to the highest degree (of his brotherhood!).

At this point, in order to enable me to proceed by quicker steps, may I urgently beg the reader to study this first part of the article and its illustrations again? All the more as these secret systems are outside the pale of our scholastic culture though really easy to grasp by an unbiased mind.

The beginning of the *Sonnets* (see illustration) is another fine example. *Fragment 1A* shows *Bacon* and *Tudor* with perfect parallelism of the two segments pointing vaguely to the column of initials *F B* (the *T* of *That*, second line, is masked and therefore ejected by the large *F*). In *Fragment 1B* you are alerted by *thereby beauties* (= fine "conceptions" in the neighbourhood). The long segment of *spear is parallel* to the long segment of *shake.* You have *william* in an exceptional unbroken alignment down left from *we* of line 1 (note that the tangent passes through a word-spacing, just escaping the *a* of *famine*). *Shake*, at bottom, in conjunction with *william*, points to the anasyllabic block *a king selfe. Reproduction 1C* shows the whole of the network with the blocks pointed to by the signatures, the whole message being: *William Shakespear Bacon Tudor, a king's self* (*am the*), *riper heire* (= elder *legitimate* son, not necessarily the first-born) *of beauties Rose* (= Elizabeth Tudor—if she ever saw it she must have appreciated the flattery!). Now if anybody magisterially tells you (Mr. Rowse?) that the Thomas Thorpe edition was piratical, you will need all your self-control not to laugh loud and clear!

Now an acrobatic challenge to chance must be spotlighted. Two straight lines drawn *at random* (unless they happen to be parallel, a very

unlikely event) will intersect at one point. Not so three haphazard ones. It would be a wonderful piece of luck. But you have one such complex intersection, and ever so precise, below the *t* of *beauties Rose*. One of the lines concerned is the *william* tangent of alignment. Follow it from first line to bottom left: the very same tangent is part of one more challenging complex intersection (just to the right of *a*, fifth line of text). Indeed any "world-famous" cryptologist could pretend that a blindfolded monkey painting with its tail could unwittingly produce a perfect map of the New York transit. Theoretically it is perfectly true. But sound horse sense will not *practically* accept that, no more than it will agree that our two precise complex intersections are not the product of human engineering.

Now the question is: when was Father Time to give Fame the signal to sound her Trumps and the Sun of Glory the order to dispel the clouds of ignorance? During the first half of the eighteenth century, it appears; for at that time was engraved the *Tenet Meliora* document, one of my pet finds, if I may be forgiven that vanity. It is indeed a curious plain-spoken piece of top-secret archives. The better fate he was foretold (the *Moniti Meliora* of our portrait); now Bacon HAS it (*Tenet*). You see the sun of his glory rising on the left. It should illuminate the whole world (terrestrial globe at the foot of the woman) but the part of the globe facing the sun is paradoxically *dark* in full light. His glory will shine only on the part of the globe which, though hidden from the sun, is illuminated; illuminated by the glowing female: the front of her body, though it should be in the shade is *light*, as well as her left forefinger.

Here we have the frequent esoteric trick of inversing light and shade. Indeed folds of her robe are clasped by Rosicrucian roses. With right hand and arm, dark "since" fully in the public light, she pushes back the rising sun of Bacon's at last nascent glory, while the other hand, lighted as it were by darkness, points to the (Shakespeare?) Folio resting on the altar of the Brotherhood with its current esoteric symbols.

Thus, *sub rosa*, not in public, has Bacon his *Meliora*, symbolised by the flying Pegasus of poetry (slightly to right of the lighted arm) landing at last on the forked summit of Parnassus. Already in Bacon's lifetime, emblem books for the Literati showed him in connection with the forked summit or showed him flying on Pegasus: one shows him as a sort of flying Don Quixote *but* the spear he gallantly wields is a goose-quill (there are no windmills on the skyline . . .).

The interpretation of all the symbols surrounding the central eloquent scene I leave to those well versed in secret lore. A rather damping conclusion for those who look for the MSS. is that they were, at that time, transferred from their Renaissance caches to new places well watched over by the brotherhoods, as the draped lady intimates. Thus

are now useless the many clues and hints left by Bacon and Rawley in the hope that some future investigator would unearth them and make them public. Incidentally, the frustrated lay investigator will not find the precious stones left for him as payment for his pains!

As shown by my article *Jonathan Swift unlocks a Shakespearean Door*, in *Baconiana* No. 176, the Dean was in the minority of the Brethren who thought it sacrilegious to betray their illustrious predecessor's orders to divulge "The Truth" at the appointed time. So, in *Gulliver's Travels*, he gave away the secret system which he, probably most erroneously, thought would be enough to convince the general public once it was cracked open by a layman not on oath of secrecy. So long as *Baconiana* is not read by the millions of victims of the mass media, poor Jonathan's revelations can only touch us poor cranks! But we must understand the journalists' plight. This choice morsel I pick from an American daily: *The public can rest assured that the good reporter and his newspaper will risk going to jail any time in preserving the principle of fearlessly telling the truth. That's a precept of our profession, and we are proud of it.* In illustration of this proud purple patch, the fearless newspeople exploded the Watergate scandal. Why then are they so shy of denouncing the Shakespeare imposition—infinitely more scandalous than a little eavesdropping? Because they would *not* be sent to jail, with its aura of martyrdom and the inward glow of self-satisfaction. Infinitely worse, they would be sacked, which is materially distressing and psychologically frustrating for no colleagues would dare give publicity to the dire consequences of their intrepidity. So let us not throw stones at people in a cleft stick. Some big shots behind the scenes must be more powerful than Nixon since even Nixon could not gag the Press. If instead of happening upon the *Tenet Meliora* confession you chance upon some more or less dubious scrawling of the word Shakespeare in the margin of some old book, you may "rest assured" that your find will be blazoned forth from the *Pravda* to the *Podunk Clarion*!

It was about the time of the *Tenet Meliora* that Anderson's so-called Constitutions (1723) were established and a few years later that, to appease their conscience, those who had decided to lie till doomsday put up the Monument at Westminster Abbey. Up to that time the citizens of Stratford had been blissfully unaware of their good fortune. But now the way was clear for a Garrick to wake them up and start the era of world-wide profitable imposition, of scurrilous "clap-trap" to use the very word of some clandestine Stratford natives "sick and tired of the clap-trap" but unable to say it publicly in the midst of the spurious Mecca: "They would lynch us if they knew our names."

What led the *Tenet Meliora* people to vitiate the Traditions and perpetuate ignorance was not so much the authorship of the Plays as

the Royal Secret summarily explored here; the secret of "F.B.K.", as Bacon calls himself right in our faces in the Droeshout portrait. F.B.K.? Francis Bacon King or, since we had in this study to deal with the Greek alphabet, *Phi Beta Kappa.*

More than its royal conclusions, an open secret for my readers and any good historian, the interest of this article is that it shows the singular power of interrelated clues, even if individually debatable. May it encourage the curious reader to explore further the incredibly vast Tudor web woven by Francis and his most intimate collaborators.*

If you will pardon a little pun to . . . crown this effort: you have attended plays at the Royal SHAKESPEARE THEATER. When you go again to Stratford, this time visit the ROYAL SHAKESPEARE theatre.

This is another highly important contribution from the author, which we are pleased to print. Mr. Henrion sent additional illustrations which are not reproduced for cost and space reasons, but he wished to testify that all his text is substantiated by genuine documents, including a photograph of the whole page of *Basilikon Doron* from which the startling Baconian "hats" have been decoded. Editor.

*Some of the devices shown here have been taken, with permission, from *Défense de WILL* by the F. Bonac-Melvrau team; *F. Bonac-Melvrau* being, obviously, the jocular anagram of *F. Bacon-Verulam.*

ELIZABETH GALLUP AND THE BILITERAL CIPHER

As most Baconians know, Mrs. Gallup, while working with Dr. Orville Owen on his "Word Cipher", discovered that the Biliteral Cipher also existed in the Shakespeare Folio and other works and, in 1899, published her much criticised book *Francis Bacon's Biliteral Cipher.* This book was submitted to various cipher experts, including General Cartier of the French Intelligence Department, and Colonel Fabyan of the Cipher Department, Riverbank Laboratories, Illinois, who confirmed that Mrs. Gallup's work was sound.

In 1926, one of our members, Miss Violet Ashdown, then living in Los Angeles, wrote to Colonel Fabyan and received some outspoken letters which, among other things, warned her that the science of cryptography was a highly skilled one which required considerable study and should not be attempted by untrained amateurs. At the same time, he admitted that the Biliteral Cipher existed in the Shakespeare 1623 Folio whose author, in his opinion, was not William Shakespeare of Stratford. He added, however, that he did not believe that Francis Bacon was the author either. This appears to be the normal defensive mechanism which motivates a professional. If, however, Bacon's own cipher exists in the Shakespeare Folio, one must be permitted to draw certain conclusions and one might also assume that it was put there for eventual discovery.

Was this discovery to be made only by trained experts? In a sense, yes. The great man who inserted this intricate cipher knew perfectly well that the system was as perfect a system as could be devised for hiding a long and coherent story in printed works. He also must have realised that, once mastered, it would probably be adopted and adapted by rulers and governments for military and diplomatic purposes, and therefore would not be made available to the general public. This has, in fact, happened. For this reason, Bacon took the trouble additionally to encipher small but important extracts of his secret history in his printed works and also, for that matter on monuments, by means of other less complicated cipher systems which were demonstrated in a large cipher manual published in Germany in 1624 under the auspices of the Duke Augustus of Brunswick-Luneburg. These extracts were enciphered in specially prepared pages or paragraphs, often in dedications or preliminary poems to a book, which were printed with grossly mis-spelt words and sometimes nonsensical texts which passed for humour, and which enabled the enciphered letters to fall into place.

Happily, the secrets of the Biliteral and of Dr. Owen's "Word Cipher" have been given to the world. Mrs. Gallup, while presenting

us with Bacon's secret story, also disclosed some of the cipher's intricate workings, with its use of two specially prepared fonts of type used, apparently, by various printers in the early seventeenth century. The story, which is long and rambling and frequently repetitive for reasons given in the early part of her book, revealed sensational and highly controversial facts which were totally unacceptable to her critics. Her efforts, which had taken several years to complete, were received with scorn and derision. Her guide lines and explanations, however, have enabled a few diligent "amateurs", with keen eyesight and tireless devotion, to check over some of her work letter by letter, and to prove that her findings were correct and her methods sound. Moreover, in recent years, many of the strange facts disclosed by Mrs. Gallup have been confirmed by the other cipher methods which are far more simple to demonstrate. These investigations have established, beyond any reasonable doubt, that Bacon used certain of his contemporaries as his literary "masks". These include Spenser, Shakespeare and others. It has also been confirmed that Bacon was of royal birth and that this was one of his reasons for anonymity and for the continued predicament which he suffered throughout his life, which would most certainly have been forfeit had his ciphers been discovered too soon.

Among the many supporters of Mrs. Gallup (including our founder Mrs. Pott) was Henry Seymour who, in 1922, produced some valuable evidence, based on an independent decipherment from Bacon's *Henry VII*, which confirmed Mrs. Gallup's findings. We now have another decipherment by Mr. W. E. Lovell, from another passage in *Henry VII*, which gives further remarkable proof that the use of this particular cipher system was possible in printed books of that period. This fact has recently been challenged by experts, but it seems that their theories are as inaccurate as those the Baconians are said to support or, as Father W. A. Sutton once quoted, *tantum valet auctoritas quantum valet argumentum* which he translated as "mere authority is the weakest of all arguments".

When Elizabeth Gallup found, in the 1628 edition of *The Anatomy of Melancholy*, Bacon's translation of the argument of the *Iliad*, she appears to have been bitterly disappointed because it had little to do with the secret history. Parker Woodward and others, however, have shown that, on the contrary, its inclusion was a master-stroke on Bacon's part. It differs from all other translations, including Chapman's and Pope's, though in the latter work there are some obvious resemblances which have been commented on. It therefore supplies strong and unexpected proof of deliberate design simply because it did not concern secret history. It could have been published openly, but was enciphered to establish the genuineness of this brilliant cipher system. It is also significant that Mrs. Gallup appears to have been a

poor Greek scholar and, unless it can be proved that she was completely dishonest, this translation must stand.

Mr. Lovell's work is of a somewhat similar character. It consists of an inspired plea, in blank verse, to a future seeker after truth to search for the secrets of Nature and although, as he points out, it contains the guide words for the "Word Cipher", it does not deal with the controversial matter which so disturbs the average critic. This beautiful poem is purely Baconian in concept and should, without contention, be accepted as an enciphered message for a future age. It forms, in fact, one of the basic principles of Bacon's philosophy. We should therefore be extremely grateful to Mr. Lovell for this task which has taken him some years to complete. A further interesting proof of the Baconian origin of this particular decipherment lies in its eighth line which repeats the motto printed under the Henry VII portrait in the 1622 edition of that book, COR REGIS INSCRUTABILE.

Apart from the notes given here, other valuable details have been supplied with this decipherment and members are invited to check some or all of Mr. Lovell's work. These details and aids, together with his beautifully set out workings and careful drawings of the two fonts of type used, can be supplied. The Society also has a few spare copies of Bacon's *Henry VII* available for loan to members who, by taking on this task, will add further confirmation of the accuracy of Mrs. Gallup's valuable work.

THE LAST PORTION OF THE BILITERAL CIPHER MESSAGE OF FRANCIS BACON CONTAINED IN THE ITALIC PRINT OF THE LAST FEW PAGES OF HIS "HENRY VII" 1622 EDITION. As deciphered by Mrs. Gallup in 1899, and confirmed by W. E. Lovell.

	No. of Letters
Oh let not man forget these words divine,	33
"Inscrutable do hearts of kings remaine,"	33
If he remark a pensive dying fall	27
In th' musicke of these straines, let him forbear	39
To question of its meaning. List again,-	31
As hath been, is, and evermore shall bee,	31
Ages retarde your flight and turn to hear,	34
COR REGIS INSCRUTABILE. AMEN.	24
Yet t'is the glorie of our Heavenlie King	33
To shroud in mystery His Works divine,	31
And to kings mundane ever shall redound	33
In greatest compasse *Glory* to th' names	32
O' such as seeke out *Nature's* misteries;	31
Fortune may aid him; *Honor* may attend;	30
Truth waite upon him; as we look, crampt *Art*	34
Doth reach forth to faire light, undreamt of lore;	40

	While *Reputation* soundeth through th' *World*	37
	Unto *Time's* close, Glory in (highest) measure,	28
	To him that to th' depths doth search wide *Seas*,	37
	Digge deepe into th' *Earth*, unto th' *Aire*	31
	And region of th' *Fire* climbe fearlessly,	33
	Till he th' *World*, the *Heavens* and e'en th' *Universe*	39
	With human eyes that better can discern	33
	Then mountaine eagle, gazing at th' *Sunne*,	33
	Doth finde out secrets hid fro' humankind	34
	Since th' foundations of th' *Earth* were laid,	35
S	Stampt with the impresse of the Heavenlie Hand;	39
A	And in grave musick deepe to deepe did call,	35
V	While morning Starres together sang a hymn	36
TI	*Time* lendeth to Eternity for aye.	27
	Fr. B.	993

Mr. Lovell draws attention to the following points,

1. Compare Mrs. Gallup's page 10 decipherment of *Richard II* 1598 Quarto where the Key Words are explained. They are given in Bacon's and in "Shakespeare's" works.
2. There are exactly 993 letters in this message. This is the number, though an incorrect one, of the last page of the 1623 Shakespeare Folio. In all probability it has some cryptic meaning.
3. The initial letters of the last four lines of this poem are S.A.V.T. which, with the I of TIME in the last line, constitute the initial letters of the old Rosicrucian motto, "*S*ub *V*mbra *A*larum *T*uarum *I*ehovah" (Under the shadow of thy wings O Lord) which add, in simple cipher, to 67 which = Francis. By using the Trithemius transposition cipher, S.A.V.T. when transposed five places to the right, become A.F.B.C. and, if transposed six places to the left, become M.O.R.N. Together they make M(agister) FR.BACON. Bacon occasionally made use of this cipher system and seems to have chosen these two numbers 5 and 6 deliberately, possibly because 56 stands for FR BACON and 65 stands for ST ALBAN.
4. Note the guide words for Bacon's "Word Cipher"—Nature, Art, Honor, Time etc. and also their alternatives—Earth, Aire, Sea, Fire, World etc. These words also stand as "pen names" for Bacon writing as Marlowe, Spenser, Greene, Jonson, Peele, Burton and Shakespeare or as himself, Bacon.
5. "Inscrutabile"—see Skeat's *Etymological Dictionary* 1890, "Scutari" (Latin) = "To search into carefully as if among broken pieces". One thinks of the "Word Cipher" or the "Biliteral".

This is certainly a wonderful ending to the cipher in Bacon's *Henry VII*. T.D.B.

THE BROTHERHOOD SIGN

(A JUBILEE REVELATION)

by Peter Dawkins, A.R.I.A.S.

Over the doorway of the Compton Room in Canonbury Tower is carved the Sign of a very ancient Brotherhood. In the *Monas*, attributed to Dr. John Dee, is to be found the same Sign, composed in a different way. In the "Pan" Tailpieces of the Shakespearean Plays this Sign is again portrayed in a composition suited to the meaning and purpose of the Plays; as also in the Tail and Headpieces of the Spenser works. In fact, throughout all the works associated with Francis Bacon this ancient Sign is to be discovered in one form or another.

What is this Sign? And who is this ancient Brotherhood? The Sign is of that which is called the "COVENANT"—God's Law or Promise, which is the Law of the Universe, the Law that governs and orders Creation. The Brotherhood is that of "IS-RA-EL"—the "Children" of the "Kingdom of the Sun of God", the Kingdom of Light. They are those wise and good souls who are known as being Brethren of Light (to be understood universally rather than racially), in whom God's Covenant is made manifest to a degree of perfection because of the goodness, beauty and selfless ministry of their lives. They are those upon whom the historical race of Israel were intended to model their lives and ideals as a nation.

The Elements of the Sign are the symbols which together tell the story of the Covenant Law, for they are the Cross, the Circle, the Crescent, and the two Horns (or Cherubic Wings). These four Elements denote the four aspects of Creation and Manifestation, symbolising the same four states of Being which the Letters of the Name of God (YHVH) also signify. The Cross is the ages-old symbol of the Presence of God—the Holy Ghost or Divine Mother in Whom dwells the Father, and Who is called the LORD God, the Lord of all Being, the Lord of Love. The Circle is symbol of the glorious Radiance of the Lord God—the Spiritual Sun of Light, Son (or Soul) of God, Who is called the CHRIST and Word of God. The Crescent is symbol of the Beauty of the Lord God—the life form which beatifies (*i.e.* beautifies) and reveals the Light in its myriad aspects, and which is called, in relation to humanity, the Son (or Soul) of Man—the perfection of which is named JESUS (the "Embodied or Indwelling Light"). The Ram's Horns or Cornucopia are symbols of the Christ Sacrifice, which is the ministry given through a devoted and selfless life of love—the life of a saint or "Lamb of God", who beatifies the Light through his or her Christly life, and causes the Light to shine through his/her

soul and body in a beauty and radiance that reveals the Light, and gradually allows it to become known and experienced in all its gentle and loving nature. Such a one, whose soul has become a cornucopia of wisdom and love offered in service to others, fulfils the Law or Covenant of God by attaining, to a certain degree and in an individual sense, the state of Being implied by the title "LORD CHRIST JESUS": for in such a one is the Christ Light beautified and the Presence of the Lord (the "Shepherd") revealed.

This state of Being is the revealed Covenant and Law of God, and is the Ideal unto which all life may attain, and should attain. Therefore, from "time immemorial", this Sign has been held up before all humanity, in various ways, to teach and lead them onwards to the fulfilment of the Covenant in themselves. The Elements are those of the Eucharist, for the Cross is that which is "inscribed" within the Host, whilst the Host is the Light of the Sun/Son of God that is "dissolved" within the Grail Cup of the human Soul. The "water" or substance of the Soul is transmuted into "wine", and the Holy Grail of "wine" (*i.e.* fire, or energy) and "water" (*i.e.* pure substance) mingled is poured out and shared in Christ ministry as a fountain or river of living, healing light, glorious and beautiful.

In the Sign over the Compton Room doorway, the Elements are composed so as to represent the Covenant as it is symbolised in the Holy Communion and found in man's own constitution. The Cross is inscribed within the Circle of Light, and the Circle or Host is contained within the Crescent or Grail Cup. These are held by the Horns on each side, which represent the Holy Grail being poured forth. In other representations these Horns are shown as handles to the Cup or Chalice. In man's own constitution, the Cross is the Lord of Love within him, dwelling in his heart centre (the Host of Light) which is held in the Cup of his own soul form and its body (or extremity). The Grail is the beauty, the radiance and the love which pours forth from a gentle and kind Soul. This sublime Sign is rightly placed over the doorway of the Brotherhood temple (the Compton Room), as the crown of endeavour and keystone of the Gateway to further endeavour and illumination.

The Elements are arranged differently in the Monas sign attributed to Dr. John Dee. In this geometric hieroglyph the Covenant is "written" as the ancient symbol of Mercury, the Messenger and Teacher of Light who is entitled "A-DON-IS", the "LORD CHRIST JESUS".* Mercury, who is synonymous with the Persian Mithras,

*A-DON-IS and IS-RA-EL are synonymous terms: IS = the Sacred Isle—the Kingdom or Perfect Soul, entitled "JESUS"; RA or A = the Light of Truth—the Alpha or First-Born of God, and the only Begotten Sun/Son of God, entitled "CHRIST"; EL or DON = the Presence of God, entitled Lord God or just LORD.

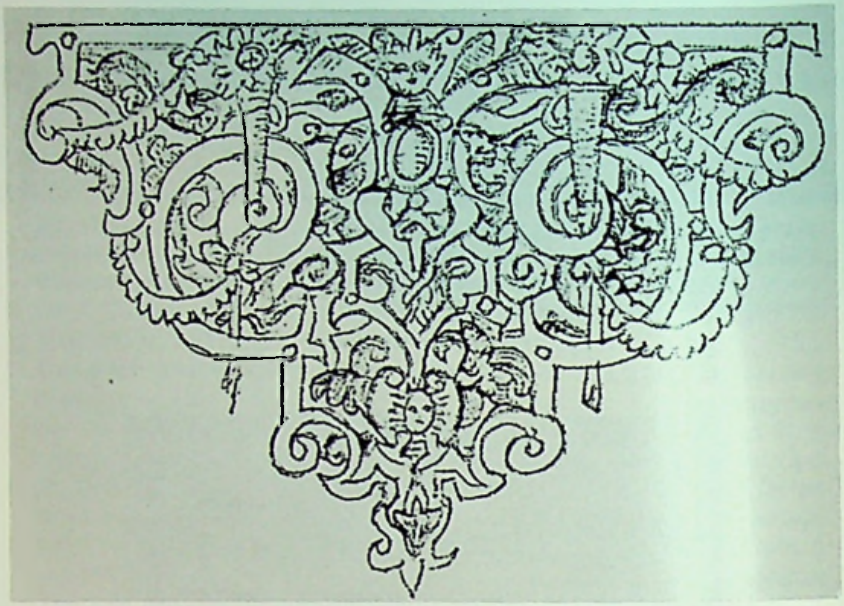
the Greek Hermes, the Egyptian Thoth, or the British Arthur, is shown standing upon the Horns of the Ram, the first-born Lamb of sacrifice, denoting that He, ADONIS, is the Lamb of God who sacrifices his life upon the altar of the World. Again, this is symbolic of the Divine Ideal and fulfilment of the Law, or Covenant, which a true Brother endeavours to attain unto.

The so-called "Pan" Tailpieces of the Shakespearean Plays portray the Sign of the Covenant in a rather beautiful way in relation to the *raison d'etre* of the Plays. This "hieroglyph" represents the Truth or Word of God (*i.e.* the Son of God) as being hidden within the Chalice of Nature, yet being revealed through the beautiful forms of that Chalice. The Christ Spirit or Light of Truth is concealed within a Grail Cup of intricately woven patterns, which are the life forms of Nature—or, in Francis' words, the "universal nature of things". This Universal Nature or living Soul of the Universe has from very ancient times been called PAN, and has been individualised in men's imagination as a symbolical figure of many combined life forms; yet it is through the evolved perfection of this Universal Nature or Soul that the Christ Light becomes revealed and beatified. The perfected Beauty of the so(u)lar life form is called the BRIDE—the illumined and beautiful Soul that is the Chalice, Jewel or Mirror of Truth, in which and through which the Light and Word of God shines. The Pan Tailpiece shows all this, for woven amongst the intricate patterns of living forms is to be found a representation of Pan, and also of the Bride, who are the living forms epitomised. In this one symbol the whole course of evolution is portrayed, from Pan to the Bride, from the Alpha to the Omega. The "stage" for this evolutionary tale is the Universal Chalice of Nature—particularly men's nature, which the Plays are so concerned with. In this Chalice of Nature can be seen the Horns or Cornucopia of the Christ sacrifices, symbolising that the Grail of beauty and wisdom is forever being poured forth from the Chalice wherever Love has become manifest, and that Creation depends (or is "hung") upon the "framework" of this Grail. This "Tailpiece" symbolises all that of which the Plays of Shakespeare tell the "tale". If the seeker looks for love in the Plays, he will discover and learn something of the Grail. Better still, if he takes the Plays as a guide to human nature, and then looks for love in the life all about him, he will truly find and experience the Grail, and begin to see and understand the evolutionary process or "Quest" which leads from PAN to the BRIDE, and from ADAM to the CHRIST manifestation.

The title page to the Shakespeare Folio announces quite boldly the subject dealt with to "those with eyes to see and ears to hear". The three groups of Plays—COMEDIES, HISTORIES, and TRAGEDIES —convey the message of the three-fold nature of life; these titles are

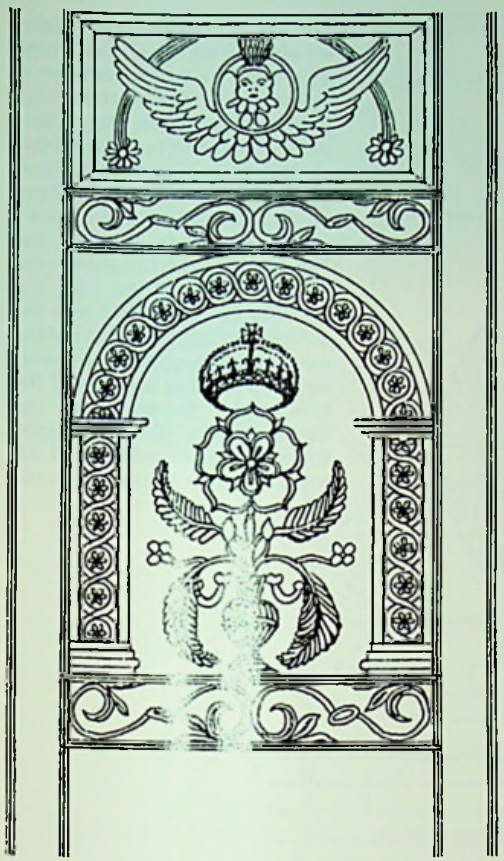
The Brotherhood Sign, carved in oak over the doorway of the Compton Room, Canonbury Tower, Islington. The "keystone" is carved with the figure of a Jester, seen leaving the room—symbol of the initiate who leaves the room to go beyond the Archway to seek yet further truth.

The *Monas Hieroglyphica*. Sketch based on the title-page of Dr. John Dee's *Monas Hieroglyphica*. The Mercurial symbol embodies the Egyptian *Crux Ansata*—the Cross or Key of Life.



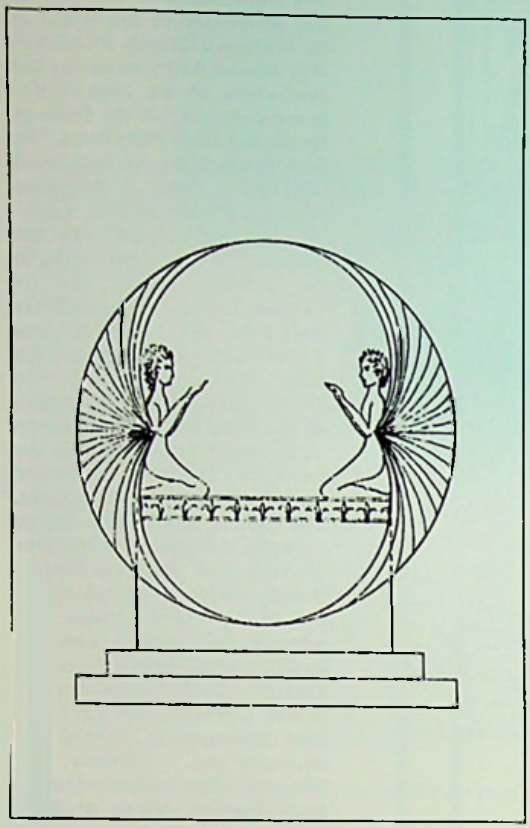
The Pan Tail-piece. Sketch of the tail-pieces printed in both the 1623 Shakespeare Folio and the Spenser works.

The Winged Lion of the Compton Room fireplace mantle. The wings contain emblematic leaves, fruits and flowers, amongst them being lilies, Tudor roses and acorns. The central Lion's face is carved within a circle, but contained in a square. From certain angles of view the face is so carved that it appears to be that of a man with a plumed headdress, thus revealing in one emblem the correspondence in meaning between a "Plumed Serpent" (or "Wise One") and the winged "Lion of Judah".



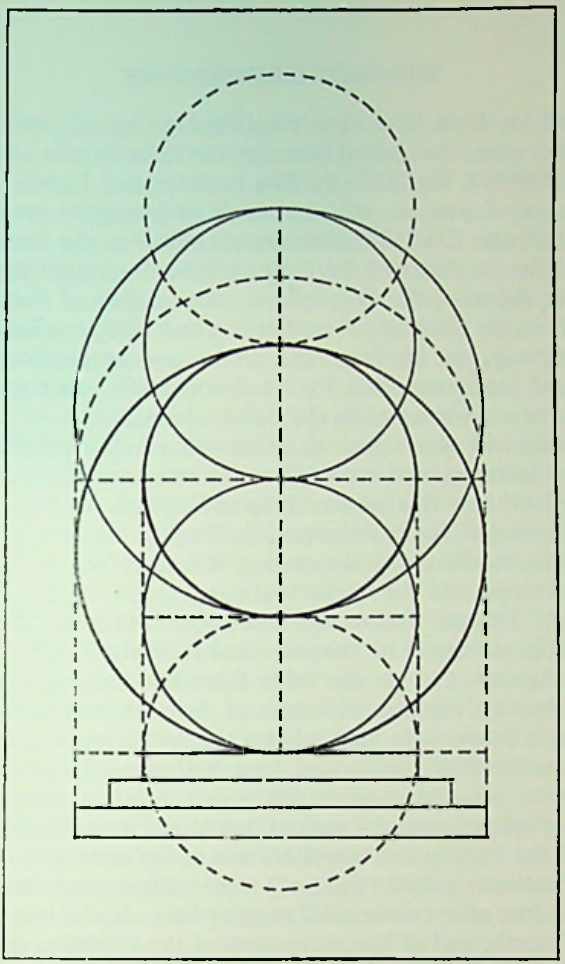
The Royal Arch, as depicted on the backboard of the pulpit in St. Michael's Church, St. Albans. This carved Archway carries the symbolism of the highest degrees, pertaining to the Order of Royal and High Priesthood. The Arch is the same for each great initiatory Order (Masonry, Chivalry, Priesthood, Sovereignty), but ornamented with the signs and symbols pertaining to the particular Order and its degrees. This truly regal Archway shows the altar having become a beautiful Grail Chalice, and the Holy Grail arising from the Chalice as the royal Rose, symbol of the Bride and perfect Human Soul, raised up to become the beautiful Shekhinah crowned with the glory of the Christ Light. The leaves and stems follow perfectly the pattern of the Tree of Life, and Nature's Law is thereby perfectly fulfilled. Above the Royal Arch hovers the winged Sun, with a Cherubic face, crowned with a Rainbow. This is a further representation of the Covenant, but signifying the transcendent, overseeing, all-embracing Principle or "Genius". The backboard came from Bacon's house at Gorhambury.

Winged Sun, appearing on the title-page of Theophilus Schweighardt's *Speculum Sophicum Rhodo-Stauroticum* (1618). Many similar emblems, sign of the Covenant, appeared in Rosicrucian publications during the 17th century.



The Ark of the Covenant, having an altar or ark of acacia wood, $2\frac{1}{2} \times 1\frac{1}{2} \times 1\frac{1}{2}$ cubits in dimension, clothed and crowned about with gold, with a golden Mercy Seat (altar table) and two Cherubims of gold at each end facing each other, arching their wings above to overshadow the Mercy Seat. Inside the altar is kept the Testimony of the Covenant—the Mosaic Tables of the Law, the budding Rod of Aaron, and the golden Urn containing the Manna—these being the more naturalistic or earthly symbols of the first three Elements of the Covenant. The "Sacrifice" upon the altar is the Testimony of the fourth Element of the Covenant.

The Lion and the Lamb (Spirit and Bride), as carved "lying beside each other" on the cornice in the Compton Room, Canonbury Tower.



The Geometry of the Royal Arch and Ark of the Covenant. "Ark" and "Arch" are derived from the same word meaning "Beginning"; for the Arche is the Alpha—the Word which begets all else. This Word is the Law or Covenant that is the regulating Pattern and Blue-print for all order and manifestation of life. This geometric pattern which underlies and governs the more outward constructions of the Ark or Archway is the same as that of the Cabalistic "Tree of Life". It is based upon two intersecting circles which form a *Vesica Piscis* between them, and which contain three smaller intersecting circles lying on the same axis. The central point is known as the radiant heart centre, and is called the "Beauty" of God. The central circle drawn around this point as centre, and which lies within the Vesica, is the "Sun Circle". The *Vesica* plus Sun-circle form what is known as the "Eye" ("I" or "Y") or "Soul" of God. This is the Circle of Christ Light which manifests upon the Mercy Seat between (or "underneath") the wings of the Cherubim. The point where the Sun-circle rests upon the altar table (or Mercy Seat) is called the "Foundation" of God, and the altar of perfect proportions and construction is the "Cephas" or "Foundation Stone" of the Temple. Within this altar is the Holy Grail, or "Kingdom" of God. The keystone of the Arch (where the topmost wings of the Cherubim touch) is that mystical centre which represents the invisible Presence of the Holy Trinity, Who, in their transcendent aspect, lie above and outwith the Archway and Cherubic wings.

so arranged in three lines that the initial group of seven letters is contained between two vertical lines ("pillars"), and spells out anagrammatically CHRIST, the "O" (the Sun or Omega of Light).[1] For it is in the *history* of lives, in which *comedy* and *tragedy* are unerringly blended, that the CHRIST becomes manifest as the Omega of all revelation. In the Jester of the Plays is to be discovered the disguised Mercury, or Adonis—the Hierophant and Teacher of the Mysteries; for, arrayed in his "Venusian" motley, he contains deep tragedy in his outward comedy, yet his heart still smiles and he continues both to entertain and teach mankind by his devoted life. In the Plays, the deepest truths are concealed in the lightest jests.

The Renaissance was a revival, or rebirth, of classical philosophies, artistry and learning, and especially so in the case of mythology and religion. Never was this more so than in England, for with the raising of the ancient royal Tudor line upon the English throne came a revival of all that was traditional and sacred in Britain before the invasions of the Anglo-Saxons, and the intellectual conquest by the Roman form of Christianity. For the Tudors well remembered their ancient pedigree, so honourably stemming on the one hand from the Trojan Brutus and the famed Aeneas, and on the other from the Judaean royal line of David via Anna, daughter of Joseph of Arimathea and cousin of the Blessed Virgin Mary, who married into the British royal family. With the Tudors came their bards, who were well rehearsed in the ancestry and history of the nation as tradition demanded of them. The old records were opened, and the ancient heroic and national spirit revived. Most of all, the history and remembrances of the early British or Celtic Church (sometimes called "Culdee") were rediscovered, or allowed to come to the fore after centuries of suppression. It was this memory of the early Church, and of the acceptance of the Christian teachings by this land, first of all nations, that fired the pride in this nation's heritage, and the movement which led to the breaking away from the dominance of the Roman Church and its Pope.

There were many inner teachings passed on *via* the Master Jesus' chosen disciples, and not a few of these formed the back-bone of the early British Church. These teachings were too sacred to be taught to the multitudes, except in parable, but were passed on in the Christian Brotherhood in the traditional way—by the "Torah" or written Law, and the "Mishna" or oral Tradition (of the "Prophets") which interpreted the parables and symbolism of the Torah. The Druidic and Hebraic religious traditions were very similar and closely connected, and the life and interpretatory teachings of Jesus fulfilled and revealed the meanings of that ancient Law and Tradition. These interpretations

[1] See Frontispiece.

were carefully guarded, yet always there to be discovered by all true seekers who had reached the necessary level of understanding and purity of motive. The written Law was passed on and observed in the outer or clerical Church, whilst the oral Tradition was mostly handed down by more secret Brotherhoods of initiates and mystics. It is not generally and sufficiently realised that the Israelite religion (as also the Druidic) was a fairly pure and unadulterated form of the great World Religion which, whilst being essentially the same everywhere, took different forms and interpretations amongst each nation. The Israelite religion was born from a blend of the Brahmic teachings (hence "A-Brahm" or Abraham) and the Egyptian mysteries (hence "Is-Ra-El"). The Druidical mystery religion, as also the Phoenician, Greek and Roman philosophical religions, also stemmed from similar sources. Christianity did not seek to alter these ancient and world-wide Laws and Traditions, but to purify, fulfil and interpret them in their highest way. To fully understand Christianity, one must first understand the ancient Law or Covenant.

With the Renaissance came a strong revival of the old "Schools of the Prophets"—the esoteric Brotherhoods of love and fellowship. Throughout Europe the chivalric spirit was revived amongst the nobles, scholars and statesmen; and, amongst the artisans and craftsmen, the spirit of freemasonry flourished once more. Amongst a few dedicated men the essence of true priesthood blossomed, and the ideal of spiritual sovereignty was glimpsed. For these four—Masonry, Knighthood, Priesthood and Sovereignty—are the four Elements of the Law as manifested in the degrees of evolution of a Soul. This most ancient Secret and Gnosis is well preserved in the noble game of chess; and its knowledge is carefully handed down as symbolical histories in the biblical or sacred writings. Our Bible is pure Masonry from beginning to end; but not only Masonry—also Chivalry, Priestliness, and Sovereignty (or Lordship), for these together constitute the Law. The Israelite history of the Bible is echoed by the English history of Shakespeare—both reveal the Covenant, and both use History, Tragedy and Comedy in a symbolic way to do so. It is not by chance that the Folio of the one was produced soon after the still magnificent English translation of the other, and that both are closely associated with Lord Bacon.

From the arched Gateway of the Temple, towards which Freemasons approach by means of the Steps of Ascent, to the Temple Court and Round Table of the Arch-Masons and Israelite "Knights", and on further into the Holy Place of the C.R.C. Knights and Priesthood Orders, and ultimately to the goal of High Priesthood and Sovereign Lordship in the Holy of Holies—so the Order of the Covenant progresses, from outer to inner consciousness, from low to high estate. All four stages together comprise a complete exposition of the Law,

and also each individual stage has its composite sign or symbol of the four Elements. The Temple is modelled on the Tabernacle, and the Tabernacle takes its design from the Ark which it shelters. The Ark itself embodies all the symbols of the Law, as the Brotherhood Sign of the Covenant, these being the sacrificial or sepulchral altar of acacia wood with its cherubic "horns" or "wings" rising up from each corner in a great crescent or "bow", enclosing with its wings the "Mercy Seat" in which the Light of Christ manifests like a radiant Sun, and in which is the mystical "Cross" of the Presence of the Lord.

The Christian altar is this very same Ark, Sign of the Covenant, for the altar table supports the two candlesticks and candles, which are the cherubic wings, and the golden cross between them radiates its "aura" of light, resting upon the "Mercy Seat" which is shrouded with the veil (except on Easter Day). Amongst other nations the cherubic "wings" were represented by ram's horns (or bull's horns) set upon each corner of the altar of oblation, whilst in classical symbology they were also represented as the outstretched wings of a white eagle in the midst of which shone a golden Sun inscribed with the face of a royal lion. In this guise did the Egyptians and Greeks represent the radiant Light and the beautiful "wings" of the Soul, as the "Winged Aten" and the "Caduceus", in which was hidden the Presence of God. The royal cobra and the spiralling serpents of each signify the "raising" of the soul to become the beautiful and glorious winged Light—the beautified Light—whose Grail is poured out as healing rays to touch and minister and to raise up in the "Lion's Grip" other souls from spiritual death unto spiritual life. All these beautiful emblems are to be found in the many works associated with and attributed to Sir Francis Bacon and his co-workers. And, to return to the Compton Room from whence we started, the magnificent royal sun-lion with its eagle's wings is to be found carved upon the mantle above the fire beneath the emblems of Faith and Hope. Such is the royal Lion of Judah, who comes with healing in his wings (*i.e.* soul), here represented by the roses entwined in the feathers—symbol of both the Bride and the Grail which she contains. The Lion is the Christ Spirit, the Light of Truth, and the Eagle or "Plumed Serpent" is the Bride, the Soul of Beauty. Upon every cornice in this room are these two carved, the Lion lying beside the Bride, who is the "Lamb".

This year, as we celebrate the Silver Jubilee of our Queen, Elizabeth II, it is worth remembering just what the ancient Ideal of Sovereignty means. The true King or Queen is a living Sign or Symbol of the Law of God, being Mason, Knight, Priest and Sovereign Lord. The Sovereign is a visible representation in human terms of the Ideal towards which all men are striving, and which they will attain one day.

She sits in regal grace before her people, enthroned upon the Mercy Seat as the living Sign of the Covenant—the Christ Spirit or Lion of Judah revealed as the Bride or Shekhinah, who, as Liege of her peoples, lays down her life upon the altar of the nation in the ministry and sacrifice of the Lamb. The royal Lion lies down with, or as, the Lamb. All that is personal is sacrificed, and the true Sovereign's life is devoted to the welfare of her people, so that they may prosper in harmony and peace. The health or wholeness of a nation is closely linked to that of its rightful and chosen sovereign, as the ancients well understood; and by the power of group thought and mass psychology on the part of the people, and of a symbolical life (ceremony) and its accompanying acts (ritual) on the part of the Sovereign, the one influences the other. In the Sovereign are focused the hopes and aspirations of the people, and he or she epitomises and becomes for them, magically (or spiritually), the living Vision and Mirror of Truth. This is the true meaning of Divine Kingship, and the reason why the office and honour of Kingship is held to be so sacred. When a good and wise soul sits upon the Throne of Kingship, the country is well blessed.

Our nation is doubly blessed by its Queen, who is the rightful descendant of David and Solomon via the royal blood-line of the Tudors and the Scots. In the great Temple or Abbey of Westminster, which stands upon the ancient Tothill or "Thorn-Y" ("Island or Crown of Thorns")—the sacred mound and Druidical Sun-centre of royal Caer Troia—our Prince is presented, recognised, sworn, given charge of the holy Writ, anointed, invested, crowned, raised, and honoured as Prophet and High Priest of the Most High, of the Order of Melchizedek, and Sovereign of her Peoples, Prince of Is-Ra-El. As the last act of the ceremony, she descends from the Throne (at the heart and rose-centre of the Abbey Cross) to offer herself as a living sacrifice at the High Altar, symbolically giving of herself as token of the Eucharist to her peoples, after which she is "raised" once more, but this time into "divine" Kingship, and she enters into the Holy of Holies (St. Edwards Chapel), the "Crown" of the Abbey, beyond the "Veil". Every act of this holy and royal ceremony is according to the Law or Covenant, reflecting the Ten Holy Principles—of which the final "Crown" Principle is three-fold and sacrificial. The most sacred anointing with the Chrism upon hands, breast and head signifies the soul attainment and subsequent blessing of the "Arch" of each of the Brotherhood Orders—of Masonry, Knighthood, Priesthood and Sovereignty; and the investment adorns the anointed Soul with the robes and jewels of all these four, symbolising the beauties of the perfected Soul, culminating in the crowning and raising upon the Mercy Seat to take possession of the Kingdom. The Throne itself, and even the great Abbey, is built as an "Ark", with every part imitating the

Law and Order of the Universe as revealed to man. The Sovereign, her Throne and the royal Abbey, are all visible Signs of the Covenant, presented for those with eyes to see, ears to hear and hearts to understand.

Jubilee means Rebirth (*i.e.* Renaissance). In this silver year, at the dawn of a Golden Age, may our prayer be that the ancient knowledge and vision of the Covenant be restored to all men, and that all nations may attain unto its perfection and beauty, such that the whole world becomes a "royal Throne of Kings. . . ."

NATURE TO BE COMMANDED MUST BE OBEYED

by J. G. Crowther

Francis Bacon was the major prophet of modern scientific and technological society. As the anniversaries of his birth and death pass by, it is appropriate to review his contribution, different parts of which emerge with particular significance at different times.

The circumstances of Bacon's death, 350 years ago on 9th April, 1626, were characteristically remarkable. During the previous year, being 64 years old, he had not been in good health. Earlier in his public life he had been convicted of corruption, and imprisoned. When he was Lord Chancellor he had accepted sums of money, which his opponents contended were bribes for deflecting the course of justice. He was living at a time when ancient social customs were being transformed by the rising business and commercial class. Hitherto it had been customary to make presents to persons in authority as a sign of respect and confidence, a custom that went back to tribal times. The new class regarded presents as part of a bargain: you gave the authority money, and he gave you what you wanted. Bacon accepted the money, but did not deflect justice. His opponents conceived a peculiar hatred for him, not so much because he had accepted the money, but that he had not done anything for them. He had broken the commercial bargain: the creed of the new class.

As he had not been morally damaged by his political experiences, his intellectual optimism survived brilliantly. During his last ailing year he described to one of his Italian correspondents his aims and hopes for the future. The project of his life was the conquest of the Universe by man.

Bacon had explained in his published works that in order to do this it was necessary to find out how nature worked, for "Nature to be Commanded must be Obeyed". It was only when man had discovered the laws of nature that he could know how to command nature for the benefit of mankind.

His injunction that if nature is to be commanded she must be obeyed, is seen with great force in our own time. The application of drugs, such as thalidomide, before it had been proved that they are obeying nature, which in this case means protecting the normal processes of life, is an example of trying to command nature without obeying her. The polluting effects of the internal combustion engine, the dehumanis-

ing effects of the computer, and the deleterious effects of numerous other inventions and discoveries, have arisen from attempts to command nature without ensuring that all her laws are being obeyed, including those of life and society.

Bacon summarised his latest thoughts on the programme for achieving the project, which he described as the *Great Instauration*. It started with a review of the sciences which he had already published as *De Augmentis*. When his collected works came to be published, he had intended that this should have been followed by the *Novum Organum*, but he had interposed his moral and political writings, because they were more ready for the press. They would include his *History of Henry VII*, his *Faithful Discourses*, and his *Wisdom of the Ancients*.

The next volume would contain the *Novum Organum*, with a new part: "I have already compassed and planned it out in my mind." This would complete the second part of the *Great Instauration*.

The third part would be *Natural History*. This was "plainly a work for a King or a Pope, or some college or order: and cannot be done as it should be by a private man's industry". The fourth part would contain examples of "intellectual machinery . . . more exact and more applied to the rules of induction . . .".

The fifth part would consist of the *Precursors of the Second Philosophy*. Finally there should be a sixth part, which would consist of the *Second Philosophy*. Of this he had personally "given up all hope; but it may be that the ages and posterity may make it flourish".

He could not expect to perfect this project, but he could try, because he worked for posterity, "these things requiring ages for their accomplishment".

He believed that he must be the vehicle of inspiration, "because of the ardour and constancy of my own mind, which in this pursuit has not grown old nor cooled in so great a space of time: it being now forty years, as I remember, since I composed a juvenile work on this subject, which with great confidence and a magnificent title I named: 'The Greatest Birth of Time' ".

He composed his will on 19th December, 1625, remembering his friends and servants. He requested that two lectureships should be endowed, one in Cambridge and the other in Oxford, "for natural philosophy, and the sciences in general thereunto belonging". He suggested that the stipends should be 200 pounds a year, and the holders might be English or foreign.

In the following March, 1626, he was driving near Highgate while the ground was covered with snow. The cold turned his thoughts to the subject of heat, to which he had given profound attention, and had indeed proposed the modern theory of heat as a mode of motion.

He had repeatedly commented on the importance of cooling, or slowing down of internal heat motions, for the control of chemical processes and the preservation of food. He stopped his coach, procured a chicken, had it killed, and helped to stuff it with snow, to see whether this would keep it fresh.

While doing this he was suddenly taken ill. He went to Lord Arundel's house nearby to rest, and was most solicitously looked after by the housekeeper, with great good-will. He was put to bed, and found himself much more ill than he had realised. He dictated a letter to Arundel, apologising for his unannounced descent on his house.

It was Bacon's last letter for it seems that the housekeeper had put him into the best bed, which had not been used for a long time and was consequently unaired. His illness turned into bronchitis, and he died in a sudden fit of choking and suffocation, early in the morning of 9th April.

Bacon's assets were found to amount to about £7,000, but his debts to £22,371/1/3. His bequests, in particular for the lectureships in natural philosophy at Cambridge and Oxford, could not be made.

It is indeed remarkable that still, after three and a half centuries, no body or institution has thought fit to carry out Bacon's intention, in honour of his memory. What could be more appropriate in our times than a department devoted to the investigation of how Nature can be commanded through being obeyed, in order to provide data for a policy for science which a Statesman of Science could apply?

Statesman scientist

Aspects of Bacon's work which have become particularly significant in recent times include his concern with the planning of science for the benefit of mankind. In the earlier period of the development of modern science most scientists were concerned primarily with improvements in theoretical and laboratory research. Their model was Galileo, who appeared to them the chief founder of modern science. Bacon's medical doctor, William Harvey, had studied in Padua during Galileo's prime, and no doubt acquired the dynamical and hydrodynamical outlook which led to his discovery of the circulation of the blood from the atmosphere of Galilean ideas. John Aubrey recorded that Harvey had told him that he much esteemed Bacon for his wit and style, "but would not allow him to be a great Philosopher. He writes Philosophy like a Lord Chancellor". According to Aubrey, Harvey was speaking in derision. This view of Bacon has been held by Galilean scientists for centuries, but today, in our situation, where the fundamental problem is how we should develop and use science for the benefit of humanity, we see that what we now need even more than super theorists

and experimenters are statesmen who can manage science and technology for the benefit of society. In fact, the main point about Bacon was that he *did* think and write about science with the experience of a Lord Chancellor in the management of human affairs.

It has been widely believed that Bacon never did any technical scientific work. In fact, he made, for example, an experimental investigation of the specific gravity of materials, which he measured for 78 substances. The heaviest of these was gold, and the lightest fir-wood. According to his figures, the specific gravity of the gold was about 32 times that of fir-wood.

One of the most remarkable of Bacon's technical insights with a contemporary bearing is on the relationship of the shapes of the continents on the surface of the Earth. According to Kotarbinski, a President of the Polish Academy of Sciences, and an eminent member of the famous Polish school which is in the forefront of researches on the philosophy of logic, Bacon made the most substantial contribution to the development of inductive logic from the time of Aristotle to his own. Bacon analysed inductive research into a variety of processes, which he called "instances". There were "solitary, migratory, clandestine, constructive" and others. The best known is the "striking instance", which has become a common phrase of everyday speech.

There was also the "conformable instance". This was specially valuable for revealing resemblances between the configurations of different parts of the Universe, and between the different kinds of living organisms. When Charles Darwin started his notebook in 1837 on the problem of the origin of species he wrote that he would proceed on "true Baconian principles".

Bacon himself, however, went on to remark that "the very configuration of the world itself in its greater parts presents conformable instances which are not to be neglected. Take for example Africa and the region of Peru with the continent stretching to the Straits of Magellan, in each of which tracts there are similar isthmuses and similar promontories, which can hardly be by accident". Here he drew attention to the parallelism of the coasts of Africa and South America. From his expression, he may have been comparing the west coast of Africa with the west coast of South America. But once the idea of reflecting on the parallelism of the coasts of these continents was raised, it was a starting point from which Wegener's Hypothesis could be developed, with the profound implications for the structure and history of the surface of the earth, which have recently been worked out. The special point of interest in Bacon's insight is that it arose from his development of inductive logic, and not from geology or geography. He was looking for an illustration of a process in inductive logic, and he chose this.

It is not surprising that the founders of the Royal Society regarded themselves as carrying out Bacon's programme for the extension and utilisation of natural knowledge for the benefit of man. The inspiration of the great *French Encyclopaedia* was less expected. This provided much of the intellectual stimulus for the French Revolution. Diderot and d'Alembert made the source of their inspiration very clear in their preface. They ascribed it to Bacon, Descartes, Newton and Locke, and wrote:

"At the Head of these illustrious Heroes we deservedly place the immortal Francis Bacon, Lord High Chancellor of England, whose works, though justly esteemed, are too little known, and deserve Perusal rather than Praise. To consider the just and extensive views of this prodigious Man; the Multiplicity of his Objects; the Strength of his Style; his sublime Imagery; and extreme Exactness: we are tempted to esteem him the greatest, the most universal, and the most eloquent of all Philosophers. It is to this great Author we are chiefly indebted for our Encyclopaedic Plan."

This article first appeared in *New Scientist*, London: the weekly review of science and technology.

BOOK REVIEWS

THE WINDING STAIR
FRANCIS BACON, HIS RISE AND FALL
by Daphne du Maurier: Victor Gollancz, 1976: £6.50

All Rising to Great Place is by a Winding Staire
Francis Bacon, *Essay* No. XI, the 1625 and final edition

One of the most frequently expressed criticisms of Francis Bacon concerns his role in the trial of Robert Devereux, Earl of Essex. The criticism, though ill-founded, is understandable. We were, therefore, particularly pleased to find on the first page of this book a full explanation of the reason why Bacon spoke for the Crown.

Commander Pares and others have already entered the lists on Bacon's behalf, but this is possibly the first time for many years that a public apologia has been made—and this time by a famous and popular writer.

Dame Daphne begins by pointing out that Bacon was chosen as Queen's Counsel by Elizabeth herself; a summons he dare not disobey. Sir Nicholas had "held the Crown paramount after God".... Yet Francis had spoken against the Triple Subsidy Bill in the House of Commons and earned the Queen's displeasure. He was no sycophant, then.

> Believing that I was born for the service of mankind and regarding the care of the commonwealth as a kind of common property which like the air and water belongs to everybody, I set myself to consider in what way mankind might be best served, and what service I was myself best fitted by nature to perform. I was not without hope, that if I came to hold office in the state, I might get something done too for the good of men's souls. When I found however my zeal was mistaken for ambition . . . I put all those thoughts aside, and (in pursuance of my old determination), betook myself wholly to this work.

These words, Dame Daphne reminds us, were written in Latin and not found until after 1626.

On page 17 *et sequitur* we are informed that Francis had his own house at Twickenham Park which he retained until 1607 when he was 47 years of age; although Lady Bacon, Sir Nicholas' widow, had made over her life interest in manors and estates of Gorhambury in 1602.

Anthony had died in 1601, but there is no record of this other than his burial at St. Olave's, Hart Street, in the City of London on 17th May that year. . . .

However the first of numerous hints as to Francis' hidden activities comes on page twenty-seven. The poet John Davies had gone north to meet the new King James I on his journey south from Edinburgh. Bacon requested him to "impress a good conceit and opinion of me, chiefly in the King", and ended his letter; "So desiring you to be good to concealed poets, I continue, your very assured, Fr. Bacon". Plain enough one would have thought, but Dame Daphne adds a *bonne bouche:*

> So it was not only his closest associates, like Tobie Matthew who knew how he sometimes spent his leisure hours. . . .

The author produces interesting documentary evidence that Bacon was on friendly terms with the Earl of Northumberland—the wizard Earl—who was later imprisoned in The Tower. There he is believed to have collaborated with Francis in literary activities.

More significantly she comments briefly on Anthony's friendship with Montaigne, the famous French essayist and "his especial place in the intimate Essex-Southampton circle".

Dame Daphne rightly recalls in this context the opening words to Francis' early work *Valerius Terminus:*

Believing that I was born for the service of mankind . . . and does well to draw attention to *Certain Articles or Considerations Touching The Union of the Kingdoms of England and Scotland.*

The commissions met in October 1604, and the proceedings ended in December. The outcome was "unanimous agreement in all particulars" largely owing to Francis Bacon. The Union, however, was not consummated until 1707.

In Chapter IV the author opens with a beguiling synopsis of the *Advancement of Learning* ("certainly begun and possibly finished by the end of 1604") leading on to a quotation on the "diseases of the mind" slyly asserting that a chord is struck in the mind of the ordinary reader. The chord is the well known passage from *Macbeth:*

> Canst thou not minister to a mind diseas'd
> Pluck from the memory a rooted sorrow . . .?

The Play is said to have been acted at Court in 1605, but was not published until 1623, seven years after Shaksper's death. Almost immediately, we are hurried on to a quotation from Book II of the *Advancement:*

> Is not the opinion of Aristotle worthy to be regarded, wherein he saith that young men are not fit auditors of moral philosophy,

because they are not settled from the boiling heat of their affections, nor attempered with time and experience?

This is contrasted with Hector's speech in *Troilus and Cressida*, published four years later:

> Not much
> Unlike young men, whom Aristotle thought
> Unfit to hear Moral Philosophie.
> The reasons you alledge, so more conduce
> To the hot passion of distimper'd blood
> Then to make up a free determination
> 'Twixt right and wrong
>
> (II, II, 166).

In Chapter VI, Dame Daphne discusses Francis Bacon's lively interest in scientific speculation after the publication of his *Advancement of Learning* in 1605. His list of helpers is intriguing. Northumberland, the Wizard Earl we have already mentioned, and to him is added "Raleigh, and therefore Harriott" the latter having instructed Sir Walter in mathematics. Sir Thomas Challoner an old friend of Anthony Bacon and Governor to the Household of Prince Henry is included, and this is a reminder of the Prince's keen interest in science and his friendship with and loyalty to Francis. Indeed Henry's death in 1612 at the age of 18 was a disaster for the realm and inevitably had a profound influence on Bacon's plans for the future.

On page 68 the authoress records that Anthony "was sending sonnets back to England from France as early as the 1580s"; and goes on to say that his claim cannot be entirely dismissed "should the authorship have been shared". This is a reasonable viewpoint, since Francis and Anthony worked in harmony until Anthony's death. We would only say that from cipher and other evidence we believe Francis to have been the mastermind in this, as in all the works that come out in Shakespeare's name, up to Anthony's death and for many years after. Essex, Southampton, Robert Sidney and Fulke Greville, also wrote poems. All were friends of Francis, and it would be strange if he had been the exception! It is even stranger to us—or significant—that no reviewer discussed the illuminating passages contained in this chapter (VII).

One of the most engaging characteristics of this beautifully written book is that though it was designed for the general public, the authoress does not hesitate to summarise the great thinker's philosophical works. *De Sapientia Veterum*, a book in which Bacon interprets ancient wisdom as told in thirty-odd Greek fables and myths, would hardly seem suitable fare for the popular reader. Yet, with compulsive skill, Dame Daphne shows otherwise and we are treated to a

discussion of Francis' moral teachings. The quotation from the passage on Bacchus includes the following:

> . . . For most certain it is that passion ever seeks and aspires after that which experience has rejected. And let all men who in the heat of pursuit and indulgence are ready to give any price for the fruition of their passion, know this—that whatever be the object of their pursuit, be it honour or fortune or love or glory or knowledge, or what it will, they are paying court to things cast off—things which many men in all times have tried, and upon trial rejected with disgust.

These are wise words indeed. Who can abide them? Yet what miseries would we have been spared if we had! But

> the voyage of Hercules especially, sailing in a pitcher to set Prometheus free, seems to present an image of God the Word hastening in the frail vessel of the flesh to redeem the human race.

The opening of Chapter VIII is almost laughably candid. Dame Daphne begins by wondering how Francis could possibly have filled his time in 1611—the year when *Cymbeline*, *The Winter's Tale*, *and The Tempest* were performed. Every Shakespeare student knows that the last-named play refers to the shipwreck in the Bermoothes (Bahamas). Few are aware that the ship belonged to the Virginia Company, in which Bacon and Southampton had shares. . . .

Gonzalo delivers a speech based, scholars say, on a reading of the English translation of Montaigne's *Essaies*. . . . The author Shakespeare and Bacon were both "botanists". . . . Cunobelinus, king of the Catuvellauni British tribe and hero of *Cymbeline* ruled in Hertfordshire (and therefore Gorhambury). . . .

It is difficult to conceive how cumulative evidence of this *genre* can be ignored—maybe, and we write this with regret, this was the most prudent course for those of orthodox conviction to adopt; or perhaps the above statements were regarded as a mere *jeu d'esprit* or *succès fou;* despite the fact that Dame Daphne ranks as one of the most imaginative writers of this generation. Later (page 101) we are reminded that Mr. William Shakespeare had died on St. George's Day at Stratford-on-Avon, where he had been living in retirement since 1612. This supposedly traumatic event passed without comment even by the gossip writers and literary world. Why? The lack of communication was in direct contrast to the numerous elegiac tributes contained in the *Manes Verulamiani* after Bacon's death in 1626.

On page 148 another series of significant personal relationships is given involving William Underhill—but for further information we refer our readers to the attached notes which T. D. Bokenham compiled some years ago.

In Chapter XVII Dame Daphne deals sympathetically with the charges of corruption brought against Bacon in 1621, effectively exonerating him from guilt. We need not dwell on this in view of the article by the late H. Kendra Baker, Barrister-at-Law, which appeared in *Baconiana* 176 and continues in the current issue.

At about this time the great Lord Chancellor wrote one of his beautiful prayers which, with unfailing vigilance, Dame Daphne notes, quoting the well-known phrase:

> I have, though in a despised weed, procured the good of all men,

and adds, in parentheses, the following:

Does he refer to his lawyer's gown or to his writer's mask?

A deft touch!

We would be failing in our duty if we did not report that Dame Daphne makes no mention of the fact that Bacon was *instructed* by James I to plead guilty to the House of Lords corruption charges, nor is it made crystal clear that there was no trial;* but his peremptory letter to Buckingham demanding and obtaining almost immediate release from The Tower is duly recorded, as is his own verdict on his term of office: "the justest Chancellor that hath been in the five changes since Sir Nicholas Bacon's time."

All this is hardly redolent of a guilty conscience, and it is surely highly significant that Bacon went straight from The Tower to lodge at the house of Sir John Vaughan, Comptroller to the Prince of Wales. Again, the £40,000 fine levied on Francis by the House of Lords was not exacted by the Crown—surely an unprecedented situation before or since? Let Sir Tobie Matthew's words speak:

> And I can truly say . . . that I never yet saw any trace in him of a vindictive mind, whatever injury were done him, nor even heard him utter a word to any man's disadvantage which seemed to proceed from personal feeling against that man, but only, and that too very seldom, from judgment made of him in cold blood. It is not his greatness that I admire but his virtue. . . .

On page 192 Dame Daphne quotes the much quoted PS. to Tobie Matthew's letter to Lord Verulam:

> The most prodigious wit, that ever I knew of my nation, and of

*In the words of Lord Birkenhead in *Famous Trials*. The House of Lords interrogatories were shown by Parker Woodward to amount to a slur on Bacon's character. Unfortunately Professor Marwil makes matters even worse in this respect (*cf.* the book review on pages 76/8).

this side of the sea, is of your Lordship's name though he be known of another.

This was written in 1623 and she suggests that no other inference can be drawn than that there was something in preparation that was to appear under another name. As she goes on to point out the 1623 Folio appeared later in the same year, a month after the *De Augmentis*. Of the 36 Plays included in the Folio eighteen had not been *printed* before, and William had died in 1616. One of the signatories to the epistle *To the Great Variety of Readers* was Henry Condell already retired from the stage, and living next to Sir John Vaughan, former Comptroller to Prince Henry, at whose house Bacon had lodged in 1621 after his fall!

How any competent critic could disregard this evidence is beyond our comprehension, but it is only a beginning. The reader is invited to study the whole of Chapter XIX, with its relation of Bacon's acquaintanceship with Pembroke and Montgomery, dedicatees of the First Folio, Ben Jonson (who had been presented at Court), *et seriatim*.

The suggestion that the description of the voyage in *New Atlantis* may have been based on *The Principal Navigations, Voyages, Traffics and Discoveries of the English Nation* by Rev. Richard Hakluyt first published in 1589 is new (and credible), since both men had shares in the Virginia Company; and we were pleased to see the reminder that Dr. Frances Yates in the *Rosicrucian Enlightenment*[1] believed that Bacon based his Utopian fable on the famous Manifestos. The comment that there is no proof that Francis belonged to "any mystical or other secret society" is less convincing, however, since "proof" was the last thing he would have wanted. The *raison d'ètre* of any secret society—particularly one devoted to the advancement of the human race *sub rosa*—would have been lost. Again, we must demur from the view that the *Translations of Certaine Psalms into English Verse* lacked talent. No writer perhaps has succeeded in this difficult task, but Bacon's versions were undoubtedly superior to those of John Milton, and reference to the article *The Day-Star of the Muses* by "E.M.B." which appeared in *Baconiana* 167 will help our readers towards an informed appraisal.

The line

The world's a bubble, and the life of man less than a span;

begins a poem that must be familiar to many of our readers, but we were glad to be reminded that Spedding did not doubt Lord Bacon's authorship, even though it appeared under other names, or none, from time to time. Certainly the ending is Baconian in sentiment;

[1] Reviewed in *Baconiana* 174.

What then remains, but that we still should cry
Not to be born, or being born to die.

A little later (page 215) the authoress speculates that "it is at least possible that some MSS." of a more private nature, were never placed in the hands of Sir John Constable or any others of the executors of Bacon's Will, possibly through the personal instructions of Francis himself. Except to the deliberately purblind it seems obvious that this is an oblique reference to the Shakespeare MSS. *inter alia*. Finally, we are led gently to the exit of this great soul from the stage of the world on Easter Day, 9th April, 1626, in the early morning—an appropriate setting indeed. . . .

Who after all Natural Wisdom
And Secrets of Civil Life he had unfolded
Nature's hour fulfilled—
Let Compounds be dissolved!

* * * * *

A number of fascinating memorabilia concerning the men and women who formed the jigsaw pieces which fitted into the puzzle of Bacon's life are given in the Epilogue, with one printer's error, Archbishop Tenison's famous work appearing as *Baconia* instead of *Baconiana*. We were particularly pleased to note a mention of Tobie Matthew's collection of letters with the unique tribute to Francis:

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

This is no excess of speech, but the simple truth.

The Appendices, Bibliography, and Sources sections are immensely invaluable as a finale, though the Index is not quite so accurate as one would wish. The illustrations are excellent going far to justify the cost of the book, which itself is a magnificent effort from one of the most fluent writers of our time.

We cannot conclude without citing a quaint piece of information supplied by our President, Commander Pares. He wrote as follows:

> On page 121 Dame Daphne recounts how Francis Bacon rebuked Secretary Winwood for beating a dog. Francis would have known, from his knowledge of Greek mythology, that the dog was sacred to Sirius, the brilliant Star in the constellation Canis Major. It does not appear for very long or very brightly in these latitudes. But

near the Equator I have often observed it astronomically at dusk or dawn where it is very bright. Indeed, next to Venus (which is of course a planet) it is the brightest star in the heavens. . . . In *The Winding Stair* (page 148) she mentions Thomas Bushell, Francis Bacon's faithful servant for many years. When Mrs. Pares and I last visited the Isle of Man I got a fisherman to take me across the tide rips to the Calf of Man, and I walked up to the top of the hill where I saw the remains of Thomas Bushell's shack. It is marked on the Ordnance Survey map of the Isle of Man, which is to be seen at Douglas. As a result I was offered an original copy of Bacon's *Historia Ventorum* (*History of the Winds*) which was too expensive for me then. This copy was in Douglas.

Commander Pares is broadly correct in describing Bushell as a faithful servant, at least in length of service, except that he accepted gifts without his master's knowledge. After Bacon's fall from power Bushell bitterly regretted this, until his dying day.

As an appendix to our review of Dame Daphne's book on Anthony Bacon, *Golden Lads*, some brief notes from T. D. Bokenham appeared. We now print Mr. Bokenham's notes on the Underhills contained in his article *The Riddle of Edmund Spenser* (pages 90/1).

N.F.

* * * * *

In *The Man Who Broke Purple*,[1] a biography of the American cryptologist William F. Friedman, Ronald W. Clark mentions a paper on "Shakespeare, Secret Intelligence and Statecraft" delivered by Friedman to the American Philosophical Society in 1962 (page 199). In this Friedman commented on "cryptologic" practices used by the "British Post Office" (*sic*) from about 1500 to 1844. He alluded in this context to *Henry V* (Act II, Scene II) where Bedford says of the traitors to his brother, "The King hath note of all that they intend, By interception that they dream not of". Friedman's theory that the "interception" was of enciphered letters is intriguing in view of his expressed hostility to Baconian ciphers, with the grudging exception of Mrs. Gallup's Biliteral, in *The Shakespearean Ciphers Examined*, published in 1957, only five years before.

Although Shakespeare makes no other reference to the matter, the chroniclers Hall and Holinshed (used as a source by the playwright) related that Henry V was "credibly informed" of the treason. Friedman pointed out that no convincing explanation of the "commissions" handed by the King to the three traitors has been made to date, although

[1] Weidenfeld and Nicolson; 1977, £5.75.

each blanched on reading them. The suggestion is that the conspirators were given their own messages enciphered, and that a contemporary audience would have been aware of this. The scene seems irrelevant to the plot; but Mary, Queen of Scots, had been betrayed by the decipherment of her correspondence by Elizabeth's agents only thirteen years before. . . .

If Friedman was right in this, as he believed, it is difficult to understand how he could have written *Shakespearean Ciphers Examined*, which was in any case effectively answered by our President, Commander Pares, and Professor Henrion at the time.

However, it is worth recording that at a subsequent meeting in London, *à trois*, Pares had demonstrated the ciphers at the conclusion of Camden's *Remaines* without contradiction from the Colonel, and to the complete satisfaction of the Cambridge Professor of Mathematics, who was the third party involved. In addition we understand from Group Captain F. Winterbotham, author of *Ultra Secret*, that Friedman admitted to him that he had been wrong to condemn all Baconian ciphers.

In the interests of historical accuracy, and the slighting remarks on Baconians made in Ronald Clark's biography, and since Colonel Friedman is now dead, we feel amply justified in stating the true position as we see it. In doing so, however, we wish to point out that Friedman suffered increasingly from mental instability and paranoia in later years, as indeed is made clear in *The Man Who Broke Purple*.

One last point, unfortunately, has to be made clear. Readers of *Baconiana* may well remember the article *Scientific Cryptography Examined* by Pierre Henrion which appeared in no. 160, page 43 *et sequitur*. In this Henrion was able to demonstrate the deliberate if subtle deceptions which appeared in the Friedmans' book. One professional cryptologist had rumbled another.

N.F.

THE TRIALS OF COUNSEL—
FRANCIS BACON IN 1621
by Jonathan L. Marwil
Wayne State University Press, Detroit, 1976

Every man of superior understanding in contact with inferiors wears a mask.

Redargutio Philosophiarum

Certainly men in great places are strangers to themselves. . . .

Essay: *Of Great Place.*

The set of his mind, moreover, is unfailingly temporal.

. . . Bacon did not lack religion, but it did not take up his time or disturb his thoughts . . . (page 92).
Never backward in blowing his own horn, Bacon. . . .
(page 216, note 17.)
The Author.

Trials of Counsel . . . is nothing but a vilification of Francis Bacon by a professor who has no knowledge (let alone intuition) of the soul of Francis Bacon. In documentation it does not compare with Daphne du Maurier's work 'The Winding Stair'.
Commander Martin Pares in a letter to our reviewer.

The frontispiece of this book consists of a woodcut, made in 1641, of Francis Bacon wearing a masonic hat. The significance of this portrait, however, is entirely lost on the author and, it must be said, on the academic world as well. There have been and are a few honourable exceptions such as Professor Henrion and the late Professor Farrington, but Professor Marwil betrays the customary indifference—indeed, more, hostility—to Bacon's deep religious faith. The smaller mind inevitably misjudges, because it cannot comprehend the greater; and so the breadth of vision of perhaps the finest Englishman of all time is virtually unacknowledged by his countrymen over 400 years after his birth.

Professor Marwil is apparently unaware that King James commanded Bacon to plead guilty to the charge of corruption though he notes, at least, that his first submission to the House of Lords, written on 22nd April, 1621, was described by Southampton as containing "noe worde of confession of any corrupcion".

Hence the absurdity of the following passages on page 57 in this graceless book:

> Convinced of his essential innocence but not prepared to defend it, Bacon set himself above his judges while practically demanding mercy,

and

> Thus, absolutely cynical about character, he time and time again misread the feelings of others, and so damaged his own political fortunes.

It seems worth quoting the opening phrase of Bacon's second submission to the Lords:

> I do plainly and ingenuously confess that I am guilty of corruption . . .

The use of the word "ingenuously" after "plainly" implies unnecessary tautology, but Professor Marwil's dominant theme is that Bacon was

a master in the use of language. By derivation from the Latin the word can mean either open or frank; innocent or artless (cf. *The Concise Oxford Dictionary*)[1]. Was Bacon, once again, giving a nudge and a wink to posterity?

The author's verdict on Bacon's role in the Essex trial is a little more enlightened than might have been expected, and we were interested to see that he quotes Bacon's complaint that the first draft of his speech was "made almost a new writing" by "certain principal counsellors". The Queen herself, he says, made changes in the tract (page 101 and note). Once more, as Daphne du Maurier also makes clear in *The Winding Stair*, Bacon's critics are confounded.

On pages 109 and 114 respectively, the author reminds us that *Cogitationes de Natura Rerum* (1604) was based mainly on Democritus (*cf.* Robert Burton's *nom-de-plume* Democritus Junior), and that Bacon had worked devotedly for the union of England and Scotland.

Thirty-five pages later a letter to the Spanish Ambassador Gondomar is quoted:

> Myself, my age, my fortune, yea my Genius, to which I have hitherto done but scant justice, calls me now to retire from the stage of civil action and betake myself to letters, and to the instruction of the actors themselves, and the service of Posterity.

This was written on 16th June, 1621, and echoed a passage in the 1612 edition of the Essay *of Counsel:*

> It is good to be conversant in them[2], specially the books of such as themselves have been Actors upon the Stage.

Unwittingly, then, Professor Marwil has given yet more ammunition to Baconians, and for these small mercies we are grateful. Indeed we do not criticize his book for lack of documentation or research, but rather for total misapprehension of the generous impulses and creative genius of the man about whom he takes nearly 230 pages to pontificate.

N.F.

[1] Literally; freeborn, frank.
[2] *i.e.* books.

THE RIDDLE OF EDMUND SPENSER

by T. D. Bokenham

In 1611 and 1617 were published the first folio editions of *The Faerie Queen*, dedicated to "The Most High, Mightie and Magnificent Empresse—ELIZABETH—Queene of England, France and Ireland and of Virginia: Defender of the Faith etc.". Also included in these volumes, for the first time, were "The Shepheards Calendar Together with other Works of Englands Arch-Poet". They have on their title-pages the famous heraldic emblem depicting a curious looking hog supported by a man holding a staff with a bear over his head, and what appears to be a woman wearing some sort of sword with a lion over her head. Below, another hog is seen sniffing at a shrub which bears a label on which is written the words *Non tibi spiro*, meaning, "I do not breathe for thee".

This title-page had appeared earlier, in the 1593 augmented edition of Sidney's *Arcadia* known as *The Countess of Pembroke's Arcadia.* In *Baconiana* dated July 1945, Mr. Roderick Eagle pointed out that the bush in the lower picture was marjoram, used for seasoning pork, and he referred to the proverbial abhorrence of the pig for this herb, interpreting the words *Non tibi spiro* as meaning that the book is "caviare to the general". Both he and E. G. Harman, in his *Countess of Pembroke's Arcadia* of 1924, revealed that the two supporters of the piggy crest represent two principal characters in the *Arcadia*, "Musidorus" disguised as a shepherd with the bear, and "Pyrocles" in the guise of an Amazon with the lion—an allusion to an episode in the first book. This, of course, is appropriate enough for the *Arcadia*, though Baconians will wonder why Sidney's crest, the porcupine, which was clearly shown on the original 1590 edition of this work, was here changed into a cross between a porcupine and a hog, which is attached by its neck to a rope.

The herb marjoram is referred to by both Bacon and Shakespeare, and in *All's Well* it is called "the hearbe of grace", mentioned as a tribute to Helena, Count Bertram's neglected wife who, to win him back, feigns to be Diana. The *Arcadia* title-page, as Mr. Eagle pointed out, was noticed by Nashe in his *Lenten Stuff* of 1599 in somewhat ambiguous terms,

> Most courteous unlearned lover of Poetry, and yet a Poet thyselfe, or no lesse prince than H.S. (The epistle to the reader was signed H.S. thought by some to have been Henry Sanford, the Earl of

> Pembroke's secretary) that in honour of Maidmarrian gives sweet marjoram for his Empresse, and puttes the sowe most sawcily upon some great personage; whatever she bee, bidding her, as runs the old song, "Go from my garden go, for there no flowers for thee doth grow".

If this means anything at all, it certainly suggests that Nashe was in possession of some inside information which led him to suppose that the marjoram bush represented the poet's "Empresse".

This interpretation was confirmed in the October 1945 edition of *Baconiana* by Mr. Percy Walters who not only found that the initials H.S. add, in simple cipher, to 26 which stands for FRA B. (note Nashe's "no less prince than H.S."), but that the words *Non tibi spiro* add, in simple cipher, to 152 which stands for I QUEEN ELIZABETH. This is true, but 152 is also the simple count of THY SOVERAINE and in reverse cipher, *Non tibi spiro* adds to 148, which is the reverse count of THY SOVERAINE, as spelt occasionally in these editions of Sidney and Spenser. We can thus be reasonably certain that, in this lower picture, the Queen is saying to the hog, "I do not breathe for thee".

It should perhaps be explained that what is now called "simple cipher" is a system of numbering the letters of the Elizabethan twenty-four letter alphabet—A=1, B=2, C=3, etc. The "simple count" of a particular word or name is the total of its letter values, *e.g.* B (2) A (1) C (3) O (14) N (13) totals 33. In the same way FRANCIS totals 67 and FRANCIS BACON totals 100. This system is described in the cipher manual *Cryptomenytices* (1624) in which Bacon had a hand, on the page following the demonstration of "squaring" a given text and of selecting certain letters previously arranged in a geometric pattern. These two ancient practices were used by Bacon in the Shakespeare 1623 Folio and elsewhere. "Reverse cipher" means the numbering of the alphabet backwards, A=24, B=23, C=22 etc. and the "reverse count" of a word is the total of its letter values numbered reversely. These counts, related to a meaningful word, do not constitute an absolute proof of identity, but they are strong indications of intent and become stronger indications when both "simple" and "reverse" counts of a word or phrase can be related to the same meaningful word or words, as just found with *Non tibi spiro* and "Thy Soveraine".

Returning now to the Spenser folios, the two figures, the shepherd and the Amazon, here become meaningless unless the reader is expected to notice the obvious allusion, in the bear and staff, and in the lion, to the Leicester and Royal coats of Arms which, with the two hogs, have a very real bearing on the dedication to one of the "works" included in these editions. This dedication runs as follows,

VIRGILS
GNAT
LONG SINCE DEDICATED
To the most noble and excellent Lord, the Earle
of Leicester, deceased.

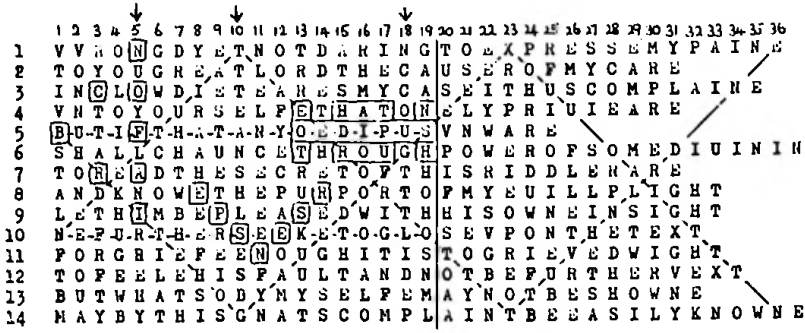
(* * *)

VVRong'd, yet not daring to expresse my paine,
To you (great Lord) the causer of my care,
In clowdie teares my case I thus complaine
Vnto your selfe, that onely priuie are:
But if that any *Oedipus* vnware,
Shall chaunce, through power of some diuining spright,
To read the secret of this riddle rare,
And knowe the purport of my euill plight,
Let him be pleased with his owne insight,
Ne further seeke to glose vpon the text:
For griefe enough it is to grieved wight
to feele his fault, and not be further vext,
But what-so by my selfe may not be showne,
May by this *Gnats* complaint be easily knowne

The poem which follows concerns a humble gnat who, by stinging the poet shepherd, awoke him from his slumbers and thus saved his life from a serpent who was about to sting him. The gnat dies and his ghost visits the shepherd to complain that, in spite of his good deed, he has been doomed in after life to live ignominiously, unlike the Greek and Trojan heroes he meets in the nether regions In the end the shepherd is moved to erect a monument to his benefactor and,

By that same River lurking under greene.
Eftsoones he gins to fashion forth a place,
And squaring it in compasse well beseene
There plotteth out a tombe by measured space:

The dedication, when "squared", reveals in its first nine lines, a triangular formation of letters, evenly spaced, which spell I FR BACON.



As a matter of fact, this formation was noticed almost by chance, but its position, together with the remainder of the message found, could have been located by a logical trail which starts with the three sets of triple T's, noticed in this squared passage by Mr. Basil Martin. These triple T's, as shown elsewhere, were often used as markers to an enciphered message and, as a rule, their position should be noted. One set can be seen at the top of *column* 10, another in the middle of column 18 while a third is formed by the last letters of *lines* 10, 11 and 12, which numbers happen to add to 33. The first two sets are linked by a diagonal from the top of column 10 to the bottom of column 23. This diagonal and that from the top of column 23 which selects the third set of T's were drawn in. Logic demands that the two opposite diagonals should also be drawn in to complete two large crossing triangles. It will now be seen that one of these diagonals selects the last and first letters of the only two italic words in the original text, *Oedipus* and *Gnats*. If the remaining diagonals, from the top and bottom of column 10 are now drawn in to meet the B and the N in column 1, it will be seen that a figure of two crossed triangles, between columns 1 and 19, has been completed which bears a resemblance to the Rosicrucian emblem to be seen in the round window in St. Michael's Church at Gorhambury (see *Baconiana* 169). Whether this was intentional or not would be difficult to say, but the base of the lower inverted triangle (line 5) starts with a B and finishes with the word "Oedipus". Its fifth letter is an F in column 5. This column is selected by diagonals from the top and bottom of column 18 which contains the second set of triple T's. It meets the diagonal from the bottom G of column 10 at an I and starts, in line 1, with an N. Between these two letters are an O, F and A symmetrically spaced. The remaining letters of the FR BACON triangle are then not difficult to locate. We have a curious coincidence here because the column

numbers which have led us to this FR BACON triangle, 5, 10 and 18 add to 33.

At the other end of line 5, within our lower triangle, is the word "Oedipus" and it will be noticed that above and below its middle letters are the letters H A T and R O U which together spell AUTHOR. Above and below its first and last letters are the letters E T N H which, with its central I, complete the word THINE. We now have a message I FR BACON THINE AUTHOR based on line 5, but why should the words THINE AUTHOR have been interwoven with the word "Oedipus"? Perhaps we should delve a little deeper.

Oedipus, as Bacon reminded us in his *Wisdom of the Ancients*, freed his country by solving the riddle of the Sphinx. This accords with the context of the dedication, but elsewhere we find that he was a son of Laius, King of Thebes, and of Jocasta his Queen and that, owing to a prophecy that he would one day kill his father, which he actually did though unwittingly, he was cast out and so grew up unacknowledged by his parents and cheated of his birthright. If therefore, we treat this name as part of our message to read I FR BACON, AUTHOR, THINE OEDIPUS the message becomes highly significant and is probably the answer to "this riddle rare" which explains the author's "euill plight". There are other references in the Spenser works to legendary royal princes who were unacknowledged by their parents. Paris, King Priam's son, who was brought up by shepherds and Sir Arthur in *The Faerie Queen* are two of them. In *The Shepheards Calendar* we are told that the shepherd Colin was really the son of a Southern Noble man, who is later identified as one Roffy or Robin. In these poems also, Queen Elizabeth is likened to Venus, the *mother* of Aeneas, the favourite of the gods who, after the fall of Troy, was destined to found a new kingdom. In fact, much of the author's early biography and feelings are hinted at in these youthful works.

We should now, however, seek confirmation that these FR BACON and OEDIPUS groups were intended to be linked in this way. In the squared passage there is another combination of letters which is of interest. Below the words "the secret" on line 7, are two diagonals, one of these leads down from the top of column 1 and through the F of the FR BACON triangle, while the other leads down through the O of the AUTHOR formation. On these diagonals are letters which spell SPENSER. If one includes the words "the secret" to complete an inverted triangle with the SPENSER letters, it will be found that its central column consists of four E's and an N which, in simple cipher, add to 33, the simple count of Bacon. In reverse cipher they add to 92, the reverse count of Bacon. BACON THE SECRET SPENSER! And the SPENSER diagonals link the central letters of the FR BACON and AUTHOR groups of letters.

Between the FR BACON formation and the word OEDIPUS on line 5 are the letters T H A T A N Y which, in simple cipher, add to 84 which is the reverse count of Spenser. In reverse cipher they add to 91 which is the simple count of Spenser. But, the letters which rise up diagonally from the F of FR BACON to the top of column 9 and descend again to the O of OEDIPUS, thus forming a second link between these two names, are O D E E T E F which, in simple cipher, add to 58 which is the simple count of "Hang Hog" and which, in reverse cipher, add to 117 which is the reverse count of "Hang Hog". It will be remembered that in *The Merry Wives of Windsor*, we are told that "Hang Hog is latten for Bacon". This triangle is based on the word "ourself" which, of course, is interesting (ourself Hang Hog) and its central column consists of the letters E A E S which, in simple cipher, add to 29, the simple count of Hog. In reverse cipher, they add to 71 the reverse count of Author. This indicates that ourself the AUTHOR HANG HOG is akin to SPENSER since they both link FR BACON with OEDIPUS. So that we now have two encipherments which tell us that Spenser is Bacon, who has been shown to have been Leicester's "Oedipus" or unacknowledged son.

There is yet another link between the names FR BACON and OEDIPUS. The diagonals between the B of FR BACON group and the S of OEDIPUS, which meet at the bottom G in column 10, have as their central column the letters N S H L S E S B G which add, in simple cipher, to 100, the count of Francis Bacon. In reverse cipher, they add to 125 which will be found to be the simple count of "Francis Hang Hog" (67 + 58). As a matter of fact, the letters on these diagonals add, in simple cipher, to 177 which is the simple count of William Shakespeare.

Since we are dealing with triangles and their central columns, it will be interesting to note that the letters B U T I F which form the central column of the FR BACON triangle, add, in simple cipher, to 56 which is the simple count of Fr Bacon!

The last two lines of this dedication present us with another little problem. An author who has published a very clever riddle which hides his name, is unlikely to have divulged this openly in the poem which follows. It is suggested that in this poem, the gnat represented the author who, by saving the poet's life, had redeemed poetry for his country but had received no recognition as he was unknown. The first verse refers to "this GNATS idle name", which is the clue to our problem. The word "gnats", printed here in capitals and in italics in the dedication, adds, in reverse cipher, to 67 the count of Francis and, in simple cipher, to 58 which, as we now know, is the simple count of "Hang Hog", the poor creature which seems to be represented, with its tell-tale rope, on the title pages of these editions of *Spenser*.

The Rev. Alexander Grosart, in his 1882 edition of *Spenser*, commented briefly on *Virgils Gnat* and, although he was unable to account for the occasion for this complaint, assumed that the author was represented by the gnat, Leicester by the "heedless shepherd" and Burleigh by "the snake". He suggested that perhaps the author had warned Leicester that Burleigh was about to injure him in some way. He also suggested that Burleigh had taken offence at Spenser's *Mother Hubberds Tale* which was first printed in the same volume of *Complaints* as *Virgils Gnat* and published in 1591. This poem appears to have painted Burleigh in extremely dark colours. In it a bitter complaint is made about suitors at Court who must first ingratiate themselves with the chief Minister, who seems to have been as great an extortionist as Henry VII's Dudley and Empson. Grosart pleaded that "the pitiful case of poor suitors reflects passionately on Burleigh and one line throbs with personal indignation,

To have thy Prince's grace, yet want her Peer's."

The theory that Burleigh was intended in this satire is open to grave doubts, but one can agree that this was personal indignation. Was Spenser a suitor at Court at any time? We should, perhaps, take a closer look at his life, as conceived by the scholars. A life which presents us with some strange anomalies.

Granville Cuningham in his *Bacon's Secret Disclosed* (1911) and Parker Woodward, in his *Tudor Problems* (1912) have written fully on these anomalies and here we must be as brief as possible. Officially then, Spenser was a son of a journeyman tailor of Lancashire stock, though born not far from the Tower of London *circa* 1552/1553. His birthdate was recorded on his 1620 monument in Westminster Abbey as 1510, but this was changed, without comment or explanation, when this monument was restored in 1778. He was sent to the newly established Merchant Taylors School and was admitted Sizar, or serving clerk, at Pembroke Hall, Cambridge in 1569. Between the years 1576, when Spenser left Cambridge, and 1579, when he returned to London, there is an obscure silence. He is thought by some to have been in Lancashire where he fell in love with his Rosalinde, "the widow's daughter of the glen" of *The Shepheards Calendar*. For years scholars have searched for this lady's name but it has now been decided that she was called Rosa Dinelie. Aubrey tells us that she was "a kinswoman to Sir Erasmus Dryden's lady". Granville Cuningham, however, found a far more interesting solution to this problem. Spenser, on his return to London became intimately acquainted with Philip Sidney and his Courtly friends, and was received into the household of Sidney's uncle, the Earl of Leicester. No grounds so far for the bitter complaints made in *Mother Hubberds Tale*!

In the following year the new Lord Deputy for Ireland, Lord Grey,

took Spenser with him as a secretary. In 1582, Grey left Ireland having quelled the rebellion under Desmond, backed by the Spanish, but Spenser remained there. Later he was appointed Clerk to the Council of Munster and, at about that time, appears to have acquired the manor and castle of Kilcolman, between Mallow and Limerick, a former Desmond stronghold. Grosart and others after him, have concluded from a literal interpretation of one of the *Amoretti* sonnets that his wife's name was Elizabeth and that, in 1594 at the age of 41 or 42, he married Elizabeth daughter of Sir Richard Boyle, a farmer. No marriage entry has, however, been found to confirm this and it is reasonably clear that these poems, which were published in 1595 and marked "written not long since by Edmunde Spenser", were written by a much younger man. By 1598, a new rebellion under Tyrone had broken out in Ireland. The English were defeated at Armagh and, in September of that year, Spenser was made Sheriff of the County of Cork. His house at Kilcolman, however, was invaded and sacked and he and his family escaped to England where, in the following January, he died, leaving a widow, three sons, and a daughter. He was buried near Chaucer's grave in Westminster Abbey, at the charge, it is said, of the Earl of Essex. It is generally agreed that Spenser made at least two visits to England between 1580 and 1598. The evidence for this, however, rests on the fact that all his works were published in London and dedicated to influential members of Queen Elizabeth's Court, who, it is assumed, must have known him personally. We must now glance at some of these important publications.

The Shepheards Calendar was entered at Stationers Hall in December 1579, and between that date and 1597 five editions were published under the name "Immerito". Grosart was convinced that all these editions were overseen by the author himself. From the correspondence between "Immerito" and Gabriel Harvey, a Professor of Rhetoric and Poetry at Pembroke, it is claimed that "Immerito" was Spenser and that E.K., the gentleman who signed the glosse to each of the eclogues in the *Calendar*, was a fellow Sizar at Pembroke, Edward Kirke.* Some of this correspondence was published in 1580 and if Spenser was "Immerito", his relationship with Harvey must have been a strange one. Harvey is shown to have been a somewhat conceited and egotistical personality who also appears to have been a snob. He was, however, extremely deferential to his young ex-pupil whom he addressed as "so trew a gallant in ye Courts", "so honest a yuthe in ye city" (in 1579 Spenser would have been aged 27), "so toward a lawier", "your gracious Mastershippe" and "Magnifico Signor Benvolo" etc.

*Mrs. Gallup, in her Biliteral decipherings found that E.K. was intended to stand for "England's King" which like the words "The author" add, in simple cipher to 111.

This mode of address, with its extravagant and pedantic humour, is hardly one which a professor would adopt to a poor scholar from Pembroke, who was certainly no lawyer. Harvey also refers to "your nine Comedies" which is startling indeed. If Spenser wrote any plays, one must assume that he did so under a pseudonym!

The short poem which announces *The Shepheards Calendar* and which precedes E.K.'s epistle to "master Gabriel Harvey", is signed "Immerito" and begins,

> Goe little booke thy selfe present
> As child whose parent is unkent (unknown).

It is headed, in large capitals, TO HIS BOOKE and since the word "to" adds, in simple cipher, to 33, it is possible that we are here given an initial hint about that unknown author. In the last six lines of this poem we are told the reason for this anonymity.

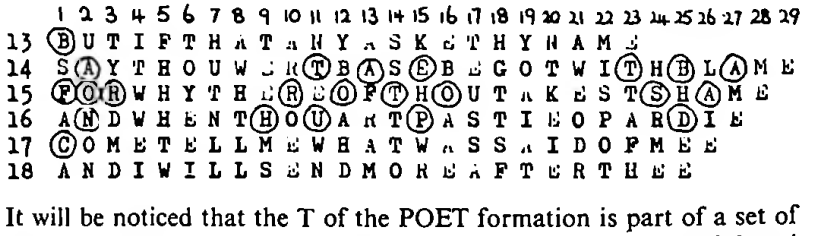
> But if that any aske thy name,
> Say thou wert base begot with blame
> For why thereof thou takest shame.
> And when thou art past ieopardie
> Come tell me what was said of mee
> And I will send more after thee.

The first five of the above lines contain an FR BACON triangle of letters which certainly seems to have been intended. The last of these five lines starts with the words "Come tell me" which suggest that we should count. The words add, in simple cipher, to 97 which is the simple count of "Immerito". The first of these lines starts with the words "But if that" which add, in simple cipher, to 103 which is not only the simple count of "Shakespeare" but is also the reverse count of "Immerito". We thus have an FR BACON triangle neatly placed between lines each of which starts with a count of "Immerito", and these lines inform us that if "any aske thy name", it is withheld for shame because it is "base begot". This seems to confirm our findings about this mysterious author whose name has again been unearthed. They also suggest that if this cipher trick is successful, or "past ieopardie", then it will be safe for its parent to publish more.

Another triangle of letters has been found in the words "with blame", "shame" and "ieopardie" which end three of these lines. These letters spell BASTARD with a missing R. This letter, however, forms part of the word HEIR which encircles the bottom D of the triangle and, as a shared letter, completes a message BASTARD HEIR which appropriately intersects the word "mee" in line 17. One is reminded here of the lines in Shake-speare's sonnet 127,

But now is black, beauty's successive heir,
And Beauty slander'd with a Bastard Shame.

Between these two triangular groups of letters have been found two further groups which contain the letters AUTHOR and POET which also seem to be intended.



It will be noticed that the T of the POET formation is part of a set of triple T's in column 14. This is the central column of the enciphered text and it selects the central A of the words "whose parent is" which appear in the second line of the poem. A diagonal from this A selects the F of the FR BACON triangle and thus a link between the "parent" and the hidden author is provided by these triple T's.

In the glosse to the April eclogue, Colin, the author and "Southern Shepherd's boy", is quoted as "pertaining to some Southern Noble man, and perhaps in Surrey or Kent; the rather because he so often nameth the Kentish downes". This information concerning Colin's father is entirely gratuitous and its reference to Surrey and Kent has puzzled some critics. In 1559, however, the Queen had bestowed on Robert Dudley "a capital mansion called 'The Dairy House' at Kew" in Surrey. In 1561, he was granted the manor of Knole in Kent which is near to "the Kentish downes". He relinquished this estate five years later, in favour of Thomas Sackville, Lord Buckhurst, who had recently inherited his father's large fortune. In the July eclogue, mention is made of "the salt Medway" which flows near Penshurst Place, the home of the Sidneys, where part of the *Calendar* is said to have been written. And this book, which was dedicated to Philip Sidney, was first published in 1579, the year when Francis Bacon returned from his first visit to France at the age of eighteen. The poems seem to concern members of the group of poets known as the "English Aeropagus" which was founded at about this time by Sidney, Dyer, Gabriel Harvey and others. It is suspected that after Sidney's tragic death in 1586, the patronage of this group was transferred to Sidney's sister, Mary Countess of Pembroke, whose sons became the patrons of the Shakespeare Folio.

In 1590, the first of three books of *The Faerie Queen* were published under the name "Ed Spenser". This abbreviated name, as it happens, adds in simple cipher to 100, the simple count of Francis Bacon. In

reverse cipher it adds to 125, the count of "Francis Hang Hog". In 1596, three more books of *The Faerie Queen* were published. *Colin Clouts Come Home Again* appeared in 1595 though it had been entered in 1587. The name "Colin Clout" had figured previously in *The Shepheards Calendar* where we were told by E.K. that he represented the author "an unstayed youth". Here we have another coincidence because "Clout", in simple cipher, adds to 67 (Francis) and, in reverse cipher, adds to 58 ("Hang Hog"). The two names add, in simple cipher to 117 the reverse count of "Hang Hog" and in reverse cipher, to 103 the simple count of "Shakespeare" and reverse count of "Immerito". So that "Immerito", "Shakespeare", "Colin Clout" and "Hang Hog" look as though they were one and the same person. Perhaps we should add another pseudonym, "Mr. W.H." of the Shake-speare sonnets, because Mr. (29) W.H. (29) = Hang (29) Hog (29) = 58. It must also be pointed out that the words "one hundred" (Francis Bacon), in simple cipher, add to 103, the count of three of these above names.

Dean Church, writing of Spenser's death in 1599, adds "beyond this we know nothing, nothing about the details of his escape, nothing of the fate of his manuscripts or the condition he left his work. All conjecture is idle waste of time". Later he states, "ten years after his death, a bookseller, reprinting the six books of *The Faerie Queen*, added two more cantos and a fragment, *On Mutability;* where and how he got them he has not told us". Where indeed! Church quotes some of this verse, one stanza of which contains consecutive lines whose initial letters are C, An, For, B, A. which can, of course, be re-arranged to spell Fra Bacon.

We can now be confident that Francis Bacon wrote *Virgils Gnat.* It is also claimed that he wrote *The Shepheards Calendar* which never appeared with Spenser's name on it in Spenser's lifetime. The indications are that he also wrote many more, if not all, of the Spenser works for whose publication in 1611 and 1617 Folios he was certainly responsible. One thing is clear and that is, that during those years 1579-1596, Bacon needed a pseudonym for this pastoral style of writing which he was to change in favour of "russet yeas and honest kersey noes" which were destined to "out-live the monuments of princes".

These two Spenser Folios contain many of the well-known head and tail-pieces to be found in "Shakespeare's" and Bacon's works. They include the light and dark A's, the "Archers" head piece, the "Pan" tail-piece and others. Some of these emblematic illustrations, however, are unusual. The head-piece for *Virgils Gnat* consists of a large Tudor rose surmounted by a crown and supported by a crowned lion and a winged dragon, both holding shields bearing a fleur-de-lis. These two beasts were the supporters of Queen Elizabeth's Royal Arms, while

the crowned fleur-de-lis was one of her badges. The four legged dragon, here depicted, was formerly the badge adopted by the Tudors. The tail-piece to this poem, in the 1611 folio, shows the top part of a skull but, in 1617 this was changed. Here we see a complete skeleton on what appears to be a throne, holding in one hand an hour-glass and in the other hand a spade, which were the precise emblems which adorned the original Shakespeare monument at Stratford, as depicted by Dugdale in his *Warwickshire*. Shakspere had died in the previous year. It would seem that the spade related to the turning of the soil, or industry, which was to produce a new crop, or perhaps a new valuation, while the hour-glass presumably referred to some time in the future. The significance of the skeleton is unknown to the present writer; possibly it is Masonic and again refers to a re-birth.

There is another curious connection between Spenser and Shakespeare which deserves some attention. This concerns those responsible for their two monuments now in Westminster Abbey. Originally, the Spenser memorial consisted of a stone, set in the floor, which had been inscribed with the words, *Anglicorum Poetarum nostri seculi facile princeps*. Towards the end of the seventeenth century this inscription had become defaced and it is not known whether it ever boasted of a name or dates. In the 1679 edition of Spenser's works is given an engraving of the monument erected in 1620 with its dates 1510-1596, which were repeated in the biographical sketch. In this sketch it was stated that Spenser was at Pembroke Hall at the same time as Lancelot Andrewes, who was born in 1555! The birthdate 1510 had previously been given by the historians Musgrave and Stowe but, applied to the author of *The Faerie Queen* and the other Spenser works, it was obviously incorrect.

This 1620 monument was built by Nicholas Stone and erected at the charge of Ann Clifford Countess of Dorset (1590-1676). She was the only surviving child of George Clifford, 3rd Earl of Cumberland (1558-1605) who was at Trinity College, Cambridge at the same time as Anthony and Francis Bacon. "Spenser" later dedicated a sonnet to him. Ann's mother was Margaret, daughter of Francis Russell, 3rd Earl of Bedford, and sister of the wife of Ambrose Dudley, Earl of Warwick, the Earl of Leicester's brother. "Spenser" dedicated his *Four Hymns* to these two ladies whose brother, Lord John Russell, married Lady Ann Bacon's sister Elizabeth, widow of Sir Thomas Hoby. This dedication was dated "Greenwich this first of September 1596". Between 1598 and 1601, when the negotiations between William Shakspere and the Underhills were taking place over the purchase of New Place, Stratford, it has been stated that Lady Elizabeth Russell acted as trustee for the property. A John Russell was one of the overseers of Shakspere's will. The Underhills were proteges of the

Russells and owned property in Worcestershire and Warwickshire. There is a tradition that the epitaph in St. Mary's Church, Warwick to Anthony Underhill, who died in 1587, was composed by Shakespeare. One of the family, John Underhill, became Gentleman Usher to Viscount St. Alban whose widow he married.

Ann Clifford, whose tutor was the poet Samuel Daniel, protege of Mary Countess of Pembroke, was brought to Court and her name appears with those of "The Queene, La. Arabella, La. Eliz. Hatton, Co. of Bedford" and others as dancers in Ben Jonson's *Masque of Beautie* performed at Whitehall in 1608. Her first husband, Richard Sackville, 3rd Earl of Dorset, was a grandson of Thomas Sackville, Lord Buckhurst and first Earl (1536-1608) who, as mentioned previously, was granted the manor of Knole in 1566. He was trained as a barrister at the Inner Temple and in his early days devoted himself to poetry and literature. He had a share in the first English tragedy in blank verse, *The Tragedy of Gorbudoc*, which was referred to in Shakespeare's *Twelfe Night*. His poetry was admired by his contemporaries and a sonnet addressed to him was later included in the first edition of *The Faerie Queen*. In 1605 Bacon, while sending him a copy of his *Advancement of Learning*, reminded him of his former love, poetry. Lord Buckhurst was also interested in music and in Freemasonry and between 1561 and 1567 he was Grand Master of the Lodge of Freemasons at York.

Richard Sackville the grandson, died in 1624 and six years later his widow, Ann, married Philip, the 4th Earl of Pembroke, and younger of "The Incomparable Paire of Brethren" of the Shakespeare Folio. In later life she is credited as making a spirited reply to Sir Joseph Williamson, Secretary of State to Charles II, "I have been bullied by an usurper and neglected by a Court, but I will not be dictated to by a subject". The usurper was James I.

Her first cousin, Henry Clifford, the 5th Earl of Cumberland, married Frances, daughter of Robert Cecil, Earl of Salisbury. They had a surviving daughter, Elizabeth, who married Richard Boyle, son of the 1st Earl of Cork and elder brother of Robert Boyle, the natural philosopher. He was created Baron Clifford and 1st Earl of Burlington. Their son, Charles Lord Clifford, married Jane, daughter of William Seymour, Duke of Somerset, by his second wife Frances, daughter of the ill-fated Earl of Essex. Their grandson, Richard Boyle (1695-1753), became the wealthy 3rd Earl of Burlington, patron of the arts who, with Alexander Pope and others, was responsible for the Shakespeare Monument in Westminster Abbey (1741). It is ironical that this Earl was descended from both Robert Cecil and his enemy the Earl of Essex. It is also significant that this man, whose ancestors had known Francis Bacon from his youth and had honoured him as "Spenser",

was one of those who caused his name to be enciphered on this strange monument.

In *Baconiana* 113 (October, 1944) a letter from Kate Prestcott appeared, accompanied by several emblem pictures concerning "hogs", one with the heading *Non Tibi Spiro*, *cf.* page 103. The late Lewis Biddulph contributed a confirmatory note. Both these items repay study in the context of Mr. Bokenham's article—Editor.

CORRESPONDENCE

The Editor,
Baconiana
Sir,

If you want to get at a man "open only to himself" you must needs dig deeper than the normal historical, scholarly method though this may be good enough for people "open to others", say Queen Anne or Gladstone. Obviously, inevitably, a secret society, and secret authors among their members, would irretrievably defeat their own ends if they left the smallest particle of open documentation for historians. Ten words would ruin years and years of cryptic work; such as, under the pen of Bacon or some contemporary: "Shakespeare was illiterate, all his plays were written for him." In this case, the time and care spent upon cryptic work, which were *formidable*, would have been instantly ruined and all those pains taken in vain. On the other hand, secret societies are *condemned* to have their secret signs for their members: and tricked archives, both public and secret, for future disciples. Thus it can be said we have no "proof" of F.B. belonging to the Rosie-Crosse. It would be silly to expect the smallest open proof to be extant, but we have so many hints (especially iconographic) that, once reasonably interpreted, they amount to conviction "beyond reasonable doubt".

When one seeks the truth, one must needs conform to the methods *imposed* by Truth itself, even if one is prejudiced against them or makes a show of not understanding them. In our case, Truth, and the depositories of Truth, have chosen cryptic (not only, thank God, crypto*graphic*) veils. We can but submit. If we refuse to go to school a little, we must trust those who have some training in those matters.

Personally, it is my deep regret that Shakespearean crypto*graphy* has not been probed validly, even if it were for technicians only. I humbly confess, though I have discovered a goodly number of "tricks" that, to my eternal shame, I never could crack or even verify Shakespearean ciphers, except in minor, though decisive, cases.

I have long felt that there are some clever, subtle, though in essence *simple* "tricks", which veil valid cryptograms in the modern sense of valid. When you have revealed the secret of a prestidigitator's trick or even of some childish card trick, you often think: how simple, how obvious it is, but I would never have thought of it. There must be such a trick in Shakespearean crypto*graphy*. The biliteral element, for instance, is only part of a system; a pointer, if not a red herring. Otherwise, could Bacon have taken the risk of giving away the whole

show to his contemporaries, including dangerous spies, by foolishly expounding the biliteral in his open work?

The Droeshout puppet is a good example of dissimulation of a cryptogram. It jumps to the eye that the spikes of the collar are the radii of a childish wheel-cipher, and that obviously they say BACON. Yet I was stumped by it for years. It simply wouldn't work until the day when I found the "trick" and then it became a perfectly valid piece of astoundingly accurate clockwork. A friend of mine was to find a second trick corroborating the validity of the cipher and making it easier.

The cramped style of the *Fama*, the cramped style of Mrs. Gallup's (so far unacceptable technically, even if she was right) decipherment show well enough that there is some secret mechanism inside which reacted upon the outward text and made it awkward (*cf.* the not very bright Sonnet 76 and my decipherment of the numerous interwoven fans, perfectly accurate, inside). So we are confronted by more things than can meet the professional cryptographer's eye! And more than can meet the keenest historian's eye!

Let us return to the utmost care taken to leave no official trace on penalty of nullifying the immense cryptic work: not one line of MSS. of the Plays extant, no contemporary mention of Bacon in connection with them, etc. Even the Calendar of State Papers (an unheard-of thing) cleverly jumbled the law of succession of Elizabeth, to hoodwink the careless historian. The earliest document (to my knowledge) showing Bacon and Shakespeare *together* in the *same* picture appeared only in 1644 and even so this indiscreet document was premature since the whole affair was supposed to be made public by the disciples nearly a century later, which they, to my mind treacherously, abstained from doing.

And yet. . . . In spite of all that care, there were a few indiscretions, a few lapses. If you read Daphne du Maurier's *Winding Stair* (felicitously initialled W . . S . .!) carefully, you feel that even open documentation has led its author to unorthodox convictions. She suggests them superlatively well. And many of the things you glean when you read the *Baconian Jottings Then and Now*, that most devoted and most pleasant publication, throw a curious light on the philosopher. The careful sweepers forgot to sweep a few clues out of sight under the carpet: the Northumberland MS., the revealing *Ratseis Ghost*, the letter referring to a "concealed Poet", the declaration that "under a noted and despised weed" (a clear reference to the despised actor's garb) Bacon wished to "procure the good of all Men". To those well-known indiscretions shall I add one which may be new to some of my fellow-Baconians? It is a sentence from *The Essay of Friendship* which can be found only in the 1607 Harleian MS. and, in cold print,

in only one edition, the 1612 one. We can easily understand that it had to be censored as my reader can judge for himself (my italics):

> There be some whose lives are as if they perpetually *played a part upon a stage, disguised to all others, open only to themselves.*

And one should not forget the *Manes Verulamiani*, so inconvenient to historians. Dame du Maurier, I think, was right in not mentioning them: the reviewers of her book would have been put to instant flight, which was not the purpose to be achieved.

But though they may be very good pointers all those outward documents cannot clinch the matter, while the cryptic tricks, once exposed, do it in some cases incontrovertibly, as with the Droeshout farcical composition. Incidentally it says: *Martin Droeshout sculpsit* that is engraved it, but you do not see the other half of the traditional formula: "So-and-So *delineavit*," that is to say made the drawing, designed it. I am sure that the ridiculous puppet was only copied by Martin and, if he was ordered to do so with perfect accuracy, he need not even have known the damning clockwork inside, with its hair's breadth accuracy—an image which is inadequate unless you understand a baby's hair!

Such things indubitably clinch the matter because they are part and parcel of the books, not extraneous affirmations, and are perfectly valid, even for people of no scientific training. They know that pure chance can give you the queerest coincidence, even a sequence of incoherent coincidences, never a complex, coherent, meaningful construction. It is only in theory of the most abstract and unpractical kind that a monkey could at long last type a sonnet of Shakespeare's by pure chance, without one letter wrong or misplaced. Your thumbprint is a complex construction achieved by chance but chance, in normal conditions, cannot give the same thumbprint to your next-door neighbour, in spite of abstract mathematics. No judge would believe it! The Droeshout secret mechanism is as good as a fingerprint.

If hundreds of millions of draughtsmen were asked to devise a portrait of Shakespeare, not one would unconsciously achieve that accurate secret clockwork. And anybody of good faith (that very rare commodity in official and scholarly circles) must admit it if endowed with an average I.Q.

Is not that type of inherent proof better than an affirmation by a contemporary gossip? Or even an official document? Already Chaucer, with his tongue in his cheek, had said in substance that everything that is written is certainly written for our instruction; meaning, with his inimitable sly humour, that if we believe any word because it is written, we may be believing a pack of lies. An affirmation woven into an author's work, therefore, by the author himself and

foolproof enough for the discoverer to be sure he is not the victim of wishful thinking, is infinitely more valuable than any "historical" document.

Unfortunately, it is the heavier battalion that will win, in our case the battalion of the opinion-moulders. The journalists preen themselves exultantly on exposing the Watergate scandal. Why do those selfsame journalists shy at draining the Stratford abcess? Because their courage stops when the truth does not fawn servilely to their public or to the Establishment?

Yours sincerely,

P. HENRION.

7 October, 1976.

* * * * *

The Editor,
Baconiana
Sir,

Sad news it is to hear that Mr. R. L. Eagle has left us. The Baconian cause has lost a staunch supporter and the world, even though it grudgingly hailed him as such because of his Baconian faith, has lost one of the best specialists ever in Shakespearean lore. He was an immense credit not only to your Society but to conscientious scholarship in general. May he rest in well-earned peace.

Yours sincerely,

PIERRE HENRION.

* * * * *

PRESS CORRESPONDENCE

Geoffrey Lucy, Esq.,
c/o *The Reader's Digest*,
25 Berkeley Square,
London W1X 6AB.
Dear Sir,

I have read your article in the April issue of *The Reader's Digest* with astonishment. Obviously you accept both the so-called "Birthplace" in Henley Street, Stratford-on-Avon, and the showplace Anne Hathaway's Cottage as having authentic claims to be what they are advertised to be by The Shakespeare Trust.

Firstly, as to the "Birthplace", I am surprised that you are unaware that the present imposing detached building was practically rebuilt

and enlarged in 1857, and the adjoining equally mean and dilapidated properties demolished. Only the cellars of the little butcher's shop remain as they were. There is no evidence as to where in Stratford William Shakespeare was born. The year before he married, his father, John, purchased a house in Greenhill Street; and it is probable that William was born there. There are several engravings of the original Henley Street "Brithplace", and in my book *Shakespeare: New Views for Old*, published by Rider and Co., London, in 1943, I reproduced a photograph of the Henley Street property taken in 1846. In my book I charged the Trust with "taking money under false pretences", hoping they would take legal action. I am enclosing a copy of the photograph.

As for Anne Hathaway, there is no evidence as to who she was or where she lived. There was a Richard Hathaway of Shottery who died in September, 1581. His will names three daughters—Agnes, Catherine and Margaret. The name "Agnes" cannot be twisted into "Anne". The meanings of the names are totally different. As Professor George Saintsbury writes in the *Cambridge History of English Literature* 9, Vol. V, p. 165:

> Agnes was legally a distinct name from Anne, and I would add in all other respects including the meanings of the names . . . we are by no means certain of the identity of Shakespeare's wife.

There is an entry in the Stratford Church register dated 17th January, 1579, of the marriage of William Wilson and Anne Hathaway of Shottery, but she could not also have married three years later. There is no record of any marriage even though Shottery was within the parish of Stratford. It is probable, therefore, that Anne lived in a hamlet outside, such as Temple Grafton, five miles from Stratford. In November, 1588, the Bishop of Worcester issued a licence for the marriage of "William Shagspere and Anne Hathewey of Stratford in the Dioces of Worcester maiden . . .". It is all very confused and puzzling but the fact emerges that we do not know who was Shakespere's Anne or where she lived.

Yours truly,

R. L. EAGLE.

27 Avenue Road,
Falmouth.
7th April, 1977.

* * * * *

The Editor,
The Times,
New Printing House Square,
Grays Inn Road,
London WC1X 8EZ
Sir,

May I pay tribute to the sensitive review by your contributor J. C. Trewin of Robert Speaight's book *Shakespeare*? Nevertheless it seems plain from the detail from Martin Droeshout's engraving you printed as published in the First Folio, 1623, that this is not a portrait but a mask—with no neck, a double chin, and no discernible facial expression.

Robert Speaight himself maintains that the Stratford Bust also has "nothing to suggest the haste and ecstasy, the purely dramatic genius" of the playwright. I cannot agree therefore that it will always be fruitless to attempt to dispel the mystery. Perhaps Ben Jonson in his Address to the Reader facing the Droeshout engraving is trying to communicate the answer to posterity when he enjoins us to:

Looke Not on his Picture, but his Book.

Yours truly,

NOEL FERMOR, *Chairman.*

28th January, 1977.

* * * * *

The Editor,
Daily Telegraph,
135 Fleet Street,
London EC4P 4BL
Sir,

Following your critic's review of Dame Daphne du Maurier's new book *The Winding Stair*, may I take up the cudgels on behalf of Francis Bacon?

The reason why Bacon appeared as Queen's Counsel at the trial of Essex was that Elizabeth instructed him to do so, despite his plea to be excused. He could no more refuse than if he had been Captain of the Guard, and in any case he had warned Essex previously that he could not support disloyalty to the Crown.

Bacon was *not* a "clever manipulator" of the Commons in a pejorative sense, though he was a skilful debater, and advocated a number of wise reforms. Mr. David Holloway does not make it clear that he pleaded "guilty" to the Lords' bribery charges only at James I's request and with a promise of Royal protection. He had not been allowed to

enter a defence, which was surely a travesty of justice for a Chancellor none of whose judgments were ever reversed subsequently.

Again your reviewer refers to Bacon's "boyfriend" Tobie Matthew. The inference is unpleasant, there is no evidence in support of it, and it should not be made at the expense of a man who can no longer defend himself.

Finally, Mr. Holloway does not support Dame Daphne's Bacon/Shakespeare authorship views. I fear his verdict on this question is as unreliable as his assessment of Bacon's true character.

Yours truly,

NOEL FERMOR, *Chairman.*

29th July, 1976.

(Neither of these letters was published.)

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