

If Bacon is Shakespeare, What Questions Does That Answer?

By Christina G. Waldman

November 27, 2020 (revised from March 8, 2019)

Many literary critics seem to think that an hypothesis about obscure and remote questions of history can be refuted by a simple demand for the production of more evidence than in fact exists.—But the true test of an hypothesis, if it cannot be shewn to conflict with known truths, is the number of facts that it correlates, and explains.

—Francis MacDonald Cornford¹

*“A prudent question is, as it were, one half of wisdom.”*² —Francis Bacon

Much evidence has accumulated over the past four centuries supporting Bacon’s authorship of Shakespeare,³ though it has largely been ignored by “orthodox Stratfordian” scholars who hold to the “traditional” view that William Shaxpere of Stratford wrote the works that bear the name of William Shakespeare. We know so few facts for certain about Shaxpere’s biography!⁴ Many who doubt Bacon’s authorship have, I venture to say, never really looked at the matter closely; for the case against Bacon is superficial, a matter of opinion. It seems that there has been such a concerted effort to foist upon the world an imposter, to hide the real author(s) from the world’s eyes. Once the myth became accepted, people became reluctant to question it, as if it were sacrosanct. Yet, there have been doubters of Shaxpere’s authorship on record, even during Shakespeare the poet’s lifetime.⁵

In a scientific inquiry, any hypothesis or opinion is subject to reconsideration when new facts are brought to light. On Shakespeare’s identity, someone once said to me, “I think he wrote his own stuff.” That, however, begs the question: who was “he”? Other candidates proposed for authorship are Edward de Vere, the 17th Earl of Oxford; Christopher Marlowe; John Florio; and others.⁶

Was the case against Bacon’s authorship ever closed, then? Emphatically, no, though it does not seem to be presented with much “oomph” these days.⁷ Why, in 1916, there was even a court case, a bit of a “show trial,” in which Cook County (Illinois) Judge Richard Tuthill determined that Francis Bacon was Shakespeare. Though the matter

was later dismissed for lack of jurisdiction (authority of the court to decide the matter), the judge's decision had been based on the evidence.⁸

One reason for the baffling refusal to look at Bacon seriously may be that there is good evidence that Francis Bacon was the natural, but not publicly acknowledged, son of Queen Elizabeth.⁹ "If Bacon is Shakespeare" (maintaining our hypothetical stance), Bacon-as-Shakespeare may have been expressing extremely personal and politically sensitive thoughts and feelings in his poetry and plays. Bacon was a statesman and counsellor close to the Queen. In fact, she had named him her learned Counsel Extraordinaire, a role she created just for him. He was not just any nobleman who might have attended the theatre openly but written plays in secret.

In exploring the evidence, one must be prepared to look beneath the surface, for outward appearances can be deceiving.¹⁰ This is where I disagree with Charlotte Stopes who in 1889 thought the answers to Baconian statements were "so simple and self-evident" that the question could be put to rest "once and for all."¹¹ Though Bacon had a clear writing style, he also knew how to impart a double meaning that might escape a censor's notice. He encouraged people to "mine" the truth.¹² He concerned himself with first causes, mysteries, higher truths. "Time brings forth the hidden truth," he said in his *Advancement of Learning*.¹³

But here we ought by no means to be wanting to ourselves; for as God uses the help of our reason to illuminate us, so should we likewise turn it every way, that we may be more capable of receiving and understanding his mysteries; provided only that the mind be enlarged, according to its capacity, to the grandeur of the mysteries, and not the mysteries contracted to the narrowness of the mind.¹⁴

In "Valerius Terminus," a writing not published during his lifetime, Bacon wrote using the *persona* of "Valerius Terminus." He had planned to add annotations by another fictional person, "Hermes Stella," but never did so. If he had not used his real name on the document, we might not even know it was his.¹⁵ As James Spedding, chief editor of the standard fourteen-volume set of Bacon's *Works*, observed, Bacon protected his new ideas and proposals from scoffers by writing enigmatically. He felt that those who took the trouble to figure out what he meant would be more likely to value his teachings.

One important teaching of Bacon's was that men and women need to make their own investigations and judgments about evidence, rather than merely accepting the word of authorities. He was critical of the universities of his day which, he said, taught men what to believe instead of how to think. Those sorts of ideas could get your hand lopped off or worse, in those times. Bacon wanted his literary works to survive, so he

instructed his literary executor, William Rawley not to publish his remaining unpublished writings until years after his death.

While knowing who authored the Shakespeare plays and sonnets can certainly add to one's enjoyment and understanding, they are so much more than mere entertainment! They are storehouses of wisdom and knowledge, a pleasant mirror to help us learn how to become better people. Contrary to what one sometimes hears, they were not written primarily to make money. If that were the case, there would have been no need to take such care with the language. Bacon's purpose—what he said was the goal of his life's work—was to improve the state of men's souls.¹⁶ Was this not Shakespeare's goal, as well?

Sometimes, the argument for Francis Bacon is treated as if it were only about ciphers, a question already "asked and answered." "Been there, done that."¹⁷ The argument goes far beyond ciphers, though; nor is it limited to a discussion of those well-intentioned investigators, Delia Bacon¹⁸ and Ignatius Donnelly¹⁹, whose names, associated with ciphers, have become laughingstocks at the hands of the "orthodox Stratfordians."²⁰

Progress is only made by taking chances, as Francis Bacon observed, even if it means appearing foolish at times. Many have never even heard that Delia was an intelligent, educated American woman who encouraged people to read the Shakespeare plays as literature, but only that she became mentally ill in her impoverished later years.²¹ Fortunately, people do not seem to laugh at Constance M. Pott (Mrs. Henry) who, in 1885, founded the Francis Bacon Society.²² The Society's respected journal, *Baconiana*, which also dates to 1885, is found in many university research libraries.

Is "the book" on the cipher argument closed, then? "The book" in question is William and Elizebeth Friedman's *The Shakespearean Ciphers Examined* (Cambridge: Cambridge University Press, 1957-58; reprinted, pb, 2011), to which "Stratfordians" often refer. The Friedmans were United States war heroes and highly-respected expert cryptologists. In their book, they found no evidence of ciphers that met the evidentiary standards Mr. Friedman himself had set. However, he did say that Bacon's own background as a cryptologist lent credence to the bi-literal cipher theory. When he was still in his teens, Bacon had invented the bi-literal cipher upon which modern computer science and the Morse Code are based.²³

Thus, in *The Shakespeare Ciphers Examined*, the Friedmans dismissed the work of Dr. Orville Owen and Elizabeth Wells Gallup at the Riverside Labs in Geneva, Illinois. Mrs. Gallup and her team had used Bacon's cipher to decipher, among other things, an entire play, *The Tragedy of Anne Boleyn*.²⁴ Spedding, Bacon's editor, did not understand why

Bacon devoted so much of his elegy to Queen Elizabeth to a defense of Anne Boleyn's character. However, if he is, in fact, Queen Elizabeth's son, Anne Boleyn was his grandmother.

In the next section, I offer references in support of various aspects of the Bacon-Shakespeare argument. There are many more references that could be given, and other aspects to the argument that this brief essay will not address. Readers are strongly encouraged to make their own independent investigations. They might wish to begin with the many good resources collected by Lawrence Gerald at the website, Francis Bacon's New Advancement of Learning, <https://www.SirBacon.org>.

Having said all that, let us revisit the hypothetical posed by the title: *If we were to assume, for the sake of argument, that Francis Bacon was Shakespeare, what questions would it answer?*²⁵

Could it help to explain, for example...

- ... how there came to be "two" literary geniuses, the likes of which the world has never known, so joined in outlook and purpose, existing on the world's stage at the exact same moment in history?²⁶
- ... why words said to be "coined" by Shakespeare, based on the first recorded use, were also being used by Bacon at the same time or earlier?

Take the word "hint," for an example. The suggested derivation is from the Middle English *hent*, "the act of grabbing or seizing." Shakespeare is credited with using the word "hint" first in *Othello* around 1604 and two years later in *Anthony and Cleopatra*.²⁷ Shakespeare used it eight times, always as a noun. Bacon once spoke of something that is "more like a kind of hunting by scent than a science."²⁸ Thus: "hunt-plus-scent" equals "hint." Bacon frequently combined two words to make a new one, as did Shakespeare. "Both" were major coiners of new words. Bacon uses the word "hint" in six different writings. He was the first to use the word "hint" as a verb. He used it twice in the *Novum Organum* (1620).²⁹ Do the plays "hint" at the prose writings and vice versa?

- ... why "Shakespeare" wrote history plays about the lives of Kings Henry IV, Henry V, Henry VI, and Henry VIII, but not of Henry VII? In his later years, Bacon the historian wrote *The History of the Reign of King Henry VII* (published 1622).³⁰ Was this simply an extraordinary coincidence? It was unusual for an English historian of the time to imagine full speeches for several of his

“characters,” as Bacon does in his *History ... Henry VII*. Brian Vickers says he was influenced here by classical (such as Livy and Thucydides) and Renaissance (such as Bruni and Poggio) historians.³¹

- ... why *The Tempest* reveals the playwright’s knowledge of information in possession of only a select few involved with the Virginia Company, a group which included Francis Bacon?³²
- ... why the cryptic “Hall and Marston satires” of Joseph Hall and John Marston seem to allude to the real identity of Shakespeare, under the guise of calling him “Labeo,” an ancient Roman statesman whose life bore parallels to Bacon’s?³³
- ... why Shakespeare demonstrated vast, encyclopedic knowledge, when there is no *evidence*—only supposition—that he attended any schools, owned any books, or left *any writings at all*—other than the purported six signatures? In 1592, Bacon as a young man had written to his uncle, Lord Burghley, that he had “taken all knowledge to be his province.”³⁴
- How there came to be obvious references to Homer’s Greek *Iliad* and *Odyssey* in some of the Shakespeare plays, when they were written before Homer’s *Iliad* and *Odyssey* had been completely translated into English? Some are quite obscure, even.³⁵ This is an area of study where more research would be welcome. While the facts show that Bacon did have the knowledge and interest to have attempted to translate lines from Homer, as well as access to books and learned friends, the case regarding Shaxpere is far more speculative.
- ... why several of the Shakespeare plays are brimming with law, and many demonstrate vast legal knowledge, whereas William Shaxpere was not known to have been a lawyer?³⁶

The mystery of the abundance of law in the plays continues to fascinate legal scholars, not the least of which, in recent times, is the venerable Italian legal historian, Manlio Bellomo,³⁷ author of *The Common Legal Past of Europe, 1000–1800*.³⁸

At first glance, it might seem like a playwright could pick up the knowledge he needed by consulting friends who were lawyers, or clerking, or reading on his own. However, the legal knowledge displayed in the plays is not just the ordinary kind, things an everyday, practicing lawyer would tend to know. It goes beyond the English common law and includes civilian legal concepts,

concepts of higher law that exist at the juncture where jurisprudence meets theology. Bacon was not just a lawyer. He was a profound thinker, a jurist and legal reformer. Queen Elizabeth had directed him to carry on the reform of the English law that his father, Sir Nicholas Bacon, had begun.³⁹

However, one cannot look at just the common law when analyzing Shakespeare plays. One must look at the civilian law influence on Bacon as well, which Daniel R. Coquillette finds was much stronger than is commonly supposed.⁴⁰ Those who would close the case against Francis Bacon's authorship of Shakespeare would be doing so prematurely, when there is so much more to learn by analyzing the Shakespeare works from this angle. Although this will entail an interdisciplinary approach, it will require investigation by persons legally trained.

There was a culture of play-acting at the Inns of Court, the law schools of the day, which went back at least to the generation of Robert Dudley, the Earl of Leicester with plays like *Supposes* and *Gorbuduc*. Drama was an important teaching tool. Its pedagogical benefits would not have been lost on a theatre-loving humanist bent on changing the very methods by which we learn—such as Bacon. *Such as Bacon?* Such as the world had never known and may never know again!

Bacon studied the past and borrowed ideas from it, refashioning them when necessary into tools and concepts applicable to his own time. He tells us he wrote works of recreation (or re-creation),⁴¹ “toys” or “trifles.” These words suggest plays and playing.⁴²

If Bacon is Shakespeare, might that help explain...

- ... why there are so many words and phrases, including expressions in Italian, Latin, French, and Spanish in the Shakespeare plays that can also be found in Bacon's private literary notebook, the *Promus* (*Promus of Formularies and Elegancies*)?⁴³ There are many “parallelisms” between the writings of Bacon and “Shakespeare.”⁴⁴ Those who say the material in the *Promus* consists solely of “commonplace” expressions have not read the *Promus* very carefully, for they have overlooked, for example, the Spanish proverbs in *The Merchant of Venice*.⁴⁵
- The *Promus* is not just any writer's notebook, but that of a literary genius. Even though the *Promus* does not say “Shakespeare” on the cover next to the name

“Francis Bacon—as the Northumberland papers, in fact, does⁴⁶—it is an important piece of evidence linking Bacon to the Shakespeare Plays, though “orthodox” scholars dismiss the probative value of both,⁴⁷ as they must, if they are to maintain their Shaxpere hypothesis.

- ... why Bacon praised stage–playing as a worthy part of an educational program, pointing to its use by the Jesuits? Here is what he wrote:

It will not be amiss to observe also, that even mean faculties, when they fall into great men of great matters sometimes work great and important effects. Of this I will adduce a memorable example; the rather, because the Jesuits appear not to despise this kind of discipline; therein judging (I think) well. It is a thing indeed, if practiced professionally, of low repute; but if it be made part of a discipline, it is of excellent use. I mean stage–playing: an art which strengthens the memory, regulates the tone and effect of the voice and pronunciation, teaches a decent carriage of the countenance and gesture, gives not a little assurance, and accustoms young men to bear being looked at. The example which I shall give, taken from Tacitus, is that of one Vibulenus, formerly an actor, then a soldier in the Pannonian legions....He played the whole thing as if it had been a piece on the stage....⁴⁸

- ... why there are such similarities between the Gray’s Inn Revels of Christmas 1594–95 (the *Gesta Grayorum*), *The Comedy of Errors*, and *Love’s Labour’s Lost*?⁴⁹

On December 5, 1594, Bacon’s mother, Anne Bacon, wrote to Francis’ brother Anthony Bacon, “I trust they will not mum nor mask nor sinfully revel at Gray’s Inn?” Later that month, Gray’s Inn put on their Christmas Revels, after a gap of several years. An account of events was later published as *Gesta Grayorum*.⁵⁰ Spedding was certain that Bacon had written the speeches of the six councilors for the masque that was performed on the first night. The Revels were followed by a play called “The Comedy of Errors” which Spedding “supposed” was Shakespeare’s.⁵¹

Bacon wrote several other masques as well.⁵² He admitted, in his *Essays* and in a private letter to his friend, Queen Elizabeth’s chaplain Lancelot Andrews, in or about 1622⁵³ that he wrote works solely for his own recreation. In his *Essay*, “Of Masques and Triumphs,” he called such works “toys.”⁵⁴ One meaning of “toys or trifles” is: well, plays!

In a one-minute podcast, Stratfordian Alan Stewart attempted to dispose of the Bacon-Shakespeare question by venturing his opinion that the masques Bacon wrote showed he “could not write a play,” that he lacked “drama,” a grasp of “plot, character, nuance, conflict.”⁵⁵ Respectfully, however, a one-minute presentation hardly indicates that a person is taking a matter seriously. A masque is different in form, structure, and purpose from a play. Stewart ignores the possibility that Bacon may have written plays under a pseudonym. There is no indication that Bacon’s contemporaries thought his masques were of poor quality; one would think their response was quite to the contrary. The matter deserves a thorough treatment which is, unfortunately, not possible in this brief essay.

If Bacon is Shakespeare, would that help explain ...

- ... why, of all the playwrights of his time, Shakespeare alone was never in trouble with the authorities, as Claire Asquith discovered?⁵⁶ Did the authorities leave him alone because he was a “nobody” or because he had special protection from people very high up?

It is remarkable, too, how he came to have a seat in Parliament when he was but twenty years old, in 1581, even before he had been called to the bar.⁵⁷ True, he was brilliant and capable, and his uncle was William Cecil. Bacon had been called to the bar in 1582 or 1583, but he pled no case in court until 1594 when he was thirty-three years old.⁵⁸

What was he doing during all those years? For one thing, he was engaged in intelligence work with his brother Anthony. Although he was frequently ill, he would have had time to engage in literary endeavors.

- ... who wrote “Hand D” in *The Play of Sir Thomas More*? It has been thought that “Shakespeare” wrote it, based on its theme, quality, and style.⁵⁹ Long ago, scholars seemed convinced that the handwriting in “Hand D” matched that in the six “signatures” of William Shaxpere. However, six signatures, even if they all matched themselves, which is debatable, is not enough to form an adequate handwriting sample.⁶⁰ Thus, it should come as no surprise that the Folger Library now states that they “do not know what Shakespeare’s handwriting looks like.”⁶¹

In 1924, a printer named Edwin J. Des Moineaux made his own comparative handwriting analysis of “Hand D” and Francis Bacon’s handwriting, finding they matched in letter formation.⁶² Granted, he was not a professional

graphologist; however, to my knowledge, no professional graphologist has disagreed with his findings.

- ... why, in 1992, a respected forensic handwriting analyst, Maureen Ward-Gandy, concluded that a Shakespeare manuscript discovered in binder's waste, an "analogue" to a scene in the *First Part of Henry IV*, was in Francis Bacon's handwriting? The Folger Library's Lost Plays Database calls the play fragment "A Play of Thieves and a Gullible Tapster." Ward-Gandy concluded that the "likelihood of common authorship between the known by Bacon and the disputed script is of high probability."⁶³ This evidence stands unchallenged.⁶⁴ Yet, one would be hard pressed to find a reference to Ward-Gandy's report among academic discussions, even when the play fragment itself is part of the conversation.⁶⁵

Still, Gary Taylor, editor of the *Oxford Shakespeare*, recently told a reporter that Bacon's authorship of Shakespeare was "just a wonderful story"⁶⁶ (Note: the article did not report whether he was asked *why* he thought so.).

Reasons which have been suggested as to why Bacon could not have been Shakespeare, and responses:

- It is said that Bacon would not have had time to write the works of Shakespeare, in addition to all that he had written under his own name.

Yes, Bacon was prolific, but he would not have had to do all that writing alone. He had helpers. In fact, Bacon was the leader of a group of writers. He had written a "Writer's Prayer" to be used, presumably, for leading such a group in prayer.⁶⁷ Bacon had his "good pens,"⁶⁸ his secretaries, whom he paid, to aid him in his literary endeavors. As Stratfordian Shakespeare scholars concede, there was collaboration among playwrights on at least some of the Shakespeare plays.⁶⁹

- It is said that Bacon could not have been "Shakespeare the poet and dramatist" because he was "Bacon the philosopher of science," as if a person could never be both! Bacon was both, though. He was both a poet⁷⁰ and a philosopher, of not just "science" as we conceive of it today, but of all knowledge—including theology, political science, human behavior (today known as psychology), and jurisprudence. His thought crossed disciplines.

In Renaissance times and earlier, the lines between disciplines were more fluid. The classical Roman Lucretius, whose poem *De Rerum Natura* influenced many Renaissance thinkers, including Bacon,⁷¹ too, had been both a poet and a philosopher of science.⁷² “Science” meant “knowledge,” as it did in Latin. Bacon’s idea of a “cooperative research institution” came to fruition with the founding of the Royal Society. This, along with his new method for discerning factual truth, helped pave the way for the development of modern science.⁷³

One of Bacon’s methods (or metaphors) was to glean ideas from the past and rework them,⁷⁴ like a bee gathering nectar to transform it into honey.⁷⁵ Numerous studies show that participation in the arts stimulates creative thinking ability.⁷⁶ Both science and the arts benefit from innovation, and Bacon was an visionary innovator.

More specifically, in a letter, Bacon once asked John Davies to put in a good word for him to King James: to be “good to concealed poets?”⁷⁷ Tobie Matthew, Bacon’s good friend who had become a Jesuit priest, in a famous postscript wrote, “The most prodigious wit that I ever knew of my nation, and of this side of the sea, is of your Lordship’s name, though he by known by another.”⁷⁸

Some have argued, persuasively I think, that the beautiful style of the King James Version of the Bible (1611) is due to Bacon’s final editing, at the King’s request⁷⁹ (or do they mean Shakespeare’s?⁸⁰). After Bacon’s death, many poets wrote eulogies to him, praising him as a poet.⁸¹

Bacon published in 1625 his *Translation of Certain Psalmes Into English Verse* (Psalms 1, 12, 90, 104, 126, 137, 149).⁸² In 1901, H. Candler criticized Bacon’s poetry, saying it was not of the same calibre as Shakespeare’s.⁸³ Spedding, however, believed Bacon had all the qualities necessary to make a fine poet—had he chosen to become one.⁸⁴ In Bacon’s defense, Spedding asserts that the Psalms he translated from Hebrew, in verse form, demonstrate innovation and progressive improvement in style.⁸⁵

In comparing Bacon’s known poems to Shakespeare’s, one notes that Bacon translated Psalm 137, a psalm which figures in *Richard II*, I, 3.⁸⁶ In Psalm 90, Bacon likens the world to a stage.⁸⁷ As Edwin Bormann noted, he varied the verse form, using the same verse form that “Shakespeare” used in *Venus and Adonis* in three of the Psalms.⁸⁸

Bacon's poem, "The Life of Man," begins, "The world's a bubble, and the life of man less than a span." In *Richard III*, Queen Margaret says, "A dream of what thou wert, a breath, a bubble" (IV, 4, 2883). In all his works, Shakespeare uses the word "bubble" eleven times.⁸⁹ Candler finds "The Life of Man" to be a fine poem; however, he is sure Bacon did not write it! Candler also mocks the quality of Bacon's translation of Psalm 104. In that Psalm, Bacon translated a phrase as "walking woods." In *Macbeth* (V, 3), Birnam Wood was indeed a "walking woods."

It has been said, notably by the (unreliable) 19th century British historian George MacAulay,⁹⁰ that Bacon was too cold, self-serving, and corrupt to have been Shakespeare. Is it true, though? Emphatically no! says Nieves Matthews in her book, *Francis Bacon: The History of a Character Assassination* (New Haven: Yale, 1996) which she spent ten years researching. Brian Vickers and J. H. Baker would concur that too much has been made of the charges and conviction against Bacon.⁹¹ Matthews gives examples of how the people who knew Bacon best revered him.⁹²

Some say the true test of a man's character is how he treats those who are beneath him. Once when Bacon was dining, one of the other dinner guests, Sir Ralph Winwood, Secretary of State, beat his dog off a stool where he had been lying. "Every gentleman loves a dog," Bacon quietly observed.⁹³ He himself knew the value of a good story.

Conclusion: In this essay I have attempted to provide a brief overview of some of the main points comprising the case for Francis Bacon's authorship of Shakespeare. The danger in an overview is of leaving out something important. Most likely I have done so. Thus, this essay cannot be considered the entire case. So often, the "devil is in the details." Still, it cannot be denied that there is a case for Bacon that goes beyond ciphers. It has been made many times by so many, in more depth and more eloquently than I have done here. It is hoped that readers will see that Francis Bacon is someone worth getting to know better, through his writings. As Brian Vickers once wrote, Francis Bacon is exciting! A good place to begin learning more is at www.SirBacon.org.

We may never know the whole story of how the Shakespeare works came to be written. However, Bacon taught that scientific explorers should keep an open mind. He urged us not to simply rely upon the opinions of experts, but to investigate the facts for ourselves and come to our own conclusions. In doing so, we need to guard against errors in judgment caused by what he called the "four idols." These are not "graven images," but sensory perceptions (in Greek, *eidola*).⁹⁴ Much has been written about

Bacon's "four idols." It is profound material; fortunately, understanding need not come all at once. The *Essays* may be an easier place to begin reading Bacon.

Spedding, who denied believing that Bacon was Shakespeare (although he had once believed Bacon wrote Hamlet⁹⁵), states that Bacon buried his insights in order to protect them from those who would not value them, who would poke fun at his novel ideas, until they had had time to be tested.⁹⁶ Bacon knew he was ahead of his time. He left his works and reputation to future generations—us.⁹⁷

In short, there is an abundance of evidence pointing to the fact that Bacon is the Bard, all puns on "barding and larding" aside (there are plenty of those, for Bacon's family crest was the boar). Good evidence cannot be ignored, simply because it does not fit within a preconceived framework.

For when men have once made over their judgments to others' keeping...and have agreed to support some one person's opinion, from that time they make no enlargement of the sciences themselves, but fall to the servile office of embellishing certain authors or increasing their revenue.
—Francis Bacon⁹⁸

If the evidence for Shaxpere-Shakespeare does not fit, maybe the problem is not with the picture, but with the frame ("Look not on his picture, but on his book." —Ben Jonson, First Folio⁹⁹).

¹ Francis Macdonald Cornford, *The Origins of Attic Comedy* (London: E. Arnold, 1914), 220.

² "De Augmentis," James S. Spedding, Robert Leslie Ellis and Douglas Denon Heath, eds., *The Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England*, vol I (of XIV), 635, in Latin (London: Longmans 1857-1874), HathiTrust. <https://catalog.hathitrust.org/Record/006685889>; Brian Vickers, *Francis Bacon: The Major Works* (Oxford: Oxford University Press, 2008. First pub. 1996).

³ Major/recent sources include: Peter Dawkins, *The Shakespeare Enigma* (London: Polair, 2004) and Francis Bacon Research Trust ("FBRT"), <https://www.fbrt.org.uk/>; resources collected at Francis Bacon's New Advancement of Learning, managed by Lawrence Gerald, www.SirBacon.org; the Francis Bacon Society which publishes its journal, *Baconiana*, and sponsors lectures on YouTube, <https://francisbaconsociety.co.uk/>; Barry R. Clarke, *Francis Bacon's Contribution to Shakespeare: A New Attribution Method* (London: Routledge, 2018); N.B. Cockburn's *The Bacon Shakespeare Question: The Baconian Theory Made Sane* (Limpsfield UK: N.B. Cockburn, 1998); Brian McClinton, *The Shakespeare Conspiracies: Untangling a 400-Year Web of Myth and Deceit* (Belfast: Shanway Press,

2008); and Christina G. Waldman, *Francis Bacon's Hidden Hand in Shakespeare's 'The Merchant of Venice': A Study of Law, Rhetoric, and Authorship* ("FBHH") (New York: Algora Publishing, 2018).

⁴ B. Clarke, ch 2, "A Shaxpere Biography," *Francis Bacon's Contribution to Shakespeare*, 13–24; Brian McClinton, ch 4, "The Invisible Man," *The Shakespeare Conspiracies*, 79–106; Dutton, E. M. *Homeless Shakespeare, His Fabricated Life from Cradle to Grave*. e-book. Silo, 2011, <https://silo.pub/homeless-shakespeare-his-fabricated-life-from-cradle-to-grave.html>; also at [Internet Archive](http://InternetArchive), link to pdf (April 23, 2018) at <http://SirBacon.org/newpage.htm>.

⁵ See Brian McClinton, ch 2, "Traacherous Doubts," *The Shakespeare Conspiracies*, 37–59; B. Clarke, ch 3, "Contemporary Opinion," *Francis Bacon's Contribution to Shakespeare*, 23–39.

⁶ Don Rubin, ed., "The Question That Won't Go Away: Did the Man from Stratford Really Write the Plays?" Introduction and Special Topic II, *Critical Stages*, IATC journal, December, 2018, no. 18, <http://www.critical-stages.org/18/an-introduction-to-the-question-that-wont-go-away-did-the-man-from-stratford-really-write-the-plays/>; William Leahy, editor, *My Shakespeare: The Authorship Controversy* (with chapters by Alan Nelson; Diana Price; Alexander Waugh; Ros Barber; John Casson, William D. Rubinstein, and David Ewald; Robin Williams; Barry Clarke; and William Leahy) (Brighton, UK: Edward Everett Root, 2018).

⁷ See, e.g., "Why not Bacon, Marlowe, or Derby?" Shakespeare Oxford Fellowship, August 24, 2007, <https://shakespeareoxfordfellowship.org/why-not-bacon-marlowe-or-derby/>.

⁸ "Bacon versus Shakespeare," from the New York Times, 1916, <http://www.sirbacon.org/links/nytimes.html>; Robert Loerzel, "Judge: Bacon Wrote Shakespeare's Plays," *Alchemy of Bones*, <http://www.alchemyofbones.com/stories/shakespeare.htm>, copyright 2003 by Robert Loerzel.

⁹ See "A Phoenix," "The Pregnancy Portrait of Queen Elizabeth," illustrated pdf and video, Francis Bacon's New Advancement of Learning, November 11, 2020, <http://www.sirbacon.org/newpage.htm>; Christina G. Waldman, "Bacon's Maiden Speech to Parliament & His Royal Birth," June, 2020, <http://sirbacon.org/archives/Bacons%20Maiden%20Speech%20to%20Parliament%20&%20His%20Royal%20Birth%20June%202015%202020-1.pdf>; references prepared by Francis Carr and Lawrence Gerald, <http://www.sirbacon.org/links/parentage.htm>; Amelie Deventer Von Kunow, *Francis Bacon, The Last of the Tudors*, transl. Willard Parker, President, Bacon Society of America, (New York: Bacon Society of America, 1924), typed and edited by Juan Schoch, <http://www.sirbacon.org/vonkunow.html>; facsimile, Baptismal Registration of Sir Francis Bacon from St. Martins-in-the-Fields, January 25, 1561, <http://www.sirbacon.org/baptismalregistration.htm>.

¹⁰ “So may the outward shows be least themselves:/The world is still deceived with ornament.” *The Merchant of Venice*, III, 2, 1440-1441 (London: Macmillan, 1866 Globe edition), www.opensourceshakespeare.org.

¹¹ See Charlotte Stopes, *The Bacon–Shakespeare Question Answered*, (New York: Cambridge University Press, 2010, first pub. 1889), 199. Other more well-known nineteenth-century anti–Baconians include Andrew Lang, *Shakespeare, Bacon, and the Great Unknown* (London: Longmans, Green, 1912) and John G. Robertson, “The Shakespeare–Bacon Theory,” *Encyclopedia Britannica*, 11th ed., 25:786-7 (1911), reprinted in *Theatre History*, <http://www.theatrehistory.com/british/shakespeare030.html>.

¹² “If then it be true that Democritus said, “That the truth of nature lieth hid in certain deep mines and caves...,” transl. of Francis Bacon, “*De Augmentis Scientiarum*,” book 3, caput 3, Spedding, I, 547 (Latin), 4:343 (transl.), HathiTrust, <https://hdl.handle.net/2027/uc1.b3618238>. See Simon Miles, “Francis Bacon and the Merchant of Venice,” Francis Bacon Society lectures, March, 2015, pub. Aug., 2015, <https://www.youtube.com/watch?v=KcQCljc1Mv8>.

¹³ As quoted by Francis Carr in “Point-Counterpoint: A Debate With a Stratfordian, Francis Carr and Stanley Wells,” August 13, 1994, <http://www.sirbacon.org/links/debate.html>.

¹⁴ Spedding, V, 114.

¹⁵ Richard Sergeantson, “Francis Bacon’s *Valerius Terminus* and the Voyage to the *Great Instauration*,” *Journal of the History of Ideas* 78, no. 3, July, 2017, 341–368, 348–357, DOI: <https://doi.org/10.1353/jhi.2017.0021>.

¹⁶ Spedding, I, 85–86, 113.

¹⁷ <https://shakespeareauthorship.com/howdowe.html>.

¹⁸ Delia Salter Bacon, *The Philosophy of the Plays of Shakespeare Unfolded* (London, 1857), with preface by Nathaniel Hawthorne; Martin Pares, “A Pioneer: In Memory of Delia Bacon (London, 1959), <http://www.sirbacon.org/apimdbmp.htm>. See also William Henry Smith, *Bacon and Shakespeare: An Inquiry Touching Players, Playhouses, and Play-writers in the Days of Elizabeth* (London, 1857).

¹⁹ Ignatius Donnelly, *The Great Cryptogram: Francis Bacon’s Cipher in the so-called Shakespeare Plays* (Chicago, 1888), <http://www.sirbacon.org/ignatiusdonnelly.htm>.

²⁰ Warren Hope and Kim R. Holston, *The Shakespeare Controversy: An Analysis of the Authorship Theories*, 2d ed. (Jefferson, NC: MacFarland, 2009), 7–22, 34–46.

²¹ W. Hope, *The Shakespeare Controversy*, 34–46.

²² Mrs. Henry Pott, *Francis Bacon and his Secret Society: An Attempt to Collect and Unite the Lost Links of a Long and Strong Chain* (London, 1891) and other important related books; C. M. Pott, “A Retrospective Review,” *Baconiana*, vol X—new series, 1902, no. 37, <http://www.sirbacon.org/links/pott.html>.

²³ William F. and Elizebeth S. Friedman, *The Shakespearean Ciphers Examined* (Cambridge: Cambridge University Press, 1958, repr. 2011, p.b.), 188–287, 287; William F. Friedman,

lecture 2, "Six Lectures on Cryptology," National Cryptologic School, National Security Agency (1965), Folder ID ACC15281, available from <https://www.nsa.gov/news-features/declassified-documents/friedman-documents/publications/>, 15–36, 30–36; Penn Leary, ch. 7, "Friedman," *The Second Cryptographic Shakespeare* (Omaha NB: Westchester House, 1990).

²⁴ Elizabeth Wells Gallup, ed., *The Tragedy of Anne Boleyn, a Drama in Cipher Found in the Works of Sir Francis Bacon...* (Geneva, IL: Riverside Laboratories, 1916); see appendix for important line-by-line detail on the sources to which the cipher directed them, HathiTrust, <https://hdl.handle.net/2027/hvd.hnlczc>. For lists of related books, see the Online Books Pages for "Orville Ward Owen" and "Elizabeth Wells Gallup," <https://onlinebooks.library.upenn.edu/>; FBHH, app. 2, 'The Tragedy of Anne Boleyn,' pp. 227-232.

²⁵ Peter Dawkins has made a similar list: "Shakespeare Authorship Questions," Francis Bacon Research Trust, 2016, revised May, 2020, https://www.fbrt.org.uk/wp-content/uploads/2020/06/Shakespeare_Authorship_Questions.pdf.

²⁶ E.g., see Theron S. E. Dixon, ch 12, "The Thought," *Francis Bacon and his Shakespeare*, 355–371; Brian McClinton, ch 12, "Nature's Mirror," *The Shakespeare Conspiracies*, 243–256.

²⁷ Jeffrey McQuain and Stanley Malless, *Coined by Shakespeare* (Springfield MS: Merriam-Webster, 1998), 95; "Shakespeare's Plays Listed by Presumed Date of Composition," Open Source Shakespeare, George Mason University (2003–2018), https://www.opensourceshakespeare.org/views/plays/plays_date.php.

²⁸ Christopher Hill, ch. 3, "Francis Bacon and the Parliamentarians," *Intellectual Origins of the English Revolution Revisited*, rev. ed. (New York: Oxford University Press, 1997), 78.

²⁹ "Novum Organum," book 1, Aphorisms ##93, 124, Basil Montagu, *The Works of Francis Bacon, Lord Chancellor of England, a new edition: with a life of the author* (hereafter, "Montagu"), vol III (of III) (Philadelphia: A. Hart, late Carey & Hart, 1852) 362, 369, HathiTrust, <https://babel.hathitrust.org/cgi/pt?id=njp.32101068998507;view=1up;seq=7>; FBHH, p. 4, n. 2 (hint), 81–82 (coined words).

³⁰ See Francis Bacon, "De Augmentis," bk. 2, Spedding, IV, 304–305: "...a truer picture of human life may be found in a satire than in some histories of this kind." Chapters 1–12 of the *De Augmentis* all address history, one of Bacon's three divisions of learning into history, poesy, and philosophy.

³¹ Brian Vickers, ed., intro., *Francis Bacon: The History of the Reign of King Henry VII and Selected Works* (Cambridge: Cambridge University Press, 1998), xx.

³² Barry R. Clarke, ch 11, "The Tempest," *Francis Bacon's Contribution to Shakespeare*, 169–192; Barry R. Clarke, "The Virginia Company and the Tempest," <http://barryispuzzled.com/VirginiaCoTempest>; https://www.researchgate.net/publication/258437287_The_Virginia_Company_and_The_Tempest.

³³ See, e.g., N. B. Cockburn, ch. 14, “The Hall and Marston Satires and a Freeman Epigram,” *The Bacon Shakespeare Question*, 184–209; Walter Begley, “New Evidence—Hall’s Satires,” *Nova Resuscitatio*, vol. 2 (London: Gay & Bird, 1905), 22–31; Peter Dawkins, “Labeo is Shakespeare is Bacon,” FBRT, 1–12; Barry R. Clarke, appendix E, “The Hall–Marston Satires,” *The Shakespeare Puzzle: A Non–Esoteric Baconian Theory*, 228–234, <http://barryispuzzled.com/shakpuzz.pdf>; Walter Saunders, “The Identification of ‘Labeo’ and ‘Mutius’ as Francis Bacon in Hall and Marston’s Satires” (2011), <http://sirbacon.org/wsaundersHallandMarston.htm>; FBHH, 99–100.

³⁴ Spedding, VIII, 109; Jürgen Klein, “Francis Bacon,” *Stanford Encyclopedia of Philosophy* (“SEP”), first pub. Dec. 29, 2003, subst. rev. Dec. 7, 2012, <https://plato.stanford.edu/entries/francis-bacon/>.

³⁵ For just one example, see Theron S. E. Dixon, ch 9 (the sixth of his chapters just on ‘Julius Caesar’), *Francis Bacon and his Shakespeare* (Chicago, 1895). The detail in Dixon’s book is further exemplified by his footnote on page 282 where he remarks on Shakespeare’s “exquisite appropriateness” in bringing in “Ate” who, in Greek mythology, personified “criminal folly,” (*Iliad*, XIX, 91), <http://www.sirbacon.org/dixon.htm>.

³⁶ Andrew Zurcher, ed., *Shakespeare and Law* (London: Arden Shakespeare, 2010), 8, 282 n 3; Brian McClinton, ch 3, “The Literary Colossus,” *The Shakespeare Conspiracies*, 61–80, 66–70; N. B. Cockburn, ch 30, “Was Shakespeare a Lawyer?” *The Bacon Shakespeare Question*, 338–366; FBHH, book and bibliography, 293–295; O. [Owen] Hood Phillips, *Shakespeare and the Lawyers* (New York: Routledge, 2013. First pub. 1972).

³⁷ Manlio Bellomo, “*Ius commune* e Shakespeare, fra drammi e commedie,” *Rivista Internazionale di Diritto Commune* 30 (2019), 11–27.

³⁸ Manlio Bellomo, *The Common Legal Past of Europe, 1000–1800*, transl. from 2d ed. Lydia G. Cochrane (Washington D.C.: The Catholic University of America, 1995. Orig. pub. as *L’Europa del diritto commune* (Rome: Il Cigno Galileo Galilei, 1988, 1989)), *Studies in Medieval and Early Modern Canon Law*, vol 4, ed. Kenneth Pennington.

³⁹ See Daniel R. Coquillette, *Francis Bacon* (Stanford: Stanford University Press, 1992), ch. 2, pp. 70–6, ch. 5, pp. 236–256, 248, 270, fn. 149; FBHH, ch. 2, pp. 46–51, ch. 6, pp. 115–118, ch. 12, pp. 203–209; on the Inns of Court, see Coquillette, pp. 9–10 and, generally, Jessica Winston, *Lawyers at Play* (Oxford: Oxford University Press, 2016).

⁴⁰ Daniel R. Coquillette, intro., *Francis Bacon* (Stanford: Stanford University Press, 1992), 11–12.

⁴¹ Francis Bacon letter to Buckingham, March 20, 1621, Montagu, “Life of Bacon,” *The Works of Francis Bacon*, I, ci.

⁴² Francis Bacon, first line of his essay, “Of Masques and Triumphs,” Spedding, VI, 467. For more on trifles, see FBHH, 69–73.

⁴³ Mrs. Henry (Constance) Pott, *The “Promus” of Formularies and Elegancies (being private notes, circulated 1594, being hitherto unpublished, by Francis Bacon, illustrated and elucidated*

with passages from *Shakespeare*, (London: Longmans, Green, 1883), HathiTrust, <https://catalog.hathitrust.org/Record/100377288>; access e-book at <http://www.sirbacon.org/links/notebook.html>; or, e-book of Boston: Houghton Mifflin, 1883 edition, <https://archive.org/details/promusofformular00pott/page/n10/mode/2up>.

⁴⁴ See Edwin Reed, *Coincidences: Bacon and Shakespeare* (Boston: Coburn, 1906); N. B. Cockburn, ch 33, "Parallelisms," *The Bacon Shakespeare Question*, 425–564, T. Dixon, chs 1 and 2, *Francis Bacon and His Shakespeare*, 1-100.

⁴⁵ *FBHH*, 82–84.

⁴⁶ "Northumberland Manuscripts, Collotype Facsimile & Transcript of an Elizabethan Manuscript Preserved at Alnwick Castle, Northumberland," trans. and ed. Frank J. Burgoyne (London: Longmans, Green, 1904), <http://sirbacon.org/ResearchMaterial/NM-PRT1.pdf>; "The Northumberland Manuscript: Bacon & Shakespeare manuscripts in one Portfolio!" <http://www.sirbacon.org/links/northumberland.html>; Williard Parker, President, Bacon Society of America, to Editor of Philadelphia *Public Ledger*, May 10, 1925, <http://www.sirbacon.org/parkernm.htm>; Walter Saunders, "The Northumberland Manuscript and a Remarkable Discovery by Simon Miles," 2007, <http://www.sirbacon.org/nmsaunders.htm>.

⁴⁷ See, e.g., Peter Beal, intro., "Francis Bacon, Baron Verulam, Viscount St. Albans," Catalogue of English Literary Manuscripts 1450–1700 (under "Notebooks" and "Dramatic Works"), <https://celm-ms.org.uk/introductions/BaconFrancis.html>.

⁴⁸ "De Augmentis," book 6, Spedding, IV, 496, HathiTrust, <http://hdl.handle.net/2027/hvd.hn6e7y>.

⁴⁹ B. Clarke, ch 8, "The Comedy of Errors," esp. 112–117; 117–126 (identify of the players, and ch 9, "Love's Labour's Lost," *Francis Bacon's Contribution to Shakespeare*, 130–135; Barry Clarke, "My Shakespeare—Francis Bacon," in William Leahy, *My Shakespeare* (Brighton, UK: Edward Everett Root, 2018), 163–189, 163–183.

⁵⁰ Basil Brown [Mrs. Isabel Kittson Brown], *Law Sports at Gray's Inn* (New York: privately printed, 1921; first printing, 1913), with introduction by the author, appendices, and index, <http://sirbacon.org/archives/Law%20Sports%20Gray%27s%20InncCornell.pdf> (Brown also wrote *Supposed Caricature of the Droeshout Portrait of Shakespeare* (New York: privately printed, 1911), <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t1rf6ng94&view=1up&seq=5>).

⁵¹ Spedding, VIII, 326–342, 326, 327.

⁵² B. Vickers, intro., *Francis Bacon, a Critical Edition*, xxiv to xxix.

⁵³ Spedding, XIV, 374.

⁵⁴ Spedding, VI, 467. See B. Vickers, "Bacon's Use of Theatrical Imagery", *Studies in the Literary Imagination* 4: 189–226 (1971).

⁵⁵ Alan Stewart, "Is it plausible that Francis Bacon wrote the works attributed to William Shakespeare?" 60 Minutes with Shakespeare, Shakespeare Birthplace Trust,

<https://www.shakespeare.org.uk/explore-shakespeare/podcasts/60-minutes-shakespeare/sir-francis-bacon-and-shakespeares-authorship/>. But see Christine Adams on *The Masque of Flowers*, “Francis Bacon’s Wedding Gift of ‘A Garden of a Glorious and Strange Beauty’ for the Earl and Countess of Somerset,” *Garden History* 36, no. 1 (Spring, 2008), 36–58, <https://www.jstor.org/stable/25472393>; Peter Dawkins, *The Shakespeare Enigma* (London: Polair Publishing, 2004, 243–247 (Note: Stewart also wrote ch 2, “The Case for Bacon,” *Shakespeare Beyond Doubt: Evidence, Argument, Controversy*, ed. Paul Edmonson and Stanley Wells (New York: Cambridge University Press, 2013))).

⁵⁶ Claire Asquith, *Shadowplay, The Hidden Beliefs and Coded Politics of William Shakespeare* (Public Affairs: New York 2006), 29.

⁵⁷ “Bacon, Francis..., 1558–1603,” History of Parliament Trust (“HPT”), <https://www.historyofparliamentonline.org/volume/1558-1603/member/bacon-francis-1561-1626>.

⁵⁸ “Bacon, Francis...,1558–1603,” HPT; “Bacon, Francis...,1604–1629,” HPT.

⁵⁹ Edwin J. Des Moineaux, *Manuscript Said to be Handwriting of William Shakespeare Identified as Penmanship of Another Person, Mystery of “Sir Thomas More” Document Unravalled* (printed for the author, 1924); Cover of *Sir Thomas More*, <http://www.sirbacon.org/stmcover.htm>; Directory of *Sir Thomas More*, <http://www.sirbacon.org/stmcontents.htm>; contra, N. B. Cockburn, ch. 39, “A Play Called *Sir Thomas More*,” *The Bacon Shakespeare Question*, 634–646, 646.

⁶⁰ Diana Price, *Shakespeare’s Unorthodox Biography: New Evidence of an Authorship Problem*, Contributions in Drama and Theatre Studies Number 94 (Westport CT: Greenwood Press, 2001; 2012 p.b., Diana Price, shakespeare-authorship.com), 126–130, 130.

⁶¹ “Shakespeare’s handwriting: Hand D in the Booke of Sir Thomas More,” Shakespeare Documented, co-written by Folger Shakespeare Library staff and Paul Werstine, Harley MS 7368, folio 8 rector, [images] contributed by the British Library, July 13, 2020, <https://shakespearedocumented.folger.edu/resource/document/shakespeares-handwriting-hand-d-booke-sir-thomas-more>.

⁶² E. Des Moineaux, *Handwriting of William Shakespeare Identified*, 1–36.

⁶³ Maureen Ward–Gandy, “Elizabethan Era Writing Comparison for Identification of Common Authorship,” app. 4, *FBHH*, 247–274.

⁶⁴ David McInnes, “Play of Thieves and a Gullible Tapster,” Lost Plays Database, Folger.edu, last updated May 20, 2016, https://lostplays.folger.edu/Play_of_Thieves_and_a_Gullible_Tapster; “Shakespeare, Henry IV, Part 1, MS 1627, The Schoyen Collection, <https://www.schoyencollection.com/literature-collection/modern-literature-collection/shakespeare-henry-fourth-4-ms-1627>; “The Tapster Manuscript: An analogue of Henry IV, Part I,” Shakespeare Documented, Folger, February 21, 2020, <https://shakespearedocumented.folger.edu/resource/document/tapster-manuscript-analogue-henry-iv-part-1>; Martin Wiggins and Catherine Richardson, “1470. Play of

Thieves and a Gullible Tapster," *British Drama, 1533–1642*, vol 5 (1603–1608) (Oxford: Oxford University Press, 2015), 211; Arthur Freeman, "The 'Tapster Manuscript': An Analogue of Shakespeare's *Henry the Fourth Part One*," *English Manuscript Studies, 1100–1700 ("EMS")*, vol 6 (1997), 93–105 (Note: C. [Conrad] Gessner was not the *editor* of the Geneva, 1586 Greek-Latin copy of Homer's *Odyssey* in which the play fragment was found, as Freeman wrote. My translation of the Latin on the book's title page is: "The *Odyssey*, the [story of the] great deeds of Ulysses, and, in the same vein, the *Batrachomyomachia* and *Hymns*. To which is appended the Latin translation amended in a pure, clear and fresh way by a doctor and [next line] an elegant little book of the Homeric stories of *Heraclides of Ponticus* with C. Gesner's translation and annotations." C. Waldman, blogpost, "Shakespeare Fragment Found—Said to be in Francis Bacon's Handwriting," christinagwaldman.com, rev. Sept. 25, 2020, <https://christinagwaldman.com/2020/05/14/fragment-of-i-henry-iv-found-in-binders-waste/>.

⁶⁵ E.g., see two references by Alan Stewart: "Shakespeare and the Carriers," *Shakespeare Quarterly* 58, no 4 (Winter, 2007), 431–464, 453, <https://www.jstor.org/stable/4625010>, and *Shakespeare's Letters* (New York: Oxford University Press, 2008), 331 n. 105. At the time it was made (1992), Maureen Ward-Gandy's report generated media attention; see, e.g., <http://www.sirbacon.org/links/baconwrite.htm>, <http://www.sirbacon.org/links/handwriting1.html>.

⁶⁶ Danica Kirka, "Oxford says Shakespeare will share credit for Henry VI," AP [The Associated Press], October 24, 2016, <https://apnews.com/article/9f361922133840029f03be40e4a60645>.

⁶⁷ *Montagu*, II, 2, 396, 406, repr. from Thomas Tennison's *Baconiana...* (London, 1679); "Shakespeare," FBRT, <https://www.fbrt.org.uk/pages/shakespeare.html>.

⁶⁸ E.g., Spedding, XIV, 406, 429, HathiTrust, <https://catalog.hathitrust.org/Record/006685889>.

⁶⁹ See, e.g., the brief debate: "Who Wrote Shakespeare? Sir Jonathan Bate & Alexander Waugh," How to: Academy, Sept. 26, 2017 (in which Jonathan Bate acknowledges collaboration among playwrights on Shakespeare), <https://www.youtube.com/watch?v=HgImgdJ5L6o>; see Jonathan Bate and Eric Rasmussen, *William Shakespeare and Others: Collaborative Plays* (Houndmills, Basingstoke, UK, Palgrave Macmillan, 2013).

⁷⁰ "Translation of Certain Psalms," Spedding, VII, 263–286: 265–268, 274–286 (translations of Psalms) and 269–272 (poetry attributed to Bacon); "Francis Bacon" (five poems), Poeticious, <https://www.poeticious.com/francis-bacon>; T. Dixon, ch 11, "The Style," *Francis Bacon and His Shakespeare*, 321–354; 159–174; Brian McClinton, ch 15, "Humanist and Poet," 289–311, *The Shakespeare Conspiracies*; N. B. Cockburn, ch 32, "The Literary Styles of Shakespeare and Bacon," *The Bacon Shakespeare Question*, 400–424; Edwin Bormann, chs 1, 7, 9, *Francis Bacon's Cryptic Rhymes and the Truth They Reveal*,

trans. Harry Brett (London: Siegle, Hill, 1906), 1–14, 85–95, 127–216. See also “Francis Bacon, Baron Verulam, Viscount St. Albans, Verse Legitimately or Doubtfully Attributed to Bacon,” *Catalog of English Manuscripts, 1450–1700*, <https://celm-ms.org.uk/authors/baconfrancis.html>.

⁷¹ Robert Schuler, ‘Bacon and Lucretius’ in “Francis Bacon and Scientific Poetry,” *Transactions of the American Philosophical Society* 82, no. 2 (1992): 1-65, 34-42. JSTOR. <http://www.jstor.org/stable/3231921>.

⁷² Brian McClinton, ch 11, “A Noble Heart,” *The Shakespeare Conspiracies*, 227–242, 233–242.

⁷³ J. Klein, “Francis Bacon,” *SEP*, <https://plato.stanford.edu/entries/francis-bacon/>.

⁷⁴ H. Floris Cohen, ch 7, “The Third Transformation: To Find Facts Through Experiment,” *How Modern Science Came Into the World* (Amsterdam: Amsterdam University Press, 2010), OAPEN, 245–270, 245-248, <https://www.oapen.org/download?type=d:ocument&docid=406703>; J. Klein, “Francis Bacon,” *SEP*, <https://plato.stanford.edu/entries/francis-bacon/>.

⁷⁵ Daniel R. Coquillette, ch. 2, “The Initial Jacobean Works,” *Francis Bacon* (Stanford: Stanford University Press, 1992), 96, citing Benjamin Farrington, *The Philosophy of Francis Bacon* (Liverpool: Liverpool University Press, 1964), 131.

⁷⁶ See, e.g., Sunny Chen, “The Importance of Creative Arts in Early Childhood Education,” Novak Djokovic Foundation, July 16, 2016, <https://novakdjokovicfoundation.org/importance-creative-arts-ece/>.

⁷⁷ Francis Bacon to John Davies, March 28, 1603, Spedding, X, 65.

⁷⁸ N. B. Cockburn, ch. 22, “The Tobie Matthew Postscript,” 255–276.

⁷⁹ See excerpts from A. E. Loosley, “Francis Bacon and the James 1st Bible,” William Smedley, “The Authorized Version of the Bible 1611,” *The Mystery of Francis Bacon*, ch. 27; Tony Bushby, “What Was the Church Trying to Hide?” *The Bible Fraud*, ch. 1, <http://www.sirbacon.org/links/bible.html>. See also “The Christianity of Francis Bacon” from a presentation by the late Professor Benjamin Farrington,” <http://www.sirbacon.org/farrington.htm>.

⁸⁰ Editor’s blogpost, “Did Shakespeare Write the King James Bible?” Eden.co.uk, <https://www.eden.co.uk/blog/did-shakespeare-write-the-king-james-bible-p1905>.

⁸¹ “Manes Verulamiani,” <http://sirbacon.org/Parker/ManesVerulamiani.html>.

⁸² R. J. A. Bunnett, F.S.A., “Bacon’s Translations of the Psalms,” from *Baconiana*, January, 1943, no. 106, <http://www.sirbacon.org/psalms.htm>. https://ww1.prweb.com/prfiles/2012/05/30/9557429/translation_of_certain_psalms.pdf.

⁸³ E.g., H. Candler, part IV(1), “Mrs. Gallup’s Cypher Story: A reply to Mr. Mallock,” *The Nineteenth Century & After, XIX–XX*, a monthly review, vol 51, no. 2, ed. James Knowles (January, 1902), 39–49, 47–48.

⁸⁴ Spedding, VII, 267–268.

⁸⁵ Spedding, VII, 266.

-
- ⁸⁶ Hannibal Hamlin, "Psalm Culture in the English Renaissance: Readings of Psalm 137 by Shakespeare, Spenser, Milton, and Others," *Shakespeare Quarterly* 55, no 1 (Spring, 2002) 224–257, 246–247, pub. online Nov. 20, 2018, DOI: <https://doi.org/10.2307/1512536>.
- ⁸⁷ L. Biddulf, "Lord Bacon and the Theatre," *Baconiana* 108, July, 1943, http://www.sirbacon.org/links/lord_bacon_&_the_theatre.htm.
- ⁸⁸ Edwin Bormann, ch 7, "The Rhymes in Francis Bacon's Psalms," *Francis Bacon's Cryptic Rhymes*, 85–95, 85, <http://www.sirbacon.org/bormann.htm>.
- ⁸⁹ *FBHH*, 95.
- ⁹⁰ Edward D. Johnson, *Francis Bacon versus Lord MacAuley* (London: George Lapworth, 1949), <http://www.sirbacon.org/johnsonmac.htm>.
- ⁹¹ B. Vickers, ed., intro., *Francis Bacon: The History of ... Henry VII*, xi–xii; J. H. Baker, *An Introduction to English Legal History*, 3d ed. (London: Butterworths, 1990), 129.
- ⁹² Nieves Matthews, ch. 2, "That Angel from Paradise," *The History of a Character Assassination* (New Haven: Yale University Press, 1996), 7–16.
- ⁹³ As told by Bishop Goodman. Spedding, VI, 222, fn 2.
- ⁹⁴ D. Coquillette, ch 2, "The Initial Jacobean Works," 92-93 and ch 5, "The Final Vision," *Francis Bacon*, 228-231, 228; see also Manly P. Hall, "The Four Idols of Francis Bacon and the New Instrument of Knowledge," <http://www.sirbacon.org/links/4idols.htm>, excerpted from Manly P. Hall, (*Pathways of Philosophy* (Los Angeles: Philosophical Research Society, 1947, as per <https://www.manlyphall.info/pathways-philosophy.htm>); J. Klein, "Francis Bacon," SEP, sec. 3.1, <https://plato.stanford.edu/entries/francis-bacon/#Ido>.
- ⁹⁵ James Spedding to Nathaniel Holmes, Feb. 15, 1867, "Lochithea," *Baconian Reference Book*, "Commentarius Solutus," part 3, 596 (New York: iUniverse, Inc. 2009), https://archive.org/stream/BaconianReferenceBook/baconian_reference_book_archive_djvu.txt, repr. from Nathaniel Holmes, *The Authorship of Shakespeare*, vol 2 (of 2), app., 612-618 (Boston, 1894); Alan Stewart, ch 2, "The Case for Bacon," in *Shakespeare Beyond Doubt: Evidence, Argument, Controversy*, ed. Paul Edmondson and Stanley Wells (New York: Cambridge University Press, 2013), 16–29, 21–22.
- ⁹⁶ Spedding, I, 85–86, 113.
- ⁹⁷ Bacon's Will, Spedding, XIV, 540; T. Dixon, *Francis Bacon and His Shakespeare*, 316–317.
- ⁹⁸ "De Augmentis," Spedding, IV, 14-15.
- ⁹⁹ See Alan Farmer, "Shakespeare and the Book," exhibition, Columbia Rare Book and Manuscript Library; Columbia Center for New Media Teaching and Learning, available from <https://ccnmtl.columbia.edu/projects/shakespeareandthebook/>; Simon Miles, "The Prank of the Face, Unmasking the 'Droeshout' Portrait of William Shakespeare," <http://sirbacon.org/The-Prank-of-the-Face.html>; "Mysteries of the First Folio, Episode 7 with Katherine Chiljan," *The Shakespeare Underground*, 2019, <https://www.theshakespeareunderground.com/mysteries-of-the-first-folioepisode-7-with-katherine-chiljan/>.