

FRANCIS BACON AND THE SO-CALLED DERING MANUSCRIPT OF
HENRY IV, THE UNIQUE AND EARLIEST KNOWN MANUSCRIPT
OF A SHAKESPEARE PLAY: OR THE HOLY GRAIL OF SHAKESPEARE
SCHOLARSHIP A SHAKESPEARE MANUSCRIPT (c.1596) ORIGINATING
FROM BACON'S LITERARY WORKSHOP AND CORRECTED IN HIS HAND.

By A Phoenix
August 2022

CONTENTS

1. Francis Bacon and his Shakespeare Play *Henry IV*: A Bacon Family Affair p. 5
 2. The Secret, Hidden, and Obscured Relationship Between Francis Bacon and Sir Edward Dering here Revealed for the First Time p. 30
 3. The so-called Dering Manuscript of *Henry IV*, the Unique and Earliest Known Manuscript of a Shakespeare Play or the Holy Grail of Shakespeare Scholarship a Shakespeare Manuscript (c. 1596) Originating from Bacon's Literary Workshop and corrected in Bacon's own Hand p. 44
 4. The Two Page Manuscript relating to *I Henry IV* Written in Bacon's own Hand p. 83
- Appendix 1. The Resemblances, Correspondences and Parallels between Bacon's acknowledged Writings and his Shakespeare Play *Henry IV* p. 93
- References p. 104

FACSIMILES

1. Portrait of Francis Bacon by Paul van Somer *c.* 1617 p. 7
2. Portrait of Robert Devereux, second Earl of Essex by Marcus Gheeraerts the Younger p. 9
3. Portrait of Henry Wriothesley, third Earl of Southampton by Nicholas Hilliard *c.* 1594 p. 11
4. Portrait of Lady Anne Cooke Bacon attrib. George Gower *c.* 1580 p. 13
5. Portrait of Lady Elizabeth Cooke Hoby Russell hanging at Bisham Abbey, Berkshire p. 14
6. Portrait of Sir William Cooke (?) by John de Critz the Elder p. 16
7. Page 56 of the 1623 Shakespeare First Folio of *1 Henry IV* with its 33 references to Francis (33: Bacon in simple cipher) cryptographically revealing that Francis Bacon is Shakespeare p. 19
8. Pictures of the Bacon family estate at Gorhambury, St Albans p. 21
9. The White Hart Inn at St Albans situated at the edge of the Bacon family Estate at Gorhambury with its Mural depicting the death of Adonis from Bacon's Shakespeare narrative poem *Venus and Adonis* p. 22
10. The deciphered title page of the 1598 quarto edition of *1 Henry IV* p. 25
11. The deciphered title page of the 1600 quarto edition of *2 Henry IV* p. 26
12. The Baconian-Rosicrucian AA headpiece above the first page of the 1600 quarto edition of *2 Henry IV* p. 27
13. The Baconian-Rosicrucian AA headpiece above the first page of the 1604 quarto edition of *1 Henry IV* p. 28
14. The Baconian-Rosicrucian AA headpiece (different design) above 'The Actor's Names' for *2 Henry IV* in the 1623 Shakespeare First Folio p. 29
15. Portrait of Sir Edward Dering by William Dobson p. 34
16. Facsimiles of Sir Edward Dering's handwriting from a Manuscript in the Family Archives and (allegedly) his handwriting in the so-called Dering Manuscript p. 35

17. A facsimile of Sir Edward Dering's handwriting from his own 'Booke of Expenses' (Kent Archives Office U350 E4) p. 64
18. A facsimile of Sir Edward Dering's handwriting from his own 'Booke of Expenses' (Kent Archives Office U350 E4) p. 65
19. A facsimile of page one of the so-called Dering manuscript p. 66
20. A facsimile of page two of the so-called Dering manuscript p. 67
21. Facsimiles of the obverse and reverse of the scrap of paper containing the acting list on the one side and eight additional lines of text on the other p. 68
22. The Outer-Cover of Bacon's collection of manuscripts otherwise known as The Northumberland MSS originally containing his two Shakespeare plays *Richard II* and *Richard III* p. 69
23. A facsimile from *Leicester's Commonwealth* in Bacon's Northumberland MSS by a scribe responsible for the majority of the so-called Dering MS p. 70
24. A facsimile from *Leicester's Commonwealth* in Bacon's Northumberland MSS by a scribe responsible for the majority of the so-called Dering MS p. 71
25. The title page of *The History of King Henry The Fourth as revised by Sir Edward Dering* (published for the Folger Shakespeare Library) containing several Bacon ciphers revealing and confirming the Baconian origin of his authorial manuscript of *Henry IV* p. 74
26. Plate XVIII from C. M. Pott's *Francis Bacon and his Secret Society* showing the Pot/Pitcher watermark in Bacon's works similar to the Pot watermarks in the so-called Dering manuscript and the Northumberland manuscript p. 79
27. Plate XIX from C. M. Pott's *Francis Bacon and his Secret Society* showing the Pot/Pitcher watermark in Bacon's works similar to the Pot watermarks in the so-called Dering manuscript and the Northumberland manuscript p. 80
28. Portrait of Sir Nicholas Bacon p. 87
28. The recto of the Tapster Manuscript a version of the Gadshill scene in *I Henry IV* in Bacon's handwriting p. 89
29. The verso of the Tapster Manuscript a version of the Gadshill scene in *I Henry IV* in Bacon's handwriting p. 90
30. The Sotheby's Advertisement of The Tapster Manuscript stating that two Graphologists confirm it was probably written in Bacon's hand p. 91

1.
FRANCIS BACON AND HIS SHAKESPEARE PLAY
HENRY IV: A BACON FAMILY AFFAIR

Anon, Francis? No, Francis, but tomorrow, Francis;
or, Francis, o' Thursday; or, indeed, Francis, when
thou wilt. But Francis.

[*I Henry IV*: 2:5:64-6]

The first repository most scholars and students look to when studying a play in the Shakespeare canon are the standard Arden, Oxford and Cambridge editions which have been regularly appearing for more than a century. All these separate editions of *I Henry IV* and *2 Henry IV* share a common factor, namely they do not discuss Bacon in any of their lengthy and otherwise detailed introductions in fact they scarcely mention or refer to Bacon at all. The recent separate Oxford editions of *I Henry IV* and *2 Henry IV* were the first to include an index neither of which contains an entry for Francis Bacon. This is also the case with the recent 1998 Arden edition of *King Henry IV Part II* in which the name of Bacon is conspicuous by its absence from its index. It is the popular Arden edition of *King Henry IV Part I* first published in 2002 (reprinted in 2009, 2010, 2011, 2012, 2013, and twice in 2014) which lays claim to the distinction of being the first of these standard editions to include an entry for 'Bacon, Francis 260' which refers to a textual comparison with his *Advancement of Learning*.

In what appears to be either the ignorance or the systematic silence and suppression of these editors is it any wonder that the ordinary schoolmen, the casual student and the rest of the world at large are unfamiliar with the critical and extensive links between its secret concealed author Bacon and *I Henry IV* and *2 Henry IV* and the so-called Dering Manuscript which is a single-play version of what is now seen as Parts I and Part 2 of *Henry IV*, the earliest known manuscript of a Shakespeare play.

It is widely believed that *I Henry IV* in the form that it is printed was written in late 1595 or early 1596, although some have dated it, as early as 1593. It was first entered in the Stationers' Register on 25 February 1598 as *The History of Henry the Fourth* the title used for its first surviving quarto edition printed by Peter Short for the publisher Andrew Wise in 1598. An earlier edition printed in 1598, is known only from a single eight page fragment, known as Q0. The Q0 edition is thought to have been printed from Shakespeare's manuscript either in the form of a fair copy or an original rough draft manuscript (known as his 'foul papers'). The other 1598 quarto Q1, the authoritative text of the play, was printed from Q0 with some minor emendations. The printing of at least two editions within a few months testifies to its immediate popularity. Five more quartos were published before the 1623 First Folio: Q2 (1599), Q3 (1604), Q4 (1608) Q5 (1613) and Q6 (1622). Although the title page of Q2 claims to be 'newly corrected by W. Shakespeare' it was in fact printed with minor changes from Q1, and each subsequent quarto was derived from its predecessor. The First Folio edition printed from Q5 also contains many minor alterations some of which may have derived from a prompt book, or in the case of Q0, an original rough draft manuscript or a revised fair copy.

The date *2 Henry IV* was written has never been precisely determined. It is generally believed to have been written between 1596 and 1599. It was entered in the Stationers' Register on 23 August 1600 as *The Second Part of Henry the Fourth* and shortly after it

appeared late that year with the same title in a quarto edition printed by Valentine Sims for Andrew Wise and William Aspley. The text set up from an original manuscript omits Act 3 Scene I. No other quarto edition of the play appeared before it was published in revised form in the 1623 Shakespeare First Folio. The additional material in the Folio appears to have been taken from a manuscript version of the play possibly the same one used for Q1. The text in the First Folio shows evidence of independent authorial revision. There are eight passages ranging from 3 to 36 lines not found in Q1. It also differs in a number of other ways: the punctuation is amended and revised, it uses different words and phrases, and its stage directions are altered and improved. The orthodox Shakespeare editors of *2 Henry IV* have offered all kinds of possibilities and reasons for these additional passages and authorial revisions none of which include the following one. These authorial revisions and additions found in the Shakespeare First Folio were made immediately prior to its printing and publication in 1623, some seven years after the death of William Shakesper of Stratford, by its secret concealed author, Francis Bacon.

The title page of 1600 edition of *2 Henry IV* says '*it hath been sundrie times publiely acted*' and several references to its characters in various other writings of the early seventeenth century confirm it continued to be staged in private houses and public theatres in London from the early part of the seventeenth century onwards.

It is generally accepted the first production of *1 Henry IV* was performed in 1596 and its first recorded private performance was part of an entertainment for the Flemish ambassador in 1600. Among the twenty plays presented at court as part of the nuptial festivities leading up to the 'Rosicrucian' marriage between Princess Elizabeth and the Elector Palatine (1612-3),¹ whose marriage on behalf of the king was wholly organised by Bacon,² appear the two titles *Sir John Falstaff* and *The Hotspur* which Chambers believes were likely to have been *1* and *2 Henry IV*.³ The Rosicrucian wedding invested with enormous religious and political importance took place on 14 February 1613 and on that night a heavily symbolic masque written by Thomas Campion and produced by Inigo Jones was presented in the banqueting house at Whitehall attended by the couple and the whole court and on the following night 15 February the members of the Inner Temple and Gray's Inn put on a masque purportedly written by Francis Beaumont (one actually written by Bacon) whose printed text is dedicated to Bacon.

The 1598 title page of the *1 Henry IV* presents it as '*the humorous conceits of Sir Iohn Falstalffe*' but when it was first acted probably in 1596 the character bore the name of his historical counterpart the Protestant martyr Sir John Oldcastle. It seems the name was changed following protests from Oldcastle's powerful descendants the well-placed and influential Cobham family either by William Brooke the tenth Lord Cobham, Lord Chamberlain from July 1596 to March 1597, a position which ultimately oversaw the office of Master of the Revels and the licensing of plays, or his son Henry Brooke, the eleventh Lord Cobham. The reasons why the complaints most probably came about and the background and circumstances leading up to it are bound up with the history of the Brooke family and the relationship of the Lord Cobhams with the Earl of Essex and his circle of special friends operating out of Essex House.

The Brookes were relatives of the Cecils and Bacons and William, Lord Cobham sat alongside Sir William Cecil and Sir Nicholas Bacon on the Elizabethan Privy Council. In February 1560 Brooke married Frances, Lady Cobham, afterwards appointed by Elizabeth as Lady of the Bedchamber whose friendship and influence with the queen proved advantageous to her husband. The marriage produced several children including



Fig. 1 Portrait of Francis Bacon by Paul van Somer c. 1617

Henry, the future eleventh Lord Cobham (1564-1619) whose life span almost exactly corresponded with Francis Bacon, and a daughter Elizabeth, who married his cousin Robert Cecil in 1589. In the 1590s relations between William, Lord Cobham and the Earl of Essex became soured by the earl's insinuations of negligence concerning the movement of Spanish ships in the channel and the surprise attack on Calais in 1596.⁴ The hostilities between William, Lord Cobham and his son Lord Henry Brooke and the Earl of Essex by the time of the Cadiz expedition had become implacable. Criticisms regarding the entire Cadiz affair were being made by Essex's enemies which included the excessive number of knighthoods handed out by the earl and his generals. Records of the misgivings against Essex are recorded in the Anthony Bacon papers. One of Essex's secretaries the Oxford scholar Edward Reynolds working with Francis and Anthony Bacon, and their cousin Henry Wotton for the English Secret Service at Essex House, wrote to the earl that these grievances by his enemies were now reaching the ears of the queen from among others Henry Brooke:

One malicious suggestion of H. Brooke I forgot in my former letter, which was, that this service was but a matter of chance: that your lordship went to seek blows at adventure without any certain knowledge: *and saith he, what if the fleet at Cadiz had been departed? what service then should your majesty have had, and to what purpose had your 50, 000l. been consumed?*⁵

The contempt of Essex towards Henry Brooke who became the eleventh Lord Cobham was made plain in his remarks to the Privy Council:

I made yt knowen unto them [the Council] that I had just cause to hate the Lord Cobham for his villainous dealing and abusing of me...that in hym their is no worth. If theirfore her Majesty wold grace hym with Honor, I may have just cause to thincke myself little regarded by her.⁶

In late February 1598 with gossip linking Sir Alex Radcliffe's sister Margaret with Sir Henry Brooke, Lord Cobham, Essex wrote to Sir Robert Cecil asking him to tell their friend Radcliffe that 'his sister is maryed to S^r Jo. Falstaff'.⁷ If the portrayal of Sir John Oldcastle by Bacon in *I Henry IV*, a senior member of the Essex circle was meant as a dig or jest at the Cobhams, father and son, presumably after some kind of intervention, following several performance on the London stage but before the play was entered on the Stationers' Register in February 1598, the name Sir John Oldcastle was changed to Sir John Falstaff. Perhaps by way of emphasis the title page of the quarto edition of *I Henry IV* printed in 1598 specifically portrays the play as 'the humorous conceits of Sir John Falstafffe'.⁸ Yet while the problem of the Oldcastle-Falstaff character and name change has attracted a great deal of attention from Shakespeare scholars: one subjected to the closest scrutiny regarding details about the life of the Protestant martyr Sir John Oldcastle, his different treatment by historians and chroniclers, the probable complaints of his descendants the Cobham family, the Oldcastle-Falstaff character itself, and just about everything else regarding the subject, other additional name changes in the text of *I Henry IV*, have comparatively received very little attention.

The earliest quartos of *I Henry IV* included not only the name of Sir John Oldcastle but those of Harvey and Russell. In the first quarto of *I Henry IV* Poins mentions Harvey and Russell among those who planned the Gads Hill robbery. He remarks in one speech to Prince Hal 'Now my good sweete hony Lord, ride with vs to morrow. I haue a ieast to execute, that I cannot manage alone. Falstaffe, Haruey, Rossill, and Gadshil shal rob those men that we haue already waylaid' (1:2:180-3). The speech with the names of



Fig. 2 Robert Devereux, 2nd Earl of Essex by Marcus Gheeraerts the Younger

Harvey and Russell appears in all six quartos,⁹ and survives in the First Folio text of the play as 'Now, my good sweet Hony Lord, ride with vs to morrow. I haue a iest to execute, that I cannot manage alone. *Falstaffe, Haruey, Rossill, and Gads-hill*, shall robbe those men that wee haue already way-layde'.¹⁰ In the robbery scene that follows in the Folio the names of Bardolph, Peto and Gadshill are used but Harvey and Russell do not appear nor are they mentioned by the other characters. Yet in the tavern scene that follows the robbery at Gads Hill three lines have the prefix *Ross.*, for 'Rossill' (2:4:193,195 & 199) in all the quarto editions whereas the speech prefix is changed in the First Folio to *Gads*, and the lines spoken by Gadshill. Furthermore in the quarto of 2 *Henry IV* the stage direction '*Enter the Prince, Poynes, Sir John Russel, with other*' (Act 2 Scene 2),¹¹ is replaced in the Folio with '*Enter Prince Henry, Pointz, Bardolfe, and Page*'.¹² In contrast to Oldcastle-Falstaff the names of both Harvey and Russell have received curious treatment at the hands of Shakespeare editors and biographers.

The eighteenth century Shakespeare editor Lewis Theobald in a letter to William Warburton (also a later Shakespeare editor) dated 13 January 1730 opined that Harvey and Russell were possibly the names of actors who played the parts of Bardolph and Peto.¹³ This notion prevailed for another two centuries even though in the nineteenth century F.G. Fleay made it known that Russell was the name of the earls of Bedford and Harvey the name of the third husband of the Earl of Southampton's mother, the Dowager Countess of Southampton.¹⁴ In the twentieth century Allison Gaw suggested the names 'Harvey and Rossill are often, after Theobald's suggestion, considered to be the names of otherwise unknown Elizabethan actors' adding they were 'pretty certainly merely "ghost names"' altered by Shakespeare to Bardolph and Peto.¹⁵ A. E. Morgan added to the confusion by saying '*Sir John Russel* where Bardolph should stand' was 'apparently meaningless' and it was worth noting 'there was an historical John Russell contemporary with Oldcastle and Prince Henry' a 'man of some importance, who held a position of trust in the household of the Prince's brother, Humphrey of Gloucester.'¹⁶ Initially, Chambers also gave credence to Theobald's theory,¹⁷ but later changed his mind and took up Fleay's suggestion 'Both Russell and Harvey were familiar names at the Elizabethan court' and the name of Russell was replaced by Peto and Harvey by Bardolph when the Oldcastle revisions were made to the *Henry IV* plays.¹⁸ In the recent *Oxford Shakespeare The Complete Works* (1998) its joint editors Stanley Wells and Gary Taylor controversially decided to restore the names of Sir John Oldcastle, Harvey and Russell to the text of *I Henry IV*.¹⁹

The reason for the appearance of the Harvey name in the *Henry IV* plays is bound up in the private and political tensions arising in the Bacon-Essex-Southampton circle in the 1590s. From around the middle of the 1590s much to the chagrin of her son the Earl of Southampton the naval officer Sir William Harvey was courting the twice widowed Dowager Countess of Southampton. In 1594 the dowager countess married Elizabeth's Vice-Chamberlain Sir Thomas Heneage but he died the following year. The marriage gave rise to complicated financial problems for the Wriothesley estates and in 1597 a final settlement had still not been made regarding the inheritance of the young earl. The tensions caused by the courtship of Harvey and the complicated family finances were aggravated by a personal animosity between the earl and his mother's suitor. The tense situation was compounded by Harvey's increasing alignment with the Cobham faction, enemies of Essex and Southampton. Gawen Harvey the son of Sir George Harvey (Sir William Harvey's uncle) had married Lord Cobham's niece and the families enjoyed close relations. By 1597 premature rumours of a marriage between Sir William Harvey



Fig. 3 Henry Wriothesley, 3rd Earl of Southampton by Nicholas Hilliard c. 1594

and the dowager countess were circulating in London and the irate Southampton enlisted the assistance of Essex in clarifying the situation. Through the offices of Lord Henry Howard who was sent by Essex to interview the countess concerning her marital status Essex received assurances no marriage had yet taken place but she still reserved the right to dispose of herself as she saw fit. Unsatisfied with things as they stood Essex proceeded to interview the dowager countess and Harvey to convey the discontentment of Southampton towards the marriage. The tense discussions did not go well and Essex informed Southampton it was his opinion Harvey would not 'deal truly' with the earl nor would Harvey be best disposed to the countess if she proved fair and equitable in the financial settlement with her son.²⁰ The strenuous efforts of Essex proved in vain and Sir William Harvey and the dowager countess were eventually married in January 1598. It was against this financial and factional background that Bacon, who had earlier dedicated to Southampton his Shakespeare poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594), used the name of Harvey as a member of the motley crew of the famous ancestor of the Cobhams, Sir John Oldcastle.

The second name which appeared with Harvey in the early quartos of the *Henry IV* plays was that of Sir John Russell. Very little is known about Sir John Russell but there is one salient fact in the paucity of available biographical details that all Shakespeare editors including the single editors of *I Henry IV* and other Shakespeare commentators I am familiar with have collectively failed to mention, namely, John, Lord Russell was the uncle of Francis Bacon.²¹ Lord Russell was the son of Francis Russell, second Earl of Bedford, part of a Bedford dynasty whose private and political relationship with the Bacons stretched back to the reign of Henry VIII. Before the end of the Henrician reign Nicholas Bacon was mixing in the Protestant private and social circles of John, Lord Russell (future first Earl of Bedford), and it was probably through his political patron Lord Russell that Nicholas Bacon was elected as MP for Dartmouth, Devon in 1545.²² Francis Russell, second Earl of Bedford also a close ally of Sir Nicholas Bacon and his brother-in-law William Cecil with whom he sat on the Privy Council,²³ was godfather to Francis Bacon, for whom he secured the seats of Bossingway, Cornwall in 1581 and Weymouth and Melcombe Regis in 1584.²⁴ On 23 December his son Sir John Russell married Lady Anne Bacon's sister Elizabeth Cooke Hoby. The union lasted ten years before Sir John Russell died in 1584 and his wife remained a widow for the rest of her days.

His widow Lady Elizabeth Cooke Hoby Russell was an intelligent, combative, and verbose woman who possessed the unenviable habit of interfering in everybody's busy including members of her own family. Quick to take offence, she was also busily involved in constant litigation with all and sundry much to the dismay of the courts and its officers whose hearts must have sank every time they saw her name at the head of a complaint. Lady Russell also shared a friendship with William Brooke, Lord Cobham dating all the way back to their youth. But these good relations came to an abrupt end in 1595 over a debt of eight hundred pounds owed to her by Lord Cobham whom she threatened to sue in the Star Chamber. The anger she now felt towards him is revealed in the following letter:

You said a year ago that you would not be my daughters' tenant without my good will, but broke your promise. I did not think you would have set against Lady Warwick and my daughters, they being so near to the Queen. You then promised to discharge yourself of the house, but I find you have put in two of your own men to keep possession; your father would not have thus acted against any of mine. Your motive cannot be affection to the Lord Treasurer



Fig. 4 Portrait of Lady Anne Cooke Bacon attrib. George Gower c. 1580



Fig. 5 Portrait of Lady Elizabeth Cooke Hoby Russell hanging at Bisham Abbey, Berkshire

or Lord Burghley; but something yet concealed, that must appear on the trial as to who is to bear the loss of 800*l.* arrears of rent for eight years; you offer rent, but it is refused, as no lease has been acknowledged. I think the Queen will not suffer the virgins that serve her to be wronged.²⁵

The original letter is writes Alice-Lyle Scoufos ‘fulsome with Anger.’:

My only comfort is that there is a Throane of justice that hath ever ben most carefull that justice shoould be yelded to the meanest and therefore being predominant over owre so mighty ennemyes will not suffer her Virgins that serve here to be wrong by myght Contrary to Law and right.²⁶

The name of her late husband had appeared in the early quartos of the *Henry IV* plays as one of the comic crew of Sir John Oldcastle a cipher for his relative Henry Brooke, Lord Cobham made plain by Essex, both of them relatives of Bacon, and just as in *I Henry IV*, Oldcastle-Falstaff owed money to Mistress Quickly, and Lord Cobham owed money to Bacon’s aunt Lady Russell, whom the orthodox Shakespeare scholar Alice-Lyle Scoufos (the first as far as I am aware) correctly suggested may have been the inspiration for the wonderful creation of Mistress Quickly:

It is tempting to see in this historical episode a Fang and Snare “exion” with Falstaff and Mistress Quickly heading towards litigation. Could Lady Russell’s overbearing mannerisms, her pretentious intellection, her colourful and eclectic vocabulary have had an important bearing on the creation of that wondrous and voluble character Mistress Quickly?²⁷

In Act 5 Scene I in 2 *Henry IV* on his way back from his campaign Sir John Falstaff and Bardolph arrive at Robert Shallow’s house, a Gloucestershire Justice of the Peace, who with the help of his steward Davy prepares to entertain Falstaff and Bardolph with a dinner. When Shallow refers to his cook he is called William Cook. Just as Bacon’s uncle John, Lord Russell was one of Oldcastle-Falstaff’s original followers, and his wife and Bacon’s aunt Lady Cooke Hoby Russell, one of the formidable daughters of Sir Anthony Cooke, the inspiration for Mistress Quickly, William Cooke was the eldest surviving son of Sir Anthony Cooke, brother of Lady Russell and Lady Anne Cooke Bacon, and another of Bacon’s uncles. This William Cooke (*d.* 1589) had a son known as William Cooke of Highnam Court in Gloucestershire (1572-1619):

*Enter Shallow, [Silence,] Sir John Falstaff,
Bardolph, and the Page*

SHALLOW (*to Sir John*) By cock and pie, you shall not
away tonight.-What, Davy, I say!

SIR JOHN You must excuse me, Master Robert Shallow.

SHALLOW I will not excuse you; you shall not be excused;
excuses shall not be admitted; there is no excuse shall
serve; you shall not be excused.-Why, Davy!

Enter Davy

DAVY Here, sir.

SHALLOW Davy, Davy, Davy; let me see, Davy; let me
see. William Cook-bid him come hither.-Sir John,



Fig. 6 Portrait of Sir William Cooke (?) by John de Critz the Elder

you shall not be excused.
 DAVY Marry, sir, thus: those precepts cannot be served.
 And again, sir: shall we sow the headland with wheat?
 SHALLOW With red wheat, Davy. But for William Cook;
 are there no young pigeons?
 DAVY Yes, sir. Here is now the smith's note for shoeing
 and plough-irons.
 SHALLOW Let it be cast and paid. Sir John, you shall not
 be excused.
 DAVY Sir, a new link to the bucket must needs be had;
 and, sir, do you mean to stop any of William's wages,
 about the sack he lost at Hinkley Fair?
 SHALLOW A shall answer it. Some pigeons, Davy, a couple
 of short-legged hens, a joint of mutton, and any pretty
 little tiny kickshaws, tell William Cook.
 [2 *Henry IV*: 5:1:1-24]

Bacon not only amusingly lampooned and sent up his uncle and aunt Lord John and Lady Elizabeth Russell, and amusingly played on the name of his other uncle William Cooke, he also humorously introduces himself as the drawer (barman) named Francis.

In the first Act of *I Henry IV* Prince Hal is exchanging witty banter with Sir John Oldcastle-Sir John Falstaff when Poins invites them along with their confederates to take part in a robbery planned for the following morning at Gads Hill. He persuades a reluctant Hal by secretly unfolding a scenario which will relieve them of their loot and to boot reveal Falstaff as a coward and blustering buffoon. Before dawn at an Inn two carriers and a chamberlain meet Gadshill on his way to take part in the planned robbery. In the scene one of the carriers says 'I have a gammon of bacon and two races of ginger to be delivered as far as Charing Cross'(2:1:25), a pun on the name of Bacon. As the scene develops Gadshill in an exchange with the chamberlain says 'Sirrah, if they meet not with Saint Nicholas's clerks, I'll give thee this neck.' (2:1:61-2). To which the chamberlain replies 'No, I'll none of it: I pray thee keep that for the hangman, for I know thou worshippest Saint Nicholas as truly as a man of falsehood may.' (2:1:63-5). Nicholas is of course the Christian name of Bacon's father Lord Keeper Sir Nicholas Bacon. As arranged Falstaff, Prince Hal, Poins, aided by Gadshill, Harvey and Russell gather to attack the hapless travellers and relieve them of their bounty. As the robbery begins to unfold Oldcastle-Falstaff cries out 'Strike, down with them, cut the villains' throats! Ah, whoreson caterpillars, bacon-fed knaves! They hate us youth. Down with them, fleece them!'(2:2:81-3) and again 'Hang ye, gorbellied knaves, are ye undone? No, ye fat chuffs; I would your store were here. On, bacons, on! What, ye knaves! Young men must live. You are grand-jurors, are ye? We'll jure ye, faith.' (2:2:86-89). Again, playing on the name Bacon.

Hal and Poins having slipped away from the others return disguised and set upon their accomplices who hastily flee, leaving the loot behind. Back at the Boar's Head Tavern in Eastcheap (a Boar is a wild pig and bacon is taken from the back or side of a pig) Hal is fraternising with the bar staff and he and Poins perplex the drawer Francis before the other robbers arrive. In his speech Prince Hal sets the scene 'Sirrah, I am sworn brother to a leash of drawers, and can call them all by their christen names, as 'Tom', 'Dick', and 'Francis'' (2:5:6-8). To while away the hour Hal invites Poins to play a

witty joke on the barman Francis to confuse and disorientate him. In the First Folio in the Histories section on page 56 (Fr. Bacon in simple cipher) the following exchange between Hal, Poin and the barman Francis is very carefully and deliberately arranged in a single column for a very specific purpose, where the Christian name of Francis is repeated 33 times, the number representing Bacon in simple cipher (For convenience I have numbered them):

But *Ned*, to driue away time till *Falstaffe* come, I prythee doe thou stand in some by-roome, while I question my puny Drawer, to what end hee gaue me the Sugar, and do neuer leave calling *Francis*, that his Tale to me may be nothing but, Anon: [1] step aside, and Ile show thee a President.

Poin. *Francis.* [2]

Prin. Thou art perfect.

Poin. *Francis.* [3]

Enter Drawer.

Fran. Anon, anon, sir; looke downe into the Pomgarnet, *Ralfe.* [4]

Prince. Come hither *Francis.* [5]

Fran. My Lord. [6]

Prin. How long hast thou to serue, Francis? [7]

Fran. Forsooth fiue years, and as much as to- [8]

Poin. Francis. [9]

Fran. Anon, anon, sir. [10]

Prin. Fiue years: Berlady a long Lease for the clinking of Pewter. But Francis, darest thou be so valiant, as [11] to play the coward with my Indenture, & shew it a faire paire of heeles, and run from it?

Fran. O lord sir, Ile be sworne vpon all the Books in [12] England, I could finde in my heart.

Poin. Francis. [13]

Fran. Anon, anon sir. [14]

Prin. How old art thou, *Francis?* [15]

Fran. Let me see, about Michaelmas next I shalbe- [16]

Poin. Francis. [17]

Fran. Anon sir, pray you stay a little, my Lord. [18]

Prin. Nay but harke you Francis, for the Sugar thou [19] gauest me, 'twas a pennyworth, was't not?

Fran. O Lord sir, I would it had bene two. [20]

Prin. I will giue thee for it a thousand pound: Aske me when thou wilt, and thou shalt haue it.

Poin. Francis. [21]

Fran. Anon, anon. [22]

Prin. Anon Francis? No Francis, but to morrow Francis: or Francis, on thursday: or indeed Francis when thou wilt. But Francis. [23, 24, 25, 26, 27 & 28]

Fran. My Lord. [29]

Prin. Wilt thou rob this Leatherne Ierkin, Christall

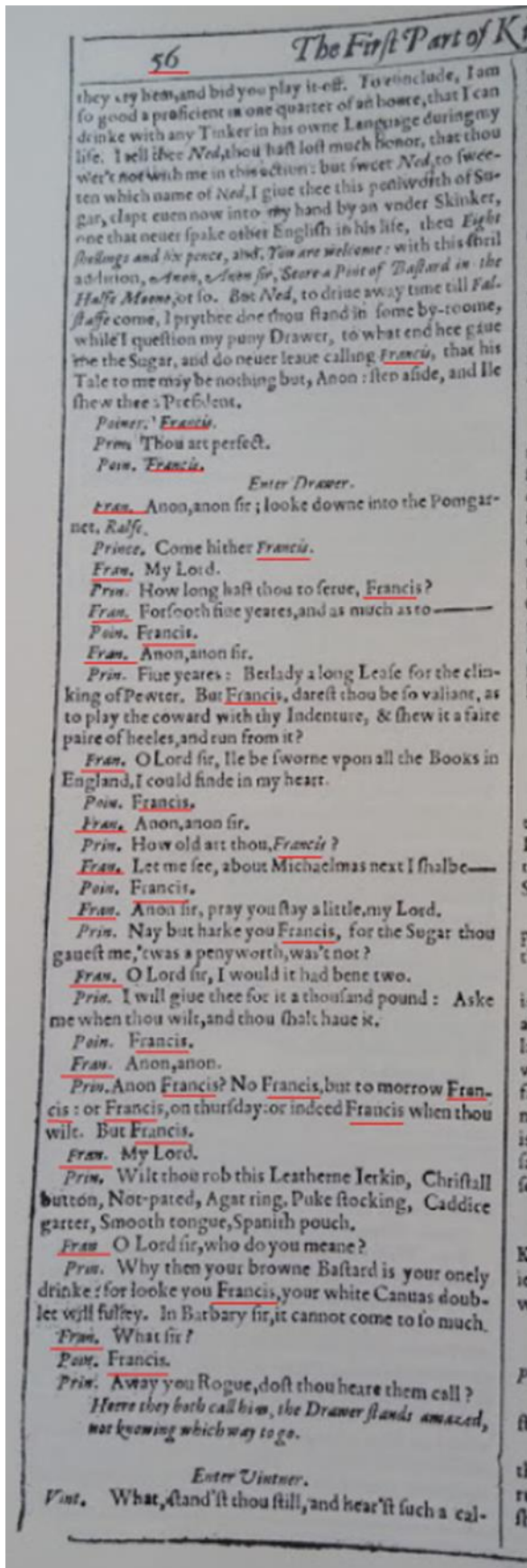


Fig. 7 Page 56 of the 1623 Shakespeare First Folio of *1 Henry IV* with its 33 references to Francis (33: Bacon in simple cipher) cryptographically revealing that Francis Bacon is Shakespeare

button, Not-pated, Agat ring, Puke stocking, Caddice
garter, Smooth tongue, Spanish pouch.

Fran. O Lord, sir, who do you meane? [30]

Prin. Why then your browne Bastard is your onely
drinke: for looke you Francis, your white Canuas [31]
doublet will sulley. In Barbary sir, it cannot come to so
much.

Fran. What sir? [32]

Poin. Francis. [33]

Prin. Away you Rogue, dost thou heare them call?

*Heere they both call him, the Drawer stands amazed,
not knowing which way to go.*

[*Shakespeares Comedies Histories, & Tragedies* (London: printed by Isaac Jaggard,
and Edward Blount, 1623), p. 56, cf. *Oxford Shakespeare: The Complete Works
Compact edition* (2: 5:27-78)]

More allusions to Bacon abound in the plays. In Act 4 Scene 2 Oldcastle-Falstaff and Sir John Russell with their company march through the Midlands towards Shrewsbury. The scene is mainly taken up with a long speech by Oldcastle-Falstaff complaining that his bedraggled company have but a shirt and half between them containing a needless reference to St Albans 'There's not a shirt and a half in all my company; and the half-shirt is two napkins tacked together and thrown over the shoulders like a herald's coat without sleeves; and the shirt, to say the truth, stolen from my host at Saint Albans, or the red nose innkeeper of Daventry. But that's all one; they'll find linen enough on every hedge.' (4:2:42-8). What appears to be another seemingly superfluous reference to St Albans is found in 2 *Henry IV* 'I warrant you, as common as the way between Saint Albans and London.' (2:2:159-60). As we all know the Bacon family country seat is situated at Gorhambury, St Albans. In *I Henry IV* Bacon even thoughtfully left one of his secret signatures in the form of the following anagram:

And for this cause a-while we must neglect
Our holy purpose to Ierusalem.
Cosin, on Wednesday next, our Councell we will hold
At Windsor, and so informe the Lords:
But come your selfe with speed to vs againe,
For more is to be said, and to be done,

F. BACON.

[*Shakespeares Comedies Histories, & Tragedies* (London: printed by Isaac Jaggard,
and Edward Blount, 1623), p. 49; William Stone Booth, *Subtle Shining Secrecies*
(Boston: Walter H. Baker, 1925), p. 179]

In Act 2 Mistress Quickly (Lady Russell) hostess of the Boar's Head Tavern or is that the Bacon's Head Tavern arranges for the officers Fang and Snare to arrest Falstaff for debt but he manages to wheedle another loan from her along with a promise of dinner. Determined to see the irrepressible rascal in his true colours Hal and Poin disguise



Fig. 8 Pictures of the Bacon family estate at Gorhambury, St Albans



Fig. 9 The White Hart Inn at St Albans situated at the edge of the Bacon family Estate at Gorhambury with its Mural depicting the death of Adonis from Bacon's Shakespeare narrative poem *Venus and Adonis*

themselves as barmen and wait on him as Falstaff dines with Mistress Quickly, Doll Tearsheet and Bardolph. Leading up to their entrance, in an exchange with Falstaff the wonderful character of the night Doll Tearsheet in unfolding her colourful mind utters another apparent allusion to the name Bacon ‘I’faith, and thou followed’st him like a church. Thou whoreson little tidy Bartholomew boar-pig’ (2:4:231-33). Hal and Poin make their entrance disguised as barman to hear Falstaff portray them as shallow louts before calling for more of his favourite sustenance ‘Some sack, Francis’ (2:4:284) with the prince and Poin stepping forward exclaiming ‘Anon, anon, sir’ (2:4:285), and with that Falstaff finally recognises them for who they really are. The bantering scene is broken by a violent knock at the door and Mistress Quickly shouts ‘Who knocks so loud at door?’, more commotion is heard outside and Mistress Quickly (Lady Russell) shouts to her nephew the great philosopher-poet pricelessly disguised as a dull-witted barman ‘Look to th’ door there, Francis.’ (2:4:355-6). It may well have been a scene of a Bacon family gathering at Gorhambury or maybe one down the local in St Albans, at the White Hart Inn, on the edge of the Bacon family estate. This several hundred years old White Hart Inn (believed to have been a sixteenth/seventeenth century Rosicrucian Lodge) contains a surviving mural dating from the late sixteenth century showing the death of Adonis killed by a Boar from Bacon’s Shakespeare narrative poem *Venus and Adonis*.

In addition to the references and allusions to Francis himself, his father Sir Nicholas Bacon, his aunt Lady Elizabeth Cooke Hoby Russell (Mistress Quickly), younger sister of his mother Lady Anne Cooke Bacon, and her second husband John, Lord Russell (Sir John Russell, a member of Falstaff’s motley crew), his cousin William Cooke of Highnam Court in Gloucestershire (the chef William Cook), and the anagrammatic signature spelling out of his name F BACON, the title pages of the first quarto editions of *I Henry IV* and *2 Henry IV*, contain a number of Baconian-Rosicrucian ciphers.

For the purposes of encipherment the title page of the 1598 quarto edition of *I Henry IV* is divided into four sections. In the top section there are 6 words containing 27 letters: $27+6=33$ Bacon in simple cipher. The second section has 13 Roman words and a total of 90 letters: $90+13=103$ Shakespeare in simple cipher. The third section has 8 words with a total of 42 letters which minus the printer’s device: $42-8-1=33$ Bacon in simple cipher. The fourth section has 15 Roman words containing 67 letters: 67 Francis in simple cipher. The whole page contains a total of 238 letters and 1 printer’s device: $238+1=239$ a triple cipher for Francis Bacon(100)/Francis Bacon(100)/F. Bacon (39) in simple cipher.

For the purposes of encipherment the title page of the 1600 quarto edition of *I Henry IV* is divided into three sections. The top section contains 27 words with 130 letters: $27+130=157$ Fra Rosicrosse in simple cipher and conversely $130-27=103$ Shakespeare in simple cipher which minus the three large capital letters (THE): $103-3=100$ Francis Bacon in simple cipher. The middle section has 11 italic words and 55 Roman letters: $11+55=66$ Bacon (33)/Bacon (33) in simple cipher which plus 1 printer’s device $66+1=67$ Francis in simple cipher. The bottom section has 40 ordinary Roman letters and the addition of the date $1+6+0+0=7$: $40-7=33$ Bacon in simple cipher. The whole page has a total of 100 italic letters: 100 Francis Bacon in simple cipher and moreover its total of 59 words and 191 Roman letters $59+191=250$ which plus the addition of the date gives us a total of 257 Francis Bacon (100)/Fra Rosicrosse (157) in simple cipher.

The simple cipher system incorporated by Bacon into the title pages of *I Henry IV* and *2 Henry IV* is a substitution cipher based upon the twenty four letter Elizabethan alphabet (I and J and U and V were interchangeable) in which each letter is given a numerical value:

A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	U	W	X	Y	Z
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

Examples: F R A N C I S B A C O N
 6 17 1 13 3 9 18=67 2 1 3 14 13=33

S	H	A	K	E	S	P	E	A	R	E	F	R	A	R	O	S	I	C	R	O	S	S	E
18	8	1	10	5	18	15	5	1	17	5	6	17	1	17	14	18	9	3	17	14	18	18	5

 18 8 1 10 5 18 15 5 1 17 5=103 6 17 1 17 14 18 9 3 17 14 18 18 5=157

Above the first page of the 1600 quarto edition of *2 Henry IV* appears the Baconian-Rosicrucian AA headpiece and the same headpiece appears over the page of the 1604 edition of *I Henry IV*. Across the top of the page headed ‘Actor’s Names’ in the 1623 Shakespeare First Folio for *2 Henry IV* appears another Baconian-Rosicrucian AA headpiece which is of a different design. As we have seen one of the characters in *I Henry IV* is named Francis, the drawer (the Christian name of Francis Bacon), that is, one who draws alcohol to serve the customers at the Boar’s Head (a Boar is a wild pig; bacon is taken from the back or side of a pig) thus giving us Francis Bacon, the same character who is also appears in *2 Henry IV* (2: 4: 284-5). In *2 Henry IV* the same Christian name is also given to Francis Feeble, a woman’s tailor, who is ‘mocked with the stereotype of effeminacy and sexual deviance, yet he proves to be the courageously patriotic of all the recruits’ (an allusion to Bacon’s sexuality) one of the men levied along with Peter Bullcalf to fight for King Henry IV (3: 2: 146-83). In the 1623 First Folio part of this passage is so formatted that if we read down from the capital F in Francis (the Christian name of Francis Bacon) following the indented lines the next line down begins with the capital letter B (the initial of Bacon) providing us with the initials of Francis Bacon:

Francis Feeble.
Feeble. Heere sir.
Shal. What Trade are thou *Feeble*?
Feeble. A Womans Taylor sir.
Shal. Shall I pricke him, sir?
Fal. You may:
 But if he had beene a mans Taylor, he would haue prick’d

[*Shakespeares Comedies Histories, & Tragedies* (London: printed by Isaac Jaggard, and Edward Blount, 1623), p. 87]

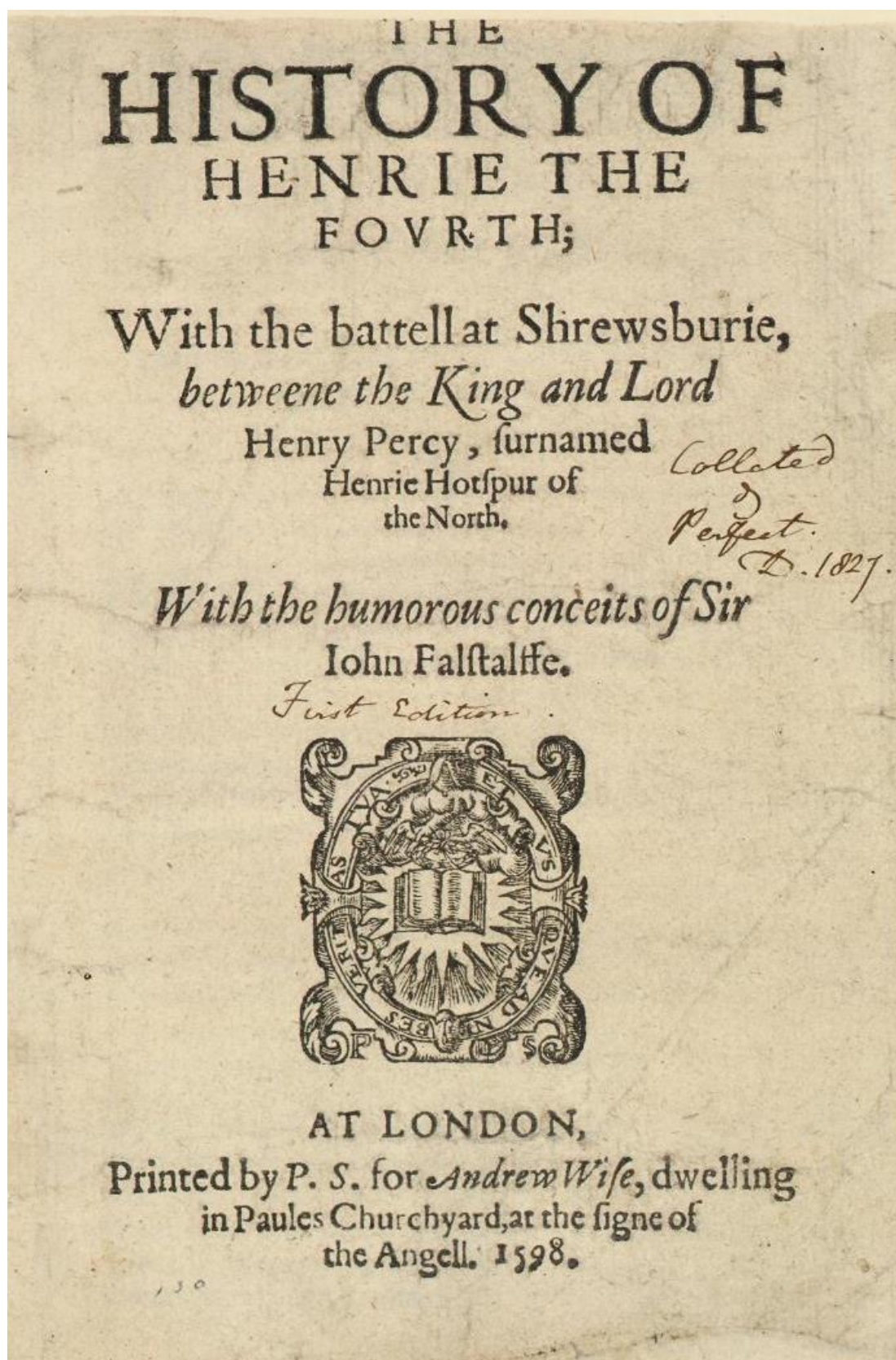
Now if we look closely at the page headed ‘The Actor’s Names’ above which stands Bacon’s AA headpiece the last two entries at the bottom page reads ‘Feeble’ and ‘Bullcalfe’ beginning with the letters F and B which double up for Francis Bacon.

W	L
1	3
2	9
2	9
1	6
6	+ 27 33

RW	L
5	27
	22
3	18
3	15
2	8
13	+ 90 103

W	L
6	28
2	14
8	- 42
-1 device = 33	

RW	L
2	8
4	32
7	30
2	9
15	67



RL	IL
3	
9	
9	
6	
27	
	22
18	
15	
8	
	28
14	
8	
20	12
30	
9	
176	62
238 +	
device	239

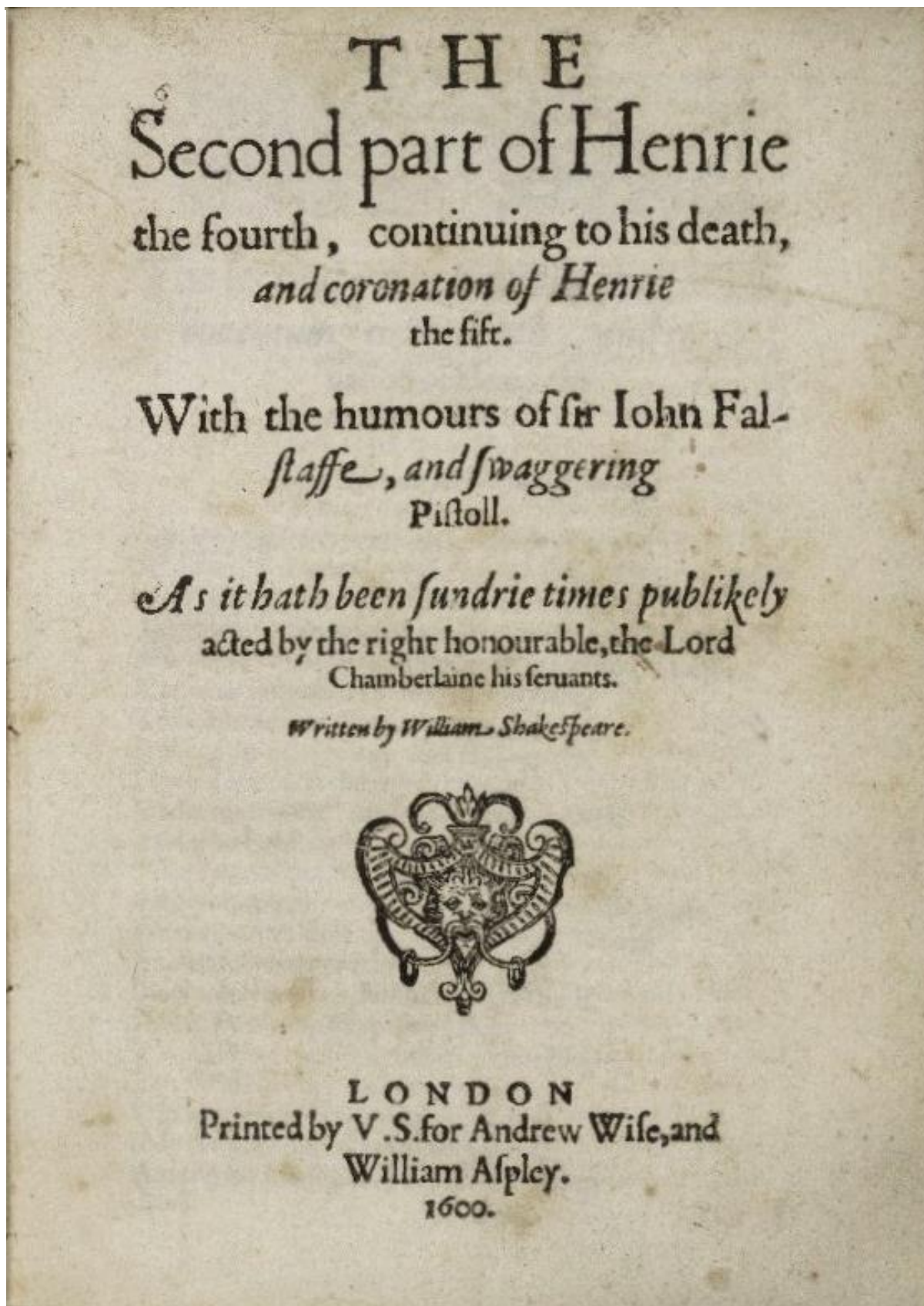
Fig. 10 The deciphered title page of the 1598 quarto edition of *Henry IV*

W	L
1	3
4	18
6	29
4	21
2	7
7	26
2	19
1	7
27 +	130
157	
130-27 =	103
IW	RL
7	
	32
	23
4	
11	65

1 Device

Ord RL
27

13
7 date
33



W	RL
1	3
6	
4	18
6	29
4	
2	7
7	26
2	
1	7
7	
7	32
3	23
4	
1	6
7	27
2	13
59	191
250 +	7
date	
257	

Fig. 11 The deciphered title page of the 1600 quarto edition of 2 *Henry IV*



The second part of Henry the fourth,
continuing to his death, and coro-
nation of Henry the
fift.

Enter Rumour painted full of Tongues.

 Pen your eares; for which of you wil stop
The vent of hearing, when lowd Rumor speaks?
I from the Orient to the drooping West,
(Making the wind my poste-horse) still vnfold
The acts commenced on this ball of earth,
Vpon my tongues continuall slanders ride,
The which in euery language I pronounce,
Stuffing the eares of men with false reports,
I speake of peace while couert enmity,
Vnder the smile of safety, woundes the world:
And who but Rumor, who but onely I,
Make fearefull musters, and prepar'd defence,
Whiles the bigge yeare, swolne with some other griefe,
Is thought with child by the sterne tyrant Warre?
And no such matter Rumour is a pipe,
Blowne by surmizes, Iealousies coniectures,
And of so easie, and so plaine a stop,
That the blunt monster, with vncounted heads,
The still discordant wau'ring multitude,
Can play vpon it But what need I thus
(My wel knowne body) to anethomize
Among my household? why is Rumor here?

A 2

I

Fig. 12 The Baconian-Rosicrucian AA headpiece above the first page of 1600 quarto edition of 2 *Henry IV*



THE HISTORIE OF Henry the fourth.

Enter the King, Lord Iohn of Lancaster, Earle
of Westmerland, with others.

King.



O shaken as we are, so wan with care,
Finde we a time for frighted peace to pant,
And breath short winded accents of new broils
To be commenc't in stronds a far remote:
No more the thirstie entrance of this soile
Shall dawbe her lips with her owne childrens
No more shall trenching war channell her fields, (bloud.
Nor bruise her flourets with the armd hooves
Of hostile paces: those opposed eyes,
Which like the metcors of a troubl'd heauen,
All of one nature, of one substance bred,
Did lately meete in the intestine shooke
And furious close of ciuill butcherie,
Shall now in mutuall welbesecming rancks
March all one way, and be no more oppos'd
Against acquaintance, kindred and allies.
The edge of war, like an ill sheathed knife,
No more shall cut his master: therefore friends,
As far as to the sepulchre of Christ,
Whose souldiour now, vnder whose blessed crosse
We are impressed and engag'd to fight,
Forth with a power of English shall we leuy,
Whose armes were moulded in their mothers wombe
To chase these Pagans in those holy fields,
Ouer whose acres walkt those blessed feete,

Fig. 13 The Baconian-Rosicrucian AA headpiece above the first page of 1604
quarto edition of *I Henry IV*

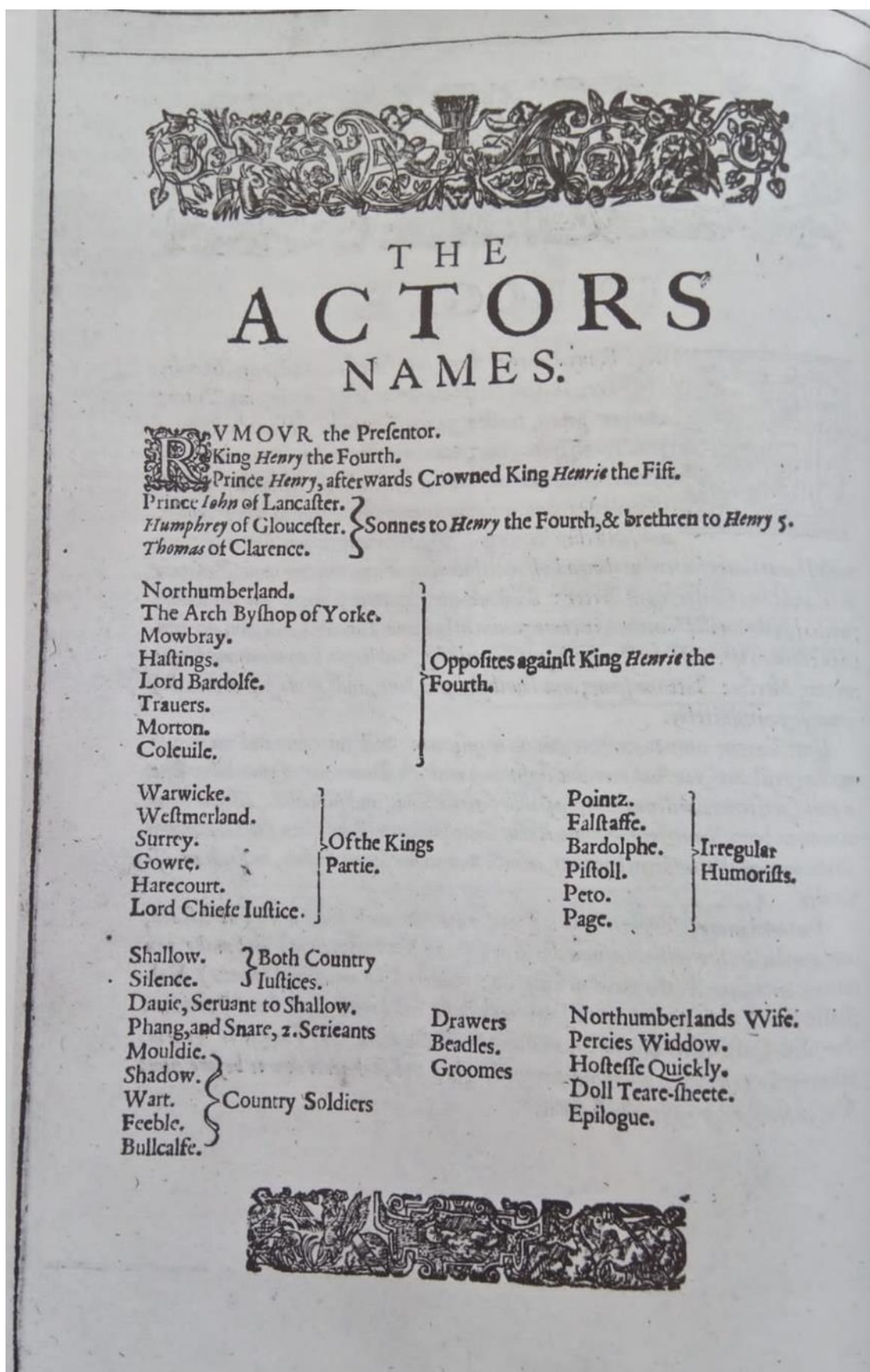


Fig. 14 The Baconian-Rosicrucian AA headpiece (different design) above 'The Actor's Names' for 2 *Henry IV* in the 1623 Shakespeare First Folio

The Secret, Hidden, and Obscured, Relationship Between Francis Bacon and Sir Edward Dering

There has been much scholarly discussion about the relationship of the two *Henry IV* plays. It has been variously argued that the two parts make a single ten-act play of which the end was perceived at the beginning; or alternatively part 2 is so different in structure and intention to the first it must have been originally conceived and written independently of part 1; or that Shakespeare originally intended to write only one five-act play and in the course of writing or completing part 1 he changed his mind and decided to write a second part expanding the original five act part 1 into a ten act part 1 and 2 as printed in the quartos and the Folio. That Shakespeare originally intended to write only one five act play of *Henry IV* which incorporates scenes from part I and part 2 of *Henry IV* as later printed in the quartos and the Folio broadly fits the scenario of the play as it is written in the so-called Dering Manuscript.

The manuscript was discovered in 1844 preserved in the collection of the eighth Baronet Sir Edward Dering (1807-96) at Surrenden Hall near Pluckley in Kent. It had previously formed part of the library of the first Sir Edward Dering (1598-1644), an antiquarian with an interest in literature and drama. Following its discovery the text was printed by the Shakespeare Society in 1845 with annotations and an introduction by the Shakespeare scholar James Orchard Halliwell.

*This manuscript is the earliest extant contemporary manuscript of a Shakespeare play ever discovered, an historical landmark of the utmost importance, that one might be forgiven for thinking would not only be well-known and minutely scrutinised by Shakespeare scholars the world over, as well as known to all and sundry with only the remotest interest in Shakespeare, but a unique artefact widely celebrated as a national treasure. A household name as familiar to the general public as the Magna Carta or the image of the Mona Lisa, yet the truth is very different. Rather I find no trace of the Dering manuscript in more than a century of *Baconiana* and likewise in the voluminous works of the major Baconian writers who appear not to have known of its existence, nor is the name of the Dering manuscript entered in the indexes of the biographies of the five orthodox authoritative Shakespeare biographers of the twentieth century, Lee, Adams, Chambers, Schoenbaum and Wells, even though they certainly knew of its existence, nor in Schoenbaum's large formatted *William Shakespeare, A Documentary Life* (1975) which included over two hundred documents he 'literally traversed half the earth to gather and photograph', the majority of which are of relatively little or no importance. Nor the equally enormous *William Shakespeare Records and Images* originally conceived as its companion wherein it is stated, though it was not possible 'to produce all the relevant documents' in the 1975 edition, another 160 documents are here reproduced and discussed, most of them not reproduced in the previous book.*

On the other hand for reasons which will later become plain the Dering manuscript began receiving scant passing mention in modern editions of the *Henry IV* plays in the latter half of the twentieth century, and brief entries, some amounting to three or four lines, in numerous Shakespeare companions and dictionaries.²⁸ These brief discussions and entries present a uniform account of the Dering MS giving the appearance they are all writing from the same script or merely repeating one another of which the following is a summary.

The Dering manuscript is a handwritten version or abridgement of *1 and 2 Henry IV* mainly written by a scribe with revisions in the hand of Sir Edward Dering possibly for a court performance at the court of James I or a private performance at his house in Kent c.1623. The manuscript *is* or is *apparently* based on the 1615 quarto edition of *1 Henry IV* and 1600 quarto edition of *2 Henry IV* meaning the manuscript dates from no earlier than 1615 and as Dering's revisions appear to incorporate some emendations in the First Folio, these are dated c.1623-4; and just for good measure, as if its discovery and the manuscript itself is nothing out of the ordinary, it is succinctly stated with no further comment that it is the earliest known extant manuscript of a Shakespeare play, which should be collectively congratulated as masterful examples of an understated and underplayed method of delivery as you are ever likely to read. If Sir Edward Dering and the so-called Dering MS is even known to the ordinary scholar and general student it is most probably derived from these passing mentions in the modern editions of the *Henry IV* plays and entries in Shakespeare companions and dictionaries.

None of the above provide any biographical background for Sir Edward Dering and it is therefore necessary before proceeding to examine the Dering manuscript in more detail to familiarise ourselves with the known facts about his life. The man whose name is associated with the earliest known manuscript of a Shakespeare play has curiously never attracted a full-length biographer. The two widely available printed biographical sources for Dering's life are found in the entries for him in the *DNB* and *ODNB* which for our purposes it is necessary to cite in full regarding the relevant period from 1598 to 1626. The entry for Dering in the *DNB* published in 1888 is based upon *Proceedings, Principally In The County of Kent. In Connection With The Parliaments Called In 1640, And Especially With The Committee Of Religion Appointed In That Year. From The Collections Of Sir Edward Dering, Bart., 1627-1644, With A Preface By John Bruce, Esq* edited by Lambert B. Larking and printed for the Camden Society in 1862. This work contains (not that the reader would have any idea from even its over long title) the longest biographical account of Sir Edward Dering to date. The non-descript preface written by John Bruce is in fact a forty-six page life of Dering, however only two pages are devoted to the first twenty eight years of his life from his birth in 1598 to 1626 with the remaining forty odd pages covering the last eighteen from 1626 to 1644. The rest of the edition (pp.1-240) is devoted to Dering's involvement in the proceedings in Kent relating to the parliaments called in 1640. Included in the 240 page account dating from 1639 are more than two dozen letters written by or to Sir Edward Dering. Throughout the whole biographical account prefacing the work its author Bruce does not once refer to the fact his subject matter Sir Edward Dering once had in his possession the earliest known manuscript of a Shakespeare play otherwise known as the Dering manuscript even though he was a member of the council of the Shakespeare Society which printed it under the editorship of his fellow council member James Halliwell seventeen years earlier, an astonishing act of suppression or omission, nor is it mentioned throughout the whole of the rest of the work edited or partly edited by Larking *who discovered it*. It is not too much of an exaggeration to say that this is something akin to writing a work on Egypt without mentioning the pyramids.

To the front of this edition attached to it is a handwritten memorandum by Lambert B. Larking which provides an insight into the methods of John Bruce:

MS. memorandum by Lambert B. Larking in the copy of *Proceedings in the county of Kent* belonging to Philip Styles, Esq., and formerly in the possession of James Foster Wadmore.

The Editor's "Novissima Verba"-

Being attacked by a severe illness during the progress of this work, I was compelled to hand it over to Mr Bruce for completion.- My friend's strong bias for Puritanism,- and his decided leaning to the Republican party, have led to the exclusion of many explanatory notes which I had prepared,-written perhaps, in a spirit of Royalty too strong and warm for his taste----All my reprobations of the numerous virulent and unfounded charges against the Clergy, which abound in these petitions, he has systematically omitted....²⁹

It is not known to the world at large that John Bruce (also a member of the Camden Society) was commissioned by the Duke of Northumberland to examine the important manuscripts in Northumberland House in 1867 where Bruce discovered Lord Bacon's collection of MSS otherwise known as The Northumberland Manuscript originally containing the two Shakespeare plays *Richard II* and *Richard III*, a discovery Bruce communicated to James Spedding in a letter dated 14 August 1869. These Shakespeare manuscripts in Bacon's Northumberland MSS were *apparently* not present when Bruce first discovered it and were certainly not present when Spedding taking his lead from Bruce subsequently quietly printed part of the Northumberland manuscript under the non-descript and misleading title *The Conference of Pleasure* in 1870; a well-practiced Rosicrucian method of delivery.

The potential profound historical implications that the MSS originally containing the manuscripts of the two Shakespeare plays *Richard II* and *Richard III* now missing from the document first passed through the hands of John Bruce convicted by his friend and co-editor of wilful and systematic suppression would be difficult to overstate. That the same scholar served on the council of the Shakespeare Society with James Halliwell who after being handed the so-called Dering manuscript by its discoverer Lambert B. Larking, edited it under the auspices of the same society, and afterwards Bruce who most certainly had access to the manuscript perhaps even before it came into the hands of Halliwell, in his *Life of Dering*, did wilfully suppress the fact of its discovery making no mention of it whatsoever raises very important questions of honesty and integrity. Most importantly, it begs the obvious question why would you not make mention of the most important fact regarding the early years of Sir Edward Dering's life, namely, that he possessed the earliest known manuscript of a Shakespeare play, a critical piece of information not only of importance and interest to Shakespeare scholars but to the rest of the world also.

Ordinarily, it would be of primary importance and would perhaps warrant highlighting in the opening sentence of any work on Sir Edward Dering followed by a lengthy discussion and evaluation of its importance, supported by notes, references or footnotes directing its readers to the edition by Halliwell, edited and printed under the auspices of a society of which Bruce was a leading member: in short, trumpeted and publicized to high heaven. Is there anything, could there be anything, that would be more certain and guaranteed to draw attention to a work written on the relatively obscure and unknown personage than the fact he possessed the earliest known and unique manuscript by the greatest dramatist the world as ever known, the immortal William Shakespeare, whom the likes of Malone, Halliwell, Lee, Chambers, Schoenbaum and Wells, and countless more Shakespeare scholars, have literally spent lifetimes scouring the globe, ransacking every private and public repository for the smallest and usually insignificant crumb of information, which in any way can even be remotely linked to Shakespeare. And on discovering it inform the world through the world's media via sensational headlines 'the

most important Shakespearean discovery of the century', and such like, when of course, it is nothing of the sort. But clearly this was not the case with John Bruce. There can be no conceivable rational explanation why Bruce suppressed the fact Dering possessed the earliest known Shakespeare manuscript and quite perversely passed it over in complete silence unless he and others did not want to draw any more attention to it at that time—which begs the blatantly obvious question why? The obvious reason is he and others most likely knew something about the so-called Dering manuscript that remains secret and unknown to the present day, something that goes to the very heart of the secret authorship of the Shakespeare plays and poems, which exposes the fiction that William Shakspere of Stratford is our immortal bard, a literary fraud or illusion, which has been practiced on the world for the last four hundred years.

It is from the carefully presented biography of Dering by John Bruce that the author of his brief *Life* in the *DNB* almost entirely draws his own account of the first twenty-eight years of his subject and considering its brevity it is surprising (or not) that he also chose to omit one or two other very important pieces of biographical information present in his source (see the Note):

Dering, Sir Edward (1598-1644), antiquary and politician, was the eldest son of Sir Anthony Dering of Surrenden, Kent. His mother, Sir Anthony's second wife, was Frances, daughter of Chief Baron Robert Bell (d 1577). He was born in the Tower of London on 28 Jan. 1598, his father being the deputy-lieutenant. He was educated at Magdalene College, Cambridge. After leaving the university he devoted himself to antiquarian studies and to the collection of manuscripts. On 22 Jan. 1619 he was knighted, and in November in the same year married Elizabeth, daughter of Sir Nicholas Tufton, who died on 24 Jan. 1622. He subsequently married Anne, daughter of Sir John Ashburnham. Lady Ashburnham, his new mother-in-law, being of the Beaumont family, was a connection of the favourite Buckingham. Through her he strove for court favour, and was created baronet on 1 Feb. 1627.³⁰

Just as it was not once mentioned by Bruce or Larking, the so-called Dering manuscript discovered more than forty years earlier, also did not disturb the pages of the *DNB* either because it was not known to its author the much celebrated historian Gardiner or because he chose to suppress it. The brief account replete with one or two inaccuracies served as the only readily available repository for the 'known' details about the first twenty-eight years of Dering's life for more than a century, up to the publication of the updated *ODNB* published by Oxford University Press in 2004.

In the intervening period between the *DNB* and the *ODNB* a large amount of primary manuscript source material and other information relating to or by Sir Edward Dering had been discovered in local and national archives, including correspondence, papers, memorandum and letter-books, and various miscellaneous reports and journals. Some of these primary materials currently reside in the Bodleian and British Library in the UK and the Folger Shakespeare Library in the US, which with the above are listed in the 'Sources' for the entry for Dering in the *ODNB*. As one would expect with the advent of modern scholarship and the full panoply of newly available primary sources and other unpublished materials Salt is able to correct one or two inaccuracies and add some more details regarding the previously hidden or obscured first twenty-eight years of Sir Edward Dering's life:

Dering, Sir Edward, first baronet (1598-1644), antiquary and religious controversialist, was born on 28 January 1598, and baptized on 9 February, the eldest son of Sir Anthony Dering

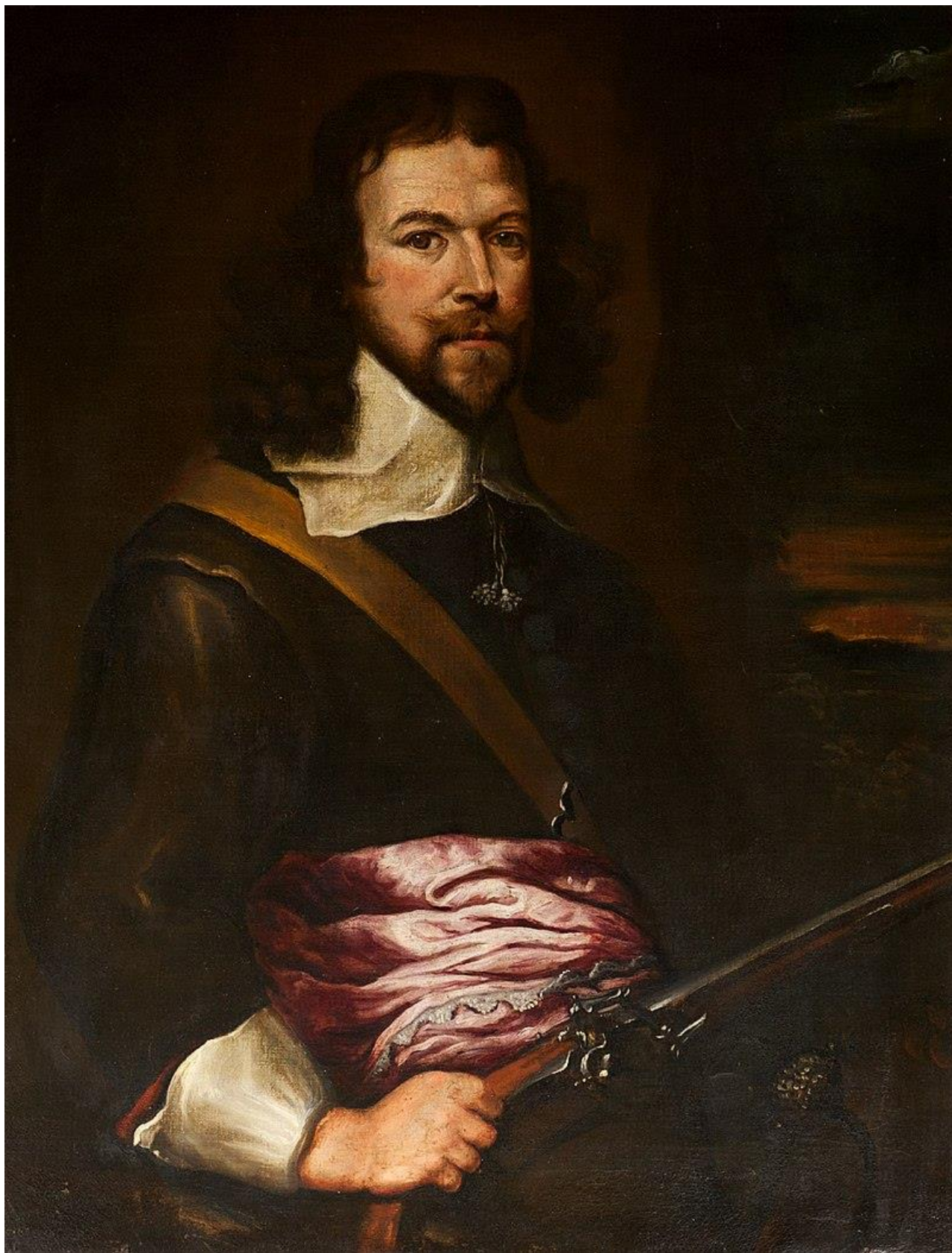


Fig 15. Portrait of Sir Edward Dering by William Dobson

Jan being Saturday 1624. & 1625. at six of the clock at night, at which
in the Duke of Buckingham's lodgings I married Anne Ashboerham
third da. of sr. Jo. Ashboerham late of Ashboerham but.

Fac-Simile of Sir E. Dering's Hand-writing, from the Shakespeare Manuscript.

11 * * * Eggs from Palestine
The ~~poor~~ ^{little} ~~affixing~~ ^{hatched} ~~crust~~ ^{from} of y^e ~~leaf~~
will ~~pluck~~ ^{be} ~~in~~ ^{born} ~~a~~ ⁱⁿ ~~low~~ ^{the} ~~red~~ ^{land} ~~oak~~ ^{of}. and then
Humbly ~~be~~ ^{born} ~~to~~ ⁱⁿ ~~the~~ ^{the} ~~English~~ ^{land} ~~year~~
with Labour and with honour will ~~fill~~ ^{be} ~~the~~ ⁱⁿ ~~land~~
A sweating ~~hand~~ ^{hand} ~~will~~ ^{will} ~~form~~ ^{form} ~~y^e~~ ^{of} ~~glorious~~ ^{glorious} ~~East~~
And plant ~~new~~ ^{new} ~~rooms~~ ^{rooms} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~English~~ ^{English} ~~ocean~~ ^{ocean}.
will ~~pitch~~ ^{pitch} ~~our~~ ^{our} ~~hermes~~ ^{hermes}, ~~and~~ ^{and} ~~former~~ ^{former}, ~~v~~ ^v ~~prize~~ ^{prize}
and ~~sell~~ ^{sell} ~~our~~ ^{our} ~~fish~~ ^{fish}, ~~or~~ ^{or} ~~even~~ ^{even} ~~a~~ ^a ~~glorious~~ ^{glorious}.

Fig. 16 Facsimiles of Sir Edward Dering's hand-writing from a Manuscript in the Family Archives and (allegedly) his handwriting in the so-called Dering Manuscript

(1557/8-1636), landowner and JP, of Surrenden Dering in Pluckley, Kent, and his second wife, Frances (1577-1657), daughter of Robert Bell. He was born in the Tower of London, where his father may have been acting as deputy for his mother's stepfather, who was lieutenant of the Tower. Dering was apparently educated at Westminster School, and was a fellow-commoner of Magdalene College, Cambridge, from January 1615 to September 1617 (typically for one of his social station, he did not proceed to a degree); he was admitted to the Middle Temple on 23 October 1617. He paid a very brief visit to Calais and Gravelines in 1620 and he visited a cousin in Ireland in 1621.

Dering's father enjoyed the patronage of his relative Edward, first Lord Wotton, and it may have been through friendship with the Wottons that Edward was introduced to the court: in January 1619, suggestively close to his twenty-first birthday, he was, as he recorded in one of his notebooks, 'knighted at Newmarket through the meanes and favor of the Marquesse of Buckingham' (Bodl. Oxf., MS Gough Kent 20, p.4). His first marriage, on 25 November 1619, to Elizabeth (1602-1622), daughter of a Kentish neighbour, Sir Nicholas Tufton, the future first earl of Thanet, may have strengthened his links with the court. Certainly, Dering's second marriage, following his first wife's early death, to Anne Ashburnham (1604/5-1628), is evidence both of his continued ambition and of his success in attaching himself directly to the circle around the duke of Buckingham.

In passing several paragraphs later almost as an insignificant afterthought Salt mentions out of context the historical and most important fact concerning the early first half of his uneventful life (at least according to how it has been presented by his biographers and commentators) which I here quote in full:

Dering had other interests in the mid-1630s apart from his rebuilding of Surrenden Dering, he interested himself in garden design and he apparently remained interested in drama (he had earlier produced a shortened version of Shakespeare's *Henry IV* for private performance).³¹

Even though there are around a dozen mentions of the favourite Buckingham in the entry for Sir Edward Dering throughout the *ODNB*, and the *DNB* before it, the name of Francis Bacon is not present. Nor moreover does the name of Sir Edward Dering once appear in the near four hundred year Bacon biographical canon from Rawley through to Spedding down to the most recent and well-researched scholarly biography by Jardine and Stewart, as well as the 2004-22 entry for Bacon in the *ODNB*. This is even all the more remarkable because as will presently be seen the Bacon and Dering families had a close intimate history stretching back more than half a century prior to the period in question and despite the systematic deafening historical silence it will be seen that Sir Edward Dering was known to Bacon when only a child and was undoubtedly moving in the same Bacon-Buckingham circles from the time he left Cambridge in 1617, for a period of almost a decade up to Bacon's supposed death in 1626. These links between Bacon and Sir Edward Dering have been systematically suppressed and withheld from the world primarily on account of the unique so-called Dering manuscript of *Henry IV*, the earliest known manuscript of a Shakespeare play, and the secrets it holds.

We have no readily printed information about the life of Dering's father Sir Anthony Dering (1557/8-1636), the landowner and JP of Surrenden Dering in Pluckley, Kent (there is no entry for him in the *DNB/ODNB*), one almost exactly corresponding with that of Francis Bacon. However a good deal more is known about Dering's great uncle the controversial Church of England clergyman and puritan evangelical Edward Dering (c.1540-1576) whom Sir Edward Dering was named after. His great uncle was the third son of John Dering of Surrenden Dering, Kent. The Elizabethan divine was educated at

Christ College, Cambridge receiving his BA in 1560 and MA in 1563. In an early sign of his prodigious learning Dering was chosen to make the Greek oration marking the visit of Elizabeth to the university in 1564. A fellow of Christ Church from 1560 to 1570, in 1566 he was made university proctor, in 1567 Lady Margaret preacher, and received his BTh in 1568. He spent time in the household Archbishop Parker, the lifelong friend of Sir Nicholas Bacon and author of the prefatory letter to Lady Bacon's translation of John Jewel's *Apology in Defence of the Church of England* (1564) and in 1567 Parker preferred Dering to the rectory of Pluckley in the parish of his ancient family seat of Surrenden Dering. His patron Parker later styled him as 'the greatest learned man (so thought) in England'. While possibly acting as chaplain in the Parker household Dering was also chaplain to the powerful Duke of Norfolk and held another chaplaincy in the Tower of London. On 25 February 1570 in what was certainly the most outspoken sermon ever heard by the queen he delivered a violent attack on the clergy and directly addressing Elizabeth herself he unflinchingly made it plain he held her personally responsible for the unforgivable state of her church:

And yet you in the meane while that all these whordoms are committed, you at whose hands God will require it, you sit still and are carelesse, let men doe as they list. It toucheth not belike your common wealth, and therefore you are so well contented to let all alone.³²

The unprecedented insult enraged Elizabeth and Dering subsequently lost his licence to preach but while the puritan spokesman was extremely unpopular with the queen he was not without powerful patrons who were willing to bring about his rehabilitation among them the Earl of Leicester, Henry and Katherine Cooke Killigrew, and her three sisters Lady Mildred Cooke Cecil, Lady Elizabeth Cooke Hoby Russell and Lady Anne Cooke Bacon.

In 1572 Dering married the recently widowed translator and religious activist Anne Vaughan Locke whose first husband Henry Locke had died the year before. The newly-wed couple were both actively and directly involved in the organised high level efforts to rehabilitate Dering with the queen through a manuscript treatise entitled *Giardino cosmografico coltivato* apparently written by Doctor Bartholo Sylva, but in fact written by the young Francis Bacon. To its prefatory material Dering penned a page of Greek verses and his wife Anne a Latin verse together with dedicatory verses in Greek and Latin from Mildred Cooke Cecil, Elizabeth Cooke Hoby Russell, Katherine Cooke Killigrew and Lady Anne Cooke Bacon.³³ The grave situation however was further complicated when Dering in the preface to *A Brief and Necessary Catechism* renewed his attacks on the clergy and the church. Whether for this publication or for his other misdemeanours in 1573, the year Francis Bacon entered Trinity College, Cambridge Dering was suspended from his university lectureship and summoned to appear before the Star Chamber where Sir Nicholas Bacon in his official capacity as Lord Keeper was chiefly responsible for prosecuting the case. The private support Dering received from Lady Bacon was politically sensitive and potentially compromising for her husband. The involvement of the Lord Keeper in his impending trial and Lady Bacon's private support for Dering was known to Francis and the other Bacon brothers, as well as members of their wider circle. On 21 May 1573 John Audley wrote from Gray's Inn to Nathaniel Bacon in Norfolk to keep him abreast of the news:

By reason of your brother's comon sendinge to you, frome whom you heare whatsoever happeneth here wourthie the writinge, your other pore frendes (amonge whome I thanke you I

knowe you number me) write more seldome. And surely suche is the condicion of our tyme that to write suche thinges as happen may drawe our grefe but can not geve that chearfull remembrance one of an other where in we may delite. Yet so is it the good pleasure of God, & we must in pacience abide in that condicion wherin he hathe placed us.

All men's eyes, mouthes and eares here are filled with the sodaine sendinge for of Mr Wilborn, Dearinge, [Dering] Johnson, Goodman & others to appeare before Her Majestye's Consaile in the Starre Chameber the 29 day of this moneth, and I think there be so many diverse conjectures as there be diverse men which heare therof. All drawe to these too principall heades: whether to good or evill. They which encline to the beste parte thinke it a matter arbitrary to see yf thay can compounde the controversies. They have this reason for it that thay heare comonly the Counsaile have [taken] gathered certen articles wherof thay will have thair opinions or else that upon those pointes some disputacions shalbe had. But thay which saye thus say also that those [pointes] articles are not gathered oute of Mr Cartwright's booke, but oute of the seconde admonition, which maketh me greatly to doubte. Mr Cartwright is sought for, yf he can be founde. I did see one of the warrantes; it was subscribed by the Lords Treasurer, Lincoln, Sussex, Leycester, & Sir Thomas Smith.³⁴

He and the others were examined and questioned at some length but Dering appeared to satisfy the court with his answers and was treated with leniency perhaps on account of the private intervention of some of his friends among them the Earl of Leicester and Lord Keeper Bacon. His suspension from his Cambridge lectureship was lifted but his brushes with royal authority and the law did nothing to keep an unerring Dering away from controversy. In a letter dated 26 April 1575 Edward Bacon was busy informing his brother Nathaniel Bacon that 'Mr Deringe is commaunded silence uppon a most slawnderous report that he shold preach it to be lawfull for a man in charitie to have many [wiefes] woemen.'³⁵ By July 1575 Dering's health was suffering and he began spitting blood a clear indication of developing pulmonary tuberculosis and with the end approaching in a letter to Lady Bacon's sister Katherine Cooke Killigrew like all true theologians he had grown tired of this scornful world and was content to place himself in the hands of his Lord 'I weigh not all the world a feather, and with as glad a minde I spit blood (I trust) as cleare spittle. To those that love God all thinges are for the best. He hath a hard hart that beleeveth not this.'³⁶ The end was fast approaching and at just thirty-six years old Dering died on 26 June 1576 but his temperament and name was destined to live on in his great nephew the religious controversialist Sir Edward Dering named in his honour whose own secret and hidden relationship with the Bacons, in particular with the son of his uncle's patron Lady Bacon, and the truth pertaining to his possession of the earliest Shakespeare manuscript ever discovered, has not yet been revealed to a sleepy deceived world.

Following his premature death Edward Dering was one of the first Puritan divines to have his collected works published posthumously whose letters and writings for the edition were collected together and edited behind the scenes by his puritan backers and supporters almost certainly under the auspices of Lady Bacon. The 'almost clandestine' edition entitled *Master Derings Works: Certaine Godly and Verie Comfortable Letters, Full of Christian Consolation* was published by Richard Schilders at Middelburg in or around 1590. Three years later the same foreign printer Richard Schilders published at Middelburg the collection of documents on the early history of Elizabethan Puritanism known as *A Parte of a register* undoubtedly organised with the secret backing and financial support of Lady Bacon. The Puritan apology was most probably compiled and edited in the private confines of the Bacon family estate at Gorhambury and included the piece entitled '*Articles answered by Maister Edward Dering, 1573*'. It is not known

how this clandestine work entered these shores but after finding its way to London the bulk of the edition was soon destroyed by order of the authorities. Nearly all copies of it perished and only a few are known to be extant. Likely on account of the destruction of the printed edition the large amount of material comprising *The Seconde Parte of a Register* was never contemporaneously printed and remained in manuscript for more than three hundred years.

Following the death of Dering in 1576 a few years later his widow Anne Vaughan Locke Dering married Richard Prowse, a wealthy Exeter draper and leading political figure in the West Country. Three times Mayor of Exeter Richard Prowse sat as MP for the city alongside Francis Bacon representing Weymouth and Melcombe Regis in the parliament of 1584. Nothing is known regarding the circumstances of how they met or where and when they were married. The union had certainly taken place before 1583 when John Field and the printer Robert Waldergrave published a treatise by John Knox dedicated 'To the vertuous and my very godly friend M^{rs}. Anne Provze of Exeter: Iohn Field, *Prayeth encrease of Grace*'. In 1590 Anne Locke Dering Prowse completed her second translation into English of Jean Taffin's *Of the Markes of the Children of God, and of their Comfort in Afflictions*. The work is dedicated to Anne Russell, Countess of Warwick, the eldest daughter of Francis Russell, second Earl of Bedford, whose first son and heir Sir John Russell, originally the name of one of Falstaff's crew in *Henry IV*, was prior to his death married to Lady Bacon's sister Lady Elizabeth Cooke Hoby Russell, the suggested inspiration for Mistress Quickly in the same play.

Her first marriage to Henry Locke had produced a son Henry Lok (1553?-1608) with whom Bacon formed a secret and hidden relationship. Through the close relationship of his mother Anne Dering Prowse and step-father Edward Dering with Sir Nicholas and Lady Bacon and the other Cooke sisters, Henry Lok had known Francis Bacon from his childhood. As well as these close family and literary ties both Bacon and Lok moved in the same intelligence circles of the English Secret Service in the 1580s and 1590s with Lok working directly as a spy and intelligencer for Bacon's uncle William Cecil, Lord Burghely and his son Sir Robert Cecil. It was under the name of Henry Lok that Bacon published *Sundry Christian Passions Contained in two hundred sonnets* published in 1593 by Richard Field (the year he printed for Bacon the Shakespeare poem *Venus and Adonis* and *Rape of Lucrece* in 1594) reprinted under the differently titled *Ecclesiastes*, by Richard Field in 1597. The two hundred sonnets in the *Sundry Christian Passions* were reprinted in the *Ecclesiastes* with a third hundred sonnets, a further separate series of twenty sonnets under the heading '*Peculiar Prayers*', with each of the four sections having an introductory and concluding sonnet, and sixty 'Extra Sonnets', dedicated to all the members of the Privy Council as well as 'To other Lords, Ladies, and approved friends' which together with the two dedicatory verses to Queen Elizabeth, amounted to 390, the largest sonnet sequence of the Elizabethan period. The concealed, hidden and scarcely visible friendships and literary relationships between the Dering-Lockes and the Bacons stretching back two decades led to another even more important secret relationship between Francis Bacon and Sir Edward Dering (1588-1644) born only a year after Bacon published the *Ecclesiastes* in the name of his relative Henry Lok; and although little is known about his father Sir Anthony Dering (no *DNB* or *ODNB*) he too enjoyed a hidden relationship with Bacon beginning as far back as their students days.

Under the direction of his parents Sir Nicholas and Lady Bacon at the age of twelve Bacon entered Trinity College, Cambridge in April 1573 where he remained for the next two and a half years. It was probably at Cambridge or perhaps even earlier he first

met Anthony Dering (1557/8-1636) who matriculated at Christ College, Cambridge in 1575 receiving his BA in 1578/9. In September 1576 Bacon travelled to Paris in the embassy train of Sir Amias Paulet the English Ambassador to France and following news of the death of his father Lord Keeper Bacon returned to England in March 1579. Within weeks of his return Bacon was admitted to Gray's Inn where he was joined by Anthony Dering the following year.³⁷ The years spent at Gray's Inn by Anthony Dering are like the rest of his life a near blank to us yet we can be reasonably confident that he was a member of Bacon's convivial circle and even after completing his legal training he may have witnessed the production of *The Misfortunes of Arthur* written by Bacon and performed by Gray's Inn in 1588,³⁸ and the Gray's Inn Christmas Revels of 1594-5 which saw the first performance of the Shakespeare play *Comedy of Errors*.

On 28 January 1598 his son Edward was born to his second wife Frances, daughter of Robert Bell (*d.*1577), the learned judge and speaker of the House of Commons and an old friend of Sir Nicholas Bacon, in the Tower of London where his father Anthony was apparently acting as deputy to his mother's stepfather Sir John Peyton, lieutenant of the Tower. Both Sir Robert Bell and Sir John Peyton had a history with the Bacons going back decades.³⁹ An eighteenth century transcript of Sir Edward Dering's *Memoranda* transcribed by Edward Hasted briefly records he was christened twelve days later in the presence of his godfathers Sir Edward Wotton and uncles Sir Edmund Bell and Henry Hobart, and his godmother Lady Dorothy Peyton,⁴⁰ presumably other members of his family were in attendance, nor is it improbable the ceremony was witnessed by Bacon and other friends of the Dering family. The entry for the christening is dated 9 February and on the same page of the transcript the next entry is for 29 January 1602 the date Dering records 'my wife was borne' witnessed by 'her aunt Hatton' and 'her Aunt Burleigh',⁴¹ presumably the wife of Bacon's cousin Thomas Cecil, the eldest son of the then deceased William Cecil, Lord Burghley (*d.*1598), husband of Lady Bacon's sister Mildred Cooke Cecil (*d.*1589).

Edward was apparently educated at Westminster School then under the stewardship of Bacon's lifelong friend and fellow historian William Camden whose work *Annals of Queen Elizabeth* completed in 1613 (and published in 1615) was in manuscript sent to Bacon as early as 1610 for his criticisms and suggestions for which he appears to have also provided clauses to material relating to his father Sir Nicholas Bacon.⁴² During his years at Westminster another member of the Dering family was falling in love with Jane Meautys, Lady-in-Waiting to Lucy, wife of Edward Russell, third Earl of Bedford, a relative of Sir Thomas Meautys, Bacon's secretary and intimate friend, and member of his household, as were his two brothers.⁴³ It is not unreasonable to think Bacon had a paternal concern in the education of Edward Dering and may have played an active role in his entrance to Magdalene College, Cambridge in January 1615. He entered the university under the tuition of his cousin Francis Dering. On 5 November of that year Dering presented a Latin oration in the College Hall before the fellows and scholars in commemoration of the Gunpowder Treason.⁴⁴ In September 1617 he left Cambridge and a few weeks later he took up residence in London at the sign of the crown between the Temple Gates at the rate of £6 per year.⁴⁵ As an old family friend Bacon may also have encouraged Dering to take up his studies at the Middle Temple. He entered the Middle Temple on 25 October 1617 but how seriously he took his legal studies may be gauged by the fact they 'were periodically interrupted by the gayer attractions at Newmarket.'⁴⁶ Studying at the Middle Temple Dering was a stone throw from Bacon's living quarters at Gray's Inn and his other London residence York House on the Strand

and he was not only probably moving in the social and political circles of Bacon and Buckingham but soon found himself in the realms of the Bacon-Cecil family. It was around this time Dering began courting his future first wife Elizabeth Tufton, daughter of Sir Nicholas Tufton, future first Earl of Thanet and his wife Frances Cecil,⁴⁷ daughter of Bacon's cousin and lifelong friend Thomas Cecil, first Earl of Exeter (who succeeded his father William Cecil as second Baron Burghley in 1598), and his first wife Dorothy Neville.⁴⁸ Bacon who had courted Lady Elizabeth Cecil (known as Lady Hatton) had known her sister Frances Cecil (1580/1-1653) from her childhood and he may have introduced Dering to her daughter and future wife and ventured the marriage with both her father and grandfather. The clandestine ceremony performed at St Dionis Backchurch, London appears to have been carried out in secret 'the Time and Marriage being unknown unto Sir John Tufton, and Sir Nich^s and my father, but all circumstances else agreed on',⁴⁹ possibly with Bacon and other invited members of his family in attendance.

In these years he spent in London and Surrenden Dering kept a personal record in what is known as his book of expenses now deposited in the Kent Archive Offices. Although on its first page the notebooks exhibits a couple of miscellaneous entries for 1617 and 1618 Dering began to systematically record his daily expenses from the third quarter of 1619 right through to March 1627. The notebooks reveal his interest in the drama and the theatre. Between 1619 and 1626 there are twenty-seven payments for 'seeing a play' with one exception all of them in the London theatres. Prior to the death of his wife in June 1622 his visits to the theatre were irregular and thereafter particularly during the last few months of the year, they became noticeably more frequent. Between May 1623 and November 1624 he made twenty-one visits to the theatre sometimes accompanied by Lady Sedley, Frances Wotton, and Mary Tufton. Unfortunately, however he did not record either the names of the theatres he visited or the titles of the plays he went to see. His notebooks also reveal he was keen collector of dramatic texts. Between 1619 and 1624 Dering purchased at least two hundred and twenty-one play-books but with the exception of just two he does not record their titles.⁵⁰ His purchase of '6 playbookes of Band Ruff and Cuff' (4 December 1623) and '3 playebookes of y^e woman hater [Fletcher and Beaumont's *The Woman Hater*] (16 March 1624) possibly suggests writes Lennam 'he acquired several copies of each with an intended domestic presentation in mind.'⁵¹ In his notebook in the entry for 29 April 1622 Dering records the purchase of Bacon's *History of Henry Seventh* and other non-dramatic works once housed in the Dering family Library include Ben Jonson's annotated copies of *The Fairie Queene* and *The Shepheardes Calender*,⁵² which perhaps is another indication Dering was moving closely in the circles of Bacon and Jonson, joint editor of the Shakespeare First Folio. In January 1621 Dering may have attended the lavish banquet at York House to celebrate Bacon's sixtieth birthday for which Jonson wrote a poem in his honour entitled 'Lord Bacon's Birthday', according to Spedding 'breathing nothing but reverence and honour' whose opening line exhorts 'Hail, happy genius of this ancient pile' followed by the pregnant revelation 'Thou stand'st as if some mystery thou didst'.⁵³ It was in 1621 the First Folio began to make its way slowly through the Jaggard family printing press and it would be another two years before it saw the light of day, one Sir Edward Dering was there to see.⁵⁴

Meanwhile in his *ODNB* entry for Sir Edward Dering his biographer Salt states that his father Sir Anthony Dering enjoyed the patronage of his relative Edward, first Lord Wotton, and not improbably, he surmises it may have been through friendship with the

Wottons, Edward was introduced to court. The Wottons had been prominent members of the Kent gentry since the early fifteenth century and their ancient relationship with the Bacon family stretches back to at least the first half of the following century. The great uncle of Edward, Lord Wotton and his half-brother Sir Henry Wotton the career diplomat and politician Nicholas Wotton served on the Elizabethan Privy Council alongside his friend and political ally Sir Nicholas Bacon. From the early 1590s the poet, writer and diplomat Sir Henry Wotton worked for the English Secret Service with Francis and Anthony Bacon out of Essex House collecting foreign intelligence from around Europe and spent much of the following two decades from 1604-24 as foreign ambassador to Venice. His interest in poetry, literature and science is amply reflected in letters between him and Bacon with whom he corresponded from all round Europe. In 1620 when Lord Bacon published his new system on scientific-philosophy *Novum Organum* he sent three copies of it with a letter to his 'cousin' Sir Henry Wotton then on an embassy to Germany:

My very good Cousin,

The letter which I received from your Lordship upon your going to sea, was more than a compensation for any former omission; and I shall ever be very glad to entertain a correspondence with you in both kinds which you write of. For the latter, I am now ready for you, having sent you some ore of that mine. I thank you for your favours to Mr. Meautys, and I pray continue the same. So wishing you out of your honourable exile, and placed in a better orb, I rest

Your Lordship's affectionate kinsman, and assured friend,
Fr. Verulam, Canc.

York-House, 20 Oct., 1620.⁵⁵

His half-brother Edward, first Lord Wotton also a career diplomat and intelligencer was early employed in matters of state by Elizabeth and Walsingham as a special envoy and ambassador on numerous embassies around Europe. He was created first Baron Wotton by James I on 13 May 1603 who re-appointed him as a member of the Privy Council where he served with Bacon after his appointment to the Privy Council in 1616. His only daughter Philippa married Bacon's nephew Sir Edmund Bacon making Francis Bacon and Sir Edward Dering distant relatives twice over. By 1619 Dering was moving in the Bacon-Buckingham circles and it was through the duke who Bacon from his entrance into public life years earlier had acted as his guide and mentor Dering was knighted at Newmarket that year,⁵⁶ and seems likely that about the same time Bacon may have introduced Dering to the court.

The Shakespeare First Folio which had spent two years in the Jaggard printing house was finally published in late November or possibly early December 1623. Within days of its publication the entry dated 5 December 1623 in Dering's notebook records what is the earliest record of a purchase of the Shakespeare First Folio:

2 volumes of J Shakespear's playes---02 00 00
Jhonson's playes ----- 00 09 00 ⁵⁷

In was in the years from 1622 to 1624 it is supposed Dering planned a private amateur performance of *Henry IV* at Surrenden in Kent using the so-called Dering manuscript which it seems was in his possession by February 1623 acquired from some unknown person; who more likely than the poet who penned it, who had just published his grand

collection of Shakespeare plays in the First Folio, two copies of which were also now in Dering's loving hands.

Following the early death of his first wife, Bacon's relative, Elizabeth Tufton in 1622 Dering's second marriage to Anne Ashburnham took place on 1 January 1625 at the Duke of Buckingham's lodgings at Whitehall. The event was reported by Chamberlain in a letter to Carleton a few days later sent along with a copy of Bacon's verses, which one imagines Dering was also familiar:

I send you here certain verses of the Lord of St. Albanes and a paper of instructions from Sir Edmund Scorie to a friend of his to woe for him. I cannot directly say they were his, but they go about in his name, and agree very well with his humour and condition. Sir Isaac Wake and his Lady are safely arrived at Venice, and Mistris Aspley is to be married to her Lord this next weeke at Eaton. Mistris Ashburnam a kinswoman of the Duke of Buckingham was married this day sevenight at court to Sir Edward Deering of Kent.⁵⁸

3.

THE SO-CALLED DERING MANUSCRIPT OF *HENRY IV*, THE EARLIEST KNOWN CONTEMPORARY MANUSCRIPT OF A SHAKESPEARE PLAY: OR THE HOLY GRAIL OF SHAKESPEARE SCHOLARSHIP AN ORIGINAL SHAKESPEARE MANUSCRIPT (c. 1596) ORIGINATING FROM BACON'S LITERARY WORKSHOP AND CORRECTED IN HIS HAND

Now we have looked at the suppressed, hidden, and obscured twenty-eight years of the life of the man who at one time had in his possession the earliest known manuscript of a Shakespeare play it is now necessary to turn to the manuscript itself and the history of its transmission to the present day. But before we proceed to examine it in some detail let us remind ourselves of the modern consolidated view that has grown up around it. The manuscript is according to modern scholarship a handwritten abridgement of *1* and *2 Henry IV* mostly written in the hand of a seventeenth century scribe with numerous emendations and revisions by Sir Edward Dering for a private performance at his house in Kent c.1623. The manuscript is supposedly based on the 1615 quarto edition of *1 Henry IV* and 1600 quarto edition of *2 Henry IV* and must therefore date from at least 1615, and on the basis of an accompanying scrap of paper containing an acting list for *The Spanish Curate* it most likely dates between 1622 and 1624. However before this view took hold which suppresses, omits or glosses over critical pieces of evidence there is a divergent changing set of arguments and opinions beginning with its first editor the nineteenth century Shakespeare authority James Orchard Halliwell and those other scholars that came after him, which undermines, contradicts and collapses it. As these and other important sources are not known or familiar to the ordinary scholar or general reader it is necessary to present them at some length and for the first time since the manuscript was discovered to allow the reader to see all of the picture and not only the partial, distorted and fraudulent one, controlled and passed down to posterity.

The so-called Dering manuscript was discovered on 23 October 1844 by the Reverend Lambert B. Larking while he was examining the charters and manuscripts preserved in the collection of Sir Edward Dering at Surrenden Hall. He immediately communicated news of the discovery to Shakespearean scholars and in 1845 the Shakespeare Society printed the full text with annotations and an introduction by James Orchard Halliwell. (This as with other publications by the Shakespeare Society was only available through subscription to a very small number of its society members). The manuscript is itself a small folio volume comprising fifty-five leaves measuring 11 $\frac{3}{4}$ inches by 7 $\frac{3}{4}$ inches. It originally contained three flyleaves which were blank with the exception of the mark 'A5' found on one of flyleaves, perhaps Halliwell ventures, representing some kind of pressmark. Accompany the manuscript is a scrap of paper containing eight additional lines of text on one side and on the other the names of eight characters from John Fletcher's *The Spanish Curate* alongside an acting list containing the names of relatives and friends of Sir Edward Dering.

In his introduction Halliwell is first at pains to inform his limited scholarly readership of the reasons that has led to the opinion that has been formed respecting the date of the MS. The criteria for dating it, he maintains, exist in the form of the characters in the paper, in the spelling, and colour of the ink. He states that the 'watermarks in the paper of the Deryng MS. belong to the latter part of Elizabeth's reign and the other criteria to the first half of the reign of her successor.'⁵⁹ He reassures us the manuscript has been shown to several 'eminent palaeographers' who in their eminently collective wisdom

have ‘assigned its latest date to that period; and the facsimile from the first page of the manuscript will, I feel convinced, bear out this opinion’ before adding that ‘Absolute evidence is difficult in such cases to be produced’⁶⁰ In his authoritative opinion the body of the manuscript ‘is evidently the work of a person not very conversant with the subject-matter of his labours; the absurd punctuation and many errors are sufficient to show this, and that in all probability he was a mere copyist from some printed book or MS. placed before him.’⁶¹ In his notes Halliwell observes in reference to the name ‘Harvay’ found on line 17 on page 11 of the text written in the hand of the scribe that it is ‘Probably one of the names of the actors. In other old copies we have *Rossil* for *Peto*. This partial correction is worthy of observation, as it would go towards showing the MS. is not copied from any of the printed editions.’⁶² Importantly, Halliwell states that the manuscript,

has been corrected in many places by a later hand, which has been distinctly ascertained, by careful comparisons made by Mr. Larking, to have been the work of Sir Edward Deryng, the first baronet, who died in 1644; and in further proof of this we give facsimiles of Sir E. Deryng’s handwriting, both from this MS. and from an independent document still preserved in the archives of the family. We believe these will be considered good evidence of the identity. The corrections made by Sir E. Deryng are for the most part restorations to the printed text as it is found in the editions of the day, and in one place he has added a marginal note, “vide printed booke,” clearly showing that he had collated parts of the MS. with a printed copy then in his hands.⁶³

In support of this assertion Halliwell provides facsimiles of a portion of the first page of the MS, handwriting in the presumed hand of Dering from the MS, and a specimen of Dering’s handwriting apparently taken from a manuscript in the family archives. The only problem is the handwriting in the presumed hand of Dering and the specimen of Dering’s handwriting bear little obvious similarities. A correspondent to *Notes and Queries* who signs himself S.Y.E. wrote ‘I think it could be held with much greater certainty that the MS. and the corrections are in the same hand, the corrections having been written more hastily and more carelessly by way of a disguise.’⁶⁴ S.B. Hemingway also expressed an altogether different view ‘The first page of the manuscript is written in a clear, flowing, and unprofessional hand; the remainder in a more cramped, but more professional, hand’ and following Dering’s acquisition of the manuscript after 1622 ‘Many marginal corrections and emendations’ are written in Dering’s hand.’⁶⁵ Or alternatively according to G. Blakemore Evans ‘it appears that the first page not only bears revisions in the hand of Sir Edward Dering, but is copied as a whole by Sir Edward Dering’, with the rest of the manuscript written in a different hand:

The identification of Dering’s hand in the corrections, etc. was made in the middle of the nineteenth century by Halliwell-Phillips (then James Orchard Halliwell)... Though he identified the hand of the corrector as Dering’s, Halliwell-Phillips failed to recognise that the manuscript itself was written in two different hands: page one (fol. 1^r) being in what we may call Hand 1 and the rest of the manuscript (fols. 1^v-55^v) in a different hand (Hand II).

More recently S. B. Hemingway included an account of the manuscript in his Variorum edition of *I Henry IV* (1936). He carefully distinguished what I have called Hand 1 from Hand II as that of another scribe (see above)....

The discovery that the first page of the manuscript was actually copied out by Dering himself (i.e., that Hand 1 is Dering’s) ties the original composition of the manuscript much more directly to Dering than has hitherto been possible and makes it more than ever probable that

what we have in the Dering MS represents Dering's own telescoping of the two-part play. Until now, it has been possible to argue that the manuscript was one procured in London by Dering and that it thus represented a form in which the play was being performed on the London stage any time after 1613 (the date of Q5 which the text of the manuscript for Part I is based).⁶⁶

With his misplaced confidence in the identification of Dering's handwriting with the presumed Dering hand in the manuscript I will let Halliwell finish in his own words:

The MS. does not contain the whole of Shakespeare's Henry IV., but the two parts condensed into one, and, as we may presume, for the purposes of representation. In some instances, also, the number of the *dramatis personae* is ingeniously diminished so as to suit a smaller corps of performers. The name of the person who was engaged in this adaptation will perhaps remain a mystery, but the transformation is managed with sufficient dexterity to warrant the conjecture that it was the work of a hand not altogether inexperienced in such matters. The facts above stated leave little room for supposition that it was Sir E. Deryng himself; and indeed the variations, in almost every respect, are so numerous, that we can hardly believe the MS. was transcribed from any corrected printed edition. At all events, we cannot discover any which contains them. If the adapter was a player, there seems to be no preponderating reason why the MS. should not originally have been the property of one of the metropolitan theatres, and have been prepared for the use of such an establishment.

...If it should be asked how it happened that Sir Edward Deryng, who took so distinguished a part in the public affairs of his time, should have been at the pains to collate this copy of Henry IV. with the printed edition, we must beg part of the inquiry by stating the probability that such an occupation could only have engaged his attention at an earlier period of his career. We have, however, a complete answer in the fact that private theatricals flourished at Surrenden. On a slip of paper, in the MS. of Henry IV., is the following list of *dramatis personae* in the "Spanish Curate," with the cast of characters by gentlemen well known as belonging to families of distinction in Kent:-

Leandro	S ^r Tho. Wotton
Octauio	S ^r Warrhm S ^t Leger
Bartolvs	S ^r Edw: Dering
James	Robt. Heywood
Henrique	Edw. Dering
Lopez	Tho: Slender
Diego	M ^r Donne
Assistant	Jhon Dering
-----	M ^r Kemp

This is in Sir E. Deryng's handwriting, and in another column he has written another list for the same characters in the following order:-"Frances Manouch, Thom: Slender, Mr. Kemp, Mr. Donne, Jhon Deryng, Jhon Carlile, Thom: Deryng, Jacke of y^e buttery, Antho[n]y Deryng, Georg Perd." This list must have been written between the year 1626, when Deryng was created a baronet, and 1630, the year of Wotton's decease. About the period, therefore, it is probable that Deryng procured the MS. of Henry IV., and from the trouble he has bestowed upon it, we may be allowed to conclude that he intended it for a private representation.

...When we consider that it is the work of a professed scribe, this alone is sufficient to account for mere clerical errors, which, after all, testify to the integrity of the text; and it is most unlikely such a person would have introduced so many variations on his own authority. In some places, additional sentences and several lines are found not belonging to any known edition of Shakespeare's play. We are not, however, to conclude that these additions proceeded from Shakespeare's pen.⁶⁷

Perhaps before we leave it, it is probably worth noting the following comments by Halliwell which preface the text:

The unique manuscript, from which the following text is printed, is...written apparently by a scribe, in the handwriting most common at the commencement of the seventeenth century.⁶⁸

In the same year Halliwell printed a note in another publication by the Shakespeare Society suggesting Dering may have purchased the manuscript in 1619 on the basis of an entry in Dering's own household book of expenses dating from 1617-27 which now resides in the Kent Office Archives:

Since this manuscript has been published by the Society, the Rev. L. B. Larking has discovered the original book of household expenses of Sir Edward Dering, the first baronet; and although there is nothing in it which bears directly upon the question of date, the following entry is worth notice, as some evidence of the probability that the corrections by Sir Edward were not made in the latter part of his career:-

“1619. For 27 play-bookes, 9 shillings.”

In fact, anyone who will take the trouble to glance at the biography of Sir Edward Dering would see at once the impossibility of such having been the case.

It may be as well to remark that the inference lately drawn by a reviewer, viz., that the entry by Sir E. Dering, “vide printed book,” shows that the MS. was copied from some printed edition, entirely fails when we reflect that no printed edition contains all the readings of the manuscript; and it is most probable that Sir E. Dering *merely corrected the manuscript* by a “printed book.”⁶⁹

In a later account buried away in his sixteen volume edition of the *Works of William Shakespeare* (1859) a very expensive large folio edition strictly limited to 150 copies for subscribers only Halliwell appears to have had a change of mind and suggests that Dering may have been responsible for the combination of the two parts directing some scribe to transcribe the manuscript from some unidentified printed edition he purchased in 1619 which Dering recorded in his household book of expenses. Halliwell does not however attribute to Dering its actual transcription only its revisions, alterations and additions:

The following comedy [*Henry IV*] was selected for private theatrical performances at a very early period. Sir Edward Dering of Surrenden, who died in the year 1644, caused the two parts of the drama to be formed into one acting play, the first part being that chiefly used, the only portions of the second which were inserted consisting of little more than the opening and the scenes relating to the death of Henry. The manuscript of this alteration, the earliest known written copy of any of Shakespeare's plays, is still preserved. It is a small folio volume, containing fifty-five leaves. It was evidently copied by a scribe from printed editions, the parts which were to be entirely omitted having been indicated probably by Sir Edward Dering, who has also made in the rest various alterations, erasures, and additions. In one place, he has written in the margin, “vide printed booke,” a reference which clearly shows that a published edition, not a play-house copy, was used; and, in another page, there is a long paragraph in his handwriting, which appears to have been accidentally omitted by the transcriber, but which is found in the early printed text. The exact date of the manuscript is a subject of conjecture. In Sir Edward Dering's house-hold book for 1619 is the following entry, “for twenty-seven play-bookes, nine shillings,” no doubt small quarto plays, thus purchased at four-pence the volume;

a note which shows that the baronet was interested in the drama. One or more of these books may have been used in the preparation of this alteration, which seems to have been copied from quarto not from folio editions. It is scarcely necessary to observe that a manuscript, formed under the circumstances here mentioned, is of no manner of critical authority.⁷⁰

At some unknown date Halliwell purchased the so-called Dering manuscript for his own collection and some years later sold it to George Guy Greville, the fourth Earl of Warwick probably during the 1860s when he was assisting the earl in assembling the collection at Warwick Castle. Following the dispersal of this collection after the earl's death the manuscript was acquired in 1897 by Henry Clay Folger and now resides in the Folger Shakespeare Library, a Secret Rosicrucian-Freemasonic Institution, which is also home to the typescript '*The Cryptologist Looks at Shakespeare*' by William F. and Elizebeth S. Friedman on which their fraudulent book *The Shakespearean Ciphers Examined* is based upon, in which they knowingly lied to the world about the presence of Baconian ciphers in the Shakespeare works.⁷¹

From the publication of the manuscript by the Shakespeare Society in 1845 under the editorship of Halliwell and his two other mentions of it in 1845 and 1859 it disappeared from public view into the collections of the Earl of Warwick and the vaults of Henry Clay Folger and afterwards the Folger Shakespeare Library. For a period of some seventy odd years from the mid-nineteenth century to the 1930s the subject of the MS went very quiet before it received passing comment from John Quincy Adams (then Director of the Folger Shakespeare Library) who briefly mentioned that the holdings of the Folger Shakespeare Library 'included the only play in manuscript contemporary with the poet, a version of *Henry IV* prepared about the year 1611, for use, it seems at Court or some private house.'⁷² This statement was quoted by James G. McManaway (then also Director of the Folger Shakespeare Library) in 1948 who added in a footnote 'This and the manuscript common-place-books which contain versions of his sonnets and other fragments of his verse might well have been mentioned in the discussion of the Text.'⁷³ McManaway does not however identify the manuscript common-place books nor has (as far as I know) any sonnets or fragments of Dering's verse ever been published. The notice by Adams repeated by McManaway was preceded by an equally brief (not indexed) notice by Chambers buried away in his 1000 page plus two-volume edition *William Shakespeare* the most authoritative and cited work in the Shakespeare canon:

Dering MS.

[A compilation, in a seventeenth-century hand, of scenes from Q5 of Part I and Q of Part 2, probably for private performance, with alterations in the hand of Sir Edward Dering (1598-1644) of Surrenden, Kent, where the MS. was found.]⁷⁴

Chambers does not provide any evidence or argument for concluding the manuscript is based upon the 1613 quarto edition of *I Henry IV* and the 1600 quarto of *2 Henry IV* but the next scholar to examine it would attempt to. Like those of Chambers, the views of Hemingway stated in his 1936 edition of *Henry the Fourth Part I* adopted a position inconsistent with Adams and McManaway. Hemingway began by stating 'The earliest acting-version of *Henry IV* is preserved in a manuscript written not earlier than 1613, and revised about 1623 by Sir Edward Dering...probably for a private performance at his house....It consists of selections from the two parts of the play, about three-quarters of the composite play being taken from *I Henry IV*, and the rest from *II Henry IV*. The

adapter has made a few significant omissions from the text of *Part I*, but has eliminated most of the Falstaff element in the selections from *Part II*.⁷⁵ He notes that Halliwell 'asserts' the watermarks in the paper of the manuscript is from the second half of the Elizabethan reign and the other criteria, the handwriting, spelling and colour of ink to the first part of reign James I, before informing us John Q. Adams, had written to him 'The watermark, the pitcher's device, with initials P. O., surmounted by a crescent, might occur much later than the reign of Elizabeth. It is impossible to say that the handwriting and spelling indicate a date in the first half of the reign of James.'⁷⁶ The text Hemmingway insists is from the 1613 quarto of *I Henry IV* and the 1600 quarto of *II Henry IV* stating 'The evidence adduced from a comparison of texts would seem to indicate that the text of the Dering MS. is closer to the text of Q₅ than to any other.'⁷⁷ Noting the suggestion by Halliwell it may have been prepared for use in one of the city theatres he adds 'It may equally well have been prepared for one of the performance at court in 1613.'⁷⁸ Under the heading '*Dering's Revision*' Hemingway correctly states that how and when the manuscript came into Dering's possession is not known. However on the basis of the torn scrap of paper attached to the first page of the manuscript 'also written in Sir Edward's hand' with its partial list of characters for Fletcher's play we may 'safely assume' it came into his possession sometime after 24 October 1622 at which time *The Spanish Curate* was licensed, and that Dering later wrote his addition of eight original lines to the text of *I Henry IV* on the back of this discarded scrap. It is likewise probable, he adds, that the plans for a private performance of the Fletcher play was made before the summer of 1624 when Francis Manouch whose name appears as one of the actors on the discarded scrap of paper left the service of the Wotton family to the enter the service of Secretary Conway.⁷⁹ This account was essentially endorsed by Matthias A. Shaaber in his edition of *The Second Part Of Henry The Fourth* in 1940 wherein its author states the Dering MS 'is a fusion of *I* and *2 Henry IV* into a single five-act play. It was apparently prepared, or at least revised, for amateur performance by Sir Edward Dering (1598-1644) and his friends. Hemingway shows that the MS. could not have been written earlier then 1613, and that Dering's revisions were made in 1623 or later.'⁸⁰

Thus far it had been suggested by Halliwell that it was prepared at some undesignated date for one of the London theatres, and that it was not based upon any printed edition of *Henry IV* before he apparently changed his mind; or by Adams and McManaway the manuscript was prepared in 1611 for a performance at court or a private house, or by Hemingway for one of the city theatres or the court in 1613. According to Halliwell it was written in the hand of a scribe around the beginning of the seventeenth century, by Adams and McManaway presumably before 1611, thus before the 1613 printed edition of *I Henry IV*, or according to Chambers and Hemingway it must have been written after 1613 as the manuscript derives from the 1613 edition of *I Henry IV*. It appears all of them agree that at some unknown date, by unknown means, in an unknown location, via some unknown person Dering came into possession of the manuscript which he later corrected for a private amateur performance at Surrenden in Kent.

These theories were now about to be amended and replaced by another theory by Gwynne Blakemore Evans. In a 1955 article Evans correctly states that the true and full significance of the MS depends in great part on its date and its possible relation to the public stage. A recent study of the MS (for which thanks were expressed to Dr Louis Wright B. Wright, Director of the Folger Shakespeare Library for permission to make use of it) had led Evans to a 'conclusion' that bears directly on both points: the first

page of the MS not only bears the revisions in the hand of Sir Edward Dering but the first page as a whole is copied out by Dering.⁸¹ In view of a forthcoming edition of the Dering MS in a footnote Evans writes ‘I am asking the reader to take my ascription of page one to Dering on faith, and am not offering here facsimiles of Dering’s hand in various parts of the manuscript’ before proceeding to direct the reader to consult the facsimiles in the difficult to obtain Halliwell edition of the Dering manuscript issued by The Shakespeare Society (its provides a facsimile of the first page of the manuscript, an apparent example of Dering’s handwriting, and the presumed handwriting of Dering’s handwriting in the MS), and a facsimile of the whole page one in the equally difficult to access sixteen volume Halliwell edition of *The Works of William Shakespeare* (1859, IX facing p. 274). He then proceeds to add ‘Unfortunately, however, the most valuable evidence for establishing Dering’s hand in page one lies scattered throughout the manuscript’ i.e. the manuscript which now resides in Folger Shakespeare Library in the US, then only accessible to accredited scholars at its discretion. Nevertheless Evans in the absence of any autograph facsimiles and the Dering manuscript itself invites the reader to compare the handwritings:

The following clues (except for [2]) will be helpful only to someone with access to the MS: (1) compare “Enter” in first line of opening s.d. with the “Enter” in Dering’s added s.d. on fol. 6^r; (2) compare the “and” in Dering’s correction of the original opening s.d. with “and” in line 15 of page one below; (3) compare catchword “Lanc:” at bottom of page one with “Lanc:” in Dering’s addition to a s.d. on fol. 6^r; (4) compare the capital A on page one in lines 3, 11, 13, 16, 22, 24 with the capital A in Dering’s additions on fols. 8^r and 55^v; and (5) compare the capital N on page one in lines, 7, 8, 18 with the capital N in Dering’s addition of fol. 55^v. Like so many of his contemporaries Dering seems to have written several distinctly formed hands.⁸²

Such is the stuff confidence tricks and illusions are built upon.

For the rest of the article Dr Evans was concerned with the ‘implications of this simple fact’ that the first page of the MS was copied out in Dering’s hand.

After reminding us though Halliwell identified the hand of the corrector as Dering’s he ‘failed to recognise that the manuscript itself was written in two different hands page one (fol.1^r) being in what we may call Hand 1 and the rest of the manuscript (fols. 1^v-55^v) in a different hand (Hand II)’ and while, he continues, Hemingway ‘carefully distinguished what have I called Hand I from Hand II’ he ‘identified Hand I as that of another scribe.’⁸³ The ‘discovery’ that the first page of the MS, was actually copied out by Dering himself (i.e. that Hand I is Dering’s) ties the original composition of the manuscript’:

..In a later account Halliwell-Phillipps seems to have changed his mind and suggests that Dering himself may have been responsible for the combination of the two parts, causing the manuscript to be transcribed from his own personally marked copies of Q₅ of *I Henry IV* and the quarto of *II Henry IV*. He does not, however, associate Sir Edward in any way with the actual transcription. His change of mind came about I suspect through an entry in Dering’s household book, which he notes here for the first time: in 1619 Dering records “for twenty-seven play-bookes, nine shillings.” The connection is certainly not a necessary one, but it is tempting, and the new evidence which shows Dering as the transcriber of page one would seem to point in the same direction.

There is, of course, the possibility that Dering procured (perhaps among the “twenty-seven play-bookes”) quarto copies of the two parts of *Henry IV* already marked for an earlier professional performance. This must I think always remain a possibility. But the balance of the

evidence is against such a view. If it could be shown from other sources that a telescoped version of the two parts of *Henry IV* had been staged at Court or in the public theatre before say 1623, the case for the professional origins of the cutting behind the manuscripts would be more arguable. But no such evidence exists for *Henry IV*, nor, so far as I know, for any other two-part play before the Restoration. Moreover the length of the Dering version (roughly 3,390 lines) is against a public theatre or Court provenience.

An examination of the first page and its relation to the rest of the manuscript suggests the following hypothesis: having decided to arrange *I and II Henry IV* as a single, rather overlong play for private performance, Dering began to copy, intending to make his revisions as he went along. By the time he had finished the first page, however, it must have become clear to him that this method was going to produce a messy copy and only lead to a waste of time in the long run. He therefore stopped transcribing and proceeded to make his alterations and changes in the copy of Q₅ from which he had started copying. Since now there was no longer a question of revision to be done as the copying progressed, he turned the business of transcription over to someone else, presumably a professional scribe. After the copying was complete Dering read over the scribe's work and, as he read, naturally, made certain corrections, printed copy in hand, and a number of new revisions.

...Quite clearly, then, considerable caution must be observed in assigning a date to the manuscript as a whole and even to the greater part of the corrections. On one view, we would date the whole manuscript not earlier than 1622; on the other view, we have to say, except for the eight new lines written on the verso of *The Spanish Curate* acting list and possibly a few of the other corrections, that Dering may have begun his transcription of the manuscript any time after the publication of Q₅ in 1613. Everything considered, I would favor the first view.⁸⁴

Finally after Halliwell first printed the text in 1845 the manuscript was reproduced in facsimile for the first time 129 years later by the Folger Shakespeare Library under the joint editorship of George Walton Williams and Gwynne Blakemore Evans in 1974. The facsimile is reproduced alongside a page by page transcription.

For reasons best known to the editors themselves the promised independent facsimiles of Dering's handwriting are not produced. Instead conveniently citing the paper by Evans quoted above as the authority for the following statement its Folger Shakespeare Library editors Williams and Evans preferred the assertion of words to actual evidence:

Two seventeenth-century hands prepared the manuscript. The first (Hand 1) is almost certainly the hand of the first Sir Edward. This hand transcribed page 1 and wrote on the scrap of paper additional text for page 1. The second hand (Hand II) is evidently that of a professional scribe; it begins on page 2 and continues to the end. Hand 1 has also made numerous corrections and additions to the work of Hand II throughout. On the basis of this *evidence it seems* [my italics] that Dering undertook a revision and abridgement of the two parts of Shakespeare's *Henry IV*. He began to transcribe the play himself, adapting the text from the quarto as he went along, but after page 1 he decided to make his revisions on the pages of the quarto directly, and he gave the chore of transcription over to a scribe. When the transcription was finished, Dering read over the scribe's work and made various corrections.⁸⁵

Its editors also repeat the assertion the MS is derived from the fifth quarto of *I Henry IV* printed in 1613 and the second issue of *2 Henry IV* in 1600:

This assertion is based on two characteristics of the manuscript: (1) the closeness of the punctuation on page 1 of the manuscript to that of the quarto, and (2) the fidelity of the manuscript to two readings unique to this quarto. The first of these is at 3.3.80 (Globe III.iii.100): here Q₅ (uncorrected) lacks a pronoun before the phrase "would cudgel him," and

the scribe, recognising an omission, left a small blank space for Dering to supply the correct form. The second is at 4.2.76 (Globe V.ii.76); here Q₅ prints “fellow’s souldiers,” and the scribe copied the erroneous and misleading apostrophe.

The scenes derived from Part II of the play derive from the second issue of the single quarto. *The Second part of Henrie the fourth* printed in London in 1600. This assumption is based on the inclusion in 5.2 of selections from the King’s soliloquy on sleep (III. i), omitted in the first issue; on the fact that none of the lines unique to the Folio of 1623 (the second edition of the play) appears in the manuscript; and on the general fidelity of the manuscript to the characteristics and manifest errors of the quarto, eg., “yow”/“you” 4.9.95 (I.i.164), “endeere” 5.1.7 (II. iii. II), “war”/ “War” 5.2.1. (III.i.I), “Harcor” 5.4.13.1 (IV. iv. 93). Two passages are, however extensively revised, 4.9.1-15 (Induction and I.i.1-62) and 4.10 (II.i); for these the scribe presumably copied Dering’s holograph.

The bibliographical evidence is conclusive that the copytext for Part I was Q₅ and that the copytext for Part II was Q (second issue).⁸⁶

What started out as an assertion and an assumption before ending in a certainty does not qualify as evidence for conjecture and theory that the Dering manuscript is based upon the 1613 quarto edition of *I Henry IV* and 1600 second issue of *2 Henry IV*. The editors might have tempered their strident assumptions with the cautious observations made by Shaaber when comparing the portion of the Dering manuscript derived from *2 Henry IV* where the MS agrees in certain places with the 1623 First Folio against the quarto:

Curiously enough, however, in a few places (see below II.i.132, IV.iv.108, IV. v. 108, 154, V.ii.56, V.v.59) the MS. agrees with F against Q; these readings, however, can readily be explained as deliberate corrections or unconscious substitutions on the part of the scribe of the MS. The most surprising of them is the reading *most impediments* at IV.v.154 for the correct *moist impediments* of Q. Though certainly a curious coincidence, it is, I think, no more than a coincidence that the compositor of F, and the scribe who wrote the MS. should have made the same error in the same place.⁸⁷

before adding that in his following data,

Differences of punctuation are almost entirely neglected; the punctuation of the MS. is extremely erratic and agrees with that of Q or F only by chance, it would seem.⁸⁸

Furthermore in a footnote to the above citation Williams and Evans state:

..though the MS in several readings agrees with texts printed subsequent to the two quarto copytexts, there is no evidence that any such agreements are other than accidental or mutually dependent on a common source in the public theatre. Most of them seem the result of scribal inattention or gratuitous inventiveness.⁸⁹

Aside from the explanation of chance and coincidence, mutually dependent sources, the readings put forward as evidence may also be accounted for by nothing more than the idiosyncrasies, errors and oversights of the compositors, printers or proof readers. It is after all the same play nor is it impossible the printers of the 1613 edition of *I Henry IV* and the 1600 edition of *2 Henry IV* had the manuscript before them when printing these editions. It is from this imaginary and flimsy premise later editors of *I and 2 Henry IV* have based their erroneous assertion often presented in the language of certainty the

Dering MS dates from at least 1613 and in all likelihood from between 1622 and 1624 based upon the scrap of paper listing the names of eight characters from Fletcher's *The Spanish Curate* besides the names of friends and relatives. Apparently, forgetting the more qualified statement in the earlier Evan's paper Williams and Evans after stating the names on the acting list 'presumably' constitute cast lists for a performance of the play which he produced at Surrenden then state 'As luck would have it, they also serve to date the scrap and, thus, the manuscript' somewhere between 1622 and 1624.⁹⁰ There is however apart from the faulty reasoning and conflation with the supposed date of the manuscript with the alleged date of the acting list another inconvenient problem: the handwriting said to be Dering's on the discarded scrap of paper appears different to the handwriting on page one which is also said to be Dering's as implied in a footnote where the editors draw on the 'authority' of Dr Giles E. Dawson (Shakespeare Folger Library) to try and explain it away:

Though agreeing that the hand of the scrap is the same as the hand of page 1 of the manuscript (Dering's hand), Dr. Dawson notes, privately, that the hand of the addition is shaky, and he supposes that some time elapsed between the writing of page 1 and of the scrap. This hypothesis is quite reasonable, but if Dering had returned to the MS after any considerable lapse of time, he would probably have done so only with an eye to a specific performance. For such a performance, a thoroughly prepared promptbook would have been necessary. If such a review had been undertaken, we would expect to find a careful promptbook; or, if the project had been abandoned again in mid-review, we should expect to find a carefully prepared promptbook for some part of the play. There are no such indications.⁹¹

For his group of friends write Williams and Evans 'it would seem that Dering proposed in 1622 or thereafter a production of an abridged version of *Henry IV*' however 'As we will see, he never completed his correction of the manuscript or prepared it finally for use in a dramatic performance.'⁹² What does seem certain is the manuscript was in the possession of Sir Edward Dering in early February 1623. On examining Dering's book of household expenses for the years 1617 to 1627 which is known to have been extant since 1845 Laetitia Yeandle (the Curator of Manuscripts Folger Shakespeare Library) made known for the first time the entry for 27 February 1623 'apparently' referring to the so-called Dering manuscript. The entry is reproduced by Yeandle in a facsimile of the Dering entry with the following transcription:

P[ai]d mr Carington for writing oute ye play of K:
Henry ye fourth att 1d ob' p[er] sheete and given him [?] etc [?] 00 04 00.⁹³

To be clear this is not for the so-called Dering manuscript but it would appear the entry refers to a payment for Carington to make a copy of it. The identity of Mr Carington is uncertain. A Samuel Carington was rector of Wotton in Kent around twenty miles from Kent from 1615 until his death in 1641. Yeandle examined Carington's will in the Kent Archives Office (Reg. PRC 16/232 bdl 37) stating it 'does not appear to be in the same handwriting as the play.'⁹⁴ One obvious explanation is the so-called Dering Manuscript (the one here under discussion) derived from its secret author, his friend and relative (twice over), Bacon, whom he knew to be the concealed author of the Shakespeare, and that Dering who collected dramatic texts, wanted a fair copy of a version of *Henry IV*.

Working with the 1613 quarto edition of *I Henry IV* and the 1600 quarto edition of *2 Henry IV*, according to Williams and Evans, 'in literary terms, the Dering version of

Henry IV was successful. It skilfully condensed the two parts of Shakespeare's play (6,148 lines together) into a single play (3,401 lines).⁹⁵ In a number of passages Dering revised the Shakespearean text 'extensively' and added 'original material in prose and verse.' In scene 4 where the Hostess Mistress Quickly and Falstaff argue over the debts it 'shows the most thorough revision'. Scenes 2.3 and 4.5 'also show some reworking and rewriting' and 'the opening fifteen lines of 4.9 compress the substance and spirit of the Induction and I.i.1-62 of Part II.'⁹⁶ His 'original additions to the text total no fewer than fifty lines and half-lines' but they are careful to differentiate 'Dering did not attempt a distinctly Shakespearean style or diction' (this being the same style and diction Shakespeare editors have spent centuries disagreeing on). Moreover he 'divided Shakespeare's two-part play into five acts and thirty seven scenes and supplied headings for his act and scene divisions when he read or corrected the manuscript. There are no act or scene headings in the quartos that he used as copytext, and he does not seem to have been guided by the thorough headings in the Folio; nor does his version take notice that there are two separate parts of the play.'⁹⁷ For this thorough revision from Part I he omitted two scenes of 147 lines and another 200 lines scattered throughout the play or approximately 11% (all detailed by Williams and Evans) whereas from Part II most of the scenes are omitted retaining only 806 lines out of a possible 3,180 (with the inclusions again detailed by its editors).⁹⁸ All of this for a play which was never performed! It is something of an inadvertent paradox that due to the apparent abridgement of the play its editors Williams and Evans move towards the true dating of the manuscript:

This reconstituted version of the two plays tells the history of the defeat of the rebellious Northern Lords and King Henry's death. The perfecting of Hal and the misdemeanours of Falstaff are of secondary importance. The plot develops thus: Act I-the Northern Lords decide to rebel against the King; Act 2-Percy leaves home to meet his fellow rebels; Act 3-the rebel and royal forces prepare for battle; Act 4-the King's forces overcome the rebels at Shrewsbury; Act 5-the King receives word that all of the rebels have been subdued or killed and he then dies. Such a structure presents coherently a dramatic action with the crisis in Act 4. It is futile to compare it with what Shakespeare did in ten acts or with what he might have done had he written only a single five-act play; in overall terms the Dering version is a playable piece in its own right.⁹⁹

Yet in a footnote Williams and Evans are compelled to point out that the five acts in the manuscript version 'resemble the disposition of events' in Daniel's *Civile Wars* (1595) an immediate and direct source for *Henry IV* and the 'hypothetical reconstruction' by Harold Jenkins of *Henry IV* who maintained Shakespeare originally intended to write only one five-act play and in the course of writing it changed his mind and decided to write two plays on the same reign.¹⁰⁰ The possibility Shakespeare originally intended to write one only play on the reign of Henry IV has also occurred to other editors of the *Henry IV* plays:

We do not know whether, when writing *I Henry IV*, Shakespeare had a second part in mind. It is possible he intended to write only one play on this reign but found he had too much material for a single play and thus began to prepare for a second part by building up the character of Hal's brother, John of Lancaster, and suggesting, by means of the scene with the Archbishop of York (IV.4), that though Hotspur was to be beaten, further rebellion would follow.

....Certainly the pattern of scenes of each part is remarkably similar, as if a formula were being followed, and it is curious that Hal and his father should be as estranged in Part Two as ever they were in Part One.¹⁰¹

In contrast to Williams and Evans and some of the other Shakespeare scholars above another orthodox scholar Professor Hardin Craig who examined the manuscript in 1956 observed that the Dering MS contains a number of differences and peculiarities which remain unchanged by any contact with the fifth 1613 quarto of *I Henry IV*. He further observes that it was written in a normal Elizabethan hand with no discernible Jacobean intermixtures, and most importantly, *concludes it may be older than the earliest 1598 quarto edition of I Henry IV, and that it is a manuscript of Shakespeare's play when it was originally one and not two plays*. Perhaps unsurprisingly since its publication sixty years ago in the *Philological Quarterly* it has never been directly quoted in part or full. Considering its importance and reasonably assuming not all readers are able to easily access the journal it warrants citation in full:

The Dering version of *King Henry IV* has been thought to be derived from Q5 of *I Henry IV*, published in 1613; this on account of the large number of textual agreements between the Dering version and that quarto. These agreements can, however, be explained very plausibly on a different hypothesis, namely, that the Dering text embodied the correct readings and the quarto came independently into agreement with it. Q1 of *I Henry IV* was very badly printed. It was obviously a popular play, and the publishers, first Andrew Wise and then Matthew Law, apparently took unusual pains in re-issuing it. The errors in Q1 were, for the most part, simple blunders quite within the reach of an intelligent compositor. Q2 makes many corrections, Q3 a good many, and Q5 does a remarkably good job, but these correctors did not restore all the original readings, for the Dering version still has four or more and, a most difficult thing to explain, retains its own differences and peculiarities unchanged by any contact with Q5.

The Dering manuscript is written in a normal late Elizabethan secretary hand with no obvious Jacobean inter-mixtures. This hand is to be sharply discriminated from that of Sir Edward Deryng, who has marked the manuscript up in various ways at a date thought to be about 1623. His purpose seems to have been the preparation of the manuscript for amateur performance. The paper (water-mark, pitcher surmounted by a crescent, with initials P.O.) was in use at the end of the sixteenth and the beginning of the seventeenth centuries.

The fact that the Dering version may be older than the earliest quarto of the *Henry IV* plays opens a most interesting field of speculation. The Dering play tells the complete and original story of Prince Hal-the tavern life, the robbery, the reproaches of King Henry IV and their travesty in the tavern, the defeat and death of Hotspur, the stealing away of the crown, the coronation and the rejection of Falstaff. The Dering version follows the plot of *I Henry IV* very closely. It is shorter and does not contain certain scenes. It is the part corresponding to *2 Henry IV* that reveals the issue and provides a probable solution. The Dering play follows what we may believe is the original story strictly, and, if this play was derived from *1* and *2 Henry IV* as they stand, we must believe in a drastic cut, for in it there is no trace of Justice Shallow and his household, the Ancient Pistol, Doll Tearsheet and the Boy, with a Chief Justice whose part is confined to one short formal speech. The remnant of the northern rebels with the trickery of Prince John do not appear. One merely asks why these things should be totally overlooked in any condensation, or what motive could possibly have caused such a thing, or from whence came the Shakespeare scholarship necessary to perform such an operation. Let us put this way: if you subtract the Dering play from the two parts of *Henry IV* as we have them, you will have left just those parts that A. E. Morgan and others have suspected of being revisional, and the debris will be a multitude of minor improvements. If you doubt this, examine *2 Henry IV*, Act II, scene I, the attempt of the Hostess to arrest Falstaff for debt, along with its parallel in the Dering version, where the former is certainly an amplification and revision of the latter.

The end of this speculation is that we have in the Dering version a manuscript of *Henry IV* when it was one play and not two, and one might add that it was after the name of Oldcastle had been changed to Falstaff and before Shakespeare had made his original into a two-part play.¹⁰²

In his later work *A New Look at Shakespeare's Quartos* (Stanford University Press) Professor Craig emphatically states that the theory it was based on the 1613 quarto of *I Henry IV* and the 1600 quarto of *2 Henry IV* is 'stupid', 'absurd' and 'impossible':

It is incredible that any scholar who has had to do with *I Henry IV* and, especially, *2 Henry IV* and who has read the Dering play could fail to see evidence that the Dering play is a single drama antedating the two-part play and represents as it stands Shakespeare's original treatment of the wild life of Prince Hal, his reformation, his winning of glory, and his rejection of Falstaff...Of course these things could not be if the Dering version was based, as it was thought to be, on the fifth quarto of *I Henry IV* [a notion that is] impossible, besides being stupid and unnecessary.¹⁰³

For obvious (and some less obvious) reasons this longer study by Professor Craig is completely ignored and suppressed by Evans and Williams in their facsimile edition of the Dering manuscript of *Henry IV*, which has entirely mislead orthodox Shakespeare scholarship for the last fifty years, because Professor Craig's thorough examination and analysis utterly confutes and demolishes the fraudulent theory that the so-called Dering MS is based upon the printed quartos of the play.

More recently the Dering manuscript has received another detailed examination and evaluation by John Barker in 'Found: Shakespeare's Manuscript of *Henry IV*' in which he purported to show that the bibliographical, palaeographic and literary evidence as first put forward by Professor Craig favours the early pre-publication date of c. 1596 prior to the first quarto of *I Henry IV*.¹⁰⁴ He is of course familiar with the 'landmark' article 'in which Craig realizes that the manuscript is the original version of the play' and his later work *A New Look at Shakespeare's Quartos*.¹⁰⁵ On a number of grounds Baker completely demolishes the position advanced by Lennam and Yeandle which contends that Dering's account ledgers showed payment 'for writing out ye K: Henry ye fourth' twenty five years after its publication date. He contends that the most likely possibility for the now missing manuscript by Carington paid for by Dering represents the literary copy of *Henry IV* used by the printers and publishers of the Shakespeare First Folio William and Isaac Jaggard.¹⁰⁶

With the concealed and obscured connections between Bacon and Dering unknown to him Baker mistakenly suggests that Dering obtained the Dering manuscript through his association with Fletcher, when instead it passed indirectly or more likely directly from its author, Bacon. The 'nature of the manuscript' Baker incisively observes 'implies that the author was a scholar who operated a scriptorium wherein he and his staff methodically proofread and revised his works.'¹⁰⁷ He was not aware of how close he was to the truth. In the 1590s Francis and Anthony Bacon set up a literary workshop employing writers, translators, scribes, and copyists for the distribution of private manuscripts, plays, masques and other dramatic entertainments. In a letter from Francis to Anthony dated from 25 January 1594 he says 'I have an idle pen or two...I pray send me somewhat else for them to write out besides your Irish collection, which is almost done',¹⁰⁸ not long before the *Henry IV* manuscript by Bacon originated from the same literary workshop. The evidence Baker states is conclusive that the so-called Dering MS was not transcribed from 'printed materials' and 'can only be an authorial fair copy of *Henry IV*.'¹⁰⁹

Prior to him editing the so-called Dering manuscript Gwynne Blakemore Evans had a secret life which brought him into regular and close contact with William Friedman. During and long after the Second World War Friedman, the greatest cryptologist of the twentieth century, was working at the pinnacle of Top Secret US Intelligence which involved frequent contact with British Intelligence at GCHQ, MI5 and MI6 and visits to Bletchley Park in Buckinghamshire home to the Top Secret country estate run by MI6 housing brilliant mathematicians and cryptologists-cipher and code breakers-to break the enigma and other secret German communications. During the Second World War G. Blakemore Evans also worked for US Intelligence serving in the Army Signal Corps (codes and ciphers) at Bletchley Park working on Top Secret code and cipher communications.

When the Second World War ended it seems someone commissioned or encouraged the Friedmans to return to the subject which had formed part of their lives since before the First World War, namely the Baconian authorship of the Shakespeare plays. The black arts of deception and duplicity are the very lifeblood of the Intelligence Services and Friedman and his wife had a very high security clearance and were privy to many high level secrets. Friedman once said himself 'There are some things which I cannot divulge even to the President.'¹¹⁰ The keeping of secrets necessarily requires the black arts of passive silence and omission or lies and deceit, and not only were the Friedmans professional keepers of secrets they were also professional liars; and beyond Friedman keeping unknown secrets from the US President, he and his wife kept secrets from the rest of the world. One of those secrets was Bacon's authorship of the Shakespeare works which Friedman falsely denied in a work *The Shakespearean Ciphers Examined* actively aided by senior members of the Folger Shakespeare Library a secret Baconian-Rosicrucian-Freemasonic institution that still maintains the secrecy surrounding Bacon and his immortal Shakespeare plays. Which in the words of Professor Henrion (French Cipher Intelligence) was nothing more than a 'command performance' whose so-called scientific demonstrations the Friedmans knew 'to be false'.¹¹¹ A work described by Kenneth R. Patton as probably one of the most deceitful books ever written:

The frankly shocking "legerdemain" of the Friedmans, who unquestionably knew exactly what they were doing....stooped to the very lowest kind of intellectual dishonesty...In truth, this book is probably the most astonishing collection of deceit and deliberately calculated falsifications that have ever been crammed between the covers of a book...I can only believe that some person or organization with a vested interest in the perpetuation of the Stratfordian myth commissioned the Friedmans to write [it].¹¹²

Besides the likes of the Friedmans and Gwynne Blakemore Evans countless academics from leading US and UK universities have in the past and to the present day work for British and US Intelligence all of whom are only known to the rest of the world by their public persona while their secret affiliations remain hidden and invisible. In the mid-1970s it was revealed in Senate hearings that several thousand professors and college and university administrators were on the payroll of the CIA (as is the case with the NSA) of which Friedman was Assistant Director.¹¹³ Francis and Anthony Bacon were the joint heads of the English Secret Service (in modern terms the equivalent of MI5 & MI6) many of whom were also members of Bacon's Rosicrucian Brotherhood with Bacon responsible for establishing the permanent foundations of British Intelligence. The modern British Intelligence Services hold secret records and archives that stretch back to Elizabethan times when Bacon was head of the English Secret Service and

most probably possess documentation relating to his secret life and writings including his hidden authorship of the Shakespeare works, secrets that are very carefully watched over by his Rosicrucian Brotherhood who in the fullness of time will disclose them to the rest of the deceived and deluded world. The early editors and biographers of Bacon were members of his Rosicrucian Brotherhood who were privy to his secret authorship of the Shakespeare works and it should come as no surprise if the same is true of some of his more modern editors and biographers. Likewise something similar might be said of well-placed modern Shakespeare scholars who may also belong to Bacon's Rosicrucian Brotherhood, who absurdly maintain in public that the illiterate/semi-illiterate William Shakspeare of Stratford wrote the divine Shakespeare works, whilst at the same time being privately privy to the secret that Bacon is Shakespeare. Supported by prestigious university presses, large international publishing houses, much of the world's media and well-known libraries and institutions. One of them being the Folger Shakespeare Library that was home to the Friedmans and to that other expert on codes and ciphers Professor Blakemore Evans, the joint editor for the Folger Shakespeare Library, of the so-called Dering manuscript.

Before serving at the Top Secret Bletchley Park whose very existence remained a state secret for some thirty years after the end of the Second World War G. Blakemore Evans received his doctorate from Harvard University in 1940. After the end of the war following his secret exploits for US and British Intelligence Dr Evans began his second career as an assistant professor of English literature at the University of Wisconsin and rose to professor at the University of Illinois. While at the latter Dr Evans was elected as a member of the board of editors of *The Journal of English and Germanic Philology* the scholarly journal published by the University of Illinois at quarterly intervals. It was in this journal Dr Evans published his article 'The "Dering MS" Of Shakespeare's *Henry IV* And Sir Edward Dering' in 1955. His career continued to flourish and he was appointed to Harvard University as professor of English literature in 1967 where he was named Cabot professor in 1975. While at Harvard Professor Evans the same year he and George Walton Williams jointly published the so-called Dering MS an article was published in the November 1974 issue of the Harvard Magazine by the Oxfordian Charles Ogburn. The article caused something of a small stir in the hallowed halls of the greatest university in the world, as one correspondent to the Harvard Magazine described it, and professors Evans and Levin were jointly enlisted to dismiss it in the following issue wherein they direct their learned readers for further instruction to *The Shakespearean Ciphers Examined* by the Friedmans, *The Authorship of Shakespeare* by Dr McManaway (Director of the Folger Shakespeare Library) and *Shakespeare's Lives* by Professor Samuel Schoenbam (Trustee of the Folger Shakespeare Library). Their wholly misleading and deceitful narrative is finally drawn to a close with 'We are confident, in submitting the case to our readers, that they will recognize on which side there has been a *suppressio veritatis*.'¹¹⁴

Professor Evans issued his first book *The Plays and Poems of William Cartwright* in 1951 and edited the six volumes of *Shakespearean Prompt-Books of the 17th Century* published by the Bibliographical Society of the University of Virginia from 1960 to 1980. He also edited several individual editions of the Shakespeare poems and plays: *The Tragedy of Richard the Third* (Penguin, 1959, revised 1969), and for Cambridge University Press (who issued the Friedman's *The Shakespearean Ciphers Examined*) an edition of *Romeo and Juliet* (1984) and *The Sonnets* (1996). His reputation as an outstanding Shakespearean editor and scholar was established by his magnum opus *The*

Riverside Shakespeare a complete edition of the writings of Shakespeare published by Houghton Mifflin in 1974 followed by a second updated edition jointly edited with Professor John J. Tobin published in two-volumes in 1997. In the same year Professor Blakemore Evans set forth *The Riverside Shakespeare* the University Press of Virginia published on behalf of the Folger Shakespeare Library his edition jointly edited with George Walton Williams of *The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart.* It is this and Professor Evans's article in *The Journal of English and Germanic Philology* which has mislead all subsequent editors of *1* and *2 Henry IV* and other Shakespeare scholars to the present day.

In his article 'The "Dering MS" Of Shakespeare's *Henry IV* And Sir Edward Dering' he expressed his gratitude to Dr Louis B. Wright Director of the Folger Shakespeare Library for permission to examine the Dering manuscript and states that a new critical edition was being prepared by James G. McManaway (the future director of the Folger) and Giles Dawson (Curator of Folger Shakespeare Library) plans which were evidently changed and afterwards the task was undertaken and completed by himself and G. W. Williams. His recent examination of the Dering manuscript Evans informs us, contrary to the likes of Halliwell-Phillips and S. B. Hemingway, led him to the conclusion that not only does the first page bear revisions in the hand of Sir Edward Dering but the whole page is copied out by him. It was the implications of what he described as this 'simple fact', elevated to the status of simple fact by Evans himself, which concerned the rest of his paper; and the implications were very far reaching. It will be recalled Evans explicitly stated that in view of the forthcoming edition of the Dering MS which he implied would quite naturally reproduce examples of Dering's autograph he was not offering any facsimiles and requested his readership take his attribution of page one to Dering on 'faith'. He then adds 'something could be done' with the facsimiles already available showing an example of Dering's hand and a section of a page of the Dering manuscript published by Halliwell in his Shakespeare Society edition, and the facsimile of the whole of the page one in his *Works of William Shakespeare*, but regarding the rest of the corrections in his hand 'Unfortunately, however, the most valuable evidence for establishing Dering's hand in page one lies scattered throughout the manuscript.'¹¹⁵ The disingenuousness of his statement is probably best confirmed by the correspondent in *Notes and Queries* signing himself S.Y.E. who writing in 1945 states he was unable then to locate a copy of the limited 1845 Halliwell edition,¹¹⁶ and that the 1859 sixteen volume Shakespeare edition which on its publication was limited to 150 copies was then, and is now, very difficult to obtain (Copac list one copy at the British Library), difficulties exacerbated by the simple fact the one and only unique manuscript copy of the Dering manuscript was tucked away under the guardianship of senior officials at the Folger Shakespeare Library. You need to know very little about human psychology and behaviour to know this was very unlikely to happen. Evans gambled correctly that no scholar and certainly no student or member of the public was likely to search out the Halliwell editions and gain access to the Dering manuscript at the Folger and subject the handwriting of all three to a comparative analysis and publish their findings to the rest of the world, and unsurprisingly no scholar, or anyone else, ever did. Yet surely we need not concern ourselves unduly, because surely as promised, one or more facsimiles of Dering's hand would be forthcoming in the indicated critical edition of the Dering manuscript to be later published by the Folger Shakespeare Library, an edition, as it fortuitously turned out, jointly edited by Professor Evans himself.

The important implication of the simple fact that the first page of the manuscript was actually copied out by Dering and the corrections scattered throughout the whole of the rest of it Evans tell us is it 'ties the original composition of the manuscript much more directly to Dering than has hitherto been possible and makes it more than ever probable that what we have in the Dering MS represents Dering's own telescoping of the two-part play.'¹¹⁷ It then follows from the acting list on the scrap of paper thus providing a date between 1622 and 1624 and the further assumption it derives from the 1600 quarto of 2 *Henry IV* and 1613 quarto of 1 *Henry IV* that the manuscript dates either on the one hand to no earlier than 1622, or on the other, Dering may have begun his transcription of it any time after the publication of Q5 in 1613, when Dering was merely 15 years old (then attending Magdalene College, Cambridge from January 1615 to September 1617) which Evans does not point out, or any time thereafter, with our editor favouring the first view. An interval of two decades followed before Evans renewed his public acquaintance with the Dering MS and in the edition, reneging on his earlier promise, he resorted to use his own phrase, a *suppressio veritatis*, an act not unfamiliar to him

One hundred and thirty years after its original discovery in 1844 under the auspices of the Folger Shakespeare Library Evans and Williams issued the first and only facsimile edition of the Dering manuscript. The impressively presented volume is printed in a large format. Its prefatory material comprises an introduction (pp. vii-xi), a Note on the Transcription and Textual Notes (p. xiii), The Names of All the Characters in the order of their speaking (p. xv), a facsimile of the accompanying scrap, obverse and reverse (p. 2), a transcription of the obverse (p.3), with the text of the eight lines on the reverse including in the text (p. 4), followed by The Facsimile and Transcription with Textual Notes (pp. 4-223), and a finally a Descriptive and Historical Collation (pp. 225-238). The whole edition is in short, an outstanding example of the highest scholarship and erudition, in which its editors acknowledge benefited from the careful supervision and good will of Megan Lloyd of the Folger Shakespeare Library, but something obvious and vital is only all too conspicuous by its absence.

In the introduction while its editors repeat some of the misleading material found in the early article by Professor Evans it proceeds to greatly expand upon it. Following their comments on the Dering handwriting and the manuscript deriving from the 1600 2 *Henry IV* and 1613 2 *Henry IV* citing Halliwell and Lennam who mention the existence of Dering's Book of Expense from 1617 to 1627 which lists the purchase of more than two hundred play-books its editors state as a fact that the 'two quarto exemplars which Dering annotated for his scribe came unquestionably from his own library'.¹¹⁸ As far as I am aware no such quarto editions with Dering's annotations exist and none have ever been produced, and if they did exist, needless to say any annotations found therein is no proof of his editing of the Dering MS. Forgetting or disregarding earlier comments in his previous article the editors state that the manuscript might well date from 1613 and on the basis of the scrap of paper containing the eight lines of additional text and the cast list of eight characters for *The Spanish Curate*, they date the scrap of paper and the manuscript at between 1622 and 1624, as another simple fact. It would 'seem' Dering proposed in 1622 or sometime thereafter a production of his abridged version of *Henry IV* but as their own examination of it makes very plain 'he never fully completed his correction of the manuscript or prepared it finally for use in a dramatic performance.'¹¹⁹ In other words the corrections were never completed and there is no evidence Dering ever planned a production of *Henry IV* and none it ever took place.

On scrutinising and subjecting the manuscript to a scholarly and detailed examination on the basis the MS represented an abridgement of the two printed parts of *Henry IV* it is necessary for its editors to insist Dering carried out a thorough and wholesale revision working with the 1600 and 1613 printed quartos. But before we can accept this we might ask why even if we accept Dering at some point planned a production of a Shakespeare play, did he not simply choose any of the other numerous Shakespeare plays printed from 1613-22, and if after 1623 from the thirty six plays in the First Folio (of which he owned two copies). Or if his preference was for *Henry IV* why he simply chose not to put on a production of *I Henry IV* printed six times in quarto from 1598 to 1622 or *2 Henry IV* available in the 1600 quarto, both of which were reprinted in the 1623 Shakespeare First Folio, rather than go to incredible lengths to abridge them? The premise advanced by Evans and Williams defies all the usually accepted standards of rational logic and invalidates the widely agreed principles of rigorous critical thinking not to mention good old common sense.

This irrational logic is further compounded when we consider what lengths Dering is supposed to have gone to in accordance with the textual analysis provided by Evans and William themselves, instead of just simply planning or producing a performance from the already printed texts of *I Henry IV* and *2 Henry IV*.

According to their own examination of the manuscript from Part One of the printed text Dering supposedly omitted two scenes of 147 lines and another 200 lines scattered throughout the play. With these omissions went seven minor characters: two carriers, Ostler, Gadshill, Chamberlain, the Archbishop, Sir Michael, and the more important character, Westmorland. These significant cuts moreover required the reworking of the two robbery scene both of which occur off stage in the manuscript and in addition to this some speeches by Westmorland are transferred to Lancaster and Blunt along with several more cuts and deletions. Regarding the second part of *Henry IV* as printed in the 1600 quarto, most of its scenes are omitted with the so-called Dering manuscript only including around a quarter of it. Nor was the revision exclusively limited to cuts and omissions. In a few passages and I must directly quote the editors themselves 'Dering revised the Shakespearean text extensively and elsewhere added original material in prose and verse'. These original additions to the text amount to no fewer than fifty lines and half-lines and Dering is also said to have divided the two-part play into five acts and thirty-seven scenes as well as supplying headings for his act and scene divisions. Furthermore, the manuscript state Evans and Williams, 'discloses a more than casual concern for the technical aspects of production' and the play as it stands in the manuscript could not only been acted for a private performance 'but on the public stage in London', and its editors add 'it was likely to have proved acceptable had it been put on.'¹²⁰ All of this (and I have only provided a very brief synopsis) executed with the consummate skill comparable with the greatest dramatist of all time by a child or a young man anytime from 1613 when he was fifteen years old or from 1622 to 1624 by someone who possessed no professional training or background in the theatre, nor the requisite scholarship for its editorship and revision, for whom there is no evidence he ever edited another Shakespeare play in his lifetime, nor was known to have ever written any other play as long as he lived. Not only is it extremely unlikely he ever carried out a thorough and wholesale detailed revision of the manuscript along the lines described by its editors, the very idea of it is simply ridiculous and absurd; and more importantly, it is demonstrably false.

This whole illusory house of cards rests entirely on the presence of Dering's hand in the manuscript. If his hand is not present Dering self-evidently had nothing whatsoever to do with its composition, abridgement, revision, cuts, its division into acts and scenes, its numerous additions of fifty lines and half lines, the introduction of original material in prose and verse, or its wholesale and extensive corrections.

In the history of its transmission four early scholars commented on the handwriting in the manuscript and all four presented different opinions. In 1845 Halliwell stated that the body of the manuscript was in the hand of a single unknown scribe and on the basis of a comparison made by Larking with the handwriting in the manuscript and an apparently independent document written by Dering held in the archives of his family, concluded the hand of the corrector, as Dering's.¹²¹ As we have seen the MS remained in the private possession of first Halliwell, who transferred it to the private library of the Earl of Warwick, whose library after his death, was in turn purchased in great secrecy by Henry Clay Folger who secreted it away in his private vaults before its re-appearance in the Folger Shakespeare Library in the 1930s. It was thus nearly a century after its original publication before another scholar was able to pass comment on the handwriting. In his scholarly edition of *Henry The Fourth Part I* Professor Hemingway believed the manuscript was written in the hand of two scribes stating 'The first page of the manuscript is written in a clear, flowing, and unprofessional hand; the remainder in a more cramped, but more professional hand' and after it eventually came into Dering's hands, Dering was responsible for its 'many marginal corrections and emendations'.¹²² The anonymous correspondent to *Notes and Queries* again offered a different opinion 'Halliwell claimed that the corrections resemble the handwriting of Dering. I think it could be held with much greater certainty that the MS. and the corrections are in the same hand, the corrections having been written more hastily and more carelessly by way of disguise.'¹²³ As seen above a fourth opinion was supplied by Evans in his article which in a footnote he states after completing this article it was only then he discovered that the anonymous contributor to *Notes and Queries* 'had already suggested that the corrections, and the hand on page one look to be in the same person.'¹²⁴ He may or may not have only discovered the statement after completing his article but his statement is somewhat misleading. The anonymous correspondent did not say that the corrections and the hand on page one look to be the same person. As seen above, what he actually said was, the hand in the manuscript, meaning the whole of the manuscript, was written in the same hand as the corrections, meaning, as I understand it, the whole of the MS and the corrections were written in Dering's hand. In the article Professor Evans states that the revisions and the whole of the first page was copied out by Dering and the rest of the MS was written in the hand of an unknown or unidentified scribe, which in turn was extensively added to, revised and corrected by Dering. This 'simple fact' as he wonderfully and succinctly described it tied the composition of the manuscript more directly to Dering than had hitherto been possible and made it more probable than ever that it represented his own abridgement of the two plays.

In view of a forthcoming edition of the Dering manuscript being prepared by Dr James McManaway and Giles Dawson of the Folger Shakespeare Library in his earlier article Evans states he was there not offering any facsimiles of Dering's hand and asked his scholarly readers to take his ascription of page one to Dering on trust. In the event the apparent imminent edition of the Dering MS by McManaway and Dawson did not materialise and instead we had to wait another nineteen years before it was eventually published by Evans in conjunction with George Walton Williams. The publication of

this facsimile edition afforded the first opportunity outside of a few privileged scholars for others to actually see the manuscript in facsimile and has previously promised by its joint editor a facsimile of Dering's handwriting. The critical issue of the handwriting is addressed on the very first page which was essentially a repetition of what Evans had stated in his earlier article which he and his fellow editor sourced for its authority. As previously stated this large formatted edition totals two hundred and thirty-eight pages comprising an introduction, a Note on the Transcription and Textual Notes, The Names of All the Characters, a facsimile and transcription with textual notes of the manuscript itself, and a Descriptive and Historical Collation. It also includes a facsimile of the accompanying scrap of paper, obverse and reverse, with a transcription of the obverse and of the eight lines on the reverse incorporated into page one of the text. There is only one absolutely critical piece of evidence missing, namely, a facsimile of Dering's handwriting.

There is no reasonable and rational explanation whatsoever why Evans and Williams did not reproduce what constitutes the most important evidence in their whole Dering theory. By now the intelligent and alert reader will probably strongly suspect or more likely readily realise there is something wrong, something very, very, wrong when the modern authorities on the Dering manuscript have unmistakably and very deliberately not reproduced facsimiles of Dering's handwriting in this standard edition of the so-called Dering manuscript. What was it then they apparently wanted to conceal from other ordinary scholars and the rest of the Shakespearean world? Simple, the hand of Dering is nowhere present in the so-called Dering manuscript a very simple fact which at a stroke completely and incontrovertibly exposes and demolishes this whole charade and irrefutably demolishes a fraud or illusion (secretly known to some for more than a century) once and for all.

Unlike Evans and Williams I do not require the reader to take this on trust and unlike Evans and Williams I am willing to produce a facsimile of Dering's hand. In fact I will produce several facsimiles. Firstly, two facsimiles produced by Halliwell in 1845: a 'Fac-Simile of Sir E. Deryng's Hand-writing from a Manuscript in the Archives of the Family' and allegedly his handwriting 'from the Shakespeare Manuscript' (see facsimile above). The hand in the first of these facsimiles bears no similarity to the hand in the so-called Dering MS. Secondly, the '*Fac-Simile from the first Page of the Derying Manuscript*' reproduced in the same edition containing corrections which Halliwell supposed were in the same hand as the above. Thirdly, in order that we can be very certain Dering's handwriting is not present in the MS I also reproduce two full page facsimiles of his handwriting from his own 'Booke of Expenses' (1617-1627) (Kent Archives Office U350 E4). Fourthly, a facsimile of page one of the so-called Dering manuscript. Fifthly, a facsimile of page two of the so-called Dering MS. And finally, facsimiles of the obverse and reverse of the scrap of paper, containing the acting list on the one side and the eight additional lines of text on the other.¹²⁵

If the reader turns to these facsimiles he or she will be able to tell at a glance that the undoubted examples of Dering's hand in his household book of expenses bears no resemblance whatsoever to the handwriting (including its corrections) in the first and second pages of the so-called Dering manuscript, or the handwriting in the obverse and reverse of the scrap of paper. It fact not only is manifestly plain that Dering's hand in his book of expenses and the hands in the so-called Dering manuscript do not even remotely resemble each other, it would be difficult to conceive of any other specimen handwriting examples, being more different.

DECEMBER		APPENDIX B			
1	2	Colours Perons expens	00	01	06
		to haed & duration et magis p. expens	00	07	00
		maison of 3 conformation of Dist. p. exp.	00	03	05
		binding a volume of play books	00	00	10
		going by water	00	00	06
		Computes and exp.	00	01	06
		18 play books	00	00	06
		binding 2 volumes of play books	00	10	00
		stopper's dyest	00	01	08
		supp	00	02	08
		1 play books	00	04	06
		dyest	00	02	00
		Sugar Candy	00	00	02
		4 doz of quart bottles att 25 p. doz	00	10	00
		7 pink bottles	00	01	00
		a gross of bottles viz. 12 doz att 4	00	04	00
		poult. to Wemy's exp.	00	00	03
		stopper's dyest	00	00	02
		dyest	00	00	02
		feeding a clay	00	00	02
		Diurnal Lib. Thompson's exp.	00	00	06
		Diurnal ad supp	00	02	08
		1 play books	00	07	06
		1 play books of Band Puff and Buff	00	06	00
		dyest	00	01	00
		feeding a clay	00	03	06
		supp by R. Moulton and A. C. -	00	01	06
		1 doz of Linen for s. Tho. Wolton	00	06	00
		A bag of marmalade	00	12	00
		binding a set of play books	00	01	00
		A bottle of Gambado's	00	00	10
		Candles	00	00	02
		2 meals for stopper's	00	00	02
		2 play books	00	01	04
		A w. gift and a buff	00	00	04
		A set of scales and a table	00	01	02
		2 vices and a supp	00	01	00
		1 of books of	00	02	00
		going by water	00	10	00
			00	00	06

Fig 17. Two full page facsimiles of Sir Edward Dering's handwriting from his own 'Booke of Expenses' (Kent Archives Office U350 E4)

Leandro	Edw. Dwyer	James M. M. M. M.
Octavio	Edw. Dwyer	James M. M. M. M.
Barbier	Edw. Dwyer	James M. M. M. M.
Famy	Edw. Dwyer	James M. M. M. M.
Hankiger	Edw. Dwyer	James M. M. M. M.
Lopez	Edw. Dwyer	James M. M. M. M.
Drigo	Edw. Dwyer	James M. M. M. M.
Ajicbur	Edw. Dwyer	James M. M. M. M.
	Edw. Dwyer	James M. M. M. M.

[Accompanying Scrap: obverse]

From Palestine
 The people of the land
 will plant in the land
 and the land will be fruitful
 and the land will be fruitful
 and the land will be fruitful
 and the land will be fruitful
 and the land will be fruitful
 and the land will be fruitful
 and the land will be fruitful

[Accompanying Scrap: reverse]

Fig 21. Facsimiles of the obverse and reverse of the scrap of paper, containing the acting list on the one side and the eight additional lines of text on the other

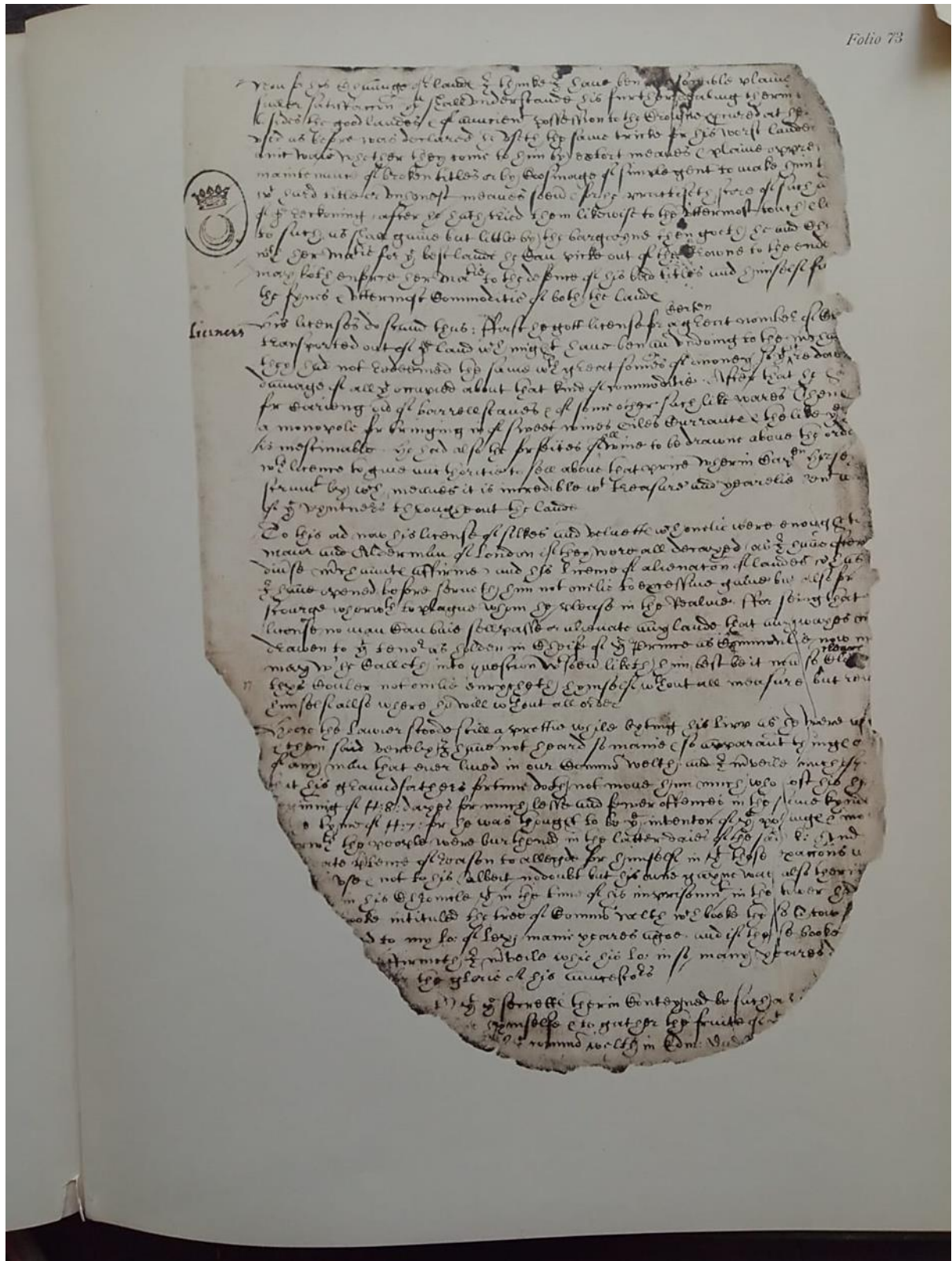


Fig. 23 A facsimile from *Leicester's Commonwealth* in Bacon's Northumberland MSS by a scribe responsible for the majority of the so-called Dering MS

[illegible]

Fig. 24 A facsimile from *Leicester's Commonwealth* in Bacon's Northumberland MSS by a scribe responsible for the majority of the so-called Dering MS

What then is the reason for the fraud and the false insistence on Dering's handwriting being present in the so-called Dering MS? The reason is because it masks and conceals its true status, provenance, and date. In other words it misdirects the eye away from a great historical secret one known to some of the above since it was first discovered and others who were made privy to the secret afterwards.

There appears to be three hands in the MS two of which were scribes. It appears the manuscript was copied from another MS now lost. The so-called Dering MS was begun by one scribe who copied out the whole of page one and for some unknown and now unrecoverable reason after the scribe had completed the first page the task was turned over to a second scribe who copied out the rest of the manuscript. The manuscript is intimately connected to Bacon's literary workshop of writers, scribes and copyists that produced Bacon's Northumberland MSS, which once contained his Shakespeare plays *Richard II* and *Richard III*, which dates from around 1596. On the outside cover of the Northumberland MSS in a contemporary hand there are more than a dozen examples of various forms of the name Bacon or Francis Bacon and his literary mask Shakespeare or William Shakespeare. Above the entry for the Shakespeare play *Richard II* is written 'By Mr. ffrauncis William Shakespeare' and where the name 'William Shakespeare' has been written further down the page the word 'Your' is written twice across it, so thus reads 'Your William Shakespeare', by one of the scribes he employed. The writing on the outer cover of the manuscript is chiefly in one hand with occasional words in another, and a few words written at angle, possibly by a third. One of the hands was undoubtedly Bacon who was also responsible for the monogram signature 'W.S.' at the top right hand corner.¹²⁶ The main content of Bacon's Northumberland MSS is written in two or more hands and as with the so-called Dering manuscript one of these works known as *Leicester's Commonwealth* is written by two different scribes whose identity remains unknown. On examining the facsimiles it appears that the hand of one of the scribes who copied out *Leicester's Commonwealth* in the Northumberland MSS was responsible for copying out the so-called Dering MS from the second page onwards.

The so-called corrector's hand in the so-called Dering manuscript is Bacon's own cramped hand as one would expect from the author of the play. The reverse of the scrap of paper containing the eight additional lines appears to be written in a different hand to any present in the so-called Dering manuscript and the hand in the obverse appears different to the hand in the reverse and the other hands in the MS itself possibly by other unidentified scribes from Bacon's literary workshop.

The edition of *The History of King Henry The Fourth as revised by Sir Edward Dering* (published by the Folger Shakespeare Library a secret Baconian-Rosicrucian-Freemasonic Institution) edited by George Walton Williams and Gwynne Blakemore Evans is not quite what it appears to the uninstructed eye. Its joint editor G. Blakemore Evans worked for US Intelligence serving in the Army Signal Corps alongside William Friedman at Bletchley run by British Intelligence, the centre of allied cipher and code-breaking during the Second World War. When William and Elizebeth Friedman were at Riverbank working alongside Elizabeth Wells Gallup investigating the presence of Bacon's Bi-literal Cipher in the Shakespeare works the US government sent them more than eighty army personnel for cryptological training under the Friedmans. During the time the Friedmans were Heads of the Riverbank Cipher Department they produced a series of groundbreaking technical monographs on cryptography and cryptanalysis and several dealing with the Bacon's Bi-literal Cipher. A number of these anonymous rare pamphlets secretly written by the Friedmans fully endorsed the presence of the Bacon

Bi-literal Cipher as deciphered by Elizabeth Wells Gallup in the Shakespeare works, revealing and confirming Bacon is Shakespeare. Thereafter the Friedmans remained silent about these Baconian Riverbank publications and the fact they knew there were Bacon ciphers present in the Shakespeare works and lied about it for their rest of their lives.

Following their departure from Riverbank over the next three decades the Friedmans worked for the US government and its Secret Intelligence Services. Initially, William Friedman worked as chief cryptanalyst for the War Department and was later appointed Director of the Signal Intelligence Service responsible for codes and ciphers a position he held for the next twenty-five years. In 1949 he was made chief of the cryptographic division of the newly formed Armed Forces Security Agency (AFSA) and when it was superseded by the National Security Agency (NSA) in 1952 he was appointed Special Assistant Director, of what is the most secret arm of US Intelligence responsible for the global monitoring of all secret cryptological communications (i.e., in code and cipher) and other forms of communication (overt and covert), in which it works very closely with British Intelligence at GCHQ, MI5 and MI6.

While Friedman was still working for the NSA he and his wife decided to move to the outskirts of the District of Columbia to be closer to take advantage of the unrivalled Bacon and Shakespeare resources at the Folger Shakespeare Library while working on their typescript *The Cryptologist Looks at Shakespeare* for which they entered for the Folger Shakespeare Library competition on Elizabethan history held in 1955. While the judges were considering the various entries for the competition the NSA sent Friedman to liaise with British Intelligence at GCHQ at Cheltenham. Following his return five weeks later to Washington he and his wife Elizebeth S. Friedman were awarded the Folger Shakespeare Library award for their manuscript on the subject of the presence of Bacon ciphers in the Shakespeare works which formed the basis of their subsequent work *The Shakespearean Ciphers Examined* published by Cambridge University Press. But before anything could proceed Friedman was required to submit the typescript to the NSA for “security clearance”,¹²⁷ as far as the present writer is aware, the only time a full-length work on Bacon/Shakespeare had required secret official permission from the most secretive intelligence agency in the United States of America, which there is reason to believe has secret links to Bacon’s Rosicrucian-Freemasonry Brotherhood.

In the open text of their book *The Shakespearean Ciphers Examined* the Fraudulent Friedmans falsely feigned that there were no Baconian ciphers used in the Shakespeare works which represents one of the greatest academic and literary frauds of all time. Yet as repeatedly and emphatically demonstrated in *The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works* (340 pages; 81 illustrations; 756 references) *The Shakespearean Ciphers Examined* is itself an elaborate cryptogram containing hidden Baconian ciphers conveying the concealed cryptographic message that Francis Bacon, Brother of the Rosy Cross, is Shakespeare.¹²⁸ The Friedmans knew there were Baconian ciphers present in the Shakespeare works, a secret cryptically incorporated throughout their work aided by the Folger Shakespeare Library and Cambridge University Press, beginning with its title containing a series of ciphers concealing and (for those with eyes to see) revealing and confirming Bacon is Shakespeare.

Similarly, while in the open plain text of *The History of King Henry The Fourth as revised by Sir Edward Dering* (published by the Folger Shakespeare Library a secret Baconian-Rosicrucian-Freemasonic institution) its editors George Walton Williams and

RW IL

18

4

3

11

19

1 device

17

2

20

1

20

12

27

30

15

11 189

IW RL

2

16

14

3

4

9 + 30 = 39

1 printer's
device

IW IL

3

17

3

20

3

20

9 + 57 = 66

66 + 1 = 67

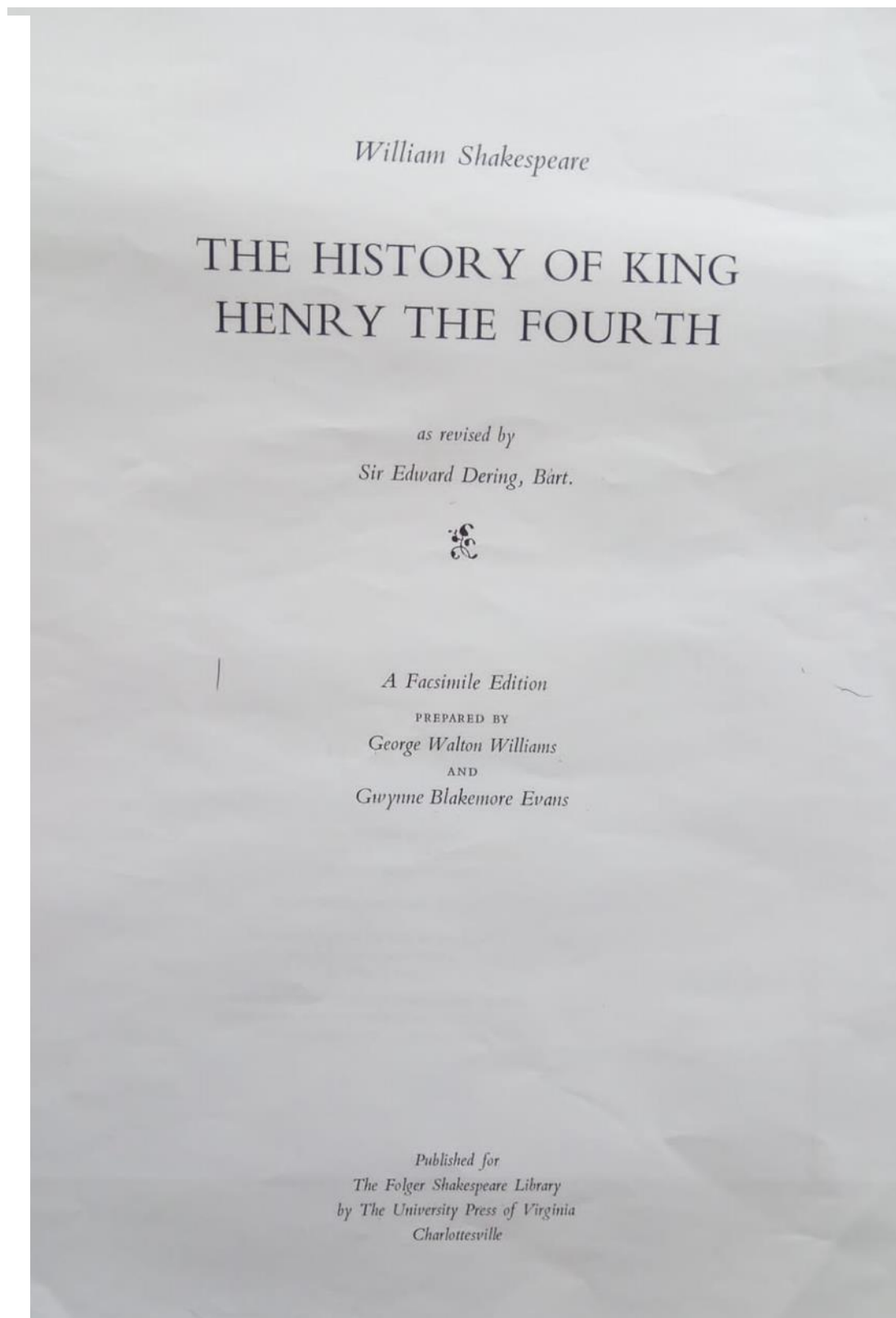


Fig. 25 The title page of *The History of King Henry The Fourth* as revised by Sir Edward Dering (published for the Folger Shakespeare Library) containing several Bacon ciphers revealing and confirming the Baconian origin of his authorial manuscript of *Henry IV*

For the purposes of encipherment the title page of *The History of King Henry The Fourth as revised by Sir Edward Dering* is divided into three sections. The top section has 9 words printed in italic type and 30 letters printed in roman block letters: 9+30=39 F Bacon in simple cipher. The middle section contains 9 words printed in italic type comprising of 57 italic letters: 9+57=66 a double cipher Bacon (33)/Bacon (33) which when added to the 1 printer's device 66+1=67 Francis in simple cipher. The thirty-third word on the page is Shakespeare, i. e., Bacon (33) is Shakespeare. The whole page has 10 roman words and 189 italic letters plus 1 printer's device: 10+189+1=200 a double cipher for Francis Bacon (100)/Francis Bacon (100) in simple cipher and a sum total of 232 roman and italic letters which plus the 1 printer's device: 232+1=233 for Francis Bacon (100)/Francis Bacon (100)/Bacon (33) in simple cipher.

Examples: F R A N C I S B A C O N
6 17 1 13 3 9 18=67 2 1 3 14 13=33
 (67+33=100 FRANCIS BACON)

Throughout his works it is clear and self-evident that Bacon was obsessed with secrecy and concealment. In his *Refutation of Philosophies* (not published in his lifetime) he writes ‘Every man of superior understanding in contact with inferiors wears a mask’,¹²⁹ a device he used to conceal his authorship of the Shakespeare works. In his first major acknowledged works *The Advancement of Learning* Bacon refers to a series of cipher including the Simple Cipher, Kay Cipher and Bi-literal Cipher which he incorporated into his Shakespeare quartos and folios,¹³⁰ later expanded upon in his *De Augmentis Scientiarum* published shortly before his 1623 Shakespeare First Folio.¹³¹ These formed part of his secret methods of delivery incorporating a wide range of cryptic devices (which are known to and employed by members of his Rosicrucian Brotherhood to the present day) to conceal and reveal the truth according to the capacity of the recipient:

There be three degrees of this hiding and veiling of a man's self...

For the first of these, Secrecy; mysteries are due to secrecy...Therefore set it down, that an habit of secrecy is both politic and moral...

For the second, which is dissimulation: it followeth many times upon secrecy by a necessity; so that he that will be secret must be a dissembler in some degree...

But for the third degree, which is simulation and false profession...except it be in great and rare matters.¹³³

There are other important pieces of evidence which are effectively invisible to anyone without access to the manuscript which none of the editors and scholars who did have access and were aware of this evidence produced in facsimile. From the discovery of the MS by Larking and its publication by the Shakespeare Society in 1845 very brief reference has intermittently been made to the presence of a watermark in the paper. In his introduction Halliwell claimed without describing them the watermarks belonged to the latter part of the Elizabethan reign.¹³⁴ The half-sentence by Halliwell represented the sum total of comment for some ninety years before Hemingway quoted a letter he had received from J. Q. Adams, Director of the Folger Shakespeare Library, who said the 'watermark' (note this is singular) might be dated much later than the Elizabethan period. He also provided the first description of the watermark: a 'pitcher device, with initials P. O., surmounted by a crescent'.¹³⁵ This half-sentence description added to Halliwell's half-sentence totalled a full sentence and I suppose represented some kind of progress, if only glacial. The editors of the facsimile edition Evans and Williams singularly matched Halliwell and Adams with a full sentence of their own 'The paper of the volume bears a watermark of a pitcher surmounted by a crescent, initials "P O," a mark common from the late sixteenth century to the mid-seventeenth century.'¹³⁶ Following in the footsteps of J. Q. Adams, Director of the Folger Shakespeare, the statement by Evans and Williams is misleading or false: the paper in the MS does not conceal one watermark but several, and assuming by their use of the word 'common', Evans and Williams were aware of other pot/pitcher watermarks which they may have pointed out was a class of watermark common to numerous Bacon works and those of his Rosicrucian Brotherhood. In their edition of the Dering MS containing more than fifty pages in facsimile, consistent with not producing any facsimiles of Dering's handwriting, Evans and Williams do not provide a facsimile of a watermark(s) or any other representation of them. That there is more than one watermark present in the so-called Dering MS was finally revealed by Laetitia Yeandle, (Curator of Manuscripts at the Folger Shakespeare Library), in her article in the *Shakespeare Quarterly* (1986):

The first 38 leaves (blank fol.* and fols. 1-37) and the last 12 (fols. 44-55) once formed two large quires composed of sheets from a single stock of paper with a "pot" watermark bearing the initials PO.¹³⁷

To be precise, a pair of watermarks from a pair of matched moulds. One of the pair, with the initials the right way round when seen from the felt side, is found in fols. 1, 6, 7, 8, 11, 17, 19, 23, 33, 45, 46, and 48. The other, with the "pot" and initials mirror-reversed when seen from the felt side, is found in fols. 3, 12, 13, 15, 16, 27, 28, 32, 35, 37, 49, 52, and 55.¹³⁸

Fol. 42 has a "pot" watermark with the initials AV...The watermarks in fols. 39 and 43 are a matched, mirror-imaged pair, each incorporating two "pillars" and (apparently) the letters A and RO....

...The watermark on fol. 39 is the mirror-reversed counterpart of that on fol. 43....¹³⁹

The above detailed description of the watermarks in the manuscript reveals it contains different watermarks with several different characteristics and features. In particular, the

pot watermarks contain different initials and in at least one instance incorporate two symbolic pillars. Regrettably, however Laetitia Yeandle does not provide any facsimiles or representations of these important watermarks. Furthermore plainly presented as they are these watermarks are likely to mean very little or nothing to the Shakespeare scholar or non-specialists. The simple descriptions given by Yeandle lack a necessary historical background and context which reveals their hidden provenance and significance.

The specialist craft of paper or watermarks found on manuscripts and other documents dating from the Middle Ages antedates printing by more than two hundred years. The traditional way of making paper was by beating rags into liquid pulp often using a large many toothed machine. The pulp was generally collected into a large vat into which the paper maker would dip a wire tray known as the mould, collecting a thin layer of fibres. The fibres were then turned out of the mould and dried and pressed between blankets of felt. Sizing with glue or gelatine then completes the process for the kind of quality paper used for writing or printing. Watermarks are reproduced by securing a design onto the bottom of the mould using strong wire. The raised wire leaves an impression on the pulp which in the finished sheet remains visible when held up to light. Traditionally, some watermarks were used as plain manufacturing trademarks which do no more than denote the name of a papermaker from whence it originated. There is however another class of watermarks which are symbolic in nature and design. These were secretly and covertly introduced as a means of mutual recognition and their meanings are understood by those instructed to recognize them. Similar symbolic watermarks are present and can be seen in letters and manuscripts and books printed by different printers in different countries spanning more than a century.

In *Francis Bacon and His Secret Society* Constance M. Pott revealed the fruits of a detailed study of Renaissance manuscripts and books at the British Library which yielded a variety of watermarks used up to and including the time of Sir Nicholas Bacon as a prelude to her study of the watermarks used in and after the time of Francis Bacon. The painstaking study identified a body of work based upon recurring watermarks connecting Francis Bacon and his brother Anthony with a secret Rosicrosse literary society or the Rosicrucian-Freemasonry Brotherhood. Many of the watermarks found in manuscripts or books printed before Bacon had begun to publish his own works were retained or adopted by Bacon other members of his secret society:

But their use became immensely expanded and diversified, and it will be seen that the Baconian literature contains these paper-marks so mixed (even within the covers of one volume) as to dispose of the idea that a certain quantity of paper of one kind, or with the mark of one maker, was apportioned for the printing of a particular book. On the contrary, it seems to have been almost the rule to use in one volume paper with three different marks, and each of these marks varied three or five times. This system of mixture, or of ringing the changes upon a certain set of patterns, makes it easy to establish a complete chain of connection between the books belonging to the society. Several of the marks are used as well by foreign as by English printers.

There are three paper-marks which we have learnt especially to associate with Francis Bacon and his brother Anthony. They are to be seen throughout the printed books which we ascribe to Francis, and one in particular is in the paper in which he and Anthony, and their most confidential friends, corresponded, whether in England or abroad. These marks are:

1. The bunch of grapes.
2. The pot, or jug.
3. The double candlesticks.

....These three marks we associate with Francis Bacon: (1) Because few of his letters are without the pot, and none of his acknowledged books without one or more in the paper-marked editions. (2) Because in works whose matter, language, and other signs, internal and external, point to him as their author, one or more of these marks runs through the book.¹⁴⁰

There are certain accessories to the Baconian pitchers [pots], one at least always being present: (1) A rising sun, formed by the cover or round top of the pot; (2) five rays; (3) pearls; (4) *fleur-de-lis*; (5) a four-petaled flower, or a Maltese cross; (6) a moon or crescent; (7) the bull's horn in a crown; (8) grapes; (9) a diamond, triangle ellipse, or heart. Sometimes there are two handles distinctly formed, as SS; often on the body of the pot are letters-they may be initials, as A B, and F B, often found in the correspondence of the brothers; or S S *Sanctum Sanctorum*, etc.; R C, Rosy Cross; F or FF, *Frater* or *Fratres*; G G [for] Grand Geometrician....¹⁴¹

According to Pott the pot watermark aptly described as 'Bacon's special mark',¹⁴² first appeared in a book dated 1580 and ceased to be used after 1680. Examples of the pot watermark can be seen in the *Advancement of Learning* 1605, both the 1640 and 1674 editions of *De Augmentis Scientiarum*, the 1638 edition of *Operum Moraliū*, the 1651 and 1658 editions of the *Sylva Sylvarum*, the 1671 edition of the *Resuscitatio*, the 1631 quarto edition of *Love's Labour's Lost* and the Fourth Shakespeare Folio published in 1664.¹⁴³

As a result of her study Pott reproduced several hundred watermarks, a significant number of which, embody the letters or initials FB, RC and CR. The letters RC are sometimes combined with another letter that probably constitutes the mark or signature of a Rosicrucian Brother. The letters RCI (Imperator of the Rose Cross) with a reversed C are found in a bar in the last page of the 1623 First Folio and the letters RC or CR are also found in the Folio in a watermark representing a bunch of grapes across which runs a bar as an R at its centre with several C's either side of the R, reading at its epicentre CRC.¹⁴⁴

The letters RC, CR and CRC are used in the text of the first Rosicrucian manifesto *Fama Fraternitatis* to denote Rose or Rosy Cross and/or Christian RosenCreutz the mythical founder of the Rosicrucian Brotherhood.¹⁴⁵ The letters RC are found in a watermark in the 1638 edition of Bacon's *The History of Life and Death* and different watermarks containing the letters RC and CR are present in the 1640 English translation of Bacon's *De Augmentis Scientiarum* and the letters CR in a watermark in its second edition published in 1674.¹⁴⁶

An air of secrecy surrounds these and various other Baconian-Rosicrucian watermarks which were used as a means of conveying secret information to other members of the Brotherhood whose multi-levelled esoteric meanings were understood by the initiated. Pott and a number of other writers have analysed, discussed and interpreted the possible hidden esoteric meanings of the pot watermark with its different symbolism and initials and numerous other watermarks found in Baconian-Rosicrucian works which lie outside the present discussion.¹⁴⁷

What primarily concerns us here is the pot watermarks found in the so-called Dering MS and other Bacon works. In the so-called Dering manuscript there are twenty five pot watermarks bearing the initials PO some or all surmounted with a crescent, twelve with the initials the right way round when seen from the felt side, and thirteen mirror-reversed when seen from the felt side. Fol. 42 has a pot watermark with the initials AV

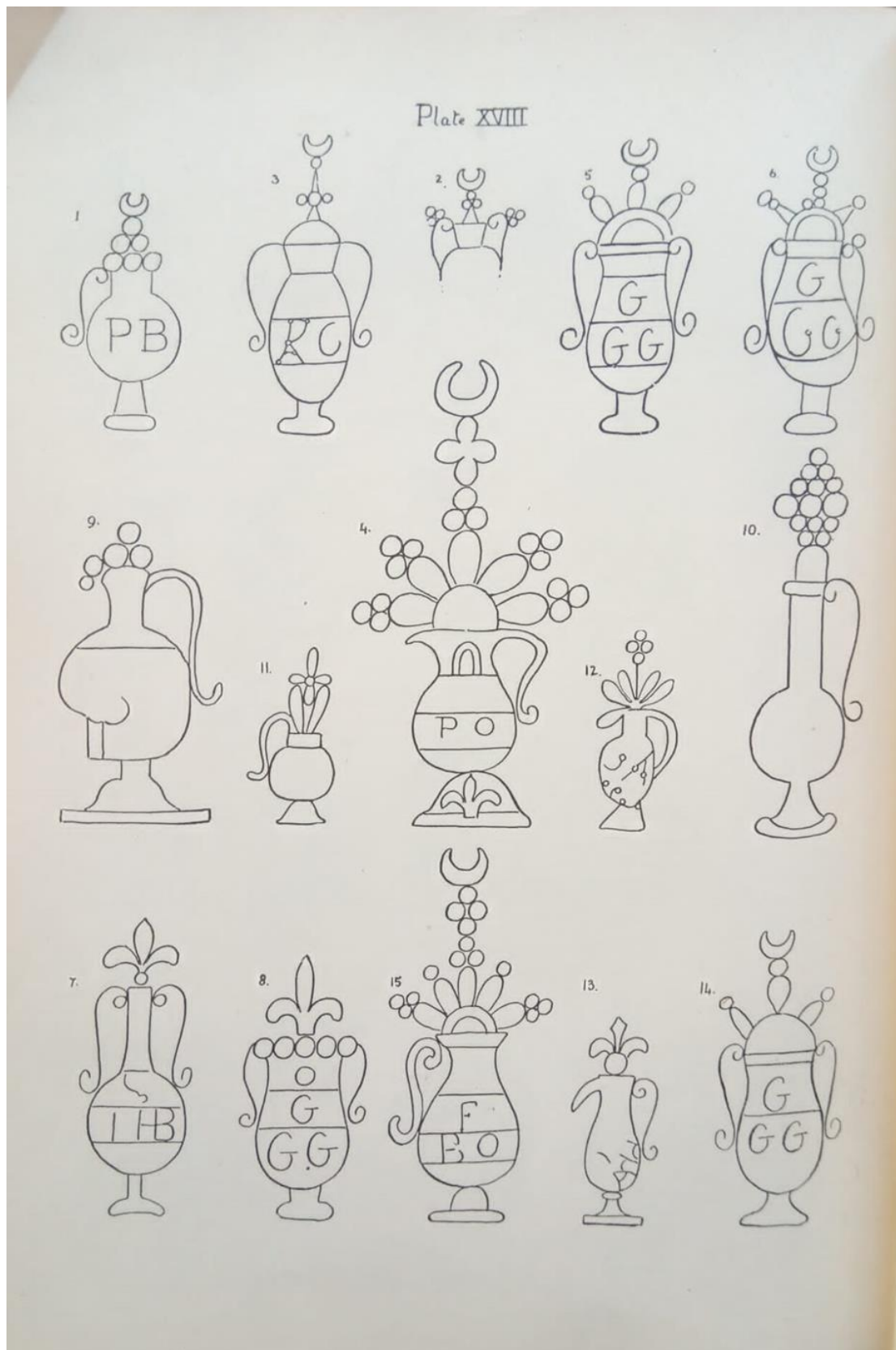


Fig 25. Plate XVIII from C. M. Pott's *Francis Bacon and his Secret Society* showing the Pot/Pitcher watermark in Bacon's works similar to the Pot watermarks in the so-called Dering manuscript

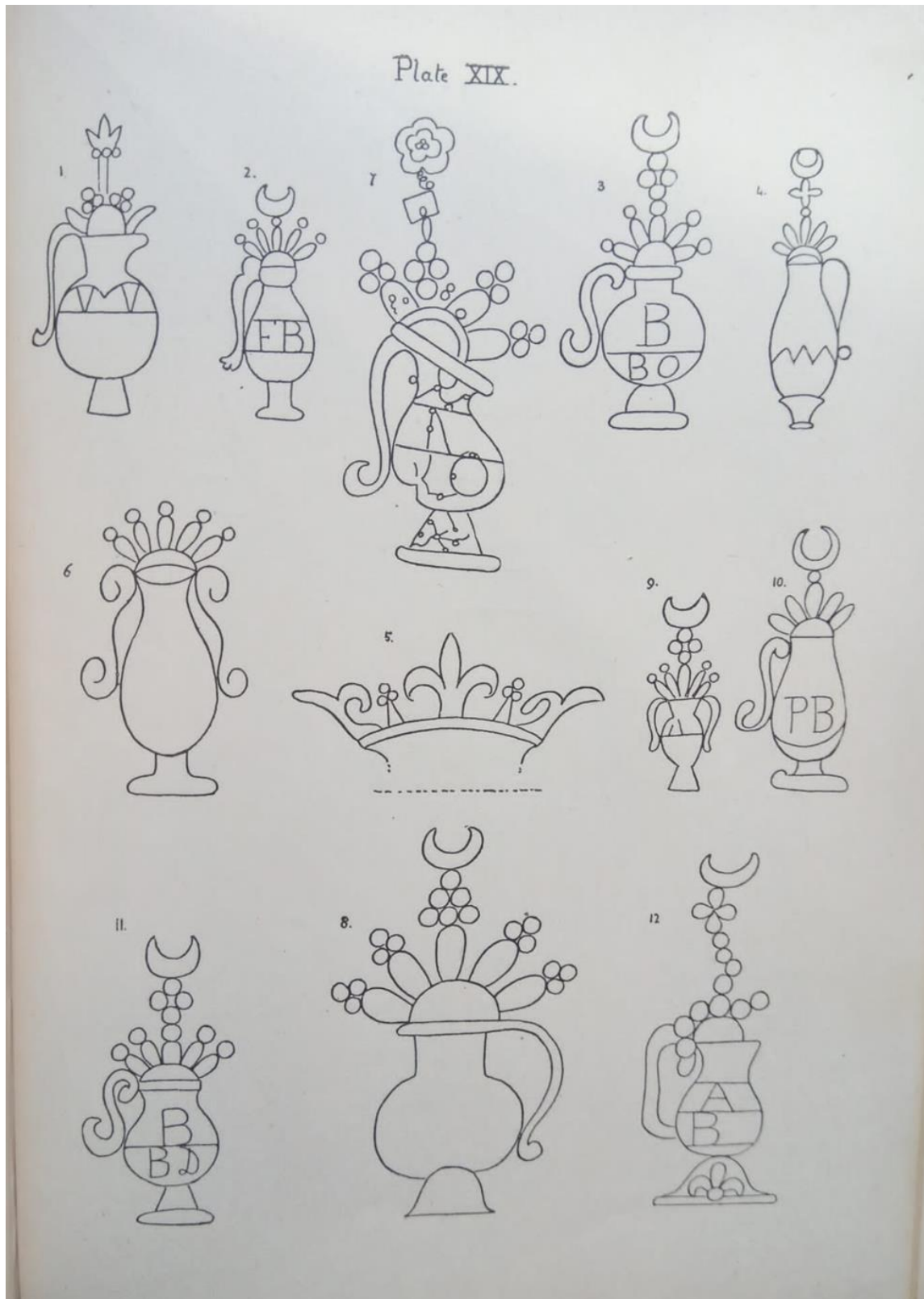


Fig 26. Plate XIX from C. M. Pott's *Francis Bacon and his Secret Society* showing the Pot/Pitcher watermark in Bacon's works similar to the Pot watermarks in the so-called Dering manuscript

and fols. 39 and 43 bear a mirrored-image pair each incorporating two pillars and it appears the letters A and RO providing a total of twenty-eight pot watermarks. In her painstaking study Pott produced around two hundred pot watermarks found in a variety of Baconian-Rosicrucian works. Examples of the pillar watermark (described by Pott as candlesticks) are present in a number of Baconian-Rosicrucian works mainly dating from about 1600 to 1670. Of two pillar watermarks present in *De Augmentis (Operum moralium, 1638?)* the one surmounted by a crescent rests upon the letter A.¹⁴⁸ The pillar watermark is also found in Bacon's *The History of Life and Death* (1638) and *Henry VII* (1641), and in the 1640 edition of *De Augmentis* a pillar watermark incorporates the letters R and PO, and the 1674 edition of the same, the letters CR.¹⁴⁹ A number of pot watermarks of various designs are present in Bacon's *Apology* (1604) and *Advancement of Learning* (1605). Of the seven various designs of the pot watermark in *Translation of Certain Psalms* (1625), two are surmounted by a crescent. A pot watermark surmounted by a crescent is found in *Considerations touching War with Spain* (1629) and *Historia Vitae et Mortis* (1637). Three different designs of the pot watermark surmounted by a crescent are also present in the *De Sapientia Veterum* (1638), and another five different designs in *The History of Life and Death* (1638), one containing the letters RC for Rose Cross. There is a very large and elaborate design of the pot watermark surmounted by a crescent in *Experimentalis et Naturalis, De Ventis* (1638) incorporating the letters PO, and two more surmounted by a crescent in *Henry VII* (1638) both containing the letters GG (the Freemasonic Grand Geometrician). Of four pot watermarks present in the *De Augmentis* (1640) two are surmounted with a crescent, one of which contains the letters or initials FB. There is also a pot watermark in *Remaines* (1648) and a pot watermark surmounted by a crescent in the 1650, 1651 and 1658 editions of *Sylva Sylvarum*, and pot watermarks with and without the crescent in *The History of Life and Death* (1658) and *Advancement of Learning* (1674).¹⁵⁰

These esoteric and symbolic watermarks which represent only a small snapshot reveal and confirm that Bacon used the pot watermark in his letters and works while he was alive and that Dr Rawley his first English editor and biographer and other members of the Rosicrucian Brotherhood used similar symbolic watermarks in posthumous editions of Bacon's works to covertly convey secret information to the initiated who understood their origin and arcane meanings. The same Baconian-Rosicrucian pot watermarks are likewise present in the so-called Dering manuscript which originated out of the Bacon literary workshop around the time as his Northumberland MSS originally containing the manuscript copies of his other Shakespeare plays *Richard II* and *Richard III*. It has recently been revealed that the Northumberland Manuscript also contains a variant of the Pot watermark 'surmounted by a crown-like decoration with trefoil (three petalled) flowers on the handle and on top' bearing the letters 'NB', found on folios, 48, 49, 57, 58, 59, 60, 61, 67, 68, 72, 75, 81, 82, 83, 86, 87, 90.¹⁵¹

To conclude, the so-called Dering manuscript is a single-five act Shakespeare play on *Henry IV* and is earlier than the first printed quarto of *The Historie of Henrie the fourth* issued in 1598 and the quarto edition of *The Second part of Henrie the fourth* printed in 1600. The MS represents the play as Bacon originally composed it when it was one play and not two before developing his original version into two separate parts. Furthermore, we can be reasonably precise regarding the date of the manuscript. It is widely agreed *Henry IV* followed closely upon *Richard II* as not only is *Henry IV* next chronologically its predecessor *Richard II* clearly points to a sequel. The earlier *Richard II* is believed to date to around late 1595 or early 1596, and *Henry IV* was therefore probably composed

sometime in 1596. The name of the character Sir John Oldcastle was changed to Falstaff likely as a result of protests from the Cobham family following performances of *Henry IV* in late 1596 indicating it was likely written earlier that year.

At least one of the scribes from the same literary workshop responsible for parts of the Northumberland MSS originally containing its predecessor *Richard II* (and *Richard III*) was likely working from Bacon's original ('foul papers') manuscript of *Henry IV*.

Its predecessor *Richard II* was first entered the Stationers' Register on 29 August 1597 and printed anonymously in quarto by Valentine Sims for Andrew Wise the same year. This was followed by a second quarto edition printed by Valentine Sims for Andrew Wise in 1598, this time with 'By William Shake-speare' printed on its title page. The second play *Richard III* was entered on the Stationers' Register on 20 October 1597. It was first printed anonymously in a quarto edition by Valentine Sims for Andrew Wise in 1597 and likewise followed by a second quarto printed by Thomas Creed for Andrew Wise in 1598 with 'By William Shake-speare' appearing on its title page. *Henry IV* was first entered on the Stationers' Register on 25 February 1598 appearing anonymously in quarto and was in the same year printed by Peter Short for Andrew Wise followed by a second quarto 'Newly corrected by W. Shake-speare' by Simon Stafford for Andrew Wise in 1599. The date *Henry IV* was entered on the Stationers' Register in early 1598 and subsequently printed the same year represents an end date for the so-called Dering manuscript. Thus we have a small period when the MS was copied out by Bacon's scribes which Bacon subsequently corrected and revised ranging from 1596 to 1598. All told I am inclined to date the manuscript towards the end of 1596 or early 1597. Perhaps it is now more than fitting that instead of it being referred to as the Dering manuscript it is hereafter known by its right and proper designation as Francis Bacon's manuscript of *Henry IV*, the unique and earliest known extant manuscript of a Shakespeare play, the holy grail of Shakespeare scholarship.

THE TWO PAGE MANUSCRIPT RELATING TO *1 HENRY IV*
WRITTEN IN THE HAND OF FRANCIS BACON.

In 1988 a unique manuscript dating from around four hundred ago briefly emerged from the shadows, which should like Bacon's so-called Dering Manuscript, be known to all serious Shakespeare scholars and throughout the rest of the learned world. The reason this is not the case will soon become only all too apparent. It is a single leaf of paper which has on its recto and verso fifty-seven lines of blank verse dialogue. The dialogue is conducted by three characters a Tapster and two thieves (designated 1 and 2 with the latter referred to as Mr George). The scene is laid in an inn outside of London in some unidentified location. It begins with the Tapster telling the thieves there is a man lodged in the house with 300 marks in gold who carries it to the king's exchequer received for recently forfeited lands. The man is travelling alone without any security through the countryside where he tells them they can rob him of his large booty. At first the two thieves think it all sounds too good to be true and ask Tapster how he came by this knowledge. He tells them he is absolutely certain of it as he has had seen the gold with his very own eyes when the official on behalf of the crown left it with his master for safekeeping overnight. Satisfied with his cast iron assurances the thieves drink beer and smoke a pipe of tobacco. The intoxicated thieves offer some tobacco to the Tapster, who having never smoked before is reluctant, and he tries unsuccessfully to refuse, but they insist, and he chokes on it.

The thief George puts off the sixpenny bill until they return and promises the Tapster a share in the proceeds. By dallying too long the thieves worry they might miss their prey but the Tapster reassures them he is still in the house and that he will send him packing presently. In order to watch and follow their quarry the two thieves depart and George boasts to his confederate in crime that he has no intention of paying either the bill or a share to the gulled Tapster from the robbery. The other thief expresses some surprise that the Tapster is well-acquainted enough with him to call him by his name Mr George. Somewhat taken aback and a perhaps a little embarrassed George says that he had never saw him in his life before save once in a bawdy house at Shoreditch. The damned whores by mentioning his name have betrayed him and he swears before the lord that he will slice their noses off. Here ends the manuscript text.

[RECTO]

Tapst	There is a man that lodged in our house last night that that hath 3 hundred markes in [] he carries yt vnto the kings exchequer for certaine lands was lately forfeited & that same man must needes go ore the [] where you may very well goe meete w th [] there is not anye beares him companye
2	Thankes good my boy but art thou sure of th[]
Tapst.	I ame sure of yt for I did see the gold last night when as he gaue my master yt to lay vp tyll he calld for yt today
2	[] of the in fayth

comm lett us supp this licour []
he drinkes

The other takes Tobac

1 Ist good tobacco pray the guie me some
My thinkes tis verye good I like yt well

The 2^d drinkes Tobbacco

2 Now by this pipe yt is exceedinge maing[]
but yet tis good enough to make a smoake
here wilt thou some Tobacco

Tapst Noe I thanke you sir

2 I praye the nowe

Tapst I pray you pardon me good m^r George for [1]
neuer tooke anye in all my life

1 I praye trye howe thou canst take yt th[]

Tapst To full fill your mind sir I will

he takes Tobacco & choakes

2 Howe nowe my youth, tis good tis good
twill cleare the well

[VERSO]

[Tapst] [H]ad yt not bene at this gentlemans request

[I] wold not have taken yt

Therefore I ame much beholding to you sir

[2] [B]ut whats to pay.

[Tapst] Sxy pence & you are welcome.

[2] Weele pay the when we doe returne agayne

[Tapst] As you please Mr George

[2] Now you may see I may be creadited

This honest boon companion tells me soe

--- [By] heaven I will requite the well for that

[I]f that these hands & blade of mine do last

[but] dost thou heare doe we not staye too longe

perhapps he w[ill be] gon [be[fore []]

[Tapst] Noe noe I warrant you he is in the house

[A]nd I will sende him packeing presentlye

[2] Come let vs hast to watch his passing bye

[Tapst] But doe you here m^r George
you will remember me

[2] We shall see you againe sone

Exit

I I, I warrant y^e weele remember the

but not one crosse of siluer that y^{ou} getst

[] if thou dost chopp of this head of mine

to make a bottle or a footeball of

[D]id I not gull him finely of his beere

[1] In fayth most gallantlye

but is he not acquainted wth the well

[2] I never sawe him in my life before

but once at shorditch in a bawdye house
what dambned whore they be to tell my name
before the lord Ile slitt there noses of¹⁵²

It will be immediately clear to all Shakespeare scholars and students that the above is similar to the robbery scene at Gads Hill in *I Henry IV*. The manuscript is undated and, writes Arthur Freeman, the first and only orthodox scholar to have closely looked at it 'save for its literary relationship with *I Henry IV*, there is little evidence to establish the date of the Tapster manuscript or to suggest its origin.'¹⁵³ The MS leaf was discovered in a copy of Homer's *Odyssea* published at Geneva in 1586. Its binding is English and most probably from an Oxford workshop with Freeman observing 'the style is too clearly generic to suggest a date-range narrower than 1586 (publication) through about 1620'.¹⁵⁴ With the manuscript undoubtedly related to *Henry IV* 'The question is, is it a predecessor, even a source-or a descendent of such a predecessor-or an adaptation?'¹⁵⁵ He tentatively concludes 'I would place the Tapster manuscript among contemporary Shakespearean analogues more likely to follow than precede Shakespeare's text', and on the basis of no evidence 'the most economical guess may be...c.1600-20?' closing with 'the possibility of direct or indirect transmission from a pre-Shakespearean version of *I Henry IV* should not be dismissed.'¹⁵⁶ The Schoyen Collection which now holds the Tapster manuscript (MS 1627) where it is described as the 'Shakespeare leaf' assigns a date for it ranging from c.1586-1600.¹⁵⁷ It is clear from the text itself that the Tapster manuscript pre-dates the writing and publication of *I Henry IV* and may very well date from sometime around 1586, based on a similar theme in a work written a decade earlier, continued in the Tapster manuscript through to *I Henry IV*.

In the middle of the 1570s Bacon set forth two works behind his early literary mask Ulpian Fulwell whose family had links to the Bacons stretching back decades with Sir Nicholas Bacon presiding over a conflict of 400 acres of ecclesiastical land that his father Thomas Fulwell had leased to the John Goodman, the corrupt Subchanter of Wells Cathedral.¹⁵⁸ The very rare edition of the first of these two works entitled *The Flower of Fame* bears the coat of arms of Bacon's uncle Sir William Cecil, Lord Burghley (married to Lady Mildred Cooke Cecil the eldest sister of Lady Anne Cooke Bacon) followed by a fulsome dedication '*To the right honourable and his singular good lorde, Sir William Cecill*'.¹⁵⁹ The little known nephew of the two learned Cooke sisters Lady Mildred and Lady Anne known as Sir William Cooke of Highnam Court bears the same name as the cook William Cook in *I Henry IV* (5: 1: 1-24). This work was followed in 1576 by *The Art of Flattery* dedicated by Bacon (behind his literary mask Ulpian Fulwell) to his aunt Lady Mildred Cecil.¹⁶⁰ In *2 Henry VI* Professor Fritter correctly identifies Bacon's uncle William Cecil, Lord Burghley with Lord Humphrey, Duke of Gloucester and his wife in the play with Lady Mildred Cecil.¹⁶¹ It was also their son Sir Robert Cecil whom Bacon painted in the titular character of *Richard III*.¹⁶²

In sixth dialogue of *The Art of Flattery* 'between Pierce Pickthank drunken Dickon, Dame Annat the Alewife, and the Author' is one of the rhetoric of the tavern between the three dramatic characters and the author. The dialogue writes Edward Clarence Wright 'contains elements of the drama in the stage-setting device of putting the *dramatis personae* in the scenic background of a tavern.'¹⁶³ The sixth part of *The Art of Flattery* situated in a tavern sets the scene for a three way dialogue between Pierce Pickthank, Dickon and Annat. Pierce Pickthank and Dickon are suffering as they have 'racked and cracked our credit so long until it is not worth one pot of ale, and my throat is so dry, that

a man may grate a ginger on my tongue.’¹⁶⁴ Pierce Pickthank urges Dickon to flatter Hostess Annat ‘in the best manner thou canst, and yet I dare jeopardy my cap to forty shillings, thou shalt have but a cold suit.’¹⁶⁵ Thinking she is out of earshot Dickon assures him our Hostess Dame Annat is as ‘friendly a wench as any is in this land, and she loveth a good fellow very well’, but she rebuffs him as a drunken knave and tells him ‘that flattering face of thine shall cost me a glass of dissembling water.’¹⁶⁶ In jest he retorts keep your dissembling water for your other guests ‘Pierce the promoter’, ‘Crispin the counterfait’, ‘Milo the makeshift’, for he wants nothing more than one pot of ale. But Dickon has no money to pay for it and the Hostess tells him she cannot pay the brewer with fair words. Pierce tries to win her over with flattery praising her looks ‘you look so young and smooth’. The brazen flattery has its desired effect and the Hostess grants him two or three pots of ale but she steadfastly refuses to do the same for Dickon being too well acquainted with his condition to give him any credit.¹⁶⁷

In an address to the reader the author apologises for the ‘drunken dialogue’ and paints a picture of his protagonists. The drunken Dickon represents all manner of ‘roisters, rakehells, and drunkards’, a saucy jester and a merry knave who in the company of ‘lusty swearers’ out swears them all. He is a common cozenor, and a subtle shifter’.¹⁶⁸ His boon companion, the ‘religious dissembler’ Pierce ‘his condition is to cloak his hollow heart, with holy pretence, and his dissimulation is chiefly in matters of religion’.¹⁶⁹ These dramatic characters Pierce Pickthank, Dickon and the hostess Dame Annat find their counterparts in Falstaff, Pistol, Bardolph and Mistress Quickly in the Shakespeare plays of *Henry IV*. The wonderful Mistress Quickly is the hostess of the Boar’s Head Tavern (a pun on the word or name Bacon: *OED*: a wild boar is a wild pig and bacon is the meat from the back/sides of a pig) whom Professor Scoufos suggested was modelled upon Lady Elizabeth Cooke Hoby Russell, younger sister of Lady Anne Cooke Bacon.¹⁷⁰ The name of her late husband Sir John Russell appeared in the early quartos of the *Henry IV* plays as one of the comic crew of Sir John Falstaff. In the first quarto of *I Henry IV* Poins mentions Russell among those who planned the Gads Hill robbery. He remarks in one speech to Prince Hal ‘Now my good sweete hony Lord, ride with vs to morrow. I haue a ieast to execute, that I cannot manage alone. Falstaffe, Haruey, Rossill, and Gadshil shal rob those men that we haue already waylaid’ (1:2:180-3). Let us now then turn to the robbery at Gads hill in *I Henry IV* that finds its antecedents in Bacon’s *The Art of Flattery* and The Tapster Manuscript.

In Act 2 Scene 1 set before dawn at an inn-yard on the London-Canterbury road two Carriers prepare to leave for London while engaging in some lively banter in a scene which involves allusions to Bacon and his father Sir Nicholas Bacon. The First Carrier points the way by cueing the allusions to come with ‘be hanged, and come away’ (1:3:22) the first of half-a-dozen uses of ‘hang’ and ‘hangman’ as the scene unfolds. To which the Second Carrier replies ‘I have a gammon of bacon and two races of ginger to be delivered as far as Charing Cross’(2:1:24-5), a literal pun on the name of Bacon. In the first of the three works the play *Like Will to Like* written by Bacon (behind his literary mask Ulpian Fulwell) two of the characters are named Hankin Hangman and Pierce Pickpurse with two tavern drunkards Haunce and Philip Fleming, the kind of characters echoed in The Tapster Manuscript and that Bacon employs in the *Henry IV* plays. Two of the thieves Roister and Tom Tossplot in the *Like Will to Like* turn on its central character Nichol Newfangle the Vice who are dealt with by Severity the Judge, a humorous dramatic refraction of his father and judge the Lord Keeper Sir Nicholas Bacon.¹⁷¹ In *Like*



Fig 27 Portrait of Sir Nicholas Bacon

Will to Like quoth the Devil to Collier one of the characters is called Pierce Pickpurse and underneath the reference to Bacon ('gammon of bacon') in *I Henry IV* the Chamberlain and the character Gadshill enter into a witty exchange. The Chamberlain says 'At hand' quoth Pickpurse' (1:3:48) to which Gadshill replies 'That's even fair as "At hand" quoth the chamberlain', for thou variest no more from picking of purses than giving direction doth labouring: thou layest the plot how' (1:3:48-52). The Chamberlain bids him 'Good morrow, Master Gadshill. It holds current that I told you yesternight. There's a franklin in the Weald of Kent hath brought three hundred marks with him in gold' (1:3:53-6) as observed in the opening line of the Tapster manuscript 'There is a man that lodged in our house last night that ~~thath~~ hath 3 hundred markes in [gold]'.

As seen the passage also contains the word 'franklin' which means a landowner of free but noble birth to which the *OED* adds the following '[M [idle] E [nglish] *francoleyn* etc. f. AL *francalanus* f. *francalis* held with dues f. *francus* free: see FRANK'. Francis means free or free man and Frank is a contraction of Francis the name by which he was known when younger to members of the Bacon family. While he was still a young boy his brother Nathaniel married Anne the illegitimate daughter of his uncle the financier Sir Thomas Gresham founder of the Royal Exchange and Gresham College (forerunner of the Royal Society) by his mistress Anne Dutton. Following the marriage Nathaniel Bacon arranged for his young wife to join his younger brothers Francis and Anthony Bacon in the academy at Gorhambury overseen by his mother Lady Bacon, where she spent several months under the same roof as the rest of the Bacon family. Years later Nathaniel wrote to Lady Bacon thanking her for the 'care of the well bringinge up of my wife',¹⁷² and similarly his wife Anne Gresham Bacon expressed her gratitude to Lady Bacon as well as urging her mother-in-law to pass on her 'commendacions to my brother Anthony and my good brother Frank.'¹⁷³ Underneath his authorial self-reference (Frank/Francis Bacon), as the witty scene continues to develop, Gadshill says 'Sirrah, if they meet not with Saint Nicholas's clerks, I'll give thee this neck.' (2:1:61-2). To which the Chamberlain replies 'No, I'll none of it: I pray thee keep that for the hangman, for I know thou worshippest Saint Nicholas as truly as a man of falsehood may' (21:63-5). Nicholas is of course the Christian name of Bacon's father Lord Keeper Sir Nicholas Bacon. The passage alludes to a story later recalled by Francis in his *Apophthegms* relating to a case presided over by the great Elizabethan Lord Keeper:

Sir *Nicholas Bacon*, being appointed a Judge for the Northern Circuit, and having brought his Trials that came before him to such a passe, as the passing of sentence on Malefactors, he was by one of the malefactors mightily importuned for to save his life, which when nothing that he had said did avail, he at length desired his mercy on the account of kindred: Prethee said my Lord Judge, how came that in? Why, if it please you my Lord, your name is *Bacon*, and mine is *Hog*, and in all ages *Hog* and *Bacon* have been so near kindred that they are not to be separated. *I but* replied Judge Bacon, you and I cannot be kindred, except you be hanged; for Hog is not Bacon until it be well hanged.¹⁷⁴

The above episode relating to Sir Nicholas Bacon is also succinctly alluded to in *The Merry Wives of Windsor* when Mistress Quickly a character modelled upon Lady Bacon's younger Lady Cooke Hoby Russell exclaims:

'Hang-hog' is Latin for bacon, I warrant you.
[The Merry Wives of Windsor: 4: 1: 43]

In his article 'The 'Tapster Manuscript': An Analogue of Shakespeare's *Henry the Fourth Part One*' published in *English Manuscript Studies* (1997) Arthur Freeman confirms the page-size of The Tapster Manuscript that 'is unusually small for a play' has 'half a 'pot' watermark at the inner edge'.¹⁷⁵ It will be recalled that Bacon's (so-called Dering) manuscript of *Henry IV* contains a large number of Pot watermarks,¹⁷⁶ and C. M. Pott in *Francis Bacon and His Secret Society* following her detailed study of Renaissance manuscripts and books at the British Library revealed the Pot watermark which 'she described as Bacon's special mark,¹⁷⁷ is found in a wide range of Bacon's private letters, manuscripts, and published works.¹⁷⁸

Moreover Freeman further compared the handwriting in the Tapster Manuscript 'a good fluent full secretary' to 'a large number of English literary hands of the period, including (I think) every named professional dramatist whose penmanship survives, and nearly all playhouse scripts-many in multiple hands-without finding a credible match.'¹⁷⁹ His criteria of known professional dramatists presumably excluded Bacon and he certainly does not specifically tell us whether he compared The Tapster Manuscript to a sample of Bacon's known handwriting. This is somewhat curious because Freeman concludes his article by referring to the fact the handwriting in the Tapster MS had been compared to Bacon's known handwriting by professional handwriting experts, who indicated in the affirmative that they were one and the same.¹⁸⁰

In July 1992 the world-renowned Sotheby's offered the Tapster Manuscript for sale which their experts described as 'a manuscript of the same date and bearing a striking similarity to a scene from Shakespeare's "Henry IV Part I"'. In placing a sample of the handwriting in the Tapster Manuscript alongside a letter in Bacon's hand from 1595 its advertisement states:

Two graphologists have confirmed that both the play scene fragment and the letter are probably written by the same person.

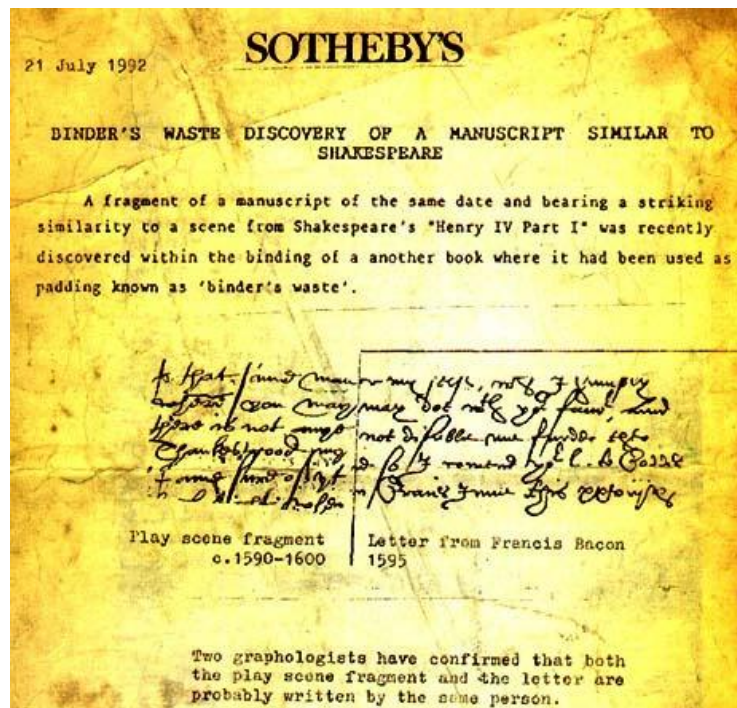


Fig. 30 The Sotheby's Advertisement of The Tapster Manuscript stating that two graphologists confirm it was probably written in Bacon's hand

The Baconian scholar and author Francis Carr, Director of the Shakespeare Information Institute, submitted the Tapster Manuscript for close examination to the internationally renowned forensic handwriting expert Maureen Ward Gandy who was accredited by the Law Society and regularly used by both US and UK Law Enforcement and Government Agencies. In her detailed twenty-five page report Gandy compared the writing in the Tapster Manuscript to thirty seventeenth century writers and the known handwriting of Bacon. She concluded it was of 'high probability' that the handwriting in the *Henry IV* fragment was written in the hand of Francis Bacon.¹⁸¹

APPENDIX 1

THE RESEMBLANCES, CORRESPONDENCES, AND PARALELS BETWEEN BACON'S ACKNOWLEDGED WRITINGS AND HIS SHAKESPEARE PLAY *HENRY IV.*

There are lines, sentences and passages identical in thought and similar in expression, providing resemblances, correspondences and parallels between *Henry IV* and around twenty of Bacon's acknowledged writings, among them: unpublished manuscripts, *The Promus of Formularies and Elegances* (1594-6) and *The Northumberland Manuscript* (1596); in the unpublished private correspondence *A Letter of Advice to Fulke Greville* (1595-6); the unpublished political tracts *Observation upon a Libel* (1592) and *A True Report of the Detestable Treason intended by Dr Roderigo Lopez* ((1594); as well as the unpublished dramatic entertainment *Of Love and Self-Love* (1595), all written before his Shakespeare play *Henry IV*. Likewise in his printed writings *Meditationes Sacre* (1597), *The Advancement of Learning* (1605), *The Wisdom of the Ancients* (1609), *Of Beauty, Of Empire and Of Seditions and Troubles* (1612), *Arguments of Law* (1616), *Novum Organum* (1620), *History of King Henry VII* (1622), *De Augmentis Scientiarum* (1623), *Sylva Sylvarum* (1626) and *New Atlantis* (1626).

The manuscript of the *Promus of Formularies and Elegances* (Bacon's private notebook) is housed at the British Library (BL Harley MS 7017). The *Promus* (1594-5) contains 1655 entries jotted down as an aid to his memory. The entries include single words, phrases, lines, turns of speech, metaphors, similes and aphorisms, and various moral and philosophical observations. It also contains Greek, Latin, French, Italian, Spanish and English proverbs, various lines and verses from Greek and Latin poets and dramatists, among them Horace, Virgil, Ovid and Seneca, whose works saturate the Shakespeare canon. From this private notebook or literary storehouse several hundred correspondences identical in thought and similar in expression have been identified in the Shakespeare poems and plays. The *Promus* manuscript dates immediately prior to the writing of *Henry IV* for which Bacon drew upon while producing the play in 1596.

[I have keyed the entry numbers to the pioneering work by C. M. Pott, *The Promus of Formularies and Elegances (Being Private Notes, circ. 1594 hitherto unpublished)* by Francis Bacon Illustrated and Elucidated by Passages from Shakespeare (London: Longmans, Green & Co., 1883), to whom I am largely indebted for the parallels present in *Henry IV*. The *Promus* was reproduced by Alan Stewart and Harriet Knight, eds., *The Oxford Francis Bacon: Early Writings 1584-1596* (Oxford Clarendon Press, 2012), pp. 507-81. For a detailed discussion of the correspondences between the *Promus* and the Shakespeare plays see N. B. Cockburn, *The Bacon Shakespeare Question The Baconian* (Guildford and Kings Lynn: Biddles Limited, 1998), pp. 509-64]

PROMUS OF FORMULARIES AND ELEGANCIES

Promus 75 Auribus mederi difficillimum (To cure the ears is most difficult)

To punish you by the heels would
amend the attention of your ears, and I care not if I

- do become your physician.
[2 *Henry IV*: 1:2: 125-7]
- Promus 118 Ceremonies and green rushes are for strangers.
- More rushes, more rushes!
The trumpets have sounded twice.
'Twill be two o'clock ere they come from
the coronation.
[2 *Henry IV*: 5: 5: 1-4]
- Promus 121 Tuque invidiosa vetustas (*And thou envious (odious) old age*)-Ovid
Met. 15, 234.
- A man can no more separate age and covetousness
[2 *Henry IV*: 1: 2: 229]
- Promus 139 Honest men only hardly change their name.
- Thou speak'st as if I would deny my name
[1 *Henry IV*: 5: 4: 58]
- Promus 152 All is not in years to me: somewhat is in houres well spent.
- I am only old in judgement and understanding
[2 *Henry IV*: 1: 2: 191]
- Promus 359 Utilitas magnos hominesque deosque efficit auxiliis quoque
favente suis (*It is usefulness that makes men and gods great,
as everyone favours what is of help to himself*). Ovid. *Ex
Pont.* ii. 9, 35.
- I will use him well; a friend i'th'
court is better than a penny in the purse. Use his men well,
Davy, for they are arrant knaves, and will backbite.
[2 *Henry IV*: 5: 1: 26-8]
- Promus 498 An yll wind that bloweth no man to good.
- Not the ill wind which blows no man to good.
[2 *Henry IV*: 5: 3: 87]
- Promus 940 Happy man happy dole.
- happy man be his dole
[1 *Henry IV*: 2: 2: 74]
- Promus 945 Of sufferance cometh ease.

- of sufferance comes ease.
[2 *Henry IV*: 5: 4: 24]
- Promus 977 Better coming to the ending of a feast
 than to the begynning of a fray.
- To the latter end of a fray
 And the beginning of a feast
 [1 *Henry IV*: 4: 2: 79-80]
- Promus 1177 Of many hands, or of receyt; of few; of quick return;
 tedious; of present judgment; of uncertain yssue.
- And pride of their contention did take horse,
 Uncertain of the issue any way.
 [1 *Henry IV*: 1: 1: 60-1]
- Promus 1179 Oversight; dotage.
- You do draw my spirits from me
 With new lamenting ancient oversights
 [2 *Henry IV*: 2: 3: 46-7]
- Promus 1207 Golden sleepe.
- and thy golden sleep?
 [1 *Henry IV*: 2: 4: 40]
- Promus 1210 For growth and spring of y^e day
- As flaws congealed in the spring of the day.
 [2 *Henry IV*: 4: 3: 35]
- Promus 1211 The Cocke
- since the first cock.
 [1 *Henry IV*: 2: 1: 18]
- Promus 1451 The nature of everything is best consydered in the seed
- There is a history in all men's lives
 Figuring the natures of the times deceased;
 The which observed, a man may prophesy,
 With a near aim, of the main chance of things
 As yet not come to life, who in their seeds
 And weak beginnings lie intreasured.
 [2 *Henry IV*: 3: 1: 75-80]

CREATURES

Sylva Sylvarum:

There is an ancient received tradition of the salamander, that it liveth in the fire, and hath force also to extinguish the fire.

[Spedding, *Works*, II, p. 626]

I have maintained that Salamander of yours which fire
any time this two-and-thirty years, God reward me for it.

[*I Henry IV*: 3: 3: 46-7]

DECEIT

Of Love and Self Love (Bacon's dramatic device for Queen Elizabeth's accession day 17 November, 1595):

Do you not mark...that jugglers are no longer in request when there tricks and sleights are once perceived?

[Spedding, *Letters and Life*, I, p. 384]

Away, you bottle-ale rascal, you basket-hilt stale
juggler, you!

[*2 Henry IV*: 2: 4: 127-8]

EMOTIONS

The Advancement of Learning:

Another article of this knowledge is the inquiry touching the affections...it followeth in order to know the diseases and infirmities of the mind, which are no other than the perturbations and distempers of the affections.

[Spedding, *Works*, III, p. 437]

It hath it original from much grief, from study,
and perturbation of the brain.

[*2 Henry IV*: 1: 2: 117-8]

/

FAVOURITE WORDS EXPRESSIONS AND ALLUSIONS

Novum Organum:

the thing grossly and palpably

[Spedding, *Works*, IV, p. 68]

gross as a mountain, open, palpable
[*I Henry IV*: 2: 5: 230]

The Wisdom of the Ancients:

but if I may speak what I think freely without mincing it

[Spedding, *Works*, VI, p. 699]

And that would set my teeth nothing on edge,
Nothing so much as mincing poetry.
[*I Henry IV*: 3: 1: 129-30]

New Atlantis:

and some perpetual motions

[Spedding, *Works*: III, p. 164]

I were better to be
eaten to death with a rust than to be scoured to nothing
with perpetual motion.
[*2 Henry IV*: 1: 2: 219-21]

A True Report of the Detestable Treason, Intended by Dr Roderigo Lopez (1594-5):

[Lopez] thought to provide for himself...as many starting-holes and evasions as he
could devise....

[Spedding, *Letters and Life*, I, p. 283]

What trick, what device, what starting-hole canst thou
now find out to hide thee from this open and apparent
shame?
[*I Henry IV*: 2: 5: 266-8]

GRAY'S INN

The Arguments of Law:

This work I knew not to whom to dedicate rather than to the Society of GRAY'S INN,
the place whence my father was called to the highest place of justice, and where myself
have lived...

[Spedding, *Works*, VII, p. 524]

And the very same day did I fight
with one Samson Stockfish, fruiterer, behind Gray's
Inn.

[2 *Henry IV*: 3: 2: 30-2]

GOODNESS

Of Beauty:

Vertue is like a rich stone, best plain set

[Spedding, *Works*, VI, p. 556]

My reformation, glitt'ring o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.

[1 *Henry IV*: 1: 2: 210-12]

HOPE

Meditationes Sacre (1597):

Most men give themselves up entirely to imagination of hope and these wanderings of the mind, and thankless for the past, scarce attending the present, ever young, hang merely upon the future.

[Spedding, *Works*, VII, p. 248]

But by your leave, it never yet did hurt
To lay down likelihoods and forms of hope.

[2 *Henry IV*: 1: 3: 34-5]

INVISIBILITY

Observations Upon a Libel (1592):

There is no man of judgement that looketh into the nature of these times, but will easily descry that the wits of these days are too much refined, and practice too much in use, for any man to walk invisible.

[Spedding, *Letters and Life*, I, p. 152]

We steal as in a castle, cocksure; we have the recipe of
fern-seed, we walk invisible.

[1 *Henry IV*: 2: 1: 85-6]

MONARCHY

Of Empire:

It is a miserable state of minde, to haue few things to desire, and many things to feare: and yet, that commonly is the case of Kings; who being at the highest, want matter of

desire; which makes their mindes the more languishing, and haue many representations of perilles and shadowes, which makes their minds the lesse cleere.

[Spedding, *Works*, VI, p. 552]

How many thousand of my poorest subjects
Are at this hour asleep? O sleep, O gentle sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness?

O thou dull god, why li'st thou with the vile
In loathsome beds, and leav'st the kingly couch
A watch-case, or a common 'larum-bell?

Uneasy lies the head that wears a crown.

[2 *Henry IV*: 3: 1: 4-8, 15-17, 31]

MULTITUDE

History of King Henry VII:

He would never endure that the base multitude should frustrate the authority of the Parliament

[Spedding, *Works*, VI, p. 88]

The still-discordant wav'ring multitude
[2 *Henry IV*: Induction: 19]

NATURE

Of Seditions and Troubles:

And as there are certain hollow blasts of wind and secret swelling of seas before a tempest, so are there in states....

[Spedding, *Works*, VI, p. 407]

The southern wind
Doth play the trumpet to his purposes,
And by this hollow whistling in the leaves
Foretells a tempest and a blust'ring day.

[1 *Henry IV*: 5: 1: 3-6]

Sylva Sylvarum:

And we see that wax candles last longer than tallow candles

[Spedding, *Works*, II, p. 465]

What! You are as a candle, the better
part burnt out.
A wassail candle, my lord, all tallow-if I did
say of wax, my growth would approve the truth.
[2 *Henry IV*: 157-60]

History of King Henry VII:

It was not long but Perkin, who was made of quicksilver (which is hard to hold or imprison), began to stir. For deceiving his keepers, he took him to his heels, and made speed to the sea-coast.

[Spedding, *Works*, VI, p. 201]

The rogue fled from me like quicksilver
[2 *Henry IV*: 2: 4: 230]

PROPHECY

The Wisdom of Ancients:

And whereas it is added in the fable that Proteus was a prophet and knew the three times; this agrees well with the nature of matter: for if a man knew the conditions, affections, and processes of matter, he would certainly comprehend the sum and general issue...of all things past, present, and to come.

[Spedding, *Works*, VI, p. 726]

There is a history in all men's lives
Figuring the natures of the times deceased;
The which observed, a man may prophesy,
With a near aim, of the main chance of things
[2 *Henry IV*: 3: 1: 75-9]

RUMOURS

The Wisdom of Ancients:

The same nature of the common people...gives birth to rumours and malignant whispers, and querulous fames, and defamatory libels and the like...

[Spedding, *Works*, VI, pp. 718-9]

RUMOUR

Rumour is a pipe
Blown by surmises, Jealousy's conjectures,
And of so easy and so plain a stop

That the blunt monster with uncounted heads,
The still-discordant wav'ring multitude,
Can play upon it.

[2 *Henry IV*: Induction: 15-20]

SEDITION

Of Seditions and Troubles:

Libels and licentious discourses against the state, when they are frequent and open; and in the like sort; false news often running up and down to the disadvantage of the state, and hastily embraced; are amongst the signs of troubles

[Spedding, *Works*, VI, p. 407]

RUMOUR

I from the orient to the drooping west,
Making the wind my post-horse, still unfold
The acts commenced on this ball of earth.
Upon my tongues continual slanders ride,
The which in every language I pronounce,
Stuffing the ears of men with false reports.

[2 *Henry IV*: Induction: 3-8]

STATECRAFT

History of King Henry VII:

Taking him but as an image of wax that others have tempered and moulded

[Spedding, *Works*, VI, p. 59]

I have
him already tempering between my finger and my
thumb, and shortly will I seal with him.

[2 *Henry IV*: 4: 2: 125-7]

De Augmentis Scientiarum:

And this we see in Tiberius, who being conscious that his tastes did not well suit with the age, never attended the public games, and during the twelve last years of his life never even went into the Senate; whereas Augustus lived ever in men's eyes...

[Spedding, *Works*, V, p. 65]

By being seldom seen, I could not st
But, like a comet, I was wondered at,

Thus did I keep my person fresh and new,
The skipping King, he ambled up and down
Grew a companion to the common streets,
Enfeoffed himself to popularity,
That, being daily swallowed by men's eyes,
They surfeited with honey
[*I Henry IV: 3: 2: 46-7, 55, 60, 68-71*]

WAR

The Wisdom of the Ancients:

The second is that there be a just and honourable cause of war

[Spedding, *Works*, VI, p. 715]

And God befriend us as our cause his just!
[*I Henry IV: 5: 1: 120*]

Observation Upon a Libel (1592):

It were just and honourable for princes being in wars together, that howsoever they prosecute their quarrels...

[Spedding, *Letters and Life*, I, p. 146]

Is this proceedings just and honourable?
Is your assembly so?
[*2 Henry IV: 4: 1: 335-6*]

History of King Henry VII:

I have in this time that I have reigned, weeded out my bad subjects, and tried my good. My people and I know one another; which breeds confidence. And If there should be any bad blood left in the kingdom, an honourable foreign war will vent it or purify it.

[Spedding, *Works*, VI, p. 119]

And all thy friends-which thou must may make thy friends
Have but their stings and teeth newly ta'en out,
By whose fell working I was first advanced,
And by whose power I well might lodge a fear
To be again displaced; which to avoid
I cut them off, and had a purpose now
To lead out many to the Holy Land,

Lest rest and lying still might make them look
Too near unto my state. Therefore, my Harry,
Be it thy course to busy giddy minds
With foreign quarrels, that action hence borne out
May waste the memory of the former days.
[2 *Henry IV*: 4: 3: 333-344]

WORDS AND WIT

Letter of Advice to Sir Fulke Greville (1595-6):

I confess excellent wits will make use of every little thing.

[Spedding, *Letters and Life*, II, p. 23]

A good wit will make use of anything
[2 *Henry IV*: 1: 2: 249]

REFERENCES

1. Frances A. Yates, *The Rosicrucian Enlightenment* (London and New York: Routledge, first published in 1972, reprint, 1993), pp. 1-6.
2. Spedding, *Letters and Life*, pp. 302-10, 343-4.
3. E. K. Chambers, *William Shakespeare A Study of Facts and Problems* (Oxford Clarendon Press, 1930), II, p. 343.
4. David Mckeen, *A Memory Of Honour The Life of William Brooke, Lord Cobham*, 2 vols, (Salzburg, Austria: Institut Fur Anglistik Und Amerikanistik Universitat Salzburg, 1986), I and II, pp. 331, 423, 437, 447, 470, 564, 636, 652-3, 659-63; and Julian Lock, William Brooke, tenth Baron Cobham, *Oxford Dictionary of National Biography* (Oxford University Press, 2004-22).
5. Thomas Birch, ed., *Memoirs Of the Reign of Queen Elizabeth, From the Year 1581 till her Death. In Which The Secret Intrigues of her Court, And the Conduct of her Favourite, Robert Earl of Essex, both at Home and Abroad, Are Particularly Illustrated. From the Original Papers of his intimate Friend, Anthony Bacon, Esquire, And other Manuscripts never before published* (London: printed for A. Millar, 1754), II, p. 100, see also, p. 96.
6. Historical Manuscripts Commission Report, De L'Isle MSS., 2:246 cited in Alice-Lyle Scoufos, *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), see pp. 231 & 353n.24.
7. Leslie Hotson, *Shakespeare's Sonnets Dated* (London: Rubert Hart-Davis, 1949), p. 148.
8. Edmund K. Chambers, *William Shakespeare A Study Of Facts And Problems* (Oxford: Clarendon Press, 1930), I, pp. 375-6.
9. This is pointed out by Alice-Lyle Scoufos to whom I am much indebted in *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), p. 221.
10. *Shakespeares Comedies Histories, & Tragedies* (London: printed by Isaac Jaggard, and Edward Blount, 1623), p. 50.
11. Alice-Lyle Scoufos, *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), pp. 221-2. For other mentions of the Harvey and Russell name changes and entries in the quartos and the First Folio see Allison Gaw, 'Actors' Names In Basic Shakespearean Texts, With Special Reference To *Romeo And Juliet* And *Much Ado*' *Publications of the Modern Language Association of America* 40 (1925), p. 531n.3; E. K. Chambers, *William Shakespeare A Study Of Facts And Problems*, (Oxford: Clarendon Press, 1930), I, p. 382; A. R. Humphreys, ed., *The Arden Shakespeare The First Part Of King Henry IV* (London: Methuen, 1960, reprint 1983), pp. xiii, xvi-xvi; P. H. Davison, ed., *The First Part Of King Henry The Fourth* (Harmondsworth, Middlesex: Penguin Books, 1968), p.248; David Bevington, ed., *The Oxford Shakespeare Henry IV, Part One* (Oxford and New York: Oxford University Press, 1987), p. 5; David Scott Kastan, ed., *King Henry IV Part 1* (The Arden Shakespeare, 2002), pp. 55n.1, 139, 160 n.154, 225.
12. *Shakespeares Comedies Histories, & Tragedies* (London: printed by Isaac Jaggard, and Edward Blount, 1623), p. 80.
13. The Theobald letter to Warburton 13 January 1730 is quoted by S. B. Hemingway, ed., *The Variorum Shakespeare, Henry the Fourth, Part One*, p. 45, see Alice-Lyle

- Scoufos, *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), p. 222.
14. Frederick Gard Fleay, *A Chronicle History of the Life and Work of William Shakespeare: Player, Poet, And Playmaker* (London: John. C. Nimmo, 1886), pp. 198-9.
 15. Allison Gaw, 'Actors' Names In Basic Shakespearean Texts, With Special Reference To *Romeo And Juliet* And *Much Ado*' *Publications of the Modern Language Association of America* 40 (1925), p. 531n.3.
 16. A. E. Morgan, *Some Problems Of Shakespeare's 'Henry The Fourth' A Paper Read Before The Shakespeare Association On Friday, November 23rd, 1922* (London: H. Milford, 1924), pp. 6-8.
 17. E. K. Chambers, *The Elizabethan Stage*, (Oxford Clarendon Press, 1923), III, p. 196.
 18. E. K. Chambers, *William Shakespeare A Study Of Facts And Problems*, (Oxford Clarendon Press, 1930), I, p. 382 and II, p. 81. While this view has been accepted by modern Shakespeare editors Alice-Lyle Scoufos in *Shakespeare's Typological Satire A Study of the Falstaff Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), p. 223 to whom I am indebted for directing me to some of the above sources on the basis of information in the Dering manuscript believes that Harvey and Russell were not replacements for Bardolph and Peto but additional characters 'who at one time enlarged the comic crew.'
 19. Stanley Wells and Gary Taylor, eds., *The Oxford Shakespeare: The Complete Works Compact edition* (Oxford Clarendon Press, 1994), pp. 453-4.
 20. For a detailed discussion of the courtship of Sir William Harvey and the Dower Countess of Southampton, and the tensions and acrimony felt by Southampton and the mediating role of Essex, see Alice-Lyle Scoufos, *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), pp. 225-237 from which I have entirely taken the information in the text.
 21. Even Alice-Lyle Scoufos, *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), pp. 237, 240, who mentions that Elizabeth Cooke Hoby was the daughter of Sir Anthony Cooke, whose other daughters had married Sir William Cecil, Sir Nicholas Bacon and Sir Henry Killigrew, with Elizabeth marrying Sir John Russell fails to mention Sir John and Lady Elizabeth Russell were the aunt and uncle of Francis Bacon.
 22. Robert Tittler, *Nicholas Bacon The Making of a Tudor Statesman* (London: Jonathan Cape, 1976), pp. 40-41.
 23. Ibid., pp. 84-5, 116, 136 and 221n2.
 24. Lisa Jardine, and Alan Stewart, *Hostage to Fortune The Troubled Life of Francis Bacon* (London: Victor Gollancz, 1998), pp. 81, 95.
 25. *Calendar of State Papers, Domestic Series, Of The Reign Of Elizabeth 1595-1597*, ed., Mary Anne Everett Green, (London: Longmans, Green Reader, and Dyer, 1869), p. 147.
 26. Public Record Office, S.P. 12, 255, fol. 50 cited by Alice-Lyle Scoufos in *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), pp. 355-6 n.59.
 27. Alice-Lyle Scoufos, *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), p. 245.

28. For example see John Dover Wilson, ed., *The First Part Of The History Of Henry IV* (Cambridge University Press, 1968), pp. xxx, 107-8; P. H. Davison, ed., *The First Part Of King Henry The Fourth* (Harmondsworth, Middlesex: Penguin Books, 1968), p. 11; David Bevington, ed., *The Oxford Shakespeare Henry IV, Part One* (Oxford and New York: Oxford University Press, 1987), pp. 68, 102; David Scott Kastan, ed., *King Henry IV Part 1* (The Arden Shakespeare, 2002), pp. 80, 349-50; Herbert Weil and Judith Weil, eds., *The First Part Of King Henry IV* (Cambridge University Press, 1997, 2007), p. 43; A. R. Humphreys, ed., *The Second Part Of King Henry IV* (London and New York: Methuen, 1966, 1980), p. lxxxiv; Giorgio Melchiori, ed., *The Second Part Of King Henry IV* (Cambridge University Press, 1989, 2007), p. 38; Rene Weis, ed., *Henry IV, Part 2* (Oxford University Press, 2008), p. 58; James C. Bulman, ed., *King Henry IV Part 2* (London: The Arden Shakespeare, 2016, 2018), pp. 480-2; F. E. Halliday, *A Shakespeare Companion 1550-1950* (London: Gerald Duckworth & Co. Ltd, 1952), p.163; Oscar James Campbell, ed., *A Shakespeare Encyclopaedia* (London: Methuen & Co Ltd, 1966), p. 181; Stanley Wells, *Shakespeare An Illustrated Dictionary, Oxford Paperback Reference, Revised Edition* (Oxford University Press, 1985), p. 40; Charles Boyce, ed., *Shakespeare A To Z The Essential Reference To His Plays, His Poems, His Life And Times, And More* (New York and Oxford: Roundtable Press, 1990), p. 155; Stanley Wells and James Shaw, *A Dictionary of Shakespeare* (Oxford and New York: Oxford University Press, 1998), p. 41; Michael Dobson and Stanley Wells, ed., *The Oxford Companion to Shakespeare* (Oxford University Press, 2001), p. 110; Louise McConnell, ed., *Dictionary of Shakespeare* (London: Peter Collins Publishing, 2001) does not include an entry for the Dering manuscript.
29. MS. memorandum by Lambert B. Larking inserted in the preface of *Proceedings, Principally In The County of Kent. In Connection With The Parliaments Called In 1640, And Especially With The Committee Of Religion Appointed In That Year. From The Collections Of Sir Edward Dering, Bart., 1627-1644, With A Preface By John Bruce, Esq* edited by Lambert B. Larking (Printed for the Camden Society, 1862).
30. S.R. Gardiner., Sir Edward Dering (1598-1644), *Dictionary of National Biography*. Its author Gardiner gave as the source for the first thirty years of Dering's life as 'Mr. Bruce's preface to *Proceedings in Kent* published by the Camden Society'. The period from the birth of Dering in 1598 to the recorded death of Bacon in 1626, or the first 28 years of his life, takes up only two pages of Bruce's preface (pp. viii-ix). It is no coincidence that the first three decades of Dering's life has been hidden and obscured. The life of Dering by Bruce from 1598-1626 includes a few details not found in the *DNB*. Bruce recounts Dering was named after the eminent preacher Edward Dering and was probably born in the lodgings assigned to the deputy-lieutenant of the Tower. Regarding his 'education we find little trace' apart from the fact he attended Magdalen College, Cambridge 'That there or elsewhere he obtained a proficiency in literature, both sacred and classical may be safely inferred from his speeches and publications.' He was apparently a good looking man with a gay happy disposition 'At the age of twenty, if we interpret rightly the evidence of his portrait and his papers, he was a young man of a handsome presence, pleasing and ready in speech, singularly affectionate in disposition, ever-ready to do kindly actions, conscious of his own good gifts, fond of applause, liberal, and not without

ambition, although at first it scarcely seemed to develop [sic] itself in the direction of politics.' Later in the preface describing the portrait of Dering of which an etching is used as the frontispiece to the work Bruce writes 'The portrait represents Sir Edward as a handsome man of middle age, intelligent, gentle, kindly, but with perhaps something of a touch of womanly softness in the expression of his long oval countenance. (p. xlviii). It is well-known Bacon was susceptible to the charms of good looking young men many of whom were in his retinue and employed in his various households. In addressing his marriage to Elizabeth Tufton in 1622 Bruce includes an important detail omitted by S.R.G. and one not included in the *ODNB* below that 'the young lady's mother was a daughter of Thomas Cecil, the first Earl of Exeter, the eldest son of the great Lord Burghley' and lest we forget and S.R.G. did not mention it, Lord Burghley was married to Lady Anne Cooke Bacon's sister Lady Mildred Cooke Cecil. The mother's name (whom Bruce does not identify and may have gone to say) was Lady Frances Cecil (1580/1-1653) daughter of Bacon's cousin and lifelong friend Sir Thomas Cecil and whom Bacon had known from his childhood. Rather more vaguely he continues 'The Cecils were for a long time one of the most powerful families in the kingdom, and thus Sir Edward was thus brought into connection with many most influential persons....'. Bruce includes details of Dering's second marriage to Anne Ashburnham (1 January 1625)-and here he is able or willing to point out she was a kinswoman of the favourite Buckingham (Bacon's protégé, a fact also not mentioned by Bruce, S.R.G. or Salt) from which time 'His letters now begin to contain allusions to public events...' (up until 1626 no letters by or to Dering have seen the light of print-Bacon supposedly died on 9 April 1626) followed by a letter written from Elizabeth Lady Ashburnham to Dering dated 'about the middle' of January 1626. (pp. viii-ix).

Fifty-nine years after the publication of the *DNB* a brief biographical account of Dering was given by R. H. D'Elboux in 'The Dering Brasses', *The Antiquaries Journal* (27), January-April, 1947, nos. 1, 2, p. 12:

Sir Edward Dering was born, according to Hasted, in the Tower of London, 28th January 1598/9, his father Sir Anthony being then about 40. He was knighted at Newmarket 22nd January 1618/9 when 20, and the following year married Elizabeth, eldest daughter of Sir Nicholas Tufton, later Earl of Thanet; she died in 1622. His second wife was Anne, third daughter of Sir John Ashburnham of Ashburnham and his wife Elizabeth Beaumont, created Baroness Cramond in 1628, the year of Anne's death. On 16th July 1629 he married Unton, daughter of Sir Ralph Gibbes of Honington, co. of Warwick: she survived him and was buried at Pluckley in 1676.

In 1623 he was made Lieutenant of Dover Castle, according to him the third of the family to hold that position. On the 1st February 1626/7 he was created a baronet.

This was followed by an even briefer account by C. E. Wright in 'Sir Edward Dering: A Seventeenth-Century Antiquary And His 'Saxon' Charters', pp. 371-393 printed in *The Early Cultures Of North-West Europe*, ed., Sir Cyril Fox and Bruce Dickins (Cambridge University Press, 1950). For the years from 1598 to 1627 I quote in full (p. 377):

The facts of Dering's life are soon told. Born in 1598 in the Tower, where his father was Deputy Lieutenant, he was the eldest son of Sir Anthony Dering of Pluckley, Kent, and went up to Magdalene in 1615, and was admitted to the Middle Temple on 23 October

1617. Knighted on 22 January 1619, he was one of Charles I's creations to the Baronetcy (1 February 1627).

Interestingly he mentioned the following on p. 386:

His household book, covering the years 1617-27, contained details of expenses of all kinds - his knighthood fees, the rent of his chambers in the Temple, travelling expenses, clothing, and notes of the books he bought, including the evidence that he purchased part of the library of Ralph Brooke, York Herald, for £18.

A further brief biographical account of Dering was provided by Nati H. Krivatsy and Laetitia Yeandle (Curator of Manuscripts at the Folger Shakespeare Library) 'Sir Edward Dering' in *Private Libraries In Renaissance England A Collection and Catalogue of Tudor and Early Stuart Book-Lists Volume I*, eds., R. J. Fehrenbach and E. S. Leedham-Green (Marlborough, England: Adam Matthew Publications, 1992). For the years approximately covering 1598 to 1626 again I quote in full (pp.137-8):

Sir Edward Dering was born in the Tower of London where his father, Sir Anthony, was commander. He matriculated in 1615 and attended Magdalene College, Cambridge, as a fellow commoner. Admitted to the Middle Temple in October 1617, Dering was knighted in 1619 and created a baronet in 1627. He travelled on the Continent in 1620 and spent some weeks in Ireland the following year looking after family property. He held several local offices and was a member of a number of commissions. Besides being a Justice of the Peace, he was Receiver for Household compositions in Kent from 1627 to 1628. About 1629 he was appointed Lieutenant of Dover Castle, a position which he soon regretted having sought because of the unexpected expenses, and which he tells us he thankfully gave up about six years later. He was a member of Parliament twice, first when he was returned for Hythe in 1625, later when he sat as a knight of the shire for Kent in the Long Parliament from 1640 to 1642. He was married three times: in 1619 to Elizabeth Tufton (c.1602-1622), daughter of Sir Nicholas Tufton, later Earl of Thanet, and a granddaughter of William Cecil, Lord Burghley; in 1625 to Anne Ashburnham (c.1605-1628), daughter of Sir John Ashburnham whose wife was related to the Duke of Buckingham; and in 1629 to Unton Gibbes (d.1676), daughter of Sir Ralph Gibbes of Honington in Warwickshire.

31. S. P. Salt, Sir Edward Dering (1598-1644), *Oxford Dictionary of National Biography* (Oxford University Press, 2004-22).
32. *Derings workes: more at large than euer hath here-to-fore been printed in any one volume* (London: printed by E. Griffin for Edward Blount, 1614), p. 27 cited in J. B. M., Edward Dering (c.1540-1576), *Dictionary of National Biography* and Patrick Collinson, Edward Dering (c.1540-1576), *Oxford Dictionary of National Biography* (Oxford University Press, 2004-22), to whom I am indebted for the details of his life.
33. See Louise Schleiner, *Tudor and Stuart Women Writers* (Bloomington and Indianapolis: Indiana University Press, 1994), pp. 39-45. For its true authorship see A. Phoenix, 'An Unrecognised Francis Bacon Manuscript Written In The Hand Of The Bacon Family Scribe Petruccio Ubaldini, The Model For Petruccio In *The Taming Of The Shrew*, Whose Father In The Play Is Antonio, And Where Two Of His Servants Are Named Nicholas and Nathaniel, The Christian Names Of Anthony, Nicholas And Nathaniel Bacon', (2021), pp. 1-41, available online at both

www.sirbacon.org/francisbaconsociety.co.uk.

34. A. Hassell Smith, Gillian M. Baker and R.W. Kenny, eds., *The Papers Of Nathaniel Bacon Of Stiffkey* (Norwich: University of East Anglia, 1979-90), I, pp. 73-4.
35. *Ibid.*, I, p. 161.
36. *Derings workes: more at large than euer hath here-to-fore been printed in any one volume* (London: printed by E. Griffin for Edward Blount, 1614), C4^{r-v}.
37. John Venn and J. A. Venn, *Alumni Cantabrigienses A Biographical List Of All Known Students, Graduates And Holders Of Office At The University Of Cambridge, From The Earliest Times To 1900* (Cambridge University Press, 1922), I, p. 36.
38. A. Phoenix, 'Francis Bacon and his First Unacknowledged Shakespeare Play *The Misfortunes of Arthur* and its Extensive Links to his other Shakespeare Works', (2021), pp. 1-136 available at www.sirbacon.org/francisbaconsociety.co.uk
39. Of unknown parentage Robert Bell probably derived from an old Norfolk family. He was married three times; first to Mary, daughter of Anthony Chester, secondly, to Elizabeth the widowed daughter-in-law of Sir Edmund Anderson, Lord Chief Justice of the Common Pleas, and thirdly to Dorothy, daughter and heir of Edward Beaupre by which union he acquired Beaupre Manor in Upwell and Outwell in Norfolk. Surviving him his wife Dorothy married Sir John Peyton of Doddington in Kent, lieutenant of the Tower and Governor of Jersey under James I.

Sir Robert Bell was active in both law and local administration, appointed counsel to King's Lynn in 1560, recorder from 1561, in 1563-4 counsel and commissioner of the peace for Yarmouth, MP for King's Lynn in 1563, 1571 and 1572 and from 1564-77 he served on various commissions in Norfolk. He presided over the trial at Norwich assizes in 1570 of those charged with instigating an uprising in support of the Duke and Norfolk and it was in this context and the wake of the Ridolfi Plot with the support Cecil and Bacon in 1572 Bell was chosen Speaker of the House of Commons: 'In Bell's capable hands the full-voiced chorus would find sure direction for its liturgy of recrimination against Mary and Norfolk.' (Robert Tittler, *Nicholas Bacon The Making of a Tudor Statesman* (London: Jonathan Cape, 1976, p. 144). His close relationship with Sir Nicholas Bacon and the rest of the Bacon family is further attested to in a series of letters discovered in Nathaniel Bacon's papers where there are several references to him. Sir Nicholas Bacon to Lord Keeper Bacon (23 August 1572) 'If this bargayne take I ame content my sonne Wyndham or Mr Bell, whether of them he will chose, shall drawe the writings between us.' See the 'Privy Council to the Commissioners for the Subsidy in Norfolk' (4 April 1576) addressed 'To our verie good Lord the Lord Bisshopp of Norwich, Mr Justice Gawdie, Sir Christofer Heidon, Sir William Buttes, Sir Nicholas le Straunge, knightes, Robert Bell, William Paston, & the rest of the Commissioners appointed for the taxinge & levieng of the first paimente of the subsidie in the countie of Norfolk.' On 24 January 1577 Bell was appointed Chief Baron of the Exchequer. Francis Wyndham to Nathaniel Bacon (2 April 1577) 'Towchyng the pryce of the stone [fy] lerne that my Lord Chyefe Baron hath bought asmoch as he wold have for 20*d.* the loade.' Also see 'Privy Council to Justices of the Peace in Norfolk (31 May 1577) addressed 'To our verie good Lords the Lord Busshoppe of Norwich, Sir Roberte Bell, knight, Lord Cheif Baron of th'Eschequer, Drue Dury, Fraunces Windham and Nathaniell Bacon, esquires.' Lord Keeper Sir Nicholas Bacon to

Nathaniel Bacon (21 September 1576) ‘You shall also receyve a letter to Mr Bell & Mr Gawdie which, when you have reade, you shall do well to cause it to be delyvered.’ See the ‘Commission concerning the supplies of corn and grain’ (8 October 1576) ‘The commission is directed to Sir Christofer Heidon, knight, Sir William Buttes, knight, Robert Bell, Drew Drewry, Henrye Woodhowse, Raphe Shelton, William Heidon, Nathaniel Bacon and Thomas Barroughe, esquires.’ Sir Robert Bell, Lord Chief Baron died sometime in July 1577 and his passing is referred to in a letter by Nathaniel Bacon to Lord Keeper Sir Nicholas Bacon (?July 1577) ‘Nowe that my Lord Cheif Baron is [gone] departed (whose deat[h] is greatly lamented in this country)...’ One letter makes mention of his wife Lady Bell the grandmother of Sir Edward Dering. Sir Thomas Gresham to Nathaniel Bacon (24 June 1579) ‘I thinke the tenautes wille geve most for yt because yt lyeth all upon fishinge of freashe watter fishe. Yt lyethe hard by my Lady Belles land that came by her father Mr Beupre.’ (A. Hassell Smith, Gillian M. Baker and R.W. Kenny, eds., *The Papers Of Nathaniel Bacon Of Stiffkey* (Norwich: University of East Anglia, 1979-90), I, pp. 31, 186-7, 224, 225, 253, 258-9, 261; II, p. 90. I also profited from J.A.H., Sir Robert Bell, *Dictionary of National Biography* and Michael A.R. Graves, Sir Robert Bell, *Oxford Dictionary of National Biography*, Oxford University Press, 2004-22.)

After the death of Sir Robert Bell on 8 June 1578 his widow Dorothy married the soldier and administrator Sir John Peyton (1544-1630) and through the marriage he acquired large land and property holdings and a position in the Norfolk political elite. In 1586 Peyton served under the Earl of Leicester in the Netherlands the year he was knighted and in 1588 appointed colonel in the forces for the queen’s defence in the face of the threatened attack from the Spanish Armada. He is listed along with Nathaniel Bacon in a ‘Memorandum concerning militia affairs’ signed by Peyton dated 10 January 1584. There are also found in the Nathaniel Bacon papers many other official documents and letters relating to Peyton. The ‘Privy Council to the Commissioners for recusancy in Norfolk’ (February 1586) addressed ‘To our very good Lord Crumwell and to our lovinge friendes Sir Edward [*sic*] Heidon, knighte, Sir Edward Cleere, Sir Arthur Heningham, knightes, Nathaniell Bacon, Bassingborn Gawdie, William Blenerhassett and John Peyton, esquires.’ See also a letter from ‘Sir Christopher Hatton, Lord Chancellor, to Sir John Peyton and Nathaniel Bacon’ (4 September 1588); An ‘Agreement between William Frary and Alice Yates, Robert Frary and others’ (18 July 1589) ‘Notes of the ordre taken by Sir John Peyton, knight, Nathaniel Bacon esquire, & Edward Coke, gent...’. A ‘Certificate of proceedings under the commission against seminary priests and Jesuits’ (16 March 1591) ‘At Est Rudham xvi Martii. *Coram Henrico Domino Crumwell, Johanne Peyton, militia, Nathanielo Bacon, armigero*. The ‘J.P.s in Suffolk to the commissioners in the case of sheringham piers’ (14 December 1591) signed ‘Your very loving freindes William Waldegrave, Wylliam Spryng, Robert Ashefield, Jhon Gurdon, Robert Drury, Nycholas Bacon, John Heigham, John Jermyn, Henri Gylbertt’ addressed ‘To the righte worshipfull our very good frindes Sir Arthur Heviningham, Sir William Paston, Sir Henrye Woodhouse, Sir John Peyton, knightes; Nathanyell Bacon, & Clement Paston, esquires.’ The ‘J.P.s in Suffolk to the commissioners in the case of Sheringham piers’ (11 April 1592) addressed ‘To the righte worshipfull our very loving freindes Sir Arthur Heviningham, Sir William Paston, Sir Henry Woodhouse, Sir John Peyton,

knights, Nathanyell Bacon, & Clement Paston, esquires.' A 'Certificate of payments to Robert Kirk and William Garter under a patent for the repair of Sheringham piers' (23 July 1592) 'unto the right wurshypfull Sir William Paston, Sir John Payton, knights, Clement Paston & William Rugg, Nathaniell Bakon, esquyers.' Sir John Petyon and Nathaniel Bacon are also listed on an 'Assessment of subsidy commissioners in Norfolk' (2 October 1594) signed by Nathaniel Bacon and others. (A. Hassell Smith, Gillian M. Baker and R.W. Kenny, eds., *The Papers Of Nathaniel Bacon Of Stiffkey* (Norwich: University of East Anglia, 1979-90, II, pp. 277-9; III, pp. 5-7, 68-9, 86-7 131-2, 146, 159-60, 204-5, 277-8, and see also pp. 247, 284, 292, 305, 306-7. I also profited from B.P., Sir John Peyton, *Dictionary of National Biography* and Helen M. E. Evans, Sir John Peyton, *Oxford Dictionary of National Biography*, Oxford University Press, 2004-22.)

The other daughter of Sir Robert and Dorothy Bell also named Dorothy, sister of Frances Bell mother of Sir Edward Dering, married the lawyer and judge Sir Henry Hobart, first baronet (c.1554-1625). He too was born into the social and political elite of Norfolk. He was the son of Thomas Hobart (1522/3-1560) of Plumstead, Norfolk and his wife Audrey, daughter of William Hare of Beeston, Norfolk and the great grandson of Sir James Hobart, attorney-general to Henry VII. Educated at Cambridge he was admitted to Peterhouse College in 1570 and may have still been resident at the university when Francis Bacon first attended Trinity College from 1573. After studying at Furnival Inn Hobart entered Lincoln's Inn in 1575 and was called to the bar on 24 June 1584. He was acting in the legal affairs of Nathaniel Bacon as early as 1587. In a letter from Martin Man to Nathaniel Bacon dated 26 October 1587 he informed him 'I have retayned Mr Hobart and opened the state of the cause unto him, and he seemeth readie to pleasure you wherin he maie, but he would take no fee. (*Stiffkey Papers*, III, p. 35). The legal matter appears to have involved a dispute between Nathaniel Bacon and Sir William Heydon and Hobart wrote to Nathaniel on 11 November 1587 regarding the matter. (*Ibid.*, III, pp. 39-40). Sometime before 1590 Hobart was made under-steward to William Cecil, Lord Burghley and it was probably his patron who secured him his seat for St Ives, Cornwall sitting alongside Francis Bacon as MP for Liverpool in the parliament of 1589. In April 1590 Hobart married Dorothy daughter of Robert Bell and the union produced twelve sons and four daughters. In the early 1590s Hobart was appointed a JP in Norfolk where he worked closely with his fellow JP Nathaniel Bacon in the administration of the county and for the next few years continued to act in his legal affairs. (*Ibid.*, III, pp. 257, 259, 260, 264, 265, 278, 279, 314.) In 1592 Hobart was made freeman of Norwich, appointed counsel for King's Lynn in 1594 and steward of Norwich in 1595. He sat for Great Yarmouth in 1597 alongside Francis Bacon for Ipswich for which both were returned in 1601 and 1604. On the accession of James I both Hobart and Francis Bacon were knighted at the same time in 1603 with Hobart made a sergeant-at-law. He relinquished the office in 1605 upon his appointment through the influence of Robert Cecil, Earl of Salisbury as attorney of the Court of Wards and Liveries. When the position of attorney-general became vacant Bacon was under the impression the position had already been promised to him but much to his disappointment on 4 July 1606 the position went to Hobart instead, moving Bacon to write three letters, to the king, the Lord Chancellor, and his cousin Robert Cecil, Earl of Salisbury expressing as much. (Spedding, *Letters and Life*, III, pp. 292-7.) He was also promised the position of solicitor-general but

he had to wait another year before that finally came his way on 25 June 1607. The unfortunate situation did not prevent the two of them working together and in 1609 Hobart was appointed to the committee of the Virginia Company. The warrants for the 1606 and 1609 charters of the Virginia Company which established the earliest permanent English settlement in the New World at Jamestown, Virginia in 1607 establishing the foundations of the United States of America were drawn up by both Bacon and Hobart under the Great Seal of Sir Thomas Egerton. On the death of Sir Thomas Fleming, Sir Edward Coke was removed as Chief Justice of the Common Pleas to Chief Justice of the King's Bench with Hobart making way for Bacon's appointment as attorney-general on 26 October 1613, with Hobart moving to Chief Justice of the Common Pleas on 26 November. (Spedding, *Letters and Life*, IV, pp. 378-82). In 1617 Bacon resigned his post as Chancellor and Keeper of the Great Seal to Charles, Prince of Wales in which he was succeeded by Hobart a change he informed Buckingham of in a letter dated 4 April. (Spedding, *Letters and Life*, VI, pp.163-4). On 17 March 1617 Bacon was appointed Lord Keeper of the Great Seal the position previously occupied by his father Sir Nicholas Bacon and in the first week of the following January at a feast prepared by his patron and supporter the Duke of Buckingham Bacon was made Lord Chancellor (Spedding, *Letters and Life*, VI, p. 287), possibly attended by Sir Edward Dering who was by then moving in Bacon-Buckingham courtly and social circles. (For a full account of the professional relationship between Bacon and Hobart see Spedding, III, IV, V, VI, *passim*. I also benefited from J.A.H., Sir Henry Hobart, *Dictionary of National Biography* and Stuart Handley, Sir Henry Hobart, *Oxford Dictionary of National Biography*, Oxford University Press, 2004-22.)

40. Bodleian MS., Gough Kent, 20, S.C. 17966 'Memorandums of Sir Edward Dering Knt., Who was created a Baronet in 1626, remaining in the Surrenden Library in MS.', p. 1. The transcript is by 'E. H.' presumably Edward Hasted author of *The History of Kent* (Canterbury, 1790).
41. *Ibid.*, p. 1.
42. Spedding, *Letters and Life*, III, pp. 211-4.
43. Norman Egbert McClure, ed., *The Letters of John Chamberlain* (Philadelphia: The American Philosophical Society, 1939), I, p.285. This is reported in a letter from John Chamberlain to Dudley Carleton dated 21 February 1609. Unfortunately, the Dering in question is not specifically identified 'The Lord Mordant died here the last weeke; and Deering the Lord Treasurers gentleman usher fell mad for the love of Mistris Mewtas [Jane Meautys] that waites on the Lady of Bedford [Lucy, wife of Edward Russell, third Earl of Bedford], and hath bestowed herself, they say, on younge Garret your Ladies kinsman [the recipient's wife was Anne, daughter of George Gerrard of Dorney, Buckinghamshire]. For an account of Sir Thomas Meautys intimate relationship with Bacon, see Lisa Jardine and Alan Stewart, *Hostage to Fortune The Troubled Life of Francis Bacon* (London: Victor Gollanz, 1998), *passim*.
44. Bodleian MS., Gough Kent, 20, S.C. 17966 'Memorandums of Sir Edward Dering Knt., Who was created a Baronet in 1626, remaining in the Surrenden Library in MS.', p. 2.
45. *Ibid.*, pp. 2-3.
46. T. N. S. Lennam 'Sir Edward Dering's Collection of Playbooks, 1619-1624' *Shakespeare Quarterly*, 16 (1965), p. 146. For a sidelight on Bacon's support and

patronage of certain personages from Kent see Peter Clark, *English Provincial Society from the Reformation to the Revolution: Religion, Politics and Society in Kent 1500-1640* (Hassocks, Sussex: The Harvester Press, 1977). In a discussion of patronage in the legal profession relating to Kent Clark points out that when Bacon became Lord Chancellor he encouraged John Finch to dedicate himself to 'the practice of the common laws' and probably aided, adds Clark, his 'rise with grants of both legal and ministerial patronage.' (pp. 278-9). Directly and indirectly Bacon had been involved in the legal and political arena of Kent from the early 1590s 'The Court bitterness and rivalry which fanned the personal competition between Edward Coke and Francis Bacon on the national scene also exacerbated the conflict between the two lawyers John Boys and Henry Finch for the Canterbury burgess-ship in 1593, as well as playing a part in the fight for the town clerkship of Sandwich in 1598.' (Ibid., pp.290-1). The Finch family were among the most prominent legal families in Kent. The lawyer and controversial author Sir Henry Finch (c.1558-1625) was a contemporary of Bacon at both Cambridge and Gray's Inn. As a result of Bacon's patronage Finch was returned to parliament for the borough of St Albans in 1614 and as part of his official entourage shortly after made serjeant. (Ibid., p. 294, see also Spedding, *Letters and Life*, VI, pp. 71, 84, 99 & 295). In his will (10 April 1621) Bacon bequeathed John Finch 'the lease of my lodgings at Gray's Inn'. (Spedding, *Letters and Life*, VII, p. 228). In March 1621 when the House of Commons quashed Sir Robert Hatton's election at Sandwich his replacement at the subsequent by-election was Bacon's secretary and member of his household John Borough. (Clark, pp. 333, 469n. 56, also see Spedding, *Letters and Life*, VII, p. 324 and Jardine and Stewart, pp. 418, 476). On 10 May 1606 Bacon married the young heiress Alice Barnham and due to Bacon's favour in the early 1620's his brother-in-law Sir Francis Barnham was appointed one of the deputy-lieutenants of Kent. (Clark, p. 344; for a letter from Bacon to Barnham see Spedding, *Letters and life*, VII, pp. 513-4 and p. 544), as one of the executors of Bacon's last will and testament). The Derings and the Finches were two of the most prominent families in Kent and its local government administration and for generations were among the leaders of Kent society, see Alan Everitt, *The Community Of Kent And The Great Rebellion 1640-1660* (Leicester: Leicester University Press, 1973), *passim* and Peter Clark, *English Provincial Society from the Reformation to the Revolution: Religion, Politics and Society in Kent 1500-1640* (Hassocks, Sussex: The Harvester Press, 1977), *passim*.

47. Lambert B. Larking ed. *Proceedings, Principally In The County of Kent. In Connection With The Parliaments Called In 1640, And Especially With The Committee Of Religion Appointed In That Year*. From *The Collections Of Sir Edward Dering, Bart., 1627-1644, With A Preface By John Bruce, Esq* (Printed for the Camden Society, 1862), p. ix; also see George Edward Cokayne ed., *The Complete Baronetage*, 5 vols, (London: first printed c.1900, reprint Gloucester: Alan Sutton Publishing, 1983), I, p. 150 and Charles Moseley, ed., *Burke's Peerage, Baronetage & Knightage*, 3 vols, the 107th edition (2003), I, p. 1363 cited by *The Peerage* at [http:// hepeerage.com](http://hepeerage.com), p. 1635.
48. Thomas Cecil, first Earl of Exeter and second Lord Burghley (1542-1623) is considerably less well-known than his famous younger brother Sir Robert Cecil, Earl of Salisbury. His life has not attracted a single full-length biographer and what is readily known about his life is found in the entries for him in the *DNB* and

ODNB. Born in 1542 he was the eldest son of William Cecil, Lord Burghley and his first wife Mary, sister of the renowned Greek scholar Sir John Cheke. His mother died when he was less than two years old and he was afterwards raised by his stepmother Lady Mildred Cooke Cecil. Through the influence of his father he became MP for Stamford, Lincolnshire in 1563 and again in 1571 and 1572 the same seat Lady Bacon's brother Richard Cooke previously sat for in 1553 and William Cooke (who was involved in the 'Michel Wood' clandestine printing press operations of John Day in 1553-4) in 1559. In 1564 Cecil married Dorothy Neville (1548-1609) daughter and co-heiress of Lord Latimer of Belvoir Castle. The union produced thirteen children, five sons and eight daughters including Edward Cecil later Viscount Wimbeldon and Elizabeth who later married Sir Edward Coke. In 1575 he was knighted on the grand occasion of the queen's visit to Kenilworth organised by Leicester. In the 1584 and 1586 parliaments Cecil sat for Lincolnshire alongside Bacon sitting for Weymouth and Welcombe Regis and Taunton. When the post of the attorney-general became available in 1593 Essex orchestrated a campaign to get Bacon the post. Not wishing to engage William Cecil, Lord Burghley directly for his part Bacon approached his cousins Sir Robert and Sir Thomas Cecil who in a letter immediately petitioned his father 'for one nearly allied to your house, and whose gifts and qualities of mind I know your Lordship will not think unfit [for] the place he seeketh. It is Mr. Francis Bacon, who hearing of late that the Attorney is likened for the Master of the Rolls, his desire is to be remembered by me unto your Lordship's good acceptance and conceit of him for that place which Mr. Attorney shall leave, and thereby to be recommended by your Lordship to her Majesty. My Lord, I cannot better recommend the good parts that are in the gentleman than I know your Lordship's own opinion is of him. But I know none that is likely to be called to the place that is and ought to be more assured to your Lordship than he; and an honour to your Lordship to prefer them that are assuredly tied to your Lordship in blood as well as in benefit, if their worth be fit for the place.' (Spedding, *Letters and Life*, I, pp. 236-7). The close friendship between Thomas Cecil and Bacon extended to his family and children. When his sons Richard and Edward Cecil travelled abroad for three year from 1594 one of them wrote a letter to Bacon no longer extant written in Italian. In his reply Bacon reveals the warm esteem in which he held them 'I am very glad that the good affection and friendship which conversation and familiarity did knit between us, is not by absence and intermission of society discontinued; which assureth me it had a further root than ordinary acquaintance. The signification whereof, as it is very welcome to me, so it maketh me wish that if you have accomplished yourself as well in the points of virtue and experience which you sought by your travel as you have won in the perfection of the Italian tongue, I might have the contentment to see you again in England, that we may renew the fruit of our mutual goodwill; which I truly affirm, is on my part much increased towards you, both by your own demonstration of kind remembrance, and because I discern the like affection in your honourable and nearest friends.' (Spedding, *Letters and Life*, II, pp. 37-8). In the early 1590s their sister Elizabeth Cecil married Sir William Hatton who died in 1597 bequeathing large land and property holdings including Corfe Castle on the Isle of Purbeck, Ely House in London, and Holdenby in Northamptonshire. In need of a wife Bacon discussed the matter with Essex at the Tower and in a letter to the earl solicited him to write to her parents on his behalf to further the match. His suit he told Essex was '*in genere*

oeconomico [on domestic grounds]’ as ‘*in genere politico* [on political grounds], certain cross winds have blown to the contrary.’ He requested Essex send ‘several letters to be left with me, dormant, to the gentlewoman and either of her parents; wherein I do not doubt but as the beams of your favour have often dissolved the coldness of my fortune, so in this argument your Lordship will do the like with your pen.’ (Spedding, *Letters and Life*, II, p. 55 and Jardine and Stewart, *The Troubled Life of Francis Bacon*, p.190). On his behalf Essex immediately moved to his cause writing a letter to Sir Thomas Cecil forwarding it ‘if she were my sister or daughter, I protest I would as confidently resolve myself to farther it, as now I persuade you. And tho’ my love to him be exceedingly great, yet is my judgement nothing partial; for he, that knows him so well as I do, cannot but be so affected’ and another to Lady Dorothy Cecil in the same vein ‘if I had one as near me, as she is to you, I had rather match her with him than with men of far greater titles.’ (Thomas Birch, *Memoirs of the Reign of Queen Elizabeth*, II, pp. 347-8). How the matter proceeded and whether Bacon himself actually formally proposed to the parents of Lady Hatton is not known. Ultimately on 7 November 1598 much to the surprise and mystery of many Lady Hatton wed Sir Edward Coke a marriage she was very quickly to regret.

On the accession of James I in 1603 Sir Thomas Cecil was sworn to the Privy Council later joined by Bacon and on 4 May 1605 he was created Earl of Exeter. In April 1609 his first wife Dorothy died and following the death of Sir Thomas Smith, former secretary to Essex and Master of the Requests, Exeter married his widow Frances, daughter of William Brydges, fourth Lord Chandos and his wife Mary, daughter of Sir Owen Hopton in 1610. In the years following the problematic marriage of his daughter Elizabeth Cecil (Lady Hatton) and the lawyer Sir Edward Coke the proposed hand in marriage of their daughter Frances Coke to John Villiers elder brother of the favourite George Villiers, Duke of Buckingham became a *cause celebre* of the time. In his attempt to regain royal favour and form a political and dynastic alliance with the Villier family Coke entered into detailed negotiations with Villiers to which Lady Hatton and her daughter were not party to. Lady Hatton was vehemently opposed to the match falsely claiming her daughter was contracted to the Earl of Oxford who was conveniently absent in Italy and removed or hid her daughter at Oatlands, near Hampton Court, the house of her cousin Sir Edmond Withipole. Coke obtained a warrant to recover his daughter and accompanied by his sons from his first marriage and several burly attendants he rode to Oatlands but mother and daughter had since fled to a house at Hampton Court belonging to the Earl of Argyle. Finding them not there Coke and his retinue rode to their new place of respite and broke down the doors seizing his weeping daughter from her distraught mother’s arms and departed with her for his estate at Stokes Poges. Lady Hatton immediately set off in hot pursuit but her coach lost a wheel and overturned. With the coach repaired she decided to travel to London to petition her former suitor and friend Lord Keeper Bacon. When she arrived Bacon being not well was laid to rest but in her state of heightened anxiety she burst into the room where he was sleeping and gave him a fright. He listened to what she had to say and wrote to Buckingham setting out his reasons for opposing the match and that it should not proceed without the consent of both parents. He advised Lady Hatton to appeal to the Privy Council and it was decided that Coke should deliver Frances to the custody of the Clerk of the Council Sir Clement Edmondes. The saga continued to play out through the court and a series of letters between Bacon and Buckingham and the

king, under pressure and in danger of losing his place, Bacon was forced to back track and subsequently publicly support the match. Lady Hatton eventually reluctantly agreed to the marriage which took place in the presence of the king and queen and Prince Charles at Hampton Court on 29 September 1617. Lady Hatton did not attend the wedding excusing herself on the grounds of sickness. Following the conclusion of the arranged match and now set at liberty Lady Hatton was released into the hands of her father at Cecil House in the Strand. That night the Cecil family organised a great feast at Cecil House attended by Buckingham and several of lords about town. Reconciled with the king the Villiers and just about everyone else except her husband a week later Lady Hatton played hostess to the king and Prince Charles at Hatton House attended by the great and the good headed by Lord Keeper Bacon with the only person not present being her estranged husband Sir Edward Coke. The mood of the occasion was one of celebration with all and sundry led by Bacon drinking to the health of Lady Cecil Hatton:

This day was a great feast at Hatton House made to the King and Prince and their followers, lord and ladies, by the most noble lady, my La. Eliz. Hatton. My Lo. Coke only was absent, who in all vulgar opinions was there expected. His Majesty was never merrier nor more satisfied, who had not patience to sit a quarter of an hour without drinking the health of my La. Eliz. Hatton, which was pledged first by my Lo. Keeper and my Lord Marquis Hamilton, and then by all the lords and ladies with great gravity and respect, and then by all the gallants in the room.

[For a full account of the events leading up to the marriage and its aftermath, and the letters between Bacon, Buckingham and the king see Spedding, *Letters and Life*, VI, pp. 219-272; Jardine and Stewart, *The Troubled Life of Francis Bacon*, pp. 400-15; Daphne du Maurier, *The Winding Stair Francis Bacon, His Rise and Fall*, pp.100-118; and for comment on Bacon's warm and long relationship with Lady Elizabeth Cecil Hatton, their courtship, his frequent visits to Hatton House and their love of gardens (Lady Hatton was still sending Bacon seeds from her own garden at Hatton House in the summer 1618), see Daphne du Maurier, *Golden Lads A Study of Anthony Bacon, Francis and their friends*, pp. 116, 185-8, 199, 206-9.]

It would not be long before another marriage took place in the Cecil family but while historians and biographers have covered in extensive detail every aspect of the infamous match between Lady Elizabeth Cecil Hatton and Sir Edward Coke there is virtually nothing known about another courtship and forthcoming marriage involving the daughter of Lady Hatton's sister Lady Frances Cecil. Her sister Lady Frances Cecil (1580/1-1653) married Sir John Tufton in 1602 and from about the time of the Lady Hatton/Sir Edward Coke marriage or shortly after, the daughter of Lady Frances Cecil Tufton, Elizabeth Tufton, was in the process of being courted by Edward Dering placing him in realms of the Cecil-Bacon family. It is likely Bacon introduced Dering to his future wife in or around the time he was involved in the negotiations and events surrounding the marriage of Lady Elizabeth Cecil Hatton and Sir Edward Coke and acted as an honest broker with Sir Thomas Cecil and the Tuftons regarding the marriage of his grandchild Elizabeth Tufton to Edward Dering. The marriage took place on 25 November 1619 at St Dionis Backchurch, London likely in the presence of Bacon and other members the Bacon and Cecil

- family.
49. Bodleian MS., Gough Kent, 20, S.C. 17966 'Memorandums of Sir Edward Dering Knt., Who was created a Baronet in 1626, remaining in the Surrenden Library in MS.', pp. 4-5.
 50. Sir Edward Dering's Booke of Expenses for 1617 to 1627, Kent Archives Office U350 E4. The manuscript written in Dering's hand comprises of ninety unnumbered pages. Some parts of it are illegible and other parts difficult to read. It is written in a cramped hand and in places unfortunately the ink has become blotted and smudged. In an appendix to his article T. N. S. Lennam, 'Sir Edward Dering's Collection of Playbooks, 1619-1624' *Shakespeare Quarterly*, 16 (1965), pp. 149-151 provides a useful list of extracts showing Dering's visits to the theatre and his purchasing of playbooks. I also benefited from Lennam's summary of its contents on pp. 147-8.
 51. Sir Edward Dering's Booke of Expenses for 1617 to 1627, Kent Archives Office U350 E4, 29 April 1622, and for Jonson's annotated copies of *The Fairie Queene* and *The Shepheardes Calender* (both written by Bacon in the name of Spenser) see T. N. S. Lennam 'Sir Edward Dering's Collection of Playbooks, 1619-1624' *Shakespeare Quarterly*, 16 (1965), p. 148.
 52. *Ibid.*, p. 149.
 53. Spedding, *Letters and Life*, VII, p. 166 and Lisa Jardine and Alan Stewart, *Hostage to Fortune The Troubled Life of Francis Bacon* (London: Victor Gollanz, 1998), p. 442.
 54. A. Phoenix, 'The Secret, Hidden, & Obscured Relationship Between Francis Bacon and the Jaggards, Printers and Publishers of his *Essays* and the First Folio of The Shakespeare Works', (2021), pp. 1-51, www.sirbacon.org/francisbaconsociety.co.uk
 55. Spedding, *Letters and Life*, VII, p. 131. For Nicholas Wotton, see Robert Tittler, *Nicholas Bacon The Making of a Tudor Statesman* (London: Jonathan Cape, 1976), pp. 85, 95.
 56. For a long discussion of the complex and changing relationship between Bacon and Buckingham and more than a hundred letters that passed between them see Spedding, *Letters and Life*, V, VI, and VII, *passim* and Lisa Jardine, and Alan Stewart, *Hostage to Fortune The Troubled Life of Francis Bacon* (London: Victor Gollancz, 1998), *passim*.
 57. Sir Edward Dering's Booke of Expenses for 1617 to 1627, Kent Archives Office U350 E4, 5 December 1623; see also T. N. S. Lennam, 'Sir Edward Dering's Collection of Playbooks, 1619-1624' *Shakespeare Quarterly*, 16 (1965), p. 148 and Appendix A pp. 150, and facsimile reproduction, p. 153. Evidently, Lennam points out it seems Dering started to write Jonson's name first and then wrote Shakespeare. What happened to these two copies of the 1623 First Folio is not known. It has been suggested the copy of the Shakespeare First Folio in the library of the University of Padua in which the texts of *Macbeth*, *Measure for Measure*, and *The Winter's Tale* are marked for performance was originally in Sir Edward Dering's possession see G. Blakemore Evans, ed., 'Shakespearean Prompt-Books of the Seventeenth Century' *Studies in Bibliography*, I, Part i (Charlottesville, Virginia: Bibliographical Society of the University of Virginia, 1960), pp. 8-11; G. Blakemore Evans, ed., 'Shakespearean Prompt-Books of the Seventeenth Century' *Studies in Bibliography*, II, Part i (Charlottesville, Virginia: Bibliographical Society of the University of Virginia, 1963), p. 21; G. Blakemore Evans, 'New Evidence On The Provenance Of The Padua Prompt-Books of Shakespeare's *Macbeth*, *Measure for Measure*, And

- Winter's Tale*', *Studies In Bibliography*, ed., Fredson Bowers, 20 (Charlottesville, Virginia: The Bibliographical Society of the University of Virginia, 1967), pp. 239-242; George Walton Williams and Gwynne Blakemore Evans, eds. *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library by The University Press of Virginia Charlottesville, 1974), p. viii n. 10. In addition to the First Folio Dering also owned two copies of the 1632 Second Folio (Lenham, p.149 and George Walton Williams and G. Blakemore Evans, p. viii).
58. Norman Egbert McClure, ed., *The Letters of John Chamberlain* (Philadelphia: The American Philosophical Society, 1939), II, p. 596.
 59. James Orchard Halliwell, ed., *Shakespeare's Play Of King Henry The Fourth, Printed From A Contemporary Manuscript* (London: printed for The Shakespeare Society, 1845), p. xi.
 60. *Ibid.*, p. xi.
 61. *Ibid.*, p. xii.
 62. *Ibid.*, p. 116. He also adds 'but see p. 24' which I take to mean the line 'Harvey, Peto, and Rossill'.
 63. *Ibid.*, p. xii.
 64. S.Y.E, *Notes And Queries*, vol., cxciii, January-December, 1948, p. 547.
 65. Samuel Burdett Hemingway, ed., *Shakespeare Henry The Fourth Part I* (Philadelphia & London: J. B. Lippincott Company, 1936), pp. 495-6.
 66. G. Blakemore Evans 'The "Dering MS" Of Shakespeare's *Henry IV* And Sir Edward Dering', *The Journal Of English And Germanic Philology*, 54 (1955), pp. 498-9.
 67. James Orchard Halliwell, ed., *Shakespeare's Play Of King Henry The Fourth, Printed From A Contemporary Manuscript* (London: printed for The Shakespeare Society, 1845), pp. xii-xvi.
 68. *Ibid.*, the page is unnumbered but follows page xx.
 69. James Orchard Halliwell, 'A note on the recently discovered manuscript of *Henry the Fourth*', *The Shakespeare Society Publications*, 2 (London: 1845), p. 86.
 70. James Halliwell-Phillipps, ed., *The Works of William Shakespeare* (London: C & J Adlard, 1859), IX, p. 253. Halliwell announced in 1848 that he planned to devote the next ten years to producing this edition of Shakespeare but in the event it would after much trial and tribulation take nearly twenty years before the appearance of the final volume in 1865. For an informative account of the planning, preparation and reception of this vast undertaking see Marvin Spevack, *James Orchard Halliwell-Phillipps The Life and Works of the Shakespearean Scholar and Bookman* (Delaware, USA: Oak Knoll Press & Shephard-Walwyn, 2001), pp. 215-228.
 71. A. Phoenix, 'The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works', (2022), pp. 1-340, at www.sirbacon.org/francisbaconsociety.co.uk For the chapter on 'The Folger Shakespeare Library A Secret Rosicrucian-Freemasonic Institution and the Friedmans' Folger prize winning manuscript *The Cryptologist Looks at Shakespeare*', see pp. 172-225.
 72. J. Q. Adams, *The Folger Shakespeare Library* (published for the Trustees of Amherst College, 1933), p. 21.
 73. James G. McManaway, 'The Folger Shakespeare Library', *Shakespeare Survey*, ed., Allardyce Nicoll (Cambridge University Press, 1948), p. 61 and p.77.n. 9.
 74. Edmund K. Chambers, *William Shakespeare A Study Of Facts And Problems*

- (Oxford Clarendon Press, 1930) I, p. 378.
75. Samuel Burdett Hemingway, ed., *Henry The Fourth Part I* (Philadelphia & London: J. B. Lippincott Company, 1936), p. 495.
 76. Ibid., p. 495.
 77. Ibid., p. 499.
 78. Ibid., pp. 495-6. See also John Dover Wilson, ed., *The First Part Of The History Of Henry IV* (Cambridge: Cambridge University Press, 1968), p. 108.
 79. Samuel Burdett Hemingway, ed., *Henry The Fourth Part I* (Philadelphia & London: J. B. Lippincott Company, 1936), pp. 496-7.
 80. Matthias A. Shaaber, ed., *The Second Part of Henry The Fourth* (Philadelphia & London: J. B. Lippincott Company, 1940), p. 645.
 81. G. Blakemore Evans 'The "Dering MS" Of Shakespeare's *Henry IV* And Sir Edward Dering', *The Journal Of English And Germanic Philology*, 54 (1955), p. 498.
 82. Ibid., p. 498n. 2.
 83. Ibid., p. 499.
 84. Ibid., pp. 499-503.
 85. George Walton Williams and Gwynne Blakemore Evans, eds., *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library by The University Press of Virginia Charlottesville, 1974), p. vii.
 86. Ibid., pp. vii-vii.
 87. Matthias A. Shaaber, *The Second Part Of Henry The Fourth* (Philadelphia & London: J. B. Lippincott Company, 1940), p. 645.
 88. Ibid., pp. 645-6.
 89. George Walton Williams and Gwynne Blakemore Evans, eds. *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library by The University Press of Virginia Charlottesville, 1974), p. viii n6.
 90. Ibid., p. viii.
 91. Ibid., p. viii n11. In the earlier article Evans had written 'there is the obvious difference in the quality of the handwriting employed by Dering in the eight new lines and the general quality of Dering's hand in most of the other corrections. Again a lapse of time may be the proper explanation. See 'The "Dering MS" Of Shakespeare's *Henry IV* And Sir Edward Dering', *The Journal Of English And Germanic Philology*, 54 (1955), p. 502 and n18.
 92. George Walton Williams and Gwynne Blakemore Evans, eds. *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library by The University Press of Virginia Charlottesville, 1974), p. viii.
 93. Sir Edward Dering's Booke of Expenses for 1617 to 1627, Kent Archives Office U350 E4, 27 February 1622/3 and Laetitia Yeandle 'The Dating of Sir Edward Dering's Copy of "The History of King Henry the Fourth"', *Shakespeare Quarterly*, 37 (1986), p. 224.
 94. Ibid., p. 225 n 3.
 95. George Walton Williams and Gwynne Blakemore Evans, ed. *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library

- by The University Press of Virginia Charlottesville, 1974), p. viii.
96. Ibid., p. x.
 97. Ibid., p. x.
 98. Ibid., pp. viii-ix.
 99. Ibid., p. ix. For this note and those of the above also see David Scott Kastan, ed., *King Henry IV Part I* (The Arden Shakespeare, 2002), pp. 349-50.
 100. George Walton Williams and Gwynne Blakemore Evans, eds. *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library by The University Press of Virginia Charlottesville, 1974), p. ix n14. See Harold Jenkins, *The Structural Problem in Shakespeare's Henry the Fourth* (Methuen & Co Ltd, 1956), pp. 19-23 and Geoffrey Bullough, ed., *Narrative and Dramatic Sources of Shakespeare* (London: Routledge and Kegan Paul, New York: Columbia University Press, 1975), IV, p. 157.
 101. P. H. Davison, ed., *The First Part Of King Henry The Fourth* (Harmondsworth, Middlesex: Penguin Books, 1968), p. 10.
 102. Hardin Craig, 'The Dering Version Of Shakespeare's *Henry IV*', *Philological Quarterly*, 35 (April 1956), pp. 218-9.
 103. Hardin Craig, *A New Look at Shakespeare's Quartos* (Stanford, California: Stanford University Press, 1961), p. 112, see also, pp. 43-52, 112-17.
 104. John Baker 'Found: Shakespeare's Manuscript of *Henry IV*', available online, p. 14.
 105. Ibid., p. 19.
 106. Ibid., pp. 21-3.
 107. Ibid., p. 16.
 108. Spedding, *Letters and Life*, I, p. 349. See also Frank J. Burgoyne, ed., *Collotype Facsimile & Type Transcript Of An Elizabethan Manuscript Preserved at Alnwick Castle, Northumberland* (London: Longmans, Green, and Co., 1904), pp. xxi-xxii.
 109. John Baker 'Found: Shakespeare's Manuscript of *Henry IV*', pp. 29, 31.
 110. R. W. Clark, *The Man Who Broke Purple* (London: Weidenfeld and Nicholson, 1977, Gorgi Books, 1978), p. 109.
 111. Pierre Henrion, 'Scientific Cryptology Examined', *Baconiana*, Vol. XLIII, No 160 March 1960, pp. 43-63, at pp. 43-4, 47; Vol. LXVI, No. 183, December 1983, p.76.
 112. Kenneth R. Patton, *Setting The Record Straight: An Expose of Stratfordian Anti-Baconian Tactics...In Elizebeth S. and William F. Friedman's The Shakespearean Ciphers Examined* (2000), pp. 5, 8, 13. For the full story of the Friedman fraud see A. Phoenix, 'The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works', (2022), pp. 1-340 at www.sirbacon.org/francisbaconsociety.co.uk For the chapter on 'The Folger Shakespeare Library A Secret Rosicrucian-Freemasonic Institution and the Friedmans' Folger prize winning manuscript *The Cryptologist Looks at Shakespeare*', see pp. 172-225.
 113. For this information I am indebted Ryan Murtha which he privately communicated to me on 10 July 2022.
 114. Gwynne Evans and Harry Levin 'Shakespeare as Shakespeare' *Harvard Magazine*, February 1975, p. 43
 115. G. Blakemore Evans 'The "Dering MS" Of Shakespeare's *Henry IV* And Sir Edward Dering', *The Journal Of English And Germanic Philology*, 54 (1955), p.

- 498n 2.
116. S.Y.E., *Notes and Queries*, CLXXXVIII, January- June, 1945, p. 193.
 117. G. Blakemore Evans 'The "Dering MS" Of Shakespeare's *Henry IV* And Sir Edward Dering', *The Journal Of English And Germanic Philology*, 54 (1955), p. 499.
 118. George Walton Williams and Gwynne Blakemore Evans, eds. *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library by The University Press of Virginia Charlottesville, 1974), p. viii.
 119. *Ibid.*, p. viii.
 120. *Ibid.*, pp. viii-xi.
 121. James Orchard Halliwell, ed., *Shakespeare's Play Of King Henry The Fourth, Printed From A Contemporary Manuscript* (London: printed for The Shakespeare Society, 1845), p. xii.
 122. Samuel Burdett Hemingway, ed., *Henry The Fourth Part I* (Philadelphia & London: J. B. Lippincott Company, 1936), pp. 495-6.
 123. S.Y.E, *Notes And Queries*, vol., xciii, January-December, 1948, p. 547.
 124. G. Blakemore Evans 'The "Dering MS" Of Shakespeare's *Henry IV* And Sir Edward Dering', *The Journal Of English And Germanic Philology*, 54 (1955), p. 503 n19.
 125. For the Halliwell facsimiles see *Shakespeare's Play Of King Henry The Fourth, Printed From A Contemporary Manuscript* (London: printed for The Shakespeare Society, 1845), the frontispiece and for a portion of the first page of the MS and facing p. xii for the facsimile of Dering's handwriting from a manuscript in the archive of the Dering family and a facsimile of Dering's alleged hand in the MS. The full two-page facsimile of his handwriting from Dering's *Booke of Expenses* (Kent Archives Office U350 E4) is reproduced by T.N.S. Lenham in 'Sir Edward Dering's Collection of Playbooks, 1619-1624' *Shakespeare Quarterly*, 16 (1965), pp. 152-3. A facsimile from the MS catalogue listing the books and manuscripts in the Dering library around 1640 (Folger Shakespeare Library V.b.297) is reproduced by Nati H. Krivatsy and Laetitia Yeandle 'Books of Sir Edward Dering of Kent (1598-1644) in *Private Libraries In Renaissance England A Collection and Catalogue of Tudor and Early Stuart Book- Lists*, ed., R. J. Fehrenbach and E. S. Leedham-Green (Marlborough, England: Adam Matthew Publications, 1992), following p. 135. The whole of the first page of the MS was reproduced by James Halliwell-Phillips ed., *The Works of William Shakespeare* (London: C. and J. Adlard, 1859), IX, facing p. 274. The first & second pages of the MS and facsimiles of the obverse and reverse of the scrap of paper are reproduced by George Walton Williams and Gwynne Blakemore Evans, eds. *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library by The University Press of Virginia Charlottesville, 1974), pp. 2, 5, 6. In addition a facsimile of the entry dated 27 February 1623 from Dering's 'Booke of Expenses' (1617-1627) (Kent Archives Office U350E4) is reproduced by Laetitia Yeandle, 'The Dating of Sir Edward Dering's Copy of "The History of King Henry the Fourth"', *Shakespeare Quarterly*, 37 (1986), p. 224.
 126. James Spedding, ed., *A Conference Of Pleasure, Composed For Some Festive Occasion About The Year 1592 By Francis Bacon. Edited, From A Manuscript*

- Belonging To The Duke Of Northumberland* (London: printed by Whittingham and Wilkins, 1870), pp. xxi-xxv and Frank J. Burgoyne, ed., *Collotype Facsimile & Type Transcript Of An Elizabethan Manuscript Preserved at Alnwick Castle, Northumberland* (London: Longmans, Green, and Co., 1904), pp. ix-xxiv.
127. G. Stuart Smith, *A Life in Code: Pioneer Cryptanalyst Elizebeth Smith Friedman* (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2017), p. 168.
 128. A. Phoenix, 'The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works', (2022), pp. 1-340, at www.sirbacon.org/francisbaconsociety.co.uk
 129. Benjamin Farrington, *The Philosophy of Francis Bacon: An Essay On Its Development From 1603 To 1609 With New Translation Of Fundamental Texts* (Liverpool University Press, 1964), p. 108.
 130. Francis Bacon, *The Advancement of Learning*, ed., Michael Kiernan (Oxford Clarendon Press, 2000), pp. 121-2.
 131. Francis Bacon, *Opera Francisci Baronis De Vervlamio, Vice-Comitis Sancti Albani; Tomvs Primvs: Qui continet De Dignitate & Augmentis Scientiarum Libros IX. Ad Regem Svvm* (Londini, In Officina Ioannis Haviland, 1623), pp. 277-83.
 132. Spedding, *Works*, III, pp. 404-5.
 133. Ibid., *Works*, VI, pp. 387-9.
 134. James Orchard Halliwell, ed., *Shakespeare's Play Of King Henry The Fourth, Printed From A Contemporary Manuscript* (London: printed for The Shakespeare Society, 1845), p. xi.
 135. Samuel Burdett Hemingway, ed., *Henry The Fourth Part I* (Philadelphia & London: J. B. Lippincott Company, 1936), p. 495.
 136. George Walton Williams and Gwynne Blakemore Evans, eds. *William Shakespeare The History Of King Henry The Fourth as revised by Sir Edward Dering, Bart. A Facsimile Edition* (published for the Folger Shakespeare Library by The University Press of Virginia Charlottesville, 1974), p. vii.
 137. Laetitia Yeandle 'The Dating of Sir Edward Dering's Copy of "The History of King Henry the Fourth"', *Shakespeare Quarterly*, 37 (1986), p. 225.
 138. Ibid., p. 225 n. 5.
 139. Ibid., p. 225.
 140. C. H. Pott, *Francis Bacon and his Secret Society An Attempt to Collect and Unite the Lost Links of a Long and Strong Chain* (Chicago: Francis J. Schulte & Company, 1891), pp. 335-6. For watermarks used until the time of Sir Nicholas Bacon see pp. 298-334; for those in and after the time of Francis Bacon, pp. 335-74; for a list or plates (representations) pp. 375-401; and for a list of the paper-marks or watermarks, pp. 403-21.
 141. Ibid., p. 350.
 142. Ibid., p. 358.
 143. Ibid., p. 362.
 144. Ibid., pp 346-7, also see p. 385, plate XI, no. 7, and p. 386, plate XII, nos. 46 and 52.
 145. Arthur Edward Waite, *The Real History of the Rosicrucians Founded On Their Own Manifestos, And On Facts And Documents Collected From The Writings Of Initiated Brethren* (London: George Redway, 1887), pp. 65-84; see also 'Confessio Fraternitatis R. C. ad Eruditos Europe', pp. 86-98 and 'The Chymical

Marriage of Christian Rosencreutz, pp. 100-96.

146. C. H. Pott, *Francis Bacon and his Secret Society An Attempt to Collect and Unite the Lost Links of a Long and Strong Chain* (Chicago: Francis J. Schulte & Company, 1891), p. 378, plate IV, nos. 31, 34; p.379, plate V, no. 3; p. 384, plate X, no. 28; p. 92, plate XVIII, no. 2; and p. 93, plate XIX, no. 3. All the plates and the numbers of the watermarks for the works are listed on pp. 403-420.
147. On pp. 352-58 Pott interprets the esoteric & hidden meaning of the pot watermark containing the crescent moons. The other prolific writer on symbolic Baconian-Rosicrucian watermarks is Harold Bayley whose various articles and books on the subject apart from providing important representations of watermarks found in the works of Bacon and other Rosicrucian publications also provides interesting and lengthy discussions regarding their secret and hidden esoteric meanings. See Harold Bayley, *A New Light On The Renaissance Displayed In Contemporary Emblems* (London: J. M. Dent, n.d.) a full length work on mediaeval papermaking and printing to the Renaissance discussing watermarks emblems, printer's devices, woodblocks and other arcana. His other full-length work Harold Bayley, *The Tragedy of Sir Francis Bacon* (London: Grant Richards, 1902) sets out to establish that Bacon's *New Atlantis* is a thinly disguised account of his secret Rosicrucian Brotherhood whose objective was the advancement of all learning and the universal reformation of the world. The works of Bacon and his Rosicrucian Brotherhood were all secretly marked with distinctive emblems in the form of paper-marks or watermarks, and printer's ornaments, wood-cuts, and other devices and that among the many works put forward under the name of other men were the Shakespeare plays and poems. The work is divided in two parts Part 1 'The Mystery Of The Rosicrucians' and Part 2 'Deciphered Arcana' which includes a discussion of Bacon's masks and pseudonyms. Facing p. 38 Bayley reproduces representations of six watermarks from the 1640 edition of the English translation of the *De Augmentis* two of which contain the letters RC and another the letters CR; see also Harold Bayley, 'Hidden Symbols Of The Rosicrucians', *Baconiana*, Vol I, (Third Series), *A Quarterly Magazine*, 1903, pp. 6-15 and Harold Bayley 'Hidden Symbols Part II', pp. 105-12; Harold Bayley, 'Alchemy And The Holy Grail', *Baconiana*, vol V, No. 17 (Third Series), January, 1907, pp. 28-48. Between pp. 36-7 Bayley reproduces sixteen pot watermarks from Greenham's *Works* published at London in 1605 among them a pot watermark with the letters PO; Harold Bayley, 'The Alchemystic At-one-ment', *Baconiana*, vol V, No. 18, (Third Series), April 1907, pp. 111-115. On p. 115 Bayley reproduces watermarks from *Sylva Sylvarum*, 1669, *Resuscitatio*, 1657, *De Augmentis*, 1640, *Henry VII*, 1641. For other articles of interest see J. Tabor, 'Some Watermarks Of The Sixteenth And Seventeenth Centuries', *Baconiana*, vol III, New Series, No. 9. April, 1895, pp.26-7. Reproduced between pp. 26-7 are fifteen representations of some unusual watermarks including Mercator's Atlas published in 1590, Burton's *Anatomy of Melancholy* (1624), and other interesting watermarks from the 1631 edition of *Sylva Sylvarum* and 1657 edition of the *Resuscitatio*; William Krisch, 'The Raison D' Etre of Mediaeval Papermarks' *Baconiana*, vol I, No 4 (Third Series) October 1903, pp. 225-35; E. and M. Bramfeld 'Watermarks Associated With Francis Bacon', *Baconiana*, vol LV, No. 172, December, 1972, pp. 52-68. On p. 57 several watermarks are reproduced from Bacon's works including two representations of the pot watermark one with the letters GG and another with the

letters FBO as well as a watermark from the 1674 *De Augmentis* which contains the letters CR.

148. C. H. Pott, *Francis Bacon and his Secret Society An Attempt to Collect and Unite the Lost Links of a Long and Strong Chain* (Chicago: Francis J. Schulte & Company, 1891), p. 382, plate VIII, nos. 14 and 14a.
149. Ibid., p. 383, plate IX, nos. 15, 16, 18, 19, and p. 384, plate X, nos. 28, 29, 30.
150. Ibid., p. 391, plate XVII, nos. 2-21, & p. 392, plate XVIII, nos. 1-6; p. 393, plate XIX, nos. 1-4 & 6-12, and p. 394, plate XX, nos. 13, 14, 19, 20.
151. John Casson, 'The Watermarks on the Northumberland Manuscript and Hand D: Research Findings and Reflections on the Shakespeare Authorship Question', *British Library*, 11 (2018), pp. 1-2, see <http://www.bl.uk/ebly/2018article11.html>.
152. This was first transcribed by Arthur Freeman, The 'Tapster Manuscript': An Analogue of Shakespeare's *Henry the Fourth Part One*, *English Manuscript Studies, 1100-1700*, eds., Peter Beal and Jeremy Griffiths (1997), pp. 97-8. I have followed the transcription derived 'from Freeman's in conjunction with fresh readings' of The Tapster Manuscript placed on the Lost Plays Database on the Folger Shakespeare Library website: [lostplays.folger.edu/Play of Thieves and a Gullible Tapster](http://lostplays.folger.edu/Play%20of%20Thieves%20and%20a%20Gullible%20Tapster).
153. Arthur Freeman, The 'Tapster Manuscript': An Analogue of Shakespeare's *Henry the Fourth Part One*, *English Manuscript Studies, 1100-1700*, eds., Peter Beal and Jeremy Griffiths (1997), p. 99.
154. Ibid., p. 99.
155. Ibid., p. 94.
156. Ibid., p. 103.
157. The Schoyen Collection, The Tapster Manuscript (MS 1627) 'MS in English on Paper, Oxford or London, ca. 1586-1600' at schoyencollection.com/literature-collection/modern-literature-collection/shakespeare-henry-fourth-4ms-1627.
158. A. Phoenix, 'The Earliest Play Written By Francis Bacon When He Was Only Seven Years Old *Like Will To Like* One Of Three Works Written In The Name Of His Literary Mask Ulpian Fulwell And Their Links To His Shakespeare Plays' (2021), pp. 1-133, at p. 6-7, online www.sirbacon.org/francisbaconsociety.co.uk
159. Ulpian Fulwell, *The Flower Of Fame. Containing the bright Renowne, & moste fortunate raigne of King Henrie the viii. Wherein is mentioned of matters, by the rest of our Cronographers ouerpassed. Compyled by Ulpian Fulwell. Hereunto is annexed (by the Aucthor) a short treatice of iii. noble and vertuous Queenes. And a discourse of the worthie service that was done at Hadington in Scotlande, the second yere of the raigne of King Edward the sixt* (London: printed by William Hoskins, 1575), A1^{r-v}.
160. Ulpian Fulwell, *The First part of the eight liberall science: entitled, Ars adulandi, the art of Flattery* (London: printed by William Hoskins, 1576), A1^{r-v}.
161. Chris Fitter, 'Emergent Shakespeare and the Politics of Protest: 2 *Henry VI* in Historical Contexts', *English Language History*, 72 (2005), pp. 145-50 and A. Phoenix, 'Francis Bacon And The Law In His Early Shakespeare Plays Reflected In His Early Life And Acknowledged Plays', (2021), pp. 1-81, at pp. 11-13, available at www.sirbacon.org/francisbaconsociety.co.uk
162. A. Phoenix, 'Francis Bacon And The Law In His Early Shakespeare Plays Reflected In His Early Life And Acknowledged Plays' (2021), pp. 19-21, at www.sirbacon.org/francisbaconsociety.co.uk

163. Edward Clarence Wright, *The English Works Of Ulpian Fulwell* (PhD University Illinois, 1970, p. 299; Roberta Buchanan, *Ars Adulandi, Or The Art Of Flattery By Ulpian Fulwell A Critical Edition Of The Author* (Institut Fur Anglistik Und Amerikanistik Universitat Salzburg, Austria, 1984), p. xlix-1, makes the connection between drunken Dickon and the Shakespeare character Bardolph.
164. Roberta Buchanan, *Ars Adulandi, Or The Art Of Flattery By Ulpian Fulwell A Critical Edition Of The Author* (Institut Fur Anglistik Und Amerikanistik Universitat Salzburg, Austria, 1984), p. 90.
165. Ibid., p. 91.
166. Ibid., p. 91.
167. Ibid., pp. 91-6.
168. Ibid., pp. 97-8.
169. Ibid., p. 98.
170. Alice-Lyle Scoufos, *Shakespeare's Typological Satire A Study of the Falstaff-Oldcastle Problem* (Athens, Ohio: Ohio University Press, 1979), p. 245.
171. Ulpian Fullwell, *A pleasant Enterlude, Intituled Like Will to Like quoth the Deuill to the Collier. Wherin is declared what punishments followe those that will rather liue licentiously: then esteeme and followe good Councell. And what great benefits they receiue that apply them selues unto vertuous liuing and good exercises* (London: printed by Edwarde Allde, 1587), E2^v. See also A. Phoenix, 'The Earliest Play Written By Francis Bacon When He Was Only Seven Years Old *Like Will To Like* One Of Three Works Written In The Name Of His Literary Mask Ulpian Fulwell And Their Links To His Shakespeare Plays', (2021), pp. 85-6, at www.sirbacon.org/francisbaconsociety.co.uk
172. A. Hassell Smith, Gillian M. Baker and R.W. Kenny, eds., *The Papers Of Nathaniel Bacon Of Stiffkey* (University of East Anglia, 1979), I, p. 23; Lisa Jardine and Alan Stewart, *Hostage to Fortune The Troubled Life of Francis Bacon* (London: Victor Gollancz, 1998), p. 33.
173. A. Hassell Smith, Gillian M. Baker and R.W. Kenny, eds., *The Papers Of Nathaniel Bacon Of Stiffkey* (University of East Anglia, 1979), I, p. 24; Lisa Jardine and Alan Stewart, *Hostage to Fortune The Troubled Life of Francis Bacon* (London: Victor Gollancz, 1998), p. 34.
174. Michael Kiernan, ed., *The Historie of the raigne of King Henry the seventh and other works of the 1620s* (Oxford Clarendon Press, 2012), pp. 651-2.
175. Arthur Freeman, The 'Tapster Manuscript': An Analogue of Shakespeare's *Henry the Fourth Part One*, *English Manuscript Studies, 1100-1700*, eds., Peter Beal and Jeremy Griffiths (1997), p. 99.
176. Laetitia Yeandle 'The Dating of Sir Edward Dering's Copy of "The History of King Henry the Fourth"', *Shakespeare Quarterly*, 37 (1986), p. 225.
177. C. H. Pott, *Francis Bacon and his Secret Society An Attempt to Collect and Unite the Lost Links of a Long and Strong Chain* (Chicago: Francis J. Schulte & Company, 1891), p. 358.
178. Ibid., pp. 335-421.
179. Arthur Freeman, The 'Tapster Manuscript': An Analogue of Shakespeare's *Henry the Fourth Part One*, *English Manuscript Studies, 1100-1700*, eds., Peter Beal and Jeremy Griffiths (1997), p. 99.
180. Ibid., p. 104.

181. The Sotheby Advertisement is here reproduced with the permission of Lawrence Gerald (www.sirbacon.org). The report by the handwriting expert Maureen Ward Gandy originally examined for Francis Carr was reviewed for Lawrence Gerald (www.sirbacon.org) 2 July 1994 and afterwards with his permission reproduced by Christina G. Waldman, *Francis Bacon's Hidden Hand In Shakespeare's The Merchant of Venice A Study of Law, Rhetoric, And Authorship* (New York: Algora Publishing, 2018), pp. 247-69, at p. 269. For a discussion see pp 235-42 & Christina G. Waldman, 'Shakespeare Play Fragment Found-Said to be in Francis Bacon's Handwriting', (2020), available on line <https://christinawaldman.com/2020/05/14/fragment-of-i-henry-iv-found-in-binders-waste/>. On The Schoyen Collection website where the facsimiles of the Tapster Manuscript are on display it states the handwriting is 'in a good, fluent, English secretary script' but is absolutely silent that several expert graphologists have confirmed that in all probability the handwriting is in Bacon's hand: see schoyencollection.com/literature-collection/modern-literature-collection/shakespeare-henry-fourth-4ms-1627. The same is true of the Folger Shakespeare Library website where it also displays the facsimiles of the recto and verso of the Tapster Manuscript on which it reproduces Freemans' statement 'The hand of the manuscript is a good fluent full secretary' without informing their visitors/ readers that its handwriting has been attributed by experts to Bacon and further confirmed by others familiar with his handwriting. This *modus operandi* is repeated by David Scott Kastan, ed., *King Henry IV Part I* (Bloomsbury Arden Shakespeare, 2014), pp. 352-3 and Alan Stewart, *Shakespeare's Letters* (Oxford University Press, 2008), pp.141-2/331n85.