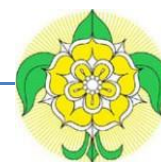


The Bacon Brothers and France



Francis Bacon's and Anthony Bacon's travels in France and subsequent involvement in the Shakespeare Circle and birth of the Shakespeare plays.

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Francis Bacon and his brother Anthony were brought up and educated together, having experience of both university and court life. They became thoroughly learned in the classics and could read, write and speak Latin, Greek, Hebrew, French, Italian, Spanish and Dutch. Anthony ended up being able to converse fluently in six to eight modern European languages. Both brothers were well-versed in classical mythology, philosophy, mathematics and the scriptures, and proficient in the art of lute-playing, fencing and horse riding. Both brothers were referred to as “secret poets”.

After university (Cambridge), Francis Bacon spent three years abroad in France (1576-9) attached to the English embassy, in order to study the laws, languages, politics, history, culture and customs of France and other countries. During this time he helped to compile and decipher intelligence of all kinds from across the continent, and became involved with French culture and court life.

When the French Court moved from Paris to Blois for a meeting of the Estates-General in December 1576, the English embassy accompanied it. At Blois there was an opportunity for Francis to witness the famous Italian *commedia dell'arte*, whose direct influence can be found in many Shakespeare plays.¹ In March 1577 the embassy followed the French court to Tours, then from Tours to Poitiers, where in the autumn of 1577 they spent three months. At Poitiers the French court met with the noblemen and diplomats of Henri de Navarre's court, including Du Plessis-Mornay and Du Bartas, to carry out peace negotiations. Whilst there, Francis made the acquaintance of the poet Jean de La Jessée, private secretary to Henri III's brother, Francis, Duke of Anjou. Jessée penned a tributary sonnet to Francis in which he referred to Bacon's Muse as being Pallas Athena and greater than Jessée's own Muse.

Sometime in September 1577 Francis Bacon undertook a “perilous” journey, carrying an important message from the English ambassador, Amias Paulet, to the Queen in England. Soon after his return to France, on 14 September 1577 Henri III signed the Peace of Bergerac with the Huguenot princes (later ratified by the Edict of Poitiers on 17 September 1577). With a moderation of peace being secured, the French court plus the English embassy moved back to Paris, where the Palace Academy flourished. Chief amongst the poets of the Palace Academy were the Pléiade, of whom five of the original seven were still alive: Pierre de Ronsard, Antoine de Baïf, Pontus de Tyard, Remy Belleau and Jean Daurat. The Gelosi Company was also in Paris from May 1577 until April 1578, performing *commedia dell'arte* publicly as well as at court.

Sometime in January 1578 Francis mentioned his plans to visit Italy; but Italy was at that time a somewhat dangerous place for Protestant Englishmen to visit. Francis asked Sir Amias to give his “opinion touching his intended voyage into Italy” to his father, whose permission as well as funding was required for such a journey (Francis was still under-age at that time). After gathering enough up-to-date intelligence respecting this, Paulet subsequently wrote to Sir Nicholas concerning this matter in a letter dated 16 March 1578.² His advice was that,

although he could see that such a visit would be profitable to Francis in many respects, yet it was far too dangerous at that present moment to allow him, of all people, to go.

Meantime, Francis Bacon moved his living quarters from Sir Amias' house in Paris to live in the house of "a civilian whose private conference shall stand him in great stead", as reported by Sir Amias to Sir Nicholas Bacon in a letter dated 24 January 1578.³

Francis had to study civil law as part of his reason for being in France; but, besides studying the laws, politics and customs of the land, and being involved with embassy matters such as attending meetings, entertaining, intelligence gathering and letter writing, much of it encrypted, Francis became deeply involved with French culture and Court life.

Besides the Pléiade, Francis Bacon was influenced by Bernard Palissy (the Potter), who was lecturing on Natural Science at his 'Petit Academie' in Paris. Many of Francis' early opinions in philosophy and natural science show indebtedness to Palissy. Attendees at the Little Academy included the brothers Jacques and Pierre de la Primaudaye, the latter being the ascribed author of *L'Académie française*, a compendium of moral, philosophical and scientific knowledge in which Francis seems to have had a hand, or even to have been the real author, and which is considered to have been used as a source by 'Shakespeare'. (It was described as essential reading for the 'Knights of the Helmet' of the 1594/5 Gray's Inn Revels.)

L'Académie française abounds in statements, phrases and quotations which are to be found in Francis Bacon's letters and works. It does what Francis set out to do as a first priority, which was to create an encyclopaedic "history" of everything possible. The seventy-two chapters, each beginning with the word 'Of' (e.g. 'Of Death', 'Of Nature and Education', 'Of Poverty', 'Of Riches'), are paralleled both in title and thought by Francis Bacon's *Essays*. (An original of these titles and their subject matter may be found in Sir Nicholas Bacon's *Sententiae* which were inscribed on the walls of his Long Gallery at Gorhambury. A similar form was used in Michel de Montaigne's *Essaies* which were first published in France in 1580.) The book also bears, in a disguised way, the 'AA' cipher signature of the mystery school or esoteric society that Francis Bacon eventually headed in England.

The French cousin and predecessor of the English 'AA' mystery school had been established in France earlier in the century by Françoise I. Bearing witness of this, the King's private gallery in the Palace of Fontainebleau contains a magnificent stucco 'AA' from which rises the pre-eminent 'elephant' painting symbolising the King himself, standing within the centre of the universe as the sovereign initiate.

The first time the 'AA' signature seems to have appeared hieroglyphically as a printer's device, in the form of an 'AA' headpiece, was in an extremely rare book published in Paris in 1576, in which a Hebrew Grammar, the *Hebraicum Alphabethum Jo. Bovlaese*, was bound together with another Hebrew Grammar that had previously been published in Paris in 1566. In the version of the book that came into the possession of the great collector William T. Smedley,⁴ there were not only printer's proof sheets added but also the printed pages were interleaved with sheets of paper containing Francis Bacon's handwriting. According to Smedley:-

"The book ends with the sentence: "Ex collegio Montis-Acuti 20 Decembris 1576"; then follow two pages in Hebrew, with the Latin translation over it, headed "Decem Proœcepta decalogi Exod." Over this is the design containing the light A and

the dark A, and the squirrel and rabbits.⁵ One thing is certain, that the copy now referred to was in the possession of Bacon, and that the interleaved sheets of paper contain his handwriting, in which have been added page by page the equivalents of the Hebrew in Greek, Chaldæic, Syriac and Arabic.⁶

Not only does the evidence indicate that this particular book was originally owned by Francis Bacon, and probably commissioned by and made for him, but also that the fifteen-year-old Francis was able to translate Hebrew into its Greek, Chaldean, Syriac and Arabic equivalents.

Other than the 1576 *Hebraicum Alphabethum*, the publication of which appears to have been designed for a select few, the first public appearance of the 'AA' hieroglyph in print was in the 1577 edition of Andreas Alciat's *Emblemata*, emblem XLV, entitled "In Dies Meliora" ("On to better days/things"). This edition of the famous emblem book was published in Antwerp by Christopher Plantin, a Frenchman who set up a printing business in Antwerp and who was, like Jean le Jessée, one of the most noted and ardent members of the Family of Love.

The Famille de la Charité or Family of Love was a fellowship of initiates and adepts scattered throughout Europe who were responsible for the deep study and transmission of occult and mystical truths during the European Renaissance, and who became particularly potent in the latter half of the 16th century. It had developed out of French humanism and mystical Arasmianism. The Family believed in tolerance, friendship, the promotion of learning and artistry in service of truth, and that the purity and strength of a person's inner spiritual life was of more importance than any outer religious observance or political point of view. Members pursued the liberal arts and sciences, but, most importantly, they viewed charity as the greatest of the virtues and set out to practice it as far as possible.⁷ These views were precisely those adopted, developed and passionately promoted by Francis Bacon.

The Family of Love had a good representation in France at the time that Francis Bacon was there, especially in Paris where the apothecary, Pierre Porret, acted as an agent for the Plantin publishing business in the rue Saint-Jacques. Porret was not only one of Plantin's oldest and closest friends, but was also "an agent, not only for the Plantin publications, but also for the diffusion of Familist teachings."⁸ The Valois Court of Henri III was strongly influenced by the Familists, and Henri III even asked Plantin to establish himself as a printer in Paris as "royal printer for ten languages."⁹ This offer, which was in fact refused, took place in 1577.

Following its appearance in the 1577 *Emblemata*, the next use of the 'AA' device was in an emblematic headpiece to Thomas Chaloner's *De Rep. Anglorum Instauranda libri decem*, printed by Thomas Vautrollier in London in 1579, the year that Francis Bacon returned from the continent.¹⁰ Vautrollier, a French Huguenot who acted as the London agent for Christopher Plantin, subsequently printed, in Edinburgh in 1584, *The Essayes of a Prentise in the Divine Art of Poesie*—an anonymous publication supposedly written by King James VI of Scotland, which carried the same 'AA' headpiece. After this, several other printers began to use the 'AA' headpiece device, including Richard Field, who married Vautrollier's daughter Jaklin in 1588 and succeeded to his printing business in 1589 when Vautrollier died. Richard Field printed *The Arte of English Poesie* in 1589 and Shakespeare's *Venus and Adonis* in 1593, both with 'AA' headpieces. Many of the finest examples of English literature, of the Elizabethan-Jacobean period, carried the 'AA' device in one form or another, usually as a headpiece.

A major part of the work of the English embassy in Paris was the gathering of intelligence, in which cryptology played an essential role, with Paris being the epicentre in France of the English spy network organised and run by Sir Francis Walsingham, the Queen's Secretary of State. Francis Bacon played a part in this and became an expert in both cryptanalysis and cryptography, as well as in gathering and assembling information. Because of this work, Francis struck up a close relationship and long-lasting friendship with Thomas Phelippes, one of Walsingham's leading cryptologists, who was five years older than Bacon but whom Francis had known at Trinity College, Cambridge. Phelippes had been placed with the embassy to give it his expertise, especially in cryptanalysis, handwriting forgery and languages.¹¹

Francis Bacon invented at least one cipher system whilst in France—the Biliteral Cipher¹²—a fact that he mentions in his *Advancement of Learning* (1605) and describes in his *De Augmentis Scientiarum* (1623), stating that he had invented the cipher in his youth, whilst in France at the French Court in Paris. The French nobleman, Blaise de Vigenère, the most brilliant of the French cryptanalysts and cryptographers, whom Francis must have met and conversed with, describes a modified version of Francis' Biliteral Cipher in his most important book on cipher, *Traicts des Chiffres*, published in Paris in 1586.¹³ Blaise de Vigenère also describes other cipher systems used by Francis Bacon and, moreover, he produced a cipher for Henri III which was an improvement on Giovanni Battista della Porta's letter substitution method. Porta revealed his method in his cipher book, *De Furtivis Literarum Notis Vulgo. De Ziteris*, published in 1563 in Naples—a book which, when reprinted in London in 1591, carried another example of the 'AA' headpiece. Although this reprint was made in London in 1591, it retains the publishing date, 1563, of the original book and its reference to being printed in Naples, but the London reprint adds the 'AA' headpiece, which was not in the original Neapolitan printing.¹⁴

Whilst in Paris, Nicholas Hilliard (who became a life-long friend of Francis Bacon) painted an exquisite miniature portrait of Francis Bacon. The Latin inscription reads: "1578. Si tabula daretur digna Animum mallet. Æ[tatis] S[uae] 18" ("1578. It would be preferable if a picture worthy of his mind could be brought about. In his 18th year"). This must have been done before October 1578, as Hilliard returned to England that month.

In August 1578, Catherine de' Medici and Marguerite de Valois set out for the south of France, each with their respective court of some 300 courtiers and beautiful ladies-in-waiting. The purpose was for the Catholic Marguerite to be reunited with her Huguenot husband, Henri de Navarre, from whom she had been separated for over two years, and to settle various affairs of state. It was a major political event. The royal embassy travelled in grand progress, reaching Nerac, the northern capital of the Kingdom of Navarre, in October 1578. In the lead-up to Christmas, 15-22 December 1578, the visitors were entertained at Henri de Navarre's palace in Nerac with what became known as the infamous Court of Love festivities.

It is not known whether or not Francis Bacon accompanied the entourage or was present at Nerac, but as a young man attached to the English embassy to France, who was on a mission to learn and experience all he could about the customs, language, politics, law and culture of France, it is possible that he was present at some point. As a member of the English embassy's intelligence team, he would in any case have been privy to detailed information about the proceedings, whether he was at Nerac or remained in Paris. At some point, however, he

began a friendship with Henri de Navarre—a friendship later carried on by Anthony Bacon—and this could have been during the festivities at Nerac. He (and/or Anthony) would have seen and heard the story of the Fountain of St Jean with its statue of Fleurette that had been newly restored by Navarre in memory of the young mistress he loved in his teens, whom legend says drowned herself in tears when he abandoned her—a story that underlies that of Ophelia in Shakespeare's *Hamlet*.¹⁵ An additional source for the story of Ophelia's decline and death, and of Hamlet's chance encounter with Ophelia's funeral cortege, was that of Helene of Tournon, the daughter of Marguerite's principal lady-in-waiting, the Countess of Roussillon. Helene's tragic death in 1577 out of love for the Marquis of Varembois had recently occurred when Francis first arrived in France—a story that is also alluded to in Shakespeare's *Love's Labour's Lost*.¹⁶

On the night of 17/18 February 1579, when in Paris, Francis Bacon dreamt that his family home, Gorhambury, was plastered all over in black mortar, and two weeks later he received news that his father had died suddenly on 20 February. Shocked, and with his time abroad cut shorter than intended, Francis returned to England for his father's funeral on 9 March 1579. It is not known exactly where Francis was in the twelve months following the funeral, other than that for a time he resided at Leicester House, but in May 1580 he took up residence in Gray's Inn to study law, whilst at the same time carrying on with collating and deciphering intelligence reports for Walsingham, Burghley and the Queen. He became involved with the Leicester-Sydney-Dee circle of philosophers and poets, and, as a poet and producer, with the Gray's Inn masques and revels, and some of the royal pageants and entertainments.

Meanwhile, Francis' brother Anthony Bacon, from Sept. 1579 to Jan. 1592, travelled through France, Switzerland and Navarre, gathering intelligence for Walsingham and Burghley as well as literary and other information for his brother Francis. During these twelve years he resided at Paris, Bourges, Geneva, Toulouse, Lyons, Montpellier, Marseilles, Pau, Bordeaux and Montauban, and became the centre of an intelligence network, receiving confidential material from different sources and compiling digests and analyses of the European political, cultural and religious landscape to send to England. He became a friend and correspondent of merchants, scholars, poets, writers, ambassadors, courtiers, aristocrats and royalty in many countries, including Henri de Navarre (later Henri IV of France), Michel de Montaigne, Theodore Beza and Lambert Danaeus. Various poets of Europe sent their poems to Anthony for his appraisal and critique, including Jean de La Jessée. An anonymous continental poet eulogised Anthony as the English Phoenix of celestial origin—a poet of rare and perfect virtue.

In early July 1584 Anthony travelled to the Principality of Béarn, part of Navarre's kingdom, to pay his respects to Henri de Navarre who, in June of that year, had become the heir to the throne of France. Navarre had recently "furnished his Court with principal gentlemen of the Religion [Protestant] and reformed his house". He had also, the previous year, set up an academy. Shakespeare's *Love's Labour's Lost* references Navarre's Academy and caricatures Henri de Navarre as Ferdinand, King of Navarre, the "heir of France" (Navarre became Henri IV, King of France, on 1 August 1589). Anthony stayed at Navarre's Court in Pau¹⁷ with Henri and his sister Catharine de Bourbon throughout the summer of 1584, and he and Henri became good friends. Whilst in Béarn, Anthony wrenched his foot in an accident, which appears to have made him lame for the rest of his life. Because of the injury, Navarre persuaded Anthony to stay several months longer, after which Anthony went to Bordeaux and Montauban.

Eventually, in February 1592 Anthony Bacon returned to England and joined his brother at Gray's Inn. Having discovered the treachery of their uncle Lord Burghley, they both moved their allegiance to Essex and established their own intelligence network to serve the Queen via Essex. Key assistants in this intelligence service included the much-travelled Anthony Standen, Henry Wotton, Nicholas Faunt, and the cipher expert, Thomas Phelippes. At the same time Francis Bacon headed a literary studio of poets, writers, translators and secretaries, who included at various times people such as John Lyly, Ben Jonson, John Davies of Hereford, Sir John Davies, George Herbert, George Wither, and the Italian expert, John Florio, plus others from Gray's Inn and the universities.

The Bacon brothers became an intimate part of the Essex-Southampton-Pembroke circle of friends who were directly associated with 'Shakespeare'. This circle included the earls of Essex, Southampton, Pembroke and Derby (Baron Strange), Baron Mountjoy, Sir John Harrington and Fulke Greville, together with the ladies Frances Walsingham, Countess of Essex, Elizabeth Vernon, Countess of Southampton, Mary Sidney, Countess of Pembroke, and Penelope Devereux, Baroness Rich. The poets patronised by them included Samuel Daniel, Ben Jonson, John Florio, George Wither, Edmund Spenser, Thomas Nashe, John Lyly, Robert Greene and Christopher Marlowe. Mary Sidney's sons, William Herbert (who became 3rd Earl of Pembroke on his father's death in 1601) and his brother Philip Herbert, 1st Earl of Montgomery, to whom the 1623 Shakespeare Folio is dedicated, also became good friends of Francis Bacon.

It is noteworthy that it was shortly after Anthony Bacon arrived in England and joined his brother that the Shakespeare plays and poems started to appear, and that the first recorded performances of any of the Shakespeare plays that we know of (the trilogy of *Henry VI, Parts 1, 2 and 3*, *Titus Andronicus*, *The Taming of a Shrew*, and possibly *Richard III* under the title of *Buckingham*) were performed by Lord Strange's Men and Pembroke's Men in 1592-4.

In 1593 Antonio Perez, the King of Spain's exiled former Secretary of State, journeyed to England as Henri IV's envoy, and offered his services and intelligence to Essex. Ignoring the French king's orders to return to France in October 1593, Perez stayed on in England, lodging first at the French Embassy in London and then moving into rooms in Essex House. Anthony Bacon struck up a good but challenging friendship with Perez, and the two worked closely together until Perez eventually returned to France in July 1595 (and Anthony, at Essex's invitation, took up residence in Essex House, occupying the rooms that had previously accommodated Perez).

Whilst he was in London, and with Anthony Bacon's help, Perez wrote a best-selling book, *Pedacos de Historia o Relaciones* ('Pieces of History and Relationships'), under the assumed name of 'Raphael Peregrino'. He referred to himself as 'el peregrino' ('the traveller') and constantly used the newly coined word 'peregrinate' in his letters, in ironic reference to his own travels and misfortunes. Both Anthony Bacon and Essex's sister, Lady Penelope Rich, in correspondence with each other, referred to Perez as Anthony's "wandering neighbour". Not only is the character of the Spaniard Don Armado in Shakespeare's *Love's Labour's Lost* based on Antonio Perez, but also 'peregrinate' was introduced into the English language via that play ("He is too picked, too spruce, too affected, too odd as it were, too peregrinate").¹⁸ The related noun, 'peregrination', was used by Francis Bacon in the Latin version of his essay *On Travel*, 'De Peregratione in Partos Extremos'.

In October 1594 Francis Bacon was appointed as co-Treasurer of Gray's Inn for the new legal year, in order to assist in "recovering the lost honour of Gray's Inn" in respect of the annual Christmas Revels (the Treasurer is responsible for the revels). The revels were called *The Prince of Purpoole and the Honourable Order of the Knights of the Helmet* and took place over the Twelve Days of Christmas. On the evening of the Third Day (Holy Innocent's Day, 28 December 1594), the first Grand Night was held, during which (as planned) the masque ended abruptly in general confusion and the invited Temple barristers, led by their Ambassador, returned to their Inn, feigning offence.¹⁹ Those who remained were then set to "dancing and revelling with gentlewomen", after which a play, *A Comedie of Errors like to Plautus his Menæchmi* (Shakespeare's *Comedy of Errors*) was performed. The "Conjurer" (Francis Bacon) then conjured up a new entertainment called *The Honourable Order of the Knights of the Helmet*, in order to restore order, which was presented on the second Grand Night, 3 January 1595, the Feast of the Most Holy Name of Jesus. In this masque, written by Francis Bacon, *The French Academy* is specifically mentioned as necessary to be studied by the knights.

In these revels there were many allusions to Shakespeare's *Love's Labour's Lost* (and vice versa), inferring that *Love's Labour's Lost* was designed to have a close connection with the revels. It may have been the play intended for performance on the second Grand Night which had to be cancelled. *Love's Labour's Lost* was the first Shakespeare play to be published, in 1598, with the name of Shakespeare (printed as 'W. Shakspeare') on its title page. The play satirises all-male societies and an intellectualism that shuts itself away from life, showing that truth is actually love, such as can be seen in a woman's eye or to be experienced in their company or to be practised as charity—the major theme of all Francis Bacon's philosophy and teachings. Not only does the story connect with the time when Anthony Bacon was at Navarre's court but also with the 1578 'Court of Love' when the two queens, Catherine and Margaret, together with their ladies-in-waiting, were visiting Navarre, and the sudden unexpected death of Sir Nicholas Bacon in February 1579 that prematurely summoned Francis Bacon home. Moreover, the names of the three lords and friends of Navarre in *Love's Labour's Lost*—Dumain, Longaville and Berowne—are derived from the real-life dukes of Mayenne, Longueville and Biron, the former two being supporters of Henri de Navarre, and the latter being the Catholic opponent of Navarre and the Huguenots. The Lord Boyet, counsellor to the Princess, is derived from Lord Boyresse. All four noblemen signed the passports of Anthony Bacon during the time when Anthony was travelling in Navarre and France (1583-1592). The play also includes some personal details about Henri de Navarre that only someone who knew him well could have known.

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Rev. May 2020

Endnotes

¹ E.g. *The Two Gentlemen of Verona, Comedy of Errors, Love's Labour's Lost, Twelfth Night, Much Ado About Nothing, As You Like It, A Midsummer Night's Dream, The Taming of the Shrew, Hamlet, King Lear, Othello, The Tempest.*

² Amias Paulet to Nicholas Bacon, 16 March 1578. Bodleian Library Add. MS C.82, fo. 52a-b.

³ Amias Paulet to Nicholas Bacon, 24 January 1578. Bodleian Library. Add. MS C.82, fos 7b-8a.

⁴ William Thomas Smedley (b. 1851). His remarkable collection of rare books and manuscripts, many of them annotated by Francis Bacon, was obtained by the Folger-Shakespeare Library in Washington D.C., whose policy makes these rare books unavailable to the general public. However, his letters can be found today in the New York Public Library which are available to the general public under Reference: *The Catalogue of the Smedley Library of Shakespeareana and Baconia*.

⁵ The 'AA' headpiece in the book, with the light A and dark A, is the same as the one that was later used for the anonymous *Arte of English Poesie* published in London in 1589 and dedicated to the Lord Treasurer Burghley by the printer Richard Field.

⁶ William T. Smedley, *The Mystery of Francis Bacon* (1910)

⁷ The Famille de la Charité or Family of Love was an international sect or brotherhood of Dutch origin, founded about 1540 by Hendrik Niclaes. Described as a fellowship of peace for all lovers of truth, of whatsoever nation and religion they might be, it had a pantheistic mystic character, in the sense of everyone and everything being considered part of the Godhead. Members usually belonged to an established church, quietly remaining in the background, showing every respect for authority and considering outward conformity a duty.

⁸ Frances A. Yates, 'Religious Processions (1583-4): The Family of Love', *Astraea* (Routledge & Kegan Paul, 1975). See also Wallace Kirsop, *The Family of Love in France* (Sydney University Press, III, 1964-5).

⁹ L. Voet, *The Golden Compasses* (Amsterdam, 1969), ch.I, p.91. See also Frances A. Yates, 'Religious Processions (1583-4): The Family of Love', *Astraea* (Routledge & Kegan Paul, 1975).

¹⁰ See William T. Smedley, *The Mystery of Francis Bacon* (San Francisco: John Howell, 1910).

¹¹ Francis Bacon was also a friend of Thomas Phelippes' father, and in the early 1580s he employed the younger brother of Thomas as a secretary and close companion. In 1591 Francis recommended Thomas to the Earl of Essex.

¹² The fundamental principle of the Biliteral Cipher formed the basis of what later became the binary code of modern computers.

¹³ In this book Vigenère claims that he was the first to use the device of making letters depend upon each other and serve as keys by (i) shape, (ii) size, (iii) quality or equivalence, and (iv) place. The Biliteral cipher uses these principles, as a cipher depending upon minute differences in type, but applied to the fundamental concept invented by Francis Bacon that we now call the binary code.

¹⁴ Research made by Y. Ledsem revealed that in 1591 John Wolfe re-published Baptista Porta's *De Furtivis Literarum Notis*, first published by Ioa Maria Scotus in Naples in 1563, but according to Spedding not *en vente* until 1568. This reprint was dedicated to Henry Percy, Earl of Northumberland. After the edition had been printed off, the title page was altered to correspond with the 1563 publication, the dedication was taken out and a copy of the original dedication was substituted, but with the difference that over this dedication was placed the AA headpiece that was not in the original 1563 edition of the book. This new 1591 edition was then printed and sold as if it were the original 1563 edition of Porta's great work on ciphers. (See 'A False Dated Book,' *Baconiana*, Vol.VIII, Third Series, Oct. 1910, No. 32.)

See also William T. Smedley, *The Mystery of Francis Bacon* (San Francisco: John Howell, 1910).

¹⁵ Fleurette was the daughter of the king's landscape gardener at the chateau of Nérac. She was madly in love with Henri de Bourbon (Navarre) when they were both in their teens and had an affair with him during the years 1571-2. Unfortunately for Fleurette, Henri missed a farewell rendezvous with her in the chateau, where he was supposed to meet her just before leaving for Paris to marry Marguerite de Valois, the sister of Henri III, king of France. It is said that, having waited all night for Henri and mad

with despair, she drowned herself in a wash of tears. Fleurette did not actually die then, but lived for another twenty years after this sad event. She had several children and eventually died on 25 August 1592. Henri de Bourbon was crowned king of Navarre on 9 June 1572, in the midst of the affair with Fleurette, and wedded Marguerite de Valois in an arranged marriage on 19 August 1572, which seemingly ended the affair. He erected the statue of Fleurette at the Fountain of St Jean in remembrance of his teenage mistress. From this legend come the expressions 'flirt' and 'flirtatious'.

¹⁶ Shakespeare, *Love's Labour's Lost*, 5.2.1-9

¹⁷ Navarre's Court was sometimes at Pau, the capital of the Principality of Béarn and main royal residence, at other times at Nérac, capital of the Pays d'Albret, or Agen, or less frequently at Montauban.

¹⁸ Shakespeare, *Love's Labour's Lost*, 5.1.15.

¹⁹ It is the convention at Gray's Inn for the visiting Templarians to walk out on their first visit in a simulated huff after mock disorders. See N.B. Cockburn, *The Bacon Shakespeare Question*, viii, 113 (private printing, 1998).