

FOUNDATIONS UNEARTHED



BY

MARIA BAUER

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"All altitude expanse or grandeur
of building subsisteth on foundations
buried out of sight."

Testament of Beauty

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COVER: Portrait of Sir Francis Bacon, Lord Verulam

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Fr. Baconi
DE VERVLAMIO
Historia Naturalis
& *Experimentalis*
DE
VENTIS,
&c.

LUGD. BATAVORUM;
Apud Franciscum Hackium. A.º 1648.

If in the dark 'tween sunset and the dawn,
Our niggard lives from birth to death were spent,
Who would believe night ever would be gone,
One dazzling orb enflame the firmament?
Poets might tell the wonder of the morn,
And saint and seer prophesy in vain,
The crowd of men that in the dark were born,
Would count the sun a sickness in the brain.
Learning would scoff from her aularian seat,
Dull clerics the new heresy dismiss;
"Darkness is endless," Science would repeat,
"We who have mapped the skies know naught of this."
O Sun of Love; break thou our spirits' night,
And flood our earth with thy supernal Light.

-- G.S.O. *Sonnet 79*

FOUNDATIONS OF OLD BRUTON



Uncovered August 26, 1938

By MARIA BAUER

FOREWORD

BY HAROLD V. B. VOORHIS, P.M.

The writer of this work, Maria Bauer, of Glendale, California, is a young woman of high intellectual qualities who investigated the Bruton Masonic Vault depository data and its appendant and interlocking evidence of existence, as a natural sequence of her researches. Several talks with Maria Bauer have convinced me of the importance of her findings, especially in their relation to Free-Masonry, and I have interested myself in the problem on the hope that a final solution may be affected.

The following pages give the results and conclusions drawn after a preliminary research, of one of the most important literary and Masonic discoveries ever made. It is not intended that this brochure should be in any way considered a finished study or a complete record of the findings so far disclosed. The present purpose is to enlighten those who may be interested in these researches, especially Freemasons, many of whom are familiar with the so-called Bacon-Shakespeare Controversy, and more of whom are satisfied that the "history" of the beginning of Speculative or "Grand Lodge" Freemasonry is more fable than fact.

In a short time a series of books will be published by Maria Bauer for public consumption on the whole subject. The Masonic "tie-up" will be but lightly touched upon in the first volume issued. In the meantime, Mrs. Bauer consented to digest the material having a bearing on Freemasonry into a short pamphlet for immediate release.

Two objects for this release are apparent and a third will be after the article is read: first, that the scholars of Freemasonry may have an advance opportunity to become acquainted with the discoveries. Second, that comments, suggestions and aid may be received before the Masonic part of the matter, as a whole, is published for the general public.

And, third, that because of the peculiar attitude of those in charge of the Williamsburg property, some method of final procedure in opening the Bruton Vault may be worked out so that both the literary and Masonic worlds will have the complete facts and full truth concerning what may be found in Virginia in the Williamsburg churchyard and Bacon Castle.

I have undertaken to introduce Maria Bauer to the Masonic scholars because it appears to me that we are on the brink of finding the answer to "from whence we came." On your part a serious consideration of the contents of this brochure is asked, to be followed by a written reaction to it from a Masonic angle—especially the last paragraph.

In the past, codes and cyphers have been found in the Shakespeare works, and from evidence at hand additional ones will be found—but this code is the first which has had a physical proof. This is borne out by discovering, in the code, the existence of the old Bruton Church and then, *by excavation*, authenticating the code messages. With this example, it is not difficult to conceive that many far-reaching discoveries will result.

(Editor's Note—For those who are not Freemasons, who receive this brochure):

Mr. Voorhis is a well-known Masonic author and scholar. He is an Active Member of the American Lodge of Research of New York, and on the rolls of North Carolina Lodge of Research, No. 666; Quatuor Coronati Lodge, No. 2076, London; Sydney Lodge of Research, No. 290, Sydney, N.S.W.; and a member of numerous Masonic Grades and Rites outside the pale of the regular York and Scottish Rites of Freemasonry, in which he also holds active membership.

INTRODUCTION TO SIR FRANCIS BACON'S WORK

In one of Sir Francis Bacon's works we read: "It is an immense ocean that surrounds the island of Truth." Therein is pointedly defined what is known to us as MYSTERY: an island of Truth surrounded by an ocean of illusions.

The faintest glimpse of this island of truth within any mystery is a provocative question-mark to man standing upon shore; because truth strikes an intimate accord in the very nature and constitution of man. Truth is an all-inclusive unity of which man is the product; and it seems outside and apart from himself only to his faculty of mind. By virtue of his intrinsic relationship with truth man is therefore capable of comprehending truth within himself, and solving all riddles and mysteries which he has projected outside of himself.

If, however, man remains standing upon the shore, he can but muse and speculate concerning the island of truth, and at best, form opinions. There are as many opinions to one central truth as there are points in the circumference of a circle, and that is infinite. Yet, opinion stops when knowledge starts; knowledge starts, when we depart from the circumference and move toward the center; when we leave the shore of opinion and move toward impartial, sincere inquiry.

There are two ways by which man can reach this island of truth. One is by building a bridge. That bridge must be securely anchored in the accumulation of available facts, and must be constructed of the unbroken sequence of logical conclusions.

There is another, more venturesome way, and that is to embark upon a sturdy, seaworthy little vessel called "Common Sense." There is that advantage in using the little craft of "Common Sense" in preference to having to build a bridge, that in it we can circumnavigate the whole shore, and are not tied to any one particular point on shore. The whole body of the waters is our field of play. We can use the help of winds, of currents and tides to carry us more swiftly to the island of truth, and when we arrive, we have experienced direct and intimate contact with the surrounding element. We are, therefore, more qualified to discover the correlation of the island of truth with its surrounding waters of illusion.

These waters have not only a separating, but also a protective, and most of all, an educational quality. Protective, because they safeguard man's great inheritance—Truth—from the immature, and from the abuse of the unworthy. Educational, because the very challenge of the dividing waters awakens in man regenerative powers, which express themselves as courage, sincerity, honest and active endeavor toward the acquisition of knowledge and comprehension of truth. By thus overcoming obstacles we have an opportunity to make ourselves worthy and deserving of this great inheritance. We can file our legitimate claim to the acquisition of this great treasure.

The subject-matter of this little book is concerned with a mystery about which the waters of illusion have played during the last three hundred years. During the past three centuries the most excellent minds of Europe and America have concerned themselves with the solution of this mystery. Scholars have anchored their bridge at a point on shore, which has a decidedly literary aspect, and on the surface the issue involved seems to be a question of authorship, particularly the authorship of the Shakespeare plays. It is known to us under the name of the "Bacon-Shakespeare Controversy."

If the issue involved were merely a question of authorship, we would have to state definitely, supported by overwhelming evidence, that *the question has long been solved*. There is no Bacon-Shakespeare controversy in the sense of "who wrote the plays, or who did not?" More correctly the question is: "Who could possibly have written the plays" or "who

could not have written them?" The answer has been quite conclusively supplied in numerous ways: by the discovery of various codes and cyphers in the Shakespeare plays, by obvious pictorial solutions; most clearly and directly, however, by the evidence of historical data itself. And the answer is: Sir Francis Bacon is the only man of his period who could have written the plays. William Shakespeare, the Stratford man most definitely could not have written them, because it has been proved, time and again, beyond the shadow of a doubt that William Shakespeare could not read or write.

Curiously enough, historical data concerning the man Shakespear, though brief in number, are absolutely true. They point to an intellect and moral character well below the average. So as not to be accused of any injustice, I will briefly relate facts known concerning him: William Shakespear was born in Stratford on April 23, 1564. His family was completely illiterate. His father, mother and near relatives signed all documents with a cross because they could not write. Educational opportunities in Stratford were extremely meager. It is not known that he attended any school.

At the age of sixteen he was supposedly employed as an apprentice to a butcher. There is report that he belonged to a youthful gang of boys which had competitive encounters with a gang of a neighboring village, as to which one of them could consume the greatest number of barrels of beer. On one occasion, when the Stratford gang was beaten, they attempted to walk back home, but the stability of their legs had been so impaired by the liquid imbibed that they spent the night under the now famous crab-tree, called the Shake-spear-crab.

A Stratford minister born a little more than twenty-five years after the death of Shakespear reports of him: "He was much given to all unluckiness in stealing venison and rabbits, particularly from Sir Lucy, who had him oft whipped and sometimes imprisoned."

At eighteen years of age he married Ann Hathaway, who was eight years his senior, and six months after marriage bore him a child. The day before his marriage he took out a license to marry another woman, Ann Whatley. He had three children, whom, together with their mother, he deserted. A daughter, Judith, at twenty-two years of age, could not write her name and signed the marriage certificate with a cross. After deserting his family in 1586 he went to London where he took employment as a groom in the service of the Earl of Leicester (Sir Francis Bacon's father).

He also tried for parts as an actor and is credited with having played the ghost under the stage in Hamlet. In an unknown manner he acquired a substantial sum of money and bought an interest in the Black-Friar Theatre in 1589. In 1602 he returned to Stratford a wealthy man and purchased one hundred seven acres of land.

After his return to Stratford "he nevermore touched a pen" and went into business as a moneylender; engaged in several law-suits, which disclosed a miserly temperament, such as suing a townsman for a few shillings. He helped his father in the purchase of a coat of arms under false pretenses. (False pretenses were his specialty.)

He left a will wherein he left his "second-best bed to his wife." He died at fifty-two years of age after a "drinking-bout with Ben Jonson." His death was ignored by all contemporary authors, though the plays were glorified. At his death there was not a book or a desk in his possession. There is no mention of any manuscript in his will. Known to have been a miser, surely he would not have omitted this source of income from his will. No manuscripts were ever found; no light has yet been shed on the mystery of the missing Shakespeare records.

The first folio was printed seven years after his death. At the time no relations or heirs made any claims. Seventeen plays were not published until after his death, yet no provisions are made in his will for these plays. Though miserly, he never sought remuneration for his plays.

In an age of great men, why is there not a letter nor any trace of personal correspondence either from or to one reputed to be the greatest genius of literature?

The answer is that he could not write.

The only evidence that William Shakespear ever touched a pen is controversial and consists in five so-called signatures appearing in his will. For those who wish to inspect these signatures it is suggested that they consult Sir Edwin Lawrence's book, "Bacon Is Shakespeare," and they will agree that the penmanship indicates a hand foreign to the use of a pen. It is proved that the solicitor guided his hand, perhaps wrote the names himself.

If genius is a powerful predisposition which overrules a man's life from the cradle to his grave, these historical facts are most remarkable for their complete absence of any trace of genius.

What miracle is it, that would permit a person, reared in a village without educational opportunities, remembered but for pranks, which psychologists would term "criminal tendencies," to come to London and suddenly, without any predisposition or training, to write *within a year* the greatest literary masterpiece in centuries! Hamlet was published in 1587.

Where did William Shakespear acquire his knowledge of numerous languages, English law, court-etiquette, etc.? How could he write most descriptively and in detail of many foreign countries, some of which were not recorded and were in the early stages of exploration? It is known that he never left England. If William Shakespear had aspirations to be an actor, why did he never play a principal part in the plays he is supposed to have written? His part as the ghost under the stage is most significant!

There are hundreds of questions which could be asked, and no rational answer could be supplied in favor of the Stratford man. A most striking answer was given by our own great American of nimble wit and penetrating insight, Mark Twain, in a little booklet published in 1909 and entitled, "Is Shakespeare Dead?" In it he treats with scorn of those who can persuade themselves to believe that the immortal works were written by the Stratford clown. He writes:

"You can trace the life-histories of the whole of them (the world's celebrities) save one, far and away the most colossal prodigy of the entire accumulation—Shakespeare. About him you can find out nothing. Nothing of even the slightest importance. Nothing worth the trouble of stowing away in your memory. Nothing that even remotely indicates that he was ever anything more than a distinctly common-place person; an actor of inferior grade, a small trader in a small village that never regarded him as a person of any consequence, and had forgotten him before he was fairly cold in his grave. We can go to the records and find out the life-history of any renowned racehorse of modern times; but not Shakespeare! There are many reasons why and they have been furnished in cartloads by those troglodytes, but there is one that is worth all the rest of the reasons put together, and it is abundantly sufficient all by itself. HE HADN'T ANY HISTORY TO RECORD. There is no getting away from that deadly fact, and no sane way has yet been discovered of getting around its formidable significance; its quite plain significance to any but those thugs—I do not use the term kindly—is, that Shakespeare had no prominence when he lived and none until he had been dead for two or three generations. The plays enjoyed fame from the beginning."

"What is in a name?" asked Hamlet: When the name is Shakespeare, we know there is a gulf which measures the distance between the wise man and the fool, the dead mask and the spirit of the Muse incarnate; the immortal works, that rare ado about much, and the imposter-groom, that "much ado about nothing."

Of Sir Francis Bacon, history is forced to say that he was the wisest of men. Even his avowed enemies acknowledged him to have been a man of gigantic learning and great genius. He was a great statesman, a great scholar, a great scientist, philosopher, and a deeply religious man.

Ben Jonson summed it very pointedly when he says of Sir Francis Bacon: "Of greatness he could not want." Of the plays and of the man Shakespear he says: "The most learned of works could not have been written by the least learned of men." He completely ignores the acquaintance of William Shakespear, though history reports that Ben Jonson was the last man to see him alive. It is reported that "William Shakespear died after a drinking bout with Ben Jonson." We will be more clearly informed of the details concerning Shakespear's death shortly.

The purpose of this brief outline is not to go into the pros and cons of the controversy. Entirely too much sincere and insincere effort has been spent on the subject, because there are actually libraries written concerning it. One would be forced to establish the truth of reincarnation, before one could attempt to do justice to revealed data; and that would only start another controversy.

The point I am trying to make is, that the issue *did not* remain a question of authorship. Proportionately to the distance which scholars departed from the shore of opinion, it became obvious, that the issue involved is one of most profound *historical* nature. Those who ventured out into the sea and conducted impartial inquiry, discovered most astonishing historical information. Those who preferred to remain on shore, reluctant to part with their pet - opinions, became alarmed. They sneered at the bridge-builders, and because the island was hard to see by the uninformed masses, succeeded in more or less veiling and suppressing the issue.

In scholarly circles a "Blitzkrieg" of opinions versa discovered facts, was launched with all the hits on the side of Baconians, especially due to the valiant efforts of Delia Bacon, who sacrificed her life and ended with apparent failure; Mr. Ignatius Donnelly who discovered the great cryptogram; Mrs. Wells Gallup, the discoverer of the bilateral cypher; William Stone Booth, the discoverer of the anagrammatic method; Sir Edwin Durning Lawrence, who proved the Shakespeare portrait to be a mask. Many others discovered numerical cyphers, clock-dial cyphers, etc., in the apparent text of the plays. The fact was established beyond doubt that the text of the plays as it appears is but a cover which conceals the true and intended content; it is the body, harboring a luminous soul. The very need for such a cover, such a body, represents a necessity which gave birth to endeavor yielding the greatest literary attainment of all times.

This soul shines through the fabric of body in many mysterious ways which on the surface seem inconsistencies with the supreme quality of content. Irregularities in spacing and spelling, mispaging, uncalled-for use of abbreviations and apostrophes, mixture of several fonts of type. Obscure and cloudy speech, have been explained away in ostrich-fashion: "It was the custom of the times." Perhaps it was, but who set the custom of the times? Answer: The Shakespeare- authors. These inconsistencies became the customs of the time, because in each case they represent an instance of the concealed, true text leaking through. They are the facial expression, caused by the rational and emotional constitution of the hidden soul. By these facial expressions we catch on to the hidden intelligence of the soul. They represent marks of indication for the extraction of true text.

Through the discovery of these various cyphers the authors are certainly absolved of slovenliness. The information disclosed by Baconian Scholars is of such historical nature as:

- Sir Francis Bacon was the first-born son of Queen Elizabeth and the Earl of Leicester.
- Elizabeth and Leicester were united in marriage previously to the birth of Sir Francis Bacon, who was adopted by Elizabeth's Lady in Waiting, wife of the Lord High Chancellor of England, Lady Ann Bacon, who, at approximately the same time, gave birth to a still-born child.
- Sir Francis Bacon was, therefore, the true heir to the throne, and England's rightful king.
- A second issue of Elizabeth's union with Leicester was Robert Devereaux, later the Earl of Essex, Sir Francis Bacon's true brother, the lover of his mother, the Virgin Queen.

It is revealed that in the authorship of the Shakespeare plays were concerned not one, or two or three persons, but a group of the greatest intellects of the times. The guiding genius of this group was Sir Francis Bacon; among his associates were such men as Lancelot Andrews, the great Anglican Archbishop; Toby Mathews; John Donne; Ben Jonson; Edmund Spenser; Sir Walter Raleigh; Francis Drake; George Withers, and many others. The legend underlying the various Shakespeare plays was chosen because of similarity and parallelism of the legend with actual occurrences in history; the true, naked, historical facts of contemporary history were concealed beneath the cover of the Shakespeare plays.

Because the plays were to be published immediately, and during the life-time of the various authors, it was necessary to hire an ignorant outsider, not familiar with the fact of historical concealment, who could take the consequence of authorship in case of possible detection. It took a man who had a flare for show, and a love of money greater than his sense of honor. Such a man was found in William Shakespeare, a groom in the employ of Sir Francis Bacon's father, the Earl of Leicester. Shakespeare was paid a goodly sum for the use of his name. At first the hired mask seemed harmless enough, as he is reflected in the character "Falstaff." Note: false staff, false spear, the false Shakespeare.

Yet there was more cunning in his nature than at first suspected. He did discover the secret of concealed information. His inherent instinct for thievery saw opportunity for blackmail. Through blackmail and treachery he accumulated his "mysterious fortune" which permitted him to "retire" to Stratford and "nevermore touch a pen"; allowed the ignorant butcher-son after four short years, in which he is not known to have done anything, to buy a one hundred seven acre estate and use his extorted fortune in the business of money-lending.

To such extent did he drive his evil blackmail that the mighty scheme was endangered. Ben Jonson saw no other way but to terminate the thieving existence of the hired groom; and he frankly and openly testifies that he "put arsenic in the nitwit's beer." That is why Shakespeare died after a drinking bout with Ben Jonson, and none of the literary lights of the period as much as honored him with a verse, unless one would call this sarcastic reference to him in "Tears of the Muses" an honor:

*"And he, the man whom nature's self has made
To mock herself, and truth to imitate,
With kindly counter, and under mimic shade
Our pleasant Willy—ah—he's dead of late."*

Aside from the necessity of a mask for the authorship of the plays, Francis Bacon, with psychological prudence, recognized the practical aspects of a great myth, which from its inception of secrecy would be built by human conceit and reluctance to honesty, to proportions doomed to fall by their own weight. A monster Sphinx, slain with the spear of discerned or revealed truth would furnish a dramatic background, and compel the attention of the world. It would be a realistic example of the victory of suppressed virtue over flourishing vice, be the interval of time ever so great. Therefore, it would be an inspiring stimulant for contemplation of the great natural and philosophical verities prepared to give birth to the sublime culture of a new race of men.

SIR FRANCIS BACON'S PLAN

It is my purpose to give you a brief sketch of the gigantic extent of Bacon's greatwork which truly represents "The Greatest Birth of Time," a title once used by Bacon and again abandoned because ignorant contemporaries branded it as "arrogance."

When you gain an insight into the mighty scheme you will see where the Bacon-Shakespeare Controversy fits in, and you will realize that it represents but a match intended to touch off a glorious light which is destined to fill the earth, illumine the dark ages from which we are just emerging, and warm the hearts of men during the coming of the New Age.

Truly the Sixth great Empire of the Western world had its inception with the advent of Sir Francis Bacon, the prophet of the New Aquarian Age, the man into whose life-time the height and depth of a whole period of human development was contracted, the man who said:

"For neither the births nor the abortions of Time have been registered."

A prophet is never recognized by his time or country, because the very nature of his mission is to build a future to which the world attains, but by the very slow process of growth. That growth is nourished by the initial vitality, rationality, unselfish endeavor and idealism of the prophet thus "consumed in self-becoming of eternity."

In Sir Francis Bacon human development reached that point where childhood merges into maturity and becomes capable of propagation; where theory and knowledge attain to the power of *generating works* for the benefit of mankind.

A number of the great elect of humankind have dreamt of an Utopia of the earth, where man could live harmoniously and develop in peace and felicity. Bacon attempted and affected a plan for the realization of his dream.

Being the Son of Queen Elizabeth and the Earl of Leicester, Bacon was not only the true heir to the throne, and England's rightful king, he was in effect, the actual, though concealed ruler of his period. He has been the concealed ruler of the Western world during the last three hundred years, not only politically, through his great scheme of empire-building, but also in fields scientific, philosophical and religious.

Lord Bacon's great plan was *designed to create an United Brotherhood of the Earth*—the building of Solomon's Temple of the Future. This great temple was to be supported by the four mighty pillars of history, science, philosophy and religion, which were to bear the lofty dome of Universal Fellowship and Peace.

Bacon devised a tremendous plan and recorded the draught in all fields of human endeavor so that a union of science, religion and philosophy, based upon the rational comprehension of natural law, may ultimately be effected.

Bacon took up the long-injured cause of Christ, undertook the *recording* of Christianity, and correlated religious doctrine, the element of truth in all religion, to universal law. Thus science becomes the handmaid of philosophy, and is correlated to it as the knowledge of effects from which creative mind discerns the knowledge of causes. Understanding of scientific *philosophy* or a philosophic *science* gives birth to a code of conduct, which is justly termed *religion*.

In the field of science Lord Bacon has been justly acknowledged by history as "the father of modern science" because he is the originator of the *inductive method of reasoning*, which led to our present-day industrialism.

In the field of philosophy he replaced the unfruitful method of Aristotle with a philosophy productive of works for the benefit of mankind. He taught that knowledge is only true knowledge when *right action* is united to contemplation.

In the field of national welfare Lord Bacon is the true father of democracy, the actual and true FOUNDER OF AMERICA. Not only is he America's founder, but also the wise guardian and protector of its history during the last three hundred years.

He is the *Founder of Free Masonry*, designed to carry the principles of fellowship into the busy lives of business and tradesmen, the backbone of the nation.

In the field of *Religion* he became the guiding light of the *Rosicrucian Order*, the members of which kept the torch of true universal knowledge, the Secret Doctrine of the ages, alive during the dark night of the Middle-Ages. He undertook to digest philosophical and religious knowledge for the consumption of a rational humanity—so that the sectarianism of diverse Churches might give birth to a unified world religion on a higher level of thinking.

Bacon was well aware, that the realization of this vast scheme of world-regeneration required:

1. A tremendous labor, and the assistance and cooperation of the best intellects of the period, during the complete time of concealment. A workable plan had to be devised by which this great mental power could be united and perpetuated, by which the creative power of humanity's pioneers could be employed to serve the great purpose during the whole period of initial endeavor.
2. He needed a great span of Time, so as to establish the plan upon enduring fundamentals. Cornerstones for the four mighty pillars had to be well founded in the dark earth of secrecy and concealment. The work, the merit of the Architect and his builders had to be anchored in history. The principles of brotherhood had to be permitted to grow into the the fabric of the nations, which were to receive it.
3. If possible, he needed a new Race, at least a new nation of men, destined to be the nucleus of the future Utopia of the earth. This race was to have charge of, and to be the future heir to the mighty work. It was to develop into a nucleus of a fellowship of the Nations of the world. This new race was to be raised on a diet most comfortable to the idea of brotherhood, that of DEMOCRACY.

By necessity, American democracy as we know it is prenatal democracy. By its very fundamental definition and principle, democracy cannot be a national proposition, except in its inception stages. The true ideal of democracy is a world proposition. The true birth of World Democracy from its prenatal national confinement is even now in progress. A war-torn, bleeding World is in the midst of labor-pains, proceeding the ordeal of birth. Labor pains in the birth of a New Age!

The great initial labor consisted:

1. In the developing and recording of the mighty plan;
2. In the launching of the work in all departments of human endeavor;
3. In the preparation and dissemination of knowledge for future consummation;

4. In the preservation and protection of the work up to the time of revelation or discernment;
5. In the formation of a workable code of individual and collective conduct in fields political, educational, scientific, philosophical and religious; a constitution, designed for the permanent welfare of a United Brotherhood of the earth.

Lord Bacon won the greatest minds of the English isles and the European continent for co-workers in his stupendous task. Under Bacon's guidance, the great plan was incorporated into the writings of nigh innumerable works by this secret, initial group. These men were initiated into the plan and sworn to absolute secrecy. The claim to authorship was assigned for various reasons to various individuals belonging to the group; the actual authorship was recorded by secret methods.

The initial group of men formed the nucleus of the "Modern", that is, the *Sixteenth-Century Order of Free Masonry*, Bacon their Master and Founder. A great number of them were well-known Poets and Authors.

Because they had gathered for the valiant purpose of "shaking a lance at ignorance," and because they had chosen to follow in the footsteps of the Muses in preference to the bloody trail of the God of War, they selected for their group- name the synonym of Pallas Athene, the goddess of the Muse, who was also called "The Spear-Shaker." They were known as the Shakespeare-Group. Perhaps a sentimental reason was found in the fact that Bacon's father, the Earl of Leicester, had a ragged spear in his coat of arms.

Among the many and varied works produced by the Shakespeare-Group under the guidance of Lord Bacon, are the Plays ascribed to the Stratford man, William Shakespeare, with attending circumstances already mentioned.

The plays were designed mainly for the purpose of recording *Contemporary History*, in its truthful nakedness. For instance, if the key is known, each one of the plays may, by mechanical method, be converted into an actual historical narration. Each character of each play, as frequently as the name appears, is changed into an historical personality, actually reenacting History. The play, "Hamlet," for example, turns into the Tragedy of the Earl of Leicester, Sir Francis Bacon's father. The name Hamlet always yields "Francis Bacon," the ghost of the King, "Earl of Leicester," etc. The play discloses the murder of the Earl of Leicester by Queen Elizabeth and her son and lover Robert Devereaux. To mention the play "Macbeth" as an example. Each Macbeth (there are approximately one hundred fifty instances) is converted into "James Bothwell"; Lady Macbeth into "Maria Stuart"; "King Duncan"—King Henry Darnley. The play deals with the murder of King Henry Darnley by Maria Stuart and her lover, Bothwell.

Though these morbid historical facts had to be preserved to vindicate the shield of honor for future generations and give a true and accurate account and background for the inception of the mighty work, it is obvious that the recording could be done only under the mantle of secrecy.

Various codes and cyphers were employed to bury the true and intended content beneath the apparent cover-text, for which a legend was chosen from the histories or sagas of all nations, for a particular parallelism in occurrences and actions.

Code-writing was a required accomplishment of the times, and Bacon published a work on various methods in use at the time. For safety from detection the invention of a new system confined to the group was imperative. To guard against imitation by others in case of possible detection, it was prudent to coordinate several known methods in an unknown manner.

The "new invention" peculiar to the work consists in the rearrangement of the letters and words of the apparent text in accordance with the natural abilities of text-constituents. This was accomplished in the manner of the generation of number 1:2:3:4.5:6; Letter: Alphabet: Word: Sentence: Cover-text: question mark—True-text.

In this *motion* from Letter to Alphabet to Word to Sentence to Cover-text to True-text, each one of the text-constituents is liberated from the crypt of crystallized form, and becomes absorbed by the next form, thereby describing the path of various codes. The abilities of one are absorbed by the next, are contained in the next one as "mechanical habit." In this manner the least organized text-constituents, the letters of a body of written text, are most fluidic and may be put to most diverse use in the construction of hidden text. They have, however, the least degree of stability also, whereas the more organized forms, for instance, sentences, carry a greater degree of mechanical order. According to their degree of organization the text-constituents may carry *independent* information, "the second burthen of a former child" (Sonnet) and at the same time function in regard to the True Text. So may, for instance, a word in its apparent organization serve as a key-word and at the same time yield its letters to the formation of new words in anagrams. The system is dealt with in Book II: *Solving the Riddle of the Shakespeare Sphinx*.

The point I am trying to elucidate is, that even though extensive historical information has been derived through the discovery of various codes by Scholars, the discovered facts are but the "independent information" carried by mechanical systems, which are used to police the true text, and confine it to exact and invariable wording.

Therefore, information obtained by means of these discovered cyphers has been very scanty in proportion to the laborious methods of extraction. The system heretofore discovered was devised—to word it into a quotation by Bacon— "as a Stage with steps, by which these works of darkness are brought to light." The independent information carried by these methods was intended to lead to the discovery of cyphers in their proper order, each previous discovery containing information for the next step to be taken.

The fact, which has not heretofore been recognized, is, that to extract the True-Text ONE COORDINATED SYSTEM OF CODES, the proper relation of single mechanical methods to the completely rewritten text must be known. Only then can the complete and vast extent of Lord Bacon's work be understood, be found registered in black and white in the nigh innumerable works pertaining to the great scheme. The manner in which the inner life, the soul of the writings is contained within the apparent body,—rather it is the motivating principle, the life-principle of body,—indeed discovers to us the secret of organic life and its manner of animating form, as will be seen later.

To return to the great labor of the initial Masonic builders:: the young plant of Masonic brotherhood was not to be confined to the specialized soil of but a few members. It was destined to spread its roots into all the countries and nations of the world, and woo business and tradesmen, "the sons of toil" and backbone of empire for the fraternal ideal. For that reason the outer order of our present-day Free Masonry was established.

Though the whole extent and origin of the plan was known only to an initiate few, members of the outer order were subjected to a selective system by which they could attain to numerous degrees and proportionately receive deeper insight into the work. This in turn spurred them to greater effort and endeavor in their various occupations and stations in life, and made them useful instruments for carrying out diverse aspects of the great design in fields commercial, political, scientific, philosophical, and religious.

Perpetuation of the great plan was secured by secret tradition among an inner group of Initiates unknown to the outer Order at large, and patterned by the "Sages of Bensalem" in Sir Francis Bacon's "New Atlantis." This inner group counts a small number of members in

all the countries of the Western Hemisphere. They have kept the lamp of the Muse burning during the last three hundred years by periodically publishing works produced by the Shakespeare group and designated to be released at certain times, in accordance with the plan, during the interval of concealment. The final revelation of the plan also was to be effected through this inner group, in the event that it had not been detected.

Anticipating the natural trend toward scientific materialism (for which, in a sense, Lord Bacon's inductive method of reasoning became responsible) these men knew that three hundred years hence they would have to deliver "concrete proof" to a skeptical age, and they fortified their scheme for such an emergency. The constant incentive for discernment contained in the published writings was not enough. They preserved manuscripts of all these writings, among them the Shakespeare-manuscripts, of which never a line has been found. Also papers used in the transcription of the King James version of the Bible. Hence the mysterious disappearance of many of Bacon's own writings, which are historically reported as "missing," or "lost."

They preserved historical records and documents verifying the facts disclosed in the Plays, etc., such as the Tudor birth-records, also crown-jewels and other significant objects of literary and historical value.

"The Age to come would say: this Poet lies, such heavenly touches never touched earthly faces. So should my papers, yellowed with their age be scorned like old men of less truth than tongue; But were some child of mine alive that time You should live twice in it and in my rhyme." -- Sonnet No. 17 (Shakespeare)

In the field of Religion the Imperialism of the Roman Church and the extreme conservatism of the orthodox religion were curbed through the *Reformation*, a channel which had already been opened by the natural trend toward rational illumination of the dark ages.

This aspect of the work was carried on principally by that portion of the secret society and concealed brotherhood known under the name of *Rosicrucianism*. Their main seat was in Germany. One of the best known Rosicrucian Philosophers was *Valentine Andrea*, Lord Bacon's adopted name after his supposed death in England.

The *political governments of Europe* were slowly but surely directed from despotic Monarchy to more democratic forms of government. Perhaps the recent advent of Dictators in Europe is but the final attempt to gather the scattered nations under three headings of Northern, Central and Southern Europe. It seems that the brotherhood-principle had not taken sufficient hold among men to effect this uniting and gathering of Nations without the bloody process of war. When man does not choose to progress peaceably he is forced to do so through suffering. The oppressed and harrowed people of Europe will have to learn the stern lesson that it is painful and dangerous to vest too much power in any form of autocracy, thereby preparing them to embrace Democracy as an United States of Europe.

For those who, by choice and circumstance, were expelled from the European conflict consequent to these drastic reforms, a haven was created in the temperate zone of North America. This continent was chosen as the cradle for a *specific Utopia*.

A mighty stream of men merged their fates with the turbulent waters of the Atlantic Ocean and thereby received their baptism henceforth to be members of a new race, inhabitants of *Bacon's true New Atlantis, AMERICA*.

The *Constitution of the United States*, and the main course of its History, were predetermined and carried out in accordance with Sir Francis Bacon's plan of

Empire-building. The Declaration of Independence was conceived long before it was brought to life.

Two definite classes of people braved the hazardous journey. Those who had been inflamed with the spirit of the New Age became the pioneers of the future. America has been accused of having received the criminal element of Europe. That may be true to a small extent. Yet, when tyranny and intolerance are the law, he who dares to resist or break that law may technically be called a criminal, but it is of such timber that a New Age is hewn.

The other class of people were those who had been wearied by the political and economic hopelessness, and were seeking a new and fairer chance in life. They added to the pioneer-spirit that of endurance and industry.

George Washington, Benjamin Franklin, Thomas Jefferson, Patrick Henry, Nathaniel Bacon of the Rebellion and many others of America's great leaders were Master-Masons performing their task.

Employing the integrity and idealism of a Lincoln, the growth of slavery was removed from the roots of democracy waxing ever stronger. A great span of Time was, therefore, required not only for the inception and launching of the work, but to permit the young race in America to grow from infancy to maturity and readier receptivity.

Profound philosophical and religious works constituting an actual recorded union of science, religion and philosophy compose the greatest treasure incorporated into the inheritance of the New Age. *A New Constitution* for the United Brotherhood of the earth was built upon enduring principles and anchored at the center of universal law, so that *true democracy* may be born after its three hundred year prenatal period. Christianity was recorded, reconciled to scientific law and correlated to the Secret Doctrine of the East. The complete draught of the work, an outline of European and American history, a history of Free Masonry, a history of Rosicrucianism, manuscripts of all the published writings were united in a vast wealth destined to mould the culture of the New Age.

*"For Europe is with child, and shall bring forth a
strong child, who is in need of a great godfather's gift."
(Fama & Confession of Rosicrucianism)*

Surely America—the strong child so richly endowed, is approaching her birthday of maturity.

The logical place of concealment for this vast treasure was Virginia. Under great difficulties the records were brought to Jamestown in 1653 by a true descendant of Sir Francis Bacon, Henry Blount, who upon arrival in America adopted the name of Nathaniel Bacon.

Shortly before the Bacon Rebellion and in connection with the planned removal of the Virginia Capital to Williamsburg, the records were brought to their final resting place in a great Vault beneath the tower-center of the first brick church in Bruton Parish. Some historical documents were buried at Bacon Castle in Surry County. Copies and duplicates of all the records were buried elsewhere.

Bruton Vault was located without the shadow of a doubt during the summer of 1938, in the face of great and unfounded opposition. The circumstances are briefly related in the following chapter. August 26th, 1938, marked the end of a three hundred thirty year prenatal period, and the setting in of labor-pains in the birth-process of New Atlantis.

In case of the emergency that Lord Bacon's great secret and Bruton Vault were not discovered, the location of the Masonic Shrine was to be revealed to the Inner Group of Masons. The designated time was the opening of the Spencer Tomb in Westminster Abbey, England. At the time however, I had already uncovered the old foundations, and

simultaneously the first "concrete" evidence in the three hundred year old controversy was obtained. Those who are greatly responsible for reiterating the flimsy Shakespeare legend with more legend, expended much effort to keep the discovered facts from being known.

Rockefeller interests have restored Stratford on Avon. In some mysterious manner they have also bought up the whole town of Williamsburg. Luckily among the very few buildings not acquired by them is Bruton Church, because the property is not purchasable. However, since I left Williamsburg they have expended one hundred thousand dollars restoring the present church.

Since the opening of Bruton Vault in America is to release the key to the location of similar Vaults in the various Nations of Europe, and to disclose to the nations their participation in this great scheme of eliminating war from the face of the Earth—I cannot help but feel that peaceable terms might have effected the union of Western races, and the present bloody slaughter might have been prevented.

Surely in view of the overwhelming evidence at hand, a work of such regenerating and constructive content should be investigated by those who are entrusted with the welfare of a Nation—a Nation in dire need of its great inheritance—a Nation destined to decide the fate of the whole Western Hemisphere, and of the world.

Perhaps the people of America will file their own claims to their inheritance, and as Lord Bacon writes in "Bacon's Remains":

*"God will use a voice, which sometimes he useth, that is:
Vox populi—the Speech of the people."*

The complete story of the locating of Bruton Vault and the practical findings in connection with the Work are plainly and simply related in Book I, "The Birth of a New Age," under the title, "The Riddle of Bruton." Statements may be attested by numerous witnesses, newspaper reports and governmental records, as well as by the concrete walls of old Bruton Church.

Book II of "*Birth of a New Age*," is entitled, "Solving of the Shakespeare Sphinx." It is a logical, common-sense manner of letting the authors tell their own secret in no uncertain terms. The flimsy fabric of the Shakespeare myth evaporates into thin air. A breath of fresh air extinguishes the flicker of seeming life, because the patient had been kept alive by artificial respiration.

Neither code nor cypher information is used as basis for conclusions. However, at the point of allusions made in the quotations, the letters of the words forming the allusion can invariably be rearranged in anagrammatic manner, so that the allusions are converted into definite statements.

Book III is entitled, "*The Riddle of the Pyramid*." It contains the essence of the work; thrilling, scientific and philosophical revelations. As a consequence of understanding Lord Bacon's coordinated system of codes, one is able to tune into his universal mind. The manner in which the life of True-text is dependent upon, yet invisibly concealed within cover-text, truly discloses the secret of organic life, the mystery of man's three-fold constitution. One glimpses Ariadne's thread. Holding on to it, one is guided through the labyrinth of Nature's mysteries. One senses the origin and intricate workings of the life-principle as the motivating principle of Nature, Man and the Universe; consequently one is permitted to see more deeply into the divine mystery of Deity, the correlation of Creator—Creation—Creature.

The "Generation of Number" and the "Generation of Mathematical Figures" discloses the secret of Universal Order and its microcosmic play in the nature of man. It yields a

definition of the fourth dimension, its abilities, and its relation to man, which is clear and understandable.

Personally, it has been a most illuminating experience to tune into Bacon's great universal mind, and because of it to perceive the GRANDEUR and the SIMPLICITY of NATURAL LAW.

In one of Lord Bacon's works we read:

"A dwarf standing upon the shoulders of a giant can see farther than the giant, himself."

So exhilarating and so inspiring is the vision one can perceive standing on the shoulders of the great king and empire-builder, the giant humanitarian, that simple, insignificant things take on greater import and become a source of wonder, joy and truth. Born of this vision is sincere love for God and man, a great hope and faith in our royal destiny.

In his "Instauration Magna" Sir Francis Bacon says:

"The glory of God is to conceal a thing, but the glory of the King (man) is to find it out: As if the divine nature, according to the innocent and sweet play of children; which hide themselves to the end that they may be found, took delight to hide his work to the end that they may be found out; and of his indulgence and goodness to mankind has chosen the soul of man to be his playfellow in this game."

QUEST FOR BRUTON VAULT

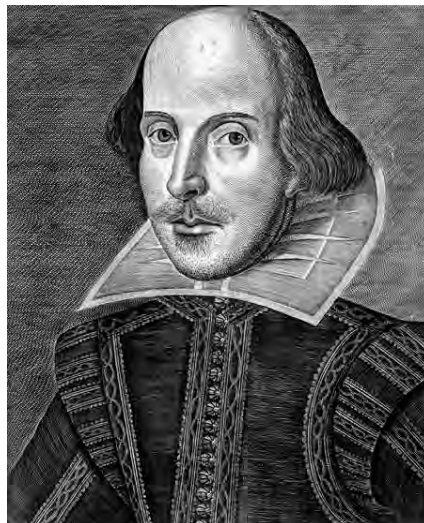
During the spring of 1938 I became particularly interested in the Bacon-Shakespeare Controversy, not because of any doubt concerning Sir Francis Bacon's being the true author, but because the historical facts disclosed through various code-methods seemed to me entirely at variance with Bacon's character.

It seemed clear to me that if such historical information had been so laboriously concealed in the plays, Bacon, the great scientist, philosopher and humanitarian must have had a very weighty reason. And if this information was to be revealed to the general public, it was unquestionably intended to become known in its proper relation. Since I had learned that there were several authors involved, and that concealment was obviously desired, judging from findings of Baconian scholars, I began independent investigation.

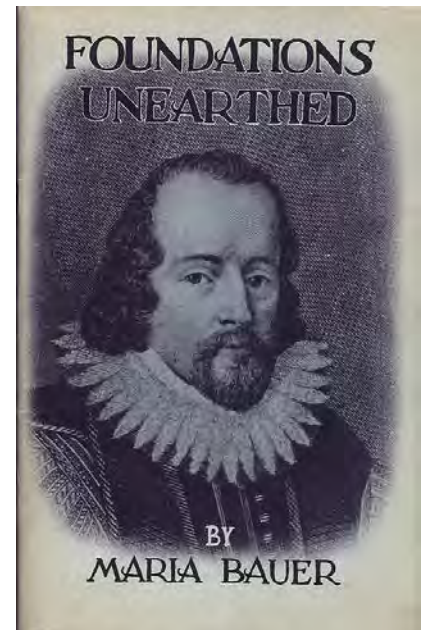
After reading Manly Hall's article on the controversy, which is an able summation of findings by scholars, in his large book on symbolism, I was especially impressed with the ingenious method of super-imposing Lord Bacon's portrait upon the mask-picture or conventional Shakespeare portrait called the "Droeshout-portrait." All the false lines of the Shakespeare mask (as detected by Edwin Durning Lawrence) are taken up by the outline of the conventional Bacon portrait.



Sr. Francis Bacon



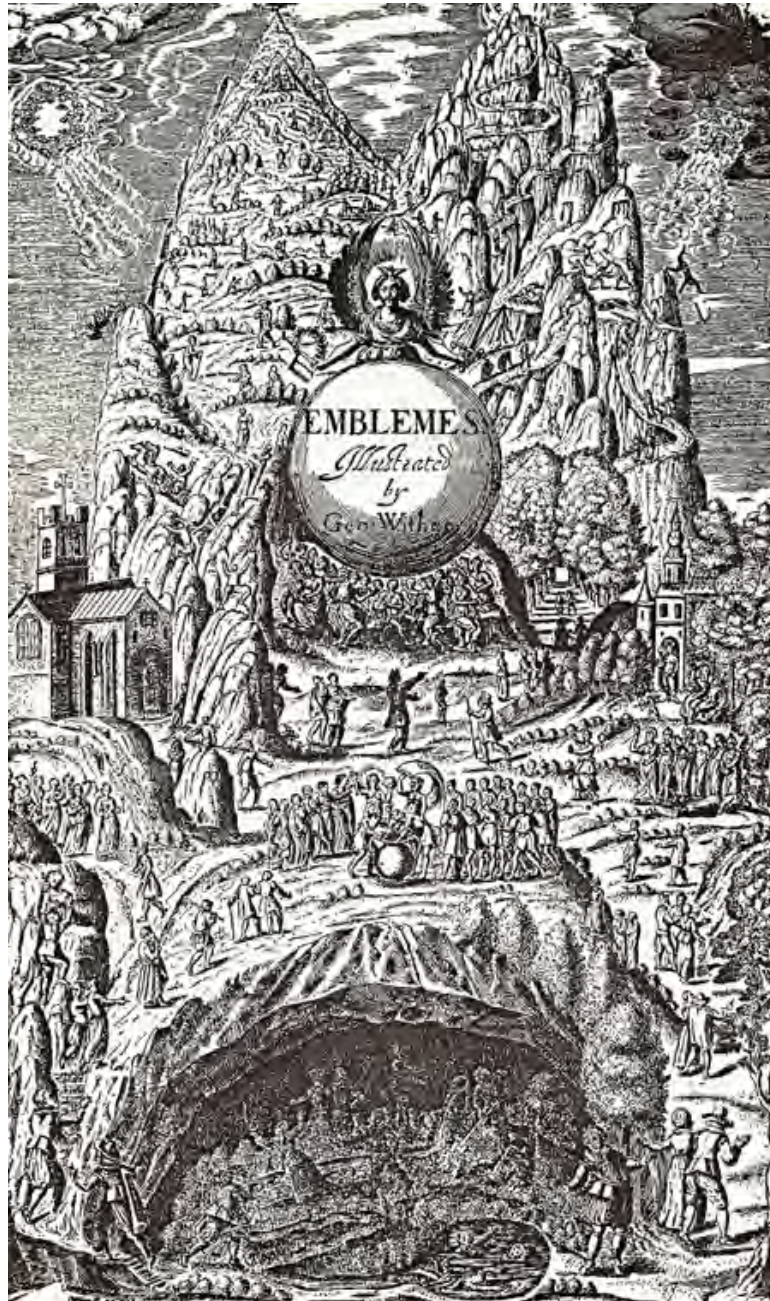
William Shakespeare (Droeshout)



Sr. Francis Bacon

In the library of the Philosophical Research Society my attention was first called to a book written by George Wither in 1635, entitled:

"A collection of emblems ancient and modern quickened with metrical illustrations both moral and divine, and disposed into lotteries that instruction and good counsel may be furthered by honest and pleasant recreation"



The volume contains over two hundred emblems and poems, some lengthy pages of introduction and an emblematical frontispiece.

Part of the poem reads:

*"And here it stands to try his wit, who lists to pump the secrets out of cabbalists.
If any think that this will now declare the meaning of those figures which are there,
they are deceived, for destiny denies the uttering of such hidden mysteries, in these respects:
First this containeth naught, which (in a proper sense), concerneth ought the present age,
moreover 'tis ordained that none must know the secrecies contained within this piece,
but they who are so wise to find them out by their own prudencies,
and he, that can unriddle them to us shall styled be the second Oedipus . . ."*

The text of the two hundred poems is mostly of philosophical moral content. Upon reflection it becomes apparent that the method of writing philosophical poems on enigmatic emblems affords the greatest scope for liberty and choice in expression, and is therefore best suited for any method of concealed content.

Others of the poems are of decidedly historical character, and they openly bespeak characters such as Queen Elizabeth, William Shakespeare, Robert Devereaux, etc. In corresponding emblems a Queen in Elizabethan garb is taking a mask off her face; an actor, overdressed in boots and fool's hat is standing on stilts admiring his own reflection in a mirror: *"Though he endeavor all he can, an ape will never be a man."*

Many of the emblems are well-known Masonic and Rosicrucian symbols. The founding of Free-Masonry, the labours, fates and difficulties of members of the Shakespeare-group are frankly related in text.



*Deformatie; within may bee,
Where outward Beauties we doe see.*



ILLVSTR. XXI.

Book. 4

Upon first opening the volume I was confronted with the portrait here reproduced [below], supposedly that of the author George Wither. My eye was caught by the little shield in the dark portion of the background, containing the three crescents of the moon (Sir Francis Bacon is termed in history Homo Lunae—the moon man). These moons are divided by the tower-shape of a broken bar which had become known to me as a "bar sinister," agreed upon by the group to be used as a sign of illegitimacy, similar to the use of two left shoulders (in the Droeshut-mask).

With a flash I realized that William Shakespeare and I were having a first look at each other, for the little shield spelled to me: "This is the illegitimate moon-man," which would be Shakespeare himself. I then noticed the conventional "fool's hat" with a brim in the shape of the number eight.

Before I had time to read the accompanying poem the anagrams "William Shakespeare" became apparent as if written in red letters (as marked). The text of the poem practically states in clear English that the picture is that of William Shakespeare:



*What I WAS, is pasted-by;
 What I AM, away doth flie:
 What I SHAL BEE, none do see:
 Yet, in that, my Beauties be.*

The AVTHORS Meditation upon
 sight of his PICTURE.

When I behold my Picture, and perceive,
 How vaine it is, our Portraictures to leave
 In Lines, and Shadowes, (which make shewes, to day,
 Of that which will, to morrow, fade away)

And

After several weeks of research I had discovered many facts which had been laboriously deduced from discovered cyphers by scholars, simply and plainly verified in the emblems and the text of the poem. I began to sense more arid more the vast extent of Lord Bacon's mighty plan, and recognized the true relation of the Shakespeare-plays as part of a tremendous scheme designed for the uplift of the human race, in particular our generation. I decided to dedicate my efforts to discovering their unselfish labor of love to the best of my ability. I knew that to Bacon and his group the literary and historical aspect of their work was but a means to an end. It was to form a concrete foundation which skepticism and scholarly conceit could never deny, upon which to build the great philosophical temple of Free Masonry, as nucleus of a United Brotherhood of the Earth. Three hundred years ago they set their stage for this magnificent spectacle: a comedy of human error, a sordid tragedy of human vice, a sublime tragedy of human sacrifice, woven into a prologue for the performance of a divine Mystery-Play: the advent of the Secret Doctrine of the Ages—the same secret doctrine underlying Free - Masonry, Rosicrucianism, Christianity, Nature herself—the element of truth inherent in all religion and in all that ever had life.

The AUTHOR'S Meditation upon
sight of his PICTURE.

W^When I behold my PICTURE, and perceive,
How vaine it is, our Portraiture to leave
In Lines, and Shadows, (which make shewes, to day,
Of that which will, to morrow, fade away)
And, thinke, what meane Resemblances at best,
Are by Mechanike Instruments exprest;
I thought it better, much, to leave behind me,
Some Draught, in which, my living friends might find me
The same I am; in that, which will remaine,
Till all is ruin'd, and repair'd againe:
And, which, in absence, will more truly show me,
Than, outward Formes, to those, who think they know me.

For, though my gracious MAKER made me such,
That, where I love, belov'd I am, as much
As I desire; yet, Forme, nor Features are,
Those Ornaments, in which I would appeare
To future Times, Though they were found in me,
Farre better, than I can beleev'd they be.
Much lesse, affect I that, which each man knowes,
To be no more, but Counterfeits of those,
Wherein, the Painters, or the Graverstoole,
Befriends alike, the Wiseman, and the Foole:
And, (when they please) can give him, by their Art,
The fairest-Face, that had the falsest-Heart.

A PICTURE, though with most exactnesse made,
Is nothing, but the Shadow of a SHADE.

These principles of truth are the sublime heritage of humanity. They were taught by guardians of an immature race, now come of age, and capable of rational comprehension; capable of reading the spirit beneath the letter, of understanding the natural law which gave birth to the allegory, so that an union of science, religion and philosophy on a higher level of thinking may be effected.

Just as I decided to go to New York to place my findings in the hands of persons qualified to take further action in the matter, information was disclosed that: "Under the first brick-church in Bruton Parish, Williamsburg, Virginia, lies Francis Bacon's Vault." (This information concerning Bruton was transmitted to me in natural sequence of events. It has, however, since, become "mystified," and very likely traces to actual disclosure through one member of the inner Masonic group.) Since the George Wither book contains the complete Bruton-Mystery I was able to discover many verifications of Bruton Vault, its actual size, depth and location, circumstances attending the burial as well as reiterations of information extracted from the Bruton-tombstone-inscriptions as will presently be seen.

At the time it seemed to me, that to go to Virginia and uncover the vault, in preference to re-awakening a controversy which was already too complicated, would be the best solution, because it would involve a minimum of debate and be most simply understandable to the majority of people who prefer concrete to logical evidence.

On May 29th, 1938, I arrived in Williamsburg with facts clearly arranged in my mind, so as to convey to people in authority the actuality of concealed information in text of the Shakespeare-plays and the Wither-book, as well as the great probability of the existence of Bruton-Vault.

For those who are not familiar with the Rockefeller Restoration project of Colonial Williamsburg I will endeavor to give a brief delineation of its extent and apparent purpose.

Williamsburg, Virginia, because of its intimate associations with early American history, was selected by the Rockefeller Foundation (a philanthropic organization for the dispensation of the vast fortune accumulated by the late John D. Rockefeller) for reconstruction and complete restoration to its early colonial days. The Williamsburg project is conducted by an independent organization called "Rockefeller Restoration" and has been extended over a period of twelve or thirteen years. Most of the property comprising present-day Williamsburg has been acquired by the Restoration, which is evident from the fact that over eighty percent of the taxes are paid by that organization; museums, etc., are tax-exempt. The land was purchased from the former owners, who as a rule maintain a life-right of occupancy, the complete transfer of the property to take place at the former owner's death.

There are a few buildings which have not been acquired by the Restoration, because they are not purchasable. Among them is Bruton Church. It is owned by the Vestry of the Parish and is claimed to be the oldest Colonial Church in continuous use in America.

The Restoration of Williamsburg is founded upon historical research which is being conducted in several great libraries in America and England. The buildings are supposedly restored upon their original foundations. An extensive archeological department is employed in the continuous excavations of old foundations.

To me it seemed very fortunate that such a project was being conducted in Williamsburg, almost as if someone had given Mr. Rockefeller a most constructive idea to get the town dressed up for the birthday of New Atlantis. As far as I could ascertain, the incentive- for the Restoration came from Dr. Goodwin, the former Minister of Bruton Church. The project has expended well over thirty-five million dollars, employs six hundred people and has changed Williamsburg from a once shabby town which had seen better days, to a point of great attraction for tourists.

My first visit was to Bruton Churchyard. Quite surprisingly, the first tomb-stone near the entrance-gate has a stone-engraving of the same coat of arms showing three crescents of the moon arranged like the little shield, whereby I discovered Shakespeare's true picture. In place of the bar sinister is the royal bar. Later disclosures indicate that it is the tomb of Nathaniel Bacon the elder, a true descendant of Sir Francis Bacon, who as a young lad, brought the records to America and for protection adopted the name of Nathaniel Bacon.

I inquired of the Sexton concerning a book written by Dr. Goodwin about Bruton Church. In it I found a statement that the present church was erected on the site of an older one, also that there was record of two *wooden* churches in the parish. Especially puzzling seemed to me a statement, that *all records* previous to the erection of the present church (1715) were *torn out* of the front of the vestry books. I was looking for a church which was built about the time of the Bacon Rebellion or before 1676.

Since Dr. Goodwin was ill and could not be interviewed, I contacted the Rockefeller Restoration. After a series of meetings I was able to convince people in authority, officials of the Restoration, the Vestry of the church and the city- management of Williamsburg of the plausibility of my claims, principally through facts revealed in the Wither book and through anagrammatic reiteration of obvious allusions in the text. Since it had been generally accepted by everyone and also widely publicized that the foundations of the present church had been erected over the first brick- church, the Restoration consented to excavate under the present tower, and bear the expenses. On June the ninth the present floor was removed and an excavation was undertaken to a depth of nine feet. Officials of all three groups were present.

Curiously enough the ground had been disturbed all the way, and at nine feet depth a peculiar arched structure was discovered, which was, however, not investigated.

When the vault was not found the Restoration made it clear that they had lost confidence in my information, and that they could not give any further support. I was not so disappointed as I might have been, because previous to the excavation I had noticed a tomb-stone outside of the present tower, the edge of which was lined up exactly with the tower- center. The tomb bears a most peculiar inscription, which to me had all the earmarks of code writings as they appear in the plays and in the Wither book. Curious was the word "Reader" so prominently written that it takes up a whole line conspicuously placed in the center of the inscription. In the various writings the word "Reader" is used as a keyword indicating instructions.

There were most obvious misspellings, such as the name "Mary" spelled with two r's, the word "town," "toun." I began to play with anagrammatic combinations, and at the point "Reader" it seemed singularly easy to extract the sentence, "Dear Reader, learn from this tomb the exact location of old Bruton's foundations." I had called attention to the Nicholzen-tomb before excavations under the present tower, but upon expressing my doubts that the present church was not the original one, I was assured to the contrary.

Since the "validity" of my information was so quickly discounted after the vault had not been located, I thought that perhaps if it were possible to prove to people in authority from their own records that the old church was elsewhere, they might regain interest.

I inquired concerning old maps or any old references to Bruton during a time when the old Church was still standing. At William and Mary College we located a sketch of Bruton drawn in 1699 when the first brick-church was still standing. There was not much similarity to any church in the very rough sketch. Emphasis was especially laid on the *brick* pattern, which was most obvious, and evidently the author of the sketch, a traveler by name of Michael, intended to tell plainly, that despite the two wooden churches there was also a *brick-church* in Bruton in 1699.

At the public research room of the Restoration library I saw a copy of an old map called "the Bland Map" which was used by the Restoration in their reconstruction work. It was also drawn in 1699, therefore, when the old church was still standing. Only three buildings are marked on the Bland-map: William and Mary College on one end of the town, the Capitol building on the other end, the Bruton Church in the middle.

In a legend attached measurements are given. North and south directions have to be scaled; a scale is attached at the lower corner. I noticed several peculiar things about the Bland-map:

1. The man who wrote the legend was named Nicolsen—the same name appearing on the tomb with the coded inscription;
2. The scale was encircled with the emblem of two snakes, which repeatedly appears in the Wither- book;
3. One of the boys at the college discovered that Bland had been a right-hand man to Nathaniel Bacon during the Rebellion.

I inquired if the location of the Bland-map church coincided with the present one and was answered in the affirmative. It seemed to me, however, that such might not be the case. Relating all the peculiarities I had observed to the Restoration, I asked if a survey could be undertaken, but of no avail.

When one of the college-boys helped me to convert the measurements, we found that the Bland-map church would fall approximately 75 feet West of the present church. (Though at that time I did not know that the Restoration had discrepancies in all their measurements, which later, through my findings, became cleared up.)

In the meanwhile I suspected that both the Bland-map and the Michael drawing were made by men who knew the secret of Bruton, and that they were made purposely misleading for better concealment of the vault. Add thereto the torn-out vestry-records and Masonic records missing over the same period; it looked much like conspiracy in the interest of Bacon's cause.

Still, proving through their own records that old Bruton was elsewhere, and that it could not be mistaken for any wooden church because of the Michael-drawing, did not recapture any interest on the side of the Restoration or motivate them toward further assistance. On the surface they seemed obliging yet every action was designed to discourage my efforts.

My only salvation was the Nicholsen-tomb. I worked over it and realized that exactly adjacent to the numerals appearing in the inscription as dates of birth, death and age, were anagrams spelling out these numerals. A happy thought struck me. The numerals were used to reiterate anagrams of distances and directions in an unmistakable manner. I tried to work out a method which would seem most efficient, had I been commissioned to conceal directions to old Bruton in the inscription.

Finally I arrived at the result that the present tower-center is 1773 feet East of William and Mary College (1773 date of death), the old tower-center is 1711 feet east of William and Mary College (1711 date of birth). Therefore, the old foundations fell 62 feet west of the present one. Another numeral appearing was 22, it marks the death-date of Nicolsen, the 22nd day of January, which happens to be Sir Francis Bacon's birthday. The 22 was so lined up beneath the 77 (of 1773), that the two figures seemed to form a unit which adds up to 99. Adjacent was spelled out in anagrams "Ninety-nine," obviously followed by "northwest." The

old tower-center—the place beneath which the Vault was centered also — was ninety-nine feet northwest and sixty-two feet straight west!!

I hoped that the Vestry and the Restoration would cooperate with me in locating the old foundations. But in spite of the fact that the county surveyor had graciously undertaken an actual survey, and had verified that the present tower-center *was exactly and to the foot 1773 feet east of William & Mary College*, the Restoration refused to have anything to do with it, their contention being, that they did not own Bruton! For a philanthropic organization that seemed to me a very strange reason. The Restoration being strongly represented in the Vestry, permission to excavate could not be obtained, nor any sincere co-operation expected independent of the Restoration.

Again I asked if any verification of my findings outside of my method of calculating, would induce them to further assistance, and it was smilingly encouraged.

My next step was to solicit the interest of Hans Lundberg, Inc., a firm employed by the Guggenheim people in New York for locating copper ore. I knew that the records had been sealed in copper cylinders, and thought that perhaps there was a scientific way of verification by means of instruments which would respond to copper in the ground. I succeeded in arousing Mr. Lundberg's interest, but upon his departure from Ontario, Canada, he met with an automobile accident, and his visit to Williamsburg had to be indefinitely deferred.

My only hope was tombstones. In continuing my research I observed that in line with the Nicolsen-tomb there were altogether five tombs peculiarly lined up along the south side of the present church. Two of them are at quite a distance from the other three, and are spaced closer together. Perhaps they were to indicate the size of the old tower, the other three the body of the old church. It might be that the men were using these tombs to reconstruct the size of the former church alongside the present one, and all one would have to do, would be to take the rectangular shape and place it according to instructions on the Nicholsen-tomb, and the old foundations would have to be there.

In observing the numerals appearing on the other tombs, I noticed that they coincided approximately with the distances the tombs were spaced from each other. The text of one of the "Tower-tombs" particularly, almost seemed designed to relate the story of the burial of Bruton Vault shortly before Christmas: it tells, that *"here lieth a mother who died with her babe in her arms on the 25th of December."* Surely the contents of the Vault were a "stillborn" child laid to rest with the sacrificing love that produced it. A most realistic Christmas setting.

All in all, from the five tombs I deduced that the old base was sixty-six feet long by twenty-nine feet wide. Various distances from the tombs to the outlines of the foundations checked each other. The Nicolsen tomb verified in anagrams in the shape of a cross (ground-plan of a church) that "old Bruton's base is sixty-six feet long by twenty-nine feet wide."

In approximating the location of the old foundations (as I had calculated) I observed a large, ornate tomb at the place where the south-east end of the old foundations would fall. The tomb was of Edward Nott. The anagram "South-east-end" was very obvious in the Nicolsen-inscription. Upon investigating the Nott-inscription I deduced the verification: "This marble marks the south-east-end of gentle old Bruton foundations." Still more revealing were the ornate carvings of the Nott-tomb. Five emblems, which had become familiar through the Wither-book illustrations, were exactly repeated here. I began to work with the accompanying poems in the Wither-book and found references to the Nott-tomb, the old foundations, the Vault.

TRACING FROM
NICOLSON - TOMB
IN BRUTON CHURCHYARD

ACR

← AMERICAN BRUTON TOMB OF
EDWARD NOTT
(SHAKESPEARE TOMB)

Me

Ni

teward of
nd M
t town

SEVENTEEN HUNDRED
ELEVEN

NORTH BR

1711

← NINETY NINE FEET
NORTH AND WESTWARD
77 + 22 = 99

the 22

1773

SEVENTEEN HUNDRED
SEVENTY THREE

ity in
ne

nde e
Ad ned s
ure vn

READER

learn from this

sth t
e ba b
S no Situation

SIXTY-SIX BY
TWENTY-NINE
(SIZE OF OLD
FOUNDATIONS)

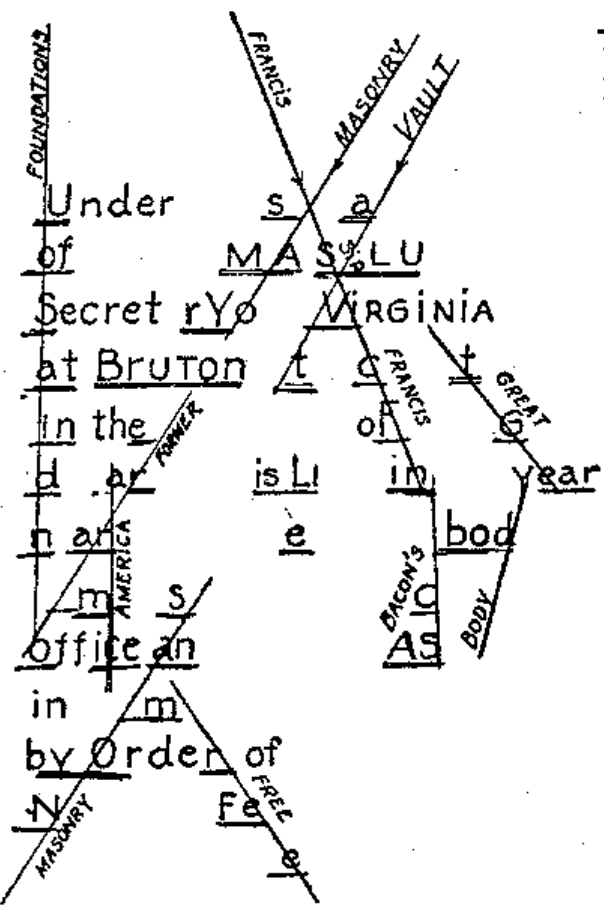
c VIR
IGNI

t is
EX t X
by SIXTY-SIX
n in
E W
N T Y

BACON'S

DEAR READER: LEARN FROM THIS TOMB
BACON'S VIRGINIA VAULT
SITUATION

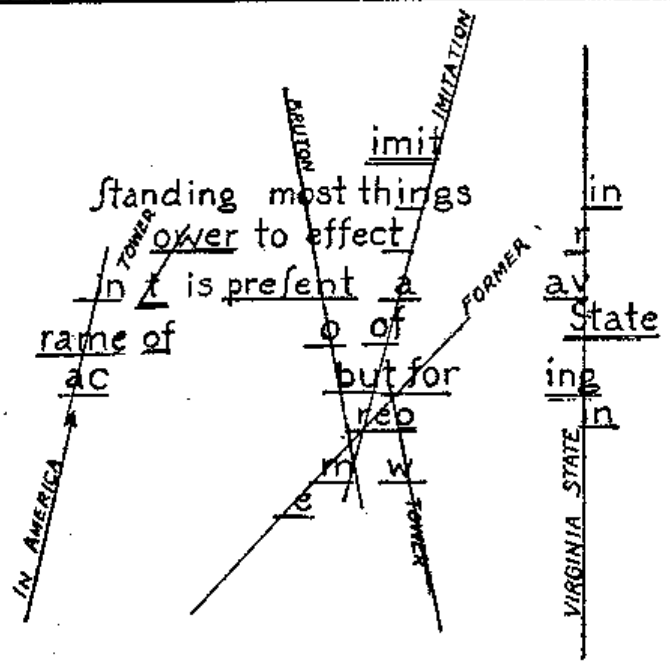
TRACING FROM LUDWELL TOMB
IN BRUTON CHURCHYARD



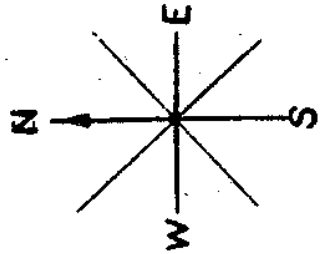
Under the Secret Foundations of Former Bruton lies Francis Bacon's Great Virginia Vault of Free-Masonry.

IN AMERICA BY ORDER OF
FREE MASONRY

TRACING FROM TITLE-PAGE
TO BACON'S NEW ATLANTIS



IN AMERICA THE STANDING TOWER OF PRESENT BRUTON IS TO EFFECT IN MOST THINGS AN IMITATION OF THE FORMER BRUTON TOWER.

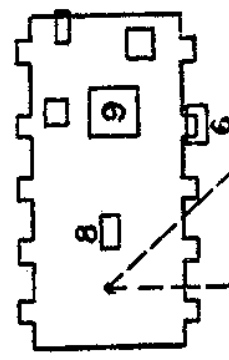


BRICK WALL

TOMBS

- 1. NICOLSEN
- 2, 3, 4 & 5. RECONSTRUCT
OLD CHURCH
- 6. NOTT (SHAKESPEARE)
- 7. LUDWELL
- 8. ANNA GRAHAM
- 9. DAVID BRAY (BACON)

OLD BRUTON FOUNDATIONS
UNCOVERED AUG. 20, 1935.



BRUTON CHURCHYARD

FICTITIOUS
BLAND
CHURCH

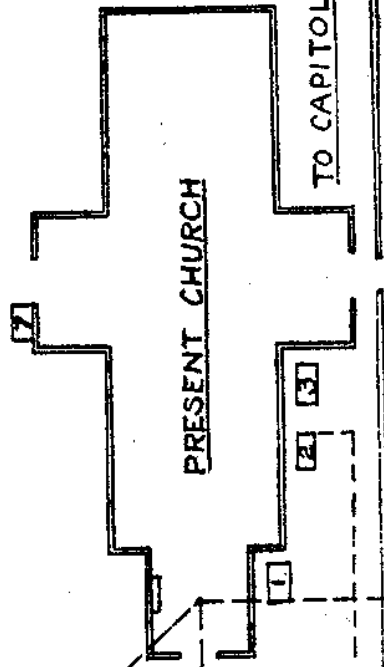
PRESENT CHURCH

← TO WILLIAM & MARY COLLEGE

TO CAPITOL →

1773

1711



One emblem in particular, which had become quite important in the course of the story (as related in Book I of my work) seemed to be a photographic replica of the pyramid-shaped monument of another tomb, that of David Bray, which would fall inside the old foundations, at the place where the altar must have been. A very simple, plain monument with an unusually short inscription came pretty close to the place where the Vault would be located; it is that of "Ann Graham." The similarity of the name to the word "Anagram" seemed very striking. The Wither-book had a parallel emblem, a woman holding Graham in her hand, etc.. Further investigation of the Wither-book disclosed the fact that the whole Bruton-story was registered there in emblems and poems. There is much open reference to "buried treasure."

"He who concealed things will find must look before him and behind."

A little angel is measuring the distance between an hour glass and a skull with his feet. In the Poem I found the distance between the two tower-centers verified. I began to realize that in numerous emblems the hour-glass and the skull were representative of the old and new churches; the hourglass indicating the present church, the skull the buried or old church. Almost all of the emblems have a church in the background representing the shape of former Bruton; there is only one, which decidedly shows the cross shape of present Bruton, accompanied by a poem of astonishingly significant content.

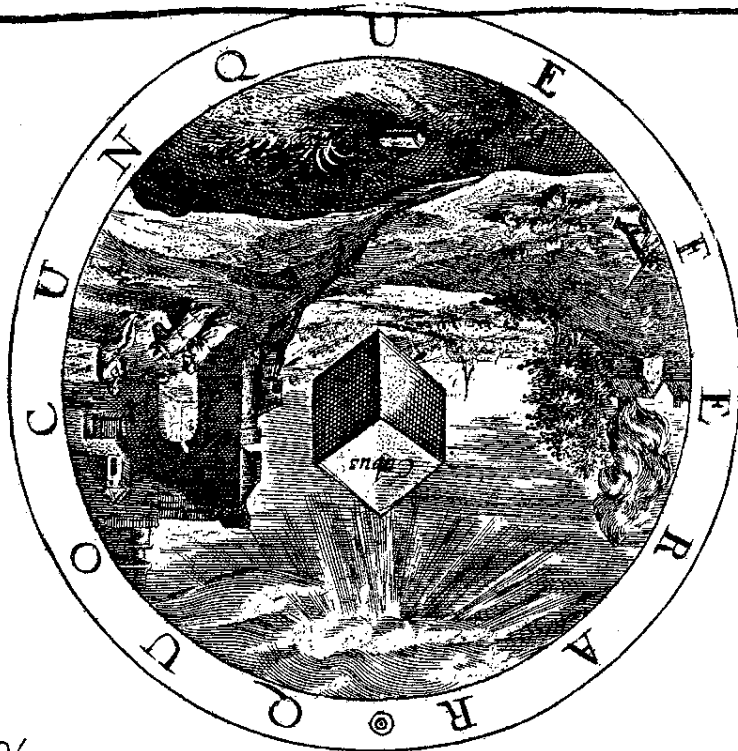
Though the George Wither book was written over a hundred years before the original buildings (some now reconstructed by the Restoration) were erected, it contains emblems, buildings, streets and scenes of Williamsburg which are recognizable in small detail. The Capitol-building was detected by a Restoration official before I had recognized it. The Wither-book, as it appears, even disregarding the obvious reiteration of allusions in anagrams, is a telling proof of the fact that American History (including all the circumstances pertaining to Bruton) was predetermined and events carried out almost minutely in accordance with a great plan.

One emblem, reproduced here, especially puzzled me, because it is the only one in the book completely turned upside-down. I had long ceased to think that any irregularities were accidental.

"Great treasure is by nature buried deep and he who would gain it must first pierce the rock."

A cube is seen suspended in the air in line with a stone on the ground. In the accompanying poem I found verifications of the shape, size, and depth of the Vault, which is a cubular shape, ten feet cube. To show the cubular shape it had to be suspended in the air a distance above ground corresponding to the depth it is buried beneath it. To indicate that the Vault is actually in the earth, the picture was inverted.

*On whether side so'e're I am,
I, still, appeare to bee the same.*



70

ILLVSTR. XX.

Book.4

*Where er'e we dwell, the Heav'ns are neere;
Let us but fly, and wee are there.*



81

ILLVSTR. XVIII.

Book.3

The cornucopias, or horns of Plenty, appear frequently in telling combinations, chained to the ground, etc. Many emblems have tombstones for centerpieces; numerous times someone (frequently a woman) is seen digging near a tomb. Many circumstances, though perplexing at first, are quite undeniably described with obvious frankness.

In view of the fact that my deductions from the various tombs were so clearly verified in the Wither-book, even to the extent of being photo-exact, and since actual measurements checked exactly with my calculations, I again swallowed my pride for the sake of the work, and endeavored to gain assistance, at least the permission of the Restoration. I freely showed all the new discoveries. At the time I did not even know that my calculations and findings had cleared up all discrepancies in measurements of the Restoration, which were over sixty feet out, and had been attributed to "shrinkage of the map."

As answer a letter "from headquarters in New York" was produced and from it was quoted to me: "If our friend, Mrs. Bauer, has any more requests, tell her she can have a digger, provided he is not busy elsewhere. It is suggested that she be made to pay in advance."

Never at any time had I asked for any personal favor. To all appearances the discovery of the old foundations, and particularly of the Vault, could be of greatest benefit only to the Restoration, the people of Williamsburg, the American Nation and the World in general. And this was the attitude of an organization purporting to be historical, philanthropic and have educational interests at heart!

The small store of diplomacy which I was able to muster, completely disappeared, and I am afraid that they were not left in any doubt as to my opinion concerning their Philanthropy.

Unable to obtain permission I took an iron bar and probed near the Nott-tomb at the location of my calculations. At less than three feet depth I struck brick over a good distance. Mr. M., an employee of the city and long-time resident of Williamsburg, assisted me. I was sure we had struck the old foundations, and asked Mr. M. please to hire a colored man with two shovels, which he did. We began to excavate in the early morning of August 26th. At a depth of a little more than two feet we discovered brick, laid in the form of an old foundation. The bricks were glazed with age, and larger than any before discovered in Williamsburg. Within a short time we had laid bare about five feet of three-and-one-half-feet-thick brick wall. It turned out later to be one of the five buttresses along each side of the walls so as to eliminate all convenient explanations that this was one of the wooden churches.

Not knowing whether or not my find might be covered over again I noticed a young man taking pictures of the present church. I begged him please to take a few shots of the exposed walls, so that we could prove having uncovered them, in case of an emergency.

Tourists were starting to come into the churchyard, and one of the more antagonistic Vestry-men stopped us from digging any further. He summoned other Vestry-members and stated that we had nothing but an unmarked grave. I tried to appeal to those who had been friendly toward my researches on the basis of their past interest and cooperation, and to the civic pride of those who had before skeptics.

Thanks to the efforts of Mr. Channing Hall, the Mayor of Williamsburg, and Mr. Roberts, the Senior Warden, two days of meetings resulted in sufficient funds having been appropriated by the Vestry for completion of excavations. I was to supervise.

Monday, August the 29th, five colored men carried their shovels to perform a task, which some day they will consider a labour of honor. Before the excavations were resumed I asked one of the men please to measure 29 feet in one direction and stick a bar in the ground, and 66 feet in the west- direction, so that I could check whether my calculations had been correct. Some students of William & Mary who had remained in town during the summer,

heard me make the statement, noted it on paper and had witnesses sign it. They deposited the signed statements with the Associated Press before excavations. Later the signed statements certainly came in handy, when it was denied by the Restoration that I had known the size of the old foundations. After two and one-half centuries the old foundations saw the light of the sun again for the first time; they were almost to the inch sixty-six feet long by twenty-nine feet wide.

*If thou thy Duties truely doe,
Of thy Reward, be hopefull too.*



ILLVSTR. VII.

Book. 3

Their freedom was short-lived. On the third morning I found the foundations covered over again, without having been informed. Curiously enough, on the very same Monday the Rockefeller Restoration began an extensive project of restoring the interior of the present Church, as had been announced to tourists during previous months over a collection-box. Interest in original Bruton, however, was so intense, that they postponed their work for ten days. One hundred thousand dollars have since been spent in restoring present Bruton, and every fair and unfair effort has been made to suppress the news of the old foundations, as will be seen.

As soon as the excavations of the old foundations were completed the Vestry suggested that the search for the Vault be delayed until the excitement had died down, and the

situation could be gotten in hand. I was asked to refrain from giving out any statement whatever, and to avoid all publicity. Since I would have preferred to locate the Vault quietly and in a co-operative spirit, I agreed wholeheartedly. A friend came from Pennsylvania to help keep newspaper men and photographers away. The Vestry stationed a police-guard and closed the churchyard doors for the first time in many years. I declined an offer from the National Broadcasting Co. to describe the circumstances of the discovery on the air. I hoped that in view of the actual "concrete" evidence, the first delivered in the three hundred year mystery—those who opposed me would be convinced that there was "foundation" to my claims, and therefore change their attitude.

The next day, however, I was completely taken by surprise when a report appeared in the papers that the foundations of an old Church had been found and discovered by the Vestry of Bruton, and that the existence of it had long been suspected. Circumstances leading to the discovery, or my efforts, were never mentioned. The article was specifically designed to give a false and untruthful impression and to ridicule all efforts on my part. Upon investigation I discovered that the article was dictated by an official of the Rockefeller Restoration (to the informer) in spite of the fact that the last sentence read: "The Restoration has nothing to do with it, and wants none of it." I was unable to correct statements for fear of forfeiting permission to excavate for the vault.

However, reports nearer the truth came through because many of the people were quite incensed over the matter. In a public meeting the head of the Rockefeller Restoration made the statement that:

"the finding of old Bruton's foundations was the most unfortunate thing that had ever happened to Williamsburg, and should never have been permitted."

Aside from the fact that permission was not given, perhaps the statement is true from the point of view of the Restoration, though reasons certainly are not obvious on the surface, and their reluctance to reveal the true reasons is most evident, as will be seen from their further attitude.

Perhaps the fact that Rockefeller interests restored Stratford on Avon upon very flimsy legend throws a faint light.

Though I could well understand that the sudden discovery of the foundations might be a shock to the skeptics—if such they were—still I could not at the time think of a reason which would force them to misrepresent, or to lament an event of such far-reaching *constructive* nature.

They could not help but have a very comprehensive idea of the issue involved, and I was forced to the conclusion that there were other reasons best known to themselves. One thing I knew for sure, that though convinced, they were not won; and I began to see that cooperation with the Restoration was impossible, perhaps not at all desirable. Very obviously personal considerations — of whatever nature — were preferred to the general good, and every effort was made to suppress the issue. Personally, I feel that the measure of greatness is not—never to make a mistake, or to build on error, but to have the honest courage to admit error. To err is human and deserving of tolerant attitude—to admit error is courageous and demands respect.

Reports were circulated and stated in print that it had been known all the time that the old foundations were there. It was constantly denied that I had any other source of information except the Bland-map; though if they knew, and if the Bland map had the information—they never mentioned why they could not locate the foundations themselves.

Still unable to believe that their efforts at suppressing such a constructive and immeasurably beneficent work could be motivated by ill will, I wrote up an article stating all reasons which led me to believe that the Bland-map and the Michael-drawing were produced by informed men so as to come to the rescue of the finder of old Bruton by telling him, or at least giving him a chance to convince those in authority from their own records, that there was a *brick-church* in Bruton before the present one; and also that it was located elsewhere and *fell to the West*. That, however, for reasons of safeguarding the Vault, and above all, because the discovery of the whole plan was essential to discernment of the Vault—since the Vault itself was to be a concrete proof of the great scheme—the men drew both the Michael-drawing and the Bland-map misleading. I sent a copy of this article to the Restoration, they acknowledged it and asked to be permitted to make further copies, which I conceded. (Letter available.)

To avoid confusion I wish to state clearly that information obtainable from the Bland-map could under no circumstances lead to the old foundations. The east and west measurements, which are stated in the attached legend, fall over *thirteen feet out*. North and south direction, which are not stated in the legend, and which have to be scaled by an attached scale for that purpose, fall forty-nine feet out. The proportions and size of the fictitious Bland-church are at complete variance with the foundations found. Yet I had exact measurements and the exact location *before excavations*.

Naturally the Restoration is perfectly aware of the impossibility of finding the old foundations by the Bland-map, yet during the last two years they have persisted in their version. Just recently (August, 1940) a booklet was sent to me released after the completion of the restoration of the present church. It contains a map of the Churchyard showing present Bruton, and also the old foundations I discovered. In the explanatory "legend" appears this statement:

"There has been discovered recently in Bruton Churchyard the foundation of an early brick church, apparently gothic, the location of which *conforms* to Colonel Page's gift, *and to the Theodorick Bland survey of the new town of Williamsburg, made in 1699, showing the site of the church.*"

There may be some technical twist in the statement permitting other interpretation; to me it sounds like a willful misstatement of facts, designed to reconcile the people of Williamsburg and others to the erroneous belief that I located the old foundations by the Bland map, a version which has been persistently spread.

That those in authority are not averse to similar methods is borne out by an incident which occurred shortly after the excavations and in connection with a four-week period of "investigation."

Numerous people who had witnessed events or had heard statements previous to excavations were cross-examined by the Restoration, three stenographers taking down dictation. After the "evidence" was written up, the parties were requested to return and sign the papers. Never at any time was I given an opportunity during several weeks of meetings between Restoration, Vestry, and new men who had recently become associated with the issue, to defend the work fully. Finally I requested of Mr. Hall, that I be given an opportunity to state facts truthfully. My request was granted. After a brief resume of events the spokesman of the assembly (about fifty men) asked what I would have them do. I begged that they bear witness to the facts which many had observed, so that the opening of the Vault may be effected; whereupon the lawyer of the Restoration arose with the reply:

"Mrs. Bauer, I don't think the Vestry should do anything of the kind, because you found the foundations by the Bland-map!"

In lawyer fashion, intended to intimidate, he attempted to trick me into a statement admitting it. After simply answering that it was a lie, and that he knew it, I was cautioned not to call anyone a liar. Those were my most strained relations with the Restoration at any time.

Later a more subtle attempt followed. The spokesman of "the Committee in charge" came to the home where I was staying and presented to me a lengthy paper, and what he termed "a rough map." The text of the paper was rather honeyed language, lauding and acknowledging "my fine work." The "rough map" was a sort of illegitimate offspring of the Bland-map, whereby you multiply the scale of the north and south direction by two. You leave the east and west directions as they are, then you're only ten or twenty feet out either way, and that can be found by "accident." I was not naive enough to sign such a statement in spite of the preface, without studying it, and the Committee-spokesman was not naive enough to leave a copy with me. (There are, however, two witnesses, unknown to the spokesman.)

At the aforementioned meeting I had elicited a promise that, could I verify the location of Bruton Vault through methods or scientific instruments entirely outside the source of my information, excavations for the Vault would be permitted.

I immediately contacted Mr. Lundberg in Ontario, Canada, who had several weeks previously offered his assistance, and was prevented by an auto accident from helping me locate the old foundations. His firm is the largest and best equipped in America, has a fine name and repute for inter-terrestrial measurements, and a record of many successful excavations.

Motivated by scientific interest, Mr. Lundberg graciously offered his services, and sent his engineer, Mr. Mark Malamphy, to Williamsburg, especially equipped to conduct an "equi-potential" survey of Bruton Churchyard.

Under the supervision of the Vestry and members of the Restoration and the eager attendance of College boys and girls (who had returned September 15) the field-work was carried on from November 1 to 4 inclusive. A complete delineation of the method, the proceedings, findings, graphical maps illustrating the tests undertaken and the undeniable recordings of impartial scientific instruments, is given in the account of Book I.

It is here sufficient to state that the tests disclosed a complete verification of my calculations concerning the size, depth, and location of the Vault:

"At a depth of from sixteen to twenty feet, about ten feet square, centered exactly where the 1711 line east of William & Mary crosses the old foundations, lies a body partially filled and much larger than an ordinary tomb." (From engineers report.)

After his tests were completed Mr. Malamphy was invited to appear before the Vestry. He explained his method, stated his findings, presented graphical maps (which members of the Vestry had helped to compound) and recommended excavations to a depth of at least twenty feet. Members of the Restoration present at the meeting insinuated that Mr. Malamphy "made the spot coincide with my findings," whereupon he offered to let them do it over. The offer was not taken up, but the representatives of the Restoration rose to leave with the comment, "I suppose you dig, count us out." The Vestry voted to excavate, Mr. Malamphy was to supervise.

Excavations began and had proceeded to a depth of nearly five feet. Restoration-Archaeologists appeared to be most interested spectators and though there was not the slightest evidence of stratification, they became more and more sneering with remarks that the "ground had never been disturbed, unless God almighty had done so himself." They were looking for reasons to stop the digging the first day— though for their own good their anticipation was rather previous. Perhaps not "God Almighty," but someone had buried a casket a little deeper, and the corner of it showed up just before quitting-time. It seemed like an answer from heaven, and the digging was continued the next day.

We were not allowed to remove any of the earth or to investigate the casket or the lettering on it in brass-tacks. The next day the unexplained generosity of the Restoration in furnishing the labor became evident. Though there was not the slightest change in the composition of the soil, when excavations had proceeded to less than nine feet, orders were given to the diggers to discontinue, and to cover the trench over the same night, because it was a safety hazard to tourists.

Mr. Malamphy requested to be allowed to dig at least a cross-trench. However, the committee was anxious not to disturb either the tree, the Graham-tomb, or the casket discovered. Further excavations were frankly opposed for absolutely no reason.

In explanation of the findings registered by the instruments it was said that the anomaly indicated might have been caused by "a high point in a bed of marl". The city engineer, however, made the statement that true marl could not be reached at less than *fifty feet of depth*, that usually a bluish white clay found at about *thirty feet* was by common people mistaken for marl. We had dug to *nine feet*. The excavations were discontinued, the trench was covered the same evening. No explanation was given and a statement printed by the Vestry that the last excavation was the final one to which permission would ever be given.

However, people often miscalculate;—I still believe that Lord Bacon's faith in America is justified and that "Vox populi, the Voice of the People" shall ask for the opening of Bruton Vault. Certainly the vague assumption that efforts had failed or were not substantiated by the presence of the Vault, even lacks the right of being called a theory; and vague and improbable insinuations were disproven:

1. By my "prediction" of the exact size and location of the old foundations and of the Vault extracted from tombstone- inscriptions. The men who wrote the directions into the tombs made sure that no other source of information could be found.
2. By the verification of that information in *pictures*, text, anagrammatic reiterations in the Wither-book.
3. By the uncovering of the actual foundations of old Bruton and the exact check of measurements and distances.
4. By the testimony of scientific instruments which verified these calculations exactly and to the point.
5. By the fact that unwittingly I cleared up all discrepancies in measurements used by the Restoration in laying out Williamsburg.
6. By the fact that when excavations were forestalled no half-way plausible reason could be given, nor any excuse which could hold water, nor any explanation to this day, except false statements.

7. No *virgin-soil* had been struck, nothing whatever had been found to account for the reaction of perfectly impartial instruments, at the same time an exact verification.
8. To say the least, strange is the attitude of an organization, which, to all appearances could only benefit from such important discovery, and who furthermore went to such fair and unfair trouble actually to suppress the issue, while all the time using "History and Philanthropy" as a basis for their undertakings.

After the last excavations in Bruton Churchyard it seemed to me that the only alternative would be, if possible, to contact the organized body of Free Masonry. Members of the order have been intensely interested in my work and have supported the cause whenever possible. However, two things have to be considered:

1. Those members of Masonry who are acquainted with part or the whole extent of the work received their information under a vow of absolute secrecy, which may not be broken until the designated time.
2. To speak of an organized body of Masonry in America is difficult, since the Lodges are not centrally organized under collective rulership.
3. The so-called power of money, particularly in the hands of proverbial "aristocrats of capitalism" (if there should be such a thing) is most intimidating to the courage of individuals and organizations alike. Evidently they are unaware that their subservient attitude and behavior equip capitalism with the very power they fear.

Still I am perfectly confident that at the designated time of revelation the Order of Free Masonry will openly and fully partake in the great Rebirth of America, the birth of a New Age. I believe that Lord Bacon would wish Free Masonry to open its great shrine,—or perhaps more fittingly its political representatives, the official servants of Democracy and trusted delegates of the American people. It would lend a degree of dignity and sacredness to the Birth of Democracy as well as the rebirth of its great Prince and Founder, which could not otherwise be attained.

Since personally I have not been sworn to any secrecy and the work is so constructive, so absolutely vital to the salvation of our war-torn world; since Lord Bacon's mighty plan offers such medicinal aid toward soothing the birth-pains of a new Age; since it opens such great vistas of hope and faith into a happier future, and at the same time releases a treasure of untold worth physically, mentally, emotionally, spiritually, on an individual, national and humanitarian level, it seems that knowledge of this great work, as far as attainable, should not be unduly withheld from those who are to inherit the fruits of this great labor of Love, these "Love's Labors Lost." THE PEOPLE OF AMERICA, OF THE COMBINED NEW ATLANTIS: North America, South America, Mexico and Canada—affiliated in Brotherhood with the United Democracies of Europe and the Peoples of the World.

Among Lord Bacon's last words are these pregnant declarations :

"I have held up a light in the obscurity of Philosophy, which will be seen centuries after I am dead. It will be seen amidst the erection of Tombs, Theatres, Foundations, Temples, of Orders and Fraternities for nobility and obedience,—the establishment of

good laws as an example to the World. For I am not raising a Capitol or Pyramid to the Pride of men, but laying a foundation in the human Understanding for a holy Temple after the model of the World. For my memory I leave it to Men's charitable speeches, to foreign Nations and the next Ages, and to my own Country after some Time has elapsed."

In a little volume called "Bacon's Remains" we read:

"For by this unchangeable way have I proposed to erect the Academic fabric of this Island's Solomon's House (Masonry) modeled in my "New Atlantis" . . . in this benevolent, yea magnificent affair my ends are only to make the World my heir, the learned Fathers of Solomon's house the successive and sworn Trustees in the dispensation of this great Service for God's glory, my Prince's magnificence, our countries' general good and the propagation of my own memory; which done, I shall not then doubt the happy issue of my undertakings in this design, whereby concealed Treasure, which now seems utterly lost to mankind, shall be confined to so universal a Piety, and brought into use by the industry of converted penitents (scholars?) whose wretched carcasses (opinionated books?) the impartial laws have, or shall have dedicated as an untimely feast to the worms of the Earth in whose womb these deserted Riches must ever lie buried as lost abortments, unless those be made the active mid- wives to deliver them. For my Lords, I humbly consider them the fittest of all men to effect this great work for the ends and causes which I have before expressed."

America—cast your vote for the' salvation of your own Future, for the recognition of your great Founder, the empire- builder of your Nation and your Culture, the giver of the most stupendous "God-father-gift" ever prepared for Man— the Hope and Salvation of your oppressed misguided Brothers in Europe. File your claim for the uncovering of Bruton Vault, so that the fruits of this tremendous work may yield a healing medicine for the sick earth—a work which is enduring, because it is founded upon the very gravity-point of nature, is anchored in the Soul of the Human race, recorded in the fraternal ideal of world-wide organizations, reflected in the eyes of a young Nation, chronicled in the secret records of the human elect, audible in the living text of immortal writings,—a voice growing into song, absorbing the wails of a war-ridden world, destined to merge into a glorious symphony heralding the Birth of a New Age, the time of Man's coming into his great Inheritance, because his truly royal birth and spiritual Destiny, his claim to true HUMANITY has been recognized.

*"So all their praises are but prophecies of this, our Time,—all your prefiguring!
And for they looked but with divining eyes, They had not still enough your worth to
sing. For we, who now behold these present dayes Have eyes to wonder, but lack
tongues to praise." --Shakespeare-Sonnet No. 106.*