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THE CRYPTOGRAPHY OF SHAKESPEARE

ERRATA

Page 51, for "meanings" read "meaning".
Page 84, for "Theese" read "Theefe".
Page 96, for "tacituc" read "tacitus".

THE CRYPTOGRAPHY OF SHAKESPEARE

PART ONE

BY

WALTR CONRAD ARENSBERG

LOS ANGELES

HOWARD BOWEN

1712 Las Palmas Avenue

1922

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TO MY FATHER

PREFACE

The controversy as to the identity of the author of the Shakespeare plays and poems has involved three kinds of evidence, historical, stylistic, and cryptographic; and in the already extensive literature to which the controversy has given rise this evidence must be carefully sifted from a mass of conjecture which is sometimes plausible and sometimes not. For a general introduction to the literature that deals with the historical evidence that the poet was not the actor William Shakespere the reader may refer to G. G. Greenwood: *The Shakespeare Problem Restated.* For a general introduction to the literature that deals with the historical and stylistic evidence that the poet was Francis Bacon the reader may refer to Walter Begley: *Is It Shakespeare?* and *Bacon's Nova Resuscitatio;* R. M. Theobald: *Shakespeare Studies in Baconian Light;* W. S. Booth: *The Droeshout Portrait of William Shakespeare;* and J. P. Baxter: *The Greatest of Literary Problems.*

The attempts that have been made to discover cryptographic evidence that Francis Bacon was the author of the Shakespeare plays and poems have been based on a variety of cryptographic methods. Among these methods are the "arithmetical cipher", as employed by Ignatius Donnelly in *The Great Cryptogram* and *The Cipher in the Plays and on the Tombstone;* the bi-literal cipher, as employed by Elizabeth Wells Gallup in *Francis Bacon's Bi-Literal Cypher;* the word cipher, as employed by Orville W. Owen in *Sir Francis Bacon's Cipher Story Discovered and Deciphered;* the "progressive anagram", as employed by an anonymous "Shake-spearean" in *Shakespeare Anagrams;* and a variation of this method which is employed by William Stone Booth in *Some Acrostic Signatures of Francis Bacon* and in *The Hidden Signatures of Francesco Colonna and Francis Bacon,* and which Mr. Booth sometimes, as in his first title, designates inaccurately as an acrostic method, and sometimes as the method of the "string cipher." In my opinion, none of the methods to which I have re-

ferred has been proved to have been employed by Francis Bacon in the works of *William Shakespeare.*

Other attempts to discover cryptographic evidence that Francis Bacon was the author of the Shakespeare plays and poems have been based on the methods of the common anagram and the common acrostic. The only spellings of interest with which I am acquainted that have been obtained in the Shakespeare plays and poems in accordance with these methods are some common acrostics deciphered by W. S. Booth; they include, among some acrostic spellings of words not the name, one incomplete acrostic spelling of the name of Francis Bacon: F. BACO. This incomplete acrostic spelling of the name, which appears in the Folio in *The First Part of Henry the Fourth,* Act 1, Scene 1, lines 102-106, is simply part of an acrostic spelling of the complete form of the name, F. BACON, which may be deciphered in accordance with the method which I have defined and illustrated in the following pages as the key to the cryptography of Shakespeare and which I have called the compound anagrammatic acrostic. Another acrostic discovered by Mr. Booth which I regard as of value in connection with the question of the poet's identity, is the acrostic IAMON, the Spanish word for *ham* and an allusion to Bacon, which may be read on the opening lines of *Richard the Third.* In *Is It Shakespeare?* Begley shows, as the discovery of an anonymous German publisher and bookseller, an acrotelestic BACON at the end of *Lucrece.* The signature in this position, the structure of which is inadequately defined by Begley, is decipherable as F. BACON in accordance with the method, as I have shown, of the compound anagrammatic acrostic. In connection with the riddle in *Loues Labour's lost*: "What is Ab speld backward with the horn on his head?" I am indebted to Isaac Hull Platt: *Bacon Cryptograms in Shakespeare,* for the evidence that the horn may be understood as the letter C.

For the purpose of deciphering I have used the Sidney Lee facsimiles of the first Shakespeare Folio, *Pericles,* and the Shakespeare poems; the Ashbee-Halliwell facsimile of the quarto edition of *Loues Labor's lost;* A. W. Pollard: *Shakespeare Folios and Quartos;* the first edition of *The Advancement of Learning,* and also Spedding's edition of the same work; and the first edition of *Timber,* which appears in the second volume of the first Jonson Folio and a copy of which was kindly lent to me by

Mrs. George M. Millard. For the text of passages not included in the foregoing works I have depended either on facsimiles or on reprints. The line numbers in my references to the Shakespeare plays and poems are based on the *Oxford Shakespeare*. For secretarial assistance I am indebted to Miss Dorothy B. Daniels.

The acrostics which I have deciphered include spellings of the name of Francis Bacon in various forms. The forms FR. BACON and FRA. BACON appear as the signatures of some of Bacon's letters. For the form BAKON contemporary evidence may be found in Spedding's *The Letters and the Life of Francis Bacon,* Vol. I, page 32. The form BACO, which appears in a few of the signatures which I have deciphered, may be found in the Northumberland Manuscript, dating from about 1597, among various spellings of the names of Bacon and Shakespeare; and the letters of BACO may further be understood as a sufficient form for BACON in view of the fact that the letter O with a circumflex may be understood to represent the letters ON. In connection with the acrostic spellings of VERULAM and ST. ALBANS, it will be remembered that these names belonged to Bacon as Baron Verulam and Viscount St. Alban.

The three chapters which I am at present publishing are to constitute the introduction to my complete account of *The Cryptography of Shakespeare,* which is now in preparation; they are intended, in this separate form, primarily as a definition of the method on which the cryptography of Shakespeare is based; and as they include, as illustrative of the method, only a small proportion of the acrostic spellings of the name of Bacon which I have deciphered in the Shakespeare plays and poems, the acknowledged works of Bacon, and various contemporary works referring to Shakespeare and Bacon, they are not to be understood as in any sense a complete account of the evidence which I have to offer that *William Shakespeare* was Francis Bacon's pseudonym.

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Things hid & bard (you meane) frõ cõmon sense.

—*Loues Labour's lost.*

CHAPTER I.

ACROSTICS AND ANAGRAMS

The conclusive evidence that *William Shakespeare* is the pseudonym of Francis Bacon is incorporated in the original editions of the Shakespeare plays and poems. This evidence consists of cryptograms in which the name of the poet is signed as Francis Bacon. These cryptographic signatures are numerous. I have already deciphered more than five hundred, and there appear to be indications of many more in passages which I have not yet had time to submit to a final examination. Pending a complete account of the signatures that I have deciphered, I shall confine myself in the present introductory study to describing and illustrating the cryptographic method in accordance with which these signatures are constructed.

I was led to the discovery of the Shakespearean cryptograms of Francis Bacon through the discovery, which I have published in *The Cryptography of Dante*, of a cryptographic method which is employed by Dante in the *Divina Commedia* and which has not, so far as I know, been previously described. This method consists essentially of a combination of the acrostic and the anagram, and I have accordingly called it the anagrammatic acrostic. The method of the anagrammatic acrostic is the key to the cryptograms in the Shakespeare plays and poems. In the minority of the Shakespearean cryptograms the method of the anagrammatic acrostic is employed in the simple form described in *The Cryptography of Dante*. In the majority of the Shakespearean cryptograms the method of the anagrammatic acrostic is employed in a modified form which I shall call the compound anagrammatic acrostic.

In both its simple and its compound form, the method of the anagrammatic acrostic is employed by Francis Bacon not only

in the works published under the name of *William Shakespeare,* but also in works published under other pseudonyms and in some of his acknowledged works. The same method is also used by John Davies of Hereford, R. C., Joseph Hall, Milton, Ben Jonson, and various other of Bacon's contemporaries. Davies employs the method to make an acrostic of Bacon's name in his sonnet *To the royall, ingenious, and all learned Knight, Sir Francis Bacon,* in which he openly addresses Bacon as a poet and at the same time makes what I regard as unmistakable allusions to a cryptographic method. R. C. employs the method to make an acrostic of Bacon's name in his reference, in Camden's *Remaines,* to Shakespeare. Hall employs the method to make acrostics of Bacon's name in his satires on *Labeo,* a mask name which Begley has shown to be meant for Bacon. Milton employs the method to make his own acrostic signature to his anonymous *Nova Solyma,* and also to make an acrostic of Bacon's name in his poem to Shakespeare in the second Shakespeare Folio. Ben Jonson employs the method to make acrostics of Bacon's name in his epigrams on *Chev'rill,* a mask name which in Begley's opinion is meant for Bacon; in his two poems in the Shakespeare Folio, *To the Reader* and *To the memory of my beloued, The Author Mr. William Shakespeare;* and in his *Timber, or Discoveries.*

Of the various contemporary witnesses that *William Shakespeare* is the mask of Francis Bacon, Ben Jonson is the most important; and it is in his *Timber, or Discoveries,* as first published with the date 1641 in the first Jonson Folio, dated 1640, that Jonson confirms and supplements the testimony of his two poems in the Shakespeare Folio. The accepted view of *Timber, or Discoveries* as a loose collection of miscellaneous notes will have to be revised. Like Jonson's two poems in the Shakespeare Folio, with which it is obviously related, *Timber, or Discoveries* has for its unique purpose the revelation of the secret that Francis Bacon was the poet *William Shakespeare;* and the secret is revealed not only in numerous anagrammatic acrostics, but also in the constant use of expressions which are capable of both conveying and concealing a double meaning. The purpose of the work might have been guessed, indeed, from its tricky title page, in connection with the curious association of the names of Shakespeare and Bacon in the body of the work. The sub-title *Discoveries* may in itself be taken as a hint that something is concealed; and the title *Timber,* which is a translation of *sylva* in

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In order to describe the complicated method of the anagrammatic acrostic as it is employed in the Shakespeare plays and poems, the acknowledged works of Bacon, and various contemporary works, let me first describe some of the recognised

forms of the acrostic and the anagram, the two simpler cryptographic methods which the anagrammatic acrostic combines.

ACROSTICS

The word *acrostic* is derived from the Greek ἄκρος, extreme, and στίχος, order, row, line, verse. In the general sense of the word, an acrostic is a spelling that is composed of the letters at the extremity of consecutive units of text. The units of text that are used in the construction of acrostics are most commonly lines, but they may be any other units, such as chapters, cantos, stanzas, and words. The extremity from which the letters of the acrostic spelling are taken is most commonly the beginning of the unit of text, but it may also be the end. There are three commonly recognised forms of acrostic, the acrostic, the telestic, and the acrotelestic.

An acrostic, as distinguished from a telestic or an acrotelestic, is a spelling that is composed of the initials, to be read consecutively, of consecutive units of text. An example of an acrostic constructed on the units of consecutive lines may be seen in the following poem in memory of Sir Francis Walsingham, a contemporary of Bacon's:

Shall Honour, Fame, and Titles of Renowne,
In Clods of Clay be thus inclosed still?
Rather will I, though wiser Wits may frowne,
For to inlarge his Fame extend my skill.
Right, gentle Reader, be it knowne to thee,
A famous Knight doth here interred lye,
Noble by Birth, renowned for Policie,
Confounding Foes, which wrought our Jeopardy.
In Forraine Countries their Intents he knew,
Such was his zeal to do his Country good,
When Dangers would by Enemies ensue,
As well as they themselves, he understood.
Launch forth ye Muses into Streams of Praise,
Sing, and sound forth Praise-worthy Harmony;
In *England* Death cut off his dismall Dayes,
Not wronged by Death, but by false Trechery.

Grudge not at this imperfect Epitaph;
Herein I have exprest my simple Skill,
As the First-fruits proceding from a Graffe:
Make then a better whosoever will.

The initials of all the lines of this poem spell, in the sequence in which they appear in the poem: SIR FRANCIS WALSINGHAM. Since the letters used in this spelling of the name SIR FRANCIS WALSINGHAM are exclusively initials of consecutive lines, and since they appear in the poem in the sequence in which they appear in the spelling of the name, they form a regular acrostic.

Though acrostics are most commonly constructed on the units of lines, they are not uncommonly constructed on other textual units. An example of an acrostic constructed on the units of chapters appears in the anonymous *Hypnerotomachia Poliphili;* the initials of the chapters of this work spell, in the sequence in which they appear in the text: POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT. This acrostic reveals the name of the author and the name of his mistress.

An example of an acrostic constructed on the units of consecutive stanzas appears in Boccaccio's *Amorosa Visione.* The initials of all the terzine of this long poem compose, in the order in which they occur in the text, three distinct poems, in the first of which still another acrostic is constructed.

An example of an acrostic constructed on the units of consecutive words is the famous acrostic ΙΧΘΥΣ, the Greek word for "fish". The fish was regarded as the symbol of Christ, and in order to show a cryptographic analogy between Christ and the fish as his symbol, the Greek word for "fish" was shown as an acrostic of the name of Christ and his titles: Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ, "Jesus Christ, the Son of God, the Savior."

Contrasting with the regular acrostic, which is composed of the initials of consecutive units of text, is the telestic, which is an acrostic composed of the final letters of consecutive units of text. An example of a telestic constructed on the units of lines appears in the following lines by Tibullus, IV,1,33-38:

ac tua non titulus capiet sub nomine facta,
aeterno sed erunt tibi magna volumina useru,

convenientque tuas cupidi componere laudes
undique quique, canent vincto pede quique soluto:
quis potius, certamen erit, sim victor in illis
(ut nostrum tantis inscribam nomen in actis.)

Consider the final letters of the first five of these lines:

. . . . . a
. . . . . u
. . . . . s
. . . . . o
. . . . . s

Read the telestic: AUSOS.

To be distinguished from the telestic is the acrotelestic, which is an acrostic composed of the initials of the final words of consecutive units of text. An example of an acrotelestic constructed on the units of lines appears in the following lines by Martial, Epigram 7, 1-6:

Qualiter in Scythica religatus rupe Prometheus
assiduam nimio pectore pavit avem,
nuda Caledonio sic viscera praebuit urso
non falsa pendens in cruce Laureolus.
uivebant laceri membris stillantibus artus
inque omni nusquam corpore corpus erat.

Consider in these lines the initials of the final words of the lines:

. . . . . P
. . . . . a
. . . . . u
. L
. . . . . a
. . . . . e

Read the acrotelestic: PAULAE.

For the relation of the telestic reading: AUSOS, and of the acrotelestic reading: PAULAE, to the texts in which they

are embodied, the reader may refer to *Ein neuentdecktes Geheimschriftsystem der Alten* by Johannes Minos. This work, from which I have taken the telestic and the acrotelestic just shown, contains many other examples of acrostics, telestics, and acrotelestics in Greek and Roman literature.

The acrostic, the telestic, and the acrotelestic, which are the three kinds of acrostic most commonly found, are commonly employed in accordance with two distinct methods. They are employed, first, in the construction of spellings on the total number of the selected units which their texts contain; and second, in the construction of spellings on less than the total number of the selected units which their texts contain. Examples of acrostics constructed on the total number of the selected units of their texts have already been cited in the poem in memory of Sir Francis Walsingham, the *Amorosa Visione,* and the *Hypnerotomachia Poliphili.* Other examples are the abecedarian Psalms in the Bible and the *Argument* of Jonson's *Volpone,* which spells VOLPONE on the initials of all the lines. Acrostics constructed on less than the total number of the selected units are common in the *Divina Commedia;* and Minos shows examples in Greek and Latin literature. Less than the total number of the lines of their texts are employed in the construction of the telestic AUSOS and the acrotelestic PAULAE which I have quoted.

The two methods which may be employed in the construction of the three kinds of acrostic, the acrostic, the telestic, and the acrotelestic, are based on logical principles which will have to be clearly distinguished. As these principles apply equally to all three kinds of acrostic constructed on any kind of unit, I shall confine my illustrations, for the sake of simplicity, to acrostics constructed on the initials of consecutive lines.

In the construction of an acrostic on the total number of the lines (or other units) of a text the author of the text establishes an inflexible correspondence between the physical form of the text and the acrostic spelling. The initial of the first line corresponds to the first letter of the acrostic spelling. The initial of the last line corresponds to the last letter of the acrostic spelling. The number of the line initials corresponds to the number of the letters in the acrostic spelling. The identity of the line initials corresponds to the identity of the letters in the acrostic spelling. And the sequence in which the various letters

appear as line initials corresponds to the sequence in which the same letters appear in the acrostic spelling.

The correspondence which is thus established between the acrostic spelling and the acrostic text is logically the same as the correspondence between an ordinary spelling and its ordinary text, which is a correspondence of identities. The spelling and its text are, of course, two different things; but they correspond as to their beginning, their end, the number of their letters, the identity of their letters, and the sequence of their letters. Such a correspondence is all that is needed to signify a single spelling and to preclude the possibility of an alternative spelling; and it is logically the same correspondence which is established between the acrostic spelling and the form of the acrostic text by the method of constructing the acrostic on the total number of the lines of a text. And in the sense that the acrostic spelling is signified in respect to the essential particulars of beginning, end, number of letters, identity of letters, and sequence of letters, and that it precludes the possibility of an alternative spelling, the acrostic method by which it is signified may be called inflexible.

Now in deciphering an acrostic which an author has constructed on the total number of the lines of a text, the decipherer employs the same inflexible method which was employed by the author in the construction of the acrostic. The correspondence between the form of the text and the acrostic spelling which the author has established is all that is needed to give the decipherer an exact indication as to what the spelling is. It is a single spelling which extends through all the initials of the lines from the first to the last initials, and which precludes the possibility of an alternative spelling. The spelling is inevitable.

But though the physical form of the acrostic text is an exact indication as to what the acrostic spelling is, it is no indication at all that the spelling is to be made. Apart from its hidden correspondence, the form of an acrostic text is the same as the form of a text in which no acrostic is contained; they have each a beginning and an end and lines of words. It is obvious, therefore, that so far as the form of the acrostic text alone is concerned, the presence of the acrostic is indicated only by the possibility of discovering it.

In the event that it is possible to discover in a given text an acrostic spelling which conforms to an inflexible method such as I have described, the evidence that the author of the text in-

tended the spelling may be deduced from the mere possibility of the spelling itself. The method in accordance with which such an acrostic spelling is deciphered is logically identical with the method employed in reading ordinary writing; and the possibility, therefore, that such an acrostic spelling could occur by chance is as slight as that any ordinary spelling of equal length has occurred by chance on the present page. Any acrostic spelling which may be deciphered in a text in accordance with an inflexible method is its own proof that it was intended by the author of the text.

In the construction of an acrostic on less than the total number of the lines of a text, the author makes an arbitrary choice, first, as to the proportion of the number of the letters in the acrostic spelling to the number of the lines in the text; and second, as to the position which the consecutive lines to be used for the acrostic spelling shall occupy within the limits of the total number of the lines. By reason of this arbitrary choice, the method which he uses in the construction of the acrostic is flexible.

The flexibility of the method appears in the fact that it establishes a flexible correspondence between the acrostic spelling and the form of the text as to the beginning of the spelling, the end of the spelling, and the number of its letters. The beginning of the spelling is not necessarily the initial of the first line; the end of the spelling is not necessarily the initial of the last line; and the number of the letters in the spelling is not necessarily any particular proportion of the total number of the lines. And since the correspondence is flexible as to the beginning of the spelling, the end of the spelling, and the number of its letters, the correspondence must likewise be flexible as to the identity of the letters. And in the sense that the definition of a finite sequence must indicate the number of its units and its terminals, the correspondence between the form of a text and an acrostic spelling constructed on less than the total number of its lines must further be flexible as to the sequence of the acrostic letters.

It is obvious, therefore, that for the purpose of deciphering, the form of a text which contains an acrostic constructed on less than the total number of its lines is incapable of being used as an inflexible indication as to what the acrostic spelling is. So far as the form of the text is concerned, there is no indication as to

the line on which the spelling begins, the line on which the spelling ends, or the number of the lines which the spelling includes. And there is consequently no indication as to the identity or the sequence of the initials of the lines which are to be used for the acrostic spelling. The only indication which may be derived from the form of a text as to an acrostic spelling constructed on less than the total number of its lines is simply that a spelling of some sort is discoverable on an indefinite number of consecutive initials.

Now the discovery of an acrostic spelling on an indefinite number of a series of initials involves a method of deciphering which is logically different from the process of discovering an acrostic spelling on an entire series of initials. For if the spelling includes the entire series, the decipherer is able to discover the spelling by the identical process by which it was constructed. He simply reads the initials from beginning to end in the sequence in which they appear in the text, and by this simple process the spelling which was constructed by the author and which precludes the possibility of an alternative spelling is discovered automatically. In case of an acrostic spelling on an indefinite number of a series of initials, no such automatic discovery is possible. The flexible method employed in the construction of the spelling supplies no clue as to the arbitrary choice by which the author of the acrostic text determined, first, the proportion of the number of the letters in the spelling to the number of the lines in the text, and, second, the position which the consecutive lines to be used for the spelling should occupy within the limits of the total number of the lines. Since the decipherer is unable, therefore, to use the method by which the acrostic spelling was constructed as the means of determining the arbitrary length and position of the acrostic spelling, he is reduced to the necessity of simply hunting among the total number of the initials for any group of consecutive initials out of which a spelling may be formed.

The mere possibility, however, of discovering in a series of initials an indefinite number of initials which form a spelling is insufficient evidence that the spelling was intended by the author of the text in which it may be discovered. Such a spelling, and even more than one such spelling, may conceivably occur by chance. The flexible method which the author employs in the construction of an acrostic spelling on less than the total number of the lines of a text is logically incapable of precluding

the possibility of an alternative spelling in accordance with the same method. In deciphering, therefore, no single spelling which may be discovered in accordance with this method may be considered to be logically inevitable, in the sense of being the only spelling which the method permits. And since the possible alternative spellings, as being all composed of indefinite numbers of consecutive initials, are indistinguishable in structure, they are incapable of being proved to be either accidental or intentional by their structure alone. The proof that any such spelling was intended must be discovered, if it may be discovered at all, in conditions external to the mere possibility of the spelling itself.

Though the mere possibility of discovering an acrostic spelling on less than the total number of the lines of a text may not in itself alone be considered proof that the spelling was intended by the author of the text, the proof of the author's intention may sometimes be found in expressions in the text which are capable of being understood as a reference to the acrostic. If in the text containing such a reference only one acrostic spelling is discoverable, the reference to the acrostic may be regarded as proof that the discovered spelling was intended. But in the event that it is possible to discover more than one acrostic spelling in the text, the reference to the acrostic is incapable of being used to distinguish the intended spelling from the accidental.

Expressions capable of being understood as references to acrostics are common in texts in which acrostics are found. The *raison d'être* of such expressions is simply that they are the most convenient means by which the authors can bring their acrostics to the attention of the reader. In some instances these references are quite open. The author is naively proud of his acrostic, and naively afraid that the reader may miss it. But in the majority of the instances with which I am acquainted these references are couched in cryptic expressions which are capable of being understood in a double sense. Such riddling references to a cryptographic content are common in the *Divina Commedia*, the Shakespeare plays and poems, and the acknowledged works of Bacon.

A characteristic example of a riddling reference to an acrostic may be seen in the poem in which we have already seen the acrostic SIR FRANCIS WALSINGHAM. The fourth line of the poem reads:

For to inlarge his Fame extend my Skill,

and the last three lines read:

> Herein I have exprest my simple Skill,
> As the First-fruits proceding from a Graffe:
> Make then a better whosoever will.

The repetition of the word *Skill* is a characteristic reference to the skill involved in the making of the acrostic; it is a hint to the reader to examine the poem for some evidence of the skill of which the author boasts. And the last line:

> Make then a better whosoever will,

is a distinct hint that the poem may be used to "make" something else. What it may be used to "make" is obviously the acrostic. But the most distinct, as well as the most cryptic, part of the reference to the acrostic appears in the lines:

> Herein I have exprest my simple Skill,
> As the First-fruits proceding from a Graffe.

The "First-fruits" may be understood as the first letters of the lines, the initials which are used in the acrostic spelling; and these initials may be understood as "proceding from a Graffe" in the sense that they procede, or have their sequence, from a "Graffe," or grafting, of the letters of the acrostic spelling: SIR FRANCIS WALSINGHAM, to the body of the text. It is in the acrostic so unmistakably hinted here that the author, as he tells us, has exprest his simple Skill.

Analogous uses of *graff* and *graffing* as allusions to acrostics appear in the Shakespeare plays; and an analogous use of the idea of grafting appears in the Oracle in *Cymbeline*, in which, it will be remembered, there is a cryptic reference to "branches" which have been "lopt" from a "stately Cedar" and which are later to "bee ioynted to the old Stocke, and freshly grow." This joining of the branches to the stock of a tree with the purpose of making them grow is obviously a process of grafting; and the allusion is to the acrostics which are grafted upon the Oracle.

The idea of *cutting*, which is involved in *graffing* and which is expressed in *lopt*, appears in many cryptic references to acrostics as an allusion to the acrostic method of cutting off the initials for the acrostic spelling. An early instance of such an allusion appears in Dante's cryptic use, in *Paradiso XIX*, of *lettere mozze*, or *letters cut off*. In the frequent references in the Shakespeare

plays to cutting off a man's head or a woman's head, there is a similar riddling hint that the *heads,* or initials, of the lines are to be cut off for the acrostic spellings which the lines embody.

A cryptic reference to an acrostic, such as the reference in the poem in memory of Sir Francis Walsingham, may certainly be regarded as evidence that an acrostic spelling of some sort was intended by the author of the text. And if only one acrostic spelling is discoverable in the text, the cryptic reference may be regarded as evidence that the author intended this particular spelling. But in the event that more than one acrostic spelling is discoverable, the cryptic reference, unless it specifies the meaning of the acrostic, is incapable of being used to determine which spelling was intended and which was accidental.

There is a second kind of evidence as to the author's intention which may often be found in texts containing acrostics; this evidence consists of a correspondence between the meaning of the acrostic spelling and the meaning of the acrostic text. Such a correspondence appears in the poem in memory of Sir Francis Walsingham, where the acrostic spells the name of the person commemorated in the poem. A similar correspondence appears in the Argument of *Volpone,* where the acrostic spells the name of the principal character in the play of the some name. Many such correspondences appear in the *Divina Commedia,* where the acrostic words are commonly related in meaning to the subject matter of the passages in which they are concealed. An example is the acrostic PESCE, which is spelt, in reversed sequence, on the initials of the five terzine describing how the spirits looked like fish in a *peschiera,* Par. V, 97-111. The reason that the correspondence between the meaning of an acrostic spelling and the meaning of its text is evidence that the author intended the spelling is simply that an acrostic spelling expressing such a correspondence is much less likely to occur by chance than an acrostic spelling with an irrelevant meaning.

A third kind of evidence as to the intention of a possible acrostic spelling might be derived from the possibility of discovering in the same text a number of acrostics with identical or similar spellings. A repetition of acrostics with identical or similar spellings is much less likely to occur by chance than any single acrostic spelling or a number of acrostic spellings which are unrelated to each other in meaning. And still less likely to occur by chance, and accordingly still stronger evidence as to

the author's intention, would be the possibility of discovering a repetition of identical or similar acrostic spellings in a series of fixed positions in a given text, such as at the beginnings and the ends of its main divisions, or continuously through passages of considerable length. The evidence as to the author's intention based on the possibility of such a repetition of identical or similar acrostic spellings would be practically incontrovertible.

I have now defined the general nature of the evidence which is capable of proving whether or not an acrostic spelling discoverable in a given text was intended by the author of the text. If the spelling is decipherable in accordance with the inflexible method employed in the construction of an acrostic on the total number of the lines of the text, the mere possibility of the spelling itself is sufficient evidence that the author of the text intended it. If the spelling is decipherable in accordance with the flexible method employed in the construction of an acrostic on less than the total number of the lines of the text, the possibility of the spelling may conceivably be attributed to an accidental coincidence, and the evidence that the author intended the spelling must be sought, first, in some expression in the text which may be understood as a reference to the existence of the acrostic; or second, in a correspondence between the meaning of the acrostic spelling and the meaning or the authorship of the acrostic text; or, third, in a repetition of identical or similar acrostic spellings, either at irregular intervals, or in a series of fixed positions, such as the beginnings and the ends of the main divisions of the text, or continuously through passages of considerable length.

In view of the fact that acrostics constructed in accordance with the flexible method can only be proved to be intentional on evidence external to the possibility of the spelling itself, it may be imagined, perhaps, that the flexible method is defective, and unlikely, therefore, on a priori grounds, to have been employed by an author who wished to have his acrostics deciphered. That such, however, is not the case, appears from the incontestable use that has been made of the flexible method by many makers of acrostics in both classical and modern literature. The flexible method is indeed defective from the point of view of ease in deciphering. But ease in deciphering is just what the makers of acrostics and other cryptograms have in general sought to avoid. In the majority of instances, I believe, the makers of acrostics have intended that their acrostics should be decipherable. But

they have intended that they should be decipherable with difficulty, and by a method which obliges the reader to find the clue to them in some secret meaning in the acrostic text itself. It is for this reason that in the making of acrostics the flexible method has so often been used in preference to the inflexible method, since it is a method which is incapable of being used by a decipherer who has not first divined from cryptic utterances in the acrostic text itself the secret which the acrostic is intended merely to confirm.

ANAGRAMS

An anagram, according to the *New English Dictionary,* is "a transposition of the letters of a word, name, or phrase, whereby a new word or phrase is formed." The following example is quoted from Howell: "This Gustavus (whose anagram is Augustus) was a great Captain." Another example is quoted from Hickeringell: "The true anagram of Jesuita is Sevitia." Roger Bacon concealed his formula for an explosive, *carbonum pulvere,* in the anagram: *luru mope can ubre. Peto,* the name of one of the characters in *Henry IV,* is an anagram of *Poet.*

Anagrammatic pseudonyms are not unknown. The pseudonym Voltaire is said to have been formed from the true name of the author, Arouet le jeune, by a transposition of all the letters of "Arouet" and the initials of "le jeune." Francois Rabelais used as a pseudonym Alcofribas Nasier, which is an anagram of his name. William Camden, the author of the *Remaines,* concealed his name in two anagrams: "Dum illa evincam" and "Nil malum cui Dea." These anagrams are evidence that the letter W, as I stated in referring to the Elizabethan alphabet, was considered as a double U or V; for in the anagram "Dum illa evincam," the W of "William" is used as a u and a v; and in the anagram "Nil malum cui Dea," the W is used as two u's.

A cabalistic anagram is an anagram in which the letters are represented by numbers. An example of a cabalistic anagram is the famous "five hundred, ten, and five" in the *Divina Commedia.* These numbers, which are used to designate a person, may be represented in the Roman notation by the letters DXV, and they may accordingly be anagrammatised to spell the Latin DVX, or DUX. The same numbers may also be understood, as

I have shown in *The Cryptography of Dante,* to represent the name of the author of the *Divina Commedia,* Dante Aldighiero. Analogous to this use of numbers to spell a name is "the number of the beast" in *Revelation*: "six hundred three score and six."

Another example of a cabalistic anagram appears in the date which was chosen for the publication of the first Folio of the Shakespeare plays: 1623. The letters in many cabalistic cryptograms are represented by the number of their positions in the alphabet. Thus A is represented by 1, B by 2, C by 3, D by 4, E by 5, F by 6, etc. According to this system, the integers of the date 1623 may be understood to represent the letters AFBC, which may be anagrammatised as F. BAC, the first four letters of the name F. BACON. The incomplete spelling of the name F. BAC, which may be deciphered from the date 1623 as a cabalistic anagram, is completed in the Folio, as we shall see, by the letters ON. The anagrammatic possibilities of the date of the first Folio, 1623, are repeated in the date of the second Folio, 1632.

In the common kind of anagram which I have illustrated the anagram has the same number of letters and identically the same letters as the spelling from which it is anagrammatised; it differs from the original spelling merely in having these letters arranged in a different sequence. The sequence in which the letters may be rearranged is not determined by the form of the original spelling; the letters may be rearranged in any sequence whatever which happens to yield the form of the anagram. It thus appears that though the correspondence between the form of the anagram and the form of the original spelling is inflexible as to the number and the identity of their letters, the correspondence is flexible as to the sequence of the letters, since the sequence depends on the arbitrary choice of the maker of the anagram. The method employed in the construction of a common anagram is therefore flexible.

In deciphering an anagram constructed in accordance with this flexible method, the decipherer is unable to derive from the form of the anagram an exact indication as to the spelling from which it was anagrammatised. For though the form of the anagram supplies an exact indication as to the number and the identity of the letters in the original spelling, it gives no indication at all as to their sequence; and the decipherer is accordingly reduced to the necessity of simply hunting for the original spell-

ing by rearranging the letters in any sequence that he pleases. And since it is always conceivable that he may be able to arrange the same letters in several different sequences to form several different spellings, the flexible method which he is obliged to use in deciphering the anagram is incapable of indicating which spelling was intended by the maker of the anagram and which was accidental. Let us imagine, by way of example, that an author indicates that ROMA is the anagram of the word he has in mind. The only way for the decipherer to discover the anagrammatised word is to rearrange the letters of ROMA in a sequence which forms a different spelling. But, as it happens, ROMA is the anagram of several different spellings, AMOR, RAMO, MORA, MARO, and OMAR; and since all these spellings conform equally to the indications supplied by the author, these indications are insufficient to enable the decipherer to distinguish among the various possibilities the one which the author intended. The flexible method to which they all conform is incapable of indicating a single spelling which precludes the possibility of an alternative spelling; and it is obvious, therefore, that no single spelling which may be deciphered from a common anagram is logically inevitable.

A kind of anagram in which the transposition of the letters is regular is the palindrome, which is a spelling constructed from another spelling by the simple process of *reversing* the sequence of the letters. Two famous palindromes are AMOR for ROMA and AVE for EVA. AVON is the palindrome of NOVA; and the palindrome is intended, I believe, in the reference to *Avon* in Jonson's poem in the Shakespeare Folio. The allusion is to the plays as *nova organa,* just as *novum* is used in *Loves Labour's lost* as an allusion to the project of the *Novum Organum.*

The anagrammatic method employed in the construction of a palindrome is inflexible; it is a method which establishes between the palindrome and the spelling from which the palindrome is constructed, an inflexible correspondence as to the number, the identity, and the sequence of the letters involved. The number and the identity of the letters of the palindrome are the same as the number and the identity of the letters of the original spelling, and the sequence of the letters of the palindrome is simply the reverse of the sequence of the letters of the original spelling. Such an inflexible correspondence is capable, as we have already seen, of indicating a single spelling which precludes the possi-

bility of an alternative spelling. The spelling which is indicated by the structure of a palindrome is therefore inevitable.

Though the structure of an anagram may be taken to indicate, either flexibly or inflexibly, the spelling from which the anagram is derived, there is nothing in the anagrammatic structure which indicates that an anagram is intended. For a spelling which may be used as an anagram may possess a manifest meaning in addition to its anagrammatic meaning, and it may accordingly be used for the sake of its manifest meaning alone. The mere possibility, therefore, of deciphering an anagrammatic spelling in any ordinary spelling in a text is no evidence that the ordinary spelling was intended as an anagram by the author of the text. An anagrammatic spelling of some sort may be discovered in very many ordinary spellings; and as the possibility of such a discovery is rarely the result of anything else than an accidental coincidence, the evidence that an anagrammatic spelling was intended must be found, if it is to be found at all, in evidence external to the mere possibility of the spelling itself.

An indication that an anagrammatic spelling is intended in a text may often be found in an allusion to the anagram itself by the author of the text. But if the allusion to the anagram fails to indicate that the anagram is decipherable by an inflexible method which yields a single spelling and which precludes the possibility of alternative spellings, the decipherer is unable to determine on the strength of the allusion alone just what the anagrammatic spelling is.

Another indication that an anagrammatic spelling is intended in a text may sometimes be found in the appearance in the text of a spelling which possesses no manifest meaning. Such an apparently senseless spelling is Roger Bacon's anagram for *carbonum pulvere*: LURU MOPE CAN UBRE. The senselessness of the spelling is in itself a hint that its sense may be hidden in an anagrammatic spelling. But as the anagrammatic spelling is only decipherable by a flexible method, the hint that an anagrammatic spelling is intended is insufficient to indicate just what the anagrammatic spelling is.

Another indication that an anagrammatic spelling is intended may sometimes be found in a correspondence between the meaning of a text and the meaning of an anagrammatic spelling which it is possible to discover in the text. Such a correspondence appears in the anagrammatic spelling, *carbonum pulvere,*

which, as we have already seen, has been deciphered from Roger Bacon's senseless spelling, LURU MOPE CAN UBRE. The deciphered spelling is conceivably only one of an indefinite number of alternative spellings which might be legitimately deciphered from the anagram in accordance with the flexible method by which the anagram was constructed. The only indication, therefore, that *carbonum pulvere,* rather than any of the alternative spellings, was intended by the author is just the fact that it coincides in meaning with the meaning of the text, which describes an explosive.

Analogous to the foregoing indication of intention based on a correspondence between the meaning of a possible anagrammatic spelling and the meaning of the text in which it may be found is a correspondence between the meaning of a possible anagrammatic spelling and the authorship of its text. An example of such a correspondence is the pseudonym *Voltaire,* with which the works of *Arouet le jeune* are signed. The name *Voltaire* contains the identical letters which appear in *Arouet* and in the initials of *le jeune,* the *i* being equivalent to the *j;* and the pseudonym may thus be considered as an anagram of the true name of the author. But as there is no direct evidence that the author intended the pseudonym as an anagram, the only evidence that the anagram was intended is just the fact that one of an indefinite number of anagrammatic spellings which might conceivably be deciphered from the pseudonym may be shown to correspond to the name of the author of the works to which the pseudonym is signed. Such a correspondence is more likely to be intentional than accidental.

Another indication that an anagrammatic spelling is intended in a text may be found in an emphasised juxtaposition of two or more words which may be deciphered as anagrams of each other. An instance of such a juxtaposition, as I have shown in *The Cryptography of Dante,* may be seen in the first canto of *Inferno,* in which a single passage contains an acrostic MARO and ordinary spellings of *Roma* and *Amor.* These three words are anagrams of each other, and their appearance together is intended, I believe, to indicate their anagrammatic as well as their symbolic identity. Analogous to such a repetition of words that may be regarded as anagrams of each other is the repetition of identical integers in the dates of the first and second Folios, 1623 and 1632.

The evidence of the intention of an anagrammatic spelling based on the appearance together of two or more words decipherable as anagrams of each other would be strengthened if a series of such words could be shown in a series of fixed or symmetrical positions in a text, such as at the beginnings or the ends of its main divisions. Let us imagine, for example, that each of the five cantos of a single poem begins respectively with the following words: *Roma, Amor, Mora, Ramo,* and *Omar.* The fact that all these words are anagrams of each other and that they appear in a series of fixed positions in a single text could scarcely be conceived to occur by chance. It would accordingly be very strong evidence that an anagrammatic spelling of some sort was intended by the author of the poem. And if the poem had been published anonymously, in the lifetime of a poet named *Maro,* the fact that each of the five cantos of the anonymous poem began with an anagram of the name of the poet *Maro* would be very strong evidence that Maro was the author of the poem. And the evidence as to the intention of a particular anagrammatic spelling based on such a series of different anagrams of the same word would be indefinitely stronger if it could be confirmed by the various other indications of intention which I have defined.

THE ACROSTIC ANAGRAM

There remains to be examined an anagrammatic structure which has little resemblance with either the structure of the common anagram or the structure of the palindrome. By reason of the fact that it involves an anagrammatic transposition of the letters at the *extremities* of the anagram, this peculiar structure is essentially a combination of the anagram and the acrostic; and I shall accordingly call it the *acrostic anagram.* The acrostic anagram has distinct analogies with the anagrammatic acrostic, which is also, as I have already said, essentially a combination of the anagram and the acrostic; and the extraordinary and most manifest use that is made of the acrostic anagram in the first Shakespeare Folio is intended, as I shall show, to suggest the analogous anagrammatic acrostic as the method to be used in deciphering the author's signatures.

The structure of the acrostic anagram is employed by Dante, as I have shown in *The Cryptography of Dante,* for a signature

in the *Divina Commedia.* In the passage in which this signature appears Dante is describing how Beatrice addressed him by name on the occasion of his first meeting with her in Purgatory, and how she then appeared to him when, as he says: "I turned at the sound of my name, which is here registered of necessity." The Italian reads, *Purgatorio* XXX, 62-63:

Quando mi volsi al suon del nome mio,
Che di necessita qui si registra.

Now in this reference to his name, which, as he says, *di necessità qui si registra,* Dante expresses a double meaning. Apparently he is merely implying that his name is registered in the poem by reason of his obligation to record the exact words with which Beatrice addressed him. But he may also be understood to imply that his name is registered in the form of the words: DI NECESSITA.

The hint as to the method of deciphering the name of DANTE which is registered, or signed, in the words DI NECESSITA is given in the words:

mi volsi al suon del nome mio.

In saying thus that he *turned at the sound of his name,* Dante may be understood to hint that he turned at the sound of DANTE in DI NECESSITA in the sense of turning back and forth among the letters of DI NECESSITA for the letters of DANTE.

In order to decipher the DANTE that is registered in DI NECESSITA it is necessary, first, to recognise that the word DI is the spelled form of the letter D. The two words DI NECESSITA may then be considered:

D NECESSITA

In this form of the words the decipherer is directed, by the hint of *turning at the sound of the name of Dante,* to read the letters of DANTE in a regular series of turns between the letters at the extremities of the letters D NECESSITA. He reads, first, the first letter, D; second, the last letter, A; third, the letter adjacent to the first letter, N; fourth, the letter adjacent to the last letter, T; and fifth, the letter adjacent to the first two letters, E. These letters spell DANTE in the sequence in which they have been obtained by turning regularly back and forth between the letters

at the extreme left and the letters at the extreme right of D NECESSITA. The regularity of the sequence will appear by numbering the letters of D NECESSITA in the sequence in which they are read for the spelling of DANTE:

D N E C E S S I T A
1 3 5 4 2

The acrostic character of this anagrammatic structure appears in the fact that the letters to be used for the anagrammatic spelling (DANTE) are placed at the extremities of the anagram (D NECESSITA.) As a spelling in which an anagrammatic transposition of the acrostic letters indicates another spelling, the acrostic anagram differs from the common anagram and the palindrome in two important particulars: first, in the peculiar sequence in which the letters are transposed; and, second, in the omission of some of the letters (CESSI) of the anagram (D NECESSITA) from the anagrammatic spelling (DANTE). The number of the letters of the anagram that are to be used in the anagrammatic spelling is not indicated by the structure of the acrostic anagram; it is simply left to the arbitrary choice of the maker of the anagram. As a result of this arbitrary choice the correspondence between the form of the anagram and the anagrammatic spelling is flexible, and the acrostic anagram conforms accordingly to a flexible method.

Let me illustrate the flexibility of the method employed in the construction of an acrostic anagram by referring again to the acrostic anagram D NECESSITA, from which the anagrammatic spelling DANTE has been deciphered. The anagram and the anagrammatic spelling have an inflexible correspondence as to their beginnings, since the first letter of the one corresponds to the first letter of the other. But as the number of the letters of the anagram that are to be used in the anagrammatic spelling is determined by the arbitrary choice of the maker of the anagram, the anagram and the anagrammatic spelling have a flexible correspondence as to the numbers of their letters; and it follows from this flexible correspondence as to the numbers of the letters that the correspondence between the anagram and the anagrammatic spelling must likewise be flexible as to their ends, the exact identity of their letters, and the exact sequence of their letters.

In view of this flexible correspondence between the acrostic anagram and its anagrammatic spelling, the acrostic anagram

is a flexible method which is incapable of indicating a single spelling which precludes the possibility of an alternative spelling. For as the number of the letters to be used in the anagrammatic spelling is determined by an arbitrary choice, an acrostic anagram which is constructed to form a certain anagrammatic spelling on a certain number of letters is capable, in accordance with the same method, of forming different spellings on different numbers of letters. Thus the acrostic anagram D NECESSITA, which was used for the construction of the anagrammatic spelling DANTE, might have been used with equal propriety for an anagrammatic spelling of the two letter word DA, or the three letter name DAN, or the six letter name DANTEC.

In deciphering an acrostic anagram the decipherer is obliged to employ the flexible method employed in the construction of the acrostic anagram. And as this flexible method is incapable of indicating a single spelling which precludes the possibility of an alternative spelling, no single spelling among the various alternative spellings which it is logically always possible to decipher in accordance with a flexible method can be regarded as inevitable, or as proving by the fact of its mere possibility that it was intended by the author of the text in which it may be found. The flexible method which the decipherer of an acrostic anagram is obliged to employ is incapable, therefore, of being used to distinguish an intended anagrammatic spelling from an accidental; and the proof of the author's intention must accordingly be sought in evidence external to the structure of the acrostic anagram itself. The nature of the evidence which is capable of proving the intention of an anagrammatic spelling decipherable from another spelling in accordance with the method of the acrostic anagram is the same as I have defined in connection with the common anagram and the palindrome. In the case of the anagrammatic spelling DANTE which is decipherable from the acrostic anagram D NECESSITA, the evidence that DANTE, rather than the alternative DA, DAN, or DANTEC, was intended appears in the fact that the anagrammatic spelling DANTE, as the name of the author of the poem, corresponds with the curious insistence on the name of the author which is expressed in the manifest text of the very passage which contains the anagram. And the evidence based on this correspondence of meaning which appears in the anagrammatic spelling and the manifest text is confirmed by a cryptic reference to *turning at the sound*

of the name, which may be understood in a double sense as a reference to the anagrammatic structure in which the name is concealed.

The immediate importance of the structure of the acrostic anagram appears in connection with the anonymous letter to Malvolio, *Twelfe Night,* Act II, Scene V. This letter, which has been concocted as a practical joke and left to be found by Malvolio, is not addressed. But it contains a phrase which is declared to be a "fustian riddle": "M. O. A. I. doth sway my life"; and Malvolio suspects that the letters M. O. A. I. are a cryptographic indication of the name of the person for whom the letter is intended. As he wants to believe that the letter is intended for himself, he attempts to discover a method by which the letters M. O. A. I. could be made to suggest his own name. This method, which is never explained but which is nevertheless, as we shall see, very plainly hinted, is the method of the acrostic anagram. M. O. A. I. is an anagrammatic spelling of MALVOLIO considered as an acrostic anagram, just as DANTE is an anagrammatic spelling of D NECESSITA. Read first, the first letter of MALVOLIO, or M; second, the last letter, or O; third, the second letter, or A; and fourth, the next to the last letter, or I. These letters spell M. O. A. I. The regularity of the sequence in which the letters M. O. A. I. are deciphered from MALVOLIO may be indicated by numbering the letters in the sequence in which they are to be read:

M A L V O L I O
1 3 4 2

In the passage which contains the manifest cryptogram M. O. A. I. are several expressions which are capable of being understood as hints of the method by which the cryptogram is to be deciphered. These hints will be analysed later, in connection with a further analysis of the cryptogram itself, which is used in a double sense as a common anagram for IAMO, a form of the Spanish word for ham, *iamon,* and a play on the name of Bacon. For our immediate purpose it will be sufficient to call attention to the obvious hint in the following sentence in the letter:

If this fall into thy hand, reuolue.

This direction to *revolve,* as a hint of the method of reading the

acrostic anagram by a series of revolutions between the letters at the extreme left and the letters at the extreme right, is exactly analogous to the hint given by Dante in his use of *volsi* in connection with the acrostic anagram DI NECESSITA. And there is a similar, and extremely important hint, as will have to be developed later, in the curious references made in the anonymous letter to *cross gartering*. *Cross gartering*, as a method of weaving back and forth, is intended, in one of its various cryptic meanings, to suggest the method of the acrostic anagram, and it is further intended, as we shall see, to suggest the method of the anagrammatic acrostic.

CONCLUSION

We have now examined the various forms of the acrostic and the anagram which are involved in the anagrammatic acrostic, and we have found that in their logical character these simple forms are either inflexible or flexible.

An inflexible cryptographic method is a method which indicates a single spelling and which precludes the possibility of an alternative spelling; and it is based on an inflexible correspondence between the cryptographic spelling and the complete form of the cryptographic text as to beginning, end, number of letters, identity of letters, and sequence of letters. Such a correspondence is logically the same as appears in ordinary writing, which indicates its spelling in only two other particulars, the division of the spelling into words by means of spaces and the division of the spelling into phrases and sentences by means of punctuation.

An example of an inflexible cryptographic method is the common acrostic constructed on the total number of the selected units of the acrostic text. Another inflexible method is the palindrome, when the palindrome is itself the total form of the cryptographic text. When the palindrome is embodied in a longer text it establishes no inflexible correspondence between its cryptographic spelling and the form of the text as a whole, and the method involved is therefore no longer inflexible. Another inflexible cryptographic method is the bi-literal cipher, which is described by Bacon in *De Augmentis* as his own invention and which has been notoriously misapplied to the Shakespearean text by Donnelly and Gallup. The principle on which the bi-

literal cipher is based is employed in the Morse telegraphic code, which is a method of communication which owes its value to its inflexibility.

A flexible cryptographic method is a method of spelling which establishes between the cryptographic spelling and the form of the cryptographic text a correspondence which is flexible in regard to any or all of the following particulars: beginning of the spelling, end of the spelling, the number of its letters, the identity of its letters, and their sequence. As these particulars must all be designated in the designation of a single spelling which precludes the possibility of an alternative spelling, it is obvious that a spelling which an author constructs in accordance with a flexible method can never be regarded as the only spelling that could be indicated by the same method in the same text. Examples of flexible cryptographic methods are the common anagram, the acrostic anagram, and the common acrostic constructed on less than the total number of the selected units which its text contains.

Many systems of stenography are analogous to flexible cryptographic methods, in the sense that they make use of identical signs for more than one meaning. For an identical sign that is used for more than one meaning indicates merely that the meaning of the sign is any one of a group of meanings; the indication is therefore indefinite; and the method is flexible. A similar flexibility exists in ordinary speech, in which alternative meanings may be expressed by the same word. A word that may be used to express more than one meaning is in itself an indefinite indication as to what its meaning is. The principle of the flexible cryptographic method is involved in the pun, which is a mode of expression based on the indefiniteness with which a meaning may be indicated by a word with more than one meaning.

In deciphering, in general, the decipherer constructs in a text not his own, in accordance with a logically definable cryptographic method, a spelling which was originally constructed, or ciphered, in accordance with the same cryptographic method, by the author of the text. The task of the decipherer is therefore a double task. He must show, first, the possibility of constructing in a text a spelling which conforms to a cryptographic method; and he must then show that the author of the text employed the same method to construct the same spelling.

If the spelling which the decipherer is able to construct in a given text conforms to an inflexible cryptographic method, the mere possibility of such a spelling may sometimes, but not always, be considered as evidence in itself alone that the author of the text intended the spelling in accordance with the method to which it conforms. An inflexible acrostic spelling is its own proof of intention, for the chance that such a spelling could be an accidental coincidence is practically negligible. But an inflexible anagrammatic spelling, such as appears in the palindrome, might be merely coincidental to the use of a spelling for the sake of its manifest meaning alone, and the possibility of deciphering a spelling in accordance with an inflexible anagrammatic method can therefore not be regarded as evidence that the author intended the spelling to be so deciphered. The proof of the author's intention in regard to an inflexible anagrammatic spelling must be based on evidence external to the mere possibility of such a spelling.

If the spelling which the decipherer is able to construct in a given text conforms to a flexible method, the possibility of the spelling may conceivably be the result of an accidental coincidence, and the intention of such a spelling, like the intention of an inflexible anagrammatic spelling, is incapable, therefore, of being proved by the mere fact that it conforms to a cryptographic structure. The general nature of the evidence which is capable of being used to prove that such spellings were intended by the authors of the texts in which they are discoverable consists, first, of expressions in the text which are capable of being understood as references to the cryptographic method involved; second, of a correspondence between the meaning of the cryptographic spelling and the meaning or the authorship of the cryptographic text; and third, of such a repetition of identical or similar spellings as could not possibly occur by chance. As it is on such evidence as this that the decipherer is obliged to depend for the proof of the intention of a spelling constructed in accordance with a flexible cryptographic method, the maker of the cryptogram is obliged to supply this evidence if he wishes his cryptogram to be provably his own.

CHAPTER II

THE SIMPLE ANAGRAMMATIC ACROSTIC

In the light of the simpler structures of the acrostic and the anagram we are now prepared to examine the anagrammatic acrostic, which is the cryptographic structure employed in the large number of spellings of the name of Francis Bacon which I have deciphered in the works of *Shakespeare* and various contemporary works. In its general character, the anagrammatic acrostic is a method of constructing a spelling in another spelling, or text, by an anagrammatic transposition of acrostic letters. The analogies of the anagrammatic acrostic with the simpler structures of the acrostic and the anagram appear as follows.

Like the common acrostic, the anagrammatic acrostic involves the initials of consecutive units of text; and again like the common acrostic, it involves the initials of either the total number or less than the total number of the selected units which the text contains.

Like the acrostic anagram, the anagrammatic acrostic involves the acrostic letters in an anagrammatic transposition. It also involves two other features of the acrostic anagram which will be mentioned later.

Like the common anagram, the anagrammatic acrostic involves a transposition of letters which is irregular in sequence.

And like the common anagram, the acrostic anagram, and the common acrostic constructed on less than the total number of the selected units which a text contains, the anagrammatic acrostic is flexible.

The flexibility of the anagrammatic acrostic is logically the same as the flexibility of the simpler structures which we have examined; but it is greater than theirs, and it requires accord-

ingly a greater amount of evidence to prove that a spelling decipherable in a text in accordance with the structure of the anagrammatic acrostic was intended to be so deciphered by the author of the text. But the flexibility of the anagrammatic acrostic is not to be understood to imply that the method is defective. Its flexibility gives it just the particular virtues for which it was chosen for the use to which it is put in the works of *William Shakespeare*.

The virtues of the flexible method of the anagrammatic acrostic are the virtues which Bacon describes in *De Augmentis* as desirable in cryptographic methods in general:

"But the virtues required in them are three; that they be easy and not laborious to write; that they be safe, and impossible to be deciphered; and lastly that they be, if possible, such as not to raise suspicion."

These three virtues are the property, to an extraordinary degree, of the anagrammatic acrostic, and they derive, as we shall see, from its flexibility. It is a method which allows the author who employs it great flexibility in the construction of his text, so that an anagrammatic acrostic is not laborious to write. It is a safe method, since it is incapable of being used by a decipherer to discover a single inevitable spelling which could be proved to be intentional on the evidence of the mere possibility of the spelling itself. And it raises no suspicion, for the reason that it can be almost completely hidden in a text devoted ostensibly to its mere manifest meaning. The virtues of a flexible cryptographic method, which determined the use of the anagrammatic acrostic in the Shakespearean text, have been recognised in recent military signalling. I have heard, on good authority, that the only method of signalling which was safe in the War from enemy decipherers was based on a flexible method, in which the significant signals were included in a display of non-significant signals that was indefinitely continuous.

The anagrammatic acrostic may be described as having two forms, which I shall call the simple form and the compound form. The simple form may be employed independently of the compound form, as in the majority of the acrostics in the *Divina Commedia* and in a minority of the acrostics in the works of *Shakespeare*. In the compound form of the anagrammatic acrostic, the simple form is included as a mere function of the more complicated structure.

For the sake of clarity I shall first, in the present chapter, describe the simple form of the anagrammatic acrostic without reference to the compound form; and I shall then, in Chapter III, describe the compound form as including the simple form along with its various other functions. In this procedure I shall first describe each of the functions of the anagrammatic acrostic separately, and I shall then, in conclusion, unite them all in a single definition of a single self-consistent structure to which all the acrostic spellings of the name of Francis Bacon conform.

In its simple form, the anagrammatic acrostic involves two modifications of the structure of the common acrostic. The first of these modifications involves the sequence in which the letters of the acrostic spelling appear in the acrostic text. Whereas in the common acrostic the letters of the acrostic spelling appear in the acrostic text in the sequence in which they are to be read, in the anagrammatic acrostic the letters of the acrostic spelling appear in the acrostic text in a sequence which has to be transposed. This transposition is irregular, as in the transposition of the letters of the common anagram.

An acrostic spelling of BACON which involves a transposition of the initials of consecutive lines appears in the following passage from the second book of *The Advancement of Learning*, on the unnumbered page facing the page erroneously numbered 94:

> But this precept touching the politicke knowledge of our selues hath many other branches whereupon we cannot insist:
>
> Next to the wellvnderstanding and discerning of a mans selfe, there followeth the well opening and reuealing a mans selfe, wherein we see nothing more vsuall then for the more able man to make the lesse shewe. For there is a greate aduantage in the well

Consider the initials of the first five of these lines:

B
o
c
N
a

Read: BACON.

As an anagrammatic arrangement of acrostic letters, this spelling of BACON conforms to the structure of the anagrammatic acrostic. Like the common acrostic constructed on less than the total number of the lines of a text and like the common anagram, this structure is flexible. Its flexibility is as great as the flexibility of the two simpler structures combined.

The second modification of the structure of the common acrostic which appears in the structure of the anagrammatic acrostic involves the positions in which the letters of the acrostic spelling appear in the acrostic text. Whereas in the common acrostic the letters of the acrostic spelling appear in the acrostic text as initials only, in the anagrammatic acrostic they appear in the acrostic text as initials and an indefinite number of letters either adjacent or consecutively adjacent to the initials. I shall designate hereafter as acrostic letters not only initials, but initials in conjunction with adjacent or consecutively adjacent letters.

An example of an acrostic spelling of F. BACON which involves the initials of consecutive lines in conjunction with a single letter adjacent to one of these initials appears in the following passage from the second book of *The Advancement of Learning,* on the page numbered 95:

> in another place speaking of his character of speech, when he did any thing that was gratious and populer, he sayeth, That in other thinges hee was *velut eluctantium verborum:* but then againe, *Solutius loquebatur quando subueniret.* So that there is no such artificer of dissimnlation: nor noe such commaunded countenaunce *(vultus iussus),* that can seuer from a fained tale, some of these fashions, either a more sleight are carelesse fashion, or morc set & formall, or more tedious and wandring: or comming from, a mã more drily and hardly.

On the five consecutive lines beginning with the line that begins with: *"batur quando subueniret"*, consider the following acrostic letters:

b
f
co
n
a

Read: F. BACON.

An example of an acrostic spelling of BACON which involves the initials of consecutive lines in conjunction with consecutively adjacent letters appears in the following passage from the second book of *The Advancement of Learning*, page 25:

> me (considering, to whom it was applied, Namely
> to *Antichrist*, the highest deceiuer,) wee may di-
> scerne well, that *the comming in a Mans owne name,*
> without regard of *Antiquitie*, or *paternitie;* is no
> good signe of truth; although it bee ioyned with
> the fortune and successe of an *Eum recipietis*. But
> for this excellent person *Aristotle*, I will thinke of
> him, that hee learned that humour of his Schol-
> ler; with whom, it seemeth, hee did emulate,
> the one to conquer all Opinions, as the other to
> conquer all Nations. Wherein neuerthelesse it may
> bee, hee may at some mens hands, that are of
> a bitter disposition, get a like title as his Scholler
> did.

Consider on the second, third, and fourth lines from the end of this passage the following acrostic letters:

> con
> b
> a

Read: BACON.

In involving as acrostic letters not only initials but initials in conjunction with an indefinite number of adjacent or consecutively adjacent letters, the anagrammatic acrostic resembles the acrostic anagram. As a result of this inclusion of adjacent or consecutively adjacent letters the flexibility of the structure is increased. The flexibility of the anagrammatic acrostic is so great, indeed, that an indefinite number of spellings which conform to the structure may be shown in any text whatever; and it is obvious, therefore, that no single spelling which the decipherer is able to construct in a given text in accordance with this method can be regarded in itself alone as evidence that the author of the text employed the method for any spelling whatever.

The proof that such a spelling was intended by the author of the text in which it may be constructed must always be found, if it is to be found at all, in evidence external to the mere possibility of the spelling itself.

The flexibility of the simple form of the anagrammatic acrostic which I have now defined and illustrated appears in the fact that it involves on the part of the maker of an anagrammatic acrostic an arbitrary choice, first, as to the number of the consecutive lines of the entire text which are to be used for the acrostic spelling; second, as to the position of these lines in the body of the text; third, as to the number of the letters of the acrostic spelling which shall appear in these lines as letters adjacent or consecutively adjacent to the initials of the lines; and fourth, as to the sequence in which the letters of the acrostic spelling shall appear in these lines. It follows from these four arbitrary choices that the correspondence which the author establishes between the acrostic spelling and the form of the acrostic text is flexible as to the beginning and the end of the acrostic spelling and the number, identity, and sequence of its letters. So far as the structure alone is concerned, it indicates its spelling merely as an unindicated sequence of an unindicated number of the acrostic letters of an unindicated number of consecutive lines in an unindicated position in the body of the text. Such a structure is incapable of being used to indicate a single spelling which precludes the possibility of alternative spellings; and the maker of an anagrammatic acrostic is accordingly obliged, if he wishes his intended spelling to be distinguished from the possible alternative spellings which the structure is always capable of indicating in the same passage, to supply the decipherer with further information as to what the intended spelling is. This information may be embodied in the acrostic text.

The flexible method which the maker of an anagrammatic acrostic adopts by choice is the only method by which an anagrammatic acrostic can be deciphered; and just as this method is incapable of being used by the maker of the acrostic to indicate a single spelling which precludes the possibility of alternative spellings, it is incapable of being used by the decipherer to distinguish among the various spellings which it is capable of indicating in the same passage the single spelling which the maker of the acrostic intended. In order to distinguish the intended spelling from the possible alternatives, the decipherer is accord-

ingly obliged to rely on evidence which is external to the mere possibility of the spelling itself and which the maker of the acrostic is obliged to supply if he wishes his intended acrostic spelling to be provably his own. The general nature of the evidence which is capable of proving the intention of an anagrammatic acrostic spelling has already been defined. It may be found, first, in expressions in the manifest text which are capable of being understood as allusions to the acrostic structure which the text embodies; second, in a correspondence between the meaning of the acrostic spelling and the meaning or the authorship of the acrostic text; and third, in a repetition of identical or similar anagrammatic acrostic spellings either at irregular intervals or in a series of symmetrical positions, such as at the beginnings and the ends of principal units of text, or continuously throughout passages of considerable length. Such a repetition would involve a repetition of groups of identical letters in definable relation to each other which could not possibly occur by chance and which would accordingly be conclusive evidence of the author's intention. If evidence such as I have here indicated can be found for an anagrammatic acrostic spelling that the decipherer may be able to construct in a given text, it proves that the spelling was intended by the author of the text and that the author of the text employed the method to which the spelling conforms.

As an anagrammatic acrostic spelling which the decipherer is able to construct in a given text can only be proved to be intended by the author of the text on evidence external to the mere possibility of the spelling itself, let us now see what evidence as to the intention of the author can be discovered for the three anagrammatic acrostic spellings of the name of BACON which I have shown in the passages quoted from *The Advancement of Learning*. The evidence, as we shall see, is overwhelmingly conclusive.

In the first place, there is an almost literal indication in *The Advancement of Learning* that the text of the book has some sort of cryptographic content. *The Advancement of Learning* contains a discussion of the general subject of cryptography, a discussion so important for the purposes of the author that he has reproduced it in part in his longer discussion of the same subject in *De Augmentis;* and in this discussion in *The Advancement of Learning*, after an enumeration of various kinds of ciphers and a

careful distinction between the relative arts of ciphering and deciphering, there appears the following passage:

"In the Enumeration of these priuate and retyred Artes, it may bee thought I seeke to make a greate Muster-Rowle of Sciences; naminge them for shewe and ostentation, and to little other purpose. But lette those which are skilfull in them iudge, whether I bring them in onely for apparance, or whether in that which I speake of them (though in fewe Markes) there be not some seede of proficience."

This passage can only be understood as a veiled declaration that the very book which contains the discussion of the "priuate and retyred Artes" contains a hidden use of them. The author distinctly implies that his purpose in naming them is not merely "for shewe and ostentation, and to little other purpose"; and in his express challenge to the reader to judge whether he has brought them in "onely for apparance," he distinctly implies again that he has brought them in for some purpose of concealment. The same implication is made with still greater distinctness in the phrase with which the sentence ends: "or whether in that which I speake of them (though in fewe Markes) there be not some seede of proficience." This phrase has a duplicity which has caused it to be generally misunderstood. To understand the "seede of proficience" in that which the author speaks of the "priuate and retyred Artes" as a reference to his mere theoretical knowledge of these arts is to miss the real meaning of the sentence entirely. A seed is something that is planted; the "seede of proficience" is plainly a reference to a use of some cryptographic device; and the seed is planted in that which the author speaks of the private and retired arts in the sense that a practical use of cryptography is embodied in the text in which the subject of cryptography is discussed.

There is a further duplicity in the parenthetical phrase: "(though in fewe Markes.)" This phrase may easily be understood as a reference to the fewness, or brevity, of the remarks about the subject of cryptography which the author makes. But it is much more consistent with the general meaning of the passage to understand the "fewe Markes" as a reference to a cryptographic method which is based on just a few of the marks, or letters, which are contained in the entire text of the discussion of cryptographic methods in general. The author thus implies that the "seede of proficience," or in other words his practical

use of cryptography, is planted in the text in the form of a method which employs only a small proportion of the letters of the text for the cryptographic spelling. The method thus hinted is consistent, for instance, with the method of the acrostic; and it is inconsistent, for instance, with the method of the common anagram or of the bi-literal cipher, since both of these methods are based on the total number of the marks, or letters, which their texts contain. It thus appears from our analysis of the passage just quoted that the author of *The Advancement of Learning* implies that he has used his text for the purpose of a cryptographic spelling and that the method in accordance with which this spelling is made has at least an analogy with the method of the acrostic.

A confirmation of the cryptographic character of *The Advancement of Learning*, which is implied in the passage just examined, appears in several peculiarities of the typography of the first edition. In the first place, there appears in the text of the first edition of *The Advancement of Learning* an extraordinary profusion of capital and italic letters. There is scarcely a page of the entire book in which the capitals and italics do not emerge from the body of the text like a subcutaneous eruption; it is impossible to explain this use of capitals and italics as merely a method of emphasising the manifest meaning of the words in which the capitals and the italics appear; and there accordingly seems to be suggested in *The Advancement of Learning* an "*advancement* of Letters"—to quote from the reference in *Timber*—which is consistent with the double use of the letters of a text in the construction of cryptograms. The capitals and italics of *The Advancement of Learning* are not to be understood to be the letters on which the cryptograms are constructed; they are merely intended as a general suggestion of the analogous "*advancement* of Letters" which is to be found in the acrostic spellings which the text contains.

There is a second peculiarity of the typography of *The Advancement of Learning* by which the cryptographic character of the text may not only be suggested but definitely proved. This peculiarity appears in the extraordinary irregularity of the spaces by which the words of the text are separated from each other. As a result of this irregularity in the spacing, some of the lines of the text are crowded with as many words as they can possibly hold, and others contain so few words that the spaces necessary

to complete the lines are not infrequently conspicuous for their length. This irregularity can only be explained as the result of the desire of the author to have certain words appear in positions other than the positions in which they would naturally appear if the text were printed with normal spacing; and it suggests as the simplest, and indeed as the almost only possible, explanation, that the irregular spacing is intended to bring certain words into certain acrostic positions, so as to render possible an acrostic spelling in which their acrostic letters could be included. A similar appearance of artificial spacing which can only be explained as the result of the construction of acrostics appears in the presence of many lines composed almost exclusively of widely spaced capitals. In reproducing the text of *The Advancement of Learning* for the purpose of showing the acrostics which it contains, I have purposely replaced the irregular spacing of the original with normal spacing, as a result of which the artificial irregularity in the length of the lines which results from the construction of the acrostics will betray itself in the uneven right hand margin.

The cryptographic character of *The Advancement of Learning*, which is implied in its discussion of cryptography and in its typographical peculiarities, is implied again in a peculiarity of the pagination. From the point of view of pagination, the first edition of *The Advancement of Learning* is one of the freaks of book-making. Though the text is printed on all the pages continuously, each of its "Twoo Bookes" is paginated as an independent series of pages, as if, like the double o in "Twoo", to suggest a duplicity; and the numbering of the pages appears on the right hand pages only, as if the right hand pages were the total series and the left hand pages were blanks; and the numbering of the right hand pages is so full of errors that the errors cannot possibly be regarded as the result of accident. As an illustration of these curious errors in the pagination let me quote the following series of page numbers in the second book:

70, 70, 71, 70, 72, 74, 73, 74, 75, 69, 77, 78, 79, 80, 77, 74, 74, 69, 69, 82, 87, 79, 89, 90, 91, 92, 93, 94, 95, 99, 97, 99, 94, 100 99, 102, 103, 103, 93, 106.

In a text as accurately printed as the first edition of *The Advancement of Learning*, such a series of errors in the pagination can only be understood as intentional; and like a senseless spelling in an otherwise sensible text, the intention expressed in

these errors of pagination can only be understood as cryptographic. Without attempting at present to discuss what the full significance of these errors may be, I wish to call attention to the fact that they convert a regular series into an irregular series by the method of transposition, and that this transposition is analogous to the transposition of letters in an anagram. The errors in the pagination of *The Advancement of Learning*, may thus be considered to indicate that *The Advancement of Learning* has a cryptographic character and that this cryptographic character is related to the anagram.

We have not yet, however, exhausted the implications of this anagrammatic transposition of the pagination numbers. In the sense that these numbers appear on the line above the lines of the text, they precede the text; and in the sense that the text of a page is a textual unit, the pagination numbers, as preceding the rest of the printed matter, may be regarded as initials and as possessing, accordingly, an acrostic character. Thus the pagination numbers may be regarded as the initials of consecutive units of text which are capable of being considered as the basis for the construction of an acrostic; and as these acrostic numbers are transposed in order, they suggest quite obviously the structure of the anagrammatic acrostic.

The extraordinary mispaginations of *The Advancement of Learning* can only be completely accounted for in the light of their analogies with the structure of the anagrammatic acrostic. But it is not only in the mispaginations of the book that the structure of the anagrammatic acrostic is suggested; it is suggested again, in connection with the general discussion of cryptography, in the list which Bacon gives of the various kinds of "cyphars," or cryptographic methods. This list appears as follows:

"For CYPHARS; they are commonly in Letters or Alphabets, but may bee in Wordes. The kindes of CYPHARS, (besides the SIMPLE CYPHARS with Changes, and intermixtures of NVLLES, and NONSIGNIFICANTS) are many, according to the Nature or Rule of the infoulding: WHEELE-CYPHARS, KAY-CYPHARS, DOVBLES, &c."

For the current understanding of the cryptographic terms of this passage the reader may refer to the appendix of the first volume of Spedding's edition of the *Philosophical Works*. For our present purpose it is sufficient to note that in whatever sense

these terms have been understood in the past, the list of ciphers in *The Advancement of Learning* contains a passage which is capable of being understood as an accurate, though purposely veiled and general, description of the anagrammatic acrostic. This passage comprises the words that are placed, with characteristic duplicity, in parentheses, just as if they had less, instead of more, importance than the rest of the passage. The all important words are these: "SIMPLE CYPHARS with Changes, and intermixtures of NVLLES, and NONSIGNIFICANTS."

In whatever other sense the words may be understood, SIMPLE CYPHARS may certainly also be understood as acrostics and anagrams; and the fact that there is no overt reference to the simple and popular methods of the acrostic and the anagram makes the implied reference in SIMPLE CYPHARS a practical certainty. In the light of this possible and, indeed, almost inevitable interpretation of SIMPLE CYPHARS as acrostics and anagrams, let us examine what is said as to the use of them.

It is to be noted, first of all, that they are mentioned, not as SIMPLE CYPHARS in their regular forms, but as "SIMPLE CYPHARS with Changes." If SIMPLE CYPHARS may be understood to refer to the structures of the acrostic and the anagram, these structures must accordingly be understood to be mentioned here in a form which involves some change, or variation from the forms in which they are commonly known. Among the various conceivable methods by which the structures of the acrostic and the anagram may be changed, a possible method, and perhaps the simplest, is the method of combining them in such a way that the anagram acquires an acrostic character, as in the acrostic anagram, and the acrostic acquires an anagrammatic character, as in the anagrammatic acrostic. Thus the phrase: "SIMPLE CYPHARS with Changes," is consistent with the structures of the acrostic anagram and the anagrammatic acrostic, in the sense that these structures involve changes in the regular forms of SIMPLE CYPHARS.

It is further to be noted that in the phrase: "SIMPLE CYPHARS with Changes," the SIMPLE CYPHARS are mentioned together in such a way as to be capable of implying *a combination of simple ciphers*, rather than any separate or alternative use of them. In view of this possible interpretation of the phrase, it is possible to understand *a combination of the simple*

structures of the acrostic and the anagram, the very structure, in other words, which appears in the anagrammatic acrostic.

This interpretation of "SIMPLE CYPHARS with Changes" as an allusion to the anagrammatic acrostic is confirmed by the remainder of the phrase in which the SIMPLE CYPHARS are mentioned: "SIMPLE CYPHARS with Changes, and intermixtures of NVLLES, and NONSIGNIFICANTS." The complete form of the phrase must be examined with care.

At first sight, perhaps, the words: "intermixtures of NVLLES, and NONSIGNIFICANTS," may seem to be tautological. For it is possible to understand "NVLLES" and "NONSIGNIFICANTS" in an identical sense. That they are not to be so understood, however, appears from the fact that they are separated by the very important comma after "NVLLES." This comma indicates that the two words are employed in different senses; and these senses must be distinguished if the passage is to be understood. A null may be defined as a part of a cryptographic text which is not included in the cryptographic spelling but which is essential to the cryptographic structure. A non-significant may be defined as a part of a cryptographic text which is external to both the spelling and the structure of the cryptogram. Let me illustrate the distinction in connection with a common acrostic constructed on less than the total number of the lines of a text. As the acrostic spelling is composed of a certain number of consecutive initials of lines, these initials may be called the significants. As the acrostic is constructed on the units of lines, the letters which compose these lines are essential to the structure of the acrostic; but as only the initials are included in the acrostic spelling, the remaining letters of these lines may be called nulls, in the sense that though they are essential to the acrostic structure they are external to the acrostic spelling. The non-significants of an acrostic text containing an acrostic on less than the total number of its lines are all the letters in all the lines which are external to the lines on which the acrostic is constructed. Thus the non-significants are both external to the acrostic spelling and external to the acrostic structure. If they were to be removed from the acrostic text, both the spelling and the structure of the acrostic would still be intact. In any acrostic an intermixture of nulls is implied by the character of the acrostic structure, but an intermixture of non-significants is possible in only those acrostics which are constructed on less than

the total number of the lines of the acrostic text. In an acrostic constructed on the total number of the lines, all the letters of the text are essential to the acrostic structure, in the sense that they are all included in the lines on which the acrostic is constructed; and none of the letters, therefore, can be non-significants. In a common anagram an intermixture of nulls is an impossibility. For as all the letters of a common anagram must be included in the anagrammatic spelling, all of the letters are both essential and significant. An intermixture of non-significants with a common anagram would imply that the anagram was included in a text which was not completely included in the anagram.

If NVLLES may be understood in the sense that I have defined and if SIMPLE CYPHARS may be understood as the simple structures of the acrostic and the anagram, to what, it must now be asked, may the phrase: "SIMPLE CYPHARS with Changes, and intermixtures of NVLLES," be understood to refer? Since an intermixture of nulls is a logical necessity in the structure of an acrostic, a reference to the "intermixtures of NVLLES" that appear in common acrostics would be quite without point in the present discussion of "CYPHARS with Changes," and it is obvious, therefore, that the reference must be to the structure of the anagram rather than to the structure of the acrostic. And as an intermixture of nulls is a logical impossibility in the structure of the common anagram, the reference may be understood to imply a form of the anagram "with Changes" of such a nature as would permit the intermixture of NVLLES. Such an anagrammatic form as the words here used are capable of being understood to imply appears in the acrostic anagram and in the anagrammatic acrostic.

We have now examined the implications of all but the final words of the passage relating to SIMPLE CYPHARS, in which the SIMPLE CYPHARS are described as having intermixtures of NONSIGNIFICANTS. Intermixtures of non-significants in a cryptographic text imply of necessity that there is a flexible correspondence between the form of the text and the cryptographic spelling and that the cryptographic structure is therefore flexible. The flexibility which is thus implied in the structure of the "SIMPLE CYPHARS with Changes" is consistent with the flexibility of the structure of the anagrammatic acrostic.

It thus appears from the foregoing analysis of Bacon's list

of ciphers in *The Advancement of Learning* that he gives, in the parenthetical phrase: "SIMPLE CYPHARS with Changes, and intermixtures of NVLLES, and NONSIGNIFICANTS," a description of a cryptographic method which is completely consistent with the anagrammatic acrostic.

Our examination of *The Advancement of Learning* has resulted, so far, in the following discoveries:

(1) three spellings of the name of BACON which conform to the structure of the anagrammatic acrostic;

(2) a passage which can only be understood as implying that the text of *The Advancement of Learning* contains cryptograms;

(3) typographical peculiarities which indicate that the text contains cryptograms and that these cryptograms are acrostics;

(4) an obviously intentional and obviously cryptographic series of mispaginations which suggests the structure of the anagrammatic acrostic in the sense that the page numbers, as the acrostic characters of the pages, are frequently transposed from the sequence in which they ought to appear;

(5) a description of a cryptographic method in which the structure of the anagrammatic acrostic may be understood to be described.

In view of the fact, therefore, that *The Advancement of Learning* may be understood, on the authority of Bacon himself, to contain cryptograms, and that he may twice be understood to suggest the cryptographic method of the anagrammatic acrostic, there is evidence that he intended the three spellings of his name which I have been able to construct in his text in accordance with the method which he may be understood to suggest. For further evidence that Bacon intended these anagrammatic acrostic spellings of his name let us now examine in detail the passages in which these spellings appear. For the purpose of this examination I shall ask the reader to refer to these passages, not in the form in which they may be reproduced in modern editions, but in the form in which they appear in the first edition and in which I have here reproduced them, in showing the signatures which they contain.

In connection with the first of the anagrammatic acrostic spellings of BACON (page 33) the proof that the spelling was intended appears in the correspondence between the meaning of the spelling and the meaning of the acrostic text. The acrostic spells the name of the author, and the acrostic text is devoted

to a discussion of "knowledge of our selues," "the wellvnderstanding and discerning of a mans selfe," and "opening and reuealing a mans selfe." These references to the identity of a man correspond to the reference to the author's identity in the acrostic spelling of his name; and in the phrase, "reuealing a mans selfe," there is implied a concealment of a man's identity which corresponds to the concealment of the author's name in the acrostic structure. There are also several references in the text to a kind of concealment which may be understood to be cryptographic. In the first place, the "knowledge of our selues" is said to have "branches whereupon we cannot insist"; and in the phrase: "branches whereupon we cannot insist," the possibility of understanding a reference to a cryptographic method appears not only in the implied secrecy, but also in the use of the word "branches," which is not infrequently used, as in the Oracle in *Cymbeline*, as a reference to acrostic letters as the "branches" of their lines. In the second place, the method of concealment may be understood to be cryptographic in the sense that it involves a method of "reuealing a mans selfe, wherein we see nothing." The reference here to the invisibility of the method may certainly be understood to be cryptographic, especially in view of the fact that it is further implied that it enables "the more able man to make the lesse shewe"; and the reference is made still more explicit, three lines below the lines which I have quoted, in a reference to an "artificiall couering of a mans weakenesses." The remainder of the paragraph contains several other expressions which can also be interpreted, as I have interpreted the expressions already quoted, as references to a cryptographic method by which the author conceals his name in a text devoted to a discussion of the method of discovering a man's identity. This correspondence between the meaning of the text and the meaning of the anagrammatic acrostic spelling of BACON which it is possible to construct in the text is the present evidence, to be considered in connection with the evidence already discovered, that the anagrammatic acrostic BACON was intended by the author as his cryptographic signature; and this evidence can be further confirmed by the fact that *The Advancement of Learning* contains at irregular intervals a large number of identical or similar spellings of the name of the author which conform to the identical structure of the anagrammatic acrostic.

In concluding our examination of this passage let me call

attention to the manner in which the acrostic spelling is bounded and displayed by the acrostic text, beginning as it does on the first line of the page and ending in acrostic words which hint the acrostic spelling:

B
o
c
N
a mans selfe
reuealing

The intention of the second anagrammatic acrostic spelling which I have shown (page 34) is to be proved, like the intention of the spelling which we have just examined, by the correspondence between the meaning of the acrostic spelling and the meaning of the acrostic text. In the lines on which it is possible to construct this anagrammatic acrostic spelling of F. BACON are several expressions which are capable of being understood as references to his cryptographic "character of speech." These expressions are, first: "artificer of dissimulation"; second: "commaunded countenaunce"; and third: "a fained tale." A cryptogram is certainly an artifice of dissimulation; and as Bacon is known, not only from *The Advancement of Learning* but also from *De Augmentis* and his private correspondence, to have been an artificer of cryptograms, the phrase: "artificer of dissimnlation," may be understood to correspond in meaning not only with the cryptographic character of the passage in which it appears but also with the meaning of the cryptographic spelling as the name of a cryptographer. A "commaunded countenaunce," like "a fained tale," may also be understood to imply a reference to some sort of cryptographic dissimulation.

There may also be found in the same lines which contain the anagrammatic acrostic F. BACON and the repeated reference to forms of dissimulation an exact indication of the cryptographic structure by means of which the dissimulation is effected. By the curious use of three expressions: "commaunded countenaunce"; "seuer from a fained tale"; and the utterly unnecessary abbreviation of "man" in "mã," the cryptographic structure may be implied to be acrostic. Let us examine these three expressions in order.

In connection with "commaunded countenaunce" it must be

noted that the word is repeated throughout the paragraph—as the reader may see if he will refer to his Spedding—in a way that can only be understood as implying that some quite extraordinary meaning is attached to it. The repetition appears as follows: "That more trust bee giuen to Countenances"; *"fronti nulla fides"*; subtile mocions and labours of the countenance"; *"Etenim vultu offensionem coniectauerat"*; and *"vultus iussus."* As this extraordinary repetition may be understood to suggest an extraordinary meaning, the meaning may be found in the countenance of the text. The countenance of the text is composed of the letters which *face the margin*, or, in other words, the acrostic letters; and that this is indeed the intended meaning appears from several other phrases in the same paragraph. Note, first, the words: "seuer from a fained tale," which may be understood as a hint to sever, or cut, from the text the acrostic face. Note, second, as a possible reference to the laboring of words which is involved in the construction of an acrostic, the Latin reference to "words too laboured"; and also the reference in the phrase: *"Paucioribus sed intentior, & fida oratione"*: to a meaning expressed in few words, exactly as the meaning of an acrostic necessarily is; and now, in conclusion, note the complete form of the sentence which appears earlier in the paragraph:

"That more trust bee giuen to Countenances and Deedes, then to wordes: and in wordes, rather to suddaine passages, and surprised wordes: then to set and purposed wordes."

In this sentence the expression: "surprised wordes," as contrasted with "set and purposed wordes," is exactly applicable to acrostic words discovered in a text set on purpose to contain them; and the two parallel clauses of which the entire sentence is composed reveal—if the reader will take the trouble to examine them—an implied parallel between "surprised wordes" and "Countenances" which makes the possible reference to acrostics in "surprised wordes" equally possible in "Countenances."

In connection with these various possible references to an acrostic structure note now, in the phrase: "subtile mocions and labours of the countenance," a possible reference to the acrostic as having an anagrammatic character. If the countenance may be understood to mean the acrostic face of the text, the "subtile mocions and labours" may be understood to mean the motions and labors of transposition whereby the features of the countenance, or in other words the acrostic letters, are anagrammatised.

A further indication of the acrostic character of the passage appears, as I have said, in the unnecessary use of the abbreviation "mã" for "man." This abbreviation is not only unnecessary, it is also unusual; and it may accordingly be considered as a means of calling attention to the word which it represents in so unnecessary and so unusual a form. The purposes for which the word is abbreviated may be understood to be two: first, to call particular attention to the meaning of the word, and, second, to call particular attention to the method by which it is represented. The meaning of "man" is emphasised in order to embody in the text, in an emphatic form, a correspondence with the meaning of the acrostic spelling, which is the name of a man. And the method by which the same word is represented is emphasised for the reason that this method is a kind of acrostic, and accordingly suggests the method by which the acrostic word which means the man Bacon may be discovered. An exactly analogous use of an abbreviation to suggest the structure of the acrostic in the passage in which the word appears may be found in *Loues Labour's lost,* Act V, Scene I, line 23: "neigh abreuiated ne". This abbreviation and the passage in which it appears will have to be examined later in detail.

To understand the complete duplicity of the paragraph which we have been examining the reader should read it in connection with the five paragraphs which precede it. The general subject under discussion is a method of acquiring such knowledge as would enable men "to raise and make theire fortune." The first precept given is "to procure good informacions of particulars touching persons"; and the method of acquiring these "informacions of particulars touching persons" is expressed metaphorically as "that windowe which *Momus* did require" for "seeiug in the frame of mans heart."

Now the duplicity of the entire discussion appears in the fact that it is so phrased as to express simultaneously a general meaning, as applicable to all mankind, and a particular meaning, as applicable to a particular individual; and this particular kind of duplicity is expressed in the entire text of *The Advancement of Learning.* In the passage at present under discussion the general meaning is the manifest meaning, and the manifest meaning is the mask behind which the particular meaning is concealed. The particular meaning relates to a cryptographic method by means of which it will be possible to acquire information about a

particular person, namely Bacon, in connection with the authorship of the Shakespeare plays.

The unmistakable indication that the subject under discussion is a cryptographic method appears in the phrase: "seeiug in the frame of mans heart." The word *frame* is here used, as constantly in the acknowledged works of Bacon and in the Shakespeare plays, in a double sense, referring, first, to the natural constitution of man, and, second, to the construction of a cryptogram. This second use of the word appears in the following passage from a letter of Bacon's to Tobie Matthew:

"If upon your repair to the Court (whereof I am right glad) you have any speech of the Marquis of me, I pray place the alphabet (as you can do it right well) in a frame to express my love faithfull and ardent towards him."

It is in the cryptographic sense of the word, as unmistakably intended in this letter, that the word must be understood in *The Advancement of Learning;* and the particular meaning of the entire passage is simply that by the discovery of the "frame," or cryptographic method, of the man Francis Bacon it will be possible to discover his hidden character as a poet and a dramatist.

The implication that he is to be discovered in the role of a dramatist appears in the paragraph relating to the death of Augustus: "how when he died, he desiered his friends aboute him to giue him a *Plaudite:* as if hee were consciente to himselfe that he had played his parte wel vpon the stage." The implied parallel between Augustus and Bacon appears in their common character as statesmen and in the fact that the recognition of the parts they played well upon the stage was intended to be posthumous. The reference to Bacon in the anecdote about Augustus corresponds to the anagrammatic acrostic spelling of the name of BACON on the first lines of the paragraph in which the anecdote is told, in connection with the line immediately preceding:

> *Cæsarem portas & fortunam eius.*
>
> But yet neuerthelesse these Positions *Faber quisq; fortunæ suæ, sapiens dominabitur astris: Inuia virtuti nulla est via,* and the like, being takẽ and vsed as spurs

Consider in these lines the following acrostic letters:

Ca
B
fo
n

Read: F. BACON.

Note the reference to "these Positions" as a possible reference to the positions of the acrostic letters.

As further evidence that the use of "frame" in the phrase: "seeiug in the frame of mans heart," is intended in the cryptographic sense, and that the manifest meanings of the entire passage is simply a mask for a concealed meaning referring to a particular individual, let me quote the following passage, which begins on the page numbered 75 of the second book of *The Advancement of Learning* and continues on the following page:

> Haning therefore deduced the *Good* of *Man, which is priuate & particular*, as far as seemeth fit: wee will now returne to that *Good of man, which respecteth and be hold* beholdeth Society which we may terme Duty; because the term of duty is more propper to a minde well framed & disposed towards others, as the terme

Consider on these lines the following acrostic letters, in connection with the significant acrostic words:

is priuate & particular
no
b
ca
well framed

Read: BACON.

There is a misprint in this passage which is intentional and which is obviously intended to attract attention to the cryptographic signature. In accordance with the old custom, every page of *The Advancement of Learning* presents at the bottom of the page the first word of the following page; and at the bottom of the page on which our quotation begins the word which appears as the first word of the next page is misprinted in a very curious fashion. The proper word is "beholdeth"; and as it appears in

the proper place on page 75 it is printed: "hold," and the first syllable "be" is included in the text of page 75 as its last word: "*be.*" There is thus a telestic spelling: BEHOLD, which attracts attention because it is a misprint and which can be confirmed as intentional because it appears in a text which contains something that is worth beholding. The use of misprints in the acknowledged works of Bacon and the Shakespeare plays is a not uncommon device for attracting attention to their cryptographic contents, and the device is apparently referred to by Bacon in the following passage from *The Advancement of Learning*: "the most corrected copies are cõmonly the least correct."

Another instance of the use of "framed" in connection with a cryptographic spelling appears in the following passage on page 31 of the first book of *The Advancement of Learning*:

> beene.
>
> And wee see before our eyes, that in the age of our selues, and our Fathers, when it pleased God to call the Church of Rome to account, for their degenerate manners and ceremonies: and sundrie doctrines, obnoxious, and framed to vphold the same

In connection with the use of "framed" on the last line, consider the following acrostic letters of the first four lines:

> b
> An
> o
> c

Read: BACON.

As confirming the cryptographic allusion in the phrase: "artificer of dissimulation," compare in the following passage from the unnumbered side of one of the pages numbered 69 the cryptographic spelling and the meaning of the text as referring to the artifice of dissimulation which appears in "Counterfette":

> Managing of *Exercise* and *custome*: which being so Conducted, doth prooue indeed another nature: but being gouerned by chance, doth cõmõly prooue but an ape of nature, & bringeth forth that which is lame and Counterfette.

On the second, third, and fourth of these lines consider the following acrostic letters:

Con
b
a

Read: BACON.

Compare "artificer of dissimnlation" with "ape of nature"; and note in the phrase, "gouerned by chance," the possible allusion to the arbitrary character of the transposition of the acrostic letters.

If a cryptographer is an "artificer of dissimnlation," his cryptography is an art, as, indeed, Bacon implies in referring, in his discussion of cryptography, to the "Arte of *Cypheringe*"; and there may accordingly be a reference to the cryptographic spelling in the art that is mentioned in the following passage, page 11 of the first book of *The Advancement of Learning*:

> Learning, was rather an affected granitic, than according to the inward sence of his owne opinion. And as for *Virgils* verses, though it pleased him to braue the world in taking to the Romanes, the Art of Empire, and leauing to others the arts of subiects:

Consider on all but the first of these lines the following acrostic letters:

c
An
b
of

Read: F. BACON.

In addition to the possible reference to the cryptographic spelling in "Art" and "arts," there is a still clearer reference in the phrase: "according to the inward sence." Preceding the lines which I have quoted is the phrase: "to goe to Schoole againe, and to learne the Greeke tongue, to the end" etc. This reference to learning a foreign language may be understood as a hint of the cryptographic language. "End" is a word which not uncommonly appears in acrostic texts, as a reference to the acrostic spelling

at the "end" of the lines. The "end" is at the end of the line in the present passage, a position which symbolises its hidden meaning. A few lines below the lines I have quoted is a reference to "the best Poet," a designation which Bacon would agree with us, I believe, in applying to *William Shakespeare*.

In the following passage, from the second book of *The Advancement of Learning*, on the blank side of page 64, is another cryptographic spelling in connection with another use of "Art":

> As a Man shall make a great shew of an Art, which if it were disioynted, would come to little. Secondly, *Methodes* are more fit to winne Consent; or beleefe; but lesse fit to point to Action; for they carrie a kinde of Demonstration in Orbe or Circle, one part illuminating another; and therefore satisfie. But particulars beeing dispersed, doe best a-

Consider on the last four lines the following acrostic letters:

b
ca
on
f

Read: F. BACON.

"A great shew of an Art" is a possible reference to the art of the cryptographic spelling. The phrase: "particulars beeing dispersed," is possibly a reference to the dispersal, or transposition, of the letters of the name in the anagrammatic structure. The reference to the Art as "disioynted" is another possible reference to the structure of the acrostic, which of necessity must be "disioynted" from the acrostic text.

Another use of "art," in the significant phrase: "compositions of art," appears in connection with a cryptographic spelling in the following passage, from the second book of *The Advancement of Learning*, on the unnumbered side of page 43:

> and not so onely, but discerned and distinguished from what particular *M*ynerall they receiue *T*incture, as Sulphur, Vitriole, steele, or the like: which Nature if it may be reduced to compositions of art, both the varietie of them will be encreased, & the temper of them will be more commanded.

On all but the last of these lines consider the following acrostic letters:

a
f
c
N
bo

Read: F. BACON.

There is a peculiarity of the typography of the paragraph in which this passage appears which may be understood as a reference to the acrostic structure. Among the many nouns which are capitalised, six are capitalised with italic letters, as in "*M*yner-all" and "*T*incture." The purpose of this abnormal use of the italics for initials may possibly be to attract attention to the abnormal use of the initials of the lines. The italic initials of the words are certainly to be "discerned and distinguished"—to quote from the passage in which they appear—in the same way that the initials of the lines must be discerned and distinguished.

Another passage which contains a cryptographic spelling in connection with the use of the word "Arts" may be found in the second book of *The Advancement of Learning*, on the page opposite page 4:

> Arts, or of Professions. For it is necessary to the progression of Scyences, that Readers be of the most able and sufficient men; as those which are ordained for generating, and propagating of Scyences, and not for transitorie vse. This cannot be, except their condition, & endowmẽt be such, as may cõtent the ablest man, to appropriate his whole labour, and

Consider on the last five lines the following acrostic letters:

b
f
n
co
a

Read: F. BACON.

The "Arts" are mentioned, it will be observed, in a connection with "Readers," which may suggest an art of reading cryptograms. Another use of "Arte" in a passage containing a cryptogram appears in the second book of *The Advancement of Learning*, on the page opposite page 116:

> of positiue Diuinitie, as it is made an Arte: a number of Sermons and Lectures, and many prolixe commentaries vpon the Scriptures with harmonies and concordances: but that forme of writing in Di-

Consider on these lines the following acrostic letters:

> of
> b
> c
> an

Read: F. BACON.

In this passage again the "Arte" is connected with reading, as in the reference to "Lectures" and "commentaries vpon the Scriptures"; and the word "Scriptures" is capable of being understood as a reference, in a double sense, to "that forme of writing" which appears in the acrostics of *The Advancement of Learning*.

Analogous to the use of "art" as a possible reference to the "Arte of *Cypheringe*" is the use of "confectionary" in the following passage, from the page opposite one of the pages numbered *77* in the second book of *The Advancement of Learning*:

> hould in our hands, but no man bringeth them to the confectionary, that Receits mought be made of them for vse of life.
>
> Of much like kinde are those impressions of Nature, which are imposed vpon the Mind *by the Sex, by the Age, by the Region, by health, and sicknesse,* by

Consider on all but the first of these lines the following acrostic letters:

> c
> f
> O
> Na
> *b*

Read: F. BACON.

In the use of the word "hands" there is a possible reference to the signature.

From the correspondences which we have been examining as proof of the intention of the second of my illustrative signatures,—and, indeed, of all signatures which I have shown in connection with it—let us now turn to the correspondences by which we may prove the intention of the third of my illustrative signatures (page 35.). The entire paragraph in which this signature appears is filled with expressions which may be understood to refer to the cryptographic character of the text and the meaning of the cryptographic spelling. The cryptographic reference is obvious in the expression: "frame new wordes"; and in the words: "signe of truth; although it bee ioyned," it is possible to understand a reference to a signature which is joined to the text in accordance with the structure of the acrostic. The words "signe" and "ioyned" appear constantly in passages which contain acrostic signatures of BACON; and so, indeed, does the word "hand," or "hands," which appears in the present passage in the phrase: "at some mens hands," and which may be used in a double sense as referring to a signature. The reference to "the highest deceiuer" is capable of being understood, like the reference to the "artificer of dissimnlation," as an allusion to the maker of the cryptogram which the passage contains.

The meaning of the cryptographic spelling, the presence of which may thus be understood to be suggested, is suggested not only in the use of "signe" as a signature, but also in the fact that the text—to quote it—"mentioneth an Ancient Author," the word "Author," like the word *poet,* being a word which appears in many passages in which the name of BACON appears as an acrostic. There is also in the text a curious repetition of the word "name" which corresponds to the name in the acrostic spelling. This repetition appears as follows: *"Veni in nomine Patris, nec recipitis Me, Si quis venerit in nomine suo, eum recipietis"*; "Namely to *Antichrist,* the highest deceiuer," and *"the comming in a Mans owne name."* The presence of the acrostic spelling of the name BACON in connection with these expressions reveals their remarkable duplicity, as a result of which they may be understood to suggest that *"a Mans owne name"* is *"comming in"* the text, and also that the man is coming not only *"in nomine suo"* but also in a name not his own, as in the use of a pseudonym such as Bacon used in *William Shakespeare.* The *"Mans owne*

name," which comes in the acrostic which I have shown in this passage, comes in again, three lines below, in a form which can only be deciphered completely in accordance with the method not yet explained of the compound anagrammatic acrostic but which is so clear in its incomplete form that I will show the incomplete form here. The passage reads:

Fœlix doctrinæ Prædo.
But to me on the other side that do desire as much
as lyeth in my Penne, to ground a sociable entercourse betweene Antiquitie and Proficience, it see-

Consider on these lines the following acrostic letters:

F
B
a
co

Read: F. BACO.

The reference to "the other side" is a characteristic reference to the spelling on the side of the text in the acrostic letters. "Penne", as an instrument of writing, is a word that appears not uncommonly in passages in which there is a cryptographic writing.

Analogous to the possible reference to the acrostic structure in the phrase: "on the other side," is the use in the following passage, from page 28 of the second book, of the words: *"ad finem,"* as a reference to the acrostic ends of the lines:

for the VERTICALLPOINT, *Opus quod o-*
peratur deus a principio vsque ad finem, the Summary law
of Nature, wee knowe not whether Mans enquirie
can attaine vnto it. But these three be the true *Stages*
of knowledge, and are to them that are depraued no
better then the Gyants Hilles.

Consider on the last three lines the following acrostic letters:

can
of
b

Read: F. BACON.

The use of the word "VERTICALL," which is displayed in capitals, is a possible allusion to the vertical position of the spelling in the acrostic. Note as a possible hint that something is concealed, the phrase: "Mans enquirie can attaine vnto it."

Analogous to the possible reference to the acrostic in the use of "VERTICALL" in the foregoing passage is the use, in the following passage from page 112 of the second book, of the word "latitude," to be understood, in a double sense, as the acrostic side of the text:

> Coate of our Sauiour was entier without seame,
> and so is the Doctrine of the Scriptures in it selfe:
> But the garmente of the Churche was of diuers
> colours, and yet not deuided: wee see the chaffe
> may and ought to be seuered from the corne in the
> Eare: But the Tares may not be pulled vp from the
> corne in the field: So as it is a thing of great vse well
> to define, what, and of what latitude those points

Consider on the first three lines the following acrostic letters:

Co
an
B

Read: BACON.

In connection with "latitude," several other references to the acrostic may be found in other expressions. The "Coate" may be understood, as we have already seen the possibility of understanding "countenance," as the part of the text which is presented to the view in the acrostic surface. The acrostic is the coat by which the text is covered; and as the "Doctrine of the Scriptures" is said to be analogous to this coat, the method of reading *The Advancement of Learning* may be understood as a method of reading its acrostic covering. The method of removing the acrostic letters from the acrostic text is suggested in the reference to the "chaffe" which "ought to be seuered from the corne."

But to return to the third illustrative signature, which is hinted, as we have seen, in the phrase: "*the comming in a Mans owne name,*" the most interesting of the various hints in the text

as to the meaning of the acrostic spelling appears in the phrase with which the paragraph ends: "get a like title as his Scholler did." This phrase has a duplicity which is so characteristic of the language not only of Bacon's acknowledged works but of the Shakespeare plays and poems that we must pause to analyse it in detail.

In the phrase: "get a like title as his Scholler did," the ostensible allusion is to Alexander the Great, who was the "Scholler," or pupil, of Aristotle, the philosopher whose opinions Bacon is discussing. But it is to be observed that Alexander is not named. The allusion is anonymous, and it is so phrased as to be capable of applying not only to Alexander but to Bacon himself. In the profoundest sense of the word, Bacon was the "Scholler" of Aristotle as no other man has ever been; he manifested his Aristotelian scholarship in inaugurating a reformation of the Aristotelian method of induction which is the basis of the advances in modern philosophy and modern science; and he is simply, in the present passage, referring to himself under the mask of Alexander the Great. The duplicity of the anonymous allusion as an allusion to himself is exactly analogous to the anonymous allusions which Dante makes to Aristotle, Homer, David, and other characters and which he uses as a means of ascribing to himself the qualities of others. If Bacon may thus be understood to refer to himself as the "Scholler" of Aristotle, he may be understood in the phrase: "get a like title as his Scholler did," to direct the reader to get, or find, his title, or name, as it appears in the acrostic.

That Bacon is indeed to be understood as referring to himself in the ostensible allusion to Alexander the Great as the "Scholler" of Aristotle appears in the following passage from the first book of *The Advancement of Learning*, page 39:

> when I consider him, not as *Alexander* the Great,
> but as *Aristotles* Scholler, hath carryed me too farre.
>
> As for *Julius Cæsar*, the excellencie of his learning,
> needeth not to be argued for his education, or his
> companie, or his speeches: but in a further degree
> doth declare it selfe in his writinges and workes,

Consider on all but the first and the last of these lines the following acrostic letters:

b
A
n
co

Read: BACON.

Here again the ostensible allusion to Alexander the Great as "*Aristotles* Scholler" is shown to imply an allusion to Bacon by the anagrammatic acrostic spelling of the name of BACON. A possible allusion to the acrostic may be understood in the phrase: "in a further degree doth declare it selfe in his writinges." In the words with which this phrase is completed: "in his writinges and workes, whereof some are extant, and permanent, and some vnfortunately perished," there is an allusion to known and unknown works which is consistent with Bacon's known works and his other works that are known as *William Shakespeare's.*

Another reference to Alexander in a passage containing an acrostic spelling of the name of Bacon appears in the second book of *The Advancement of Learning*, on the unnumbered page opposite the page numbered 110:

> *Alexanders* Messengers: That he had heard somewhat of *Pythagoras*, and some other of the wise men of *Græcia*, and that he held them for excellent Men: but that they had a fault, which was that they had in too great reuerence and veneration a thing they called Lawe and Manners: So it must be confessed

Consider on the last four of these lines the following acrostic letters:

of
b
in
ca

Read: I, F. BACON.

The allusion to Bacon in the references to Alexander the Great is repeated in the following passage from *Henry* V, Act IV, Scene 7:

"name where *Alexander* the Pig was borne? *Alexander* the Great. Why, I pray you, is not pig, great? The pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, saue the phrase is a litle variations."

The word "pig," which is ostensibly a mispronunciation of an ignorant use of "big" for "great," is intended as a play on the name of Bacon, exactly in the spirit of the play on words ascribed to Sir Nicholas Bacon in the 1671 edition of the *Apophthegms*: "Hog is not Bacon until it be well hanged"; and exactly in the spirit of the complicated play on the same words in *The Merry Wiues of Windsor,* Act IV, Scene 1, line 49: "Hang-hog, is latten for Bacon." The spirit involved in these allusions pervades the acknowledged and the unacknowledged works of Bacon to a degree that has never been recognised, and until it is recognised these works will never be understood. As another example of the same sort of allusion I may refer, *en passant,* to the "gracious fooling" of the Clown in his use of the apparently senseless word *"Pigrogromitus," Twelfe Night,* Act II, Scene III, line 23. The graciousness of this fooling lies in the senselessness of all but the first syllable, which is an allusion to the author of the play as "Pig"; and the importance of the fooling will appear in connection with a further analysis of M. O. A. I. as an anagram for IAMO, a form of the Spanish word for "ham," *iamon.* Exactly analogous to these allusions to Bacon in "Alexander the Pig" and *"Pigrogromitus"* is the allusion in the use of *"Pigmalions* frenzie," opposite page 19 of the first book of *The Advancement of Learning*:

> vulgar capacities, when they see learned mens workes like the first Letter of a Patent, or limmed Booke: which though it hath large flourishes, yet it is but a Letter. It seems to me that *Pigmalions* frenzie is a good embleme or portraiture of this vanitie: for wordes are but the Images of matter, and except they haue life of reason and inuention: to fall in loue with them, is all one, as to fall in loue with a Picture.
>
> But yet notwithstanding, it is a thing not hastily

On the last five lines consider the following acrostic letters:

fo
c
in
a
B

Read: I, F. BACON.

As an allusion to Bacon in the syllable *"Pig"*, the phrase: *"Pig-malions* frenzic is a good embleme or portraiture", becomes clear; and it is clear that the allusion is intended, in view, first, of the acrostic spelling of the name, and second, of the fact that the acrostic is so clearly indicated in the allusion to "the first Letter," the repeated reference to "Letter," and the possible duplicity of the phrase: "limmed Booke," in which a pun may be understood as referring to the lines as having limbs, or branches, of acrostic letters. In saying that "wordes are but the Images of matter," Bacon may be understood to refer to his characteristic use of words "according to the Analogie of them, for our better direction." If the images which I have drawn out of his words should seem to the reader to be nothing but analogies built on trivial conceits, I ask the reader to bear in mind that these apparent trivialities are completely consistent with the serious purpose of the work in which they are contained. In creating in *The Advancement of Learning* a work that is not only cryptographic but also cryptic as to the meaning of its manifest text, Bacon has based "the *Architecture* of the whole frame of a Worke" on a science of expression which is apt to be presupposed to be either non-existent or unworthy to exist; and "it is a Rule," as he tells us, *"That whatsoeuer Science is not consonant to presuppositions, must pray in ayde of Similitudes."* It is for this reason that he is obliged to make use of "those Conceits, which are now triuiall," and to suggest to his readers, by all conceivable devices of innuendo, not to be afraid to "be bold in *Allegories*, or *Indulgent* or light in Allusions."

The purpose for which Bacon makes use of cryptography both in his acknowledged and in his unacknowledged works will have to be examined later in detail; it is a profound and philosophic purpose which derives from a conception of the function of literature which can only be paralleled in the *Divina Commedia*. But inasmuch as this purpose, which is constantly expressed in the manifest text of Bacon's works, is evidence of the intention of the cryptograms which I have deciphered, I will now, in advance of the detailed examination of the subject, indicate as briefly as possible what the purpose is. In *The Advancement of Learning* and indeed in all his philosophical works, Bacon is concerned with a method of remedying the deficiencies of human knowledge; the method which he proposes is a method of induction, as opposed to the deductive method employed in the tradi-

tional philosophy and science; and in order to illustrate not only the deficiencies of knowledge based on the deductive method but also the value of the inductive method for the remedy of these deficiencies, he embodies in his various texts a kind of writing which consists of a repetition of groups of identical letters in irregular sequences and which can only be read by an inductive method by means of which alone the regularity in the apparent irregularity can be discovered. The cryptographic method itself, which is based on a regularity in the apparent irregularity of the letters of the manifest text, is intended as an exact illustration of the regularity to which the apparent irregularity of natural phenomena may be reduced to laws; and the method of reading the cryptograms is accordingly intended as an illustration of the method which must of necessity be employed for *the advancement of learning* in philosophy and science.

In the light of the philosophic purpose for which Bacon makes use of cryptography in *The Advancement of Learning* and other of his acknowledged works, it is possible to understand his use of a pseudonym in the publication of the plays and poems of *William Shakespeare*. By the use of a pseudonym he creates, in regard to the authorship of these works, *a question of fact* which is to be decided, not in accordance with the traditional method of deduction based on the authority of a mere title page, but on the evidence which is embodied in the works themselves and which can only be discovered by a process of induction. Thus the use of a pseudonym in the publication of the plays and poems is intended as a practical problem the solution of which will illustrate the value of the philosophical ideas which Bacon expresses in his acknowledged works.

For Bacon, as for Dante, the use of cryptography is intended as an imitation of nature, in which the apparent irregularity of phenomena conceals a regularity which may be reduced to laws and which may be used—as in the so called argument from design—as proof that the author of the universe is God, just as the cryptographic signatures may be used as proof that Dante and Bacon are the authors of the works in which their signatures appear. In framing his works with his cryptographic signatures, Bacon imitates "the universal frame of nature," in which, as he himself quotes, *"the glorie of God is to conceale a thing, But the glorie of the King is to find it out."* What God is here to be understood to conceal in nature is his divine form, or signature,

as may be inferred from Bacon's reference to "the omnipotency of God, which is chiefly signed and engraven upon his works." A similar suggestion as to the identity of the form of a work and a signature appears in the following passage from *The Advancement of Learning*: "For there is impressed vppon all things a triple desire or appetite proceeding from loue to themselues, one of *preseruing and contynuing* theyr form, another of *Aduancing* and *perfitting* their fourm and a third of *Multiplying* and extending their fourme vpon other things: whereof the multiplying or signature of it vpon other things, is that which we handled by the name of Actiue good."

In his choice of the particular pseudonym *William Shakespeare* Bacon must be understood to have been influenced by the purpose for which the pseudonym is used. This purpose, as I have already said, was to create a question as to the authorship of the works to which the pseudonym is signed; and in order to create this question as to the identity of the author, Bacon was obliged to find a pseudonym which would be capable of both concealing and revealing the truth. In order to conceal the truth he chose a name which resembled the name of an actual man, the actor William Shakespere, and he even, as I believe, engaged the actor to pretend to be the poet and so deceive a number of his contemporaries. And in order that his pseudonym might be capable of revealing, as well as concealing, the truth as to the identity of the poet, Bacon chose a name which is a symbolic representation of himself. The symbolism of the pseudonym *William Shakespeare* and its meaning as a cryptogram will be examined later. By means of the various duplicities of this pseudonym Bacon was enabled, to quote from *The Advancement of Learning*, to observe "a good mediocrity in the declaring or not declaring a mans selfe," and at the same time to "let great authors have their due."

Analogous to the indications of the cryptographic character of *The Advancement of Learning* which appear in the manifest text of the book are the indications of the cryptographic character of the first Shakespeare Folio. These analogies appear as follows:

(1) Like *The Advancement of Learning* the Folio is printed with numerous italics which are not required by the manifest meaning of the text and which accordingly suggest a cryptographic intention. These italics may be understood to indicate, not the exact letters on which the cryptograms of the Folio are

based, but an analogous "*advancement* of Letters" which the decipherer is left to discover in the acrostics of the Folio.

(2) Like *The Advancement of Learning*, the Folio contains irregularities in the spacing and division of lines which suggest the construction of acrostics.

(3) Like *The Advancement of Learning*, the Folio has numerous errors in pagination which cannot possibly be explained as accidental, and which may accordingly be understood to suggest the structure of the anagrammatic acrostic, in the sense that the page numbers, as the acrostic characters of consecutive units of text, are frequently transposed. There are also certain cryptographic analogies between the pagination of the Folio and the name of Francis Bacon which will have to be examined later.

(4) Like *The Advancement of Learning* with its discussion of "CYPHARS," the Folio contains in the "fustian riddle" M. O. A. I., an incontrovertible indication that the author was interested in the subject of cryptography. To reduce the evidential value of this cryptogram to its very lowest terms, the use of M. O. A. I. in *Twelfe Night* may certainly be regarded as evidence that the author, whoever he was, may not be considered, on a priori grounds, to have been averse to embodying in his text still other cryptographic devices. And as a matter of fact, he has embodied in the same scene which contains the manifest cryptogram M. O. A. I., another manifest cryptogram in the use of separated letters to spell CUT and P'S. These cryptographic spellings, which will be examined in detail in connection with a further examination of M. O. A. I., conform to a recognised cryptographic method which is different from any of the methods which we have as yet examined; they are important as expressing a meaning which has hitherto been unsuspected; and they reveal, by the mere fact of their manifest presence in the text, an extension of the interest in cryptography which the author has been already shown to reveal in M. O. A. I. Important as these manifest cryptograms undoubtedly are for the plot of the play, they are based on principles which are too abstruse to be capable of being either conveyed or understood in the course of a theatrical representation; and they accordingly suggest an ulterior purpose. The nature of this purpose has already been indicated in connection with our analysis of M. O. A. I. as an acrostic anagram; the ulterior purpose, which is merely masked in the manifest pur-

pose of serving the plot, is to suggest in the manifest structure of M. O. A. I. the combination of the structures of the acrostic and the anagram which appears in the structure of the anagrammatic acrostic. The interest in cryptography, which is revealed in the use of the manifest cryptograms in *Twelfe Night,* is further revealed in the use of words which belong to the general vocabulary of cryptography, such as "ciphers," "decipher," and "frame," and in expressions which may be understood as references to acrostic and other cryptographic devices, such as: "Writ in the glassy margents of such books," and: "edified by the margent."

There is further to be noted as a possible indication of the cryptographic character of the Shakespeare plays the manner in which some of them were originally published in the quarto editions. Of the thirty-six plays included in the first Folio only sixteen, so far as we know, had been published previously; and of these sixteen plays, six at least had been published anonymously. Now it is not uncommon to find in books published anonymously the use of some sort of cryptographic device by means of which the name of the author is recorded; and in view of this not uncommon character of anonymous books the plays of *William Shakespeare* which were originally published anonymously may not unreasonably be suspected of containing cryptographic signatures.

Nor may the fact that the name of the author as *William Shakespeare* was added to the subsequent editions of the originally anonymous plays be regarded as incontrovertible evidence that the name is the author's true name. An author who at any time resorts to anonymous publication manifests a desire to conceal his identity; he adopts, however, a means of concealing his identity which betrays that his identity is concealed; and he may decide accordingly to abandon anonymity for the safer use of a pseudonym which would conceal his identity without betraying the fact that concealment was practised. It is obvious, therefore, in view of the advantages of pseudonymity over anonymity, that the appearance of a name on the title page of a work originally published anonymously is not to be regarded as necessarily the true name of the author. It may just as reasonably be regarded, in the absence of further evidence, as a pseudonym adopted by the author as a safer means of concealing his identity than the means which he originally adopted in publishing his work anonymously.

In view of the various indications of the cryptographic character of the Shakespeare Folio there is justification for the attempt to discover cryptograms in the text of the Folio.

In view of the combination of the structures of the acrostic and the anagram which appears in the manifest cryptogram M. O. A. I., there is justification for the attempt to discover cryptograms in the Folio which conform to the structure of the anagrammatic acrostic.

In view of the extraordinary character of the analogies between the Folio and *The Advancement of Learning*, there is justification for the hypothesis that the two volumes were the work of the same author, and there is accordingly justification for the attempt to discover in the Folio anagrammatic acrostic spellings of the name of Bacon.

The number of the anagrammatic acrostic spellings of the name of Bacon which it is possible to construct in the first Shakespeare Folio and the other first editions of the plays and the poems is so great that the strongest proof that the spellings were intended by the author of the plays and the poems is just the fact that they are so numerous. Within the limits of the present preliminary paper, which is intended primarily as a definition of method, it is impossible to include more than a few characteristic examples of these spellings, and it is accordingly impossible to develop at present the evidence as to their intention which may be based on the fact that identical or similar spellings are constantly repeated either at irregular intervals or in a series of fixed positions, such as at the beginnings and the ends of units of text, or continuously throughout passages of considerable length. This evidence will appear in the publication, which I intend, of all the spellings of the name which I have deciphered.

An anagrammatic acrostic spelling of BACON which conforms to the simple form of the structure which I have already defined and illustrated in connection with *The Advancement of Learning* appears in the following speech by Miranda, *The Tempest*, Act I, Scene II, lines 33-36:

> You haue often
> Begun to tell me what I am, but stopt
> And left me to a bootelesse Inquisition,
> Concluding, stay: not yet.

Consider in the last three of these lines the following acrostic letters:

B
A
Con

Read: BACON.

The intention of the spelling is confirmed by its correspondence with the meaning of the text. *The Tempest* is generally, and correctly, supposed to be a symbolic autobiography; and in the passage preceding the speech by Miranda, Prospero, as the father of Miranda and so her *author,* declares his intention to reveal his identity, which has been concealed. The acrostic spelling of BACON corresponds to the promised revelation.

It is to be observed that in his promise to reveal his identity Prospero makes a pun. He says:

Sit downe,
For thou must now know farther.

"Farther" is obviously a pun for "father," and the pun may be understood as a suggestion of the analogous duplicity which appears in the acrostic.

Another acrostic appears in the following passage from *Julius Cæsar,* Act I, Scene I, lines 12-14:

But what Trade art thou? Answer me directly.
A Trade Sir, that I hope I may vse, with a safe
Conscience, which is indeed Sir, a Mender of bad soules.

Consider in these lines, from which I have omitted the names of the speakers, the following acrostic letters:

B
A
Con

Read: BACON.

In the lines which contain this anagrammatic acrostic spelling of BACON there is an expression which is capable of being understood as an allusion to the author. The expression to which I refer appears in the words of the "Cobler": "a Mender of bad soules." This expression, which is the cobbler's reply to the

question: "What Trade are thou?" contains an obvious pun. The cobbler is apparently referring to the soles of shoes; but as the reference to soles appears in a spelling of "soules," the expression: "a Mender of bad soules" may be understood to apply to an author of works on moral philosophy rather than to a cobbler. The reference is accordingly applicable to the name that is spelt in the acrostic.

The "Cobler" is, in fact, no cobbler at all, except in the mistaken imagination of the orator Murellus; and the clue to his identity may be found in several other puns and punning expressions analogous to the expression: "a Mender of bad soules." The first of these puns appears in the stage direction with which the play begins: "*Enter Flauius, Murellus, and certaine Commoners ouer the Stage.*" According to this stage direction, the "Cobler" is one of the "Commoners"; but as the word "Commoner" has two meanings in English English, it may here be understood to designate the "Cobler" as a member of the House of Commons—a designation that would be applicable to Bacon.

There is another pun which is made by the "Cobler" himself and which is conclusive evidence that his meaning, whatever it is, must be found in double meanings. The pun to which I now refer appears in the following sentence:

> Truly sir, all that I liue by, is with the Aule.

The presence of a pun in this sentence has, of course, been recognised, but there has been no recognition, so far as I know, that the pun is double and that it expresses a meaning which has nothing to do, as the cobbler himself tells us, with "Tradesman's matters." In order to understand the double meaning of the pun, which is made, of course, on the words "all" and "Aule," it is necessary to recognise that the ostensible reference to "awl," as a cobbler's tool, is merely the mask of a reference to the meaning of "Aule" as the Greek word for "court." In the sense that Bacon was a lawyer, he lived "with the Aule"; and there is accordingly a correspondence between the meaning of the pun and the acrostic spelling of the name of BACON.

The play on double meanings, which appears in the three puns which we have examined, appears in the following words by the "Cobler":

"I meddle with no Tradesmans matters, nor womens matters;

but withal I am indeed Sir, a Surgeon to old shooes: when they are in great danger, I recouer them. As proper men as euer trod vpon Neats Leather, haue gone vpon my handy-worke."

In these words note, first, the possible pun in the expression: "I am indeed Sir, a Surgeon," which may be understood in the sense: "I am indeed Sir, a Sir." If the pun is intended, it is applicable to Bacon as a knight, Sir Francis Bacon. And now note, in the reference to "handy-worke," a possible reference to dramas which the "Cobler" may be understood to have written. A sock or a buskin, as a sort of shoe which an actor puts on when he goes upon the stage, may conceivably be understood as a metaphor for a drama. And a cobbler who makes socks or buskins may accordingly be understood metaphorically as a dramatist. In view of these possible metaphors, it is possible to understand the "Cobler" as describing himself as a dramatist when he says that "as proper men as euer trod vpon Neats Leather" (i. e. the sock and the buskin) "haue gone vpon my handy-worke" (i. e. dramas). In the reference to the old shoes which the "Cobler" recovers there is a possible reference to the acrostic covering of the text. Such an allusion to acrostics would be consistent with the allusions, already examined in *The Advancement of Learning*, in the use of the words: "artificiall couering" and "Coate."

In the question: "What Trade art thou?" there is a reference to identity which is very common in passages containing acrostic spellings of BACON. The reason that the particular words: "art thou," appear so frequently in connection with these acrostic signatures is to be found, as I believe, in the fact that the words: "art thou," are an anagram, with a redundant t, for author. As an anagrammatic acrostic constructed on consecutive words, AUTHOR may be deciphered from the words: "art thou," by considering the following acrostic letters:

ar . thou.

Thus the reference to identity in the words: "art thou," may be understood to indicate simultaneously the identity of the AUTHOR. The same words are repeated with a curious insistence in connection with the "Cobler" in the following speech:

Thou art a Cobler, art thou?

An anagrammatic acrostic spelling may be deciphered from these words by considering the following acrostic letters:

Thou . ar . a Cob . ar . thou.

Read: AUTHOR, BACO, AUTHOR.

For BACO, as an incomplete spelling of BACON, see page 76.

Another acrostic appears in the following passage, *The second Part of Henry the Sixt,* Act IV, Scene I, lines 66-69:

First let my words stab him, as he hath me.
Base slaue, thy words are blunt, and so art thou.
Conuey him hence, and on our long boats side,
Strike off his head.

Consider on the first three of these lines the following acrostic letters:

F
Ba
Con

Read: F. BACON.

The words: "art thou," which render possible an anagrammatic acrostic spelling of AUTHOR, are followed by the significant words: "Conuey him," which may be understood as a hint that the text conveys, or spells, the name of the author. The phrase: "Strike off his head," may be understood as a hint to strike off the head of each of the lines for the acrostic spelling, which may also be understood to be referred to in the word "side." References to cutting, which appear in the present passage in the phrase: "Strike off his head," and also in the use of "stab," are common in passages containing acrostic spellings.

Another acrostic appears in the following passage from *The Winters Tale,* Act I, Scene II, lines 387-397:

How caught of me?
Make me not sighted like the Basilisque,
I haue look'd on thousands, who haue sped the better
By my regard, but kill'd none so: *Camillo,*
As you are certainely a Gentleman, thereto
Clerke-like experienc'd, which no lesse adornes

Our Gentry, then our Parents Noble Names,
In whose successe we are gentle: I beseech you,
If you know ought which do's behoue my knowledge,
Thereof to be inform'd, imprison't not
In ignorant concealment.

Consider the following acrostic letters of the five consecutive lines beginning with the fourth:

B
A
C
O
In

Read: I, BACON.

There is a possible reference to the acrostic in the reference to the Basilisque. For in the sense that the Basilisque kills whoever sees it, it renders itself invisible, and it is accordingly analogous to the invisible spelling of the name. Anagrammatic acrostic spellings of BACON appear in several other passages in which the Basilisque is mentioned. In connection with the reference to the Basilisque, the phrase: "Clerke-like experience'd" may be understood as a reference to the kind of experience in writing which is required to read the acrostic. Corresponding to the concealment of the name in the acrostic structure are the references to concealment in the acrostic text: "imprison't" and "In ignorant concealment." The meaning of the acrostic spelling, as the name of the author, corresponds to the reference to "Noble Names."

Another acrostic appears on the title page of the first quarto edition of *King Richard the Second,* which was published anonymously. The first eight lines of this title page, which extend to the device, read as follows:

THE
Tragedie of King Ri-
chard the se-
cond.
As it hath beene publikely acted
by the right Honourable the
Lorde Chamberlaine his Ser-
uants.

On the fourth, fifth, and sixth of these lines consider the following acrostic letters:

con
A
b

Read: BACON.

The title page of an anonymous or pseudonymous work is a position where a cryptographic signature is not uncommonly placed. The acrostic BACON which I have shown here is only part of the complete signature, which is to be read on all the eight lines of the title which I have quoted. In the present introductory study I shall limit my examples to acrostic spellings of the simple name, regardless of the fact that by so doing I shall be unable to show at present that in their complete forms a large number of the signatures extend through definite units of text.

Another acrostic appears on the title page of the second quarto edition of *Richard the Second*. The first seven lines of the title page read as follows:

THE
Tragedie of King Ri-
chard the second.
As it hath beene publikely acted by the Right Ho-
nourable the Lord Chamberlaine his
seruants.
By William Shake-speare.

Consider on the last five lines the following acrostic letters:

c
A
no
s
B

Read: BACON'S.

It is to be noted that this title page differs from the title page of the first edition of the same play not only in containing the

name of *William Shakespeare* as the author but also in the fact that it involves a radical rearrangement of the text. Note the proximity of the acrostic signature to the manifest spelling of *William Shake-speare.*

Another acrostic appears on the title page of the third quarto edition of *Henry the fift.* The first six lines of this title page read as follows:

THE
Chronicle History
of Henry the fift, with his
battell fought at *Agin Court* in
France. Together with an-
cient Pistoll.

Consider on the second, third, fourth, and fifth lines the following acrostic letters:

C
o
b
Fran

Read: FR. BACON.

This form of the name is common in Bacon's acknowledged signatures.

Another acrostic appears on the title page of the first edition of *The Merchant of Venice.* The first eleven lines of this title page read as follows:

The most excellent
Historie of the *Merchant*
of Venice.
VVith the extreame crueltie of *Shylocke* the Iewe
towards the sayd Merchant, in cutting a iust pound
of his flesh: and the obtayning of *Portia*
by the choyce of three
chests.
As it hath beene diuers times acted by the Lord
Chamberlaine his Seruants.
Written by William Shakespeare.

Consider on the sixth, sevent, eighth, and ninth lines the following acrostic letters:

of
b
c
A

Read: F. BACO.

BACO is a form of BACON that appears in a few of the acrostic signatures and for which there exists, I believe, contemporary evidence. In accordance with Bacon's not uncommon practice in *The Advancement of Learning* of using a circumflex over the letter o to indicate that the o is followed by the letter n, the form BA͂CO may be understood to be an abbreviation of the name.

Another acrostic appears on the title page of the second quarto edition of *Hamlet*. The first eight lines of the title page, which extend to the decoration, read as follows:

THE
Tragicall Historie of
HAMLET,
Prince of Denmarke.
By William Shakespeare.
Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie.

Consider in the last four of these lines the following acrostic letters:

B
N
a
Co

Read: BACON.

Note the proximity of the acrostic BACON to the suspected name William Shakespeare.

Another acrostic appears on the last five lines of *King John*:

> But when it first did helpe to wound it selfe.
> Now, these her Princes are come home againe,
> Come the three corners of the world in Armes,
> And we shall shocke them: Naught shall make vs rue,
> If England to it selfe, do rest but true.

Consider in these lines the following acrostic letters:

B
N
Co
A
If

Read: I, F. BACON, (or the Latin genitive: F. BACONI.)

The reference to identity in the word "selfe," twice used, corresponds to the reference to the identity of the author in the acrostic. Acrostic spellings of BACON appear in many passages which contain the word "selfe." The end of a work, as well as the beginning, is a not unlikely position for a cryptographic signature.

Another acrostic appears in the following passage from *The Merry Wiues of Windsor,* Act II, Scene I, lines 219-224:

> Hast thou no suit against my Knight? my guest-Caualeire?
>
> None, I protest: but Ile giue you a pottle of burn'd sacke, to giue me recourse to him, and tell him my name is *Broome*: onely for a iest.
>
> My hand, (Bully:) thou shalt haue egresse and

Consider in connection with the acrostic words of the last two lines the following acrostic letters of the three preceding lines:

Ca
No
b
my name
My hand

Read: BACON.

Both the expressions: "my name" and "My hand" may be understood as references to the acrostic signature. In the expression: "my name is *Broome*: onely for a iest," it appears that Ford, who speaks these words, is using a pseudonym; and this appearance of his pseudonym in connection with his real name in the margin at the beginning of his speech, may be understood to correspond to the use of the pseudonym *William Shakespeare* in connection with the real name of the author in the margin as an acrostic. As if to emphasise the general question of pseudonymity, the name of *Broome* appears in the first edition of the play as *Brooke*. This change in pseudonyms I believe to be an intended hint to the reader to be on the look out for still another pseudonym.

Another acrostic appears in the following speech by the same pseudonymous Ford, *The Merry Wiues of Windsor*, Act III, Scene V:

> Hum: ha? Is this a vision? Is this a dreame?
> doe I sleepe? Master *Ford* awake, awake Master *Ford*:
> ther's a hole made in your best coate (Master *Ford*:) this
> 'tis to be married; this 'tis to haue Lynnen, and Buck-
> baskets: Well, I will proclaime my selfe what I am:
> I will now take the Leacher: hee is at my house: hee
> cannot scape me: 'tis impossible hee should: hee can-
> not creepe into a halfe-penny purse, nor into a Pepper-
> Boxe: But least the Diuell that guides him, should
> aide him, I will search impossible places: though
> what I am, I cannot auoide; yet to be what I would
> not, shall not make me tame: If I haue hornes, to make
> one mad, let the prouerbe goe with me, Ile be horne-
> mad.

On the four consecutive lines beginning with the line that begins with the words: *cannot scape me*, consider the following acrostic letters:

c
no
B
a

Read: BACON.

Corresponding to the concealment of the name in the acrostic structure are several expressions in the text relating to seeking

and finding, such as: "hee cannot creepe into a halfe-penny purse" and: "I will search impossible places." The reference to the "best coate" as a possible reference to the acrostic covering of the text corresponds to the use of the same word which we have already examined in *The Advancement of Learning*. The meaning of the acrostic spelling, as the real name of the pseudonymous author, corresponds to the intention expressed by the pseudonymous Ford: "I will proclaime my selfe what I am."

Another acrostic appears in the following passage from *Titus Andronicus*, Act IV, Scene I, lines 30-37:

> How now *Lauinia, Marcus* what meanes this?
> Some booke there is that she desires to see,
> Which is it girle of these? Open them boy,
> But thou art deeper read and better skild,
> Come and take choyse of all my Library,
> And so beguile thy sorrow, till the heauens
> Reueale the damn'd contriuer of this deed.
> What booke?
> Why lifts she vp her armes in sequence thus?

Consider the following acrostic letters of the three lines beginning with the words: "But thou art deeper read":

> B
> Co
> An

Read: BACON.

The words: "thou art," as a possible indication of AUTHOR are followed by the significant words: "deeper read and better skild."

Another hint that the author is to be revealed may be understood in the line:

> Reueale the damn'd contriuer of this deed.

The entire passage suggests a method of communication which is cryptographic. Lavinia has had her tongue cut out, and she is obliged to communicate her meaning in signs, as appears in the following sentences:

> What meanes my Neece *Lauinia* by these signes?

and:

> Why lifts she vp her armes in sequence thus?

Both the expressions: "my name" and "My hand" may be understood as references to the acrostic signature. In the expression: "my name is *Broome*: onely for a iest," it appears that Ford, who speaks these words, is using a pseudonym; and this appearance of his pseudonym in connection with his real name in the margin at the beginning of his speech, may be understood to correspond to the use of the pseudonym *William Shakespeare* in connection with the real name of the author in the margin as an acrostic. As if to emphasise the general question of pseudonymity, the name of *Broome* appears in the first edition of the play as *Brooke*. This change in pseudonyms I believe to be an intended hint to the reader to be on the look out for still another pseudonym.

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> ther's a hole made in your best coate (Master *Ford*:) this
> 'tis to be married; this 'tis to haue Lynnen, and Buck-
> baskets: Well, I will proclaime my selfe what I am:
> I will now take the Leacher: hee is at my house: hee
> cannot scape me: 'tis impossible hee should: hee can-
> not creepe into a halfe-penny purse, nor into a Pepper-
> Boxe: But least the Diuell that guides him, should
> aide him, I will search impossible places: though
> what I am, I cannot auoide; yet to be what I would
> not, shall not make me tame: If I haue hornes, to make
> one mad, let the prouerbe goe with me, Ile be horne-
> mad.

On the four consecutive lines beginning with the line that begins with the words: *cannot scape me*, consider the following acrostic letters:

c
no
B
a

Read: BACON.

Corresponding to the concealment of the name in the acrostic structure are several expressions in the text relating to seeking

and finding, such as: "hee cannot creepe into a halfe-penny purse" and: "I will search impossible places." The reference to the "best coate" as a possible reference to the acrostic covering of the text corresponds to the use of the same word which we have already examined in *The Advancement of Learning*. The meaning of the acrostic spelling, as the real name of the pseudonymous author, corresponds to the intention expressed by the pseudonymous Ford: "I will proclaime my selfe what I am."

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> Come and take choyse of all my Library,
> And so beguile thy sorrow, till the heauens
> Reueale the damn'd contriuer of this deed.
> What booke?
> Why lifts she vp her armes in sequence thus?

Consider the following acrostic letters of the three lines beginning with the words: "But thou art deeper read":

B
Co
An

Read: BACON.

The words: "thou art," as a possible indication of AUTHOR are followed by the significant words: "deeper read and better skild."

Another hint that the author is to be revealed may be understood in the line:

> Reueale the damn'd contriuer of this deed.

The entire passage suggests a method of communication which is cryptographic. Lavinia has had her tongue cut out, and she is obliged to communicate her meaning in signs, as appears in the following sentences:

> What meanes my Neece *Lauinia* by these signes?

and:

> Why lifts she vp her armes in sequence thus?

The mutilations of the various characters of the play, in which tongue, heads, and hands are cut off, are all to be understood as references to the acrostic signatures which must be cut off from the text of the play. The entire play, as I shall have to show in a separate study, is based on an allegorical treatment of the subject of cryptography.

The allusion in the present passage to a cryptographic method of communication is made absolutely clear in the question: "What booke?" The book, as we learn later, is "Ouids Metamorphosis"; and the passage referred to is "the tragicke tale of *Philomel,*" in which there is described a cryptographic communication based on a web on which were woven "purple signs on a white background."

Another acrostic appears in the following lines, *Measure For Measure,* Acts IV, Scene II, lines 1-5:

> Come hither sirha; can you cut off a mans head?
> If the man be a Bachelor Sir, I can:
> But if he be a married man, he's his wiues head,
> And I can neuer cut off a womans head.

Consider in these lines the following acrostic letters:

> Co
> If
> B
> An

Read: I, F. BACON.

The allusion to the acrostic in this passage may be understood in the two phrases: "cut off a mans head," and: "cut off a womans head." "Head" appears a third time in the same passage in the phrase: "his wiues head."

Another acrostic appears in the following lines, *King John,* Act I, Scene I, lines 77-82:

> But that I am as well begot my Liege
> (Faire fall the bones that tooke the paines for me)
> Compare our faces, and be Iudge your selfe
> If old Sir *Robert* did beget vs both,
> And were our Father, and this sonne like him:
> O old sir *Robert* Father, on my knee

Consider in these lines the following acrostic letters:

B
F
C
I
An
O

Read: I, F. BACON.

On the line preceding the lines which I have quoted the word "head" appears, and may be understood as an allusion to the acrostic which immediately follows; as may also be understood the phrase: "Compare our faces," and the allusion to identity in "selfe." Following the lines on which the acrostic spelling appears are several other expressions which may be understood in the same double sense: "He hath a tricke"; "The accent of his tongue"; "read some tokens"; and: "the large composition of this man."

Another acrostic appears in the following lines, *Troylus and Cressida,* Act II, Scene II, lines 121-123:

> Nor once deiect the courage of our mindes;
> Because *Cassandra's* mad, her brainsicke raptures
> Cannot distaste the goodnesse of a quarrell,

Consider in these lines the following acrostic letters:

No
B
Ca

Read: BACON.

The acrostic spelling, as the expression of a concealed truth, corresponds with the allusion to Cassandra as an unbelieved prophetess. Acrostic spellings of BACON appear in many passages which refer to any form of prophetic or otherwise mysterious expression of truth, such as the Oracles in *Cymbeline* and *The Winters Tale,* dreams, visions, etc.

Another acrostic appears in the following lines from *The first Part of King Henry the Sixt,* Act I, Scene III, lines 70-73:

Naught rests for me, in this tumultuous strife,
But to make open Proclamation.
Come Officer, as lowd as e're thou canst, cry:
All manner of men, assembled here in Armes this day,

Consider on these lines the following acrostic letters:

N
B
Co
A

Read: BACON.

Note as a possible allusion to the acrostic spelling the "open Proclamation."

Another acrostic appears in the following passage from *The Two Gentlemen of Verona,* Act I, Scene I, lines 131-136:

Marry Sir, the letter very orderly,
Hauing nothing but the word noddy for my paines.
Beshrew me, but you haue a quicke wit.
And yet it cannot ouer-take your slow purse.
Come, come, open the matter in briefe; what
said she.

On the three lines beginning: "Beshrew me," consider the following acrostic letters:

B
An
Co

Read: BACON.

As a possible allusion to the order of the letters in the acrostic structure note the phrase: "the letter very orderly." The word "letter," either in the sense of an epistle or of a letter of the alphabet, appears in many passages containing acrostic spellings of BACON. The reference to "quicke wit" is a characteristic hint to be on the alert. In the phrase: "open the matter in briefe," there is a possible reference to the brief spelling which the text contains as an acrostic. References to brevity are not uncommon in acrostic texts.

Another acrostic appears in the following passage from *Loues Labour's lost,* Act IV, Scene III, lines 329-331:

But with the motion of all elements,
Courses as swift as thought in euery power,
And giues to euery power a double power,

Consider on these lines the following acrostic letters.

B
Co
An

Read: BACON.

The passage in which this acrostic appears is remarkable for the threefold repetition of "power." An unusual repetition of a word, as we shall see in the repetition of "peace" in connection with the anonymous letter in *Twelfe Night* and in the repetition of "peace" (and "piece") in connection with the Oracle in *Cymbeline,* and as we have already seen in the repetition of "countenance" in *The Advancement of Learning,* is a method employed by Bacon to call attention to the presence of a cryptogram; and it is a method employed before him by Dante. In the present passage the phrase: "a double power," corresponds to the double power of the letters in spelling both the manifest words of the text and the acrostic.

Another acrostic appears in the following passage from *Cymbeline,* Act V, Scene V, lines 380-382:

I my good lord.
And at first meeting lou'd,
Continew'd so, vntill we thought he dyed.
By the Queenes Dramme she swallow'd.
O rare instinct!

Consider on these lines the following acrostic letters:

I
An
C
B
O

Read: I, BACON.

This passage contains two possible puns, which may be understood to hint the analogous duplicity of the acrostic text as expressing simultaneously the meaning of its manifest words and the meaning of its acrostic word. The first of these puns appears in the expression: "I my good lord." This expression, which may be understood as: "Ay, my good lord", may also be understood in the sense in which it is written to announce the speaker's (and so the author's) identity. The second pun appears in the possibility of understanding "Dramme" as the French word for "drama." Just as the *drame* is concealed in a pun and a foreign language, the author's signature to the *drame* is concealed in an acrostic.

Another acrostic appears in the following lines from *Cymbeline,* Act II, Scene III, lines 77-81:

> Nay, sometime hangs both Theese, and True-man: what
> Can it not do, and vndoo? I will make
> One of her women Lawyer to me, for
> I yet not vnderstand the case my selfe.
> By your leaue.

Consider in these lines the following acrostic letters:

N
Ca
O
I
B

Read: I, BACON.

In the sense that Bacon was a lawyer, the reference to the "Lawyer" in the text corresponds to the meaning of the acrostic spelling of his name. There may also be intended in the phrase: "vnderstand the case," a reference to the meaning expressed in the acrostic and not understood. Another possible reference to the identity of the author, which appears in the acrostic, may be understood here, as in other acrostic passages, in the words: "my selfe." "Hangs", as we shall see in other passages containing spellings of BACON, seems to be intended as a reference to "bacon" as something that is made by hanging. The allusion is clear in the sentence already quoted from the *Apophthegms*: "Hog is not Bacon until it be well hanged."

Another acrostic appears in the following passage from *The third Part of King Henry the Sixt,* Act V, Scene VI, lines 83-86:

> And not in me: I am my selfe alone.
> *Clarence* beware, thou keept'st me from the Light,
> But I will sort a pitchy day for thee:
> For I will buzze abroad such Prophesies,

Consider in these lines the following acrostic letters:

An
C
B
Fo

Read: F. BACON.

In this passage again, as in the preceding, there is a reference to identity in the sentence: "I am my selfe alone," which may be understood to correspond to the announcement of the author's identity in the acrostic. "Prophesies" may also be understood as an allusion to the mystery of the knowledge which the acrostic supplies; and the concealment of the name in the acrostic structure may be hinted in the phrase: "thou keept'st me from the Light."

Another acrostic appears in the following passage from *The Comedy of Errors,* Act I, Scene I, lines 16-19:

> Nay more, if any borne at *Ephesus*
> Be seene at any *Siracusian* Marts and Fayres:
> Againe, if any *Siracusian* borne
> Come to the Bay of *Ephesus,* he dies:

Consider in these lines the following acrostic letters:

N
B
A
Co

Read: BACON.

In addition to the possible allusion to the acrostic in the words: "Be seene," there is an allusion to the name in "Bay," which may be understood in a punning sense both as an allusion

to the bay leaves of the poet and also as the first syllable of his name. There are many cryptographic associations of this word with the "concealed poet" which will have to be examined elsewhere.

Another acrostic appears in the following passage from *Hamlet,* Act I, Scene III, lines 70-73:

> Costly thy habit as thy purse can buy;
> But not exprest in fancie; rich, not gawdie:
> For the Apparell oft proclaimes the man.
> And they in France of the best ranck and station,

Consider in these lines the following acrostic letters:

Co
B
F
An

Read: F. BACON.

The presence of the acrostic spelling of the author's name in the text may be hinted in the phrase: "proclaimes the man." As an acrostic is not the ordinary method of expression, the name may be understood to be "exprest in fancie."

Another acrostic appears in the following passage from *Twelfe Night,* Act II, Scene V, lines 153-157:

> *M, O, A, I.* This simulation is not as the former:
> and yet to crush this a little, it would bow to mee, for euery one of these Letters are in my name. Soft, here followes prose: *If this fall into thy hand, reuolue.* In my stars I am aboue thee, but be not affraid of greatnesse: Some

Consider on these lines the following acrostic letters:

M
a
uer
low
I

Read: VERULAMIO.

VERULAMIO appears on the title page of the *Novum Organum,* 1620: Franciscus de Verulamio; and on the title page of

De Augmentis Scientiarum, 1623: Franciscus Baronis de Verulamio.

The cryptographic character of the text is indicated by the reference to the "simulation" in connection with the manifest cryptogram M. O. A. I. And as the letters of M. O. A. I. are the last four letters of verul—AMIO, the acrostic spelling is indicated in the expression in the text: "euery one of these Letters are in my name." Thus M. O. A. I., which is to be deciphered from MALVOLIO as an acrostic anagram, and which, as I shall show later, is a common anagram for the Spanish word for "ham," IAMO, and so an allusion to Bacon, is also an allusion to Bacon's title Verulamio. These various associations will help, as we shall see, to explain the apparently senseless references to Imogen, in connection with the Oracle in *Cymbeline,* as a "peece of tender Ayre."

Another acrostic appears on the last five lines of the *Epilogve* of *The Tempest*:

Vnlesse I be relieu'd by praier
Which pierces so, that it assaults
Mercy it selfe, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

Consider on these lines the following acrostic letters:

V
W
Mer
A
L

Read: VERULAM.

The *Epilogve* is spoken by Prospero, who may be understood, as I have already suggested, to represent the author. The plot revolves on the concealment of his identity; and his last words, spoken in the *Epilogve,* are the prayer: *"set me free."* His prayer to be set free is in reality a prayer to be freed from the mask by which his identity as the author has been concealed; and the prayer may be understood as a reference to the acrostic spelling of his name which is to be set free from the acrostic text. *The Tempest* is probably the latest of all the Shakespeare plays, and

there is no more likely a position for a cryptographic signature than the final lines of the *Epilogve* to the poet's final play.

Let us turn now from the acrostic spellings of the name of Bacon in the Shakespeare plays to two examples in contemporary works. The first of these examples appears in the following passage from Jonson's *Timber,* page 103, as it is printed in the first Jonson Folio:

> bridle. There was not that variety of beasts in the Arke; as is of beastly natures in the multitude; especially when they come to that iniquity, to censure their *Soveraign's* actions. Then all the *Counsels* are made good, or bad by the events. And it falleth out, that the same facts receive from

Consider on these lines the following acrostic letters:

b
na
c
o

Read: BACON.

On the page which precedes this passage Jonson refers to Bacon as "he, who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd, or preferr'd, either to insolent *Greece,* or haughty *Rome.*" From this noble praise, which so closely parallels what he says about Shakespeare in his poem in the Folio, Jonson procedes to some general observations which the career and character of Bacon suggests to him; and it is in these general observations that the passage containing the acrostic just shown is included. Note in this passage, as applicable to Bacon, the references to "*Counsels*" and the censuring of the "*Soveraign's* actions." And note in particular, in view of the importance of the spirit which underlies the allusions for the understanding of the entire text of *Timber,* the various referenees to "beasts" and "heads." The "beasts" are to be understood as referring to Bacon in the guise of the animal which his name suggests; and "heads" is to be understood as referring to the heads, or initials, of the lines, for the acrostic spelling of the beastly name.

The second acrostic spelling of BACON that I wish to show at present in the work of one of Bacon's contemporaries appears in the *Virgidemiarum* by Joseph Hall, in the first of the *Satyrs* of the second book:

> For shame write better *Labeo,* or write none,
> Or better write, or *Labeo* write alone.

Nay, call the *Cynick* but a wittie foole,
Thence to abiure his handsome drinking bole:
Because the thirstie swaine with hollow hand,
Conueyed the streame to weet his drie weasand.
Write they that can, tho they that cannot do:
But who knowes that, but they that doe not know.

Consider on the first six lines, which are separated from the rest of the text by the italics of the next two lines, the following acrostic letters:

F
O
Na
T
B
Co

Read: TO F. BACON.

The *Satyr* in which this acrostic appears is quoted in *The Shakespere Allusion-Book* as alluding to Shakespeare; and Walter Begley has presented, in *Is It Shakespeare?*, some very strong evidence that the person whom Hall addresses as *Labeo* is Francis Bacon. This evidence, which I shall not attempt to summarise, should be examined by the reader. The allusion to Bacon as *Labeo,* which was first suspected by Begley, is confirmed by the acrostic spelling of the name of Bacon in the text in which *Labeo* is addressed.

The acrostic spellings of the name of Bacon which I have now shown in *The Advancement of Learning,* the Shakespeare Plays, *Timber,* and *Virgidemiarum,* are sufficient to illustrate the simple form of the anagrammatic acrostic as it is constructed on the units of consecutive lines. As a final example let me illustrate the structure in the form in which I discovered it in the following lines from the *Divina Commedia, Par.* 1. 107-110:

Dell' eterno valore, il quale è fine,
Al quale è fatta la toccata norma.
Nell' ordine ch'io dico sono accline
Tutte nature, per diverse sorti,

Consider on these lines the following acrostic letters:

D
A
Ne
T

Read: DANTE.

ACROSTICS ON MAJOR UNITS

Analogous to the anagrammatic acrostic based on consecutive lines is the anagrammatic acrostic based on other units of text. An anagrammatic acrostic spelling of DANTE based on the units of consecutive cantos appears in the last two cantos of *Purgatorio*:

Tanto eran gli occhi miei fissi ed attenti
—*Purg.* XXXII, I.
Deus, venerunt gentes, alternando,
—*Purg.* XXXIII, I.

Consider in these lines the following acrostic letters:

Tan
De

Read: DANTE.

Another example of an anagrammatic acrostic spelling based on consecutive cantos appears in the last four cantos of *Paradiso*:

Forse sei milia miglia di lontano
—*Par.* XXX, I.
In forma dunque di candida rosa
—*Par.* XXXI, I.
Affetto al suo piacer quel contemplante
—*Par.* XXXII, I.
Vergine Madre, figlia del tuo Figlio,
—*Par.* XXXIII, I.

Consider in these lines the following acrostic letters:

F
In
A
Ve

Read: FIN. AVE.

An example of an anagrammatic acrostic spelling of BACON based on the units of consecutive plays appears in the first three tragedies in the Folio: *Troylus and Cressida, Coriolanus,* and *Titus Andronicus.* Not considering the Prologue of *Troylus and Cressida,* which is printed on a separate page, as the beginning of the play, the first lines of the three plays read as follows:

Call here my Varlet, Ile vnarme againe.
—*Troylus and Cressida.*

Before we proceed any further, heare me speake.
—*Coriolanus.*

Noble Patricians, Patrons of my right,
—*Titus Andronicus.*

Consider on these lines the following acrostic letters:

Ca
B
No

Read: BACON.

An anagrammatic acrostic spelling of BACON is based on the three main divisions of the Folio, the Comedies, the Histories, and the Tragedies. The first comedy is *The Tempest;* the first history is *King John;* the first tragedy is *Troylus and Cressida.* The first lines of these plays read as follows:

Bote-swaine.
—*The Tempest.*

Now say *Chatillion,* what would *France* with vs?
—*King John.*

Call here my Varlet, Ile vnarme againe.
—*Troylus and Cressida*

Consider on these lines the following acrostic letters:

B
No
Ca

Read: BACON.

ACROSTICS ON CONSECUTIVE WORDS

Just as anagrammatic acrostics are based on consecutive lines and longer units, they are also based on consecutive words. An anagrammatic acrostic spelling of DANTE appears in the words of the following line from the *Divina Commedia, Inf.* IV, 137:

Diogenes, Anassagora, e Tale.

Consider the following acrostic letters of the words in this line:

D . An . e . T

Read: DANTE.

The so-called "gibberish" that is uttered by Nimrod in the *Divina Commedia* is explainable as an anagrammatic acrostic. The apparently meaningless words that he utters, *Inf.* XXXI, 67, are the following:

Rafel mai amech izabi almi.

The initials of the words of this line are:

R . m . a . i . a.

Read: MARIA.

Anagrammatic acrostics constructed on consecutive words are numerous in *The Advancement of Learning*. For convenience of reference in showing examples of these acrostics on consecutive words I shall quote the text of Spedding's edition, and I shall make use of capitals exclusively to indicate the acrostic letters to be used for the acrostic spellings.

In Spedding's edition there is no attempt to reproduce the lengths of the lines into which the text of the original edition is divided; and it must not be forgotten, therefore, that for the purpose of discovering the acrostics on consecutive lines which are contained in the original edition the Spedding edition is useless. In destroying as it does the original divisions of the text into lines it destroys the acrostics which the original divisions of the text into lines make possible. And it must also not be forgotten that the Spedding edition is equally useless for the discovery of such of the acrostics on consecutive words as depend on the hyphenation of words which are divided in the original edition

between the end of one line and the beginning of the next. An example of such an acrostic on consecutive words depending on the hyphenation of a word appears in the passage from the first book of *The Advancement of Learning* which I here reproduce in the original form:

> admiration of the present time, nor in the Historie
> or tradition of the ages succeeding; but also in some
> solide worke, fixed memoriall, and immortall mo-
> nument, bearing a Character or signature, both of
> the power of a king, and the difference and perfe-
> ction of such a king.

On the fourth of these lines consider the acrostic letter of the line and the acrostic letters of the four consecutive words:

n . b . a . c . o

Read: BACON.

The words which contain this acrostic are immediately followed by the hinting word: "signature." The acrostic is made possible by the hyphenation of "monument"; and it is to be observed that the division of the word by the hyphen is contrary to the proper division in accordance with the syllables.

Another acrostic an consecutive words which is made possible by the hyphenation of a word in the original edition appears in the following passage from the first book of *The Advancement of Learning*:

> generate manners and ceremonies: and sundrie do-
> ctrines, obnoxious, and framed to vphold the same

Consider on the last line the acrostic letter of the line and the following acrostic letters of the three consecutive words:

c . ob . an . f

Read: F. BACON.

This acrostic is made possible by the hyphenation of "doctrines"; and it is to be observed again that the division of the word is contrary to the proper division in accordance with the syllables.

Note that the acrostic is hinted in the word: "framed." For the acrostic on consecutive lines which appears in connection with this acrostic on consecutive words, see page 52.

Another acrostic on consecutive words which is made possible by the hyphenation of a word in the original edition appears in the following passage from the second book of *The Advancement of Learning*, on the page opposite page 100:

> ingeniously and discreetely auoyde to be put into
> those things for which they are not propper: wher-
> as contrarywise bould and vnquiet spirits will thrust
> themselues into matters without difference, and so
> publish and proclaime all their wantes; *Coloure* is

Consider on the third line the acrostic letter of the line and the following acrostic letters of the second and third words of the line:

a . con . b

Read: BACON.

Note as a hint of the acrostic spelling of the name of the author the words: "publish and proclaime," in connection with the general sense of the entire passage. For the second acrostic on consecutive words in the paragraph from which the foregoing lines are quoted, see page 115.

For the purpose of illustrating the duplicity of the language of *The Advancement of Learning*, a duplicity which is maintained consistently and which has nevertheless never been suspected, I shall quote a comparatively large number of passages which contain acrostics on consecutive words. In the light of these acrostics, which repeat the name of the author, the passages which contain them may be seen to refer to the cryptographic content by a constant use of the words in a double sense. Within the limits of the present paper I shall be unable to analyse the separate words and expressions in which the duplicity of the language is manifest. The reader may discover this duplicity for himself, if he will read the passages which I quote in the light of the meaning which they are capable of expressing when they are disjointed, as I have disjointed them, from their context.

Page 261—

"individual person, than to the Business OF Your Crown ANd state. wherefore representing . . . . with the inquisitive eye . . . . . "

Read the capitalised acrostic letters: Y (I), F. BACON.

Page 263—

"fixed memorial, and immortal monument, Bearing A Character Or signature"

Read the capitalised acrostic letters: BACO.

Page 264—

"knowledge is of those things which are to Be ACcepted OF with great limitation and caution;"

Read the capitalised acrostic letters: F. BACO.

Page 265—

"*yet cannot man find out the work which god worketh from the beginning to the end*: declaring not obscurely that god hath framed . . . . find out and discerne the ordinances and decrees which throughout all those Changes Are INFallibly OBserved . . . . the supreme or summary law of nature, which he calleth *the work which god worketh from the beginning to the end,*"

Read the capitalised acrostic letters: I, F. BACON.

Page 267—

"no perfect knowledge, but wonder, which is broken knowledge. and therefore it was most aptly said by one of plato's school, *that the sense of man carrieth a resemblance with the sun, which (as we see) openeth and revealeth all the terrestrial globe; but then again it OBscureth ANd Concealeth*"

Read the capitalised acrostic letters: BACON.

Page 269—

"the greatest authors and philosophers and the greatest captains and governors have lived in the same ages. Neither Can It Otherwise Be: For As in man"

Read the capitalised acrostic letters: I, F. BACON.

Page 270—

"a thing very improbable. we see it is accounted an error to COmmit A Natural Body to empiric"

Read the capitalised acrostic letters: BACON.

Page 273—

"and that learning should take up too much time or leisure; i answer, the most ACtive Or Busy man that hath Been Or CAN be hath (no question) many vacant times of leisure, while he expecteth the tides and returns of business,"

Read the capitalised acrostic letters: BACO, BACON.

Page 273—

"again, for that other conceit . . . . shadow of truth . . . . for to say that A Blind Custom OF obedience should be a surer obligation than duty taught and understood . . . . a blind man may tread surer by a guide than a seeing man can by a light."

Read the capitalised acrostic letters: F. BACO.

Page 276—

"this only i will add, that learned men forgotten in states, and not living in the eyes of men, are like the images OF Cassius ANd Brutus in the funeral of iunia; of which not being represented, as many others were, tacituc saith, *eo ipso præfulgebant, quod non visebantur*"

Read the capitalised acrostic letters: F. BACON.

Page 279—

"it is impossible for them to esteem that any greatness of their Own Fortune CAN Be a true or worthy end"

Read the capitalised acrostic letters: F. BACON.

Page 280—

"forbear to gaze or fix their eyes . . . . is in the Outward Ceremony BArbarous; but the moral is good: for men Ought Not By Cunning And bent observations to pierce and penetrate"

Read the capitalised acrostic letters: BACO, BACON.

Page 280—

"i refer them also to that which plato said of his master socrates, whom he compared to the gallypots of apothecaries, which on the outside had apes and owls and Antiques, But CONtained within sovereign and precious liquors and confections; acknowledging that to an external report he was not without superficial levities and deformities, but was inwardly replenished with excellent virtues and powers."

Read the capitalised acrostic letters: BACON.

Page 280—

"but in the meantime i have no purpose to give allowance to some conditions and COurses Base ANd unworthy, wherein divers professors of learning have wronged themselves and gone too far;"

Read the capitalised acrostic letters: BACON.

Page 284—

"the echo answered . . . . the learning of the schoolmen to be utterly despised as barbarous. in sum, the whole INClination And Bent OF those times was rather towards copie"

Read the capitalised acrostic letters: I, F. BACON.

Page 285-286—

"laborious webs of learning which are extant in their books. for the wit and mind of man, if it work upon matter, which is the contemplation of the creatures of god, worketh according to the stuff, and is limited thereby; but if it work upon itself, as the spider worketh his web, then it is endless, ANd Brings Forth Indeed Cobwebs Of learning, admirable for the fineness of thread and work, but of no substance or profit."

Read the capitalised acrostic letters: I, F. BACON.

Page 286—

"upon every particular position or assertion to frame objections, and to those objections, solutions; . . . *verborum minutiis rerum frangit pondera* . . . . better for a man in a fair room to set up one great light, or Branching CANdle-

stick OF lights, than to go about with a small watch candle into every corner?"

Read the capitalised acrostic letters: F. BACON.

Page 286—

"and such is their method, that rests not so much upon evidence of truth proved by arguments, authorities, similitudes, examples, as upon particular confutations and solutions of every scruple, Cavillation, ANd Objection; Breeding For the most part one question as fast it solveth another; even as in the former resemblance,"

Read the capitalised acrostic letters: F. BACON.

Page 289—

"as for the facility of credit which is yielded to arts and opinions . . . . . either when too much belief is attributed to the arts themselves, or to certain authors . . . . . the sciences themselves which have had Better Intelligence And CON-Federacy with the imagination of man."

Read the capitalised acrostic letters: I, F. BACON.

Page 289—

"the great professors themselves have sought to veil Over ANd Conceal By enigmatical writings . . . . . referring themselves to auricular traditions, and such other devices to save the credit of impostures."

Read the capitalised acrostic letters: BACON.

Page 298—

"so likewise in the person of salomon the king, we see the gift or endowment of wisdom and learning, both in salomon's petition and in god's assent thereunto, preferred before all other terrene and temporal felicity. by virtue of which grant or donative of god, salomon became enabled not only to write those excellent parables or aphorisms concerning divine and moral philosophy, but also to compile a natural history of all verdure, from the cedar upon the mountain to the moss upon the wall (which is but a rudiment between putrefaction and an herb) and also of all things that breathe or move. nay, the same salomon the king, although he excelled in the glory

of treasure and magnificent buildings, of shipping and navigation, of service and attendance, of fame and renown, and the like, yet he maketh no claim to any of those glories, but only to the glory of inquisition of truth; for so he saith expressly, *the glory of god is to conceal a thing, but the glory of the king is to find it out,* as if, according to the innocent play of children, the divine majesty took delight to hide his works, to the end to have them found out; and as if kings Could Not OBtain A greater honour than to be god's playfellows in that game, considering the great commandment of wits and means, whereby nothing needeth to be hidden from them."

Read the capitalised acrostic letters: BACON.

Page 302—

"not audible, all things dissolve into anarchy And CONFusion. But this appeareth"

Read the capitalised acrostic letters: F. BACON.

Page 309—

"see the subtilities of aristotle, to take a matter both ways, pro et contra, & C. But NOte Again how well he could use the same art."

Read the capitalised acrostic letters: BACON.

Page 314—

"it taketh away all levity, temerity, ANd Insolency, By COpious suggestion of all doubts and difficulties,"

Read the capitalised acrostic letters: I, BACON.

Page 314—

"and acquainting the mind to balance reasons on both sides, and to turn back the first offers and conceits of the mind, and to ACcept OF Nothing But examined and tried."

Read the capitalised acrostic letters: F. BACON.

Page 316—

"consider whether in right reason there Be ANy COmpar-

able with that wherewith knowledge investeth and crowneth man's nature."

Read the capitalised acrostic letters: BACON.

Page 316—

"Cogitations, Imaginations, Opinions, ANd Beliefs, but knowledge and learning. and therefore we see the detestable and extreme pleasure that arch-heretics and impostors are transported with"

Read the capitalised acrostic letters: I, BACON.

Page 323—

"worthy personages have Been CONversant. As For any particular commemorations"

Read the capitalised acrostic letters: F. BACON.

Page 324—

"ANd Because Founders Of Colleges do plant and founders of lectures do water, it followeth well in order"

Read the capitalised acrostic letters: F. BACON.

Page 327—

"correspondence one with the other . . . . . Nature Createth BROtherhood In Families, And arts mechanical contract Brotherhoods In COmmunalties, ANd the anointment of god superinduceth"

Read the capitalised acrostic letters, first: I, FR. BACON; and second: I, BACON.

Page 328—

"the designation of writers . . . . . an image in a crossway . . . . . inquiry what parts thereof lie fresh and waste, and not improved And CONverted By the industry of man; to the end that such a plot made and recorded to memory may both minister light to any public designation"

Read the capitalised acrostic letters: BACON.

Page 328—

"others to be but curiosities and things of no great use; and others to be of too great difficulty and almost impossibility

to Be COmpassed ANd effected, but for the two first i refer myself to the particulars. . . . . by public designation"

Read the capitalised acrostic letters: BACON.

Page 333—

"minister and suggest for the present many ingenious praetices in all trades, By A CONnexion and transferring of the observations of one art to the use of another, when the experiences of several mysteries shall fall under the consideration of one man's mind. . . . . be crossed, nor proteus ever changed shapes till he was straightened and held fast."

Read the capitalised acrostic letters: BACON.

Page 335—

"the providence of god hath made the distribution . . . . . By One Common NAme be termed"

Read the capitalised acrostic letters: BACON.

Page 336—

"i will NOt Be *Curiosus In Aliena republica,* i cannot fail to represent"

Read the capitalised acrostic letters: I, BACON.

Page 336—

"the mixed adeption OF A Crown By arms and title"

Read the capitalised acrostic letters: F. BACO.

Page 338—

"*nomen* . . . . . present oblivion . . . . . *bona fama propria possessio defunctorum;* which possession I CAnnot But NOte that in our times it lieth much waste, and that therein there is a deficience."

Read the capitalised acrostic letters: I, BACON.

Page 338—

"ABility Not COmmon to write"

Read the capitalised acrostic letters: BACON.

Page 339—

"leave the OBservations ANd Conclusions thereupon to the

liberty and faculty of every man's judgement. but mixtures are things irregular"

Read the capitalised acrostic letters: BACON.

Pages 339—340—

"manifoldly mixed . . . . . Being Compounded OF NAtural history"

Read the capitalised acrostic letters: F. BACON.

Page 341—

"prophecy of the scripture be sorted with the event fulfilling the same . . . . for the Better Confirmation Of Faith ANd for the better illumination"

Read the capitalised acrostic letters: F. BACON.

Page 343—

"two senses, in respect of words or matter. in the first sense it is but a Character OF Style, ANd Belongeth to arts of speech . . . . . but feigned"

Read the capitalised acrostic letters: F. BACON'S.

Page 343—

"feigned history . . . . . a more absolute variety than CAN Be FOund in the nature of things"

Read the capitalised acrostic letters: F. BACON.

Page 346—

"marked and stamped . . . . . distribution and partitions of knowledge . . . . . branches of a tree that meet in a stem, which hath a dimension and quantity of entireness And CONtinuance Before it come to discontinue and break itself into arms and boughs; . . . . . we enter into the former distribution . . . . . erect and constitute one . . . . . by the name"

Read the capitalised acrostic letters: BACON.

Page 347—

"i stand doubtful . . . . . the soul or spirit; all these strangely commixed And CONFused; But being examined . . . . . substantive of itself. nevertheless i CANnot Be Ignorant OF the distinction which is current, that the same things are

handled but in several respects . . . . the one in appearance, the other in existence"

Read the capitalised acrostic letters, first: F. BACON; and second: I, F. BACON.

Page 348—

"and is there not a true coincidence Between COmmutative ANd distributive"

Read the capitalised acrostic letters: BACON.

Page 349—

"the bounds of this knowledge are, that it sufficeth to COnvince Atheism, But Not to inform"

Read the capitalised acrostic letters: BACON.

Page 352—

"a double scale . . . . . ascending from experiments to the invention . . . . . requisite that these two parts Be Severally CONsidered And handled."

Read the capitalised acrostic letters: BACON'S.

Page 353—

"inquiry *touching the relative and adventive characters* . . . . . *similitude, diversity, possibility* . . . . with this distinction and provision; that they be handled as they have efficacy in nature, and not logically. . . . . i have INClosed And BOunded by itself. it is therefore now a question"

Read the capitalised acrostic letters: I, BACON.

Page 355—

"the invention of forms is of all other parts of knowledge the worthiest to be sought, if it be possible to be found . . . . . CAn See NOthing But sea. but it is manifest"

Read the capitalised acrostic letters: BACON'S.

Page 355—

"the forms of substances i say (as they are Now By COmpounding And transplanting multiplied) are so perplexed as they are not to be enquired"

Read the capitalised acrostic letters: BACON.

Page 355—

"seek in gross *the forms of those sounds which make words,* which By COmposition ANd transposition of letters are infinite."

Read the capitalised acrostic letters: BACON.

Page 355—

"but on the other side, to enquire *the form of those sounds or voices which make simple letters* is easily COmprehensible, ANd Being known, induceth and manifesteth the forms of all words, which consist and are compounded of them."

Read the capitalised acrostic letters: BACON.

Page 357—

"in the union of them in a perpetual and uniform law . . . . . carrieth men in narrow and restrained ways, subject to many accidents or impediments, imitating the ordinary Flexuous Courses Of NAture; But"

Read the capitalised acrostic letters: F. BACON.

Page 358—

"frames of the bodies of living Creatures Are Built; Or"

Read the capitalised acrostic letters: BACO.

Page 358—

"in the frame of things . . . . . the form thereof able to maintain itself to infinite essays or proofs . . . . . causes more real and better enquired than that of aristotle and plato; whereof BOth INtermingled Final CAuses"

Read the capitalised acrostic letters: I, F, BACON.

Page 361—

"in books containing certain credulous and superstitious Conceits ANd OBservations . . . . . hidden proprieties and some frivolous experiments, strange rather by disguisement than in themselves"

Read the capitalised acrostic letters: BACON.

Page 363—

"i like better that entry of truth which cometh peacably with

chalk to mark up those minds which are capable to lodge and harbour it, than that which cometh with pugnacity And CONtention. But there remaineth a division"

Read the capitalised acrostic letters: BACON.

Page 364—

"these doubts or *non liquets* are of two sorts, particular and total. for the first, we see a good example thereof in aristotle's problems, which deserved to have had A Better CONtinuance. but so nevertheless as there is one point whereof warning is to be given and taken. the registering of doubts"

Read the capitalised acrostic letters: BACON.

Page 367—

"the like *adjuncts of his common and undivided NAture;* But Chiefly In Regard OF the knowledge concerning the *sympathies And CONcordances Between the mind and body,* which, being mixed"

Read the capitalised acrostic letters, first: I, FR. BACON, and second: BACON.

Page 368—

"a great discovery of dissimulations . . . . . the latter branch . . . . . hath Not Been COllected Intc Art, but hath been handled dispersedly;"

Read the capitalised acrostic letters: I, BACON.

Page 368—

"apprehensions of the mind do alter or work upon the body. the former of these hath Been Inquired Art CONsidered . . . . as a part of religion or superstition."

Read the capitalised acrostic letters: I, BACON.

Page 369—

"fat, distinguishing, between beasts clean and unclean . . . . . the faith itself Being Clear ANd Serene FROm all clouds . . . . . things real and not figurative . . . . . *accidentia animi*"

Read the capitalised acrostic letters: FR. BACON'S.

Page 371—

"the subject being so variable hath made the Art By CON-

sequent more conjectural; and the Art Being CONjectural hath made so much the more place to be left for imposture. for almost all other arts and sciences are judged By ACts Or masterpieces."

Read the capitalised acrostic letters, first: BACON; second: BACON; and third: BACO.

Page 371—

"the poets were clear-sighted in discerning . . . . when they made æsculapius and circe brother ANd Sister Both Children OF the sun"

Read the capitalised acrostic letters: F. BACON'S.

Circe, it will be recalled, turned men into swine.

Page 373—

"the body of man the object of his miracles . . . . . we read not that ever he vouchsafed to do any miracle about honour . . . . . (except that one for giving tribute to Cæsar), But ONly About the preserving . . . . . the body of man."

Read the capitalised acrostic letters: BACON.

Page 374—

"in the inquiry which is made by anatomy I find much deficience: for they inquire of the *parts*, and their *substances, Figures*, ANd *COllocations;* But they inquire not of the *diversities of the parts*, the *secrecies of the passages*"

Read the capitalised acrostic letters: F. BACON.

Page 374—

"inquiry may be satisfied in the view of one or a few anatomies; but the latter, Being COmparative ANd casual, must arise from the view of many . . . . . framing of the inward parts is as full of difference as the outward"

Read the capitalised acrostic letters: BACON.

Page 377—

"let a man look into their prescripts and ministrations, and he shall find them But INCOnstancies And every day's devices"

Read the capitalised acrostic letters: I, BACON.

Page 380—

"*divination* . . . . . divided into *artificial* and *natural;* whereof *artificial* is when the mind maketh a prediction By Argument CONcludng upon signs and tokens"

Read the capitalised acrostic letters: BACON.

Page 382—

"paint and disguise the true appearance of things, the chief recommendation unto reason is from the imagination. nevertheless, Because I Find NOt Any SCience . . . . . alter the former division. for as for poesy"

Read the capitalised acrostic letters: I, F BACON'S.

Page 384—

"*Causes First Found Out ANd By light from them*"

Read the capitalised acrostic letters: FF. BACON.

The double "f" was used by Bacon in acknowledged signatures.

Page 386—

"if you observe the words well, it is no other method than that which brute Beasts ARe Capable OF, ANd do put in ure"

Read the capitalised acrostic letters: FRA. BACON.

"Fra. Bacon" is not uncommon among the acknowledged signatures of Bacon.

Page 386—

"*a perpetual intending or practising some one thing, urged and imposed by an ABsolute Necessity OF Conservation of being*"

Read the capitalised acrostic letters: F. BACON.

Page 387—

"the poet speaketh of, *ærei mellis cœlestia dona* (the gift of heaven, aeriel honey,) distilling and contriving it out of particulars natural and artificial . . . . . manage and act an

induction much better than they describe it . . . . . is no conclusion, But A CONjecture; For . . . . . appear of a side"

Read the capitalised acrostic letters: F. BACON.

In connection with the foregoing reference to honey, I may say *en passant* that the numerous references to Shakespeare as *honey tongued, mellifluous, sugared, sweet,* are references to the cryptographic character of his text, in which the acrostic letters are scattered like sugar and swarm like honey B's. *Honey tongued* is an allusion to the bee as the capital B of Bacon; and it is also an allusion to the method of the acrostic. For as honey is found in the *heads,* or flowers, of plants, it has an acrostic character, and a *honey tongue* is accordingly a tongue, or language, which makes use of the honey-like acrostic letters. Detailed evidence for the allusions in these various words will be given later.

Page 388—

the subtilty of nature and operations will not be enchained in those Bonds: For Arguments CONsist of propositions, and propositions of words; and words are but the current tokens or marks"

Read the capitalised acrostic letters: F. BACON.

Page 388—

"scattered IN BOth ACademies did hold it in subtilty and integrity."

Read the capitalised acrostic letters: I, BACON.

Page 397—

"the application of the differing kinds of proofs to the differing kinds of subjects; for there being but four kinds of demonstration, that is, by the immediate consent of the mind or sense; by induction; by sophism; And By CONgruity"

Read the capitalised acrostic letters: BACON.

Page 398—

"i am not ignorant of the prejudice imputed to the use OF Common-place Books As causing a retardation of reading"

Read the capitalised acrostic letters: F. BACO.

Page 398—

"not dexterous to be applied to the serious use of Business ANd OCcasions . . . . . a great number of names or words upon once hearing, or the pouring forth of a number of verses . . . . . turning of everything to a jest"

Read the capitalised acrostic letters: BACON.

Page 400—

"*ad placitum,* having force only By Contract Or Acceptation. of the former sort are hieroglyphics"

Read the capitalised acrostic letters: BACO.

Page 400—

"for as to hieroglyphics, (things of ancient use and embraced chiefly by the ægyptians . . . . .) they are But As CONtinued impresses and emblems . . . . . an affinity with the things signified"

Read the capitalised acrostic letters: BACON.

Page 400—

"topped all the highest flowers; signifying, that it consisted in the cutting off . . . . . by Curious INquiry, Or Rather By Apt Feigning . . . . . derived imposition of names"

Read the capitalised acrostic letters: I, FR. BACON.

Page 400—

"considering that words and writings by letters do far excel all the other ways . . . . . Be OF ANother Kind . . . . . propound it to better enquiry."

Read the capitalised acrostic letters: F. BAKON.

"Bakon", as a spelling of "Bacon", appears in a document written by Francis Bacon. See Spedding: *The Letters and the Life,* Vol. I, page 32.

Page 401—

"confusion of tongues . . . . . prints of reason; which Kind OF ANalogy Between words . . . . handled *sparsim,* brokenly"

Read the capitalised acrostic letters: F. BAKON.

Page 404—

"knowledge that is delivered as a thread to be spun on, ought to be delivered and intimated, if it were possible *in the same method wherein it was invented* . . . . . knowledge induced . . . . . good for the CArpenter But NOt For the planter . . . . . less matter for the shaft or body of the tree, so you look well to the taking up of the roots."

Read the capitalised acrostic letters: F. BACON.

Page 406—

"uniformity of method in multiformity of matter . . . . . the very husks and shells of sciences, all the Kernel Being Forced Out ANd expulsed with the torture and press of the method"

Read the capitalised acrostic letters: F. BAKON.

Page 406—

"*follow after similitudes* . . . . . for those whose conceits are seated in popular opinions, need only but to prove or dispute; but those whose CONceits Are Beyond popular opinions, have a double labour; the one to make themselves conceived, and the other to prove and demonstrate . . . . . have recourse to similitudes and translations to express themselves."

Read the capitalised acrostic letters: BACON.

Page 407—

"the architecture of the whole frame of a work, but also the several Beams ANd COlumns"

Read the capitalised acrostic letters: BACON.

Page 410—

practice and win the imagination from the affection's part, and contract A CONFederacy Between the reason and imagination"

Read the capitalised acrostic letters: F. BACON.

Page 412—

"*popular signs and colours of good and evil, Both Simple ANd COmparative,* which are as the sophisms"

Read the capitalised acrostic letters: BACON'S.

Page 412—

"the defects in the labour of aristotle . . . . . he CONceived But A part of the use of them: for their use is not only in probation, but much more in impression. for many forms are equal in signification"

Read the capitalised acrostic letters: BACON.

Page 413—

"*formulæ* are but decent and apt passages or conveyances of speech, which may serve indifferently for differing subjects; as of preface, conclusion, digression, transition, excusation, & C. FOr As IN Buildings"

Read the capitalised acrostic letters: I, F. BACON.

Page 414—

"the fourth is concerning some Brief Censure ANd Judgement OF the authors"

Read the capitalised acrostic letters: I, F. BACON.

Page 417—

"if a secretary of state should sort his papers . . . . . By CONsequence Alter the partitions of the rest: for let the knowledge extant (for demonstration sake) . . . . . so as these things are without contradiction And Could Not Otherwise Be."

Read the capitalised acrostic letters: first: BACON; and second: BACON.

Page 418—

"exhibit fair copies of alphabets and letters joined, without giving any precepts or directions for the carriage of the hand and framing of the letters . . . . . exemplars and copies, carrying the draughts and portraitures . . . . . excellent marks, and how to frame . . . . . barks of knowledge . . . . . despised to Be Conversant In Ordinary ANd common matters; the judicious direction whereof nevertheless is the wisest doctrine"

Read the capitalised acrostic letters: I, BACON.

Page 418—

"the author's commendation: and therefore those are of the

right kind which may Be CONcluded As demosthenes concludes his counsel"

Read the capitalised acrostic letters: BACON.

Page 420—

"excellently handled it in their triplicity . . . . in the comparisons Between A CONtemplative and an active life, in the distinction"

Read the capitalised acrostic letters: BACON.

Page 423—

"want of application . . . . philosophical men, that did retire too easily from Civil Business For Avoiding Of INdignities and perturbations; whereas the resolution . . . . . *telâ crassiore,* and not so fine that everything should catch in it"

Read the capitalised acrostic letters: I, F. BACON.

Page 426—

"a question controverted; but whether man's nature may Not Be CApable OF both, is a question not enquired."

Read the capitalised acrostic letters: F. BACON.

Page 426—

"the former question being debated Between SOCrates ANd a sophist"

Read the capitalised acrostic letters: BACON'S.

Page 426—

"the sophist's felicity was the felicity of one that had the itch, who did did nothing but itch and SCratch. ANd BOth these opinions do not want their supports."

Read the capitalised acrostic letters: BACON'S.

Page 427—

"the second question, decided the true way, maketh the former superfluous. FOr CAN It Be doubted"

Read the capitalised acrostic letters: I, F. BACON.

Page 435—

"so further deserved it to be CONsidered By Aristotle . . . . . touch or concern a man's self"

Read the capitalised acrostic letters: BACON.

Page 437—

"and here again i find strange, as before, that aristotle should have written divers volumes . . . . . and yet in his rhetorics, where they Are CONsidered But collaterally . . . . . in a second degree (*as they may be moved by speech*), he findeth"

Read the capitalised acrostic letters: BACON.

Page 438—

accidents, of tenderness of Countenance ANd Other. But the poets . . . . . they are inwrapped one within another"

Read the capitalised acrostic letters: BACON.

Page 438—

"hunt beast with beast . . . . . bridling the rest . . . . . it is sometimes necessary to Bridle ONe FACtion"

Read the capitalised acrostic letters: F. BACON.

Page 438—

"the opinion of aristotle seemeth to me a negligent opinion, that of those things which COnsist By NAture NOthing CAn Be changed by custom . . . . nature admitteth *a latitude*."

Read the capitalised acrostic letters: BACON, BACON.

Page 439—

"a straight glove will come more easily on with use . . . . . precepts of the wise ordering the exercises of the mind . . . . . the first shall be . . . . . in a Confident Nature You Breed An Opinion of facility . . . . . on the end, if too weak of the other side"

Read the capitalised acrostic letters: I, BACON.

Page 440—

"coats, fit . . . . . not read and revolved . . . . . But CON-Fined Almost to boys and beginners? but is it not true also, that much less young men are fit auditors"

Read the capitalised acrostic letters: F. BACON.

Page 440—

"lest ṭheir judgements Be COrrupted AṆd made apt to think thaṭ there are no true differenceṣ"

Read the capitalised acrostic letters: BACON.

Page 442—

"a pattern of it . . . . . by imprinting . . . . . called the bond of perfection, Because It COmprehendeth ANd Fasteneth . . . but a false imitation . . . . . teacheth a man to carry himself better than the sophist or preceptor, which he calleth *left-handed*, because with all his rules and preceptions he cannot form a man so *dexterously*"

Read the capitalised acrostic letters: I, F. BACON.

Page 444—

"human philosophy, which contemplateth man segregate, and as he Consisteth OF Body ANd spirit. wherein we may further note, that there seemeth to be a relation or conformity"

Read the capitalised acrostic letters: F. BACON.

Page 444—

"it is easy to observe that many have strength of wit ANd COurage, But . . . . . perturbations"

Read the capitalised acrostic letters: BACON.

Page 445—

"civil knowledge is CONversant ABout a subject"

Read the capitalised acrostic letters: BACON.

Page 446—

"if the government of the countenance be of such effect, much more is that of the speech . . . . . the true model . . . . . without intruding . . . .. on the other side, IF Behaviour ANd Outward Carriage be intended"

Read the capitalised acrostic letters: I, F. BACON.

Page 451—

"here is noted . . . . . separations and breaches . . . . . mind And CONtentment; But still they are deceived"

Read the capitalised acrostic letters: BACON.

Page 455—

"augustus cæsar . . . . desired his friends about him to give him a *plaudite;* as if he were conscient to himself that he had played his part well upon the stage. this part of knowledge we do report also as deficient: not but that it is practised too much, but it hath not been reduced to writing. and therefore lest it should seem to any that it is Not COmprehensible By Axiom . . . . . some heads or passages of it."

Read the capitalised acrostic letters: BACON.

Page 456—

"neither doth learning admire or esteem of this architecture of fortune otherwise than as of an inferior work: for no man's FOrtune Can Be AN end worthy of his being . . . . . the precept . . . . . towards the prevailing in fortune . . . . . seeing in the frame of man's heart"

Read the capitalised acrostic letters: F. BACON.

Page 461—

"make a Better ANd Freer Choice Of those actions which may concern us, and to conduct them with the less error and the more dexterity . . . . . look oft in a glass . . . . . behold ourselves."

Read the capitalised acrostic letters: F. BACON.

Page 463—

"the covering . . . . . is of no less importance than the valuing of good parts; which may be done likewise in three manners; by caution, by colour, And By CONFidence . . . . . when men do ingeniously and discreetly avoid to be put into those things for which they are not proper"

Read the capitalised acrostic letters: F. BACON.

Page 464—

"thrust themselves into matters without difference, and so publish and proclaim . . . . . men make a way for themselves to have a construction made . . . . . as proceeding from A Better Cause, Or INtended For some other purpose . . . . . *sæpe latet*"

Read the capitalised acrostic letters: I, F. BACON.

Page 464—

"dissimulations . . . . . namely . . . . . they will say *that that line cost them more labour than any of the rest;* and presently will seem to disable and suspect rather some other line . . . a mans self in his own carriage . . . . . heed he show not himself dismantled and exposed . . . . . FACility Of Nature, But shew"

Read the capitalised acrostic letters: F. BACON.

Page 465—

"conceit that they Can Bring About Occasions . . . . ply; and yet in the end . . . . . part of sibylla's books"

Read the capitalised acrostic letters: BACO.

Page 466—

"if we observe we shall find two . . . . . in managing OF Business Some CAN make use of occasions aptly and dexterously, but plot little; some can urge and pursue their own plots well, But Cannot Accommodate NOr take in"

Read the "two" capitalised acrostic signatures: F. BACON'S and BACON.

Page 470—

"one moved to go down into a pit . . . . . but the other answered, *true, but . . . . . how shall we get out again?* another precept of this knowledge is that ancient precept OF BIAs Construed Not to any point of perfidiousness but only to caution"

Read the capitalised acrostic letters: I, F. BACON.

"Bias" is obviously used as a punning reference to the acrostic.

Page 471—

"a courtier hath been described . . . . . the mould hath used to be made according to the perfection of the art, and not according to common practice . . . . . for his own fortune . . . . . the precepts may Be COunted ANd Called BONæ Artes . . . . . set down for himself . . . . . principle of machiavel . . . . . the appearance only"

Read the capitalised acrostic letters: BACON, BACON.

Page 472—

"pressing of a man's fortune may be more hasty ANd COmpendious. But . . . . . the shortest way is commonly the foulest, and surely the fairer way is not much about . . . . . men . . . . . bear and sustain themselves, And Be NOt Carried . . . . . pursuit of their own fortune . . . . . particular cards and directions"

Raed the capitalised acrostic letters, first: BACON; and second: BACON.

Page 473—

"*primum quærite BOna ANimi Cætera aut aderunt aut non oberunt,* . . . . . tu nomen inane es;"

Read the capitalised acrostic letters: BACON.

Page 475—

"private right of *meum* . . . . . penned and delivered whether in texts or IN ACts; Brief Or large; with preambles or without; how they are to be pruned"

Read the capitalised acrostic letters: I, BACON.

Page 479—

"the use notwithstanding of reason . . . . . and the latitude thereof . . . . . figures . . . . . full of reason and signification . . . . .ceremonies of idolatry and magic, that are Full Of Non-significants And Surd Characters. But"

Read the capitalised acrostic letters: F. BACON'S.

Page 480—

"namely wherein there are not only *posita* but *placita;* for in such there CAn Be NO use of absolute reason. we see it familiarly in games of wit"

Read the capitalised acrostic letters: BACON.

Page 481—

"the fury of controversies . . . . . For It CANnot But Open men's eyes, to see that many controversies do merely pertain to that which is either not revealed or positive"

Read the capitalised acrostic letters: I, F. BACON.

Page 483—

"doctrine or positions fetched and derived . . . . . in this men have sought three things, a summary Brevity, A COmpacted strength, and a complete perfection . . . . . fail to find . . . . . for as to brevity, we see in all summary methods, while men purpose to abridge they give cause to dilate. for the sum or Abridgement By CONtraction becometh obscure, the obscurity requireth exposition"

Read the capitalised acrostic letters, first: BACO; and second: BACON.

Page 484—

"as in nature the more you remove yourself from particulars the greater peril of error you do incur, so much more in divinity the more you recede from the scriptures By INFerences And COnsequences, the more weak and dilute are your positions."

Read the capitalised acrostic letters: I, F. BACON.

Page 486-7—

"touching *the secrets of the heart, and the successions of time* . . . . . difference between the manner of the exposition of the scriptures and all other books . . . . being written to the thoughts of men, and to the succession of all ages, with a foresight of all heresies . . . . . are not to Be Interpreted ONly ACcording to the latitude of the proper sense"

Read the capitalised acrostic letters: I, BACON.

Page 487—

"touching the exposition of the scriptures . . . . . by way of remembrance this i will add . . . . . i find many Books OF Controversies ANd"

Read the capitalised acrostic letters: F. BACON.

Page 487—

"commentaries upon the scriptures, with harmonies And CONcordances: But that form of writing"

Read the capitalised acrostic letters: BACON.

Page 488—

"*absit invidia verbo* . . . . the Choice ANd Best OF those

observations upon texts of scriptures . . . . . made dispersedly"

Read the capitalised acrostic letters: F. BACON.

Page 489—

"by the holy ghost was christ CONceived In Flesh, And By the holy ghost are the elect regenerate . . . . effectually in the elect; or privatively in the reprobate; or according to appearance"

Read the capitalised acrostic letters: I, F. BACON.

Page 491—

"i have propounded my opinions naked and unarmed, not seeking to preoccupate the liberty of men's judgements By CONfutations. For In Any thing which is well set down, i am in good hope that if the first reading move an objection, the second reading will make an answer . . . . .*tanquam adeps sacrificii*"

Read the capitalised acrostic letters: I, F. BACON.

Anagrammatic acrostics of the name of BACON on consecutive words are very numerous in the Shakespeare plays and poems, and they appear almost invariably in passages containing expressions capable of being understood as references either to the acrostic structure or the meaning of the acrostic spelling. An example appears on the thirteenth line of the eighteenth sonnet:

When in eternall lines to time thou grow'st,
So long as men can breath or eyes can see,
So long liues this, and this giues life to thee,

Consider the capitalised acrostic letters in the following consecutive words:

CAN Breath Or

Read: BACON.

In its general sense, the passage which I have quoted refers to the power of the sonnet to give life to a man, a power which is explained by the acrostic which keeps his name alive as long as the sonnet lives. The reference to *growing in eternal lines* is a reference to the acrostic which is analogous to the refer-

ences to grafting which we have already examined: *"proceding from a Graffe"* and *"ioynted to the old Stocke, and freshly grow."*

In the eighth line of the same sonnet:

By chance, or natures changing course vntrim'd:

there is another anagrammatic acrostic spelling of BACON which appears in the following capitalised acrostic letters of the following consecutive words:

By Chance, Or NAtures

The anagrammatic transposition of the letters of these words may be suggested by the words: "changing course." "Vntrim'd" may suggest the acrostic letters which have to be trimmed from the words in which the acrostic is contained. Words referring to any kind of cutting, such as trimming, pricking, stabbing, goring, etc., are commonly associated with acrostics.

Also commonly associated with acrostics are references to seeing, as in the words already quoted: "eyes can see," and as in the following passage, *Romeo and Juliet,* Act I, Scene I, lines 237 - 239, with its references to eye-sight, blindness, and hiding:

Being blacke, puts vs in mind they hide the faire:
He that is strooken blind, cannot forget
The precious treasure of his eye-sight lost:

Consider the capitalised acrostic letters in the following consecutive words:

Blind, CANnot FOrget

Read: F. BACON.

Another acrostic in connection with an allusion to hiding and revealing appears in *Twelfe Night,* Act III, Scene I, line 134:

Enough is shewne, a Cipresse, not a bosome,
Hides my heart: so let me heare you speake.

Consider the capitalised acrostic letters in the following consecutive words:

Cipresse, NOt A Bosome,

Read: BACON.

Another acrostic appears in *Loues Labour's Lost,* Act V, Scene II, line 20:

> What's your darke meaning mouse, of this light word?
> A light condition in a beauty darke.
> We need more light to finde your meaning out.

Consider the capitalised acrostic letters in the following consecutive words:

CONdition In A Beauty

Read: I, BACON.

Note the allusions to a concealed meaning, which corresponds to the concealed spelling.

Another acrostic appears in *The First Part of Henry the Fourth,* Act II, Scene III, line 58:

> Of Palizadoes, Frontiers, Parapets,
> Of Basiliskes, of Canon, Culuerin,
> Of Prisoners ransome, and of Souldiers Slaine,

Consider the capitalised acrostic letters in the following consecutive words:

Basiliskes, OF CANon,

Read: F. BACON.

A basilisk, in one of the senses of the word, is a fabulous creature which *kills the innocent gazer with its sight,* and may so be understood to render itself invisible. The word appears in connection with several acrostics, and seems to be intended as an allusion to the invisibility of the acrostic spelling.

Another acrostic appears in *Pericles,* Act III, Scene II, line 56:

> How close tis caulkt & bottomed, did the sea cast it vp?

Consider the capitalised acrostic letters in the following consecutive words:

Caulkt & (ANd) BOttomed

Read: BACON.

The line refers to a chest in which something is concealed.

References to concealment are common in passages in which acrostics are concealed.

The body which is discovered in the chest is said, line 63, to be "shrowded in Cloth OF State, Balmed ANd entreasured." This phrase, in which the acrostic letters which I have capitalised spell: F. BACON'S, is followed by the hinting expression:

"a Pasport to *Apollo*, perfect mee in the Characters:"

Another acrostic appears in *Pericles*, Act I, Scene I, line 63:

Nor aske aduise of any other thought,
But faythfulnesse and courage.

Consider the capitalised acrostic letters in the following consecutive words:

But Faythfulnesse ANd COurage

Read: F. BACON.

The line containing this acrostic immediately precedes the Riddle, which, as a composition with a concealed meaning, may be understood to suggest the concealment of the acrostic. The answer to the Riddle, as we shall see later, is BACON.

Another acrostic appears in *Pericles*, Act II, Scene II, line 25:

A Prince of *Macedon* (my royall father)
And the deuice he beares vpon his Shield,
Is an Armed Knight, that's conquered by a Lady:

Consider the capitalised acrostic letters in the following consecutive words:

CONquered By A

Read: BACON.

A device, as a reference to the emblem literature will reveal, was often symbolic and so contained a concealed meaning. Like the Riddle in *Pericles*, the device may be understood to suggest the concealment of the acrostic.

Another acrostic appears in The Argvment of *The Rape of Lvcrece*, line 12, 1st edition:

sted to Rome, and intending by theyr secret and sodaine arriuall to make triall of that which euery one had before auouched, onely Colatinus *finds*

Consider the capitalised acrostic letters in the following consecutive words:

Before Auouched, ONely Colatinus Finds

Read: F. BACON.

Note as hints the words "secret," "triall," and "finds." These and other words of similar meaning, frequently appear in passages in which acrostics are contained.

Another acrostic appears in *Hamlet,* Act V, Scene II, line 165:

> The phrase would bee more Germaine to the matter: If we could carry Cannon by our sides; I would it might be Hangers till then; but on sixe Barbary Hor-

Consider the capitalised acrostic letters in the following consecutive words:

CANnon By Our

Read: BACON.

"Sides" is a word that frequently appears in passages containing acrostics, and may be understood as an allusion to the letters of the acrostic spelling, which are on the sides of words.

Another acrostic appears in *Pericles,* Act IV, Scene III, line 1:

> Why ere you foolish, can it be vndone?
> O *Dioniza,* such a peece of slaughter,

Consider the capitalised acrostic letters in the following consecutive words:

FOolish, CAN It Be

Read: I, F. BACON.

"Peece" is a word that may be understood as a hint to *piece together* the letters of the acrostic. Extraordinary repetitions of this word, apparently intended to suggest the meaning which I have here defined, will be examined later in connection with the anonymous letter in *Twelfe Night* and the Oracle in *Cymbeline.* The phrase: "can it be vndone?" may be understood as an allusion to the acrostic, which must be undone, or solved.

Another acrostic appears in *Troylus and Cressida,* Act V, Scene I, line 5:

> Thou crusty-batch of Nature, what's the newes?
> Why thou picture of what thou seem'st, & Idoll
> of Ideot-worshippers, here's a Letter for thee.

Consider the capitalised acrostic letters in the following consecutive words:

Crusty Batch OF NAture

Read: F. BACON.

"Letter," as a possible allusion to the use of letters in acrostics, is a word that constantly appears in passages in which acrostics are contained. "Crusty" may be understood as a reference to the crust, or outside, of the words, which forms the acrostic spelling. We have already seen analogous references to the acrostic surface of the text in the use of such words as countenance, coat, etc.

Another acrostic appears in *The Taming of the Shrew,* Induction, Scene II, lines 7 and 8:

> I am *Christophero Sly,* call not mee Honour not
> Lordship: I ne're drank sacke in my life: and if you giue
> me any Conserues, giue me conserues of Beefe: nere ask
> me what raiment Ile weare, for I haue no more doub-

Consider the capitalised acrostic letters in the following consecutive words:

Conserues OF Beefe: Nere Ask

Read: F. BACON.

Christophero Sly is a character about whose identity a deceit is practised. This deceit corresponds to the deceit in the use of the pseudonym *William Shakespeare,* and also to the deceit by which the name of BACON is hidden in the text. References to animals and meat of any kind, as here in "Beefe," are commonly used as allusions to "bacon." In several of the plays, as we shall see, allusions of this sort are fundamentally involved in the plots. "Conserues" may be understood in a double sense to refer to the acrostic which conserves BACON.

Another acrostic appears in *Richard II,* Act V, Scene V, line 4:

> And for because the world is populous,
> And heere is not a Creature, but my selfe,
> I cannot do it: yet Ile hammer't out.

Consider the capitalised acrostic letters in the following consecutive words:

> NOt A Creature, But

Read: BACON.

"Selfe," as a possible reference to the identity of the author, is a word that constantly appears in passages containing acrostic spellings of his name.

Another acrostic appears in *The Tragedie of Titus Andronicus,* Act IV, Scene I, line 12:

> Some whether would she haue thee goe with her.
> Ah boy, *Cornelia* neuer with more care
> Read to her sonnes, then she hath read to thee,

Consider the capitalised acrostic letters in the following consecutive words:

> Ah Boy, *COrnelia* Neuer

Read: BACON.

Disjointed from the text, the words: "neuer with more care read," may be understood as a hint to read the passage with care for the sake of the acrostic which it contains.

Another acrostic appears in *Anthony and Cleopatra,* Act IV, Scene XIII, line 50:

> My Resolution, and my hands, Ile trust,
> None about *Cæsar.*
> The miserable change now at my end.

Consider the capitalised acrostic letters in the following consecutive words:

> NOne ABout *Cæsar.*

Read: BACON.

In the present passage as in many other passages, the word "hands" or "hand" may be understood in a double sense to refer to the acrostic signature. Note the possible reference to the acrostic end of the words in the phrase: "change now at my end."

Another acrostic in a passage containing the word "hand" appears in *Julius Cæsar*, Act III, Scene I, line 52:

> For the repealing of my banish'd Brother?
> I kisse thy hand, but not in flattery *Cæsar*:
> Desiring thee, that *Publius Cymber* may

Consider the capitalised acrostic letters in the following consecutive words:

> But NOt In Flattery CAesar

Read: I, F. BACON.

Another acrostic appears in *Richard II*, Act III, Scene III, line 143:

> *Northumberland* comes backe from *Bullingbrooke*.

Consider the capitalised acrostic letters of the following consecutive words:

> *NOrthumberland* Comes BAcke From

Read: F. BACON.

Northumberland is also mentioned in line 130:

> To looke so poorely and to speake so faire?
> Shall we call back *Northumberland*, and send

Consider the capitalised acrostic letters of the following consecutive words:

> Call BAck *NOrthumberland*

Read: BACON.

In the passage in which these two signatures appear the word "name" appears three times: "my Name"; "Must he loose The Name"; and "Name let it goe." "Name" is a word that constantly appears in passages containing acrostic spellings of the name of Bacon. In connection with the foregoing references

to the "Name," there are references to a manner of speech that either conceals a meaning or expresses a double meaning. These references appear in the words:

To look so poorely, and to speake so faire,

and:

"this tongue of mine, That layd the Sentence . . . . should take it off againe With words of sooth:"

Another acrostic appears in *King John*, Act I, Scene I, line 17:

What followes if we disallow of this?
The proud controle of fierce and bloudy warre,
To inforce these rights, so forcibly with-held,

Consider the capitalized acrostic letters of the following consecutive words:

Controle Of Fierce ANd Bloudy

Read: F. BAÇON.

The reference to witholding, in connection with the word "rights," which may be understood as a pun for "writes," may be understood as a reference to the acrostic writing which is withheld from recognition. The passage quoted is preceded, a few lines earlier, by the words: "*Arthurs* hand", which may be understood as a pun for "author's hand."

Another acrostic appears in *King Lear*, Act V, Scene III, lines 154 and 155:

By th'law of Warre, thou wast not bound to answer
An vnknowne opposite: thou are not vanquish'd,
But cozend, and beguild.
Shut your mouth Dame,

Consider the capitalised acrostic letters in the following consecutive words:

But COzend ANd

Read: BACON.

References to any kind of deceit, as here in the words: "cozend, and beguild," may constantly be understood to refer

to the deceit of the acrostic concealment. We have already seen that the words: "thou art" may be understood as a reference to the identity of the author; they constantly appear in passages containing acrostic spellings of his name.

Another acrostic appears in *Hamlet,* Act III, Scene II, line 409:

> They foole me to the top of my bent.
> I will come by and by.
> I will say so.

Consider the capitalised acrostic letters in the following consecutive words:

COme By ANd

Read: BACON.

In the phrase:

They foole me to the top of my bent

there appears in connection with the acrostic a characteristic reference to deceit. "Top," like "head," may be understood as an allusion to the acrostic letters.

Another acrostic appears in *Cymbeline,* Act IV, Scene II, line 26:

> Cowards father Cowards, & Base things Syre Bace;
> Nature hath Meale, and Bran; Contempt, and Grace.

Consider the capitalised acrostic letters in the following consecutive words:

Father COwards, & (ANd) Base

Read: F. BACON.

Now consider the capitalised letters in the following consecutive words:

And Bran; CONtempt

Read: BACON.

The passage relates to the revelation of concealed identity. The word "myracle," which appears a few lines later, appears not infrequently in connection with acrostics.

Another acrostic appears in *The Second Part of Henry the Fourth,* Act II, Scene III, line 31:

In Militarie Rules, Humors of Blood,
He was the Marke, and Glasse, Coppy, and Booke,
That fashion'd others. And him, O wondrous! him,
O Miracle of Men! Him did you leaue

Consider the capitalised acrostic letters of the following consecutive words:

COppy, ANd Booke

Read: BACON.

Note again the "Miracle."

Another acrostic appears in *Macbeth,* Act IV, Scene I, line 13:

Fillet of a Fenny Snake,
In the Cauldron boyle and bake:
Eye of Newt, and Toe of Frogge,

Consider the capitalised acrostic letters of the following consecutive words:

Cauldron BOyle ANd

Read: BACON.

In the present passage and many others, references to any sort of supernatural performance, incantation, witchcraft, magic, prophecy, etc., appear in connection with acrostics.

Another acrostic appears in *Julius Caesar,* Act III, Scene I, line 2:

The Ides of March are come.
I *Cæsar,* but not gone.
Haile *Cæsar*: Read this Scedule.

Consider the capitalised acrostic letters in the following consecutive words:

I *CAesar,* But NOt

Read: I, BACON.

The passage relates to a prophecy.

Another acrostic appears in *Richard II*, Act V, Scene III, line 59:

> A Serpent, that will sting thee to the heart.
> Of heinous, strong, and bold Conspiracie,
> O loyall Father of a treacherous Sonne:

Consider the capitalised acrostic letters of the following consecutive words:

> And Bold CONspiracie

Read: BACON.

"Conspiracie" is a characteristic allusion to the deceit of the acrostic. "Sting," like "point" in a number of other passages, may be understood as an allusion to the acrostic letters.

Another acrostic appears in *Cymbeline*, Act V, Scene IV, line 173:

> Creditor but it: of what's past, is, and to come, the discharge: your necke (Sir) is Pen, Booke, and Counters; so the Acquittance followes.

Consider the capitalised acrostic letters of the following consecutive words:

> Booke, ANd COunters;

Read: BACON.

The acrostic signature may be hinted in the "Acquittance," which is a composition that is commonly signed. "Pen" and "Booke" are words that not uncommonly appear in passages containing acrostics.

Another acrostic appears in *Coriolanus*, Act I, Scene VI, line 5:

> We shall be charg'd againe. Whiles we haue strooke
> By Interims and conueying gusts, we haue heard
> The Charges of our Friends, The Roman Gods,

Consider the capitalised acrostic letters in the following consecutive words:

> By Interims ANd COnueying

Read: I, BACON.

"Charg'd" and "Charges" in the present passage, like "charge" in the preceding, may be understood as an allusion to the lines as charged, or loaded, with the acrostic spelling.

Another acrostic appears in *Loues Labour's Lost,* Act V, Scene II, line 396:

Thus poure the stars down plagues for periury
Can any face of brasse hold longer out?
Heere stand I, Ladie dart thy skill at me,

Consider the capitalised acrostic letters in the following consecutive words:

Can ANy Face Of Brasse

Read: F. BACON.

Note the characteristic reference to the deceit of the acrostic in "periury." In the phrase:

Can any face of brasse hold longer out?

there is a further implication of deceit and concealment which may be understood to correspond to the concealed presence of the acrostic. The phrase: "Heere stand I," may be understood to imply that the author stands in the passage in the form of the acrostic spelling of his name.

Another acrostic appears in *Othello,* Act IV, Scene II, line 28:

Leaue Procreants alone, and shut the doore:
Cough, or cry hem; if any body come:
Your Mystery, your Mystery: May dispatch.

Consider the capitalised acrostic letters of the following consecutive words:

IF ANy Body COme

Read: I, F. BACON.

In this passage again there are characteristic references to deceit and concealment which may be understood to suggest the concealment of the acrostic. Note, as applicable to the mystery of the authorship which the acrostic explains, the emphatic repetition:

"Your Mystery, your Mystery."

"May," as a misprint for "Nay," I believe to be intentional.

Another acrostic appears in *Macbeth,* Act III, Shene IV, line 125:

> Augures, and vnderstood Relations, haue
> By Maggot Pyes, & Coughes, & Rookes brought forth
> The secret'st man of Blood. What is the night?

Consider the capitalised acrostic letters of the following consecutive words:

> Coughes, & (ANd) Rookes Brought FOrth

Read: FR. BACON.

Again there is an allusion to concealment in the phrase: "The secret'st man of Blood." "Coughes" may be understood as a pun for a coughing signal, as in the preceding passage.

Another acrostic appears in *Pericles,* Act V, Scene I, line 184:

> Thou art a graue and noble Counseller,
> Most wise, in generall, tell me if thou canst, what this
> mayde

Consider the capitalised acrostic letters of the following consecutive words:

> And NOBle Counseller,

Read: BACON.

Note again the words: "Thou art," as a possible allusion to the identity of the author. As Bacon was a "Counseller," the meaning of the text may be understood to correspond to the meaning of the acrostic spelling. If "mayde" is understood as a pun for "made," there is a possible allusion to the acrostic in the words:

> "tell me if thou canst, what this mayde."

In many of the acrostics on consecutive words in the Shakespeare plays, the consecutive words extend into two lines, as in the following example, lines 23 and 24 of the Prologue of *Troylus and Cressida*:

> *Sets all on hazard. And hither am I come,*
> *A Prologue arm'd, but not in confidence*

Of Authors pen, or Actors voyce; but suited
In like conditions, as our Argument;

Consider the capitalised acrostic letters of the following consecutive words:

Arm'd, But Not In Confidence OF

Read: I, F. BACON.

Note the phrase: *"Sets all on hazard,"* as a possible allusion to the arbitrary arrangement of the letters in the acrostic spelling. As the *"Prologue"* is *"arm'd,"* it is covered with armor, and it is accordingly, like the acrostic, concealed. Forms of the word "arm" are not uncommon in connection with acrostics. A significant distinction is hinted in the phrase: *"Authors pen, or Actors voyce."*

Another acrostic on consecutive words extending into two lines appears in *Julius Cæsar,* Act V, Scene I, lines 23 and 24:

Stand fast *Titinius,* we must out and talke.
Mark Antony, shall be gine signe of Battaile?
No *Cæsar,* we will answer on their Charge.
Makeforth, the Generals would haue some words.

Consider the capitalised acrostic letters of the following consecutive words:

OF BAttaile? No *Cæsar,*

Read: F. BACON.

"Signe" may be understood as a pun for signature.
Another acrostic appears in *Romeo and Juliet,* Act II, Scene I, lines 28 and 29:

My inuocation is faire and honest, & in his Mistris name,
I coniure onely but to raise vp him.
Come, he hath hid himselfe among these Trees

Consider the capitalised acrostic letters of the following consecutive words:

NAme, I Coniure Onely But

Read: I, BACON.

Note as hints the use of "name," "coniure," and "hid himselfe."

Another acrostic appears in *The Winters Tale,* Act V, Scene I, lines 90 and 91:

(So out of circumstance, and suddaine) tells vs,
'Tis not a Visitation fram'd, but forc'd
By need, and accident. What Trayne?
But few,

Consider the capitalised acrostic letters in the following consecutive words:

FORc'd By Need, And ACcident

Read: FRA. BACON.

The acrostic may be understood to be suggested in the phrase: "out of circumstance," and in the cryptographic word: "fram'd."

Another acrostic appears in *The Merchant of Venice,* Act V, Scene I, line 246:

In each eye one, sweare by your double selfe,
And there's an oath of credit.
Nay, but heare me.
Pardon this fault, and by my soule I sweare

Consider the capitalised acrostic letters of the following consecutive words:

OF Credit. NAy, But

Read: F. BACON.

The duplicity of the acrostic spelling is hinted in the words: "double selfe."

Another acrostic appears in *Titus Andronicus,* Act V, Scene III, lines 101 and 102:

For their fell faults our Brothers were beheaded,
Our Fathers teares despis'd, and basely cousen'd,
Of that true hand that fought Romes quarrel out,
And sent her enemies vnto the graue.

Consider the capitalised acrostic letters of the following consecutive words:

ANd Basely Cousen'd, OF

Read: F. BACON.

Characteristic hints of the presence of the acrostic appear in "hand," "beheaded" and the reference to deceit in "cousen'd."

Another acrostic appears in *The Comedie of Errors,* Act II, Scene I, lines 112 and 113:

That others touch, and often touching will,
Where gold and no man that hath a name,
By falshood and corruption doth it shame:
Since that my beautie cannot please his eie,

Consider the capitalised acrostic letters of the following consecutive words:

Name, By Falsehood And COrruption

Read: F. BACON.

Here, as in many other passages, the word "name" may be understood to suggest the name in the acrostic. A characteristic reference to the invisibility of the acrostic may be understood in the phrase: "my beautie cannot please his eie."

Another acrostic appears in *The second Part of Henry the Sixt,* Act III, Scene II, lines 52 and 53 :

Looke not vpon me, for thine eyes are wounding;
Yet doe not goe away: come Basiliske,
And kill the innocent gazer with thy sight:
For in the shade of death, I shall finde ioy;

Consider the capitalised acrostic letters of the following consecutive words:

COme Basiliske, ANd

Read: BACON.

"Basiliske," as a reference to the invisibility of the acrostic, has appeared in passages already examined.

Another acrostic appears in *Loues Labour's lost,* Act IV, Scene III, lines 169 and 170:

And profound *Salomon* tuning a Iygge?
And *Nestor* play at push-pin with the boyes,
And *Critticke Tymon* laugh at idle toyes.
Where lies thy griefe? O tell me good *Dumaine;*

Consider the capitalised acrostic letters of the following consecutive words:

BOyes, ANd *Critticke*

Read: BACON.

Note as hints to be on the alert for some sort of concealed knowledge, the references to the wise Salomon, Nestor, and Critticke. "Lies" may be understood as a pun suggestive of the deceit of the acrostic spelling.

Another acrostic appears in *Hamlet,* Act IV, Scene V, lines 103 and 104:

> Ore-beares your Officers, the rabble call him Lord,
> And as the world were now but to begin,
> Antiquity forgot, Custome not knowne,
> The Ratifiers and props of euery word,

Consider the capitalised acrostic letters of the following consecutive words:

Begin, Antiquity Forgot, Custome NOt

Read: F. BACON.

The reference to the unknown custom may be understood as a reference to the unknown custom of cryptography which the passage contains; and I believe there is a further reference to the cryptographic content of the passage in the curious phrase: "props of euery word."

The first five lines of the title page of the first edition of the *Apophthegmes* read as follows:

> APOPHTHEGMES
> NEW AND OLD.
> COLLECTED BY
> THE RIGHT HONOURABLE
> FRANCIS LO. VERULAM VISCOUNT ST. ALBAN.

Consider the capitalised acrostic letters of the following consecutive words of the second and third lines:

New And Old. Collected By

Read: BACON.

Note the proximity of the acrostic spelling of the name of the author to his name in the manifest text.

The first twelve lines of the title page of the first quarto edition of *The Merry Wiues of Windsor* read as follows:

A
MOST PLEASAUNT AND
excellent conceited Co-
medie, of Syr *Iohn Falstaffe,* and the
merrie Wiues of *Windsor*
ENTERMIXED WITH SUNDRIE
variable and pleasing humors, of Syr *Hugh*
the Welch Knight, Iustice *Shallow,* and his
wise Cousin *M. Slender.*
With the swaggering vaine of Auncient
Pistoll, and Corporall *Nym.*
By *William Shakespeare.*

Consider on the last two lines the capitalised acrostic letters of the following consecutive words:

And COrporall *Nym* By

Read: BACON.

Note the proximity of the acrostic spelling of BACON to the name of *"William Shakespeare."*

The first ten lines of the title page of the third quarto edition of *Henry the Fourth* read as follows:

THE
HISTORY OF
Henrie the fourth,
VVith the battell at Shrewburie,
betweene the King, and Lord
Henry Percy, surnamed Henry Hot-
spur of the North.
With the humorous conceits of Sir
Iohn Falstaffe.
Newly corrected by *W. Shake-speare.*

On the last two lines consider the capitalised acrostic letters of the following consecutive words:

Iohn FAlstaffe. Newly COrrected By

Read: I, F. BACON (or: F. BACONI.)

Note the proximity of the acrostic spelling to the name of *"W. Shake-speare."*

The first ten lines of the title page of the first quarto edition of *Locrine* read as follows:

THE
Lamentable Tragedie of
Locrine, the eldest sonne of King *Brutus*, discoursing the warres of the *Britaines*, and *Hunnes*, with their discomfiture:
The Britaines *victorie with their Accidents, and the death of* Albanact. *No lesse pleasant then profitable.*
Newly set foorth, ouerseene and corrected,
By *VV. S.*

On the last two lines consider the capitalised letters of the following consecutive words:

Newly Set Foorth, Ouerseene And Corrected By

Read: F. BACON'S.

Note the proximity of the acrostic spelling to the initials *"VV. S."*

Loves Martyr, published in 1601, contains poems signed by various names and pseudonyms, such as Vatum chorus, Ignoto, William Shake-speare, John Marston, George Chapman, and Ben: Johnson. The presence of pseudonyms in this book may not unreasonably be understood as a hint that the book has a cryptographic content. Among the poems included in this book *Phœnix and Turtle* and *Threnos* are generally ascribed to Shakespeare. The first twelve lines of the title page read as follows:

LOVES MARTYR:
OR,
ROSALINS COMPLAINT.
Allegorically shadowing the truth of Loue,
in the constant Fate of the Phœnix
and Turtle.
A Poeme enterlaced with much varietie and raritie;
now first translated out of the venerable Italian Torquato
Cæliano, by Robert Chester.
With the true legend of famous King *Arthur,* the last of the nine Worthies, being the first *Essay* of a new *Brytish* Poet: collected out of the diuerse Authenticall Records.

In the next to last line, in the significantly anonymous reference to "a new *Brytish* Poet," consider the capitalised letters in the following consecutive words:

OF A New *Brytish* POET: Collected

Read: F. BACON, POET.

On page 165 *Loves Martyr,* mispaged for 169, there is a secondary title which contains two other acrostics on consecutive words The first nine lines of this title page read as follows:

HEREAFTER
FOLLOVV DIVERSE
Poeticall Essaies on the former Subiect; viz: the *Turtle* and *Phœnix.*
Done by the best and chiefest of our
moderne writers, with their names subscribed to their particular workes:
neuer before extant.
And (now first) consecrated by them all generally,

On the last of these lines consider the capitalised acrostic letters of the following consecutive words:

And Now First COnsecrated By

Read: F. BACON.

On the fifth of these lines, on the line following the title *Turtle and Phœnix,* consider the capitalised acrostic letters of the following consecutive words:

Best AND Chiefest OF

Read: F. BACON.

The words which contain this acrostic spelling are followed by the hinting words: "moderne writers, with their names subscribed." The mispagination of this title page I believe to be intended as a hint of its cryptographic character.

A number of contemporary allusions to Shakespeare, as contained in *The Shakespere Allusion Book,* contain anagrammatic acrostic spellings of the name of Bacon. An example may be seen in the following passage from the treatise on *The Excellencie of the English Tongue, by R. C.,* which appears in the 1614 edition of Camden's *Remaines*:

"Adde hereunto, that whatsoever grace any other language carrieth in verse or Prose, in Tropes or Metaphors, in Ecchoes and Agnominations, they may all bee lively and exactly represented in ours: will you have *Platoes* veine? read Sir *Thomas Smith,* the *Ionicke?* Sir *Thomas Moore.* Ciceroes? *Ascham, Varro? Chaucer, Demosthenes?* Sir *John Cheeke* (who in his treatise to the Rebels, hath comprised all the figures of Rhetorick. Will you reade *Virgill?* take the Earle of Surrey. *Catullus? Shakespheare* and *Barlows* fragment, *Ovid? Daniell. Lucan? Spencer, Martial?* Sir *John Davies* and others: will you have all in all for Prose and verse? take the miracle of our age, Sir *Philip Sidney.*"

Consider the following capitalised acrostic letters of the following consecutive words:

Catullus? SHAKESPHEARE ANd *Barlows* Fragment, *Ovid?*

Read: SHAKESPHEARE: F. BACON.

Note, as explainable by the acrostic spelling of the name F. BACON, the curious reference to "Ecchoes and Agnominations." The punctuation, with its curious use of question marks, is intended, I believe, as a hint of the questionable character of the passage as cryptographic.

Another hint appears in the misspelling of the name *Shakespeare* as *Shakespheare.* This misspelling converts the last of the name into a spelling of *heare,* a possible reference to hearing which the reader may not unreasonably relate to "Ecchoes and Agnominations."

As I have been unable to see the original of the passage which I have quoted I have taken as my authority for the original form the form in which the passage is printed in *The Shakespere Allusion Book*. I am not, however, of the opinion of the editor of *The Shakespere Allusion Book* that *"Barlows"* is "unquestionably a mistake for Marlows." The mistake is intentional, and the *correction* which is commonly made in quoting the passage must be regarded in the light of Bacon's statement: "the most corrected copies are commonly the least correct."

The following well known reference to Shakespeare appears in Meres' *Palladis Tamia*, 1598:

"As the soule of *Euphorbus* was thought to live in *Pythagoras*: so the sweete wittie soule of *Ovid* lives in mellifluous & hony-tongued *Shakespeare*, witnes his *Venus* and *Adonis*, his *Lucrece*, his sugred Sonnets among his private friends, &c.

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines? so *Shakespeare* among ye English is the most excellent in both kinds for the stage;"

Notice the capitalised acrostic letters of the following consecutive words:

Best For COmedy ANd

Read: F. BACON.

Note the proximity of the acrostic spelling of F. BACON to the manifest spelling of *Shakespeare*. In the phrase: "mellifluous & hony-tongued *Shakespeare*," there is a characteristic reference to his sweetness, which is to be understood, as I have already indicated, as a reference to his works as sweetened, or sprinkled, with cryptograms. References to Pythagoras and Ovid are not uncommon in passages containing acrostic spellings of the name of Bacon. The association to be understood with Pythagoras is his doctrine of metempsychosis, and the association to be understood with Ovid is his general theme of metamorphosis. Both these associations are to be understood as references to the acrostic transformation of the name of the poet.

Note the misplaced question mark after "Latines," which may be understood to indicate that there is something questionable in the words which immediately precede it and which contain, as we have seen, the acrostic spelling.

In the *Gesta Grayorum* there is a reference to a *Comedy of*

Errors which was, in the opinion of the editor of the *Shakespere Allusion Book,* "without doubt, Shakespere's. It was playd in Gray's Inn Hall on the night of Innocents' Day, Dec. 28, 1594, and most probably Shakspere and Bacon were both at the performance." The reference is as follows:

"In regard whereof . . . it was thought good not to offer any thing of Account, saving Dancing and Revelling with Gentlewomen; and after such Sports, a Comedy of Errors (like to *Plautus* his *Menechmus)* was played by the Players. So that Night was begun, and continued to the end, in nothing but Confusion and Errors; whereupon, it was ever afterwards called *The Night of Errors.*"

Consider first the capitalised acrostic letters of the following consecutive words:

Begun, And CONtinued

Read: BACON.

Note that the words which contain this acrostic spelling are immediately followed by the words: "to the end." "End" is a word which, as I have already indicated, appears not infrequently in connection with acrostics and may be understood as a reference to the acrostic spelling which is to be formed by the letters at the ends of words.

Now consider the capitalised acrostic letters of the following consecutive words:

Nothing But COnfusion And

Read: BACON.

The fact that the words which contain this acrostic spelling of BACON immediately follow the words which contain the first acrostic spelling of the same name is confirmation of the intention of the spelling. *Gesta Grayorum* is a jocose account of an entertainment given by the men of Gray's Inn, one of whom was Bacon; and the full title of the book contains many obviously fictitious names, a fact which in itself alone may be understood as a hint that the book may have a cryptographic content.

The first nine lines of the title page read as follows:

Gesta Grayorum:
Or, the
History
Of the High and mighty Prince,
Henry
Prince of *Purpoole*, Arch-Duke of *Stapulia* and
Bernardia, Duke of *High* and *Nether Holborn*,
Marquis of St. *Giles* and *Tottenham*, Count
Palatine of *Bloomsbury* and *Clerkenwell*, Great

Consider in the last line the capitalised acrostic letters of the following consecutive words:

OF *Bloomsbury* ANd *Clerkenwell*,

Read: F. BACON.

Another acrostic appears on line 33 of Jonson's poem to Shakespeare in the Folio:

For names; but call forth thund'ring Æschilus,

Consider in this line the capitalised acrostic letters of the following consecutive words:

FOr NAmes; But Call

Read: F. BACON.

Note the significant reference: "*For names.*"

The fact that this acrostic spelling of the name of Bacon appears on line 33 is a confirmation of the intention of the spelling, for 33 is the numerical value of BACON. The numerical value of a name may be computed as the sum of the numerical value of all its letters, each of which has the value of its numerical position in the alphabet. In computing, as follows, the numerical value of BACON, it must be remembered that the Elizabethan alphabet has no J:

B	2
A	1
C	3
O	14
N	13
	33

It will be remembered that the acrostic spelling of BACON which I showed, page 69, in the second scene of *The Tempest*, begins on line 33. The method by which the numerical value of BACON is computed is employed in the *Divina Commedia;* and it is employed, as I shall have to show later, not infrequently in connection with acrostic signatures in the Shakespeare plays.

THE ANAGRAMMATIC TELESTIC

Analogous to the anagrammatic acrostic is the anagrammatic telestic, which is an anagrammatic acrostic composed of the final letters of consecutive units of text in conjunction with an indeterminite number of letters consecutively adjacent to the final letters.

An anagrammatic telestic appears on the first three lines of the Catalogue page of the Folio. These lines read as follows:

A CATALOGVE
of the seuerall Comedies, Histories, and Tragedies contained in this Volume.

Consider in these lines the following telestic letters:

. . . . . VE
. . . . . ra
. . . . . lume

Read: VERULAME.

An anagrammatic telestic which involves a cabalistic use of numerals for letters appears on the portrait page of the Folio. The text of this page reads as follows:

Mr. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.
Published according to the True Originall Copies
LONDON
Printed by Isaac Iaggard, and Ed. Blount. 1623.

Consider on the last two lines, which are preceded by the portrait, the following telestic letters and figures:

. . . . . ON
. 1623

As 1 is the numerical equivalent of A, 6 of F, 2 of B, and 3 or C, read: F. BACON.

Now consider on the last three lines the following telestic letters and figures:

. . . . . opies
. . . . . ON
. . . . . t 1623

Read: F. BACON IS POET.

As I shall show in my next volume, a large number of the signatures which I have deciphered yield the name of Bacon in connection with the word: "POET."

The portrait, under which the telestic spelling of F. BACON appears, has long been recognized as a face concealed behind a mask and a body clothed in an impossible coat.

THE ANAGRAMMATIC ACROTELESTIC

Analogous to the anagrammatic acrostic and the anagrammatic telestic is the anagrammatic acrotelestic, which is an anagrammatic acrostic composed of the initials of the final words of consecutive units of text in conjunction with an indeterminate number of consecutively adjacent letters to the right of these initials. The initials of final words in conjunction with consecutively adjacent letters lying to the right of the initial I shall call hereafter the acrotelestic letters.

An anagrammatic acrotelestic appears in the following passage on page 58 of the second book of *The Advancement of Learning*:

> but a counterfeit thing in Knowledges to be forward and pregnant, except a man bee deepe and full; I hould the Entrie of Common places, to bee a matter of great vse and essence in studying; as

that which assureth copie of Inuention, and contracteth Iudgment to a strength. But this is true, that of the *Methodes* of *Common places,* that I haue seen, there is none of any sufficient woorth, all of them carying meerely the face of a *Schoole,* and not of a *World,* and referring to vulgar matters, and Pedanticall Diuisions without all life, or respect to Action.

Consider on the third, fourth, and fifth lines the following acrotelestic letters:

. . . . . b
. . . . . a
. . . . . con

Read: BACON.

Note on the first line the consecutive words: "but a counterfeit thing," which approximate an acrostic spelling of the name of Bacon in the capitalised acrostic letters:

But A COUNterfeit thing

Among the many phrases in the passage which may be understood as having a double meaning referring to the acrotelestic signature, note the two references: "Entrie of Common places," and: "*Methodes* of *Common places*"; "copie of Inuention"; and: "meerely the face."

Another acrotelestic appears in the following passage from the second book of *The Advancement of Learning,* on the page opposite page 14:

For LIVES, I doe finde strange that these times haue so litle esteemed the vertues of the times, as that the Writings of lines should be no more frequent. For although there be not many soueraigne Princes or absolute cõmanders, and that States are most collected into Monarchies; yet are there many worthy personages, that deserue better then dispersed report, or barren *Elogies*: For herein the Inuention of some of the late Poets is proper, and doth well inrich the auncient fiction; for he faineth, that at the end of the threed or *Webbe* of euery mans life, there

was a little *Medall* containing the *Persons* name, and that *Time* waited vpon the sheeres, and assoone as the threed was cut, caught the Medalls, and carried them to the Riuer of *Lethe*, and about the banke there were many Birds flying vp and downe, that would get the Medals and carry them in their Beke a little while, and then let them fall into the Riuer. Onely there were a fewe Swannes, which if they got a Name, would carrie it to a Temple, where it was consecrate. And although many men more mortall in their affections, then in their bodies, doe esteeme desire of name and memory, but as a vanitie and ventositie;

Consider on the twelfth, thirteenth, fourteenth and fifteenth lines the following acrotelestic letters:

. . . . . n
. . . . . so
. c
. . . . . ba

Read: BACON'S.

Note as a hint of the acrotelestic spelling the reference to the "Inuention of some of the late Poets," and also the reference to the "*Medall* containing the *Persons* name," which appears at the end of the line on which the acrotelestic spelling begins. The reference to the "Swannes" will explain, as will have to be developed later, the reference to the "*Sweet Swan of* Auon" in Jonson's poem to Shakespeare in the beginning of the Folio. The entire paragraph which contains this acrotelestic is filled with expressions which may be understood as allusions to its cryptographic content.

On the page opposite page 42 of the first book of *The Advancement of Learning* appears the following passage:

> It taketh away the wildnesse and barbarisme and fiercenesse of mens minds: but indeed the accent had need be vpon, *fideliter*. For a little superficiall learning doth rather worke a contrary effect. It taketh away all leuitie, temeritie, and insolencie, by copious suggestion of all doubts and difficulties, and

> acquainting the minde to ballance reasons on both sides, and to turne backe the first offers and conceits of the minde, and to accept of nothing but examined and tryed. It taketh away vaine admiration of any thing, which is the roote of all Weakenesse. For all things are admired, either because they are new, or because they are great. For nouelty, no man that wadeth in learning or contemplation throughly, but will find that printed in his heart, *Nil noui super terram*: Neither can any man maruaile at the play of Puppets, that goeth behinde the curtaine, and aduiseth well of the Motion. And for magnitude, as *Alexander* the Great, after that hee was vsed to great Armies, and the great Conquests of the spatious Prouinces in *Asia*, when hee receiued Letters out of *Greece*, of some

Beginning with the fifth line, consider on the ten consecutive lines the following acrotelestic letters:

. . . . .	co
. . . . .	an
. . . . .	b
. . . . .	con
. . . . .	b
. . . . .	a
. . . . .	a
. . . . .	b
. . . . .	F
. . . . .	con

Read in succession: BACON, BACON, F. BACON.

The fact that these three acrotelestic spellings of the name of BACON are consecutive is strong evidence of their intention, and the intention is further confirmed by the fact that the passage in which they appear contains two acrostic spellings of the same name on consecutive words: "ANd Insolencie, By COpious", and: "ACcept OF Nothing But." Consecutive signatures extending through passages of considerable length are common in the works of *William Shakespeare*.

In the two phrases: "on both sides, and to turne backe"; and: "goeth behinde"; there are possible references to the spell-

ing at the back and behind the text. There is also a suggestion of some sort of concealment in connection with the theatre in the phrase: "maruaile at the play of Puppets, that goeth behinde the curtaine." In the present passage also, as in several other passages containing cryptographic spellings of the name of Bacon, there is a reference to *Alexander*, suggesting "*Aristotles* Scholler".

Another acrotelestic appears in the following passage from the first book of *The Advancement of Learning*, on the page opposite page 31 and on page 31:

> and Iealousie of *Gregorie* the first of that name, Bishop of *Rome*, euer obtaine the opinion of pietie or deuotion: but contrarywise receiued the censure of humour, malignitie, and pusillanimitie, euen amongst holy men: in that he designed to obliterate and extinguish the memorie of Heathen antiquitie and Authors. But contrarewise it was the Christi-

Consider on these lines the following acrotelestic letters:

. . . . . B
. . . . . o
. c
. . . . . a
. . . . . ob
. . . . . an
. C

Read: BACO, BACON.

Note the proximity of the word "name" to the beginning of the first acrotelestic spelling of the name of the author. Note also the reference to "Authors"; and the possible allusion to the concealment of his name in the acrotelestic, which may be understood to be "designed to obliterate and extinguish the memorie" of him.

The BACO is completed as BACON by the method, not yet described, of the compound anagrammatic acrostic.

Another acrotelestic appears in the following passage from the first book of *The Advancement of Learning*, on the page opposite the page numbered 35:

> a wonder or noueltie: and hauing his picture in his Gallerie, matched with *Apollonius* (with whom in his vaine imagination, he thought he had some conformitie) yet it serued the turne to allay the bitter hatred of those times against the Christian name: so as the Church had peace during his time, and for his gouernement ciuile, although he did not attaine to that of *Traians*, in glorie of Armes, or perfection of Iustice: yet in deseruing the weale of the Subiect, he did exceede him. For *Traiane* erected many famous monuments and buildings, insomuch as *Constantine* the Great, in emulation was woont to call him *Parietaria*, Wall flower, because his name was vppon so many walles: but his buildings and

Beginning on the second line, consider the following acrotelestic letters:

```
. . . . . i
. . . . . co
. . . . . b
. . . . . n
. . . . . f
. . . . . a
```

Read: I, F. BACON.

Note the hinting expression: "a wonder or noueltie . . . . hauing his picture in his Gallerie, matched." The picture of the author may be understood to be matched in the sense that the spelling of his name in the acrotelestic is matched by a spelling of his name in an acrostic on the following consecutive words: "Buildings, Insomuch As *CONstantine*", (I. BACON).

Note the two references to "name". The phrase: "*Parietaria*, Wall flower, because his name was vppon so many walles," may be understood as an allusion to the name which appears so often on the acrostic and acrotelestic walls of Bacon's text.

Another acrotelestic appears in the following passage from page 12 of the first book of *The Advancement of Learning*:

It were good to leaue the common place in commendation of pouertie to some Frier to handle, to whom much was attributed by *Macciauell* in this point, when he sayd, *That the Kingdome of the Cleargie had beene long before at an end, if the reputation and reuerence towards the pouertie of Friers had not borne out the scandall of the superfluities and excesses of Bishops and Prelates.* So a man might say, that the feli-

Beginning on the fourth line consider on the three consecutive lines the following acrotelestic letters:

. C
. . . . . an
. . . . . bo

Read: BACON.

This passage is preceded by the significant phrase: "in respect of priuatenesse of life," and followed by: "paradoxes." The reference to *Macciauell* is an example of the many references to wise or subtle persons in passages containing cryptographic signatures.

Another acrotelestic appears in the following passage on the page opposite page 6 of the second book of *The Advancement of Learning*:

> soone found by themselues, and sooner by others.
> But this part touching the amendment of the Institutions and orders of Vniuersities. I will conclude
> with the clause of *Cæsars* letter to *Oppius* and *Balbus*,

Consider on these lines the following acrotelestic letters:

. . . . . o
. . . . . In
. c
. . . . . *Ba*

Read: I, BACON.

Note the hinting words: "soone found." "Letter," as I have already suggested, is a word that constantly appears in passages containing cryptographic signatures.

Another acrotelestic appears in the following passage on the page opposite page 79 of the second book of *The Advancement of Learning*:

> It is nothing wonne to admitte men with an open doore, and to receiue them with a shutte and reserued countenaunce. So wee see *Atticus*, before the first interuiewe betweene *Cæsar* and *Cicero*, the warre depending, did seriouslye aduise *Cicero* touching the composing and orderinge of his countenaunce and gesture. And if the gouernemente of the countenaunce bee of such effecte, much more is that of the speeche, and other car-

Consider on the first four lines the following acrotelestic letters:

. . . . . o
. . . . . an
. . . . . b
. C

Read: BACON.

Note in the light of previous notes on the word "countenaunce," the thrice repeated use of the word in the present passage, in connection with a suggestion of concealment in the words: "shutte and reserued."

Another acrotelestic appears in the following passage from page 89 of the second book of *The Advancement of Learning*:

> name and opinion, for generall wise men as *Coruncanius, Curius, Lælius* and manie others; to walke at certaine howers in the *Place*, and to giue audience to those that would vse their aduise, and that the particular Citizens would resort vuto them, and consulte with them of the marriage of a daughter, or of the imploying of a sonne, or of a purchase or bargaine, or of an accusatiõ and euery other occasion in. eident to mans life; so as there is a wisedome of Counsaile and aduise euen in priuate Causes: arisinge out of an vniversall insight into the affayrs of

Beginning on the fifth of these lines, consider on the four consecutive lines the following acrotelestic letters:

. c
. . . . . of
. . . . . ba
. . . . . in

Read: I, F. BACON.

Note that in the word "con . sulte" a period is printed in place of a hyphen, and that the same substitution is made again in the word "in . cident." These apparent misprints of periods at the ends of lines instead of hyphens are intended, I believe, to indicate that a full stop must be made at the ends of the lines for the purpose of reading the acrotelestic. A characteristic reference to a concealed meaning appears in the phrase: "in priuate Causes"; and a characteristic reference to subtilty appears in the phrase: "arisinge out of an vniversall insight."

Another acrotelestic appears in the following passage from the second book of *The Advancement of Learning*, beginning on page 49 and continuing on the back of it:

> For if you obserue the words well, it is no other methode, than that which brute Beasts are capable of, and doe put in vre; which is *a perpetuall intending or practising some one thing vrged and imposed, by an absolute necessitie of conseruation of being;* For so *Cicero* sayth verie truly; *Vsus vni rei deditus, & Naturam & Artem sæpe vincit*: And therefore if it bee sayd of Men,

Consider on the first four lines the following acrotelestic letters:

. . . . . o
. c
. . . . . *in*
. . . . . *ab*

Read: I, BACON.

Note the hinting expression: "obserue the words well." References to "Beasts" are common in passages containing cryptographic spellings of the beastly name of Bacon. The passage

which contains the foregoing acrotelestic contains two acrostic spellings of his name on consecutive words: "Beasts Are Capable OF," (F. BACO); and: "ABsolute Necessitie OF Conseruation," (F. BACON.)

Another acrotelestic appears in the following passage from page 75 of the second book of *The Advancement of Learning*:

> whom there is no end of preparing. Better saith the Poet,
>
> *Qui finem vitæ extremum inter Munera ponat*
> *Naturæ*: So haue
>
> they sought to make mens minds to vniforme and harmonicall, by not breaking them sufficiently to cõtrary Motions: the reason whereof, I suppose to be, because they themselues were men dedicated, to a pri uate, free, and vnapplied course of life. For, as we see,

On the three consecutive lines beginning with the fifth consider the following acrotelestic letters:

. . . . . an
. . . . . co
. . . . . b

Read: BACON.

"Breaking," like the numerous references to cutting, is a hint to break the letters of the cryptographic spelling from the body of the text. Note the characteristic allusion to the acrostic (or acrotelestic) structure in "*finem*" and "end of preparing."

Another acrotelestic appears in the second book of *The Advancement of Learning*, on one of the pages numbered 103:

> which I note as *deficient* to be thought things Imaginatiue, or in the ayre; or an obseruation or two, much made of but thinges of bulke and masse: whereof an end is hardlier made, then a beginning. It must be likewise conceiued that in these pointes which I mencion and set downe, they are far from complete tractates of them: but onelye as small peeces for patternes: And lastlye, no man I suppose will

Beginning with the third of these lines, consider on the five consecutive lines the following acrotelestic letters:

. . . . . an
. . . . . b
. I
. . . . . co
. . . . . f

Read: I, F. BACON.

The phrase: "small peeces for patternes" may be understood as a reference to the small pieces of the text, or in other words the acrotelestic letters, which are to be used for the pattern of the name. "Peeces" is a word that is frequently associated with the cryptographic spellings of the name of Bacon. Here as in many other passages containing acrostic spellings of the name of Bacon, references to "thinges of bulke and masse," like references to fat, are to be understood as references to the general grossness and fattiness of hog and bacon. Note the characteristic reference to the acrostic (or acrotelestic) in the phrase: "an end is hardlier made, then a beginning."

Another acrotelestic appears in the following passage from the second book of *The Advancement of Learning*, on the back of one of the pages numbered 103:

> But as Cicero when he setteth down an *Idea* of a parfit Orator, doth not mean that euery pleader should be such; and so likewise, when a Prince or a *Courtier* hath been described by such as haue handled those subiects, the mould hath vsed to be made accordinge to the perfectiõ of the Arte, and not according to cõmon practise: So I vnderstand it that it ought to be done in the description of a *Pollitique* man: I meane pollitique for his owne fortune.

Beginning on the fifth of these lines, consider the following acrotelestic letters of the three consecutive lines:

. . . . . a
. . . . . cõ
. . . . . b

Read: BACO.

As a circumflex over an "o" may be used as an abbreviation for an "n" as well as an "m", the reading may be considered: BACON.

Note as a possible reference to the "Arte of Cypheringe" the phrase: " the perfectiõ of the Arte, and not according to the cõmon practise." "The description of a *Pollitique* man" may be understood to correspond with the meaning of the acrotelestic spelling, inasmuch as Bacon was a statesman.

Another acrotelestic appears in the following passage from the second book of *The Advancement of Learning*, on the page opposite the page numbered 118:

> from the word of GOD, for so he saith, *Quasi Peccatum ariolandi est repugnare, & quasi scelus Idololatriæ, nolle acquiescere.*
>
> These thinges I haue passed ouer so briefely because I can report noe deficience concerning them: For I can finde no space or ground that lieth vacant and vnsowne in the matter of Diuinitie, so diligent haue men beene, either in sowing of good scede, or in sowing of Tares.

Beginning on the third line, consider on the three consecutive lines the following acrotelestic letters:

. . . . . *a*
. . . . . b
. . . . . con

Read: BACON.

"Briefely" is a characteristic reference to the brevity of the acrostic (or acrotelestic) spelling. "Tares" may be understood as an allusion to the acrotelestic letters which must be uprooted from the text. "Seede" has an association with cryptography in Bacon's account of *Cyphars* in *The Advancement of Learning*, when he says: "But lette those which are skilfull in them iudge, whether I bring them in onely for apparance, or whether in that which I speake of them(though in fewe Markes) there be not some seede of proficience."

Let us turn now from the acrotelestics in *The Advancement of Learning* to the acrotelestics in the plays of *William Shakespeare*. The structure of the acrotelestics in the plays and the character of the hints which accompany them are identical with

the structure and the character of the hints in the examples already examined.

An acrotelestic appears in the following passage from *The Taming of the Shrew,* Act II, Scene I, lines 261—264:

> Marry so I meane sweet *Katherine* in thy bed:
> And therefore setting all this chat aside,
> Thus in plaine termes: your father hath consented
> That you shall be my wife; your dowry greed on,

Consider on these lines the following acrotelestic letters:

. . . . . b
. . . . . a
. c
. . . . . on

Read: BACON.

Note as a possible reference to the spelling on the side of the text the words: "this chat aside." As an "aside" is a speech that is not supposed to be overheard, it may be understood to refer to the concealment of the name in the acrotelestic. The passage is preceded by a characteristic reference to wit: "It is *extempore,* from my mother wit."

Another acrotelestic appears in the following passage from *The Taming of the Shrew,* Act III, Scene II, line 191—197:

> And therefore heere I meane to take my leaue.
> Is't possible you will away to night?
> I must away to day before night come,
> Make it no wonder: if you knew my businesse,
> You would intreat me rather goe then stay:
> And honest company, I thanke you all,
> That haue beheld me giue away my selfe

Consider on all but the first and last of these lines the following acrotelestic letters:

. . . . . n
. . . . . co
. . . . . b
. . . . . s
. . . . . a

Read: BACON'S.

Note the hinting expression: "beheld me giue away my selfe."

Another acrotelestic appears in the following passage from *The Taming of the Shrew,* Act V, Scene II, lines 54—57:

> A good swift simile, but something currish.
> 'Tis well sir that you hunted for your selfe:
> 'Tis thought your Deere doth hold you at a baie.
> Oh, oh, *Petruchio, Tranio* hits you now.

Consider on these lines the following acrotelestic letters:

. c
. . . . . s
. . . . . ba
. . . . . no

Read: BACON'S.

Note the hinting expression: "hunted for your selfe." "Baie" is a word that not uncommonly appears in passages containing acrostic (or acrotelestic) spellings of BACON.

Another acrotelestic appears in the following passage from *All's Well that Ends Well,* Act III, Scene II, lines 11-18:

> Let me see what he writes, and when he meanes
> to come.
> I haue no minde to *Isbell* since I was at Court.
> Our old Lings, and our *Isbels* a'th Country, are nothing
> like your old Ling and your *Isbels* a'th Court: the brains
> of my Cupid's knock'd out, and I beginne to loue, as an
> old man loues money, with no stomacke.

Beginning on the third of these lines, consider on the four consecutive lines the following acrotelestic letters:

. . . . . Co
. . . . . n
. . . . . b
. . . . . a

Read: BACON.

In the present passage and many others, a reference to writing is accompanied by a cryptographic writing of the name of BACON. The reference to "brains . . . . knock'd out" may be

understood, like references to cutting off of heads, as a reference to the acrostic, or acrotelestic letters which must be knocked off the ends of the lines.

Another acrotelestic appears in the following passage from *As You Like It,* Act IV, Scene I, lines 223 - 230:

> No, that same wicked Bastard of *Venus,* that was begot of thought, conceiu'd of spleene, and borne of madnesse, that blinde rascally boy, that abuses euery ones eyes, because his owne are out, let him bee iudge, how deepe I am in loue: ile tell thee *Aliena,* I cannot be out of the sight of *Orlando*: Ile goe finde a shadow, and sigh till he come.

Consider on the last four lines the following acrotelestic letters:

. i
. . . . . b
. . . . . an
. . . . . co

Read: I, BACON.

The invisibility of the acrotelestic spelling may be understood to be referred to in the words: "blinde"; "abuses euery ones eyes, because his owne are out"; "out of the sight"; and "finde a shadow." "Bastard" is a word that appears not uncommonly in connection with acrostic spellings of the name of Bacon. The allusion may be understood as to the pseudonymity of the plays, since a bastard is a person who has no right to bear the name of his father, or author.

Another acrotelestic appears in the following passage from *As You Like It,* Act IV, Scene III, lines 137 - 141:

> 'Twas I: but 'tis not I: I do not shame
> To tell you what I was, since my conuersion
> Sweeetly tastes, being the thing I am.
> But for the bloody napkin?
> By and by:

Consider on all but the first of these lines the following acrotelestic letters:

. . . . . co
. . . . . a
. . . . . n
. . . . . b

Read: BACON.

Note as hints the expressions: "'Twas I: but 'tis not I" and "my conuersion." As the speaker is converted in the acrotelestic into "bacon," it is possible to understand why the converted form "so sweeetly tastes." References to tasting in passages containing acrostics of "bacon" are not uncommon and are put, as we shall see, to a quite extraordinary use.

Another acrotelestic appears in the following passage from *The Winters Tale,* Act IV, Scene III, lines 41-48:

With these forc'd thoughts, I prethee darken not
The Mirth o'th'Feast: Or Ile be thine (my Faire)
Or not my Fathers. For I cannot be
Mine owne, nor any thing to any, if
I be not thine. To this I am most constant,
Though destiny say no. Be merry (Gentle)
Strangle such thoughts as these, with any thing
That you behold the while. Your guests are comming:
Lift vp your countenance, as it were the day

Consider on the first five lines the following acrotelestic letters:

. . . . . n
. . . . . Fa
. . . . . b
. l
. . . . . co

Read: I, F. BACON.

A possible reference to the acrotelestic may be understood in the phrase: "Lift vp your countenance." The reference to strangling, like references to hanging and cutting off of heads, may also be understood as a reference to the acrostic. The acrotelestic spelling of the name of Bacon is "matched" by an acrostic spelling of the same name on the following consecutive words: "FOr I CANnot Be" (I. F. BACON). This acrostic spelling

of the name is immediately followed by the hinting words: "Mine owne."

Another acrotelestic appears in the following lines from *Cymbeline,* Act I, Scene I, lines 12-15:

> That most desir'd the Match. But not a Courtier,
> Although they weare their faces to the bent
> Of the Kings lookes, hath a heart that is not
> Glad at the thing they scowle at.

Consider on these lines the following acrotelestic letters:

. . . . . Co
. . . . . b
. . . . . n
. . . . . a

Read: BACON.

Note in the first line the word "Match," which may be understood as a hint that the acrotelestic spelling of BACON is a Match for the acrostic spelling of the same name on the following consecutive words:

> But Not A COurtier,

Read: BACON.

Another acrotelestic appears in the following lines from *A Midsommer Nights Dreame,* Act V, Scene II, Lines 42-45:

> *Nor marke prodigious, such as are*
> *Despised in Natiuitie,*
> *Shall vpon their children be.*
> *With this field dew consecrate.*

Consider on these lines the following acrotelestic letters:

. . . . . *a*
. . . . . *N*
. . . . . *b*
. . . . . *co*

Read: BACON.

Note as hint: "*marke prodigious.*"

Another acrotelestic appears in the following lines from *The Merry Wives of Windsor*, Act I, Scene I, lines 7-10:

> I (Cosen *Slender)* and *Cust-alorum.*
> I, and *Rato lorum* too; and a Gentleman borne
> (Master Parson) who writes himself *Armigero,* in any

Consider on these lines the following acrotelestic letters:

. C
. . . . . bo
. . . . . an

Read: BACON.

Note the word "Coram" in the preceding line as a hint that someone is "present." The "hog Latin" in the passage may be understood as a hint that the person present is some sort of hog, or Bacon. Other uses of "hog Latin" in the Shakespeare plays will be examined later.

Another acrotelestic appears in Malvolio's comment on the anonymous letter addressed to M. O. A. I., *Twelfe Night,* Act II, Scene V, lines 182-186:

> that my Lady loues me. She did commend my yellow stockings of late, shee did praise my legge being crosse-garter'd, and in this she manifests her selfe to my loue, & with a kinde of iniunction driues mee to these habites of her liking. I thanke my starres, I am happy: I will bee strange, stout, in yellow stockings, and crosse Garter'd,

Consider on all but the first and last of these lines the following acrotelestic letters:

. c
. . . . . &
. . . . . of
. . . . . b

Considering "&" as "and" and so as having AN for its acrostic letters, read: F. BACON.

This is one of a number of cryptographic spellings which appear in connection with this anonymous letter with its manifest cryptogram M. O. A. I. The acrostic VERULAMIO, which appears on the first lines of the same speech, has already been shown, and the other acrostics will be shown later.

Another acrotelestic appears on the title page of the first

quarto edition of *Pericles.* The four lines which follow the full title of the play and which precede the device read as follows:

> As it hath beene diuers and sundry times acted by
> his Maiesties Seruants, at the Globe on
> the Banck-side.
> By VVilliam Shakespeare.

On the first three of these lines consider the following acrotelestic letters:

. . . . . by
. . . . . o
. . . . . Banc

Read: BY BACON.

Note the proximity of the acrotelestic: BY BACON, to the manifest spelling: "By VVilliam Shakespeare."

Similar to the anagrammatic acrotelestics which we have now examined in *The Advancement of Learning* and the Shakespeare plays are the anagrammatic acrotelestics in Jonson's *Timber.* On page 104 of *Timber,* in a series of general observations suggested by the character and history of Bacon, there appears the following passage:

> with your finger you may draine as you will. Such Controversies, or Disputations, (carried with more labour, then profit) are odious: where most times the Truth is lost in the midst; or left untouch'd. And the fruit of their sight is; that they spit one upon another, and are both defil'd. These Fencers in Religion, I like not.

Consider on these lines the initials of the final words:

. C
. . . . . o
. . . . . A
. . . . . b
. . . . . n

Read: BACON.

In the margin opposite the beginning of the paragraph in which the quoted passage is contained appear the following suggestive words: *"Controvers. scriptores."*

Note as a possible allusion to the concealed spelling the phrase: "Truth is lost in the midst; or left untouch'd."

On page 102 of *Timber,* in the paragraph following the reference to Bacon as "he, who hath fill'd up all numbers; and perform'd that in our tongue, which may be compar'd, or preferr'd, either to insolent *Greece,* or haughty *Rome,*" there is the following reference to Bacon as Lord St. Albans:

> ***Iulius Cæsar;*** **who in the heat of the civill warre, writ his bookes of *Analogie,* and dedicated them to *Tully.* This made the late Lord *S. Albane,* entitle his worke, *nouum Organum.* Which though by the most superficiall men; who cannot get beyond the Title of *Nominals,* it is not penetrated, nor understood: it really openeth all defects of Learning, whatsoever; and is a Booke.**

Consider on these lines the initials of the final words:

. . . . . *A*
. . . . . *A*
. . . . . s
. . . . . n
. L
. . . . . B

Read: S. ALBAN (or ALBANS).

There is contemporary evidence for both spellings.

This acrotelestic is a so called potence, as it is an acrotelestic which repeats the spelling of a word in the manifest text (L. S. *Albane,*) and uses the initial of the word for the acrotelestic spelling of the same word. The possibility that an acrotelestic potence could be the result of an accidental coincidence is practically negligible.

CHAPTER III

THE COMPOUND ANAGRAMMATIC ACROSTIC

In the majority of the signatures of Francis Bacon which I have deciphered in the Shakespeare plays and poems, the structure of the anagrammatic acrostic as I have now defined it is modified in two ways. The anagrammatic acrostic structure which involves these modifications I shall call the compound anagrammatic acrostic.

I

The first modification of the structure of the simple anagrammatic acrostic which appears in the compound anagrammatic acrostic consists of the composition of a single acrostic spelling by the use of the acrostic letters of consecutive lines in conjunction with the acrostic letters of an indeterminate number of words that are consecutively adjacent to the acrostic words of the same lines. This use of the acrostic letters of consecutive lines in conjunction with the acrostic letters of an indeterminate number of words consecutively adjacent to the acrostic words of the same lines is essentially a combination of acrostics based on two different kinds of units of text, consecutive lines and consecutive words. Acrostics based exclusively on the units of consecutive lines and acrostics based exclusively on the units of consecutive words have already been shown; so that the only novelty in the feature now under discussion is the fact that the two units are used simultaneously in the construction of a single acrostic spelling.

An example of a compound anagrammatic acrostic spelling which involves the acrostic letters of consecutive lines in conjunction with the acrostic letter of a word adjacent to the acrostic

word of one of these lines appears in the following passage from *Timon of Athens,* Act V, Scene I, lines 137-139:

> For each true word, a blister, and each false
> Be as a Cantherizing to the root o'th' Tongue,
> Consuming it with speaking.

Consider the first words of these lines and the word "as", which is adjacent to the first word of the second line:

> For
> Be as
> Consuming

Consider in these words the following acrostic letters:

> F
> B . a
> Con

Read: F. BACON.

Note as a possible allusion to the acrostic method of communication the reference to "Tongue", a word which, like the word *language,* is not uncommon in passages which contain acrostics. As a blister is a form which appears on a surface, the reference to "word, a blister" may be understood as a reference to the acrostic word which appears on the acrostic surface of the text. A possible allusion to the cryptographic character of the text may be understood in the suggestive contrast between "each true word" "and each false".

Another example of a compound anagrammatic acrostic spelling which involves the acrostic letters of consecutive lines in conjunction with the acrostic letter of a word adjacent to the acrostic word of one of these lines appears on the title page of the third edition of *The Passionate Pilgrime.* The first nine lines of this title page read as follows:

> THE
> PASSIONATE
> PILGRIME,
> OR
> *Certaine Amorous Sonnets,*
> *betweene* Venus *and* Adonis,
> *newly corrected and augmented.*
> *By W. Shakespere.*

On the four lines under the title, *The Passionate Pilgrime*, note the first words of the lines and the one word *"Amorous"*, which is adjacent to the first word of the line in which it appears:

OR
Certaine Amorous
betweene
newly

The initials of these words appear as follows:

O
C . A
b
n

Read: BACON.

Note the proximity of this acrostic spelling of BACON to the words of the manifest text: *"By W. Shakespere"*.

Another acrostic spelling which is composed of the acrostic letters of consecutive lines in conjunction with the acrostic letters of words adjacent to the acrostic words of these lines appears on the title page of *Loves Martyr*. The three lines which follow the full title (see page 139) read as follows:

A Poeme enterlaced with much varietie and raritie;
now first translated out of the venerable Italian Torquato
Cæliano, by ROBERT CHESTER.

Consider on these lines the following acrostic letters of the lines in conjunction with the following acrostic letters of words adjacent to the first words of the lines:

A
no . f
C . b

Read: F. BACON.

Note the proximity of the acrostic spelling of the name of F. BACON to the name of "ROBERT CHESTER".

Another compound anagrammatic acrostic which involves the acrostic letters of consecutive lines in conjunction with the acros-

tic letters of consecutively adjacent words appears in the following passage from *The Tempest,* Act I, Scene II, lines 422-425:

> How I may beare me heere: my prime request
> (Which I do last pronounce) is (O you wonder)
> If you be Mayd, or no?
> No wonder Sir,
> But certainly a Mayd.
> My Language? Heauens:

Consider on the third, fourth and fifth of these lines the following acrostic letters:

> If
> No
> B . c . a

Read: I, F. BACON.

Note the significant phrase which immediately follows the lines on which the acrostic is constructed: "My Language". The repeated use of "Mayd" is intended, I believe, as a pun to indicate that the name of the author is made by the use of his peculiar "Language". As in many passages which contain acrostic spellings of BACON, the subject here under discussion relates to a revelation of identity.

In referring hereafter to acrostics constructed, like the foregoing examples, on the acrostic letters of consecutive lines in conjunction with acrostic letters of consecutively adjacent words on these lines, I shall call all the letters involved *the acrostic letters,* since they are all, in fact, the acrostic letters of words.

Another compound anagrammatic acrostic which involves the acrostic letters of consecutive lines in conjunction with the acrostic letters of consecutively adjacent words appears in the following passage from *Twelfe Night,* Act V, Scene I, lines 151-158:

> That makes thee strangle thy propriety:
> Feare not *Cesario,* take thy fortunes vp,
> Be that thou know'st thou art, and then thou art
> As great as that thou fear'st.
> O welcome Father:
> Father, I charge thee by thy reuerence
> Heere to vnfold, though lately we intended
> To keepe in darkenesse, what occasion now
> Reueales before 'tis ripe: what thou dost know

Consider on the four consecutive lines beginning with the second line the following acrostic letters:

F . n . *C*
B
A
O

Read: F. BACON.

This passage, like the preceding, relates to a revelation of identity. The reference to strangling, like the numerous references to beheading, may be understood as a reference to the acrostic. (See page 160.) Strangling, like beheading, is a method of separating the head from the body, and so suggests the method of reading an acrostic by separating the acrostic letters, as the heads of the lines, from the body of the text.

Another compound anagrammatic acrostic appears in the following passage from *A Midsommer Nights Dreame*, Act I, Scene II, lines 50-58:

> Nay faith, let not mee play a woman, I haue a
> beard comming.
> That's all one, you shall play it in a Maske, and
> you may speake as small as you will.
> And I may hide my face, let me play *Thisbie* too:
> Ile speake in a monstrous little voyce; *Thisne, Thisne*, ah
> *Pyramus* my louer deare, thy *Thisbie* deare, and Lady
> deare.

Consider on the first two lines the following acrostic letters:

Na . f
b . co

Read: F. BACON.

Note as a possible reference to the concealed spelling of the name the words: "you shall play it in a Maske". The fact that Thisbie, twice so spelt, is also twice spelt Thisne is intended to suggest, I believe, the first and the last letters of the name of Bacon, in the sense that *Thisbie* may be understood as a pun for *This B;* and *Thisne* may be understood to suggest *This N*.

Another example of a compound anagrammatic acrostic appears in the following lines from *Troylus and Cressida,* Act I, Scene II, lines 157-159:

> And *Cassandra* laught.
> But there was more temperate fire vnder the pot
> of her eyes: did her eyes run ore too?

Consider in these lines the following acrostic letters:

An . *C* . . . . . .
B . . . . . .
of . . . . . .

Read: F. BACON.

Note as a hint the prophetic character of Cassandra. (See page 81.)

Another compound anagrammatic acrostic appears in the first three lines of *The Names of the Actors, Othello*:

> Othello, *the Moore.*
> Brabantio, *Father to Desdemona.*
> Cassio, *an Honourable Lieutenant.*

Consider in these lines the following acrostic letters:

O . . . . . .
B . *F* . . . . . .
C . *an* . . . . . .

Read: F. BACON.

Nearly all the printed lists of characters in the Folio contain acrostic spellings of the name of Bacon.

Another compound anagrammatic acrostic appears in the following passage from *The Merry Wiues of Windsor,* Act II, Scene I, lines 16-18:

> *By me, thine owne true Knight, by day or night:*
> *Or any kinde of light, with all his might,*
> *For thee to fight.* *Iohn Falstaffe.*

Consider on these lines the following acrostic letters:

B
O . an . k
F

Read: F. BAKON.

The passage which contains this acrostic is the end of a letter, so that the signature in the manifest text may be understood to suggest the acrostic signature.

Another compound anagrammatic acrostic appears in the following passage from *Titus Andronicus*, Act V, Scene III, lines 194-196:

> Be closed in our Housholds Monument:
> As for that heynous Tyger *Tamora*,
> No Funerall Rite, nor man in mournfull Weeds:

Consider on these lines the following acrostic letters:

B . c . . . . . .
A . . . . . .
No . F . . . . . .

Read: F. BACON.

The concealment of the name in the acrostic spelling may be understood to be suggested in the line:

Be closed in our Housholds Monument:

The word "Rite" may here be understood, as in other passages containing acrostics, as a pun for *write*, and so as an allusion to the acrostic writing.

In *The Advancement of Learning* there are numerous spellings of the name of the author which conform to the structure of the compound anagrammatic acrostic which has been illustrated in the signatures just shown in the Shakespeare plays. An example appears in the following passage from page 14 of the second book of *The Advancement of Learning*:

> Which opinion commeth from that Root, *Non prius laudes contempsimus, quam laudanda facere desivimus*: yet that will not alter *Salomons* iudgement, *Memoria Iusticum laudibus, at impiorŭnomĕ putrescet*: The one flourisheth, the other either cõsumeth to presẽt obliuion, or turneth to an ill odor: And therefore in that stile or addition, which is & hath bin long well receiued, and brought in vse, *Falicis memoria, pia memoria, bona memoria,* we do acknowledge that which *Cicero* saith, borrowing it frõ *Demosthenes,* that *Bona Fama propria possessio defunctorum,* which possession I cãnot but note, that in our times it lieth much wast and that therein there is a Deficience.

On the last four lines consider the following acrostic letters:

C . s . bor . . . . . .
F . . . . . .
I . can . . . . . .
an . . . . . .

Read: FRANCIS BACON.

Now consider the capitalised acrostic letters in the following consecutive words which appear in the same passage:

CAnot But NOte

Read: BACON.

As a possible allusion to the acrostic spelling, which was intended for posthumous discovery, note the phrase *"Bona Fama propria possessio defunctorum."* The paragraph which contains the two foregoing signatures immediately follows the paragraph relating to the "*Medall* containing the *Persons* name". (See page 147.)

Another compound anagrammatic acrostic appears in the following passage from the page opposite one of the pages numbered *74* of the second book of *The Advancement of Learning*: *ing*:

> it is like, it was after their manner rather in subtiltye of definitions (which in a subiect of this nature are but curiosities) then in actiue and ample descriptions and obseruations: so likewise I finde some particular writings of an elegant nature touching some of the

Consider on the second, third and fourth of these lines, the following acrostic letters:

of . . . . . .
b . c . . . . . .
an . . . . . .

Read: F. BACON.

Note the reference to "subtiltye of definitions", "curiosities", and "writings of an elegant nature".

Another compound anagrammatic acrostic appears in the

following lines of Bacon's discussion of ciphers in the Paris edition, 1624, of *De Augmentis*:

> tummodò Literas soluantur, per Transpositionem earum. Nam Transpositio duarum Literarum, per Locos quinque, Differentiis triginta duabus, multò magis viginti quatuor (qui est Numerus *Alphabeti* apud nos) sufficiet. Huius *Alphabeti* Exemplum tale est.

Consider on the second, third and fourth of these lines, which appear at the top of the page in the original edition the following acrostic letters:

earu . . . . . .
L . . . . . .
m . v . . . . . .

Read: VERULAM.

Now consider in the second, third, fourth and fifth of these lines, the following acrostic letters:

earu . . . . . .
L . . . . . .
m . vi . . . . . .
b . a . no . suffic . . . . . .

Read: FF. BACONUS VERULAMII.

Double f appears among Bacon's acknowledged signatures.

As the passage which contains this acrostic appears in Bacon's discussion of ciphers, it is a not unlikely place for a cryptographic signature. The anagrammatic character of the acrostic may be understood to be suggested in the reference to the transposition of letters.

An anagrammatic acrostic spelling of the name of Bacon appears in Jonson's epigram *On Chev'rill The Lawyer*. Evidence of an indirect nature has been shown by Walter Begley that the epigram refers to Bacon. The epigram reads as follows:

ON CHEV'RILL THE LAWYER.

> No cause, nor client fat, will CHEV'RILL leese,
> But as they come, on both sides he takes fees,
> And pleaseth both. For while he melts his greace
> For this: that winnes, for whom he holds his peace.

Consider in these lines the following acrostic letters:

O . . . . . .
N . c . . . . . .
B . . . . . .
A . . . . . .
F . . . . . .

Read: F. BACON.

The reason, in my opinion, that Jonson chose "Chev'rill" as his mask name for Bacon is related to Bacon's use of cryptographic signatures. Cheveril is a kind of leather used for gloves, as appears in *Twelfe Night*, Act III, Scene I, line 13: "a cheu'rill gloue". As the material for a glove, "Chev'rill" may be understood in a double sense as the means by which (or the man by whom) a hand, or signature, is concealed. The cryptographic allusion is consistent with the sense of the allusion to the "cheu'rill gloue" in *Twelfe Night*: "A sentence is but a cheu'rill gloue to a good witte, how quickely the wrong side may be turn'd outward".

There is also to be understood, I believe, an allusion to Bacon as bacon in the words: "he melts his greace". A similar punning allusion is intended, I believe, in Jonson's reference, in *Timber*, to "insolent *Greece*" in connection with Bacon; and similar allusions are not uncommon in the Shakespeare plays.

Another compound anagrammatic acrostic appears in the following passage from pages 102 and 103 of Jonson's *Timber*:

> confesseth him. If a man be fiery, his motion is so: if angry, 'tis troubled, and violent. So that wee may conclude: Wheresoever, manners, and fashions are corrupted; Language is. It imitates the publicke riot.

Consider the following acrostic letters:

con . . . . . .
b . . . . . .
a . f . . . . . .

Read: F. BACON.

This passage appears in a paragraph containing reflections suggested by the character of Bacon. Note as possible allusions to the name which the acrostic spells the words "confesseth him." A possible allusion to the cryptographic method may be understood in the words: "corrupted; Language".

Another compound anagrammatic acrostic appears in the following passage from page 102 of *Timber*:

letter'd; Sir *Edwin Sandes*, excellent in both; Lo: *Egerton*, the Chancellor, a grave, and great Orator; and best, when hee was provok'd. But his learned, and able (though unfortunate) *Successor)* is he, who hath fill'd up all numbers; and perform'd that in our tongue, which may be compar'd, or preferr'd, either to insolent *Greece*, or haughty *Rome*. In short, within his view, and about his times, were all the wits borne, that could honour a language, or helpe study. Now things daily fall: wits grow downe-ward, and *Eloquence* growes back-ward: So that hee may be nam'd, and stand as the *Marke*, and ἀκμὴ of our language.

Consider on the third, fourth, fifth, and sixth lines the following acrostic letters:

B . . . . . .
f . u . a . n . . . . . .
co . . . . . .
s . . . . . .

Read: F. BACONUS.

The person referred to in the passage which contains this acrostic is Bacon, so that the meaning of the text corresponds with the meaning of the acrostic. The Latin form of the name may be understood to be hinted in the reference to Rome, and the meaning of the acrostic spelling of a name which signifies a greasy kind of meat may be understood to be hinted in the reference to "insolent *Greece*". The reference to Greece and Rome is paralleled, as has often been noticed, by the lines from Jonson's poem to Shakespeare in the Folio:

Leaue thee alone, for the comparison
Of all, that insolent Greece, *or haughtie* Rome
sent forth, or since did from their ashes come.

As possible allusions to the acrostic spelling note in connection with the reference to "letter'd" the two references to "language", and the suggestion of an acrostic language in the words: "ἀκμὴ of our language". For the acrostic which begins on the last line of the paragraph and extends into the succeeding paragraph see page 197. For the acrotelestic which also appears in the succeeding paragraph see page 164.

Another example appears in the following passage from page 100 of *Timber*:

speake to the capacity of his hearers. And though his language differ from the vulgar somewhat; it shall not fly from all humanity, with the *Tamerlanes*, and *Tamer-Chams* of the late Age, which had nothing in them but the *scenicall* strutting, and furious vociferation, to warrant them to the ignorant gapers. Hee knowes it is his onely Art, so to carry it, as none but Artificers perceive it. In the meane time perhaps hee is call'd barren, dull, leane, a poore Writer (or by what contumelious word can come in their cheeks) by these men, who without labour,

On the sixth and seventh lines consider the following acrostic letters:

i . a . no . b . . . . . .
c . . . . . .

Read: BACONI.

The passage which contains this acrostic appears in the last of the ten notes which follow and are suggested by the note on Shakespeare. A possible allusion to the acrostic method may be understood in the words: "speake to the capacity of his hearers. And though his language differ from the vulgar somewhat". Another possible allusion to the cryptographic character of the text may be understood in the reference to "sweetnesse", a word which frequently appears in passages containing acrostic spellings of the name of Bacon. A possible correspondence with the meaning of the acrostic spelling may be understood in the reference to "a poore Writer".

Another compound anagrammatic acrostic appears in the following passage from the paragraph, on page 101 of *Timber*, relating to *Dominus Verulanus*:

alwayes on this side Truth: Yet there hapn'd, in my time, one noble *Speaker*, who was full of gravity in his speaking. His language, (where hee could spare, or passe by a jest) was nobly *censorious*. No man ever spake more neatly, more presly, more weightily, or suffer'd lesse emptinesse, lesse idlenesse, in what hee utter'd. No member of his speech, but consisted of the owne graces: His hearers could not cough, or looke aside from him, without losse. Hee commanded where hee spoke;

On the last two lines consider the following acrostic letters:

b . con . . . . . .
a . f . . . . . .

Read: F. BACON.

Possible allusions to the acrostic method may be understood, in connection with the reference to "His language", in the two references to "side": "alwayes on this side", and: "looke aside from him".

Another compound anagrammatic acrostic appears in the following passage from page 104 of *Timber*:

> had this hint) are so unjust valuers of Letters; as they thinke no Learning good, but what brings in gaine. It shewes they themselves would never have beene of the professions they are; but for the profits and fees. But, if an other Learning, well used, can instruct to good life, informe manners; no lesse perswade, and leade men, then they threaten, and compell, and have no reward, is it therefore the worse study? I could never thinke the study of *Wisdome* confin'd only to the Philosopher: or of *Poetry* to the *Divine*: or of *State* to the *Politicke*. But that he which can faine a *Common-wealth* (which is the *Poet)* can gowne it with *Counsels*, strengthen it with *Lawes*, correct it with *Iudgements*, informe

On the third, fourth, fifth, sixth, and seventh lines consider the following acrostic letters:

n . . . . . .
f . B . . . . . .
f . . . . . .
a . . . . . .
co . . . . . .

Read: FF. BACON.

The passage which contains this acrostic is contained in a series of reflections on the character and fortunes of Bacon. A possible allusion to the acrostic method may be understood, in connection with the words: "had they not had this hint", in the words: "unjust valuers of Letters". Note as a possible correspondence with the achievements of Bacon as a philosopher and a poet the words: "Philosopher: or of *Poetry*". A possible allusion to his achievements as the author of *The New Atlantis* and as a poet may be understood in the words: "faine a *Common-wealth* (which is the *Poet)*". Similar associations suggestive of Bacon as a poet appear in *Timber* in the words: "some *Poets*, some *Lawyers*", and likewise in the words: "the worst *Pleaders*, the worst *Poets*". The first of these allusions appears immediately before,

and the second appears immediately after, the paragraph on Shakespeare.

THE COMPOUND ANAGRAMMATIC ACROTELESTIC

Analogous to the form of the compound anagrammatic acrostic which I have now defined and illustrated is the compound anagrammatic acrotelestic, which involves in a single spelling the acrotelestic letters of consecutive lines in conjunction with the acrostic letters of an indeterminate number of words consecutively adjacent to the acrotelestic words of the same lines. The consecutively adjacent words in the acrotelestic are situated, perforce, at the left of the telestic words of lines, whereas in the acrostic the consecutively adjacent words are situated at the right of the acrostic words.

A spelling of BACON which conforms to the structure of the compound anagrammatic acrotelestic may be shown in the following lines from the speech of the Soothsayer in *Cymbeline,* Act V, Scene V, lines 449-451:

We terme it *Mulier;* which *Mulier* I diuine
Is this most constant Wife, who euen now
Answering the Letter of the Oracle,
Vnknowne to you vnsought, were clipt about

Consider in the last three of these lines the following compound anagrammatic acrotelestic letters:

. . . . . n
. . . . . O
. . . . . c . ab

Read: BACON.

"Clipt", like "lopt" in the Oracle, is a characteristic reference to cutting as a reference to the acrostic method.

Note that the passage deals with the interpretation of the Oracle, and that the line preceding the lines used for the acrotelestic end with the words: "I diuine". The Oracle, as I shall show later, announces the identity of the author as Francis Bacon.

Another compound anagrammatic acrotelestic appears on the

title page of the second edition of *Troylus and Cressida*. The first seven lines of this title page read as follows:

THE
Famous Historie of
Troylus *and* Cresseid.
Excellently expressing the beginning
of their loues, with the conceited wooing
of *Pandarus* Prince of *Licia*.
Written by William Shakespeare.

Consider on the second, third, and fourth of these lines the following compound acrotelestic letters:

. . . . . of
. . . . . *an* . C
. . . . . *b*

Read: F. BACON.

Another example of a compound anagrammatic acrotelestic appears in the first six lines of the Dedication of *Venus and Adonis*:

Right Honourable, I know not how I shall offend in
dedicating my vnpolisht lines to your Lordship, nor
how the worlde vvil censure mee for choosing so
strong a proppe to support so vveake a burthen,
onelye if your Honour seeme but pleased, I ac-
count my selfe highly praised, and vowe to take aduantage of all

Consider on these lines the following compound anagrammatic acrotelestic letters:

. . . . . *in*
. . . . . *n*
. . . . . *for* . *c* . *s*
. . . . . *b*
. . . . . *ac*
. . . . . *a*

Read: FRANCIS BACON.

Another compound anagrammatic acrotelestic appears in the

following passage from *The Taming of the Shrew*, Act V, Scene II, 175-178:

Our strength as weake, our weakenesse past compare,
That seeming to be most, which we indeed least are.
Then vale your stomackes, for it is no boote,
And place your hands below your husbands foote:

Consider on these lines the following acrotelectic letters:

. c
. . . . . a
. . . . . no . b
. . . . . f

Read: F. BACON.

A possible allusion to the acrotelestic signature may be understood in the reference to "hands". That the signature is concealed in the manifest appearance of the text may be understood to be suggested in the words: "seeming to be most, which we indeed least are".

Another example of a compound anagrammatic acrotelestic appears on the last three lines of *The names of all the Actors, Measure for Measure*:

Iuliet, beloued of Claudio.
Francisca, a Nun.
Mistris Ouer-don, a Bawd.

Consider on these lines the following acrotelestic letters:

. . . . . *o . C*
F . a . N
. . . . . *B*

Read: F. BACON.

Another compound anagrammatic acrotelestic appears on the last two lines of the Catalogue page of the Folio. The last three lines read as follows:

Othello, the Moore of Venice.
Anthony and Cleopater.
Cymbeline King of Britaine.

Consider on the last two lines the following acrotelestic letters:

. . . . . *an . C*
. . . . . *of . B*

Read: F. BACON.

Now note in connection with the foregoing acrotelestic the following acrostic letters of the last three lines:

O . . . . . .
An . . . . . .
Cymb . . . . . .

As i and y are interchangeable forms, read: I'M BACON. Another compound anagrammatic acrotelestic appears in the following passage from *Macbeth,* Act II, Scene II, lines 37-41:

> *Macbeth* does murther Sleepe, the innocent Sleepe,
> Sleepe that knits vp the rauel'd Sleeue of Care,
> The death of each dayes Life, sore Labors Bath,
> Balme of hurt Mindes, great Natures second Course,
> Chiefe nourisher in Life's Feast.

Consider on all the above lines the following acrotelestic letters:

. . . . . inn . S
. . . . . Car
. . . . . Ba
. . . . . Co
. . . . . F

Read: FRANCIS BACON.

An allusion to the acrostic method may be understood in the words: "knits vp the rauel'd", in the sense that letters must be ravelled from the text and then knit together for a "second Course".

Another compound anagrammatic acrotelestic appears in the following passage from *The Taming of the Shrew,* Act IV, Scene II, lines 81-90:

'Tis death for any one in Mantua
To come to Padua, know you not the cause?
Your ships are staid at Venice, and the Duke
For priuate quarrel 'twixt your Duke and him,
Hath publish'd and proclaim'd it openly:
'Tis meruaile, but that you are but newly come,
you might haue heard it else proclaim'd about.
Alas sir, it is worse for me then so,
For I haue bils for monie by exchange
From Florence, and must heere deliuer them:

Consider on the fifth, sixth, and seventh lines the following acrotelestic letters:

. . . . . o
. . . . . b . n . c
. . . . . a

Read: BACON.

A possible reference to the acrotelestic signature may be understood in the words: "publish'd and proclaim'd it openly". Other possible references may be understood in "priuate", "meruaile", and the repetition of "proclaim'd".

Another compound anagrammatic acrotelestic appears in the following passage from *The Taming of the Shrew,* Act II, Scene I, lines 63-67:

> She is not for your turne, the more my greefe.
> I see you do not meane to part with her,
> Or else you like not of my companie.
> Mistake me not, I speake but as I finde,
> Whence are you sir? What may I call your name.

Consider on the last three lines the following acrotelestic letters:

. . . . . co
. . . . . b . a . I . f
. . . . . n

Read: I, F. BACON.

A possible reference to the concealed spelling may be understood in the words: "Mistake me not, I speake but as I finde": and also in the words: "I call your name". "Turne", like "reuolue" in the letter to Malvolio, is a characteristic reference to the anagrammatic character of the acrostic.

Another compound anagrammatic acrotelestic appears in the following passage from *Measure for Measure,* Act III, Scene I, lines 93-101:

> Oh 'tis the cunning Liuerie of hell,
> The damnest bodie to inuest, and coner
> In prenzie gardes; dost thou thinke *Claudio,*
> If I would yeeld him my virginitie

Thou might'st be freed?
Oh heauens, it cannot be.
Yes, he would giu't thee; from this rank offence
So to offend him still. This night's the time
That I should do what I abhorre to name,
Or else thou diest to morrow.

Consider on the fifth, sixth, and seventh lines the following acrotelestic letters:

. . . . . f
. . . . . can . b
. . . . . o

Read: F. BACON.

Note again the reference to "name." The words: "be freed" may be understood, like the words: "Be free", at the end of *The Tempest,* and also like the words: "set me free", at the end of the *Epilogue* to *The Tempest,* as a hint to free the acrostic spelling of the name from the text. The initials of "Be free' are significantly the initials of Francis Bacon.

Another compound anagrammatic acrotelestic appears in the following passage from *King Richard the Second,* Act IV, Scene I, from the first line of the stage directions to line 6:

Enter as to the Parliament, Bullingbrooke, Aumerle, Northumberland, Percie, Fitz-Water, Surray, Carlile, Abbot of Westminster. Herauld, Officers, and Bagot.
Call forth *Bagot.*
Now *Bagot,* freely speake thy minde,
What thou do'st know of Noble Glousters death:
Who wrought it with the King, and who perform'd
The bloody Office of his Timelesse end.
Then set before my face, the Lord *Aumerle.*

Consider on the first three lines the following acrotelestic letters:

. . . . . *No*
. . . . . *C . A*
. . . . . *B*

Read: BACON.

This acrotelestic, which appears on the lines of the stage directions, is immediately followed by a compound anagrammatic acrostic on the two lines with which the scene begins. Consider on these lines the following acrostic letters:

Ca . f
No . *B*

Read: F. BACON.

Possible allusions to the acrostic may be understood in the words: "freely speake", and in the reference to the "end". The intention of these two acrostic spellings of the same name is confirmed by the fact that they appear in the text consecutively. Repetitions of acrostic spellings of the name of Bacon either in the same passage or in contiguous passages are common in the acknowledged works of Bacon and in the Shakespeare plays.

Another compound anagrammatic acrotelestic appears in the following passage from *Anthony and Cleopatra,* Act IV, Scene XII, lines 41-46:

Cracke thy fraile Case. Apace *Eros,* apace;
No more a Soldier: bruised peeces go,
You haue bin Nobly borne. From me awhile.
I will o'er-take thee *Cleopatra,* and
Weepe for my pardon. So it must be, for now
All length is Torture: since the Torch is out,

Consider on the last three lines the following acrotelestic letters:

. . . . . .*C* . a
. . . . . b . f . n
. . . . . o

Read: F. BACON.

The words: "cracke thy fraile Case", may be understood as a hint of the concealed spelling which may be discovered by cracking, or breaking, the acrostic letters from the "Case" of the text. "Peeces", like "peece", "peace", and "piece", is a word that not uncommonly appears in passages containing acrostic spellings. The word may be understood to hint that the spelling is to be made from "peeces" of the text.

Another compound anagrammatic acrotelestic appears in the following passage from *Cymbeline,* Act II, Scene IV, lines 78-95:

So they must,
Or doe your Honour iniury.
The Chimney
Is South the Chamber, and the Chimney-peece
Chaste *Dian,* bathing: neuer saw I figures
So likely to report themselues; the Cutter
Was as another Nature dumbe, out-went her,
Motion, and Breath left out.
This is a thing
Which you might from Relation likewise reape,
Being, as it is, much spoke of.
The Roofe o'th' Chamber,
With golden Cherubins is fretted. Her Andirons
(I had forgot them) were two winking Cupids
Of Siluer, each on one foote standing, nicely
Depending on their Brands.
This is her Honor:
Let it be granted you haue seene all this (and praise
Be giuen to your remembrance) the description
Of what is in her Chamber, nothing saues
The wager you haue laid.

Consider on the eleventh, twelfth, thirteenth, fourteenth, fifteenth, and sixteenth lines the following acrotelestic letters:

. . . . . o
. C
. . . . . An
. C
. . . . . f . s . ni
. . . . . Bra

Read: FRANCIS BACON.

The secret spelling in this passage may be understood to correspond with the meaning of the passage, which describes a secret place. Characteristic references to the acrotelestic may be understood in "peece", ("Chimney-peece"), "cutter", and "reape".

Another compound anagrammatic acrotelestic appears in the

following passage from *The Merchant of Venice,* Act IV, Scene I, lines 51-62:

> Of what it likes or loaths, now for your answer:
> As there is no firme reason to be rendred
> Why he cannot abide a gaping Pigge?
> Why he a harmlesse necessarie Cat?
> Why he a woollen bag-pipe: but of force
> Must yeeld to such ineuitable shame,
> As to offend himselfe being offended:
> So can I giue no reason, nor I will not,
> More then a lodg'd hate, and a certaine loathing
> I beare *Anthonio,* that I follow thus
> A loosing suite against him? Are you answered?

Consider on the fourth and fifth lines the following acrotelestic letters:

. . . . . n . Ca
. . . . . b . o . f

Read: F. BACON.

The acrostic spelling of the name corresponds in meaning with "Pigge". Similar plays on the meaning of the name are common in passages containing acrostic or acrotelestic spellings of BACON.

Another compound anagrammatic acrotelestic appears in the following passage from *Timon of Athens,* Act IV, Scene III, lines 430-436:

> Nor on the Beasts themselues, the Birds & Fishes,
> You must eate men. Yet thankes I must you con,
> That you are Theeues profest: that you worke not
> In holier shapes: For there is boundlesse Theft
> In limited Professions. Rascall Theeues
> Heere's Gold Go, sucke the subtle blood o'th' Grape,
> Till the high Feauor seeth your blood to froth,

Consider on the first three lines the following acrotelestic letters.

. . . . . B . a . F
. . . . . co
. . . . . n

Read: F. BACON.

The passage containing this acrotelestic contains several references to animals, and like the reference to "Pigge" in the preceding passage, and references to animals in many other passages containing acrostics of the name of the author, may be understood as a hinting play on the meaning of his name.

Another compound anagrammatic acrotelestic appears in the following passage from *Twelfe Night,* Act III, Scene IV, lines 1-9:

I haue sent after him, he sayes hee'l come:
How shall I feast him? What bestow of him?
For youth is bought more oft, then begg'd, or borrow'd.
I speake too loud: Where's *Maluolio,* he is sad, and ciuill,
And suites well for a seruant with my fortunes,
Where is *Maluolio?*
He's comming Madame:
But in very strange manner. He is sure possest Madam.

Consider on the third, fourth, and fifth lines the following acrotelestic letters:

. . . . . bo
. . . . . an . c
. . . . . f

Read: F. BACON.

In the words: "How shall I feast him?" there is a characteristic reference to eating which may be understood as a hinting allusion to the meaning of the acrotelestic spelling as a thing that may be eaten, and which also corresponds with the meaning of "Malvolio" as M. O. A. I. and IAMO (ham). The allusions to eating in connection with the cryptographic meaning of "Malvolio" and cryptographic spellings of Bacon will prove to be of the greatest importance in the interpretation of *Twelfe Night.*

Compound anagrammatic acrotelestics are common in *The Advancement of Learning.* An example appears in the following passage from page 6 of the first book:

> First, it is good to aske the question which *Iob* asked of his friends; *Will you lye for God, as one man will doe for another, to gratifie him?* for certaine it is, that God worketh nothing in Nature, but by second causes, and if they would haue it otherwise beleeued, it is meere imposture, as it were in fauour

towardes God; and nothing else, but to offer to the
Author of truth, the vncleane sacrifice of a lye.
But further, it is an assured truth, and a con-
clusion of experience, that a little or superficiall
knowledge of Philosophie may encline the minde

On the first four consecutive lines consider the following acrotelestic letters:

. I
. . . . . *a . on*
. . . . . f . c
. . . . . b

Read: I, F. BACON.

This acrotelestic is followed by an acrostic on the eighth, ninth, and tenth lines:

A
B . f
c . o

Read: F. BACO.

An allusion to the meaning of the acrotelestic spelling may be understood in the reference to "the vncleane sacrifice", in the sense that Bacon, as the flesh of a pig, is unclean meat. In connection with the acrostic spelling note the reference to "the Author".

Another compound anagrammatic acrotelestic appears in the following passage from the page opposite page 38 of the second book of *The Advancement of Learning*:

For the Phisitian prescribeth Cures of the minde in
Phrensies, and melancholy passions; and pretendeth
also to exhibite Medicines to exhilarate the minde,
to confirme the courage, to clarifie the wits, to cor-
roborate the memorie, and the like; but the scruples
and superstitions of Diet, and other Regiment of
the body in the sect of the *Pythagoreans*, in the Heresy
of the *Manicheas*, and in the Lawe of *Mahumet* doe
exceede; So likewise the ordinances in the Cere-
moniall Lawe, interdicting the eating of the blood,
and the fatte; distinguishing between beasts cleane

and vncleane for meat; are many and strict. Nay, the faith it selfe, being cleere and serene from all cloudes of Ceremonie, yet retaineth the vse of fastings, abstinences, and other Macerations and humiliations of the bodie, as things reall, & not figuratiue. The roote and life of all which prescripts, is (besides the Ceremonie,) the consideration of that dependancie, which the affections of the mind are submitted vnto, vpon the state and disposition of the bodie. And if any man of weake iudgement doe

On the tenth, eleventh, twelfth, thirteenth, and fourteenth lines consider the following acrotelestic letters:

. . . . . b
. c
. . . . . N
. . . . . a
. . . . . o . f

Read: F. BACON.

Note again as an allusion to the meaning of the acrotelestic spelling as "bacon" the reference to "beasts cleane and vncleane for meat". As bacon is a kind of meat which is cured, the meaning of the acrotelestic spelling may be suggested by the reference, in the first line, to "Cures".

Another compound anagrammatic acrotelestic appears in the following passage from the first page numbered *77* of the second book of *The Advancement of Learning*:

> be planted. For, as the fable goeth of the *Basilisk*, that if he see you first you die for it: but if you see him first, he dieth So is it with deceits and euill arts: which if they be first espied they leese their life, but if they prevent they indanger. So that we are much beholden to *Macciauell* & others that write what men doe and not what they ought to do. For it is not possible to ioyn serpentine wisedom with the Columbine Innocency, except men know exactly all the conditions of the *Serpent*: his basenesse and going vpon his bellye, his volubility and lubricity his enuy and stinge, and the rest, that is al fourmes and Natures of euill—*F*or

On the last four lines consider the following acrtel stic letters:

. . . . . c . o
. . . . . b
. . . . . an
. . . . . *F*

Read: F. BACON.

The reference to "bellye" may be understood as an dusion to the meaning of the acrotelestic spelling as "bacon", sice the belly is the part of the pig from which bacon is made. typto-graphic associations with the word belly are numerous ad im-portant in the Shakespeare plays, as in *Coriolanus,* Act I, Sene I, with the acrotelestic BACON on lines 109-111. Note thereffer-ence to "the *Basilisk*" a reference which has already appeed in several passages containing signatures. See pages 73, 12 135, 255.

Another compound anagrammatic acrotelestic appears n the following passage from page 23 of the first book of *The Adnce-ment of Learning*:

> that in arts Mechanicall, the first deuiser coms shor-test, and time addeth and perfecteth: but in Scien-ces the first Author goeth furthest, and time leeseth and corrupteth. So we see, Artillerie, sayling, prin-ting, and the like, were grossely managed at the first and by time accommodated and refined: but con-trarywise the Philosophies and Sciences or *Ari-stotle, Plato, Democritus, Hypocrates, Euclides, Arch-medes,* of most vigor at the first, and by time dege-

Consider the following acrotelestic letters on the fifth, sxth, and seventh lines:

. . . . . f
. . . . . b . con
. . . . . *A*

Read: F. BACON.

Note again the allusion to "the first Author".

Another compound anagrammatic acrotelestic appears in the fuowing passage from the page opposite page 80 of the second bok of *The Advancement of Learning*:

> haue handled by the name of Magnaminity) doth it
> not deserue as well to be Considered. *That there are*
> *mindes proportioned to intend many matters and others to*
> *few?* So that some can deuide them selues others can
> perchance do exactly wel, but it must bee but in fewe
> things at once; And so there cometh to bee a *Nar-*
> *rownes of mind* as wel as a *Pusillanimity*. And againe,
> *That some mindes are proportioned to that which may bee*
> *dispatched at once or within a short return of time: others to*
> *that which begins a farre of, and is to be won with length of*

On the fourth, fifth, sixth, seventh, and eighth lines consider ıe following acrotelestic letters:

. . . . . o . c
. . . . . f
. . . . . *N*
. . . . . a
. . . . . *b*

Read: F. BACON.

Note as a possible allusion to the cryptographic signature the ords: "handled by the name". Compare the reference to "*few*" vith the reference to "fewe Markes" in Bacon's discussion of iphers.

Another compound anagrammatic acrotelestic appears in the ollowing passage from the page opposite a page numbered 94 of he second book of *The Advancement of Learning*:

> shewe. For there is a greate aduantage in the well
> setting foorthe of a mans vertues, fortunes, me-
> rites, and againe in the artificiall couering of a mans
> weakenesses, defectes, disgraces, staying vpon the one
> slyding from the other, cherishing the one by cir-
> cumstaunces, gracing the other by exposition, and
> the like; wherein we see what *Tacitus* sayth of *Mu-*
> *tianus,* who was the greatest politique of his time,

On the last four lines consider the following acrotelestic letters:

. . . . . c . o
. . . . . b
. . . . . an
. . . . . *F*

Read: F. BACON.

The reference to "bellye" may be understood as an allusion to the meaning of the acrotelestic spelling as "bacon", since the belly is the part of the pig from which bacon is made. Cryptographic associations with the word belly are numerous and important in the Shakespeare plays, as in *Coriolanus,* Act I, Scene I, with the acrotelestic BACON on lines 109-111. Note the reference to "the *Basilisk*" a reference which has already appeared in several passages containing signatures. See pages 73, 121, 135, 255.

Another compound anagrammatic acrotelestic appears in the following passage from page 23 of the first book of *The Advancement of Learning*:

> that in arts Mechanicall, the first deuiser coms shortest, and time addeth and perfecteth: but in Sciences the first Author goeth furthest, and time leeseth and corrupteth. So we see, Artillerie, sayling, printing, and the like, were grossely managed at the first and by time accommodated and refined: but contrarywise the Philosophies and Sciences or *Aristotle, Plato, Democritus, Hypocrates, Euclides, Archimedes,* of most vigor at the first, and by time dege-

Consider the following acrotelestic letters on the fifth, sixth, and seventh lines:

. . . . . f
. . . . . b . con
. . . . . *A*

Read: F. BACON.

Note again the allusion to "the first Author".

Another compound anagrammatic acrotelestic appears in the following passage from the page opposite page 80 of the second book of *The Advancement of Learning*:

> haue handled by the name of Magnaminity) doth it
> not deserue as well to be Considered. *That there are*
> *mindes proportioned to intend many matters and others to*
> *few?* So that some can deuide them selues others can
> perchance do exactly wel, but it must bee but in fewe
> things at once; And so there cometh to bee a *Nar-*
> *rownes of mind* as wel as a *Pusillanimity*. And againe,
> *That some mindes are proportioned to that which may beė*
> *dispatched at once or within a short return of time: others to*
> *that which begins a farre of, and is to be won with length of*

On the fourth, fifth, sixth, seventh, and eighth lines consider the following acrotelestic letters:

. . . . . o . c
. . . . . f
. . . . . *N*
. . . . . a
. . . . . *b*

Read: F. BACON.

Note as a possible allusion to the cryptographic signature the words: "handled by the name". Compare the reference to "*few*" with the reference to "fewe Markes" in Bacon's discussion of ciphers.

Another compound anagrammatic acrotelestic appears in the following passage from the page opposite a page numbered 94 of the second book of *The Advancement of Learning*:

> shewe. For there is a greate aduantage in the well
> setting foorthe of a mans vertues, fortunes, me-
> rites, and againe in the artificiall couering of a mans
> weakenesses, defectes, disgraces, staying vpon the one
> slyding from the other, cherishing the one by cir-
> cumstaunces, gracing the other by exposition, and
> the like; wherein we see what *Tacitus* sayth of *Mu-*
> *tianus,* who was the greatest politique of his time,

On the fourth, fifth, and sixth lines consider the following acrotelestic letters:

. . . . . on
. . . . . b . c
. . . . . a

Read: BACON.

This acrotelestic appears in the same paragraph which contains the first of my illustrative acrostic signatures, page 33. Note as a possible allusion to the cryptographic concealment the reference to the "the artificiall couering of a mans".

Another compound anagrammatic acrotelestic appears in the following passage from page 99 of *Timber*:

Some that turne over all bookes, and are equally searching in all papers, that write out of what they presently find or meet, without choice; by which meanes it happens, that what they have discredited, and impugned in one worke, they have before, or after extolled the same in another. Such are all the *Essayists*, even their Master *Mountaigne*. These in all they write, confesse still what bookes they have read last; and there-

On the second, third, and fourth lines consider the following acrostic letters:

. . . . . c . b
. i
. . . . . ano

Read: BACONI.

The passage which contains this acrotelestic is the beginning of the sixth of the ten notes suggested by the reminiscences recorded in the paragraph on Shakespeare.

A compound anagrammatic acrostic of the name of Milton appears on the title page of his anonymous *Novæ Solymæ*. The title page reads as follows:

NOVÆ
SOLYMÆ
Libri Sex.
LONDINI,
Typis Joannis Legati.
MDCXLVIII.

Consider on the last three lines the following acrostic letters:

LON . . . . . .
Ty . J . . . . . .
M . . . . . .

As "y" and "i" are interchangeable forms, read: J. MILTON.

A compound anagrammatic acrotelestic appears in the passage in Milton's *L'Allegro* alluding to Shakespeare:

Then to the well-trod stage anon,
If *Jonson's* learned sock be on,
Or sweetest *Shakespeare,* Fancy's child,
Warble his native wood-notes wild.

Consider on the first three lines the following acrotelestic letters:

. . . . . a
. . . . . b . on
. . . . . F . c

Read: F. BACON.

Note the proximity of the acrotelestic spelling F. BACON to the "*Shakespeare*" in the manifest text.

II

CROSS GARTERED

The second, and final, modification of the structure of the simple anagrammatic acrostic which appears in the compound anagrammatic acrostic consists of the construction of a single spelling on consecutive lines by using, in an indeterminate alternation, either the acrostic letters or the acrotelestic letters of these lines, as these letters have already been defined. This feature of the compound anagrammatic acrostic is essentially a combination of the acrostic and acrotelestic structures which have already been examined.

An acrostic spelling on consecutive lines which involves an alternation from the acrostic positions to an acrotelestic position appears in the following passage from *The first Part of Henry the Sixt,* Act V, Scene III, lines 34-38:

See how the vgly Witch doth bend her browes,
As if with *Circe,* she would change my shape.
Chang'd to a worser shape thou canst not be:
Oh, *Charles* the Dolphin is a proper man,
No shape but his can please your dainty eye.

Consider on these lines the initial of the last word of the first line and the initials of the first words of the remaining lines:

. . . . . b
A . . . . . .
C . . . . . .
O . . . . . .
N . . . . . .

Read: BACON.

As Circe was a witch who changed men into swine, the reference to the witch who "As if with *Circe*" would change a shape may be understood as a hint of the acrostic change into the shape of the synonymous BACON. (See page 106.) "Browes" may be understood as a punning hint to *browse*, or nibble off, the acrostic letters.

The acrostic spelling on the consecutive lines is repeated on the following consecutive words:

CAnst Not Be: Oh

Read: BACON.

Another acrostic spelling on consecutive lines which involves an alternation from the acrostic positions to an acrotelestic position may be shown in the following lines from *The First Part of Henry the Fourth,* Act I, Scene I, lines 101-107:

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

Consider on all but the last of these lines the initial of the last word of the first line and the initials of the first words of the remaining lines:

. . . . . n
O . . . . . .
C . . . . . .
A . . . . . .
B . . . . . .
F . . . . . .

Read: F. BACON.

The acrostic spelling on consecutive lines is repeated in the following consecutive words in the last line:

OF ANger Can Be

Read: F. BACON.

The passage contains in the last two lines a characteristic reference to a concealed meaning, and in the words: "come your selfe", a characteristic reference to identity. Further to be noted is the fact that the third line is printed with six feet and the fourth with four. The division of these lines in the Folio is commonly regarded as an error in printing. The error is doubly intentional; it is intended, first, to make the acrostic spelling possible, and, second, to call attention to the passage in which the acrostic is contained.

With the single exception of the shift of one letter from the acrostic position to the acrotelestic position, the foregoing examples resemble the form of the common acrostic.

It is to be noted, however, in distinguishing the structure of the two foregoing acrostics from the structure of a common aerostic, that in any line in which the acrotelestic letter is read instead of the acrostic letter, the acrostic position of the line is occupied by a letter irrelevant to the acrostic spelling, and that it is accordingly disregarded.

Another acrostic spelling on consecutive lines which involves a shift from the acrostic positions to the acrotelestic position of one of the lines appears in the following passage from *Julius Cæsar*, Act IV, Scene II, lines 39-42:

Brutus, this sober forme of yours, hides wrongs,
And when you do them _____
Cassius, be content,

Consider in these lines the following acrostic and acrotelestic letters:

B . . . . . .
A . . . . . .
. . . . . con

Read: BACON.

It is to be noted that this acrostic spelling is based not only on the initials of words but also on an initial in conjunction with

consecutively adjacent letters, exactly as in the forms of the anagrammatic acrostic and the anagrammatic acrotelestic previously examined.

Note as a hint of the acrostic concealment the words: "this sober forme of yours, hides". Note also the long dash at the end of the second line, which has no manifest justification and which accordingly suggests some sort of cryptic omission.

Another acrostic spelling on consecutive lines which involves the acrotelestic letters, instead of the acrostic letters, of one of the lines appears in the following passage from the first book of *The Advancement of Learning*, on the page opposite page 33:

> but if these instruments bee silent; or that sedition
> and tumult make them not audible; all thinges dis-
> solue into Anarchie and Confusion.

Consider in these lines the following acrostic and acrotelestic letters:

b . if . . . . . .
a . . . . . .
. . . . . Con

Read: I, F. BACON.

The reference to "instruments" in the phrase: "instruments bee silent", may be understood as a hint of the silent spelling to be found in the acrostic letters.

It is to be noted that this acrostic spelling is based, not merely on the acrostic or acrotelestic letters of consecutive lines, but on the acrostic or acrotelestic letters of consecutive lines in conjunction with the acrostic letters of a word adjacent to one of the acrostic words involved in the acrostic spelling. In the form of the anagrammatic acrostic which I am describing the acrostic spelling may include the acrostic letters of an indefinite number of words consecutively adjacent to any acrostic or telestic word whose acrostic letter is also included in the acrostic spelling. All the acrostic letters of all the acrostic or telestic words and of all the consecutively adjacent words which are used in the acrostic spelling shall be designated hereafter simply as the acrostic letters, since they are all, in fact, the acrostic letters of words.

An acrotelestic spelling on consecutive lines which involves

the shift of a single letter to an acrostic position appears in the following passage from page 102 of *Timber*:

be nam'd, and stand as the *marke*, and ἀκμὴ of our language.

I *have* ever observ'd it, to have beene the office of a wise Patriot, among the greatest affaires of the *State*, to take care of the *Common-wealth* of Learning. For Schooles, they are the *Seminaries* of State: and nothing is worthier the study of a States-man, then that part of the *Republicke*, which wee call the *advancement* of Letters. Witnesse the care of

Consider on the first four of these lines the initial of the first line and the following acrotelestic letters:

b . . . . . .
. . . . . a
. . . . . *Co*
. . . . . n

Read: BACON.

Note as a hint of the acrostic spelling the words "be nam'd". The passage which contains this acrostic spelling of the name of Bacon immediately follows the reference to Bacon as "he, who hath fill'd up all numbers; and perform'd that in our tongue, which may be compar'd, or preferr'd, either to insolent *Greece*, or haughty *Rome*"; and it is immediately followed by the passage which contains the acrotelestic S. ALBAN. (See page 164.)

Another acrotelestic spelling on consecutive lines which involves a shift to the acrostic positions of one of the lines appears at the beginning of the third scene of the first act of *Hamlet*:

Enter Laertes and Ophelia.

My necessaries are imbark't; Farewell:
And Sister, as the Winds giue Benefit,
And Conuoy is assistant; doe not sleepe,
But let me heare from you.

Consider on the second, third, and fourth lines the following acrostic letters:

. . . . . F
. . . . . B
A . Con . . . . . .

Read: F. BACON.

Note the hinting expression: "let me heare from you". In connection with the phrase: "My necessaries are imbark't", there is a possible punning sense of "imbark't" as a reference to the bark, or acrostic covering, of the text considered as a tree. That

the text is indeed to be considered as a tree, from which acrostic branches are to be cut, will appear in our examination of the Oracle in *Cymbeline,* with its cryptic reference to *"a stately Cedar"*. There is a further duplicity in the phrase: "My necessaries are imbark't", which appears in the acrostic on the consecutive words:

Ophelia. My necessaries are imbark't;

The initials of these words are:

O . M . n . a . i

Read: IAMON.

Acrostic spellings of IAMON, or IAMO, are frequent in passages containing acrostic spellings of the name of Bacon, and the frequent appearance together of these acrostics in a single passage is proof that they are intentional. The importance which Bacon attached to IAMON, or IAMO, as an allusion to his name appears not only in the use which he makes of M. O. A. I. for IAMO in the letter to Malvolio, but in many other passages which will have to be examined later. That the letters of IAMON, or IAMO, are indeed the "necessaries" of Bacon in the sense of being a sign for him may be illustrated in the following passage from *The First Part of Henry the Fourth,* Act II, Scene IV, lines 187-191:

> through, my Sword hackt like a Hand-saw, *ecce signum.*
> I neuer dealt better since I was a man: all would not doe.
> A plague of all Cowards: let them speake; if they speake more or lesse then truth, they are villaines, and the sonnes of darknesse.

In connection with the telestic words of the first line, consider the initials of the next four lines:

. . . . . *ecce signum*
I . . . . . .
A . . . . . .
m . . . . . .
o . . . . . .

Read: IAMO.

The passage which contains this acrostic will have to be examined later in detail.

In the great majority of the acrostic spellings of the name of Bacon which I have deciphered in the acknowledged works of Bacon, the Shakespeare plays and poems, and various contemporary works referring to Bacon and Shakespeare,the shifting between the acrostic and the acrotelestic positions of the consecutive lines which contain the acrostic is frequent, and it is therefore unnecessary to distinguish the acrotelestic spellings from the acrostic spellings. Since they are all composed of the acrostic letters of words, I shall hereafter call them all acrostics, without considering whether the majority of the letters of any one spelling are in the acrostic or the acrotelestic positions of the lines. An example of an acrostic spelling in which the number of the used acrostic positions is the same as the number of the used acrotelestic positions appears in the following passage from the first book of *The Advancement of Learning*, page 25:

> *Heraclitus* gaue a iust censure, saying: *Men sought truth in their owne little worlds, and not in the great and common world*: for they disdaine to spell, and so by degrees to read in the volume of Gods works, and contrarywise by continuall meditation and agitation of wit, doe vrge, and as it were inuocate their owne spirits, to diuine, and giue Oracles vuto them, whereby they are deseruedly deluded.

Consider on the third, fourth, fifth, and sixth lines the following acrostic letters:

. . . . . b
. . . . . a
c . . . . . .
on . . . . . .

Read: BACON.

In connection with the possible references to the concealed spelling in the words *"sought truth"*, "diuine", and "Oracles", note the phrase: "disdaine to spell". Compare with this phrase the phrase in the address *To the great Variety of Readers* in the Folio: "From the most able, to him that can but spell". The address *To the great Variety of Readers* is framed with a concealed spelling, as I shall have to show elsewhere, of the same name which appears in the acrostic in the present passage.

In all the foregoing acrostics which I have shown as examples of the method of shifting between the acrostic and the acrotelestic positions of consecutive lines, the letters involved in the acrostic spellings have appeared in the text in approximately the same sequence in which they appear in the acrostic spellings. But in the great majority of the acrostics which I have deciphered the letters involved in the acrostic spellings have to be anagrammatised from the sequence in which they appear in the text. An example of an acrostic on consecutive lines which involves, first, an uneven number of alternations between the acrostic and the acrotelestic positions, and, second, an anagrammatic rearrangement of the sequence of the letters which appear in these positions may be seen in the following passage from *Macbeth,* Act V, Scene VII, lines 1-4:

> They haue tied me to a stake, I cannot flye,
> But Beare-like I must fight the course. What's he
> That was not borne of Woman? Such a one
> Am I to feare, or none.
> What is thy name?

Consider in these lines the following acrostic letters:

. . . . . c . f
B . . . . . .
. . . . . o
A . . . . . .
. . . . . n

Read: F. BACON.

Note the hinting expression: "What is thy name?" In connection with the question that begins: "What's he", there is a cryptographic duplicity in the answer, which begins with the words: "Such a one Am I". Consider in this answer the following capitalised acrostic letters of the following consecutive words:

ONe AM I

Read: IAMON, or, by disregarding the N: IAMO.

Another acrostic spelling on consecutive lines which involves not only a shift between the acrostic and the acrotelestic positions of the lines but also an anagrammatic rearrangement of the acrostic letters appears in *The Advancement of Learning,* on the

last three lines of the page on which the discussion of "cyphars" begins. The last six lines of this page read as follows:

> And of the seruile expressing *Antiquitie* in an vnlike and an vnfit Subiect, it is well sayd, *Quod tempore antiquum videtur, id incongruitate est maxime nouum.*
>
> For CYPHARS; they are commonly in Letters or Alphabets, but may bee in Wordes. *T*he

On the last three of these lines consider the initial of the last word of the first line and the initials of the two succeeding lines in conjunction with the following acrostic letters of consecutively adjacent words:

. . . . . *n*
F . C . . . . . .
o . A . b . . . . . .

Read: F. BACON.

The fact that this acrostic spelling of the name of the author is possible in the opening lines of his discussion of ciphers is a coincidence which can scarcely be disregarded as an indicaton that the spelling was intended; and this indication of the author's intention is confirmed by the fact that the passage which contains this acrostic spelling may be understood, as I have shown in Chapter II, to describe the very structure to which the acrostic spelling conforms.

The shifting of the letters of an acrostic spelling between the acrostic and the acrotelestic positions of consecutive lines is a function of the compound anagrammatic acrostic which is analogous to the shifting of the letters of an anagrammatic spelling between the extremities of an anagram, as in the acrostic anagram MALVOLIO for M. O. A. I., or DI NECESSITA for DANTE. As this shifting may be understood to be a method of *crossing* the cryptographic text, it may be understood to be suggested in the cryptic reference to Malvolio as *cross garter'd;* and I shall accordingly designate the acrostic structure in which this shifting is involved the structure of the cross gartered acrostic.

The method of *cross gartering* which I have now defined and illustrated in the construction of acrostics is the fourth and final function of the compound anagrammatic acrostic which dis-

tinguishes the structure of the compound anagrammatic acrostic from the structure of the common acrostic. The four functions of the compound anagrammatic acrostic which distinguish the structure of the compound anagrammatic acrostic from the structure of the common acrostic may be summarised as follows:

(1) the construction of an acrostic (or acrotelestic) spelling which involves an anagrammatic transposition of the letters of the acrostic (or acrotelestic) spelling in the acrostic (or acrotelestic) text;

(2) the construction of an acrostic (or acrotelestic) spelling which involves, as the acrostic (or acrotelestic) letters, not only the acrostic (or acrotelestic) initials, but these initials in conjunction with an indefinite number of letters to the right which are either adjacent or consecutively adjacent to the same initials;

(3) the construction of an acrostic (or acrotelestic) spelling which involves not only the acrostic (or acrotelestic) letters of consecutive lines, but the acrostic (or acrotelestic) letters of consecutive lines in conjunction with the acrostic letters of an indefinite number of words which are either adjacent or consecutively adjacent on the same lines to the first or final words whose acrostic letters are used for the acrostic (or acrotelestic) spelling;

(4) the construction of an acrostic (or acrotelestic) spelling which involves, on the part of the maker of the acrostic (or acrotelestic), an arbitrary choice as to the use of *either* the acrostic or the acrotelestic letters of consecutive lines, in conjunction with the acrostic letters of an indefinite number of words which are either adjacent or consecutively adjacent on the same lines to the first or final words whose acrostic letters are used for the acrostic (or acrotelestic) spelling.

The four functions of the compound anagrammatic acrostic which distinguish the structure of the compound anagrammatic acrostic from the structure of the common acrostic and which, in the previous pages, I have defined and illustrated separately, may all be included in the following single definition.

DEFINITION OF THE COMPOUND ANAGRAMMATIC ACROSTIC.

The compound anagrammatic acrostic is a method of constructing a spelling in another spelling, or text, by arranging the letters of the acrostic spelling in an anagrammatic sequence as

an indefinite number of the acrostic letters of an indefinite number of consecutive words, beginning with either the first word or the last word of an indefinite number of consecutive lines.

The foregoing definition of the compound anagrammatic acrostic is equally applicable to all the anagrammatic acrostic and acrotelestic spellings which I have shown as extending through consecutive lines; and the only anagrammatic acrostic spellings which I have shown to which the foregoing definition does not apply are those acrostic spellings on consecutive words which appear in the interior of a line and which accordingly do not extend either to the end or to the beginning of the line.

There is an important sense, however, in which it is possible to understand that all the anagrammatic acrostic spellings which I have shown conform to a single structure, no matter whether these spellings are to be deciphered on consecutive lines or on consecutive words in the interior of a single line. For the structure of the compound anagrammatic acrostic is in reality based, not on the units of consecutive lines, but on the units of consecutive words; and *when these words extend beyond a single line they are to be considered as consecutive in several directions,* either laterally, as on a line; or perpendicularly, as in the case of the two words either above or below each other at the ends or the beginnings of consecutive lines; or diagonally, as in the case of a word at the end of one line which is followed by a word at the beginning of the next line. Since a diagonal sequence from the end of one line to the beginning of the next line is a convention in ordinary writing, a diagonal sequence from the beginning of one line to the end of the next is based on a not unreasonable analogy with an accepted convention; and in the light of this analogy, all the words involved in the construction of a compound anagrammatic acrostic may be considered to be consecutive, and the structure of the compound anagrammatic acrostic may accordingly be understood to be based on the textual units of consecutive words. Such an understanding of the structure of the compound anagrammatic acrostic makes the structure strictly analogous to the structure of a simple anagrammatic acrostic on consecutive words in the interior of a single line; and it is therefore possible to say of all the anagrammatic acrostic spellings which I have deciphered that they conform to a single acrostic structure, in which the letters of the acrostic spelling are arranged in an anagrammatic sequence as an indefinite number

of the acrostic letters of an indefinite number of consecutive words.

ADDITIONAL EXAMPLES OF THE CROSS GARTERED FORM OF THE ANAGRAMMATIC ACROSTIC.

The flexibility of the structure of the compound anagrammatic acrostic is increased, of course, by the arbitrary choice which the maker of the acrostic permits himself in placing the letters of the acrostic spelling, in accordance with the method of cross gartering which I have described, in either the acrostic or the acrotelestic positions of consecutive lines; and it is obvious, therefore, that the mere possibility, on the part of a decipherer, of constructing a cross gartered acrostic spelling in a given text cannot be regarded in itself alone as proof that the spelling was intended by the author of the text. The proof that the author intended any such spelling, like the proof of the intention of any cryptogram which conforms to a flexible method, must be sought in evidence external to the mere possibility of the spelling itself; and the general nature of this evidence, which I have already defined in detail, consists, first, in the possibility of constructing in a given text a number of identical or similar acrostic spellings either at irregular intervals or in a series of fixed positions or continuously throughout passages of considerable length; and, second, the possibility of constructing these spellings in passages which may be understood to suggest in the manifest text either the meaning of the cryptographic spelling or the structure to which the cryptographic spellings conform.

In order to illustrate how the cross gartered acrostic spellings of the name of Bacon which I have deciphered in the Shakespeare plays and poems may be proved to have been intended by the author of the plays and poems, let me first show a series of these cross gartered acrostics in the scene in *Twelfe Night* which contains the reference to *cross garter'd* and which also contains the acrostic anagram M. O. A. I., with its analogous cross gartering. Preceding the cross gartered acrostics in this scene which I will

show at present is an acrotelestic in the following passage, *Twelfe Night,* Act II, Scene V, lines 102-115:

> *To the vnknowne belou'd, this, and mỹ good Wishes*:
> Her very Phrases: By your leaue wax. Soft, and the impressure her *Lucrece,* with which she vses to seale: tis my Lady: To whom should this be?
> This winnes him, Liuer and all.
> *Ioue knowes I loue, but who, Lips do not mooue, no man must know.* No man must know. What followes?
> The numbers alter d: No man must know,
> If this should be thee *Maluolio?*
> Marrie hang thee brocke.

Consider on the fourth, fifth, sixth, seventh, and eighth lines the following acrotelestic letters:

. . . . . b
. . . . . a
. . . . . *no*
. . . . . f
. . . . . k

Read: F. BAKON.

Note as a possible allusion to the use of k for c in the spelling of the name of Bacon the words in the line in which the k is found: "The numbers alter d". The possible reference to a letter as a number is consistent with the use of numbers to represent letters in cabalistic devices, not a few of which, as I shall have to develop elsewhere, appear in the Shakespearean cryptography. The passage which I have quoted appears in part on the page which contains all the allusions to M. O. A. I. The first two lines on this page are:

> *Ioue knowes I loue, but who, Lips do not mooue, no man must know.* No man must know. What followes?

Consider on these lines the following acrostic letters:

Io
ma

Read: M. O. A. I.

Three other acrostic spellings of M. O. A. I. appear, as we shall see, in the remaining lines of the scene, and these four acrostic spellings of M. O. A. I. appear in significant positions.

One immediately follows an allusion to M. O. A. I. in the manifest text, exactly like an echo; and the other three appear respectively at the top of the first column of the page, the top of the second column, and at the end of the scene.

The fact that the passage in which I have just shown the acrotelestic spelling F. BAKON is concerned with an anonymous letter to a person only designated in a cryptogram suggests a concealment of names which corresponds to the concealment of the name in the acrostic. The reference to "seale" in the third line may be understood as an allusion to the acrostic method, since there is an analogy between the surface of a seal as the part used for printing and the acrostic surface of a text as the part of the text used for the acrostic spelling.

A few lines below the passage just quoted appears the following passage, lines 120-126:

> A fustian riddle.
> Excellent Wench, say I.
> *M. O. A. I.* doth sway my life. Nay but first
> let me see, let me see, let me see.
> What dish a poyson has she drest him?
> And with what wing the stallion checkes at it?

Consider on these lines the following acrostic letters:

. . . . . r
E . W . . . . . .
M . . . . . .
l . . . . . .
W . . . . . .
A . . . . . .

Read: VERULAM.

There is a suggestion of a concealment in the reference to the "fustian riddle" which may be understood to suggest the concealment in the acrostic spelling.

Now consider the following passage, which begins with the last line of the passage just shown:

> And with what wing the stallion checkes at it?
> *I may command, where I adore*: Why shee may
> command me: I serue her, she is my Ladie. Why this is
> euident to any formall capacitie. There is no obstruction

in this, and the end: What should that Alphabeticall position portend, if I could make that resemble something in me? Softly, *M. O. A. I.*

Consider on the first four lines the following acrostic letters:

A . . . . . .
I . . . . . .
c . . . . . .
. . . . . n . ob

Read: I, BACON.

Note the possible allusion to the acrostic method in the reference to the "end" and to the "Alphabeticall position".

Immediately following the passage just quoted appears the following passage, lines 135-142:

O I, make vp that, he is now at a cold sent.
Sowter will cry vpon't for all this, though it bee
as ranke as a Fox.
M. Maluolio, M. why that begins my name.
Did not I say he would worke it out, the Curre
is excellent at faults.

Consider on these lines the following acrostic letters:

O . . . . . .
. . . . . b
a . . . . . .
. . . . . n
. C
. . . . . f

Read: F. BACON.

Note that the first four letters of this passage, "O I, ma," are the letters of the manifest cryptogram: M. O. A. I. The acrostic spelling of the name may be understood to be hinted in the reference to "my name", and also in the allusion to Malvolio's attempt to "worke it out". References to animals, as here in "Fox" and in "Curre" are common in passages containing acrostic spellings of the name of Bacon.

The foregoing passage with its cross gartered acrostic spelling of the name of Bacon is followed, a few lines below, by the following passage, lines 146-152:

> And *O* shall end, I hope.
> I, or Ile cudgell him, and make him cry *O*.
> And then *I*. comes behind,
> I, and you had any eye behinde you, you might
> see more detraction at your heeles, then Fortunes before
> you.

Consider on the first three lines the following acrostic letters:

An . . . . . .
. . . . . *O*
. . . . . c . b

Read: BACON.

Now consider on the second, third, fourth, and fifth lines the following acrostic letters:

. . . . . c . *O*
An . . . . . .
I . . . . . .
. . . . . F . b

Read: I, F. BACON.

That some sort of concealment is practised in the text may be understood to be hinted in the phrase: "and you had any eye behinde you, you might see". The fact that one of the two acrostic signatures appears at the beginning of the passage and the other at the end may be understood to be suggested by the references to "before" and "behinde". The general duplicity of the passages may likewise be understood to be hinted in the puns on "I", the personal pronoun, "I" for Ay, and "eye".

The foregoing cross gartered acrostic is followed, a few lines below, by the acrostic VERULAMIO, which I have shown on page 86, on the first five lines of the next speech of Malvolio. This acrostic is followed at the bottom of the column by the acrotelestic F. BACON, shown on page 162. And this acrotelestic is followed by a cross gartered acrostic spelling, at the top of the next column,

on the italicised words of the postscript to the anonymous letter, lines 188-196:

euen with the swiftnesse of putting on. Ioue, and my
starres be praised. Heere is yet a postscript. *Thou canst not choose but know who I am. If thou entertainst my loue, let it appeare in thy smiling, thy smiles become thee well. Therefore in my presence still smile, deero my sweete, I prethee.* Ioue I thanke thee, I will smile, I wil do euery thing that thou wilt haue me.

Consider on the second, third, fourth, and fifth lines the following acrostic letters:

. . . . . *cans*
n . c . b . . . . . .
i . a . . . . . .
for . . . . . .

Read: FRANCIS BACON.

On the first line, which appears at the top of the second column of the page, are the following consecutive words:

on. Ioue, and my

Consider the initials of these words:

o . I . a . m

Read: M. O. A. I.

The cross gartered acrostic in the postscript to the anonymous letter is followed by another cross gartered acrostic on lines 206-210:

Heere comes my noble gull catcher.
Wilt thou set thy foote o' my necke.
Or o' mine either?
Shall I play my freedome at tray-trip: and becom
thy bondslaue?

Consider on the first four lines the following acrostic letters:

. . . . . ca
. . . . . n
O . . . . . .
. . . . . b

Read: BACON.

A characteristic reference to duplicity which may be understood to suggest the duplicity of the acrostic spelling may be seen in the reference to "gull catcher". The last line of the scene which contains all these acrostic spellings of the name of Bacon and the elaborate play on the cryptographic M. O. A. I. contains an acrostic M. O. A. I. on consecutive words. The line reads:

Ile make one too.

Consider the capitalised acrostic letters of the following consecutive words:

Ile MAke One

Read: M. O. A. I.

Cross gartered acrostics are common in passages which treat of any kind of concealment. Characteristic examples of such passages are the Oracle in *Cymbeline,* the Oracle in *The Winters Tale,* the Riddle in *Pericles,* and passages in *The Merchant of Venice* which relate to the guessing as to the concealed contents of the caskets. Let me now show some of the cross gartered acrostics which are contained in these various passages.

The Oracle in *Cymbeline,* it will be remembered, is contained in a tablet, or book, which is laid by Jupiter upon the breast of the sleeping Posthumus. The speech which Jupiter utters begins as follows:

No more you petty Spirits of Region low
Offend our hearing: hush. How dare you Ghostes
Accuse the Thunderer, whose Bolt (you know)
Sky-planted, batters all rebelling Coasts.
Poore shadowes of Elizium, hence, and rest
Vpon your neuer-withering bankes of Flowres.
Be not with mortall accidents opprest,
No care of yours it is, you know 'tis ours.
Whom best I loue, I crosse; to make my guift
The more delay'd, delighted. Be content,

Consider on the first seven lines the following acrostic letters:

N . . . . . .
O . . . . . .
A . . . . . .
. C
. . . . . r
. . . . . F
B . . . . . .

Read: FR. BACON.

The method of the cross gartered acrostic may be understood to be suggested in the words: "I crosse".

Immediately after Posthumus has wakened from the sleep in which Jupiter lays the tablet with the Oracle upon his breast he utters the following speech:

Sleepe, thou hast bin a Grandsire, and begot
A Father to me: and thou hast created
A Mother, and two Brothers. But (oh scorne)
Gone, they went hence so soone as they were borne:
And so I am awake. Poore Wretches, that depend
On Greatnesse, Fauour; Dreame as I haue done,
Wake, and finde nothing. But (alas) I swerue:
Many Dreame not to finde, neither deserue,
And yet are steep'd in Fauours; so am I
That haue this Golden chance, and know not why:
What Fayeries haunt this ground? A Book? Oh rare one,
Be not, as is our fangled world, a Garment
Nobler then that it couers. Let thy effects
So follow, to be most vnlike our Courtiers,
As good, as promise.

Consider on the second, third, fourth, fifth, and sixth of these lines the following acrostic letters:

. c
. . . . . s
. . . . . b
A . . . . . .
On . . . . . .

Read: BACON'S.

Now consider the following acrostic letters on the last five lines of the speech:

```
. . . .
```

first mention of the Oracle in *The Winters Tale* appears in the following passage, Act II, Scene I, lines 171-186:

> How could that be?
> Either thou art most ignorant by age,
> Or thou wer't borne a foole: *Camillo's* flight
> Added to their Familiarity
> (Which was as grosse, as euer touch'd coniecture,
> That lack'd sight onely, nought for approbation
> But onely seeing, all other circumstances
> Made vp to 'th deed) doth push-on this proceeding.
> Yet, for a greater confirmation
> (For in an Acte of this importance, 'twere
> Most pitteous to be wilde) I haue dispatch'd in post,
> To sacred *Delphos,* to *Appollo's* Temple,
> *Cleomines* and *Dion,* whom you know
> Of stuff'd-sufficiency: Now, from the Oracle
> They will bring all, whose spirituall counsaile had
> Shall stop, or spurre me. Haue I done well?

Consider on the fourth, fifth, sixth, and seventh lines the following acrostic letters:

```
. . . . . F
. . . . . con
. . . . . a
B . . . . . .
```

Read: F. BACON.

Note as a possible reference to the acrostic spelling the words: "coniecture, That lack'd sight onely".

The arrival of the Oracle from Delphos is mentioned in the following passage, Act II, Scene III, lines 192-196:

> Please' your Highnesse, Posts
> From those you sent to th' Oracle, are come
> An houre since: *Cleomines* and *Dion,*
> Being well arriu'd from Delphos, are both landed,
> Hasting to th' Court.

Consider on the last four lines the following acrostic letters:

F . . . . . .
An . . . . . .
B . . . . . .
. . . . . Co

Read: F. BACON.

The manner in which the Oracle was delivered by the god is described in the following passage, Act III, Scene I, lines 7-12:

It was i'th' Offring?
But of all, the burst
And the eare-deaff'ning Voyce o'th' Oracle,
Kin to *Ioues* Thunder, so surpriz'd my Sence,
That I was nothing.
If th' euent o'th' Iourney

Consider on the above lines the following acrostic letters:

. . . . . O
B . . . . . .
A . . . . . .
K . . . . . .
. . . . . n
If . . . . . .

Read: I, F. BAKON.

In the scene in which the Oracle is read, Act III, Scene II, there are several cross gartered acrostic spellings of the name of Bacon. In the arraignment of Hermione at the beginning of the scene appears the following passage, lines 12-22:

Hermione, *Queene to the worthy* Leontes, *King of Sicilia, thou art here accused and arraigned of High Treason, in committing Adultery with* Polixenes *King of Bohemia, and conspiring with* Camillo *to take away the Life of our Soueraigne Lord the King, thy Royall Husband: the pretence whereof being by circumstances partly layd open, thou* (Hermione) *contrary to the Faith and Allegeance of a true Subiect, didst counsaile and ayde them, for their better safetie, to flye away by Night.*

Consider on the last three lines the following acrostic letters:

. . . . . *co*
. . . . . *f* . *a* . *b*
N . . . . . .

Read: F. BACON.

In the same passage there appears an acrostic spelling of the same name in the consecutive words: *"Bohemia, and conspiring"*. Consider in these words the following capitalised acrostic letters:

Bohemia, And CONspiring

Read: BACON.

Note as a possible hint of the presence of a concealed spelling in the passage the words: *"the pretence whereof being by circumstances partly layd open"*.

In Hermione's reply to the arraignment appears the following passage, lines 60-67:

More then Mistresse of,
Which comes to me in name of Fault, I must not
At all acknowledge. For *Polixenes*
(With whom I am accus'd) I doe confesse
I lou'd him, as in Honor he requir'd:
With such a kind of Loue, as might become
A Lady like me; with a Loue, euen such,
So, and no other, as your selfe commanded:

Consider on the first six lines the following acrostic letters:

. . . . . o
. . . . . n
A . . . . . .
. c
I . . . . . .
. . . . . b

Read: I, BACON.

Note as a possible allusion to the acrostic spelling the reference to "name".

In Hermione's further reply to the arraignment appears the following passage, lines 92-103:

> Sir, spare your Threats:
> The Bugge which you would fright me with, I seeke:
> To me can Life be no commoditie;
> The crowne and comfort of my Life (your Fauor)
> I doe giue lost, for I doe feele it gone,
> But know not how it went. My second Ioy,
> And first Fruits of my body, from his presence
> I am bar'd, like one infectious. My third comfort
> (Star'd most vnluckily) is from my breast
> (The innocent mil̃ke in it most innocent mouth)
> Hal'd out to murther. My selfe on euery Post
> Proclaym'd a Strumpet: With immodest hatred

Consider on the second, third, fourth, fifth, sixth, seventh, eighth, and ninth lines the following acrostic letters:

```
. . . . . s
. . . . . n . c
. . . . . Fa
I . . . . . .
. . . . . I
An . . . . . .
. . . . . co
. . . . . br
```

Read: I, FRANCIS BACON.

Note as possible references to the presence of the acrostic spelling in the passage the words: "his presence", and "Proclaym'd". In the phrase: "I am bar'd", the ostensible sense is: "I am barred". But the spelling for *barred* is "bar'd", and it is accordingly capable of suggesting the word *bard*. The duplicity of the spelling is intended, I believe, as an allusion to the meaning of the acrostic spelling as the name of the poet: *I am bard*. An analogous play on "bar'd" and "bard" appears in *Loues Labour's lost*, Act I, Scene I, line 57:

> Things hid & bard (you meane) frõ cõmon sense.

In this line the spelling for *bar'd* is without an apostrophe: "bard"; and that the word is to be understood in a double sense

as a reference to the bard, or poet, appears in the fact that the bard's name may be read in the line as an acrostic on the following consecutive words:

& bard (you meane) frõ cõmon

Reading "&" for "and", and remembering that in the Elizabethan alphabet y may be understood as an equivalent for i, consider in these words the following acrostic letters:

an . b . (y . m .) f . co

Read: I'M F. BACON.

The cryptographic character of the line may be understood to be hinted not only in the possible duplicity of the spelling of "bard", but also in the reference to a concealed meaning which is "hid" "frõ cõmon sense".

The Oracle itself is directed to be read, and read, in the following passage, *The Winters Tale,* Act III, Scene II, lines 125-137:

You here shal sweare vpon this Sword of Iustice,
That you *(Cleomines* and *Dion)* haue
Been both at Delphos, and from thence haue brought
This seal'd-vp Oracle, by the Hand deliuer'd
Of great *Apollo's* Priest; and that since then,
You haue not dar'd to breake the holy Seale,
Nor read the Secrets in't.
All this we sweare.
Breake vp the Seales, and read.
Hermione *is chast,* Polixenes *blamelesse,* Camillo
a true Subiect, Leontes *a iealous Tyrant, his innocent Babe truly begotten, and the King shall liue without an Heire, if that which is lost be not found.*

Consider on the fifth, sixth, seventh, eighth, ninth, and tenth lines the following acrostic letters:

Of . . . . . .
. . . . . S
N . . . . . .
A . . . . . .
B . . . . . .
. C

Read: F. BACON'S.

Note as possible allusions to the concealed spelling the words: "Hand deliuer'd", "read the Secrets", and "Break vp the Seales".

The reading of the Oracle is followed, a few lines lower, by the following passage, lines 141-146:

> There is no truth at all i'th' Oracle:
> The Sessions shall proceed: this is meere falsehood.
> My Lord the King: the King?
> What is the businesse?
> O Sir, I shall be hated to report it.
> The Prince your Sonne, with meere conceit, and feare
> Of the Queenes speed, is gone.

Consider on the last four lines the following acrostic letters:

. . . . . b
. i
. . . . . c . an . f
O . . . . . .

Read: I, F. BACON.

Note as a possible hint the words: "There is no truth at all i'th' Oracle", and: "this is meere falsehood".

As a literary form, a riddle resembles an oracle in having a concealed meaning, and in the Riddle in *Pericles* the concealed meaning is to be discovered in the acrostics by which the Riddle is accompanied. The passage in which the Riddle is read by Pericles begins as follows, Act I, Scene I, lines 62-67:

> Like a bold Champion I assume the Listes,
> Nor aske aduise of any other thought,
> But faythfulnesse and courage.
> *The Riddle.*
> *I am no Viper, yet I feed*
> *On mothers flesh which did me breed:*

Consider on the last five lines the following acrostic letters:

N . . . . . .
. . . . . a . co
. . . . . *R*
. . . . . *f*
. . . . . *b*

Read: FR. BACON.

In connection with this cross gartered acrostic, see page 122 for the acrostic on the consecutive words:

But faythfulnesse and courage.

In addition to the foregoing acrostics the Riddle has a cryptographic content which I shall have to develop in connection with the further analysis of M. O. A. I. For the present it will suffice that M. O. A. I. appears as an anagrammatic acrostic in the following acrostic letters of the first two lines of the Riddle:

I . a
O . m

Read: M. O. A. I., or IAMO.

At the end of the speech in which Pericles reads the Riddle appears the following passage, lines 82-87:

You are a faire Violl, and your sense, the stringes;
Who finger'd to make man his lawfull musicke,
Would draw Heauen downe, and all the Gods to harken:
But being playd vpon before your time,
Hell onely daunceth at so harsh a chime:
Good sooth, I care not for you.

Consider on the last three lines the following acrostic letters:

B . b . . . . . a . c
. . . . . no . f . y

Read: BY F. BACON.

Note that the lines which contain the signature follow immediately after the hinting word: "harken".

The answer to the Riddle which Pericles gives begins as follows, lines 91-99:

Great King,
Few loue to heare the sinnes they loue to act,
T' would brayde your selfe too neare for me to tell it:
Who has a booke of all that Monarches doe,
Hee's more secure to keepe it shut, then showne.

For Vice repeated, is like the wandring Wind,
Blowes dust in others eyes to spread it selfe;
And yet the end of all is bought thus deare,
The breath is gone, and the sore eyes see cleare:

Consider on the last four lines the following acrostic letters:

Fo . . . . . .
B . . . . . .
An . . . . . .
. c

Read: F. BACON.

Note that the lines which contain this cross gartered acrostic end with the significant words: "see cleare".

Let us now examine a few signatures which are contained in passages relating to the caskets in *The Merchant of Venice*. Like the oracles in *Cymbeline* and *The Winters Tale*, and the Riddle in *Pericles*, the caskets in *The Merchant of Venice* may be understood to have a concealed meaning. The first passage to which I wish to call attention appears in what Portia has to say, Act II, Scene I, lines 38-44, as to the choice of the caskets which her suitors are obliged to make:

You must take your chance,
And either not attempt to choose at all,
Or sweare before you choose, if you choose wrong
Neuer to speake to Ladie afterward
In way of marriage, therefore be aduis'd.
Nor will not, come bring me vnto my chance.
First forward to the temple, after dinner
Your hazard shall be made.

Consider on the first seven lines the following acrostic letters:

. c
An . . . . . .
O . . . . . .
N . . . . . .
. . . . . b . a
. c
Firs . . . . . .

Read: FRANCIS BACON.

Another cross gartered acrostic in connection with the caskets appears in the following passage Act III, Scene II, lines 39-43:

But let me to my fortune and the caskets.
Away then, I am lockt in one of them,
If you doe loue me, you will finde me out.
Nerryssa and the rest, stand all aloofe,
Let musicke sound while he doth make his choise,

Consider on the above lines the following acrostic letters:

B . . . . . .
A . . . . . .
. . . . . o
N . . . . . .
. c

Read: BACON.

Another cross gartered acrostic in connection with the caskets appears in the following passage, Act III, Scene II, lines 63-70:

A Song the whilst Bassanio *comments on the Caskets to himselfe.*

Tell me where is fancie bred,
Or in the heart, or in the head:
How begot, how nourished.
It is engendred in the eyes,
With gazing fed, and Fancie dies,
In the cradle where it lies:
Let vs all ring Fancies knell.

Consider on the first five lines the following acrostic letters:

A . . . . . .
C . . . . . .
. . . . . f . b
O . . . . . .
. . . . . *n*

Read: F. BACON.

Now consider on the first line the following consecutive words:

Bassanio *comments on*

Consider in these words the following acrostic letters:

Ba . *c* . *on*

Read: BACON.

Another cross gartered acrostic in connection with the caskets appears in the first lines which Bassanio utters, lines 78-81, while he is preparing to make his choice:

> So may the outward showes be least themselues
> The world is still deceiu'd with ornament.
> In Law, what Plea so tauted and corrupt,
> But being season'd with a gracious voice,

Consider on these lines the following acrostic letters:

S . . . . . .
. . . . . o
. . . . . .an . c
B . . . . . .

Read: BACON'S.

In order to illustrate how cross gartered acrostic spellings of the name of Bacon appear in connection with passages relating to the concealment or revelation of identity, let us examine two passages in *The Tempest,* Act I, Scene II, the same in which Prospero reveals his identity to Miranda, and in which I have already shown a signature (see page 68). The first of these passages is lines 18-21:

> O woe, the day.
> No harme:
> I haue done nothing, but in care of thee
> (Of thee my deere one; thee my daughter) who
> Art ignorant of what thou art. naught knowing
> Of whence I am: nor that I am more better
> Then *Prospero,* Master of a full poore cell,
> And thy no greater Father.
> More to know
> Did neuer medle with my thoughts.
> 'Tis time
> I should informe thee farther: Lend thy hand
> And plucke my Magick garment from me: So,

Consider on the second, third, fourth, fifth, sixth, seventh, and eighth lines the following acrostic letters:

N . . . . . .
I . . . . . .
O . . . . . .
A . . . . . .
. . . . . b
. c
. . . . . F

Read: I, F. BACON.

Now consider lines 36-42:

The bowr's now come
The very minute byds thee ope thine eare,
Obey, and be attentiue. Canst thou remember
A time before we came vnto this Cell?
I doe not thinke thou canst, for then thou was't not
Out three yeeres old.
Certainely Sir, I can.
By what? by any other house, or person?
Of any thing the Image, tell me, that
Hath kept with thy remembrance.

On the fourth, fifth, sixth, seventh, and eighth lines consider the following acrostic letters:

A . . . . . .
. . . . . n
O . . . . . .
C . . . . . .
B . . . . . .

Read: BACON.

Cross gartered acrostics appear at the beginnings and at the ends of the majority of the plays. In the majority of these acrostics the name of Bacon is spelt in connection with the word *author* or *poet*. Cross gartered acrostic spellings of the name alone appear at the beginning of *As you Like it*, *The Taming of the Shrew*, *The First Part of Henry the Fourth*, *The first Part of Henry the Sixt*, *Richard the Third*, and *Romeo and Juliet*.

The first four lines of *As you Like it* read as follows:

AS I remember *Adam,* it was vpon this fashion
bequeathed me by will, but poore a thousand
Crownes, and as you saist, charged my bro-
ther on his blessing to breed mee well: and

Consider in these lines the following acrostic letters:

. . . . . f
b . . . . . .
Cro . . . . . .
. . . . . an

Read: FR. BACON.

The first nine lines of *The Taming of the Shrew* read as follows:

ILe pheeze you in faith.
A paire of stockes you rogue.
Y'are a baggage, the *Slies* are no
Rogues. Looke in the Chronicles, we came
in with *Richard Conqueror*: therefore *Pau-*
cas pallabris, let the world slide: Sessa.
You will not pay for the glasses you haue burst?
No, not a deniere: go by S. *Ieronimie,* goe to thy
cold bed, and warme thee.

Consider on these lines the following acrostic letters:

. . . . . f
. . . . . r
. . . . . a . n
. . . . . ca
I . . . . . .
. . . . . S
. . . . . b
N . . . . . .
co . . . . . .

Read: FRANCIS BACON.

On the last line an acrostic BACON may be read in the following consecutive words: COld Bed, ANd.

The first three lines of *The First Part of Henry the Fourth* read as follows:

SO shaken as we are, so wan with care,
Finde we a time for frighted Peace to pant,
And breath shortwinded accents of new broils

Consider on the above lines the following acrostic letters:

. c
F . . . . . .
. . . . . a . o . n . b

Read: F. BACON.

The first four lines of *The first Part of Henry the Sixt* read as follows:

HVng be ye heauens with black, yield day to night;
Comets importing change of Times and States,
Brandish your crystall Tresses in the Skie,
And with them scourge the bad reuolting Stars,

Consider in these lines the following acrostic letters:

. . . . . n
Co . . . . . .
B . . . . . .
A . . . . . .

Read: BACON.

The first four lines of *Richard the Third* read as follows:

NOw is the Winter of our Discontent,
Made glorious Summer by this Son of Yorke:
And all the clouds that lowr'd vpon our house
In the deepe bosome of the Ocean buried.

Consider on these lines the following acrostic letters:

N . . . . . .
. . . . . Y
A . . . . . .
. . . . . Oc . b

As Y may be regarded as an equivalent of I in the Elizabethan alphabet, read: I, BACON.

Now consider on the same lines the following acrostic letters:

NO
M
A
I

Read: IAMON.

This acrostic IAMON was first shown in *Some Acrostic Signatures of Francis Bacon,* by W. S. Booth, who was the first, so far as I know, to suggest, as the result of his discovery, the use of the word as an allusion to Bacon. It was in the light of Mr. Booth's discovery of this acrostic IAMON that I arrived at my interpretation of M. O. A. I., and that I discovered a large number of acrostic spellings of IAMON which are scattered throughout the plays in connection with acrostic spellings of the name of Bacon.

The opening lines of *Romeo and Juliet,* including the stage directions, read as follows:

Enter Sampson and Gregory, with Swords and Bucklers, of the House of Capulet.

Sampson.

GRegory: A my word wee'l not carry coales.

No, for then we should be Colliars.

Consider in these lines the following acrostic letters:

. . . . . *a* . *B*

o . . . . . .

. . . . . *c*

N . f . . . . . .

Read: F. BACON.

As the names of the speakers are rarely, if ever, included in the acrostic spelling, "*Sampson*" is to be disregarded. If regarded, it would make, with its acrostic "*S*", the reading: F. BACON'S.

Now consider the following acrostic letters of the first two lines of the dialogue:

G . A . m . . . . . .

No . . . . . .

Read: GAMON.

GAMON is a variant of IAMON which will be considered in Part Two.

A cross gartered acrostic spelling of the incomplete form of

the name, F. BACO, appears on the first three lines of *The Tempest*, which read as follows:

BOte-swaine.
Heere Master: What cheere?
Good: Speake to th'Mariners: fall

Consider on these lines the following acrostic letters:

BO . . . . . .
. c
. . . . . fa

Read: F. BACO.

As I shall have to show elsewhere, the complete spelling: F. BACON, is decipherable in the opening lines of *The Tempest* in a typical phrase: BY THE AUTHOR, F. BACON.

A cross gartered acrostic appears on the final lines of *Lucrece*, which are printed as follows:

The Romaines plausibly did giue consent,
To TARQVINS euerlasting banishment.

N
FINIS.

Consider on these lines the following acrostic letters:

. . . . . co
. . . . . ba
N
F

Read: F. BACON.

The misplacing of the printer's signature "N" is intended, I believe, like so many other of the typographical peculiarities of the first editions of the Shakespeare plays and poems and the acknowledged works of Bacon, to call attention to the cryptographic character of the text. In *Is It Shakespeare?* Begley shows, as the discovery of an anonymous German publisher and bookseller, the spelling of BACON which appears in the following acrotelestic letters of the last two lines of the poem:

. . . . . con
. . . . . ba

The last five lines of *The second Part of Henry the Sixt* read as follows:

> Now by my hand (Lords) 'twas a glorious day.
> Saint Albons battell wonne by famous Yorke,
> Shall be eterniz'd in all Age to come.
> Sound Drumme and Trumpets, and to London all,
> And more such dayes as these, to vs befall.

Consider in these lines the following acrostic letters:

N . . . . . .
. . . . . b . f . Y
. . . . . co
. . . . . a
. . . . . b

Read: BY F. BACON.

Note as a possible reference to the acrostic signature the words "Now by my hand"; and note further as corresponding in meaning with the acrostic spelling of Bacon's name "Saint Albons", as the place where Bacon lived, and "Yorke" as suggesting his birthplace in Yorke House. Acrostic signatures occur in other passages which contain these words, and they also occur in connection with the few passages in which the word "Bacon" appears. The first of these passages to which I will here refer appears in *The First Part of Henry the Fourth,* Act II, Scene II, lines 97-101:

> O, we are vndone, both we and ours for euer.
> Hang ye gorbellied knaues, are you vndone? No
> ye Fat Chusses, I would your store were heere. On Ba-
> cons, on, what ye knaues? Yong men must liue, you are
> Grand Iurers, are ye? Wee'l iure ye ifaith.

Consider in these lines the following acrostic letters:

O . . . . . .
. . . . . N
. . . . . Ba
. . . . . .
. . . . . if

Read: I, F. BACON.

The second passage in which I will show an acrostic spelling of the name of Bacon in connection with the reference to "Bacon" appears in *The Merry Wiues of Windsor,* Act IV, Scene I, lines 12-23, a few lines before the words: "Hang-hog, is latten for Bacon".

No: Master *Slender* is let the Boyes leaue to play.
'Blessing of his heart.
Sir *Hugh,* my husband saies my sonne pro-
fits nothing in the world at his Booke: I pray you aske
him some questions in his Accidence.
Come hither *William;* hold vp your head; come.
Come-on Sirha; hold vp your head; an-
swere your Master, be not afraid.
William, how many Numbers is in Nownes?

Consider on the above lines the following acrostic letters:

```
No . . . . . .
B . . . . . .
Sir . . . . . .
f . . . . . .
. . . . . A
C . . . . . .
C . . . . . .
. . . . . a
. . . . . N
```

Read: FRANCIS BACON.

Within the limits of the present study it is impossible to include more than a small proportion of the cross gartered acrostic spellings of the name of Bacon which are scattered throughout the Shakespeare text. Nor in connection with the examples shown will it be possible to analyse in detail the expressions which appear in the text containing these acrostics and which are capable of being understood in a double sense as hints either of the acrostic method employed or of the meaning of the acrostic spelling. If the reader is alert he will discover these hinting duplicities for himself.

A cross gartered acrostic appears in the following passage from *Henry the Eight,* Act IV, Scene II, lines 69-72:

After my death, I wish no other Herald,
No other speaker of my liuing Actions,
To keepe mine Honor, from Corruption,
But such an honest Chronicler as *Griffith.*

Consider on the above lines the following acrostic letters:

A . . . . . .
N . . . . . .
. . . . . f . Co
B . . . . . .

Read: F. BACON.

Note the significant references to "Herald" and "Chronicler".

Another cross gartered acrostic appears in the following passage from *The Winters Tale,* Act I, Scene II, lines 295-298:

My Wife is nothing, nor Nothing haue these Nothings,
If this be nothing.
Good my Lord, be cur'd
Of this diseas'd Opinion, and betimes,
For 'tis most dangerous.

Consider on the last four lines the following acrostic letters:

. . . . . no
. c
. . . . . a . b
F . . . . . .

Read: F. BACON.

As bacon is a form of meat that is cured the words "be cur'd" may be understood as an allusion to the acrostic spelling. The allusion to bacon as cured will prove illuminating in connection with the interpretation of *Twelfe Night.*

Another cross gartered acrostic appears in the following

passage from *The Second Part of Henry the Fourth,* Act V, Scene III, lines 1-4:

> Nay, you shall see mine Orchard: where, in an
> Arbor we will eate a last yeares Pippin of my owne graffing, with a dish of Carrawayes, and so forth (Come Cosin *Silence,* and then to bed.

Consider in these lines the following acrostic letters:

N . . . . . .
A . . . . . .
. . . . . Co
. . . . . b

Read: BACON.

Note the reference to "graffing" as a hint of the acrostic method. (See page 14.)

Another cross gartered acrostic appears in the following passage from *Loues Labour's lost,* Act V, Scene II, lines 396-403:

> Can any face of brasse hold longer out?
> Heere stand I, Ladie dart thy skill at me,
> Bruise me with scorne, confound me with a flout.
> Thrust thy sharpe wit quite through my ignorance.
> Cut me to peeces with thy keene conceit:
> And I will wish thee neuer more to dance,
> Nor neuer more in Russian habit waite:
> O! neuer will I trust to speeches pen'd,

Consider on the last six lines the following acrostic letters:

B . . . . . .
. I
C . . . . . .
A . . . . . .
N . . . . . .
O . . . . . .

Read: I, BACON.

Note as a reference to the acrostic method the phrase "Cut me to peeces". For the acrostic on consecutive words on the first line see page 131.

Another cross gartered acrostic appears in the following passage from *Twelfe Night,* Act II, Scene III, lines 58-61:

A mellifluous voyce, as I am true knight.
A contagious breath.
Very sweet, and contagious ifaith.
To heare by the nose, it is dulcet in contagion.
But shall we make the Welkin dance indeed? Shall wee rowze the night-Owle in a Catch, that will drawe three soules out of one Weauer? Shall we do that?

Consider on the second, third, fourth, and fifth of these lines the following acrostic letters:

A . . . . . .
. . . . . if
. . . . . con
B . . . . . .

Read: I, F. BACON.

The passage relates to a "Catch", which is a composition in which a word or phrase is repeated. The repetition of the "Catch" corresponds to the repetition of the acrostic spelling of the name of Bacon, which appears not only in the cross gartered acrostic just shown but also in the consecutive words on the line on which this cross gartered acrostic begins.

Consider on these words the following capitalised acrostic letters:

A CONtagious Breath

Read: BACON.

Another cross gartered acrostic appears in the following passage from *Loues Labour's lost*, Act IV, Scene III, lines 296-298:

And where that you haue vow'd to studie (Lords)
In that each of you haue forsworne his Booke.
Can you still dreame and pore, and thereon looke.

Consider on the above lines the following acrostic letters:

An . . . . . .
. . . . . Bo
C . . . . . .

Read: BACON

In the phrase: "forsworne his Booke", it is possible to understand a reference to a book which the author has published under a name not his own, and the acrostic signature may accordingly be understood as appropriate to this possible reference to anonymity.

Another cross gartered acrostic appears in the following passage from *The first Part of Henry the Sixt,* Act V, Scene V, lines 92-98:

For your expences and sufficient charge,
Among the people gather vp a tenth.
Be gone I say, for till you do returne,
I rest perplexed with a thousand Cares.
And you (good Vnckle) banish all offence:
If you do censure me, by what you were,
Not what you are, I know it will excuse

Consider in these lines the following acrostic letters:

F . . . . . .
A . . . . . .
B . . . . . .
. C
. . . . . o
I . . . . . .
N . . . . . .

Read: I, F. BACON.

As a possible reference to the acrostic signature note the curious reference to identity in the words: "by what you were, Not what you are".

Another cross gartered acrostic appears in the following passage from *The first Part of Henry the Sixt,* Act I, Scene I, lines 25-27:

Or shall we thinke the subtile-witted French,
Coniurers and Sorcerers, that afraid of him,
By Magick Verses haue contriu'd his end.

Consider in these lines the following acrostic letters:

. . . . . F
Con . a . . . . . .
B . . . . . .

Read: F. BACON.

Note as a possible reference to the acrostic spelling the words: "Magick Verses", which are mentioned in a phrase with the word: "end", a possible reference to the acrostic ends of the lines.

Another cross gartered acrostic appears in the following passage from *The First Part of Henry the Fourth,* Act II, Scene IV, lines 557-562:

> Goe hide thee behinde the Arras, the rest
> walke vp aboue. Now my Masters, for a true Face and
> good Conscience.
> Both which I haue had: but their date is out,
> and therefore Ile hide me.
> Call in the Sherife.

Consider in these lines the following acrostic letters:

```
. . . . . r
. . . . . F . an
. . . . . Cons
B . . . . . .
a . . . . . .
C . i . . . . . .
```

Read: FRANCIS BACON.

As a correspondence with the concealment of the acrostic spelling note the reference to concealment in the words: "hide thee behinde the Arras".

Another cross gartered acrostic appears in the following passage from *Loues Labour's lost,* Act III, Scene I, lines 183-187:

> O, and I forsooth in loue,
> I that haue beene loues whip?
> A verie Beadle to a humerous sigh: A Criticke,
> Nay, a night-watch Constable.
> A domineering pedant ore the Boy,

Consider on the above lines the following acrostic letters:

```
O . . . . . .
I . . . . . .
. . . . . A . C
N . . . . . .
. . . . . B
```

Read: I, BACON.

Note the reference to "Criticke" a word which may be understood to suggest that the passage contains something worthy of a critic's attention. (See page 136.)

Another cross gartered acrostic appears in the following passage from *Cymbeline,* Act I, Scene VI, lines 39-43:

It cannot be i'th' eye: for Apes, and Monkeys
'Twixt two such She's, would chatter this way, and
Contemne with mowes the other. Nor i'th' iudgment:
For Idiots in this case of fauour, would
Be wisely definit: Nor i'th' Appetite.

Consider on the last four lines the following acrostic letters:

. . . . . a
Con . . . . . .
F . . . . . .
B . . . . . .

Read: F. BACON.

A reference to the invisibility of the acrostic spelling may be understood in the phrase: "It cannot be i'th' eye". References to animals, as in the present passage, are common in passages containing acrostic signatures of Bacon.

Another cross gartered acrostic appears in the following passage from *Hamlet,* Act III, Scene II, lines 411-416:

By and by, is easily said. Leaue me Friends:
'Tis now the verie witching time of night,
When Churchyards yawne, and Hell it selfe breaths out
Contagion to this world. Now could I drink hot blood,
And do such bitter businesse as the day

Consider on the above lines the following acrostic letters:

B . . . . . .
. . . . . n
. . . . . o
C . . . . . .
A . . . . . .

Read: BACON.

A reference to the acrostic signature may be understood in the words: "selfe breaths out". References to any sort of supernatural action, as here in the word "witching", are common in passages in which acrostics are contained.

Another cross gartered acrostic appears in the following passage from *Julius Cæsar*, Act II, Scene II, lines 116-122:

> See, *Antony* that Reuels long a-nights
> Is notwithstanding vp. Good morrow *Antony*.
> So to most Noble *Cæsar*
> Bid them prepare within:
> I am too blame to be thus waited for.
> Now *Cynna*, now *Metellus*: what *Trebonius*,
> I haue an houres talke in store for you:
> Remember that you call on me to day:

Consider on the above lines the following acrostic letters:

S . *A* . . . . . .
. . . . . *A*
. . . . . No . *C*
B . . . . . .
. . . . . f
N . *C* . . . . . .
I . . . . . .
R . . . . . .

Read: FRANCIS BACON.

Note as a possible reference to the concealed spelling the words: "prepare within". "*Antony*", which suggests the name of Bacon's favorite brother, is a word which appears in several passages containing acrostics of the name of Bacon.

Another cross gartered acrostic appears in the following passage from *Macbeth*, Act IV, Scene III, lines 227-231:

> Be this the Whetstone of your sword, let griefe
> Conuert to anger: blunt not the heart, enrage it.
> O I could play the woman with mine eyes,
> And Braggart with my tongue. But gentle Heauens,
> Cut short all intermission: Front to Front,

Consider in these lines the following acrostic letters:

B . . . . . .
C . . . . . .
O . . . . . .
An . . . . . .
. . . . . F

Read: F. BACON.

Note as a characteristic reference to the acrostic method the words: "Cut short".

Another cross gartered acrostic appears in the following passage from *Macbeth,* Act IV, Scene III, lines 132-137:

> Is thine, and my poore Countries to command:
> Whither indeed, before they heere approach
> Old *Seyward* with ten thousand warlike men
> Already at a point, was setting foorth:
> Now wee'l together, and the chance of goodnesse
> Be like our warranted Quarrell. Why are you silent?

Consider in these lines the following acrostic letters:

. c
. . . . . a
O . . . . . .
. . . . . f
N . . . . . .
B . . . . . .

Read: F. BACON.

The question: "Why are you silent?" may be understood as an allusion to the acrostic spelling which is silent in so far as the manifest text is concerned. *"Seyward"* may possibly be understood as a punning hint to *see word.*

Another cross gartered acrostic appears in the following passage from *Loues Labour's lost,* Act III, Scene I, lines 30-35:

> By my penne of obseruation.
> But O, but O.
> The Hobbie-horse is forgot.
> Cal'st thou my loue Hobbi-horse.
> No Master, the Hobbie-horse is but a Colt, and
> and your Loue perhaps, a Hacknie:

Consider on the above lines the following acrostic letters:

B . . . . . .
. . . . . O
. . . . . f
C . . . . . .
N . . . . . .
a . . . . . .

Read: F. BACON.

Note as a hint of the acrostic signature the curious phrase: "By my penne of obseruation".

Another cross gartered acrostic appears in the following passage from *Julius Cæsar*, Act III, Scene II, lines 270 to Act III, Scene III, line 5:

And thither will I straight, to visit him:
He comes vpon a wish. Fortune is merry,
And in this mood will giue vs any thing.
I heard him say, *Brutus* and *Cassius*
Are rid like Madmen through the Gates of Rome.
Belike they had some notice of the people
How I moued them. Bring me to *Octauius.*
I dreamt to night, that I did feast with *Cæsar,*
And things vnluckily charge my Fantasie:
I haue no will to wander foorth of doores,
Yet something leads me foorth.
What is your name?

Consider on the last nine lines the following acrostic letters:

. . . . . *Cas*
. . . . . R
B . . . . . .
. . . . . *O*
. . . . . *C*
An . . . . . .
I . . . . . .
. . . . . f
. . . . . n

Read: FRANCIS BACON.

Note the hinting expression: "He comes vpon a wish", and the question: "What is your name?"

Another cross gartered acrostic appears on the title page of the first quarto edition of *Richard the Third.* The first eleven lines read as follows:

THE TRAGEDY OF
King Richard the third.
Containing,
His treacherous Plots against his brother Clarence:
the pittiefull murther of his iunocent nephewes:
his tyrannicall vsurpation: with the whole course
of his detested life, and most deserued death.
As it hath beene lately Acted by the
Right honourable the Lord Chamber-
laine his seruants.
AT LONDON

On the last eight lines consider the following acrostic letters:

```
. . . . . b . C
. . . . . in . n
. . . . . c
of . . . . . .
A . . . . . .
R . . . . . .
. . . . . s.
A . . . . . .
```

Read: FRANCIS BACON.

Note that *innocent* is misspelt: "iunocent".

Another cross gartered acrostic appears on the title page of the quarto edition of *Loues Labour's lost.* The first twelve lines of this title page read as follows:

A
PLEASANT
Conceited Comedie
CALLED,
Loues labors lost.
As it vvas presented before her Highnes
this last Christmas.

Newly corrected and augmented
By W. Shakespere.
Imprinted at London by *W. W.*
for *Cutbert Burby.*
1598.

On the six lines which follow the full title consider the following acrostic letters:

As . . . . . .
. C
N . cor . an . . . . . .
B . . . . . .
I . . . . . .
f . . . . . .

Read: FRANCIS BACON.

Another cross gartered acrostic appears in the following passage from the quarto edition of *Loues Labour's lost,* Act V, Scene I:

They haue been at a great feast of Languages, and
stolne the scraps,
O they haue lyud long on the almsbasket of wordes.
Imaruaile thy M. hath not eaten thee for a worde, for thou
art not so long by the head as honorificabilitudinitatibus:
Thou art easier swallowed then a flapdragon.
Peace, the peale begins.
Mounsier, are you not lettred?
Yes yes, he teaches boyes the Horne-booke: What
is Ab speld backward with the horne on his head?
Ba, *puericia* with a horne added,
Ba most seely Sheepe, with a horne: you heare his learning.
Quis quis thou Consonant?

Consider on the last three lines the following acrostic letters:

. . . . . a
B . . . . . .
. . . . . Con

Read: BACON.

A horn-book, to which there is a reference in the foregoing passage, was a sheet of paper or vellum covered with a thin sheet of horn; it contained the alphabet and the Lord's Prayer; and was used in the teaching of children. The reference to the horn-book may be understood to hint that the text may be used in learning the cryptographic alphabet. The hint appears in the question: "are you not lettred?" and in the phrase: "he teaches boyes the Horne-booke". The lesson concerning the cryptographic alphabet may be understood to begin with the question: "What is Ab speld backward with the horne on his head?" The "Ab" here mentioned is obviously the first two letters of the alphabet which the horn-book contains. If these letters are spelled backward in connection with the alphabet, the first three letters of the alphabet appear as BAC, the first three letters of "backward" and the first three letters of the name of Bacon. That the first consonant of the alphabet is indeed intended to be read with the first two vowels of the alphabet read BACwards is clearly implied in the text; for when the answer "Ba" is given, apparently with the idea that the answer to the riddle is sheep, the examiner, who has in mind a different kind of animal and who also has in mind the consonant C, retorts: "*Quis quis* thou Consonant". And that the complete spelling of Bacon is intended not only in the acrostic but also as the answer to the riddle appears in the fact that a horn resembles the letter C, and that the words "horne on" may accordingly be understood as C . ON. Thus the name BACON is suggested in the question in the reference to "Ab speld backward", or BA, in connection with "horne on", or C . ON.

The word "honorificabilitudinitatibus" has proved a stumbling block both to orthodox Shakespeareans and to Baconians. I suggest that the clue to the meaning which the word is intended to convey in the text may be discovered in the immediate context: "thou art not so long by the head as honorificabilitudinitatibus". In the first place, the words "thou art", as we have already seen, frequently appear in connection with cryptographic spellings of the name BACON, and they may be understood as an anagrammatic acrostic for AUTHOR. In the second place, the person addressed, whether or not he be thus understood to be hinted as the author, is said to be "not so long by the head as honorificabilitudinitatibus". If the person addressed is not so long by the head as this long word, his length "by the head" may be understood to be discoverable by removing part of the head

from the word, or the letters "ho". The removal of these letters from the word leaves the following letters "by the head" of the word: "norificab", and these letters may be anagrammatised as: I, I, FR. BACON. In structure this anagram, which is composed of consecutive letters in the interior of a word, differs from the common anagram, which is composed of all the letters of a word, and from the acrostic anagram, which is composed of letters at the extremities of a word. That an anagram of interior letters is here intended appears, as I have already suggested, in the phrase: "thou art not so long by the head as honorificabilitudinitatibus". This phrase hints at cryptographic letters which are "by the head" of the word, and which must accordingly be understood as not to extend to the end of the word. And the words: "not so long by the head" may be understood to hint at cryptographic letters which do not include the whole head of "honorificabilitudinitatibus", and which accordingly do not extend to the beginning of the word. Since there is thus a hint to exclude both the letters at the end of the word and the letters at the beginning of the word, the phrase: "not so long by the head" can only be understood as an allusion to letters in the interior of the word. Thus the structure of the anagram which yields the spelling: I, I, FR. BACON, may be understood to be hinted in the sentence in which the anagram is contained. And the meaning of the anagrammatic spelling as a play on BACON as a kind of ham and so as something to eat, may be understood in the phrases: "a great feast of Languages"; "the almsbasket of wordes"; "eaten thee for a worde"; and: "Thou art easier swallowed then a flapdragon". These possible references to the meaning of the cryptographic spelling as something which is edible are confirmed by the acrostic on the first three lines of the speech in which "honorificabilitudinitatibus" is contained. Consider on these lines the following acrostic letters:

O
Im
a . n

Read: IAMON.

The acrostic may also be read: IAMO, or M. O. A. I.

Analogous to the horn-book as a method of teaching the

alphabet was the "Absey booke", which is mentioned in *King John,* Act I, Scene I, lines 195-197:

> I shall beseech you; that is question now,
> And then comes answer like an Absey booke:
> O sir, sayes answer, at your best command,

That the "Absey booke" here mentioned is intended, like the horn-book in *Loues Labour's lost,* to teach the reader the cryptographic A B C appears in the various acrostic spellings of the name of Bacon which may be found in the passage in which the "Absey booke" is mentioned. Consider first the following acrotelestic letters of the three lines just quoted:

. . . . . n
. . . . . A . b
. . . . . co

Read: BACON.

The lines just quoted appear in a long speech which includes the following lines:

> For new made honor doth forget mens names:
> 'Tis two respectiue, and too sociable
> For your conuersion, now your traueller,
> Hee and his tooth-picke at my worships messe,
> And when my knightly stomacke is suffis'd,
> Why then I sucke my teeth, and catechize
> My picked man of Countries: my deare sir,
> Thus leaning on mine elbow I begin,
> I shall beseech you; that is question now,
> And then comes answer like an Absey booke:
> O sir, sayes answer, at your best command,
> At your employment, at your seruice sir:
> No sir, saies question, I sweet sir at yours,
> And so ere answer knowes what question would,

On the fifth, sixth, seventh, eighth, and ninth lines consider the following acrostic letters:

A . . . . , ...
. c
. . . . . s
. . . . . b
. . . . . no

Read: BACON'S.

On the next five lines consider the following acrostic letters:

. . . . . b
. c
. . . . . s
No . . . . . .
A. . . . . .

Read: BACON'S.

In connection with these two identical acrostic spellings which appear on consecutive lines, note first, the reference to "names" in the first line; second, that the text is treating of a kind of catechism, or examination, in which there is first a question and then an answer; and, third, that the first acrostic spelling: BACON'S, appears in the passage which ends with the words: "question now"; and that the second acrostic spelling: BACON'S, which immediately follows the first, begins on a line which contains the words: "And then comes answer".

The passage which contains the foregoing acrostics is immediately followed by the following lines:

Sauing in Dialogue of Complement,
And talking of the Alpes and Appenines,
The Perennean and the riuer *Poe*,
It drawes toward supper in conclusion so.
But this is worshipfull society,
And fits the mounting spirit like my selfe;
For he is but a bastard to the time
That doth not smoake of obseruation,
And so am I whether I smacke or no:
And not alone in habit and deuice,
Exterior forme, outward accoutrement;
But from the inward motion to deliuer
Sweet, sweet, sweet poyson for the ages tooth,
Which though I will not practice to deceiue,
Yet to auoid deceit I meane to learne;
For it shall strew the footsteps of my rising:
But who comes in such haste in riding robes?

On the fourth, fifth, sixth, seventh, eighth and ninth of these lines consider the following acrostic letters:

. . . . . c . s
B . . . . . .
A . . . . . .
F . . . . . .
. . . . . o
. . . . . n

Read: F. BACON'S.

The lines containing this acrostic contain a number of expressions which are capable of being understood as references to the cryptographic content. The thrice repeated "Sweet, sweet, sweet" is a word that is constantly used as an allusion to the cryptographic character of the Shakespeare plays and poems; and "bastard" is a word that not infrequently appears in passages containing acrostic spellings of the name of Bacon and which may be understood as a hint of the bastard-like assumption of a name not his own in the use of the pseudonym *William Shakespeare*. The words: "deuice, Exterior forme", may be understood as an allusion to the acrostic device of constructing a spelling out of the exterior, or acrostic, letters of the text.

The speech which contains the reference to the "Absey booke" and the various acrostic spellings of the name of Bacon which I have shown in connection with it, is preceded by the following lines:

Goe, *Faulconbridge*, now hast thou thy desire,
A landlesse Knight, makes thee a landed Squire:
Come Madam, and come *Richard*, we must speed
For *France*, for *France*, for it is more then need.
Brother adieu, good fortune come to thee,
For thou wast got i'th way of honesty.

Consider on all but the first of these lines the following acrostic letters:

A . . . . . .
Co . . . . . .
. . . . . n
B . . . . . .
F . . . . . .

Read: F. BACON.

The passage which contains this acrostic is preceded, characteristically, by a reference to identity which may be understood to hint at the revelation of the author's identity in the acrostic spelling. This hinting reference to identity reads as follows:

> And I am I, how ere I was begot.

The acrostic spellings of the name of Bacon which appear in the immediate vicinity of the reference to the "Absey booke" are both so numerous and so consistently accompanied by expressions capable of being understood as hinting references to them that they cannot possibly be explained as due to accidental coincidences.

An analogy with the "Horne-booke" and the "Absey booke" as hints of a cryptographic ABC may be understood in the title of one of Bacon's works, to which Rawley, in his life of Bacon, refers as follows: "*Abcedarium Naturæ*, or a Metaphysical piece which is lost". The cryptographic character of this title may be understood to be hinted in the word: "piece", a word which frequently appears in passages containing acrostic spellings of the name of Bacon, and which may be understood as a hint to piece together the acrostic letters of the text into a spelling of the author's name. The acrostic which may thus be understood to be hinted appears in the following consecutive words of the title:

> *Abcedarium Naturæ*, or

Consider in these words the following acrostic letters:

Abc . N . o

Read: BACON.

Cross gartered acrostic spellings of the name of Bacon are common in *The Advancement of Learning*. An example appears in the following passage from the first page numbered 103 of the second book:

> there is order and priority in Matter, so is there
> in Time, the proposterous placing whereof is one
> of the commonest Errors: while men fly to their ends
> when they shoulde intend their Beginninings: and
> doe not take things in order of time as they come on,
> but marshall them according to greatnes and not
> according to instance, not obseruing the good pre-
> cepte *Quod nunc instat agamus.*

> Another precept of this knowledge is, not
> to imbrace any matters, which doe occupie to great
> a quantity of time, but to haue that sounding in a
> mans eares.

Consider on the fifth, sixth, seventh, eighth, and ninth lines the following acrostic letters:

. . . . . o
b . . . . . .
a . . . . . .
c . . . . . .
. . . . . n

Read: BACON.

Note as a possible reference to the acrostic ends and beginnings of the lines that are used in the construction of the cross gartered acrostic, the reference to "ends" and "Beginninings". And note further as a possible reference to the anagrammatic character of the acrostic, the words: "doe not take things in order". The misspelling in "Beginninings" is intended, I believe, for two purposes: first, to eke out the length of the line, which is too short, by the addition of the otherwise unnecessary letters "in"; and second, to call attention to the word as a reference to the acrostic method embodied in the text. Misspellings which I believe to be intended as a method of calling attention to the meaning of certain words are common both in the Shakespeare plays and poems and in Bacon's acknowledged works. Among the numerous examples in *The Advancement of Learning* are the misspelling of *seeing* in the phrase "seeiug in the frame of mans heart"; and the misspelling of *dissimulation* in the phrase "artificer of dissimulation". A characteristic misspelling in the Shakespeare plays has already been examined in "bard" for *bar'd*. In connection with editorial corrections of these misspellings Bacon's own words may be remembered: "the most corrected copies are cõmonly the least correct".

Another cross gartered acrostic appears in the following passage from the first book of *The Advancement of Learning*, page 40:

> with they were so surprised, crossed, and confused,
> as they would not suffer him to goe on in his speech,
> but relinquished their demaunds, and made it their
> suit, to be againe called by the name of *Milites*.

Consider in the above lines the following acrostic letters:

. . . . . con
a . . . . . .
b . . . . . .
s . . . . . .

Read: BACON'S.

Note in connection with the reference to "speech" the reference to "crossed", which may be understood as a reference to the cross gartered acrostic.

Another cross gartered acrostic appears in the following passage from the first book of *The Advancement of Learning*, page 30:

> maketh no claime to any of those glories; but onely to the glorie of Inquisition of truth: for so he sayth expressely: *The glorie of God is to conceale a thing, But the glorie of the King is to find it out,* as if according to the innocent play of Children the diuine Maiestie tooke delight to hide his workes, to the end to haue them found out, and as if Kinges could not obtaine a greater honour, than to bee Gods playfellowes in that game, considering the great commaundement of wits and meanes, whereby nothing needeth to be hidden from them.

Consider on the seventh, eighth, and ninth lines the following acrostic letters:

. . . . . c . n
ob . a . . . . . .
f . . . . . .

Read: F. BACON.

On the first four lines note the following acrotelestic letters:

. . . . . on
. . . . . s
. . . . . *B*
. . . . . ac

Read: BACON'S.

The concealed spellings may be understood to be hinted by the meaning of the text, with its repeated references to concealment. The acrostic character of the hinted concealment may be understood in the reference: "to the end".

Another cross gartered acrostic appears in the following passage from the first book of *The Advancement of Learning*, on the page opposite page 31:

> to subdue nature by his miracles. And the comming of the holy spirite, was chiefely figured and expressed in the similitude and guift of tongues; which are but *Vehicula scientiæ.*
>
> So in the election of those Instruments, which it pleased God to vse for the plantation of the faith, notwithstanding, that at the first he did employ persons altogether vnlearned, otherwise than by inspiration, more euidently to declare his immediate

Consider on the first seven lines the following acrostic letters:

```
. . . . . c
o . . . . . .
. . . . . a
b . . . . . .
. . . . . i
. . . . . f
n . . . . . .
```

Read: I, F. BACON.

Note in connection with the acrostic the characteristic hints in the reference to "miracles" and in the reference to "similitude and guift of tongues". The arbitrary selection of letters in the anagrammatic acrostic method may be understood to be hinted in the phrase: "the election of those Instruments".

Another cross gartered acrostic appears in the following passage from the second book of *The Advancement of Learning*, page 45:

> DIVINATION, hath beene anciently and fitly diuided into *Artificiall and Naturall;* whereof *Artificiall* is, when the minde maketh a prediction by argument, concluding vpon signes and tokens: *Naturall is,* when the minde hath a presention by an internall power, without the inducement of a signe. *Artificiall* is of two sorts, either when the argument is coupled with a deriuation of causes, which is *rationall;* or when it is onely grounded vpon a Coincidence of the effect, which is *experimentall;* whereof

Consider on the first nine lines the following acrostic letters:

. . . . . f
. . . . . *Ar*
. . . . . b
. . . . . *N*
. . . . . in
. . . . . s
. . . . . a
l . c . . . . . .
. . . . . Co

Read: I, FRANCIS BACON.

A possible reference to the acrostic may be understood in the reference to "signes" and "signe". The subject of the entire paragraph, which deals with divination, may be understood as a hint of the acrostic spelling which is to be divined in the text. For the acrostic on consecutive words in this passage see page 107.

Another cross gartered acrostic appears in the following passage from the second book of *The Advancement of Learning*, page 60:

> Concerning SPEECH and WORDES, the Consideration of them hath produced the *S*cience of GRAMMAR: for *M*an still striueth to reintegrate himselfe in those benedictions, from which by his fault hee hath been depriued; And as hee hath striuen against the first generall *C*urse, by the Inuention of all other Artes: So hath hee

Consider in the above lines the following acrostic letters:

Con . . . . . .
. . . . . Sci
. . . . . r
. . . . . f
. . . . . An
a . . . . . .
b . . . . . .

Read: FRANCIS BACON.

The passage containing this acrostic appears on the page preceding the discussion of ciphers which we have already exam-

ined. A reference to the "Arte of *Cypheringe*" and the relative "Art of *Discypheringe*" may be understood in the words: "the Inuention of all other Artes", especially as these arts are mentioned in a paragraph "Concerning SPEECH and WORDES".

Another cross gartered acrostic appears in the following passage from the second book of *The Advancement of Learning*, on the page opposite page 18:

> more absolute varietie then can bee found in the
> Nature of things. Therefore, because the Acts
> or Euents of *true Historie*, haue not that Magnitude,
> which satisfieth the minde of Man, *Poesie* faineth
> Acts and Euents Greater and more Heroicall; be-
> cause *true Historie* propoundeth the successes and is-
> sues of actions, not so agreable to the merits of Ver-
> tue and Vice, therefore *Poesie* faines them more iust
> in Retribution, and more according to Reuealed
> Prouidence, because *true Historie* representeth Acti-
> ons and Euents, more ordinarie and lesse interchan-
> ged, therefore *Poesie* endueth them with more

Consider on the second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, and eleventh lines the following acrostic letters:

```
Na . . . . . .
o . . . . . .
. . . . . f
. . . . . b
c . . . . . .
s . . . . . .
. . . . . i
. . . . . R
. . . . . Ac
. . . . . in
```

Read: I, FRANCIS BACON.

In connection with this acrostic signature note the repeated references to *"true Historie"* and the feigning of *"Poesie"*. For a possible reference to the variation from the method of the manifest text which appears in the acrostic spelling, note the words: "more absolute varietie then can bee found". The last three of

these words, as I have already shown, contain an acrostic spelling of F. BACON which appears in the following capitalised acrostic letters: CAN Bee FOund.

Another cross gartered acrostic appears in the following passage from the second book of *The Advancement of Learning*, on the page opposite page 15:

> templatiue Heraldry, as well as Ciuill. And as nothing doth derogate from the dignitie of a state more then confusion of degrees: So it doth not a little imbase the Authoritie of an Historie, to intermingle matters of triumph, or matters of ceremony, or matters of Noueltie, with matters of State; But the vse of a IOVRNALL hath not onely been in the Historie of Time, but likewise in the Historie of Persõs, and chiefely of actions; for Princes in ancient time had vpon point of honour and policie both, Iournalls kept, what passed day by day: for we see the Chronicle which was red before *Ahassu-*

Consider on all but the last of these lines the following acrostic letters:

. . . . . n
. . . . . s
. . . . . a
. i
. c
n . . . . . .
B . . . . . .
i . . . . . .
. . . . . a
. . . . . for

Read: I, FRANCIS BACON.

Note as a possible reference to the concealed spelling the reference to "Heraldry", which as a symbolic art may be understood to express a concealed meaning. The same suggestion may also be understood in the reference to "IOVRNALL", which is a book used for records of a private nature and "matters of Noueltie".

Another cross gartered acrostic appears in the following

passage from the second book of *The Advancement of Learning*, page 2:

> The Works or Acts of merit towards learning are conversant about three obiects, the Places of learning; the Bookes of learning; and the Persons of the learned. For as water, whether it be the dewe of heauen, or the springs of the earth, doth scatter and leese it selfe in the ground, except it be collected into some Receptacle, where it may by vnion, comfort and sustaine it selfe: And for that cause the Industry of Man hath made & framed Spring-heads,

Consider in the above lines the following acrostic letters:

```
. . . . . ar
c . . . . . .
n . . . . . .
. . . . . o
. . . . . an
. . . . . b . c
i . . . . . .
f . . . . . .
. . . . . S
```

Read: FRANCIS BACON.

Note as a possible hint of the cryptographic spelling the word "framed", and further note as a possible reference to the meaning of the acrostic spelling as the name of the author the repeated references to "selfe". The anagrammatic acrostic character of the spelling with which the text is "framed" may be understood to be hinted in the words: "scatter and leese it selfe", "collected", and "by vnion".

Another cross gartered acrostic appears in the following passage from the second book of *The Advancement of Learning*, page 94:

> First therefore the precept which I conceiue to bee most summary, towardes the preuayling in fortune; is to obtaine that windowe which *Momus* did require, who seeing in the frame of mans heart, such Angles and recesses, founde fault there was

not a windowe to looke into them: that is, to procure good informacions of particulars touching persons, their Natures, their desires & ends, their customs and fashions, theyr helpes and aduantages, and wherby they cheefly stand; so againe their weaknesses and disaduantages, and where they lye most open and obnoxious, their friendes, factions, dependaunces: and againe theyr opposites, enuiors, competitors, theyr moods, and times, *Sola viri molles adytus, & tēpora noras* theyr principles, rules, and obseruacions: and the like;

Consider in the eighth, ninth, tenth, eleventh, and twelfth lines the following acrostic letters:

. c
a . f . . . . . .
b . . . . . .
. . . . . o
n . . . . . .

Read: F. BACON.

For the concealed meaning of this passage, with its obvious reference to a cryptographic content in the word "frame", see page 49. In connection with the reference to "seeiug in the frame", note the possible reference to the frame as acrostic in the reference to "ends".

Another cross gartered acrostic appears in the following passage from the second book of *The Advancement of Learning*, page 6:

> The last defect which *I* wil note, is, that there hath not been, or very rarely been, any Publique Designation of Writers or Enquirers, concerning such parts of knowledge, as may appeare not to haue bin alreadie sufficiently laboured or vndertaken, vnto which point it is an Inducemēt; to enter into a view and examination, what parts of learning haue bin

Consider in the second, third, fourth, and fifth lines the following acrostic letters:

n . . . . . .
. . . . . co . s
. . . . . b
a . . . . . .

Read: BACON'S.

As a possible reference to the concealed spelling of the name of the writer note the reference to "Publique Designation of Writers", a kind of designation which is significantly suggested as defective.

Another cross gartered acrostic appears in the following passage from the second book of *The Advancement of Learning*, the first page numbered 77:

> which I note as deficient, seemeth to me to be one of the best fortifications for honesty and vertue that can be planted. For, as the fable goeth of the *Basilisk*, that if he see you first you die for it: but if you see him first, he dieth So is it with deceits and euill arts: which if they be first espied they leese their life, but if they prevent they indanger. So that we are much beholden to *Macciauell* & others that write what men doe and not what they ought to do. For it is not possible to

Consider in the first four lines the following acrostic letters:

. . . . . o
. . . . . can
b . . . . . .
. . . . . f

Read: F. BACON.

Note as a possible reference to the invisibility of the acrostic spelling the reference to the *Basilisk*. This word has appeared in several passages containing acrostic signatures which we have already examined. As a characteristic reference to the cunning involved in the acrostic method of writing, note the words: "*Macciauell* & others that write".

Another cross gartered acrostic appears in the following passage from the second book of *The Advancement of Learning*, page 10:

> But furder, it will giue a more true, and reall illumination concerning Causes and Axiomes, then is hetherto attained. For like as a Mans disposition is neuer well knowen, till hee be crossed, nor *Proteus* euer chaunged shapes, till hee was straightened and held fast: so the passages and variations of Nature cannot appeare so fully in the libertie of Nature, as in the trialls and vexations of Art.

Consider on the fourth, fifth, sixth, seventh, and eighth lines the following acrostic letters:

. c
no . . . . . .
s . . . . . .
a . . . . . .
b . . . . . .

Read: BACON'S.

As a possible allusion to the cross gartered acrostic note the words: "be crossed". In the words: "*Proteus* euer chaunged shapes, till hee was straightened", there may be understood a reference to the acrostic spelling which is to be discovered by straightening, or arranging in order, the letters which appear in the manifest shape of the text. The meaning of the acrostic spelling as the name of the author may be understood to be hinted in the words: "illumination concerning Causes".

As illustrative of the "chaunged shapes" of *Proteus* are several protean variations from the ordinary spellings of words, as in "furder" "knowen", "hee". Variations in the spelling of words in *The Advancement of Learning* are extremely common; and they are intended, I believe, to serve two purposes: first, to suggest the still greater variation from the ordinary method of spelling which appears in the acrostics embodied in the text; and second, to call particular attention to the meaning of the words for which variant spellings are used. A characteristic example of a protean change of shape in a single word may be seen in the various spellings of the word *form* which appear in the *Advance-*

ment of Learning in the following passage: "For there is impressed vppon all things a triple desire or appetite proceeding from loue to themselues, one of *preseruing and contynuing* theyr form, another of *Aduancing* and *Perfitting* their fourm and a third of *Multiplying* and extending their fourme vpon other things: whereof the multiplying or signature of it vpon other things, is that which we handled by the name of Actiue good".

The foregoing variations in the spelling of *form* are characteristic of the variations in the spelling of many other words in *The Advancement of Learning*, and they can only be understood, I believe, as a typographical method of calling attention to the meaning of the word *form* in the peculiar sense of *signature* which Bacon suggests in the manifest text.

Another cross gartered acrostic appears in the following passage from the first book of *The Advancement of Learning*, page 20:

> Bookes. For the wit and minde of man, if it worke vpon matter, which is the contẽplation of the creatures of God worketh according to the stuffe, and is limited thereby; but if it worke vpon it selfe, as the Spider worketh his wehbe, then it is endlesse, and and brings forth indeed Copwebs of learning, admirable for the finesse of thread and worke, but of no substance or profite.
>
> This same vnprofitable subtilitie or curiositie is of two sorts: either in the subiect it selfe that they handle, when it is a fruitlesse speculation or controuersie; (Whereof there are no small number both in Diuinity & Philosophie) or in the manner or method

Consider on the fifth, sixth, seventh, eighth, and ninth lines the following acrostic letters:

. . . . . an
a . br . f . i . C . . . . . .
. c
n . . . . . .
. . . . . c . is

Read: I, FRANCIS BACON.

For the acrostic on consecutive words see page 97.

As a possible reference to the meaning of the acrostic spelling as the name of the author note the repeated references to "selfe". The first of these references is followed by the words: "as the Spider worketh his webbe", a similitude which is appropriate to the cryptographic method of the cross gartered acrostic as a weaving back and forth. Possible references to the cryptographic character of the passage may be understood in the words: "Bookes. For the wit", and "subtilitie or curiositie".

Cross gartered acrostics of the name of Bacon appear both in Jonson's *Timber* and in the two poems of Jonson's which are contained in the Shakespeare Folio. An example of a cross gartered acrostic in *Timber* appears in the following passage from page 103:

If wee would consider, what our affaires are indeed; not what they are call'd, wee should find more evils belong us, then happen to us. How often doth that, which was call'd a calamity, prove the beginning, and cause of a mans happinesse? And on the contrary: that which hapned, or came to an other with great gratulation, and applause, how it hath lifted him, but a step higher to his ruine! As, if hee stood before, where hee might fall safely.

Consider on the third, fourth, fifth, and sixth lines the following acrostic letters:

. . . . . an
c . . . . . .
o . . . . . .
. . . . . b

Read: BACON.

The paragraph which contains this acrostic is concerned with general observations connected with Bacon.

Another cross gartered acrostic appears in the following passage from page 99 of *Timber*:

Some againe, who (after they have got authority, or, which is lesse, opinion, by their writings, to have read much) dare presently to faine whole bookes, and Authors, and lye safely. For what never was, will not easily be found; not by the most *curious*.

Consider on all of the foregoing lines the following acrostic letters:

. . . . . o
n . . . . . .
b . a . . . . . .
. c

Read: BACON.

The paragraph which contains this acrostic is the seventh of the ten notes which follow the paragraph on Shakespeare. A possible allusion to the pseudonym in connection with the acrostic spelling of the true name of the author may be understood in the words: "faine whole bookes, and Authors, and lye safely."

Another cross gartered acrostic appears in the following passage from page 101 of *Timber*:

bring. And I have heard some of them compell'd to speake, out of necessity, that have so infinitly exceeded themselves, as it was better, both for them, and their Auditory, that they were so surpriz'd, not prepar'd. Nor was it safe then to crosse them, for their adversary, their anger made them more eloquent. Yet these men I could not but love, and admire,

Consider on all of the foregoing lines the following acrostic letters:

b . . . . . .
c . . . . . .
f . . . . . .
No . . . . . .
. . . . . a

Read: F. BACON.

The passage which contains this acrostic is contained in the paragraph which precedes the paragraph relating, as indicated in the margin, to *"Dominus Verulanus"*. A possible allusion to the cross gartered method may be understood in the words: "crosse them".

Another cross gartered acrostic appears in the following passage from page 101 of *Timber*, beginning in the same paragraph which contains the acrostic just shown and extending into the paragraph relating to *"Dominus Verulanus"*.

to an indifferent wit; when wee are not contented with the examples of our owne Age, but would know the face of the former. Indeed, the more wee conferre with, the more wee profit by, if the persons be chosen.

One, though hee be excellent, and the chiefe, is not to bee imitated alone. For never no Imitator, ever grew up to his *Author;* likenesse is

On the last four lines consider the following acrostic letters:

. . . . . b . c
s . . . . . .
On . . . . . .
a . . . . . .

Read: BACON'S.

A possible allusion to the acrostic method may be understood in the words which immediately follow the words already quot-

ed: "alwayes on this side." For a second acrostic of the name of Bacon which appears in this paragraph see page 176.

There are two cross gartered acrostics in the following passage from page 121 of *Timber*:

declaring excellent matter, becomes vast and tumorous: Speaking of petty and inferiour things; so that which was even, and apt in a meane and plaine subject, will appeare most poore and humble in a high Argument. Would you not laugh, to meet a great Counsellor of state in a flat cap, with his trunck hose, and a hobby-horse Cloake, his Gloves under his girdle, and yond Haberdasher in a velvet Gowne, furr'd with sables? There is a certaine latitude in these things, by which wee find the degrees. The next thing to the stature, is the figure and feature in Language: that is, whether it be round, and streight, which consists of short and succinct *Periods,* numerous, and polish'd, or square and firme; which is to have equall and strong patts, every where answerable, and weighed. The third is the skinne, and coat, which rests in the well joyning, cementing, and coagmentation of words; when as it is smooth, gentle, and sweet; like a Table, upon which you may runne your finger without rubs, and your nayle cannot find a joynt; not horrid, rough, wrinckled, gaping, or chapt: After these the flesh, blood, and bones come in question. Wee say it is a fleshy style, when there is much *Periphrases,* and circuit of words; and when with more then enough, it growes fat and corpulent; *Arvina orationis,* full of suet and tallow. It hath blood, and juyce, when the words are proper and apt, their sound sweet, and the *Phrase* neat and pick'd. *Oratio uncta, & benè pasta.* But where there is Redundancy, both the blood and juyce are faulty, and vitious. *Redundat sanguine, quâ multò plus dicit, quàm necesse est* Juyce in Language is some what lesse then blood; for it the words be but becomming, and signifying, and the sense gentle, there is Juyce: but where that wanteth, the Language is thinne, flagging, poore, starv'd; scarce covering the bone, and shewes like stones in a sack. Some men to avoid Redundancy, runne into that; and while they strive to have no ill blood, or Juyce, they loose their good. There be some styles againe, that have not lesse blood, but lesse flesh, and corpulence. These are bony, and sinnewy: *Osso habent, et nervos.*

Consider first the following acrostic letters of the nine consecutive lines which begin with the line that begins with the words: "sables? There is a certaine latitude in these things":

```
sab . . . . . .
. . . . . . . . L
. . . . . . . . s
an. . . . . .
i . . . . . .
T . . . . . .
. . . . . . . . an
s . . . . . .
r . a . y . n . c . f . . . . . .
```

Read: FRANCYS SAINT ALBANS.

Now consider the following acrostic letters of the fourteen consecutive lines which follow the line beginning with the hinting word: "question":

. . . . . f
an . c . . . . . .
a . . . . . .
. . . . . is
R . . . . . .
sa . . . . . .
. . . . . s
in . . . . . .
. . . . . b
a . . . . . .
. . . . . ı
t . . . . . .
l . . . . . .
n . . . . . .

Read: L. FRANCIS SAINT ALBANS.

The passage which contains the foregoing acrostic is immediately followed by a paragraph which is entitled in the margin: "*Notæ Domini St.* Albani", and which begins with the words: "It was well noted by the late L. St. *Alban,* that the study of words is the first distemper of Learning". This repeated reference in the manifest text to the name of Bacon as Lord St. Alban corresponds to the repetition of the same name in the acrostics in the preceding paragraph.

In the text which contains the acrostics there is a duplicity which may be understood as referring to Bacon. This duplicity appears in the references to a style as "fleshy", "fat and corpulent", "full of suet and tallow", etc. The style thus characterised may be understood as a Baconian style, since it has the qualities which belong to bacon. A possible reference to the acrostic method may be understood in the references to "a certaine latitude in these things"; "the skinne, and coat, which rests in the well joyning, cementing, and coagmentation of words"; and "*Periphrases,* and circuit of words".

In connection with the two cross gartered acrostics just noted there may be noted two acrostics on consecutive words. The first appears in the sentence: "After these the flesh, blood, and

bones come in question". Consider the following capitalised acrostic letters of the following consecutive words:

ANd Bones COme In

Read: BACONI.

The words which contain this acrostic are immediately followed by the hinting word: "question", and they are immediately preceded by two words, "flesh, blood", whose initials are the initials of Francis Bacon.

The second of the acrostics on consecutive words to which I refer appears in the first line following the paragraph which contains the three acrostics just shown. This line reads as follows:

It was well noted by the late L. St. *Alban*, that the study of words is

In the following consecutive words:

noted by the late L. St. *Alban*

consider the following acrostic letters:

n . b . t . la . L . S . *A*

Read: L. ST. ALBAN.

The intention of the acrostic is confirmed by the fact that it repeats a spelling which appears in the manifest text. The presence of the acrostic may be understood to be hinted in the words: "well noted", and: "study of words".

Another cross gartered acrostic appears in the following passage from pages 97 and 98 of *Timber*:

I remember, the Players have often mentioned it as an honour to *Shakespeare,* that in his writing, (whatsoever he penn'd) hee never blotted out line. My answer hath beene, would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by, wherein he most faulted. And to justifie mine owne candor, (for I lov'd the man, and doe honour his memory (on this side Idolatry) as much as any.) Hee was (indeed) honest, and of an open, and free nature: had an excellent *Phantsie;* brave notions, and gentle expressions: wherein hee flow'd with that facility, that sometime it was necessary he should be stop'd: *Sufflaminandus erat;* as *Augustus* said of *Haterius.* His wit was in his owne power; would the rule of it had beene so too. Many times hee fell into those things, could not escape laughter: As when hee said in the person of *Cæsar,* one speaking to him: *Cæsar thou dost me wrong.* Hee replyed: *Cæsar did never wrong, but with just cause*: and such-like; which were ridiculous. But hee redeemed his vices, with his vertues. There was ever more in him to be praysed, then to be pardoned.

Consider on the first eight lines the following acrostic letters:

. . . . . S
s . . . . . .
l . . . . . .
t . . . . . .
. . . . . f
b . . . . . .
. . . . . a
. . . . . na

Read: F. ST. ALBANS.

In accordance with the convention followed in many old books, the first word which appears at the top of each page is printed on a separate line at the bottom of the preceding page. The first word on page 98 is "by": and as this word is repeated, in accordance with the convention to which I refer, at the bottom of page 97, the last three lines at the bottom of page 97 and the first three lines at the top of page 98 appear as follows:

they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend

by,

by, wherein he most faulted. And to justifie mine owne candor, (for I lov'd the man, and doe honour his memory (on this side Idolatry) as much as any.) Hee was (indeed) honest, and of an open, and free na-

Note first on the first three lines as I have here printed them the repetition of Bacon's initials, F. B., in the acrotelestic letters:

. . . . . b . f
. . . . . f
. . . . . b

Read: F. B. F. B.

Now consider on the last four lines as I have here printed them the following acrotelestic letters:

. . . . . b
. . . . . c . fo . I
. . . . . a
. . . . . n

Read: F. BACONI.

The paragraph which contains the foregoing acrostics is

entitled in the margin: *De Shakespeare nostrat;* and of the various contemporary references to Shakespeare it is decidedly the most important, both in view of its source and in its detailed description of personal characteristics. Let us examine, therefore, the exact language in which Jonson expresses his reminiscences, in order to determine just what the language means.

The first impression which this language gives is of a spirit utterly inadequate and, indeed, irrelevant to the great subject of the great poet. Jonson excuses himself for what was "thought a malevolent speech" in regard to Shakespeare; he dwells on a characteristic of Shakespeare's "wherein he most faulted"; he refers to Shakespeare's manner of speech as of such a character as that "sometime it was necessary he should be stop'd"; and in giving an example of Shakespeare's speech in which Shakespeare betrayed his ignorance, he declares of Shakespeare that "Many times hee fell into those things, could not escape laughter" . . . . "and such-like; which were ridiculous". These various remarks are very little suggestive, if suggestive at all, of a great poet; and they are offset, in conclusion, by no higher praise of Shakespeare than that "There was ever more in him to be praysed, then to be pardoned". The contrast between what Jonson here says of the personal characteristics of Shakespeare and what he says of Shakespeare the poet in his poem in the Folio is preposterous, and, in the literal sense of his words, inexplicable.

The only possibility of understanding what Jonson has to say about Shakespeare in *Timber* is to recognise that he is consistently expressing himself in language capable of a double meaning, and that by means of this duplicity of language he is presenting his all important testimony that the actor Shakespere, who was and is reputed to be the poet of the plays which appeared with his name, was only an actor and not a poet at all.

That Shakespeare is unmistakably designated in *Timber* as an actor appears in the fact that he is mentioned as taking part in a dialogue which is reminiscent of the Shakespearean play of *Julius Cæsar;* and the fact that he completely and ignorantly distorts and ruins a line from a play which he himself was supposed to have written can only be understood as casting a doubt on the question of his authorship. Let us now see how this doubt is constantly strengthened by other remarks which Jonson makes about him.

The first of Jonson's reminiscences refers to the opinion ex-

pressed by the Players about Shakespeare "that in his writing, (whatsoever he penn'd) hee never blotted out line"; and to Jonson's own answer: "would he had blotted a thousand". Now in view of the fact that the Shakespeare plays reveal in the various editions a great amount of revision, the opinion expressed by the Players, and uncontradicted by Jonson, that Shakespeare "never blotted out line", is preposterous if it be understood as referring to the author of the plays. In fact, the opinion that "hee never blotted out line" can only be understood as referring to some one not the poet; and it is completely understandable as a reference to someone who either never wrote or scarcely wrote. A man who never blotted out line must of necessity be a man whose writing is either nil or a minimum; and Jonson's answer: "would he had blotted a thousand", which was thought a malevolent wish to have a thousand lines of the Shakespeare plays and poems blotted out, may be understood as a generous wish that the ignorant actor Shakespeare might have possessed the ability to write which the blotting of a thousand lines would of necessity imply. That the actor lacked indeed the ability to write is further implied by Jonson in his ambiguous reference to the actor's writing as that "wherein he most faulted." And that the entire discussion in regard to the actor's writing is not necessarily, in Jonson's opinion, related to the writing of the Shakespeare plays and poems is implied in the curiously ambiguous reference to "his writing, (whatsoever he penn'd)". The parenthetical "(whatsoever he penn'd)" may plainly be understood as a hint that Jonson is purposely evasive and non-commital as to what the actor's writing actually was.

In Jonson's reference to the actor's "excellent *Phantsie;* brave notions, and gentle expressions", and in his reference to the actor's wit, there is a further duplicity of phrasing which is capable of being misunderstood, when not too closely examined, as a reference to the actor as the poet, but which in reality can only be completely understood as a reference to an actor who was not a poet. For in the suggestion that Shakespeare had to "be stop'd" . . . . "as *Augustus* said of *Haterius*", it appears that the "excellent *Phantsie;* brave notions, and gentle expressions" are all to be understood as belonging exclusively to the art of acting, and as making no implication whatever as to the art of literary composition. And the reference to the actor's wit must likewise be understood as relating exclusively to wit in speech, and to a kind of wit which, as Jonson illustrates in his reference to the

speech of Caesar's which Shakespeare illiterately garbled, was based on ignorance, and of which a poet would be incapable. That it is necessary to understand Jonson's reference to the actor's wit in this exclusive sense is unmistakably implied in the first words of the succeeding paragraph: *"In the difference of wits"*, and in the marginal note on this paragraph: *"Ingeniorum discrimina."*

There is a further duplicity in what Jonson has to say of his affection for Shakespeare which has caused his words to be misunderstood. In saying, as Jonson does: "I lov'd the man, and doe honour his memory (on this side Idolatry) as much as any," Jonson has constantly been misunderstood to imply a very great degree of affection, as though his affection for Shakespeare was so great that it approached an affection of an idolatrous kind. It is to be observed, however, that Jonson's words must not be understood to imply that his love and honour for Shakespeare were great; he simply says that they were *as great* as the love and honour which any one else felt for Shakespeare who was not idolatrous about him. Whether the love and honour were great or little is, therefore, quite unindicated. The reference to idolatry, when analysed, may be seen to complete the duplicity of Jonson's expression of affection for Shakespeare. For idolatry is a form of worship which mistakes an image, or simulacrum, for a reality; and in the implication that Shakespere the actor was the object of an idolatrous love and honour, Jonson implies that Shakespere the actor was loved and honoured for something of which he was merely the image and not the reality. This implication is consistent with the mistaken belief that the actor was the poet, and it is a belief which Jonson may accordingly be understood to imply that he does not share.

Another cross gartered acrostic appears in the title to Jonson's poem to Shakespeare in the Shakespeare Folio. The title and the first two lines of the poem read as follows:

> To the memory of my beloued,
> The AVTHOR
> Mr. VVilliam Shakespeare:
> AND
> what he hath left vs.
> *To draw no enuy* (Shakespeare) *on thy name,*
> *Am I thus ample to thy Booke, and Fame:*

On the first five lines, which comprise the full title of the poem, consider the following acrostic letters:

. . . . . b
T . A . . . . . .
. . . . . S
AN . . . . . .
. . . . . l . vs

Read: ST. ALBANUS.

Now consider on all the lines of the title and the first two lines of the poem the following acrostic letters:

. . . . . b
T . A . . . . . .
. . . . . S
A . . . . . .
. . . . . l . vs
. . . . . *n*
. . . . . *F*

Read: F. ST. ALBANUS.

To be noted in connection with the foregoing acrostics is the sense of the first two lines of the poem, with their curious reference to *"name"*, *"Booke"*, and *"Fame"*. This reference is obviously cryptic, and it can only be understood as implying that in the association of the name with the book and fame there is something questionable. In the statement that he is *"ample"* to the book and fame of Shakespeare in order to draw no envy on the name of Shakespeare, Jonson implies that the question of the name is to be avoided, for the reason that an ample discussion of the name would result in some sort of detraction. The action of envy is to deprive the object which excites it of some attribute or possession; the attribute or possession of the name of Shakespeare is the Shakespeare book and fame; and it is obvious, therefore, that if Jonson wishes, as he implies, to avoid drawing envy on the name, he wishes to protect the name from being deprived of its attributed *"Booke, and Fame"*. And it is equally obvious that in the expression of this wish to protect the name from being deprived of its book and fame, there is a duplicity which is intended to call attention to the fact that the name is

indeed in danger of envious detraction, and that its right to the *"Booke, and Fame"* attributed to it is therefore questionable.

Another cross gartered acrostic appears in the last sixteen lines of Ben Jonson's poem to William Shakespeare in the front of the Folio:

And such wert thou. Looke how the fathers face
Liues in his issue, euen so, the race
Of Shakespeares *minde, and manners brightly shines*
In his well torned, and true-filed lines:
In each of which, he seemes to shake a Lance,
As brandish't at the eyes of Ignorance.
Sweet Swan of Auon! *what a sight it were*
To see thee in our waters yet appeare,
And make those flights vpon the bankes of Thames,
That so did take Eliza, *and our Iames!*
But stay, I see thee in the Hemisphere
Aduanc'd, and made a Constellation there!
Shine forth, thou Starre of Poets, *and with rage,*
Or influence, chide, or cheere the drooping Stage;
Which, since thy flight frõ hence, hath mourn'd like night,
And despaires day, but for thy Volumes light.

Consider first the following acrostic letters of the last eight lines:

A . . . . . .
T . . . . . .
B . . . . . .
A . . . . . .
S . . . . . .
. . . . . *S*
. . . . . *n*
. . . . . *l*

Read: ST. ALBANS.

Now consider the following acrostic letters on all the sixteen lines:

. . . . . *f*
. . . . . *.rac*
O . . . . . .
In . . . . . .
In . . . . . .
A . . . . . .
S . . . . . .
T . . . . . .
A . . . . . .
T . . . . . .
B . . . . . .
A . . . . . .
S . . . . . .
. . . . . *S*
. . . . . *n*
. . . . . *l*

Read: TO FRANCIS SAINT ALBANS.

The cryptographic character of the passage which contains this acrostic may be understood to be hinted in the reference to the

well torned, and true-filed lines:
In each of which, he seemes to shake a Lance,

In referring to the lines as *"well torned, and true-filed"*, Jonson may be understood to hint that the lines are to have their acrostic letters filed off and turned, or anagrammatised, into the acrostic spelling; and in referring to the lance-like character of the lines he may be understood to hint at the acrostic letters which give the lines the points by means of which it is possible to pierce the hidden meaning. References to piercing, as in the *Epilogue* to *The Tempest*, are not uncommon in passages containing acrostic spellings of the name of Bacon. The hints of the cryptographic character of the lines which I have here analysed are confirmed, a few lines earlier in the poem, not only by the reference to "frame" but also in the phrase: *"strike the second heat"*, a phrase which may be understood to hint at the second spelling which the text contains in its acrostics.

That the cryptographic content of the poem refers to the author to whose memory the poem is addressed appears in the

phrase: *"shake a Lance"*, a phrase which not only suggests the name *Shake-speare* and its symbolic meaning but also, as I have already shown, the cryptographic method by which the name is to be proved a pseudonym. A similar allusion to the spelling of the author's name in acrostics may be understood in the phrase: *"Looke how the fathers face Liues in his issue"*. In this phrase there may be understood an allusion to the acrostic face of the author's issue, or plays, in which the name of the author, or father, lives, or is spelt. Still another association of the author with a cryptographic method appears in the words, a little earlier in the poem:

turne the same,
(And himselfe with it) that he thinkes to frame;

An allusion may be understood in these words to a cryptographic method of turning, or anagrammatising, by which the name of the author is framed. An analogous allusion to turning appears, as I have already shown, in the reference to the *"well torned, and true-filed lines"*, and also in the phrase in the anonymous letter to Malvolio: *"If this fall into thy hand, reuolue"*.

The reference to Avon in the phrase, *"Sweet Swan of* Auon", may seem at first sight, as indeed it has seemed in the sight of three hundred years, to be a designation of the poet which quite definitively identifies the poet with the actor who was born at Stratford-on-Avon. Let us pause, therefore, to examine this designation in detail. In the light of the immediate context and of various associations this cryptic designation will prove to refer to Francis Bacon.

There can be no doubt, in my opinion, that the designation, *"Sweet Swan of* Auon", like the pseudonym *William Shakespeare,* was intended as a misleading suggestion that the poet was the actor William Shakespere. This *suggestio falsi* was inherent in the purpose for which the pseudonym was used. But equally inherent in the purpose for which the pseudonym was used was the purpose of embodying in the *suggestio falsi* a suggestion of the truth, so that the false deducton could be corrected by an inductive examination of the very evidence on which the false deduction was based. Thus the discovery of the truth as to the authorship which is concealed in the pseudonym could be made to serve the purpose of illustrating the superiority of the inductive method over the deductive method—the central idea, in other words, of Bacon's acknowledged philosophical writings.

In order to show how the designation, "*Sweet Swan of* Auon", which apparently identifies the poet with the actor who was born on the shore of the Avon, refers in reality to Francis Bacon, let us first recall the passage in *The Advancement of Learning* in which Bacon refers to the swans on the river of Lethe:

"yet are there many worthy personages, that deserue better then dispersed report, or barren *Elogies*: For herein the Inuention of one of the late Poets is proper, and doth well inrich the auncient fiction; for he faineth, that at the end of the threed or *Webbe* of euery mans life, there was a little *Medall* containing the *Persons* name, and that *Time* waited vpon the sheeres, and as soone as the threed was cut, caught the Medalls, and carried them to the Riner of *Lethe*, and about the banke there were many Birds flying vp and downe, that would get the Medals and carry them in their Beke a little while, and then let them fall into the Riner. Onely there were a fewe Swannes, which if they got a Name, would carrie it to a Temple, where it was consecrate".

For the signature in this passage see page 147.

The association of swans and name which appears in *The Advancement of Learning* may be related to the possibility of punning on the name for a little swan, *cygnet*, and *signet*, a word which may designate either a seal or an impression made by a seal. This punning association is implied, at any rate, in the following passage from *Troylus and Cressida*, Act I, Scene I:

O that her Hand
(In whose comparison, all whites are Inke)
Writing their owne reproach; to whose soft seizure,
The Cignets Downe is harsh, and spirit of Sense
Hard as the palme of Plough-man.

In the light of Bacon's reference to the swans that got a name, let us now examine the designation: "*Sweet Swan of* Auon". Any name that a swan got, it will be remembered, was on a medal, "a little *Medall* containing the *Persons* name"; and it is obvious, therefore, that if the medal was used, like a seal, to impress the name, the name would be *reversed as to the sequence of its letters*, exactly as in a palindrome. An analogous reference to the reversal of the sequence of the letters of a spelling by a seal appears, as I have shown in *The Cryptography of Dante*,

in the following passage from the *Divina Commedia, Purg.* XXXIII. 79-81:

> Ed io: "Si come cera da suggello,
> Che la figura impressa non trasmuta,
> Segnato è or da voi lo mio cervello".

Another suggestion of a seal-like reversal of letters appears in the following passage from *Twelfe Night,* Act II, Scene V, lines 102-105:

> *To the vnknowne belou'd, this, and my good Wishes:*
> Her very Phrases. By your leaue wax. Soft, and the impressure her *Lucrece,* with which she vses to seale: tis my

The references in these lines to "seal", "wax", and "impressure", imply, of course, a reversal of the form of the seal which appears in the "impressure" in the "wax"; and this implication is curiously paralleled in the following acrotelestic letters of the three lines:

> . . . . . *Wi*
> . . . . . im
> . . . . . my

To be noted in connection with these acrotelestic letters is the fact that the letters "im", on the second line, may be considered as a reversed and inverted form of the letters "*Wi*", on the first line; and that the letters "my", on the third line, may be considered—since y and i may be considered as equivalents—as the reversed form of the letters "im", on the second line. Thus the lines in which a seal-like reversal is suggested in an impressure in wax may be understood to give the same suggestion again in their acrotelestic letters. The cryptographic conceit which is thus expressed in these lines may perhaps seem to the reader— to quote from *The Advancement of Learning*—to be merely one of "those Conceits, which are now triuall". But in view of the fact that in the very words with which Bacon thus alludes to trivial conceits he embodies an acrostic conceit in using an italic initial with Roman letters: "*C*onceit", the triviality of the conceit in the seal-like reversal of the acrotelestic letters in the lines from *Twelfe Night* may be understood to serve some cryptographic purpose.

Now in view of the references to *The Advancement of Learning* which Jonson makes in *Timber,* Jonson may not unreasonably be presumed to have been familiar when he wrote the designation:

"*Sweet Swan of* Auon", with the passage in *The Advancement of Learning* which speaks of the swans that got a name. And in view of the possibility of understanding this passage to hint at the seal-like reversal of the sequence of the letters of a name as it appears on the "little *Medall* containing the *Persons* name", it may not be amiss to look for some such reversal of the sequence of the letters of a name in the designation: "*Sweet Swan of* Auon." Now the name which the "*Sweet Swan* of Auon" got was, of course, the name of Avon; and Avon, as I have already pointed out in discussing the structure of the palindrome, is a word which forms NOVA by the simple process of reversing the sequence of its letters. Thus the name which the "*Sweet Swan of* Auon" got may be understood, in the implied reversal of the sequence of its letters, to refer to the Plays as *Nova,* or *Nova Organa.* Such a designation of the plays which were intended by Bacon, as I believe, to illustrate the principles of his philosophy, would be consistent with the spirit in which he refers, in *The Advancement of Learning,* to Solomon's "excellent Parables, or Aphorismes concerning diuine and morall Philosophie." The reference to these *Nova Organa* by the single word *Nova* may be paralleled in *Loues Labour's lost* by the use of the single word "Novum" to refer, as I believe, in a cryptic disguise, to the project of the *Novum Organum.* Thus the designation, "*Sweet Swan* of Auon", which has so long been understood as a reference to the actor who was born on the shore of the Avon, may be understood to be addressed to Bacon as the author of the plays which he considered as his *nova organa.*

Another cross gartered acrostic appears in the passage *To the Reader,* in the front of the Shakespeare Folio:

To the Reader.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
with Nature, to out-doo the life:
O, could he but haue dravvne his wit
As well in brasse, as he hath hit
His face; the Print would then surpasse
All, that vvas euer vvrit in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

Consider first the following acrostic letters of the last five lines:

As . . . . . .
. . . . . t . s
Al . . . . . .
B . . . . . .
N . . . . . .

Read: ST. ALBANS.

Now consider the following acrostic letters of the title and all the lines of the poem:

. . . . . R
T . F . . . . . .
. . . . . S . c
. . . . . a . s
. l
. . . . . w
A . . . . . .
. . . . . sti
A . . . . . .
B . sinc . . . . . .
N . . . . . .

Read: FRANCISCUS ST. ALBANUS.

Jonson uses the Latin form of the name in *Timber,* in a marginal note on page 121: "*Notæ Domini St.* Albani".

It is impossible to understand the lines which contain these hidden spellings without recognising that they express a hidden meaning. In the reference to the "Figure", which is, of course, the Droeshout portrait on the page which faces the lines "To the Reader", there is to be noted, first of all, the suggestion that the figure is a *substitution.* This suggestion appears in the fact that the figure is said to be, not *of* Shakespeare, but *for* Shakespeare. Since the figure is *for* Shakespeare, it is perfectly possible to understand an implication that the figure is a substitute figure in which no attempt at the poet's likeness has been made; and a similar implication that no attempt at a likeness has been made may be understood in the reference to "a strife with Nature". If the "Grauer", as Jonson says, "had a strife with Nature, to out-doo the life", this strife can only be understood as an at-

tempt on the part of the "Grauer" to make a face that was *unnatural,* and therefore not a likeness of the poet. It is just because the figure is not a likeness that the reader is directed, in the last two lines of the poem, to

looke
Not on his Picture, but his Booke.

These words may be understood to imply that as the picture is no likeness of the poet and can therefore furnish no clue to his identity, the reader must look for the clue to his identity in the poet's works, which are sprinkled with his cryptographic signatures. Further to be noted in connection with the lines "To the Reader" is the repeated reference to "brasse", a reference in connection with the "cut" of the "face" which calls to mind the line in *Loues Labour's lost,* in which we have already found a signature (page 231):

Can any face of brasse hold longer out?

THE QUESTION OF OTHER PSEUDONYMS OF FRANCIS BACON.

In addition to the name of *William Shakespeare,* Francis Bacon made use of other names—in more than one instance the name of an actual contemporary—as his pseudonyms in the publication of both prose and poetical works; and the fact that these names were used by Bacon as his pseudonyms may be proved, as I hope to show in subsequent studies, by the compound anagrammatic acrostic spellings of the name of Francis Bacon which I have deciphered in works to which these names are attached. Though the discussion of these various pseudonyms is beyond the scope of the present study, I cannot refrain, in conclusion, from showing a single cross gartered acrostic spelling in *Doctor Faustus* which is sufficient in itself alone to prove that one of the pseudonyms of Francis Bacon is the name of *Christopher Mar-*

lowe. The cross gartered acrostic spelling to which I refer appears in the following passage, *Doctor Faustus,* lines 503-509, Oxford edition:

> So now the blond begins to cleare againe,
> Now will I make an ende immediately.
> O what will not I do to obtaine his soule?
> *Consummatum est,* this Bill is ended,
> And Faustus hath bequeath'd his soule to *Lucifer.*
> But what is this inscription on mine arme?
> *Homo fuge,* whither should I flie?

Consider on these lines the following acrostic letters:

S . . . . . .
N . . . . . .
O . . . . . .
C . . . . . .
A . . . . . .
B . . . . . .
. . . . . f

Read: F. BACON'S.

The meaning of the passage which contains this cross gartered acrostic spelling and the meaning of the passage which immediately precedes it make it certain that the acrostic spelling of the name which I have deciphered was intended by the author of the text in which the acrostic is decipherable. The subject under discussion is *the signing of a name,* a sort of supernatural signature with which Faustus is obliged to seal his contract with *Mephastophilis,* and for which he receives the direction:

> Write it in manner of a deede of gift.

That the signature is to be an acrostic signature appears in the repeated reference to *end* in the two lines:

> Now will I make an ende immediately,

and:

> *Consummatum est,* this Bill is ended.

That the signature is made in accordance with some method which keeps it concealed appears in the following words which Fanstus utters after he has written it:

My sences are deceiu'd, here's nothing writ.

The concealment of the signature is further implied in the following words by *Mephastophilis*:

Ile fetch thee fier to dissolue it straight.

The foregoing line, which appears in the passage preceding the passage with the cross gartered acrostic spelling just shown, is immediately preceded by the following line, uttered by Faustus:

My bloud conieales and I can write no more.

This line, with its hinting reference to *writing*, contains an aerostic spelling on the following consecutive words:

bloud conieales and I

Consider in these words the following acrostic letters:

b . con . a . I

Read: I, BACON.

Confirming the intention of the foregoing acrostic on consecutive words, and also the intention of the cross gartered acrostic, F. BACON'S, which I have shown above, is an acrostic on consecutive words in the following line, with its hinting reference to "inscription":

But what is this inscription on mine arme?

In the following consecutive words:

inscription on mine arme,

consider the initials:

i. o . m . a

Read: IAMO, or M. O. A. I.

That the inscription which Faustus sees on his arm is intended to be the acrostic IAMO which I have shown is con-

firmed by the acrostic decipherable in the words in which *Mephastophilis* directs Faustus to cut his arm and make his signature, lines 481-483:

> Then stabbe thine arme couragiously,
> And binde thy soule, that at some certaine day
> Great *Lucifer* may claime it as his owne,
> And then be thou as great as *Lucifer.*

In the consecutive words,

couragiously, And binde,

which immediately follow the hinting words: "Then stabbe thine arme", consider the following acrostic letters:

co . An . b

Read: BACON.

CONCLUSION

Acrostics conforming with the structure of the compound anagrammatic acrostic and spelling the name of Bacon either alone or with the single word *poet* or *author* or in a phrase or sentence declaring the identity of Bacon as the poet or author are numerous in the Shakespeare plays and poems; and it is my belief that by means of these signatures, Bacon intended that both his anonymous and his acknowledged writings should have the evidence of their *provenance* interwoven in them, very much as the evidence of the *provenance* of paper currency, in the form of secret lines and threads, is interwoven in the paper on which the currency is printed; or as the *provenance* of documents is witnessed by water marks; or as the *provenance* of the universe, as the work of God, may be understood to be witnessed by the reign of law which may be discovered in the apparent chaos of natural phenomena. In the light of such a use of cryptographic signatures it is obvious that a great deal of the text of Bacon's anonymous and acknowledged writings serves the double purpose of expressing at one and the same time a manifest meaning and a

cryptographic meaning; and this purpose seems to be declared in the following lines from the seventy-sixth sonnet:

> Why write I still all one, euer the same,
> And keepe inuention in a noted weed,
> That euery word doth almost fel my name,
> Shewing their birth, and where they did proceed?

These cryptic lines, which have been the bone of more than one contention, are completely comprehensible as implying so constant a use of cryptographic signatures that letters from almost every word of the author's text are used in the spelling of his cryptographic signatures. The interpretation which I here suggest is confirmed by several other expressions in the sonnet which will have to be examined elsewhere in detail. For the present it may be sufficient to note that "weed" may be understood in a double sense as a kind of dress, and so as an allusion to the acrostic covering of the text; and also as a kind of growth that is commonly to be uprooted, and so as an allusion to the acrostic letters which are to be weeded from the text for the construction of the acrostic signatures. In view of these possible allusions to the acrostic structure, the curious phrase: "inuention in a noted weed", may be understood as a reference to the novel form of the acrostic which Bacon may have believed that he had invented in the compound anagrammatic acrostic. The use of "inuention" in this phrase recalls the use of the same word in the dedication of *Venus and Adonis,* in the phrase in which the author refers to the poem as "the first heire of my inuention". As this poem was the first publication, so far as is known, to be printed with the name of *Shakespeare* as the author, the "inuention" referred to may again be understood as the cryptographic method involved in the use for the first time of the cryptographic pseudonym. The constant use of cryptographic signatures which is implied in the lines from the seventy-sixth sonnet and which I have briefly illustrated in the foregoing pages involves a use of letters which was intended, I believe, to illustrate a philosophical conception of Bacon's as to an analogy between the alphabet in writing and the physical constitution of the universe, an analogy which is implied in the title, as recorded by Rawley, of his "*Abcedarium Naturæ,* or a Metaphysical piece which is lost."

In my complete account of the cryptography of Shakespeare I propose to include all, or at least a majority, of the crypto-

graphic signatures of Francis Bacon which I have deciphered in the Shakespeare plays and poems. But before proceeding with this exhaustive study of the Shakespeare text I shall be obliged, in the volume which is to follow the present volume, first, to illustrate the typical forms of the longer acrostic spellings; and, second, to examine a number of cryptic expressions which appear in the manifest text not only of the Shakespeare plays and poems but also in the acknowledged works of Bacon and in various contemporary works referring to Shakespeare and Bacon. As the longer acrostic spellings, like the short acrostic spellings which I have already illustrated, conform to the flexible method of the anagrammatic acrostic, the mere possibility of constructing such acrostic spellings cannot in itself alone be considered proof that they were intended by the author of a text in which they may be constructed; and the fact that they were intended must therefore be shown to be demonstrable beyond doubt by the ordered sequence of their repetition and hinting duplicities of language.

END OF PART ONE