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OR

DISCOVERIES IN THE BACON
CIPHER PROBLEM.

BY

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PREFACE.

THIS little pamphlet is only a forerunner, published for
the sake of protecting and guarding my claim, to cer-
tain cipher discoveries in the Bacon-Shakespeare author-
ship problem, which discoveries are running the risk of
becoming prematurely promulgated and pirated, owing to
delays in printing a work, which will shortly be placed
before the public.   The fac-simile impressions of the pages
on which the cipher congruities adduced appear, will be
duly given in the said work.   As the time is fast approach-
ing, when this cipher problem, will assume importance and
reality in the public mind, I take this precaution of estab-
lishing my lawful claim to the said discoveries, which,
though they may appear light and trifling, and open to
criticism at this moment, will be found hereafter to hold
important issues and connections with the proofs as to the
real authorship of the plays attributed to Shakespeare.
The dangers of printing these matters are manifest ; and
in proportion to their simplicity and directness is the risk
of losing them by the delays inseparable from publishing a
large body of matter.   This pamphlet makes, therefore,
no pretense whatever to literary style, completeness, or
even clear comprehensiveness.   *It is merely self-protective,*
and its value can only be understood by myself.

The evidence I am about to adduce is derived from a
quotation from the poet, Horace, applied by Ben Jonson

to Bacon's "DE AUGMENTIS SCIENTIARUM, which latter was published 1623, the same year as the first collected edition of the plays, known as the 1623 folio Shakespeare.

The Latin quotation applied to the "DE AUGMENTIS," is borrowed from Horace's *Arte Poetica*, and is found in direct context *with the invention of the art of play-writing.* But, first, let me give Ben Jonson's words : " Witness the " case of *Julius Cæsar*, who, in the heat of the civil war, " writ his book of ANALOGY and dedicated them to Tully. " This made the late Lord S'Albans entitle his work " NOVUM ORGANUM, which, though by the most of super- " ficial men, *who can not get beyond the title of Nominals,* " *it is not penetrated* nor understood, it really openeth all " defects of Learning whatsoever, and is a Book."

<div align="center">Qui longum noto scriptori porriget ævum.</div>

<div align="right">(Discoveries, p. 102, 1641.)</div>

In the margin we read, "*De Augmentis Scientiarum,*" and against the citation, " *Horat: De Arte Poetica.*" Now, very curiously, in the same volume of Ben Jonson's works, I find a translation by him of this, " DE ARTE POETICA," by Horace—the Latin on one side, the translation on the other:

Ficta, voluptatis causâ, sint proxima veris.
Nec quodcunque, volet; poscat sibi fabula credi :
Neu pransæ LAMLÆ vivum puerum extrahat alvo.
Centuriæ seniorem agitant expertia frugis :
Celsi prætereunt austera poemata Rhamnes.
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando, pariterque monendo,
Hic meret æra liber Sosiis; hic et mare transit,
Et longum noto scriptori porriget ævum.

<div align="right">(Printed 1640.)</div>

The last line is the one quoted by Ben Jonson, and applied to the " De Augmentis," which latter please note

was translated into English for the first time in 1640 by
Gilbert Wats; therefore, appears the same year as this
poem (quoted from) by Jonson.—Ben Jonson's translation is
thus:

> Let what thou feign'st for pleasures sake, be near
> The truth; nor let thy fable think what e're
> It would, must be: lest it alive would draw
> The child, when Lamia has dined, out of her maw.
> The poems void of profit, our grave men
> Cast out by voices; want they pleasure, then
> Our gallants give them none, but pass them by;
> But he hath every suffrage can apply
> Sweet mixed with sour, to his reader, so
> As doctrine and delight together go,
> THIS BOOK WILL GET THE SOSII MONEY; THIS
> WILL PASS THE SEAS, AND LONG AS NATURE IS,
> WITH HONOR MAKE, THE FAR KNOWN AUTHOR LIVE.
>
> (p. 23. HORACE of the Art of Poetic, 1640).

All this is a description, by Horace, of DRAMATICAL
AND POETICAL COMPOSITION, its laws, with directions for
success.   Horace introduces *Orpheus, Amphion, Homer,
Tyrtæus.*—

> Ludusque repertus
> Et longorum operum finis, ne fortæ pudori
> Sit tibi Musa lyræ solers, et cantor Apollo.

Ben Johnson's translation:

> PLAYS WERE FOUND OUT; and rest the end and crown
> Of their long labours was in verse set down.
> All which I tell, lest when Apollo's named,
> Or muse upon the Lyre, thou chance be ashamed.
>
> (p. 23.)

The fourth line from the last introduces the passage
already quoted:

> Ficta voluptatis causâ, sint proxima veris.

Now the reader will perceive how extraordinarily
apposite these lines are to describe the De Augmentis,
which Bacon compares to a *ship sailing through time,* an
emblem he borrowed from the discovery of the *New World*

to illustrate his " *New world of Sciences*," which the De
Augmentis is to open up:

<div style="text-align:center">

This (book)

Will pass the seas, and long as nature is,
With honour make the far known Author live.

</div>

But this single parallel is not all; for in context
with Orpheus (who Bacon introduces as "Orpheus
Theatre", page 49 De Augmentis, translated by Wats
1640), I find a few lines preceding, and leading to
those already cited, the following, which is an exact
description of the sort of ACROAMATICAL OR PARABOLICAL
STYLE in which the *De Augmentis* is written:

Silvestres homines sacer, interpresque Deorum,
Cædibus et victu fædo deterruit ORPHEUS,
Dictus ob hoc lenire tigres, rapidosque leones.
Dictus et Amphion Thebanæ conditor arcis
Saxo movere sono testudinis, et prece blanda
Ducere quo vellet. *Fuit hæc sapientia quondam,*
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago.

Here is Bacon's favorite Orpheus, and just that enigmat-
ical and veiled parabolical style described, which Bacon
introduces in context with *Dramatical Poetry*, pages 107,
108 of this same *De Augmentis* (which he describes as
"flying too high over men's heads from the obscurity
of the style by which was to select its reader)." Ben Jon-
son's translation of the lines I have placed in Italics runs:

<div style="text-align:center">

This was the wisdom that they had of old.
Things sacred, from profane to separate;
The public from the private to abate.

</div>

<div style="text-align:right">

(p. 23 H.)

</div>

Compare: " There is another use of Parabolical Poesy,"
" opposite to the former, which tendeth to the folding up "
" of those things the dignity whereof, deserves to be retired "
" and distinguished, AS WITH A DRAWN CURTAIN. That "
" is when the secrets and mysteries of Religion, Policy,"

<div style="text-align:center">

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</div>

" and Philosophy are veiled and invested with fables and "
" parables." (P. 108, Adv. of Learning, 1640.) This is in
context and follows out of Bacon's description of DRAMAT-
ICALA REPRESENTATIVE POESY, *upon the previous page 107.*
And to show what Bacon means upon this same page, he in-
troduces with an asterisk his "*Wisdom of the Ancients,*" as
a Deficient of his " New World of Sciences." (*Sapientia
Veterum* 6th star or asterisk of *A New World of Sciences,
or the Deficients.* Catalogue at end of Advancement, 1640.)

The hint Bacon gives us for *the theatre and its drawn
curtain,* is one of those felicitous touches, which, like one
of the titles of the Advancement, Bacon applies to it, viz.,
the *Intellectual Globe,* recalls the *Globe Theatre* itself, where
the immortal pieces ascribed to Shakespeare were acted.

If the reader will count the italic words upon page 102 of
Ben Jonson's *Timber or Discoveries* (1641, first edition),
he will find the word (applied to Bacon, "*mark,*" *and
acme of our language*") Mark is the 36th word in order,
counting from the top of the page. There are 36 plays in
the 1623 folio. If the count is continued, it is remarkable
to find the first word of the Latin quotation from Horace's
"*Art of Poetry,*" is the 52d or 53d word in italics, according
as we count the word "*Commonwealth* " as a single hyphen-
ated word, or as two words. The words in italics are:
*Cicero, Rome, Empire, Ingenium par imperio, Seculum,
Sir Thomas More, Wiat, Henry, Surrey, Chaloner, Smith,
Cliot, Gardiner, Nico Bacon, Elizabeths, Philip Sidney,
Hooker, Essex, Walter Rawleigh, Henry Savile, Edwin
Sandes, Egerton, Successor, Greece, Rome, Eloquence,
Marke, I have, State, Commonwealth, Seminaries, Repub-
lick, Advancement, Julius Cæsar, Analogie, Tully, Albane,
Novum Organum, Nominals, Qui longum noto scriptori*

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porriget Ævum. I refer the reader to the reproduced page in my forthcoming work. If the reader will kindly check and number these words in succession he will find I am correct in my numbers, and that the line cited from Horace carries Shakespeare's age 1616—that is, 52 and 53. If the italicized words in the marginal notes, entitled *Scriptorium Catalogus*, are likewise counted down, it is curious to again find the number 36 brings us to *Francis* (Bacon). If in the same marginal text we count all the words together (initials also), we find *Sir* (Francis Bacon) the 53d word. If these coincidences stood alone they might be attributed to accident, but there are such a number of them elsewhere, it is impossible to escape conviction all this is part of a profound system of cypher by means of mathematics.

I particularly desire to draw the student's attention to column 106 of the Comedies, whereon we find the line (p. 53, Merry Wives of Windsor):

Hang-Hog is Latin for Bacon I warrant you.

The reader will perceive this word Hang-Hog is hyphenated, and therefore it may be counted *as one or two words.* The column paging is very important in this cypher, and it stands to reason the columns must not only be correctly numb red, but are real factors in the problem. The fact Shakespeare died in 1616 in his fifty-third year, as recorded on the Stratford monument (erected whilst his widow and family were alive), and that we refind the word *Bacon* not only on this page, but also twice on page 52 of 1st *K. H. IV.* (which page is mispaged 54 from false 49, two in advance of the real number), is a re-indorsement of the theory I hold *of the portrait standing in the frame by mathematics,* Bacon being brought in as a word on these pages, 52, 53. Now, if the reader will carefully count the

words both down and up this column 106, he will find the
line quoted is as follows:

Down column 106, p. 53 M. W. W.	Hang	263. 6r	263.	100.	99 (up column. 106)
	Hog	264.		99.	
	is	265.	264.	98.	
	Latin	266.	265.	97.	
	for	267.	266.	96.	
	Bacon	268.	267.	95.	
	I	269.	268.	94.	
	warrant	270.	269.	93.	
	you.	271.	270.	92.	

Amongst the chief verses dedicated to the author of the
plays, one stands pre-eminent, written by Ben Johnson
(which already has claimed attention from Mr. Donnelly's
pen), and is to be found at the commencement of the 1623
Folio Plays. If the student will turn to this poem, com-
mencing:

> *To draw no envy* (Shakespeare) *on thy name,*
> *Am I thus ample to thy Booke and Fame,*
> *While I confesse thy writings to be such,*
> *As neither* Man, *nor* Muse, *can praise too much,*

he will find on the 32d line these words:

> *I would not seek*
> *For names* —

If the reader will carefully count every word in suc-
cession, from the commencement of the poem, down to
these words he will find the words, "*Seek for names,*" the
266th, 267th, 268th, or 267th, 268th, 269th, according as
we count "*out-shine,*" as a single word or two words. If
the reader will now count the words upon page 53, Merry
Wives of Windsor, column 106, he will find the words:

> *Bacon I warrant*

the 267th, 268th, 269th, likewise *down the column,* counted
from the top, "*Hang-Hog*" being treated as a single word.

As the critic may object to any arbitrary treatment of
hyphenated words, of which there is a single example in
each collated passage, I will give the alterative counts in

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each case, viz., counting "*Hang-Hog*" as one, and then as two words, and also counting *out-shine* as one, and then as two words. The reader will perceive, no matter how we collate the poem with page 53, col. 106, M. W. W., the suspicious words, "*Seek for names*" falls into congruity with and against the word, "*Bacon!*"

| *Hang-Hog* treated as a single word, | For 266
Bacon 267
I 268 | *Out-shine* as single word, | Seek 266
for 267
names, 268 |
| *Hang Hog* treated as two words, | For 267
Bacon 268
I 269 | *Out-shine* as two words, | Seek 267
for 268
names, 269 |

If we count a hyhenated word in one case as a single word, it is only rational we do likewise in the other case. But even if we outrage this rule and try the cipher collusion by the next possible count, of treating "*Hang-Hog*" as one word, and "*out-shine*" as two words, we get the same result:

| *Hang-Hog*, one word, | Bacon 267
I 268
warrant, 269 | *Out-shine*, two words, | Seek 267
for 268
names, 269 |
| *Hang-Hog*, two words, | For 267
Bacon 268 | *Out shine*, one word, | For 267
names, 268 |

The impartial critic will do me the justice to allow I have evaded no difficulty, or possible collating of the figures, which may be hostile to my discovery. The only four possible alternative counts and collusions by congruity of cipher counts, have been exhausted, with always the same result, that the works, "*seek for names*," agree with the words "*Bacon I warrant*," or hold an apparent answer to the implied query, by the words "*For Bacon*."--It may be observed Ben Jonson writes, "*I would not seek for names*," and then praises *Shakespeare solely as an actor!*

Extraordinary as this cipher congruity of figures is, I am quite ready to confess if it stood alone it might be open to criticism to declare it mere coincidence. But it does not stand singly or unsupported by other evidence, all tending to show page 53, col. 106 of the *Merry Wives of Windsor*, is a great cipher text page, or Philosophical Grammar, to which this cipher problem of the authorship of the plays is to be tested and referred to.

For example in one of the prefaces to this same folio Plays, first edition 1623, is an address by John Heminge and Henry Condell (the publishers)," *To the Great Variety of Readers*," which I shall also reproduce in fac-simile. The second paragraph opens, " It had been a thing, we " confess, worthy to have been wished, THAT THE AUTHOR " HIMSELF *had lived to have set forth his own writings.*" This is the only entry of the word AUTHOR in this preface. If the reader will count the words *up, from the bottom of the page*, he will find " AUTHOR " the 267th word, agreeing with the word " *Bacon*" 267 (*Hang-Hog* counted as one word), page 53, col. 106 Merry Wives of Windsor. It may be observed there are no hyphenated double, or ambiguous words in this count. It is open to the critic to include the names of John Heminge and Henry Condell in the count if he likes, but I think this is hardly legitimate?

If we now collate again with page 53, col. 106 Merry Wives of Windsor, we get:

P. 53 M.W.W. ⎰   ⎰ Author, 267. Up the page.
Hang Hog. ⎱ Bacon 267. ⎱ himself 266.
(*One word*). ⎰ For 266.
.P. 53 M.W.W. ⎰ Bacon 268. ⎰ the 268. Up the page.
Hang Hog. ⎱ For 267. ⎱ Author 267.
(*Two words*). ⎰

If we include the four words of the names of John Heminge and Henry Condell in the count, we get this

extraordinary result; a cipher statement, *that Bacon had lived to set forth and oversee his own writings:*

P. 53 M.W.W. ⎰ I 269. Preface ⎰ had 269. (counted up).
Hang Hog. ⎰ Bacon 268. Folio 1623 ⎱ lived 268. (counted up).
(*Two words*).

Hang Hog. ⎰ You 270. ⎰ himself 270.
as one word.) ⎰ Warrant 269. ⎰ had 269.
  ⎰ I 268. ⎰ lived 268.
  ⎱ Bacon 267. ⎱ to 267.

If we read the last collated passage in sequence, up. from left to right down, we get part of a complete sentence, Bacon *I warrant you, himself had lived to* (set forth and oversee his own writing?) The reader will see this is a second endorsement of my theory, that page 53 *M. W. of W.* col. 106, is a table of cipher reference.