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Francis Bacon's Signatures in  
the Shakespeare Plays

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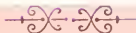
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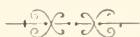


# FRANCIS BACON'S SIGNATURES

IN THE

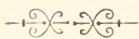
## SHAKESPEARE PLAYS.

*"My Name and Memory I leave to the Future Ages, after some time has  
gone past."*



BY C. M. P.

Constance Mary Pott



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# FRANCIS BACON'S SIGNATURES

IN THE

## SHAKESPEARE PLAYS.

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“Thou shalt not . . . hold thy stumps to Heav'n nor make a sign,  
But I of these will wrest an alphabet,  
And, by still practice, learn to know thy meaning.”  
(*Tit. And.* iii. 3.)

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THE object with which the following pages are written is to endeavour to gain help in verifying and elucidating certain anagrams, and the records which seem to be afforded by their means, at the end of each of the *Shakespeare* plays in the folio of 1623.

Learned men seem to be deterred from pursuing this investigation by a notion that the whole thing is vain and purposeless. They think it inconceivable that the Sage of Verulam, or his friends, should have wasted time and money in contriving and printing mere puzzles, containing information known to those who had the key to such ciphers, and therefore, to the initiated, useless; but information, inscrutable to the uninitiated, and therefore to them also useless.

Such arguments, though plausible, ignore the point upon which the whole question of ciphers turns. The very idea of secret writing includes, and draws after it, the idea of writers and readers, as well as printers of that secret writing. This idea involves a theory or belief in the existence of a secret society, and it will readily be believed that a great expense of time, money, and trouble would not have been incurred, excepting on behalf of a very large number of initiated readers, members of a fraternity bound to hand down the knowledge and traditions (perhaps verbally) received.

This paper makes no attempt even to sketch the history and methods of that secret society of which we believe Francis Bacon to have been the centre and moving spirit, if not the true founder; but it may be said, in passing, that the same books and scraps of evidence which hint at these particulars—now and then lifting the curtain to give us a glimpse of the “concealed man,” the “concealed poet,” “magician,” or “Protens,” whom we believe him to be—tell us, even more plainly, that the mystery should not endure for ever. There seems to be but little doubt that Francis Bacon planned and desired that the revelation should take place at the end of an age—100 years; then the veil should be withdrawn, and from behind his curtain the great poet-philosopher should “pace forth” and be known as himself.

How much would have happened, how much did happen in that 100 years! We do not stop to discuss the complications which may, or must have, prevented the consummation at the appointed time, of the intended revelation; but it is evident that, at any moment from the insertion of those anagrams to the present day, the initiates of Bacon’s secret society (by whatever name it may now be called) would be furnished with simple and ready means whereby to vindicate the claims of their “Great Master.” Should controversy arise (and the prophetic soul of our poet must have foreseen that such controversy would at some future time be inevitable) his Sons of Science could, by means of such anagrams, produce mathematical proofs of his authorship not only of *Shakespeare*, but of all the rest of his multitudinous but unacknowledged works.\*

Opinions on matters of this kind can have no value unless the critic have taken some pains to master the principles upon which these anagrammatic ciphers are worked. Only by experiment and experience can any one be capable of establishing or disproving the accuracy of

\* It is only fair to other students to state that anagrams on the same principles as those which are here treated of are common to *nearly all other great works of the Elizabethan age*. Some Baconians consider that undue prominence has been given to the mere *Bacon-Shakespeare* controversy, and that this, which is but a branch of the subject, has been made to appear of paramount importance. Nevertheless, since, for the majority of readers, “Elizabethan literature” is embodied in *Shakespeare*, we depend upon that charmed name to conjure up interest in this question.



the examples here given, and of the genuineness of the method by which they are evolved.

The first proposition which presents itself for consideration is this : " Are these anagrams producible from certain given pages of the 1623 folio of *Shakespeare*, upon a uniform system such as is here described ? "

When this question shall have been decided, it will be soon enough to inquire, secondly, " Can the letters of these anagrams be arranged so as to form other sentences besides those of the kind here produced ? If so, what other sentences can be framed ? " It is a mistake, often made, to put this question first.

The third stage of inquiry must be relegated to mathematicians, who will doubtless be able to demonstrate the true scientific principle underlying these interesting puzzles, and regulating their construction.

It will readily be believed that belief in the existence of anagrammatic records throughout the whole of Baconian literature has not been reached at a bound. On the contrary, nearly ten years have passed since the curiosity and interest stirred by Mr. Donnelly's wonderful pioneer work and cipher discoveries, led to a close observation of the typography and pagination of Baconian books in general. The patient and ingenious researches also of Mr. James Cary and his successful results by means of the " wheel " cipher seemed to prove that the words and dates produced are subject to arithmetical principles. But with regard to

#### THE RECORDS CONTAINED IN THE ANAGRAMS.

let it be clearly understood that *there is here no question of any story or narrative*. The sentences evolved are all of one kind—their aim persistent, and uniform—namely, to keep green the memory of Francis Bacon, and perpetually to hand down records of his true and universal authorship—to enbalm within his own works that Fame or " good Name " which, he said, was the only *earthly* thing worth striving after.

Anagrams, similar to these in *Shakespeare*, seem to be ubiquitous in books of " the Elizabethan period," which (from totally different causes) have been attributed to Francis Bacon. The same method

which decipherers one decipherers all, with only such slight variations as show that they were composed upon a system understood by a great number of persons, and intended to be handed down traditionally. So long as books and literature shall endure, so long shall the records thus transmitted remain "all one, ever the same," rehearsing the statement that "*Francis Bacon, Lord Verulam, wrote this play,*" "*poem,*" &c.

Slight, then, and trivial as these anagrams may at first appear, they suggest to a thoughtful mind, possibilities almost too bewildering to contemplate. But without indulging in speculations, let us at least approach this inquiry with a due sense of its importance, and of the truth of Bacon's dictum, that

*"Most poor matters point to most rich ends."*

#### HOW THE ANAGRAMS ARE FORMED.

In the first place, the letters have to be collected, from which the cipher alphabets are to be formed. There may be 3, 4, or any number of such letters up to 9. These letters we call "keys," and they are *marked out*, or *pointed at*, by some definite, though not conspicuous lines on the page, which lines, prolonged by means of a pencil and ruler, will reach certain letters in the text—*i.e.*, will reach the "key-letters."

The key-letters indicate the arrangement of a series of alphabets, of which the corresponding letters are interchangeable, one being the *true*, the rest the *cipher* alphabets.

Those who were at the pains to examine into former statements concerning secret marks, and the "Tau" cipher, will remember that, following the clues given (in the former case by Marks, in the latter by the letter T), lines are ruled from point to point, and the letters through which the lines pass are written down, and form the material for the anagram. The "Tau" is most frequent in (though not peculiar to) title-pages, and since innumerable experiments seem to show that all such devices are for the purpose of secretly perpetuating the name and fame of FRANCIS BACON, the letters of this name, together with one or both of his titles, are in deciphering by means of the T, filled in, over and over again, until the necessary letters are exhausted. From the residue the decipherer proceeds to finish the sentence, being guided by the wording of the title-page itself, or by marks or clues observable in the type.

The residue usually forms itself readily into phrases such as "*wrote this treatise,*" "*these prayers,*" "*poems,*" "*plays,*" or whatever the subject may be.

In old books we sometimes find, twice or thrice repeated, the name of the reputed "author," as the *publisher* or *producer* of the work, and so forth. In modern books Francis Bacon appears as having written "*the first*" in this kind, whatever it may be.

These "Tau" ciphers are mere anagrams, such as a child might spell out from a box of letters. They frequently leave a surplus of T's, and sometimes a row of o o o o o, or of other letters which form no word. Although there are fixed rules for deciding upon the *starting points* (*i.e.*, the T's to be ruled from), no rule has yet been found to guide the decipherer as to *the order in which the letters are to be used*.\*

It is different with the apparently more scientific anagrams by means of which Francis Bacon or his friends have signed his name at the end of his works. These signatures are not made by the re-arrangement of a jumble of letters; they are formed by *exchanges of symbols for letters*; in fact, they are wheel-ciphers.

#### WHEEL CIPHERS AND THEIR WORKING.

The construction and use of a "wheel" in ciphers are generally understood. Yet, because these pages may fall into the hands of some one unacquainted with this simple means of secret writing, let us begin from the beginning, and explain the thing as though it were new.

(1) The old English alphabet consisted of twenty-four letters only:  $i = j$ ,  $u = v$ .

(2) This alphabet of twenty-four letters is written round a disc or "wheel," which it fills, as the figures on a clock fill the dial-plate.

(3) Upon a smaller disc the same alphabet is similarly written.

(4) A pin or pivot is passed through the centres of the discs,

\* This is the same difficulty which, in the first instance, Mr. Donnelly experienced. Since writing the above, we have been rejoiced to hear that he has vanquished this difficulty.

enabling them to revolve upon each other. Any one of the twenty-four letters of Alphabet 1 can be brought into juxtaposition with any letter of Alphabet 2. A word written in the *cipher* letters of the latter can be translated into the *true* letters of the former. To take an easy instance, say that we have found C and A to be "key letters." If, under the C of Alphabet 1, we place the A of Alphabet 2, we can translate or decipher the meaning of the letters d p y l a g q z y a m l, and we find that they spell out, on Alphabet 1, the words **Francis Bacon**.

This is a simple wheel cipher. Sometimes it is spoken of as "Wheatstone's," but Bacon mentions it in his *Advancement of Learning*, and it is described in books which seem to have been penned by himself. Mr. James Cary has made large use of the wheel, though chiefly for the purpose of extracting single words, or for resolving numbers into letters, and *vice versa*. Others, following in his track, have gained useful hints from clusters of letters as they occur together on the wheels, and which suggest words or sentences phonetically spelt.

In the cipher now brought forward it is hoped that further advance has been made, and that cryptographers, however differently they may set about their work, may find hints or aid in these anagrams, which are a development of the wheel principle.

Only two alphabets have been spoken of; this was for the sake of simplicity in explaining. There is no need to restrict ourselves to two alphabets, and the examples given further on show that from 3 to 9 alphabets are generally used.\* Now the eye becomes perplexed by so many concentric circles of letters, and, although it is somewhat wearisome to write out the alphabets over and over again, in straight lines, yet this plan is found in the long run to save time and puzzling. The decipherer should therefore begin by writing out the old English alphabet from A to Z. Upon this alphabet the letter which stands first among the cipher-keys should be marked, and beneath this marked letter the other keys should be written in a column—one under the other. For instance, suppose the letters M, E, T, I to be the keys, write thus :

\* It can hardly be doubted that initiates were spared much of the time and trouble required by the processes here described by being furnished with ready-made tables of progression, or keys of some kind.

a b c d e f g h i k l m n o p q r s t v w x y z  
 e  
 t  
 i

The line with m, being filled up as the true alphabet, we proceed to fill in the next line from e, continuing f g h i, &c., until r comes under z. Then, returning to the beginning of the line, under a we place s, and so on, again finishing with z under g, and the letters a b c d to join e. Here is the principle of a wheel cipher, though in the present case our alphabet might be joined end to end on a cylinder, instead of being joined end to end round a disc.

Alphabets 3 and 4 are, of course, treated in precisely the same manner, the result being four complete alphabets, of which it is best to number the lines, and of which *the first nine letters must now be cut off from the rest.* (The cause for this cutting off will presently appear.)

It has been found best at this stage (especially with *long* anagrams) to write out alphabetically the list of letters thus cut off from the rest, numbering each letter with the number of the line from which it is drawn. The following is now the state of the work :—

## NINE LETTERS.

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	s t v w x y z a b	c d e f g h i k l m n o p q r
3	h i k l m n o p q	r s t v w x y z a b c d e f g
4	x y z a b c d e f	g h i k l m n o p q r s t v w

(*Letters to be Checked.*)

1	2	4	1	2	4	1	4	1	1	4	1	4	1	1	3	1	3	3	3	3	3	3	3	2	2		
a	a	a	b	b	b	c	c	d	d	e	e	f	f	g	h	h	i	i	k	l	m	n	o	p	q	s	t
						2	2	2	1	2	4	2	4														
						v	w	x	x	y	y	z	z														

Next, we must write down a sentence which, if the rules of the cipher be complied with, will be *exactly* produced from the rows of letters cut off. As each letter is taken and matched to its fellow, it should be cancelled on the group of letters cut off from the alphabets, or, better still, it should be cancelled *on the alphabetical*

*List* \* Of the construction of the anagram sentences, or *formulae*, more will be said; but for the present let the patient cryptographer continue mechanically, and without reasoning, to fill up the letters of the sentence with their corresponding symbols. From the four alphabets we are then to make (*using only the first nine letters of each alphabet*) the following sentence of thirty-six letters:—

“ Francis Bacon, Lord Verulam, wrote this play.”

The cryptographer can take F from line 1, and cancel it on his list. There is no r on the list, but amongst the “equivalents” in the column under r he sees k; there is a k in the list, so he uses it to represent r. Next he cancels a, n, c, i, s, which are all in the list, and thus “*Francis*” is completed. Now for “*Bacon*.” B, a, c, and o are on the list, but there is no second n. The decipherer looks again amongst the “equivalents” under n and finds f. The second f is therefore cancelled, and the word “*Bacon*” completed.

For “*Lord*,” l, o, d are in the list; but, for the r, we take its “equivalent” (z). So, for “*Verulam*,” v and e are in the list, and the last z takes the place of r. Up to this point all has been easy and straightforward; but now the small amount of observation and common sense necessary for working these ciphers will be called into play. After “*Ver*” comes another v or u; but none is on the list, neither is there an unused “equivalent” in the column under v. But what are the “equivalents” for v? F is the first. The decipherer then looks to the column of equivalents for f, and perceives y, of which there is one unused in the list. So y is substituted for f in “*Francis*,” and the f is removed from “*Francis*,” and made to do duty for the second v in “*Verulam*.” L, a, and m are ready in the list to complete that word. For the word “*wrote*,” w, t, and e are to hand. For the r a second z must be used, for the o the equivalent g.

After “*ver*” comes another v or u; but none is on the list, neither there an unused equivalent in the column under v. But what are the equivalents for v? N is the first; but the only n has been used. However, F from “*Francis*” can be made to do duty for V in “*Verulam*”—a y being placed as equivalent for F. To fill up

\* It is needless to say that perhaps no two decipherers will check off the letters in the same order.

“Verulam” an a and m are ready; there is no l, so in its stead we use d or h.

So we go on, using first the letters of the ordinary alphabet; when these are exhausted, their equivalents. If these also fail, we must shift or exchange the letters.

It is well to note *letters in the list which would be superfluous were they not exchangeable.*

In the example above given there are g, k, q, x, x, y, y, z, z, none of which are in their own persons needed.

On the other hand, the list contains only three a's—the sentence requires four. There is no r in the list, but four r's are in the sentence. We have found it a good plan at an early stage of the deciphering to apply these otherwise useless letters to the filling up of letters of which the supply is insufficient. We may confidently rely upon the sentence thus worked being completed, with neither lack nor residence of letters.

Many words are needed to explain these things, and the multitude of explanations gives an air of difficulty and profundity. The same is the case whenever a mechanical process of construction has to be accurately detailed in writing, whether the explanation concern the making of a rabbit-hutch or of a rice pudding. But the business itself is, in fact, simple enough, demanding only a little time, patience, and method. The case is just such as Bacon speaks of, wherein, as he says, until the thing be discovered, men pronounce it to be impossible; but when it is discovered, they marvel that it had not been observed before.

Let us now turn for a few minutes to a consideration of

#### THE USE OF NUMBER 9 IN THE CONSTRUCTION OF SENTENCES.

Nine (or its multiples) occurs so often as a result in cipher problems that the writer has long felt assured that the mathematical principle ruling these anagrams would, in the end, prove to be connected with the properties of that remarkable number. Accordingly, when experimenting upon 5 alphabets, of which the key letters are r, o, i, n, d,\* it was resolved that attention should be focussed upon this subject.

\* See forward the specimen from the *Comedy of Errors*.

The 5 alphabets were duly written out and the first 9 letters cut off in a manner already described. An ordinary Baconian anagram was written down, agreeing in the number of its letters with the  $5 \times 9 = 45$  thus cut off. We then attempted to construct the sentence precisely on the plan just described, when with some surprise and greater pleasure we found the sentence evolving itself to perfection:—

“*Francis Bacon Ld. Verulam and Anthony B. writ these plays.*”

Another attempt produced:

“*Francis Bacon and his brother Anthony wrote this play.*”

Sentences of from 21 to 81 letters ( $3 \times 9$  to  $9 \times 9$ ) were then framed in progressive order, and with equal success, no change being made in Names or Titles, or in the general form of the record.

These experiments seemed to prove that Anthony was indeed as his brother termed him, his “consorte,” and that he had a hand in the plays of the “first period,” at least. Later experiments suggest that he helped in the plots or first sketches of nearly all, but for the present we must dismiss this part of the subject. The sentences were, from the first attempt, built up in a regular manner, exhausting every letter in the cipher collection, and leaving neither surplus nor deficit.

Thenceforward the key letters of the *Shakespeare* folio and of many other works were systematically collected, and (when the rules for deciphering are duly complied with) have never failed to yield similar results, however different may be the key letters, or whether these keys be few or many, and the sentence, consequently, short or long.

To most people who interest themselves in arithmetic and cipher work, it is probably known that any 9 consecutive numbers, when added together, will produce a sum equal to a multiple of 9, and that the sum will also add up to 9. Thus:—

$$\begin{array}{ll}
 1+2+3+4+5+6+7+8+9=45. & 4+5=9 \\
 2+3+4+5+6+7+8+9+10=54. & 5+4=9 \\
 3+4+5+6+7+8+9+10+11=63. & 6+3=9 \\
 4+5+6+7+8+9+10+11+12=72. & 7+2=9 \\
 5+6+7+8+9+10+11+12+13=81. & 8+1=9
 \end{array}$$

And so forth in a progression of 9.



Now, if we number the letters of the alphabet in regular order, it follows that the sum of the *values* of these letters must follow the same rule:—

$$A^1 + b^2 + c^3 + d^4 + e^5 + f^6 + g^7 + h^8 + i^9 = 45, \quad 4 + 5 = 9$$

And so forth. Hence, though in these ciphers we seem to be dealing with letters, we are in truth dealing with numbers, and this is why, floundering about and soon out of our depth, we call mathematicians to the rescue.

A point should here be examined, with regard to precise limitation of the number of letters to be taken as cipher keys. It is clear that when a line is ruled towards a group of letters, that line must pass *through one or between two letters*. In the latter case it seems almost equally clear that, if touched, *both* letters must be used, otherwise many of the shorter anagrams would remain imperfect.

But, again, where is the ruled line to stop? This question can at present only be answered by observation and experience. No scientific law has yet been discovered which decides it, and if any reader of the present notes can discover such a law he will confer a great boon upon the writer, and on cryptographers in general, by communicating his discovery. Meanwhile, we can but fall back upon the two faithful friends above mentioned, Experience teaching us that Truth, however hidden, will be discovered by Observation, and Observation teaching us to keep a sharp look-out for hints such as these:—

- (1) Changes of type—Roman, Italic, &c.
- (2) Broken or deformed letters.
- (3) Misplacement or crowding, which may bring together the letters to be used.
- (4) Breaks or faults in the vertical lines which divide the columns.\*
- (5) Horizontal bars or stops.
- (6) Verbal hints in the text: “Stop,” “Heere,” “End,” “Do not pass,” “Stay behind.”

Such seem to be true instructions to the cryptographer, and probably they were imparted verbally to the duly initiated.

\* N.B.—These clues have been removed in the “Halliwell Phillipps” reduced *fac-simile* (pub. : Chatto and Windus). In other respects, discrepancies between the original folios and their *fac-similes* have been found.

That we may not worry or become puzzle-headed over these simple though ingenious anagrams, it is well to mention that precautions have been taken to prevent *slight* errors on the part of the decipherer, slight deviations in the ruling of a line, difference in the thickness of the pencil used, or an error in the length of a line, from materially affecting the general result of the deciphering.

Many experiments have been made with the special object of testing this matter, and these seem to show the type—or, rather, *the calculations based upon the proportions of letters in the English alphabet*—to be so nicely adjusted as to prevent any venial slips from altering the record. No one who seriously works at these anagrams will fail, for instance, to find that, by prolonging the lines, he merely prolongs or repeats part of the sentence; he does not interfere either with its construction or its general tenor. The names and titles may be in full or abbreviated. The name of Anthony, “his brother,” may be included or omitted, but nothing changes the purport of the sentence, if worked on the plan described above. For ever it continues to reiterate that

“FRANCIS BACON LORD VERULAM WROTE THESE PLAYS.”

Is it then unimportant which letters are pointed out for use? Would any other letters equally well suit the case, and produce the required sentence? Surely not. After giving a few examples of the gradual development of the anagram from early stages until it reaches perfection in nine times nine letters, we will endeavour to summarise all that has yet been found, which may enable beginners quickly to distinguish the key letters and to discriminate between the true and the false.

It may assist the work of other decipherers if we here append a table of the progressive stages of development through which the sentence passes in proportion as the key letters are increased in number: in other words, as we add on the extra 9 letters and their additional value, 9.

The shortest Baconian anagrams (“*Fran. Bacon*”=9 letters, and “*Fr. Bacon wrote this book*,” “*poem*” or “*play*”=18 letters) have not been met with in the particular class of records with which we are

now concerned. Nevertheless, since they are found elsewhere, we include them in the following table:—

Alphabets.	Letters.	Sentences.
1—	9.	“ Fran. Bacon ” or “ Mr. Fr. Bacon.”
2—	18.	“ F. Bacon writ this play,” or— “ Fran. Bacon wrote this.”
3—	27.	“ Francis Bacon wrote these plays,” or— “ F. and Ant. Bacon wrote these plays.”
4—	36.	“ Francis Bacon Lord Verulam wrote this play,” or, “ Francis and Anthony Bacon writ these plays.”
5—	45.	“ Francis Bacon Ld. Verulam and Anthony B. wrote this play.”
6—	54.	“ Francis Bacon Lord Verulam Visct. St. Alban and Anthony Bacon wrote this play,” or— “ Francis Bacon Ld. Verulam and his brother Anthony wrote this play.”
7—	63.	“ Francis Bacon Lord Verulam Visct. St. Alban and Anthony Bacon wrote this play.” “ Francis Bacon Ld. Verulam Vct. St. Alban and his brother Anthony writ this play.”
8—	72.	“ Francis Bacon Lord Verulam Visent. Saint Alban and his brother Anthony wrote this play.”
9—	81.	“ Francis Bacon Lord Verulam Viscount Saint Alban and his brother Anthony Bacon wrote these plays.”

No anagram of this kind has yet been found which extends beyond the *nine* alphabets, or which would be improved by the addition of a tenth: 9 times 9 are 81. 'This is the number of the Witches' charm in *Macbeth* :—

“ Weary sev'n nights, 9 times 9,  
Thrice to mine, and thrice to thine,  
And thrice again to make up 9—  
Peace ! the charm's wound up.”

It is questionable whether the anagrams are intended to be worked out by means of 3 alphabets only (= 27). No such anagram has been

found, to which it would not be equally fair and reasonable to add a 4th letter. On the other hand, most of the sentences from 3 alphabets require an exchange of analogous letters: k=c or q, s=z, &c., according to the "license" which "Camden's" anagrammatist accords himself. There are nevertheless a few combinations of 3 alphabets which produce the sentence of 27 letters, "*Francis Bacon wrote these plays,*" and many more such alphabets form sentences including abbreviations of the name *Anthony*, or *Antonie*. The following are specimens of these varieties.

With regard to the key letters, it may be well to say that, if the same letter occurs on any two or more of the lines ruled from the pointers, it must not be again used. In many instances, anagrams of only 3 or 4 alphabets may be extended, even to the completion of the sentences, but in every case *repeated letters should be omitted*.

### THREE ALPHABETS—27 LETTERS.

(1) *Experiment.*

(Key letters t, a, i).

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	g h i k l m n o p	q r s t v w x y z a b c d e f
3	p q r s t v w x y	z a b c d e f g h i k l m n o
2 1 2 1 1 2 1    3 3 1 2 2    3 3 3 2 5    2 3 1 3 2    1 1 1 3 2 m g g d i p h    q p e o n    w r v k t    i x e s l    f b a y h <b>F r a n c i s   B a c o n   w r o t e   t h e s e   p l a y s</b>		

(2) *Love's Labour's Lost.*

(Key letters o, t, h).

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	f g h i k l m n o	p q r s t v w x y z a b c d e
3	t v w x y z a b c	d e f g h i k l m n o p q r s
2 2 3    1 1 1 1 1    1 2 1    3 3 3    3 5 2 3 2    3 2 2 2    3 1 2 1 l n c    b f e h g    a g i    a y b    w x o t k    z h i m    v e f d <b>F r c .   B a c o n   a n d   A y . B   w r o t e   t h i s   p l a y</b>		

(3) *The Two Gen. Ver.*

(Key letters o, t, h, as above).

The same as above from *Love's Labour's Lost*.

## FOUR ALPHABETS—36 LETTERS.

*The Merchant of Venice.*

(Key letters e, s, o, w).

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	o p q r s t v w x	y z a b c d e f g h i k l m n
3	k l m n o p q r s	t v w x y z a b c d e f g h i
4	r s t v w x y z a	b c d e f g h i k l m n o p q

2 2 1 3 2 2 1 1 2 3 3 2 3 4 3 1 2 1 4 1 4 4 2 4 1 1 2 4  
 p r a n q s g b o q o x L y r d v e r i z a w w f e t s  
**F r a n c i s B a c o n L o r d V e r u l a m w r o t e**

4 1 4 3 3 4 3 3  
 t h x s p v k m  
**t h i s p l a y**

Or the following—

2 1 1 3 2 2 3 4 1 2 2 4 2 4 4 1 1 3 3 3 1 1 2 2 1 4  
 p f a n q s s a b v o x t r y x h p o q c e w r i t  
**F r a n c i s a n d A n t h o n y B a c o n w r i t**

3 4 4 1 4 1 4 3 3 3  
 l z s g w d v r m k  
**t h e s e p l a y s**

*Richard III.*

(Key letters s, i, h, o).

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	q r s t v w x y z	a b c d e f g h i k l m n o p
3	p q r s t v w x y	z a b c d e f g h i k l m n o
4	w x y z a b c d e	f g h i k l m n o p q r s t v

2 2 1 1 2 3 2 2 2 4 1 1 1 4 1 2 3 4 1 2 4 3 4 4 3 4 2 4  
 v r a d y y s x w y e e b e h z v a g q b w c w r d t e  
**F r a n c i s B a c o n L o r d V e r u l a m w r o t e**

1 2 1 3 3 4 3 3  
 t x i s p b q y  
**t h i s p l a y**

## FIVE ALPHABETS = 45 LETTERS.

*The Comedy of Errors.*

(Key letters: col. 1, r, o, i; col. 2, n, d).

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	x y z a b c d e f	g h i k l m n o p q r s t v w
3	r s t v w x y z a	b c d e f g h i k l m n o p q
4	w x y z a b c d e	f g h i k l m n o p q r s t v
5	m n o p q r s t v	w x y z a b c d e f g h i k l

1 3 1 5 1 4 3    2 2 2 1 2    1 1    3 1 5 5 4 3 2    2 3 5  
 b r a n c e s    b a c f z    h d    v e r q e a y    x z v  
**F r a n c i s   B a c o n   L d.   V e r u l a m   a n d**  
 3 4 3 2 5 1 3    4    3 2 2 5 4    5 4 4 5    1 4 5 4  
 x z t e o i y    b    w d f t w    p d a s    g x m y  
**A n t h o n y   B.   w r o t e   t h i s   p l a y**

Or—

1 3 1 5 2 1 5    2 2 2 1 2    1 1    3 4 5 5 4 2 5    5 1 3 3    1 3  
 c r a n c e s    b a y f z    g d    v b r m e x d    q i s t e t  
**F r a n c i s   B a c o n   L d.   V e r u l a m   V i s t.   S t.**  
 3 4 2 4 3    3 2 5 5 1    2 4 3 5    1 1 4 4  
 x x y w z    w d o t e    f z a p    b h a y  
**A l b a n   w r o t e   t h i s   p l a y**

## SIX ALPHABETS = 54 LETTERS.

*A Midsummer Night's Dream.*

(Key letters: col. 1, t, e, n; col. 2, a, g, s).

Note in the original the break in the perpendicular rule between the column at s.

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	l m n o p q r s t	v w x y z a b c d e f g h i k
3	t v w x y z a b c	d e f g h i k l m n o p q r s
4	g h i k l m n o p	q r s t v w x y z a b c d e f
5	n o p q r s t v w	x y z a b c d e f g h i k l m
6	z a b c d e f g h	i k l m n o p q r s t v w x y

2 2 1 2 2 1 1    1 3 3 2 4    2 4 5 5    3 1 3 5 4 5 5  
 q r a n p e f    h a w o n    l o r q    v d y v l n x  
**F r a n c i s    B a c o n    L o r d    V e r u l a m**

6 1 2 4 5 1 2 2    5 6 4 3 3    1 1 3 4 4    5 6 6 5 6  
 f i s p o b m t    s a h y t    g e b g m    w e b t d  
**V i s c o u n t    S a i n t    A l b a n    w r o t e**

6 6 4 3    5 4 6 6  
 g h i z    p k z e  
**t h i s    p l a y**

SEVEN ALPHABETS=63 LETTERS.

*Henry V.*—p. 95.

(Key letters: col. 1, a, e; col. 2, i, n, w, t, o).

The stops are made by the italics: col. 1, *flourish*; col. 2, *Henry*.

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	e f g h i k l m n	o p q r s t v w x y z a b c d
3	i k l m n o p q r	s t v w x y z a b c d e f g h
4	n o p q r s t v w	x y z a b c d e f g h i k l m
5	w x y z a b c d e	f g h i k l m n o p q r s t v
6	t v w x y z a b c	d e f g h i k l m n o p q r s
7	o p q r s t v w x	y z a b c d e f g h i k l m n

1 3 1 2 1 1 4    1 5 5 3 3    2 1    4 1 4 6 3 6 5    7 2 2 7 4  
 f r a n c i s    b a c o n    l d    v e r u l a z    v i f p t  
**F r a n c i s    B a c o n    L d.    V e r u l a m    V i s c t.**

7 6    2 3 5 3 3    4 4 5    5 6 7 4 3 2 6    6 4 4 6 2    5 4 6 5 7  
 s t e p b i n    n w d    w w t q k w e    b o q x g e n e y r  
**S t. A l b a n    a n d    A n t h o n y    B a c o n    w r o t e**

6 7 6 6    4 6 7 3  
 y q x x    p z o m  
**t h i s    p l a y**

## EIGHT ALPHABETS = 72 LETTERS.

*The Two Gentleman of Verona.*(Key letters: col. 1, *none*; col. 2, c, u, i, n, e, t, s, l).

The letters are all italics. Stop at the original rule, or bar.

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	s t v w x y z a b	c d e f g h i k l m n o p q r
3	g h i k l m n o p	q r s t v w x y z a b c d e f
4	l m n o p q r s t	v w x y z a b c d e f g h i k
5	e d e f g h i k l	m n o p q r s t v w x y z a b
6	r s t v w x y z a	b c d e f g h i k l m n o p q
7	q r s t v w x y z	a b c d e f g h i k l m n o p
8	i k l m n o p q r	s t v w x y z a b c d e f g h
3 1 4 3 1 1 2 1 2 5 3 4	3 4 6 4	2 1 7 1 4 6 7 6 3 4 8 8 2
m r a n c i s b a c o n	l o r m	v e r f l a s v i s r n t
<b>F r a n c i s B a c o n</b>	<b>L o r d</b>	<b>V e r u l a m V i s c n t</b>
6 5 8 5 4 3 1 2 5 2	4 2 5	5 3 7 8 5 2 7 1 5 8
s i i f t g d b g y	q w d	h p v m k x t h e k
<b>S a i n t A l b a n</b>	<b>a n d</b>	<b>h i s b r o t h e r</b>
5 6 5 8 6 4 6	8 3 7 6 8	8 2 6 7 3 7 7 7
g w l q x p y	o k x t p	l z z z h w q y
<b>A n t h o n y</b>	<b>w r o t e</b>	<b>t h i s p l a y</b>

## NINE ALPHABETS = 81 LETTERS.

(Key letters: col. 1, e, a, o, n; col. 2, l, f, r, t, m).

Stop—the horizontal rule under the head-line.

1	a b c d e f g h i	k l m n o p q r s t v w x y z
2	w x y z a b c d e	f g h i k l m n o p q r s t v
3	k l m n o p q r s	t v w x y z a b c d e f g h i
4	i k l m n o p q r	s t v w x y z a b c d e f g h
5	g h i k l m n o p	q r s t v w x y z a b c d e f
6	b c d e f g h i k	l m n o p q r s t v w x y z a
7	n o p q r s t v w	x y z a b c d e f g h i k l m
8	p q r s t v w x y	z a b c d e f g h i k l m n o
9	h i k l m n o p q	r s t v w x y z a b c d e f g



1 3 1 3 3 1 3    1 2 2 3 4    3 4 4 1    7 1 7 8 4 2 3    3 4 7 6 5 4 5 7  
 f r a n k i s   b a c o n   l o r d   v e r v l w m   q i s c o q n t  
**F r a n c i s B a c o n L o r d V e r u l a m V i s c o u n t**  
 8 4 5 7 8    1 5 2 6 2    3 7 4    1 6 7    8 8 5 4 1 2 6    5 8 5 7 8 9 2  
 s k i n p   g g b b x   p w m   h i o   p r k p h e g   h w p q x i y  
**S a i n t A l b a n a n d h i s b r o t h e r A n t h o n y**  
           8 6 8 2 9    6 2 6 9 6    7 9 5 1 5 9 9 9 8 9  
           q h y d n   f z d p e   p q m e l l m k t o  
**B a c o n w r o t e t h e s e p l a y s**

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It is time to return to the question, "Is it unimportant which letters are taken for use in these anagrams?" or, "Will all or any letters suit the case, and produce the required sentence?" Again the answer is, "*Surely not.*"

The following few observations may aid inquirers. The writer heartily wishes that they were more conclusive; but, in the beginnings of discovery, each new particular should be, Bacon says, as "a thread to be spun upon." May others more able, taking up these loose ends, spin and weave them into stuff so tough as to be indestructible by any effort to wrest or rend it.

#### HINTS AND SUGGESTIONS CONCERNING THE CONSTITUTION OF THE CIPHER ALPHABETS.

1. In endeavouring to discover some underlying principle in the construction and application of these wheel ciphers, let no one be discouraged if, at a first glance, he fail to perceive any chain of connection—any bond of union amongst the detached letters collected by the "pointers." These so-called key letters are, after all, mere ingredients in so many alphabets, and we submit (with much diffidence) the suggestion that, not so much the key letters as *the initial letters of the alphabets, their proportional distance from each other, and their sums* (as well as the sums of the cipher letters which they control), are the points upon which the whole matter will be found to turn.

In all these calculations we continue to encounter number 9 and its multiples, and here also we have to remind ourselves that we are dealing with a wheel cipher, and that we must be prepared to continue

counting round the wheel, so that A will sometimes have a value, not of 1 but of 25: B = 26, C = 27, and so forth.

2. The sum of the first 9 letters of the alphabet is a multiple of 9.

$$A^1 + B^2 + C^3 + D^4 + E^5 + F^6 + G^7 + H^8 + I^9 = 45 \quad (4 + 5 = 9).$$

3. If the first letter (A<sup>1</sup>) be dropped, and if the cipher alphabet be made to begin at B<sup>2</sup>, the 9th letter will be K<sup>10</sup>; so that, practically, 1 has been subtracted, and 10 added, which is equal to the addition to the first alphabet of 9 only.

$$B^2 + C^3 + D^4 + E^5 + F^6 + G^7 + H^8 + I^9 + K^{10} = 54 \quad (5 + 4 = 9).$$

Proceeding in this fashion, we drop at the beginning of each new series, a number which, subtracted from the value of the letter added at the end, forms invariably a multiple of 9. This continues until we reach the 16th series, beginning with Q.

But here (*if the letters be valued as before*, A = 1, B = 2, &c.), the regularity ceases. The alphabet whose initial letter is R, including A as the 9th letter, does not add up into a multiple of 9, and the sums of the succeeding alphabets to Z are irregular, as may be seen by the following table:—

$r^{17} + s^{18} + t^{19} + v^{20} + w^{21} + x^{22} + y^{23} + z^{24} + a^{25} = 165$	$(1 + 6 + 5 = 12).$
$s^{18} + t^{19} + v^{20} + w^{21} + x^{22} + y^{23} + z^{24} + a^{25} + b^{26} = 156$	$(1 + 5 + 6 = 12).$
$t^{19} + v^{20} + w^{21} + x^{22} + y^{23} + z^{24} + a^1 + b^2 + c^3 = 135$	$(1 + 3 + 5 = 9).$
$v^{20} + w^{21} + x^{22} + y^{23} + z^{24} + a^1 + b^2 + c^3 + d^4 = 120$	$(1 + 2 = 3).$
$w^{21} + x^{22} + y^{23} + z^{24} + a^1 + b^2 + c^3 + d^4 + e^5 = 105$	$(1 + 5 = 6).$
$x^{22} + y^{23} + z^{24} + a^1 + b^2 + c^3 + d^4 + e^5 + f^6 = 90$	$(9 + 0 = 9).$
$y^{23} + z^{24} + a^1 + b^2 + c^3 + d^4 + e^5 + f^6 + g^7 = 75$	$(7 + 5 = 12).$
$z^{24} + a^1 + b^2 + c^3 + d^4 + e^5 + f^6 + g^7 + h^8 = 60$	$(6 + 0 = 6).$

It should, however, be noted that, where these sums do not *singly* amount to 9 or its multiples, two successive sums do so—*e.g.*,  $12 + 6 = 18$ ,  $3 + 6 = 9$ .

We further observe that if (instead of continuing after the end of the first alphabet, to reckon as before A=1, B=2, &c.) we continue the numbering onward after the first z, and reckon A=25, B=26, C=27, and so forth the progression of 9 continues as a matter of course in the sums of the cipher letters.

4. A long course of experiments seems to have proved that no com-

bination of letters producing alphabets whose initials are all included in the first or the last 9 letters (a to i or q to z), nor even a series of alphabets in which these initials are in the majority, will produce the anagrams in question. In the sentence of 27 letters—“*Francis Bacon wrote these plays*”—10 to 16 letters have, in every attempt, remain unmatched. One or two such nonconformist alphabets may be introduced amongst a majority of others complying with the rest of the conditions seemingly exacted by the cipher rules; but of themselves (so far as present experience shows) they do not suffice to produce the signatures of Francis Bacon or his brother Anthony, neither do they produce any anagram to the purpose, nor approaching in completeness to the examples which have been produced by (what seems to be) the correct method.

5. Further, it appears that these anagrams are not producible from alphabets *in sequence, within the first 9 letters*; indeed, *many* sequent letters from any part of the alphabet seem (so far as has been tried) to fail in forming the anagrams. An effort to test this point has been made in the case, first, of the short sentences, by taking as initial letters the progression of three alphabets from A to Z, alphabets of which the initials are A, B, C, B, C, D, C, D, E, &c.; but in no case has it been found possible to form a perfect anagram: indeed, out of the 27 letters first experimented upon, from 10 to 17 letters remained in each case unmatched. It will easily be believed that similar attempts upon the enlarged sentences, including 36, 45, 54, 63, 72, and 81 letters, were equally failures.

6. We have seen that the value of any series of 9 letters, beginning at  $A^1$  and ending with  $Z^{24}$  has the sum of a multiple of 9. We have also seen that the sums of any 9 letters beginning with r, s, t, v, w, x, y, z, are “irregular,” and, for the most part, do not form multiples of 9.

It now becomes a question how many of these nonconformist alphabets may be admitted into a series of cipher alphabets without upsetting the anagram? We also inquire whether, where two or more such irregular successions of letters occur, any compensating circumstances can be found to counterbalance them?

Without pretending to lay down rules, or to dogmatise on any point, we again venture to give the results of many experiments, all

tending to show that where the irregular series (with initials r to z) are introduced, the anagrams will still work out well, if there be a distance of 9 between two or more of the initial letters of the cipher alphabets. Take, for instance, the anagrams of 4 alphabets from the *Merchant of Venice* and from *Richard III.* (p. 17).

In the former instance the value of the 9 letters in line 4 is=165.

In the latter     ,,     ,,     ,,     ,,     ,,     ,,     ,,     ,,     ,, =105.

Neither of these lines has a sum equal to a multiple of 9 (although the sum of the digits equals 18); but the letters r and w, with which they respectively commence, occur both together in the series of 5 alphabets from the *Comedy of Errors* (p. 18). In the example of 8 alphabets from the *Two Gentlemen of Verona* (p. 20) the irregular initials r and s also appear. *Yet all these collections of letters work out correctly, and form their respective anagrams.*

When such is the case, a compensation seems to be found in the *distances* of the initial letters from each other, in the ordinary alphabet. To illustrate this, let us take the 8 initial letters from the *Two Gentlemen of Verona* (p. 20). They are these—a, s, g, e, c, r, q, i. On examining their distance from each other, we see that

The distance from a to i ( <i>inclusive</i> ) is	9.
,,     ,,     ,,     c     ,,     l     ,,     ,,	9.
,,     ,,     ,,     i     ,,     r     ,,     ,,	9.
,,     ,,     ,,     q     ,,     a     ,,     ,,	9.
,,     ,,     ,,     r     ,,     a     ,,     ,,	9.
,,     ,,     ,,     q     ,,     i     ,,     ,,	18.
,,     ,,     ,,     a     ,,     s     ,,     ,,	18.
,,     ,,     ,,     s     ,,     l     ,,     ,,	18.
,,     ,,     ,,     l     ,,     a     ,,     ,,	18.

In the 4 alphabets from the *Merchant of Venice* the 4th line is irregular but then

The distance from r to a ( <i>inclusive</i> ) is	9.
,,     ,,     ,,     r     ,,     k     ,,     ,,	18.

Such is the usual experience, yet the rule does not always hold good. In the 4 alphabets from *Richard III.* there is an irregular line begin-

ning with w. In this case we find no distance of 9 between any of the letters, yet the anagram works out rightly. Again we seek for some extenuating or compensating circumstance, and find one fact, of the value of which others must judge.

We find that, of all the "irregular" alphabets, that beginning with w is the only one in which the letters from *the first turn of the wheel*, the first alphabet (*i.e.*, w<sup>21</sup>, x<sup>22</sup>, y<sup>23</sup>, z<sup>24</sup>) add up to a multiple of 9— $21 + 22 + 23 + 24 = 90$ .

The signatures to all the *Shakespeare* plays, as well as many others, have been worked out, and can be produced when required; but for the present we refrain from multiplying examples, for he who will not be at the pains to consider these few pages will surely not be persuaded to become industrious by the sight of many. On the other hand, these few hints and instances will suffice to encourage the true inquirer, who will speedily multiply his own experiences.\*

Let us sum up the points which seem needful for the construction of the cipher alphabets.

1. The added values of the first 9 letters should amount to a multiple of 9—*i.e.*, 27, 36, 45, 54, 63, 72, 81.

2. The initial letters of these alphabets must not be capable of being arranged in *sequence*.

3. They must not all be drawn from the first 9 letters or from the last 9 letters of the English alphabet.

4. If they infringe these rules, the defect must, it seems, be compensated by ensuring that the distance between some two of them, at least, be equal to 9, *inclusive*, or—

5. The initial letters should have values which, added together, make a sum of 9.

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It now only remains that we briefly state the difficulties and objections which have been raised to what some are pleased to call our "theory." It is easy in a few words to propound a question or a difficulty which it would require many pages to answer. We have endeavoured briefly to reply to the animadversions or contentions of

friends and foes, and, to meet some of the thorniest points, have appended a few illustrations of anagrams *within* the plays, and hints for extracting them.

#### QUERIES, OBJECTIONS, AND ANSWERS.

Objections and criticisms have been invited, and many have been received with regard to the present paper. These objections all range themselves under one or another of the following propositions:—

1. That the thing is impossible, to which we can only reply that, if a thing can be done, it is not impossible. We claim that it has been done.

2. The second objection is more reasonable, and demands a reply, proving as it does that the objectors have misunderstood the principle upon which the anagrams are supposed to have been inserted. Our explanation, then, cannot have been clear. “It is,” say our friendly objectors, “inconceivable that the poet can have written his lines so as to ensure that certain letters shall be cut by lines ruled from the pointers, or by any such device. Think of the trouble, complication, expense, &c., &c.,” all assuming the type to be elaborately marshalled so as to be cut by lines from the pointers, whereas, according to our own belief, the pointers were chiefly, and as a rule, placed so as to point to serviceable letters after the type was set up.

If we write the word **FINIS** on a slip of card, and place it under the last line in a page, we see how easy it is (*knowing what combinations of letters to avoid*) to make the uprights or pointers, F, I, I, direct the course of a ruler to letters serviceable for the cipher alphabets; or, at least, the slightest spreading out, or compression of the type, a slight pushing of a whole line to right or left will bring about the desired result. For instance, in the names of the actors at the end of *Measure for Measure*, printed in italics, the whole number of 9 letters is ruled through in col. 2, from the second I. The first I and the F point only to blank space. The same thing happens in *The Merry Wives*, *Hamlet*, and *Cymbeline*, and in the *downward* lines from F, I, at the end of *Othello*, where no letters are required in col. 1, because the required 9 key letters are found in col. 2.

On the contrary, at the end of the *Taming of the Shrew* no key

letters are needed from col. 2. *The second I, therefore, is shifted, so as to be placed immediately under the vertical line which divides the columns.* It consequently points to no letters.

That these arrangements are the result of contrivance, and done with an object, seems indubitable, and our convictions on this head are not diminished by a consideration of the way in which *FLAVIS* is squeezed in at the end of *Much Ado* and *FINIS* in the *Winter's Tale*. We do not, however, pretend to *prove* this matter by any one particular; rather, it must prove itself by a multitude of small pieces of evidence, and chiefly by its results.

3. The next, and perhaps most common, objection is that the alphabets which make our series of sentences will "make anything"—that it would be as easy to produce a record that William Shakespere wrote the plays as that Francis Bacon did so. In fact, many critics have produced such records, which they consider as "quite satisfactory," or "accurate enough for a puzzle."

Such statements, although incorrect, have in them some grains of truth. The cipher alphabets will not make "anything," but they will make a great variety of sentences in no way to the point, having no relation whatever to the matter in hand. We have succeeded in concocting a variety of sentences, all differently worded, and in no form of progression, declaring that Victoria the Good, Queen of Great Britain and Empress of India, has reigned for sixty years, that we celebrate her Diamond Jubilee, that we wish her long life and many blessings. We have been able to declare that she wrote the Shakespeare plays, and that Ben Jonson wrote them. We have also been able to write a portion of our own name and address. But to what purpose are such things? They are useless, excepting to strengthen the evidence that the anagrams are constructed upon mathematical principles and by calculation founded upon the composition of the English alphabet.

But the far-seeing Bacon must have seen enough to "create a perfect guess" that, hereafter, controversies must arise concerning the mighty works, the vast library which he was preparing in secret, to bequeath to posterity. With regard to the Shakespeare plays, he would know for certain that if the authorship were ascribed to any one,

excepting himself, it would be to the man whose name approached to that on the title-page. He and his friends seem, consequently, to have contrived that by no means shall the record that William Shakespere, of Stratford-on-Avon, wrote these plays be producible in any perfection, or in any progressive form, from our cipher alphabets.

This point about William Shakespere has, we need hardly say, exercised the brains of opponents and friends alike. The following anagrams appear to the decipherers "very fairly perfect—quite sufficient to show the drift," or "eminently successful," that is, in the sense of proving that anything can be made, and that there is as much against as in favour of the Baconian anagrams.

(1) Will. Shaxpurre writ these plays (27 letters—3 couples  
+ + +  
unmatched).

(2) Will<sup>m</sup>. Shakp<sup>r</sup>. wrote these plays (27 letters—4 couples un-  
+ + + +  
matched).

(3) Will. Shaxper, of Stratford, writ these plays (36 letters—  
+ + + + +  
6 couples unmatched).

(4) The immortal Will<sup>m</sup>. Shakespeare wrote all these plays  
+ + + + + + +  
(=45 letters—10 couples unmatched).

(6) William Shakespeare, the sweet Swan of Avon wrote all  
+ + + + +  
of these plays (=54 letters—10 couples unmatched).  
+ + + + +

(5) Willy Shaxper, the sweetest of poets, wrote these  
+ + + + +  
plays (=45 letters—9 couples unmatched).  
+ +

And so on, the imperfections usually increasing with the increase of the number of letters; whereas, in the Baconian anagrams the facility of working the anagrams to perfection, becomes greater in proportion as the 9's are added on.

\* Since the above was written we have made simpler and more perfect anagrams of the kind; but they do not admit of regular progression.



Only one anagram of this kind has been submitted to the writer, which is, so far as it goes, *complete*. It is this:—

“*Will. Shakespeare wrote these plays h'mself*” (—36 letters).

But here the very sentence proclaims itself *made up*; it is no part of a progression or gradual development of sentences, and the imperfect word “h'mself” is, to say the least, superfluous.

4. Since the above paragraphs were written, a further objection has been raised which may take the following form: “Your idea of the importance of the number 9 in this matter is merely fanciful. Any other digit would equally well answer the purpose, and produce similar sentences.”

To this our answer is threefold:—

(a) The statement is incorrect. Having worked out with the same key letters as in our example anagrams with squares of 8, 7, 6, 5, 4, 3, we have found that about 1 in 6 of such attempts have been quite perfect. For the rest the average of faults, or unmatched letters, is from 2 to 6 or 7, according to the numbers of letters used.

(b) By no means could the perfect sentence, “Francis Bacon Lord Verulam Viscount Saint Alban and his brother, Anthony Bacon, wrote these plays,” be produced by any digit but 9, seeing that the sentence contains  $9 \times 9$ , or 81 letters.

(c) Sentences from other digits must after all follow the rules for the anagrams of the square of 9.

The writer, before seeking for criticism or help, worked out, in order to obtain satisfactory evidence on this matter, upwards of 70 anagrams in which (with due variety of spelling or abbreviation) we endeavoured to make the anagram declare that Will, William, or Will<sup>m</sup>., Shaksper, Shakspere, Shaksper, Shaksperre, Shakesper, Shakespere, Shaxpur, Shaxpurre, Shaxper, or Shaxspere (with many more variations and modifications) “wrote these plays.” We attempted to make sentences in a progression of 9's, bringing to our aid epithets such as “*greatest*,” “*most famous*,” “*heaven-born*” “*poet*,” and with the addition of “*actor*,” “*manager*,” “*Stratford*,” and “*Stratford-on-Avon*.” Rarely was the effort successful, and the successful instances are “*made up*” and not “*progressive*” sentences.

If any have courage to pursue this investigation a stage further, and to try the result by a progression of anagrams (which, beginning as usual with 27 or 36 letters, advance through all the stages until they reach completion), he may have a better reward for his labours *by introducing a negative*.

He must, however, in the advanced sentences, introduce not only the address and avocations of the man, Will. Shakspeare, but some unpleasing epithets found elsewhere in connection with him, and with which we at present refrain from shocking the eyes of our readers.

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Those who weary of the terminal records may perhaps be better pleased with some, arranged on precisely similar principles, excepting that *the key letters are given, separately or in one word*, and which are scattered throughout the plays. Let them consider, for instance, the letters M, O, A, I, by which the laughing waiting woman contrives to hoax Malvolio in *Twelfth Night* (ii. 5): “M, O, A, I,” he soliloquises, “*What should that alphabetical sequence portend?*”

In the present instance, as in the examples given, it is sufficient to set the letters on the wheel, and the sentence will appear—

**“Francis Bacon Lord Verulam wrote this play;” or,  
“Francis and Anthony Bacon wrote these plays.”\***

At the end of the same play (*Twelfth Night*, v. 1) is another suggestive sentence—

“*And so the whirligig of time brings about its revenges.*”

A whirligig is a wheel; and the “revenges” of time, for all that the author has undergone, are brought about when we place T, I, M, E, on the wheel. Then again the oracle declares—

**“Francis Bacon Lord Verulam wrote this play.”**

In the *Two Gentlemen of Verona* we read—

\* We are indebted to Dr. I. Hull Platt for noting that anagrams in early quartos cannot have been intended to include the titles in the first of the forms given above, and see below the first instance from *Hamlet* where the spelling seems to suggest the earlier date.

“Then may I set the world on wheels.”

Before thus setting the cipher letters on the wheels, we made a host of experiments which proved how excellently the Name of the great Proteus is capable of “*being transformed and made to turn in the wheel.*”

The letters t, h, e, w, o, r, l, d, add up in the following sequences of 9:—

$e^5 + d^4$	$= 9$	$e^5 + l^{11} + r^{17} + w^{21}$	$= 54$
$d^4 + o^{14}$	$= 18$	$w^{21} + r^{19} + o^{14}$	$= 54$
$e^5 + h^8 + o^{14}$	$= 27$	$l^{11} + o^{14} + r^{17} + w^{21}$	$= 63$
$h^8 + t^{19}$	$= 27$	$d^4 + e^5 + l^{11} + o^{14} + h^8 + w^{21}$	$= 63$
$h^8 + l^{11} + v^{17}$	$= 36$	$d^4 + l^{11} + r^{17} + t^{19} + w^{21}$	$= 72$
$w^{21} + l^{11} + d^4$	$= 36$	$e^5 + d^4 + l^{11} + o^{14} + r^{17} + w^{21}$	$= 72$
$e^5 + t^{19} + w^{21}$	$= 45$	$e^5 + l^{11} + r^{17} + h^8 + t^{19} + w^{21}$	$= 81$
$w^{21} + l^{11} + h^8 + e^5$	$= 45$		

The distances also are—From e to w = 9.

“	“	“	“	“	l	“	t = 9.
“	“	“	“	“	r	“	a = 9.
“	“	“	“	“	t	“	l = 9.
“	“	“	“	“	w	“	e = 9.
“	“	“	“	“	a	“	h = 18.
“	“	“	“	“	d	“	w = 18.
“	“	“	“	“	h	“	a = 18.
“	“	“	“	“	l	“	t = 18.

(Besides extra counts backwards).

The upshot of the whole calculation is the statement that—

“Francis Bacon Lord Verulam Viscount Saint Alban and his brother Anthony Bacon wrote this play.”

One more instance, and we have done. In *Hamlet*, where Ophelia comes in demented, she utters these strange words: “You must sing *downe-a-downe*, and you call him *a-downe-a*. *Oh, how the wheele becomes it!*”

Again, we find how excellently well the wheel does “become” or fit

this word “*a-downe.*” Here, once more, the sums of the letters form multiples of 9, having a maximum of 54.

$d^4 + e^5$	= 9	$w^{21} + o^{14} + a^1$	= 36
$a^1 + d^4 + n^{13}$	= 18	$w^{21} + o^{14} + e^5 + d^4$	= 45
$w^{21} + e^5 + a^1$	= 27	$w^{21} + n^{13} + e^5 + d^4 + a^1 + a^1$	= 45
$w^{21} + n^{13} + a^1 + a^1$	= 36	$w^{21} + o^{14} + n^{13} + d^4 + a^1 + a^1$	= 54

The distances are—From E to N = 9.  
 “ “ “ “ N “ W = 9.  
 “ “ “ “ W “ E = 9.  
 “ “ “ “ D “ W = 18.  
 “ “ “ “ O “ A = 18.

From the six alphabets (not repeating the A) we once more receive the messages, handed down for the information of future ages—

“Francis Bacon and his brother, Anthonie Bacon, wrote these plaies.”

“Francis Bacon Lord Verulam Viscount Saint Alban wrote this play.”





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