

**Fundamental Principles**  
of the  
**Baronian Ciphers**



*Johannes Baron*  
*Ætatis suæ 28.*  
1578

AND APPLICATION TO BOOKS OF THE  
SIXTEENTH AND SEVENTEENTH CENTURIES

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Compiled by **George Fabyan**

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# Foreword

In certain volumes published in the 16th and 17th centuries, the use and commixture, without any apparent reason, of two forms of type, both in the roman and the italic letters, has long been a matter of comment and discussion among lovers of books and book lore, and although various theories have been advanced by researchers and students of Elizabethan literature, none of them have seemed to answer the question.

Twenty years ago, Elizabeth Wells Gallup, an instructor in English, was reading an original of Sir Francis Bacon's *De Augmentis Scientiarum* and the chapter on Ciphers appealed strongly to her reason. Of the books of the Elizabethan period, none are of greater importance than the 1623 Shakespeare Folio, which contains a vast number of examples of the use of two forms of type. She asked herself whether there might not be concealed within this work a cipher such as Bacon described.

Bacon explains in the above mentioned chapter how a secret or interior note may be infolded within an apparently simple open or exterior message by the use of two forms of type very similar in appearance but still showing to the closely observant or experienced eye distinct characteristics, by means of which these two forms may be distinguished. Bacon calls attention to the mathematical fact that the transposition of only two different objects (blocks, letters, etc.) will yield thirty-two dissimilar combinations, of which only twenty-four would be necessary to represent all the letters of our alphabet (I and J, U and V, being used interchangeably in the 16th century). By referring to the code given by Bacon it will readily be seen that a row of fifteen blocks in which the 1st, 4th, 8th, 9th, 10th, and 13th were black, the rest white, would spell out the word "the". If black and white blocks are replaced by capital and small letters respectively, the name

## Bi-litErAL CipHer

still contains the hidden word "the". But now suppose the differences between the two forms (called for convenience the *a* and the *b* forms) are not so apparent as in the above examples; suppose that in this name "Bi-literal Cipher," letters of two only very slightly different, but still distinguishable, forms were used, it is clear that the word "the" could still be infolded within it. Hence by the appropriate use of type of two forms, a sentence, a paragraph, a page or an entire book, might be made to infold a hidden message of an import wholly different from the apparent language of the printed page. Nor is this *reading between* the lines, but it is *discovering in* the lines something not apparent at a cursory glance. Neither is it necessary in order to achieve this that the original language of the printed page be framed, altered, or modified for the purpose in any manner whatsoever. It is only necessary that after the obvious or open language of the manuscript is written, some distinguishing mark should be placed, for the direction of the printer, under each letter which is to be set up from the *b* form. All the other letters would naturally be set up from the *a* form.

To decipher such material then, it would be necessary first to be able to recognize the *a* and the *b* forms in the type used, and secondly, to know the code which had been employed.

Having mastered the examples given by Lord Bacon in both the editions of *De Augmentis Scientiarum* or "The Advancement of Learning," Mrs. Gallup determined to apply the principles of Bacon's Bi-literal Cipher to the 1623 Shakespeare Folio. Opening the Folio at random she turned the leaves to select the page of the most characteristic italic type she could find, and chose the page containing the Prologue to "Troilus and Cressida", in which even a casual inspection will disclose the presence of two forms of type for certain letters. (Note such outstanding examples as the capital *I*'s, the capital *N*'s, the capital *T*'s, and the small *w*'s.) Having noticed the undoubted presence of two forms of type, Mrs. Gallup's first step in endeavoring to determine whether this page does or does not contain the Bi-literal Cipher, was to study the differences between these two forms; her next step was to decide which was to be termed the *a* form and which the *b* form. The fact that in Bacon's code the *a*'s predominate greatly over the *b*'s, suggested to Mrs. Gallup that the *a* form might probably be that occurring most frequently on the printed page, *if the code given by Bacon had actually been used*. Examining each letter under a magnifying glass, she tentatively assigned each one as an *a* or a *b* form, marking it accordingly. Having completed the marking in this manner, she applied Bacon's own code but without any intelligible result. She noticed, however, near the bottom of the page, that the groups of *a* and *b* resulted in giving by application of the Code a collection of letters as follows:

ELIZXBEXH

(X:—Mrs. Gallup does not remember the two letters where *X* is used in the above word.)

She realized that this combination of letters was probably intended to spell out the word "Elizabeth." She changed carefully the markings of the groups which formed the letters here designated by *X*, making, as she did so, sketches of the characteristics and differences of the letters she so changed in producing the word "Elizabeth." Then with this additional information, Mrs. Gallup carefully marked each letter of the Prologue anew—to find to her own amazement, when she had finished, the astounding message which the student will himself have the pleasure of deciphering in a succeeding lesson. After the Prologue, she studied and deciphered other passages concealed in the apparently meaningless type forms. Later she applied the methods to a number of 16th and 17th century works, with negative results in certain cases, but positive results in others.

Such, then, is the history of the discovery of the use of a cryptic or secret writing in certain of the aforementioned volumes, which for three hundred years escaped detection—The Bi-literal Cipher of Sir Francis Bacon.

The advantages to be gained from the study of the Bi-literal Cipher are many and various:—it calls into play both literary knowledge and technical and mechanical skill; it trains the eye to close observance; it trains the hands in printing, which is

now almost a lost art; it requires and teaches not only accuracy, but the absolute necessity for accuracy, which is very desirable in any walk of life—in a word, the study of the Cipher may, when pursued earnestly and accurately, achieve that most-to-be-desired end of all education, a thoroughly trained mind. As for its historic value, that is inestimable, as the search after Truth is the greatest of all pursuits. In addition, its practical values are numerous: it may be utilized in kindergarten teaching in blocks, beads, weaving, or colors; in the entertainment and education of children, old people, or invalids, it may be an easy and most pleasant factor; and in the instruction of the blind, the use of the cipher embossed and placed vertically would require the learning of but *two* differences or characters in place of *twenty-six*; and finally, let it not be forgotten that the Cipher permits of transmission of thought, regardless of censorship or the curiosity of others.

The mastering of the principles of the Bi-literal Cipher is really a simple matter. Young people of fourteen years and upwards, it is found, note readily differences in type. One young student in the Riverbank Laboratories marked 940 letters in three hours with only eight errors. But the application of these principles to the Elizabethan volumes which contain the Bi-literal Cipher is a more difficult matter; first, because in order to escape suspicion and detection at a premature time, and secondly, because of the unavoidable variation due to the imperfect methods of printing in use at that time, the two forms of type are not so clearly distinguishable as in the examples given by Bacon himself. However, the earnest student will in time overcome these obstacles, and by concentrated application learn to decipher even the most difficult passages and works. After all possible mechanical assistance has been provided, the requisites on the part of the student are only earnest purpose, good eyes, and a good mind.

## General Instructions for the Study of the Baconian Bi-literal Cipher.

It is earnestly recommended that the student secure and read a copy of the *New Atlantis*. This will serve to give him some comprehensive idea of the great brain of Sir Francis Bacon. It is, of course, to be desired that the student familiarize himself with all of Bacon's works, but as a beginning we recommend the *New Atlantis*. It is contained in a pocket edition of Bacon's Works, George Newnes, London, 1902.

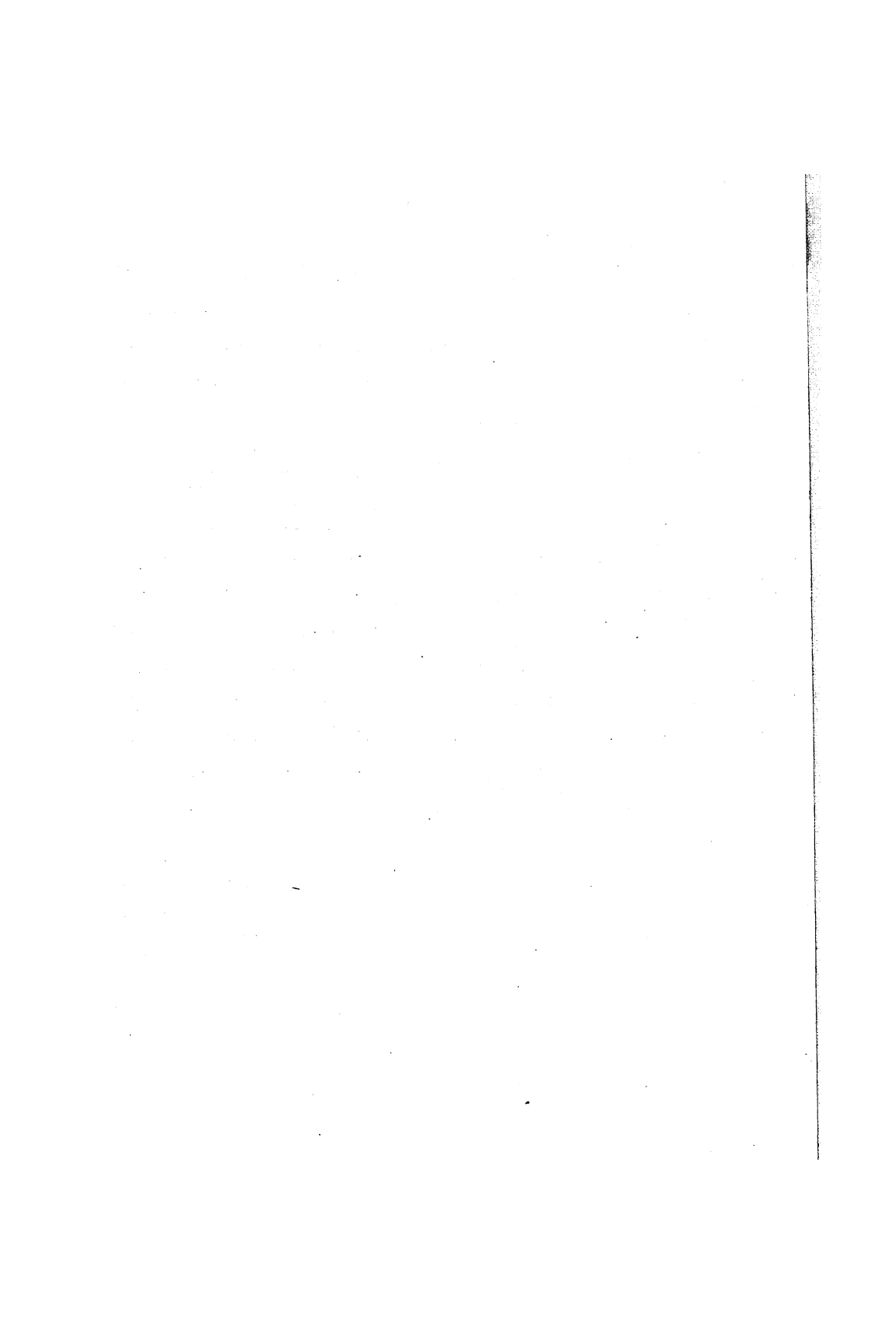
For the study of the ciphers it is necessary that the eye be trained to distinguish minute differences, which requires time, but it is time well spent.

The possession and use of a reading glass is indispensable for this purpose.

All of our facsimile photographs may be compared with the original first folio at any of our large libraries.

It is manifest that original editions, good facsimiles, or photographs of originals, are required for the working of the Bi-literal Cipher, as the two forms of type do not exist in the modern editions.

P Proof



## LESSON I

Read carefully Bacon's own description of the Bi-literal Cipher found in Plates 1 and 2 - Spedding's translation of "De Augmentis".

Then for the lesson proper begin by studying the alphabets at the bottom of Plate 3 which show the two forms or "fronts" used - called, for convenience, the a form and the b form.

Note:- The word alphabets in this work will refer to all "Alphabets in two forms" (for explanation of this phrase see p. 446 Plate 2 and the bottom of Plate 3). "Alphabets in two letters" (p. 445, Plate 1) are called Cipher Codes to distinguish them from alphabets in two forms.

To discover and master the difference between the a form and the b form, is the first and most important step in learning to decipher.

Try to observe and memorize the characteristics of each letter in both the a and b form, so that you will not be deceived, by faulty printing and badly made fonts, into considering differences which are not distinguishing differences. In these alphabets you will see at a glance, that the a form (modern) is as a rule heavier and broader than the b form (old style). Close study will develop less noticeable, but more vital distinctions.

EXAMPLE ---small r

## a form

Heavier in the stem than in the b form.  
Left kern is long and slender.  
Right kern is heavy, pointing downward.

## b form

It is more narrow than in the a form.  
Left kern is closer to the stem.  
Right kern points outward and joins the stem in a truer curve than in the a form.

## 2.....Lesson I.

When you have made clear to yourself the fundamental differences between the a form and the b form, take Student Sheet A, and place a mark under each letter, to indicate whether it belongs to the a form or the b form, using a horizontal line for the a form, and a vertical line for the b form, thus:-

|       |       |       |   |
|-------|-------|-------|---|
| Donot | gotil | Iicom | e |
| __'_' | '_'_' | '_'_' |   |
| asbab | ababa | babba |   |

Note:- A reading glass is essential to accurate work.

The conscientious student will find it very good practice to write out descriptions of the differences between the two forms of letters.

For the use of instructors and for the purpose of demonstrating to those who desire to make only a casual investigation, we enclose the Gale Bi-formed Alphabet-Classifer to be used by placing the slot over each line of the work as the form of the letters is to be determined. It is our recommendation that the earnest student do not use this, as it is much better practice to train the eye to carry the characteristics of the letters from the alphabets to the selection being deciphered, and vice versa.

Please be careful of the photographic plates, and do not mark or mar them in any way. When the Student Sheet has been correctly marked, and this lesson completed, the plates must be returned to the Riverbank Laboratories, in the addressed envelope provided for the purpose. Then the next lesson with its photographic plates will be sent you. If for any reason the student cares to retain any of the photographic plates, an additional charge of 25¢ each will be made, and this amount should be included in that sent for the next lesson.

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(London, 1605.)

CYPHARS

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: WHEEL-CYPHARS, KAY-CYPHARS, DOVBLES, &c. But the vertues of them, whereby they are to be preferred, are three; that they be not laborious to write and reade; that they bee impofsible to difcypher; and in fome cafes, that they bee without fuppition. The higheft Degree whereof, is to write OMNIA PER OMNIA; which is vndoubtedly pofsible, with a proportion Quintuple at moft, of the writing infoulding, to the writing infoulded, and no other reftrainte whatfoeuer. This Arte of *Cypheringe*, hath for Relatiue, an Art of *Difcypheringe*; by fuppofition vnprofitable; but, as things are, of great vfe. For fuppofe that *Cyphars* were well mannaged, there bee Multitudes of them which exclude the *Difcypherer*. But in regarde of the rawneffe and vnskillfulneffe of the handes, through which they paffe, the greateft Matters, are many times carried in the weakeft *Cyphars*.



pieces of stories or metres) it is (as I said before) like a luxuriant plant, that comes of the lust of the earth, without any formal seed. Wherefore it spreads every where and is scattered far and wide — so that it would be vain to take thought about the defects of it. With this therefore we need not trouble ourselves. And with regard to Accents of words, it is too small a matter to speak of; unless perhaps it be thought worth remarking, that while the accentuation of words has been exquisitely observed, the accentuation of sentences has not been observed at all. And yet it is common to all mankind almost to drop the voice at the end of a period, to raise it in asking a question, and other things of the kind not a few. And so much for the part of Grammar which relates to Speech.

As for Writing, it is performed either by the common alphabet (which is used by everybody) or by a secret and private one, agreed upon by particular persons; which they call *cyphers*. And with regard to the common orthography itself, a controversy and question has been raised among us, — namely, whether words ought to be written as they are pronounced, or in the usual way. But this apparently reformed style of writing (viz. in which the spelling should agree with the pronunciation) belongs to the class of unprofitable subtleties. For the pronunciation itself is continually changing; it does not remain fixed; and the derivations of words, especially from foreign tongues, are thereby completely obscured. And as the spelling of words according to the fashion is no check at all upon the fashion of pronunciation, but leaves it free, to what purpose is this innovation?

Let us proceed then to Cyphers. Of these there are many kinds: simple cyphers; cyphers mixed with non-significant characters; cyphers containing two different letters in one character; wheel-cyphers; key-cyphers; word-cyphers; and the like. 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. For if letters fall into the hands of those who have power either over the writers or over those to whom they are addressed, although the cypher itself may be safe and impossible to decipher, yet the matter comes under examination and question; unless the cypher be such as either to raise no suspicion or to elude inquiry. Now for this

elusion of inquiry, there is a new and useful contrivance for it, which as I have it by me, why should I set it down among the desiderata, instead of propounding the thing itself? It is this: let a man have two alphabets, one of true letters, the other of non-significants; and let him in fold in them two letters at once; one carrying the secret, the other such a letter as the writer would have been likely to send, and yet without anything dangerous. Then if any one be strictly examined as to the cypher, let him offer the alphabet of non-significants for the true letters, and the alphabet of true letters for non-significants. Thus the examiner will fall upon the exterior letter; which finding probable, he will not suspect anything of another letter within. But for avoiding suspicion altogether, I will add another contrivance, which I devised myself when I was at Paris in my early youth, and which I still think worthy of preservation. For it has the perfection of a cypher, which is to make anything signify anything; subject however to this condition, that the infolding writing shall contain at least five times as many letters as the writing infolded: no other limitation or restriction whatever is required. The way to do it is this: First let all the letters of the alphabet be resolved into transpositions of two letters only. For the transposition of two letters through five places will yield thirty-two differences; much more twenty-four, which is the number of letters in our alphabet. Here is an example of such an alphabet.

Example of an Alphabet in two letters.

|        |        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|--------|
| A      | B      | C      | D      | E      | F      | G      |
| Maaa.  | aaab.  | aaaba. | aaabb. | aaaba. | aaabb. | aaaba. |
| H      | I      | K      | L      | M      | N      | O      |
| caabb. | abaan. | abaab. | ababa. | ababa. | ababa. | ababb. |
| P      | Q      | R      | S      | T      | V      | W      |
| ababb. | ababb. | baana. | baaba. | baaba. | baaba. | baaba. |
| X      | Y      | Z      |        |        |        |        |
| baaba. | baaba. | baabb. |        |        |        |        |

Nor is it a slight thing which is thus by the way effected. For hence we see how thoughts may be communicated at any distance of place by means of any objects perceptible either to the eye or ear, provided only that those objects are capable of two differences; as by bells, trumpets, torches, gunshots, and the

like. But to proceed with our business: when you prepare to write, you must reduce the interior epistle to this bilateral alphabet. Let the interior epistle be

*Fly.*

*Example of reduction.*

F L Y.  
aabab abada habba.

Have by you at the same time another alphabet in two forms; I mean one in which each of the letters of the common alphabet, both capital and small, is exhibited in two different forms,—any forms that you find convenient.

*Example of an Alphabet in two forms.*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| a | b | a | b | a | b | a | b | a | b | a | b | a | b |   |   |   |
| A | D | G | K | N | Q | T | W | B | E | H | L | O | R | U | X | Z |
| a | d | g | k | n | q | t | w | b | e | h | l | o | r | u | x | z |
| c | f | i | m | p | s | y |   | C | F | I | M | P | S | Y |   |   |
| c | f | i | m | p | s | y |   | C | F | I | M | P | S | Y |   |   |

Then take your interior epistle, reduced to the bilateral shape, and adapt to it letter by letter your exterior epistle in the bifrom character; and then write it out. Let the exterior epistle be,

*Do not go till I come.*

*Example of Adaptation.*

F L Y.  
aa bab ab abab a bba.  
Do not go till I come.

I add another larger example of the same cipher,—of the writing of anything by anything.

The interior epistle; for which I have selected the Spartan despatch, formerly sent in the *Seydale*.  
*All is lost. Mandarus is killed. The soldiers want food. We can neither get hence, nor stay longer here.*

PHOTOGRAPHED FROM

The exterior epistle, taken from Cicero's first letter, and containing the Spartan despatch within it.

*In all duty or rather piety towards you I satisfy every body except myself. Myself I never satisfy. For so great are the services which you have rendered me, that seeing you did not rest in your endeavours on my behalf till the thing was done, I feel as if I had but all its sweetness, because I cannot do as much in this cause of yours. The occasions are these: Ammonius the King's ambassador openly besieges us with money: the business is carried on through the same creditors who were employed in it when you were here, &c.*

The doctrine of Ciphers carries along with it another doctrine, which is its relative. This is the doctrine of deciphering, or of detecting ciphers, though one be quite ignorant of the alphabet used or the private understanding between the parties: a thing requiring both labour and ingenuity, and dedicated, as the other likewise is, to the secrets of princes. By skilful precaution indeed it may be made useless; though as things are it is of very great use. For if good and safe ciphers were introduced, there are very many of them which altogether elude and exclude the decipherer, and yet are sufficiently convenient and ready to read and write. But such is the rawness and unskilfulness of secretaries and clerks in the courts of kings, that the greatest matters are commonly trusted to weak and futile ciphers.

It may be suspected perhaps that in this enumeration and census, as I may call it, of arts, my object is to swell the ranks of the sciences thus drawn up on parade, that the numbers of them may raise admiration; whereas in so short a treatise, though the numbers may perhaps be displayed, the force and value of them can hardly be explained. But I am true to my design, and in framing this globe of knowledge I do not choose to omit even the smaller and more remote islands. And though my handling of these things be cursory, it is not (as I think) superficial; but out of a large mass of matter I pick out with a fine point the kernels and marrow of them. Of this however I leave those to judge who are most skilful in such arts. For whereas most of those who desire to be thought multiscient are given to parade the terms and externals of arts, thereby making themselves the admiration of those who do not understand those arts and the scorn of those who do; I hope that my labours will have the contrary fate, and arrest the judgment

PRICE 25 CENTS

LESSON I

*a form* A B C D E F G H I K L M N O P Q R S T U W X Y Z *a form*  
 A B C D E F G H J K L M N O P Q R S T U W X Y Z

THE BI-FORMED ALPHABET CLASSIFIER  
 SPEDDING'S EDITIONS OF BACON'S WORKS, 1857  
 COPYRIGHTED, 1916, GEORGE FABYAN

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

CUT OUT SHADED PART WITH SHARP KNIFE

LESSON I  
 CUT  
 WITH  
 SHARP  
 KNIFE

P Proof



LORD BACON'S OWN EXAMPLE OF BI-LITERAL CIPHER  
Spedding's Editions 1857

*Manere te volo donec venero.*

*Ego omni officio ac potius pietate erga te cunctis satisfacio orantibus:  
Mihî ipse nunquam satisfacio. Tanta est enim magnitudo tuorum erga  
me meritorum, ut quoniam tu, nisi perfecta re, de me non conquiesci:  
ego, quia non idem in tua causa officio, vitam mihi esse acerbam putem.  
In causa hæc sunt: Ammonius regis legatus aperte pecunia nec op-  
pugnat: res agitur per eosdem creditores per quos cum tu miseris ageba-  
tur: regis causa si qui sunt qui velint, qui pauci sunt, orbes ad Pom-  
peium rem deferri volunt: senatus religionis culumium, non religio-  
sed malevolentia, et illius regiae largitionis invidia comprobat, &c.*

*Do not go till I come.*

*In all duty or rather piety towards you I satisfy every body except  
myself. Myself I never satisfy. For so great are the services which  
you have rendered me, that seeing you did not rest in your endeavors  
on my behalf till the thing was done, I feel as if life had lost all its  
sweetness, because I cannot do as much in this cause of yours. The  
occasions are these: Ammonius the King's ambassador openly besieges  
us with money: the business is carried on through the same creditors  
who were employed in it when you were here, &c.*

ALPHABETS

| a | b | a | b | a | b | a | b | a | b | a | b |
|---|---|---|---|---|---|---|---|---|---|---|---|
| A | A | a | a | B | B | b | b | C | C | c | c |
| D | D | d | d | E | E | e | e | F | F | f | f |
| G | G | g | g | H | H | h | h | I | I | i | i |
| K | K | k | k | L | L | l | l | M | M | m | m |
| N | N | n | n | O | O | o | o | P | P | p | p |
| Q | Q | q | q | R | R | r | r | S | S | s | s |
| T | T | t | t | U | U | u | u | V | V | v | v |
| W | W | w | w | X | X | x | x | Y | Y | y | y |
|   |   |   |   | Z | Z | z | z |   |   |   |   |

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LORD BACON'S OWN EXAMPLE OF  
BI-LITERAL CIPHER

Spedding's Editions 1857

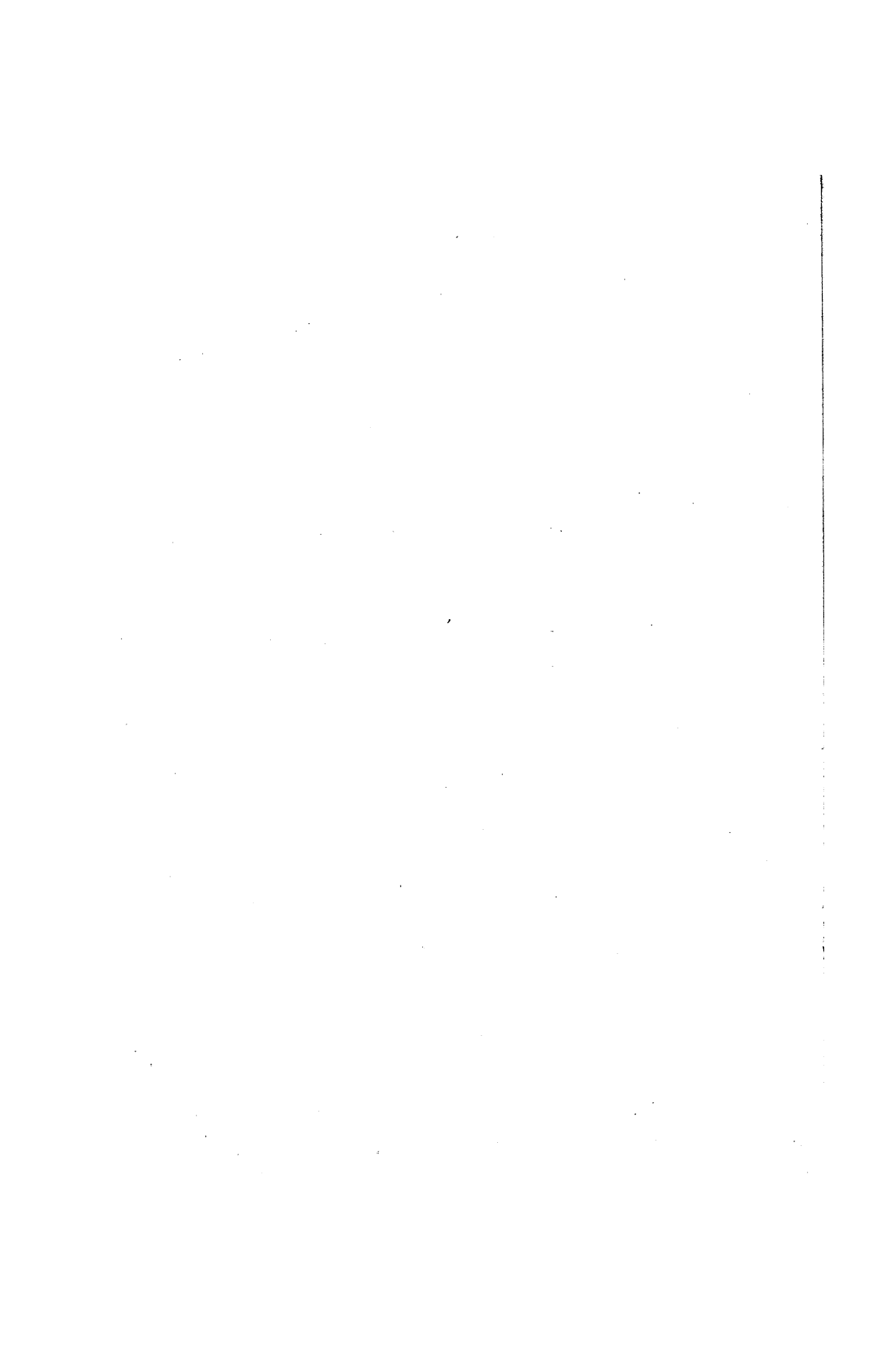
Maner etevo lodon ecven ero

Egoom nioff icioa cpoti uspie tatee rgate caete rissa  
tisfa cioom nibus Mihii psenu nquam satis facio Tanta  
esten immag nitud otuor umerg ameme ritor umutq uonia  
mtuni siper fecta redem enonc onqui estie goqui anoni  
demin tuaca usaef ficio vitam mihie sseac erbam putem  
Incau sahae esunt Ammon iusre gisle gatus apert epecu  
niano soppu gnatr esagi turpe reosd emcre ditor esper  
quosc umtua deras ageba turre gisca usasi quisu ntqui  
velin tquip aucis untom nesad Pompe iumre mdefe rrivo  
lunts enatu sreli gioni scalu mniam nonre ligio nesed  
malev olent iaeti llius regia elarg ition isinv idiac  
ompro bat&c

Donot gotil lIcom e

Inall dutyo rrath erpie tytow ardsy ouJsa tisfy every  
bodye xcept misel fMyse lIne versa tisfy Forso great,  
areth eserv icesw hichy ouhav erend eredm ethat seein  
gyoud idnot resti nyour endea yours onmyb chalf tillt  
hethi ngwas doneI feela sifi fehad losta llits sweet  
nessb ecaus eIcan notdo asmuc hinth iscau seofy oursT  
heoce asion saret heseA mmoni usthe Kings ambas sador  
openl ybesi egesu swith money thebu sines sisca rried  
onthr ought hesam ecred itors howe reemp loyed initw  
henyo uwere here& c

P Proof



## L E S S O N -2-

The Wats' edition, from which Lesson 2 is taken, dates back to 1640, and is not so accurate in printing as the more modern Spedding edition. However, as this is Bacon's "own example", we think it is desirable that the student should master it.

This plate (4) contains six wrong font letters, -- that is, letters which have been transposed, either by accident or design, from a form to b form or from b form to a form. You have already had examples of the wrong font letter in the first lesson.

There are also, in this lesson, a number of hybrid letters. Hybrid letters, as the name implies, will be found to contain characteristics of both a form and b form letters and must be examined carefully in every case to determine whether the characteristics of the a form or the b form predominate. Take for example, the "a" in magnitudo (third line):- It has the following characteristics:

a form

- 1 -- Narrow at the top
- 2 -- Straight in the stem

b form

- 1 -- The angle of the foot
- 2 -- The curve of the back
- 3 -- The width of the base

Therefore, we consider that the letter belongs to the b form, because it has a preponderance of the b form characteristics. In rare cases, however, this rule does not apply and the hybrid must be determined entirely by the context. On this plate, almost all the a's are hybrid, as are many of the i's, m's, n's, and u's.

The reason for this is hard to find. It must not be forgotten that ciphers



Lesson - 2 -

p.2

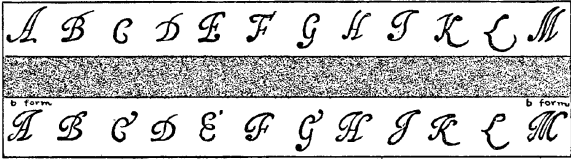
are made to hide things, not to make them plain or easy to decipher. They are constructed to be misleading, mysterious, and are purposely made difficult except to those possessing the key. Seekers after knowledge through them must not abandon the hunt upon encountering the first difficulty, improbability, inaccuracy, or stumbling block set for their confusion.

Note:- It will be well to study carefully the alphabets and Classifier, noting the outstanding characteristic of one or the other form as a whole. For instance, in the Wats' example, the b form letters as a group are characterized by possessing long curved kerns; but attention is called to the transposition of the capital E's, -- probably by design. Note also the dot in the letter O.

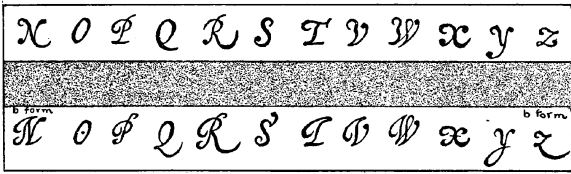
Please be careful of the photographs and do not mark or mar them in any way. When the Student Sheet has been correctly marked and this lesson completed, the plate must be returned to the Riverbank Laboratories in the addressed envelope provided for the purpose. Then the next lesson with its photographs will be sent you. If for any reason the student cares to retain any of the photographs, an additional charge of 25¢ each will be made, and this amount should be included in that sent for the next lesson.

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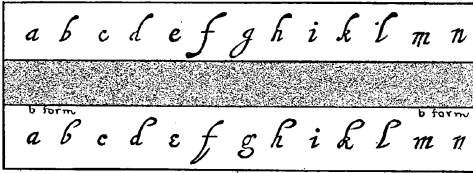
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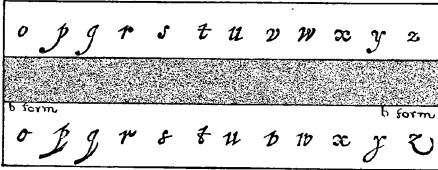
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CUT OUT SHADED PART WITH SHARP KNIFE  
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LORD BACON'S ORIGINAL EXAMPLE OF HIS BI-LITERAL CIPHER  
Taken from  
Gilbert Wats' Edition "Advancement of Learning" 1640

Ego omni officio, ac potius pietate erga te.  
caeteris satisfacio omnibus. Mihi ipse unum  
quam satisfacio. Tanta est enim magni-  
tudo tuorum erga me meritorum, ut quoni-  
am tu, nisi perfecta re, de me non conquis-  
si; ego, quia non idem in tua causa officio,  
vitam mihi esse acerbum putem. In cau-  
sa haec sunt: Annonius Regis legatus  
aperire pecunia nos oppugnat. Res agitur  
per eosdem creditores, per quos, cum tu ade-  
ras, agebatur. Regis causa, si qui sunt,  
qui velint, qui pauci sunt, omnes ad Pompe-  
ium rem deferri volunt. Senatus Reli-  
gionis calumniam, non religione, sed ma-  
lenolentia, et illius Regiae largitionis  
invidia comprobat. &c.

*Manere te volo donec venero*

An Example of a Bi-formed Alphabet.

|   |  |
|---|--|
|   | a. b.a.b. a. b. a.b.a. b.a.b.a. b.a.b.   |
| { | A.A.a.a.B.B.bb.C.C.c.c.D.D.d.d.          |
| { | a. b.a.b. a. b. a.b.a. b. a.b.a. b.a.b.  |
| { | E.E.e.e.F.F.ff.G.G.g.g.H.H.h.h.          |
| { | a. b.a.b. a. b. a.b.a.b. a. b. a. b.a.b. |
| { | I.I.i.i.K.K.k.k.L.L.l.l.M.M.m.m.         |
| { | a. b. a.b.a. b.a.b.a. b.a.b.a. b. a.b.a. |
| { | N.N.n.n.O.O.o.o.P.P.p.p.Q.Q.q.q.R.       |
| { | b. a.b.a.b. ab. a. b.a.b.a. b.a.b.a.b.   |
| { | R.r.r.S.S.s.s.T.T.t.t.V.V.v.v.u.u.       |
| { | a. b. a.b. a. b. a.b. a. b.a.b.a.b.a.b.  |
| { | W.W.w.w.X.X.x.x.Y.Y.y.y.Z.Z.z.z          |

**LORD BACON'S ORIGINAL EXAMPLE OF HIS  
BI-LITERAL CIPHER**

**Taken from Gilbert Wats' Edition  
"Advancement of Learning" 1640**

Maner etevo lodon ecven ero

Egoom nioff icioa epoti uspie tatee rgate caete rissa  
tiswa cioom nibus Mihii psenu nquam satis facio Tanta  
esten immag nitud otuor umerg ameme ritor umvtq uonia  
mtuni siper fecta redem enone onqui estie goqui anoni  
demin tuaca usaef ficio vitam mihie sseac erbam putem  
Incau sahae csunt Ammon iusRe gisLe gatus apert epecu  
niano soppu gnatR esagi turpe reosd emere ditor esper  
quose umtua deras ageba turRe gisca usasi quisu ntqui  
velin tqiup aucis utom nesad Pompe iumre mdefe rrivo  
luntS enatu sReli gioni scalu mniam nonre ligio nesed  
maleu olent iaeti llius Regia eLarg ition isinu idiac  
ompro bat&c

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## LESSON III

In "The Greatest of Literary Problems," published by Houghton Mifflin, 1915, James Phinney Baxter, the author, describes a test in deciphering which he submitted, at the request of a critic, to Mrs. Gallup. Mr. Baxter made an alphabet by selecting and photographing typical letters of medium sized italics used in the second edition of the Shakespeare Folio, 1632.

Then, in sonnets XXXII, XXXVI, XXXVIII, which contain no cipher in the original, he infolded a poem of his own by applying carefully Bacon's own directions for the use of the Bi-literal Cipher and added a line of prose for the signature. Mrs. Gallup returned the sonnets by the next mail, with the poem correctly transcribed. In Lesson III, we send you the same task.

Except for the fact that the slant of the letters is not always perfect, you will find the fonts of this alphabet easier to distinguish than in the more faulty originals. They do not contain the variants always to be found in old printing.

The b form small e is characterized by a dot which occurs at the point where the loop joins the stem. There is also an imperfection on the inside of the oval of the small o at the right. Other regularly-occurring characteristics of the letters will be noticed by the student in the alphabets, which will make the task of deciphering indeed a simple one.

Included with this lesson is sent for the purpose of study a page photographed from "The Great Cryptogram" of Ignatius Donnelly, showing where Mr. Donnelly failed in the application of the Bi-literal Cipher.

## Lesson III

p.2

That so great a mind as his could study Bacon's own examples as fully as he did, and then fail to grasp the very point Bacon made, seems almost incredible. But we can only judge from the facts before us, and what he writes in regard to it. Donnelley left, as he found it, the real cryptogram undisclosed.

Please be careful of the photographs and do not mark or mar them in any way. When the Student Sheet has been correctly marked and this lesson completed, the plate must be returned to the Riverbank Laboratories in the addressed envelope provided for the purpose. Then the next lesson with its photographs will be sent you. If for any reason the student cares to retain any of the photographs, an additional charge of 25¢ each will be made, and this amount should be included in that sent for the next lesson.

Loaned only - to be  
returned to the  
Riverbank Laboratories

## XXXII.

*If thou survive my well contented day,  
When that churl death my bones with dust shall cover  
And shalt by fortune once more resurvey:  
These poor rude lines of thy deceased Lover:  
Compare them with the bettering of the time,  
And though they be outstript by every pen,  
Reserve them for my love, not for their rhyme,  
Exceeded by the height of happier men.  
Oh then vouchsafe me but this loving thought,  
Had my friends Muse grown with this growing age,  
A deaver birth than this his love had brought  
To march in ranks of better equipage:  
But since he died and Poets better prove,  
Theirs for their style I'll read, his for his love.*

## XXXVI.

*Let me confess that we two must be twain,  
Although our undivided loves are one:  
So shall those blots that do with me remain,  
Without thy help, by me be borne alone.  
In our two loves there is but one respect,  
Though in our lives a separable spite,  
Which though it alter not love's sole effect,  
Yet doth it steal sweet hours from love's delight.  
I may not evermore acknowledge thee,  
Lest my bewailed guilt should do thee shame,  
Nor thou with public kindness honour me,  
Vilest thou take that honour from thy name:  
But do not so; I love thee in such sort,  
As thou being mine, mine is thy good report.*

THE GREATEST OF LITERARY PROBLEMS

XXXVIII.

How can my Muse want subject to invent,  
While thou dost breathe, that pour'st into my verse  
Thine own sweet argument, too excellent  
For every vulgar paper to rehearse?  
O, give thyself the thanks, if aught in me  
Worthy perusal stand against thy sight;  
For who's so dumb that cannot write to thee,  
When thou thyself dost give invention light?  
Be thou the tenth Muse, ten times more in worth  
Than those old nine which rhymers invoke;  
And he that calls on thee, let him bring forth  
Eternal numbers to outlive long date.  
If my slight Muse do please these curious days,  
The pain be mine, but thine shall be the praise.

Yet he seems to set the greatest store by his work.

THE GREATEST OF LITERARY PROBLEMS

| A | B | A | B | A | B | A | B |
|---|---|---|---|---|---|---|---|
| A | A | M | M | a | a | m | m |
| B | B | N | N | b | b | n | n |
| C | C | O | O | c | c | o | o |
| C | C | P | P | d | d | p | p |
| D | D | Q | Q | e | e | q | q |
| E | E | R | R | f | f | r | r |
| F | F | S | S | g | g | s | s |
| G | G | T | T | h | h | t | t |
| H | H | V | V | i | i | u | u |
| I | I | W | W | k | k | v | v |
| K | K | X | X | l | l | w | w |
| L | L | Y | Y |   |   | x | x |
|   |   |   |   |   |   | y | y |
|   |   |   |   |   |   | z | z |



## SHAKESPEARE SONNETS

Arranged by James Phinney Baxter

## XXXII

Jftho usurv ivemy welle onten tedda yWhen thatc hurld eathm  
 ybone swith dusts hallc overA ndsha ltbyf ortun eonce morer  
 esurv eyThe sepoo rrude lines ofthy decea sedLo verCo mpare  
 themw ithth ebett ering ofthe timeA ndtho ughth eybeo utstr  
 iptby every penRe serve themf ormyl oveno tfort heirr hymeE  
 xceed edbyt hehei ghtof happi ermen Ohthe nvouc hsafe mebut  
 thisl oving thoug htHad myfri endsM usegr ownwi tthi sgrow  
 ingag eAdea rerbi rthth anthi shisl oveha dbrou ghtTo march  
 inran ksofb etter equip ageBu tsinc ehedi edand Poets bette  
 rprov eThei rsfor their style Illre adhis forhi slove

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## STUDENT SHEET

## SHAKESPEARE SONNETS

Arranged by James Phinney Baxter

## XXXVI

Let me confesse that twetw omust betwa in  
 Although our un divid  
 ed love esare one So shall those blots that  
 do with merem ain Wi  
 thout thy he lp bym ebebo rneal one In  
 our tw olove sther eisbu  
 toner espec t Thou ghino urliv esase  
 parab lespi te Whi chtho  
 ught alter not lo vesso leeff ect Ye  
 t doth itste alswe ethou rsfro  
 m love sdeli ght Jm aynot everm  
 oreac knowl edget hee Le stmyb  
 ewail edgui ltsho ulddo thees  
 hame N ortho uwith publi kind  
 nessh onour me Vnl essth outak  
 ethat honou rfrom thyna me But  
 donot so Ilo vethe einsu chsor  
 t Asth oubei ngmin emine isthy  
 goodr eport

## XXXVIII

How can my Mu sewan tsubi ecto inven  
 t Whil ethou dost b  
 reath ethat pours tinto myver se  
 Thi neown sweet argum entto  
 oexce llent Forev eryvu lgarp  
 apert oreche arse O givet hysel  
 fthet hanks ifaug htinm eWort  
 hyper usals tanda gains tthys  
 ight F orwho ssodu mbtha  
 tcann otwri tetot hee Wh enth  
 o uthys elfdo stgiv einve  
 ntion light Betho uthet enth  
 M usete ntime smore inwor  
 th Tha nthos eoldn inewh  
 ichrh ymers invoc ate An  
 dheth atcal lsont heele thimb  
 ringf orth E terna nnumb  
 ersto outli velon gdate  
 Jfmys light Mused oplea  
 sethe secur iousd aysTh  
 epain bemin ebutt hines  
 halb ethep raise Yethe  
 seems toset thegr eates  
 tstor ebyhi swork

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returned to the  
Riverbank Laboratories

**WHERE IGNATIUS DONNELLEY FELL DOWN ON THE CIPHER.**  
He failed to note the difference in the bi-form character of type, and missed the application.

510

## THE CIPHER IN THE PLAYS.

Then take your interior epistle, reduced to the biliteral shape, and adapt to it letter by letter your exterior epistle in the biform character; and then write it out. Let the exterior epistle be:

DO NOT GO TILL I COME.  
*Example of adaptation.*  
F L Y  
aa bab ab abab a bba  
Do not go till I come.

I add another large example of the same cipher—of the writing of anything by anything.

The interior epistle, for which I have selected the Spartan dispatch, formerly sent in the *Scytale*:

*All is lost. Mindarus is killed. The soldiers want food. We can neither get hence nor stay longer here.*

The exterior epistle, taken from Cicero's first letter and containing the Spartan dispatch within it:

*In all duty or rather piety towards you I satisfy everybody except myself. Myself I never satisfy. For so great are the services which you have rendered me, that, seeing you did not rest in your endeavors on my behalf till the thing was done, I feel as if my life had lost ALL its sweetness, because I cannot do as much in this case of yours. The occasions are these: Ammonius the king's ambassador openly besieges us with money, the business is carried on through the same creditors who were employed in it when you were here, etc.*

I have here capitalized the words *all* and *is*, supposing them to be part of the sentence, "All is lost," but I am not sure that I am right in doing so. The sentence ends as above and leaves us in the dark. Bacon continues:

This doctrine of ciphers carries along with it another doctrine which is its relative. This is the doctrine of deciphering, or of detecting ciphers, though one be quite ignorant of the alphabet used or the private understanding between the parties: a thing requiring both labor and ingenuity, and dedicated, as the other likewise is, to the secrets of princes. By skillful precaution indeed it may be made useless; though, as things are, it is of very great use. For if good and safe ciphers were introduced, there are very many of them which altogether elude and exclude the decipherer, and yet are sufficiently convenient and ready to read and write. But such is the rawness and unskillfulness of secretaries and clerks in the courts of kings, that the greatest matters are commonly trusted to weak and futile ciphers.

I said to myself: What is there unreasonable in the thought that this man, who dwelt with such interest upon the subject of ciphers, who had invented ciphers, even ciphers within ciphers—that this subtle and most laborious intellect might have injected a cipher narrative, an "interior epistle," into the Shakespeare Plays, in which he would assert his authorship of the same, and reclaim for all time those "children of his brain" who had been placed, for good and sufficient reasons, under the fosterage of another?

Photograph from *The Great Cryptogram* by Ignatius Donnelly, copyrighted in 1887, published by R. S. Peale & Company, 1888.

## LESSON IV

In Lesson III, we explained to you how Mr. Baxter in his book "The Greatest of Literary Problems" tested Mrs. Gallup's ability as a decipherer from her transcription of his own poem infolded in the three sonnets which we sent to you.

But still the critics were not satisfied. They replied that undoubtedly Mrs. Gallup was a skillful decipherer; but the test had been made from poems which had not contained any cipher in the original, and so did not prove that any cipher existed in the 1623 Folio, from which all the most important statements about Bacon's life have been deciphered.

Therefore, Mr. Baxter chose the "I.M." poem, which is one of the dedicatory poems occurring at the beginning of the 1623 Folio, for the new test he devised. By first photographing the poem and then by rearranging and transposing the letters composing it, he infolded in it a new message. The poem was then re-photographed and sent to Mrs. Gallup to transcribe—a task which she promptly accomplished. Mrs. Gallup, of course, had nothing to work from in her deciphering, except the poem itself as it was sent her.

We send you Mr. Baxter's arrangement of the poem, with the alphabets which he had made from it and electrotyped. But modern printing is not successful in this work — as you will find if you try to transcribe the message with the help of these alphabets alone. Therefore, we enclose our own alphabets of the "I.M." poem, which are reproduced by a special process, from the Newberry Library original.

By way of answer to the inevitable inquiry of the student as to whether

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two forms of type were of common occurrence in books of the 16th and 17th Centuries, we enclose with this lesson a photographed page (Plate 8) from a work entirely unrelated to the Bi-literal Cipher. Here can be readily noted the varying forms of letters. As you are told on the photograph, these letters are taken from works dating back as far as 1577.

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## I. M. POEM

Arranged by James Phinney Baxter

To the memorie of *M. W. Shake-speare.*

**W**EE wondred (Shake-speare) that thou went'st so soone  
 From the Worlds-Stage, to the Graues-Tyring-roome.  
 Wee thought thee dead, but this thy printed worth,  
 Tels thy Spectator, that thou went'st but forth  
 To enter with applause. *An Actors Art,*  
 Can dye, and live, to aete a second part.  
 That's but an Exit of Mortalitie ;  
 This, a Re-entrance to a Plaudite.

STUDENT SHEET

I. M.

To the memorie of M. W. Shake-speare  
 Wee wondred that thou went'st so soone  
 From the Worlds-Stage, to the Graues-Tyring-roome.  
 Wee thought thee dead, but this thy printed worth,  
 Tels thy Spectator, that thou went'st but forth  
 To enter with applause. *An Actors Art,*  
 Can dye, and live, to aete a second part.  
 That's but an Exit of Mortalitie ;  
 This, a Re-entrance to a Plaudite.

I. M. POEM ALPHABETS

Arranged by James Phinney Baxter

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| A | B | A | B | A | B | A | B |
| A | A | a | a | h | h | p | p |
| C | C | b | b | i | i | r | r |
| E | E | c | c | k | s | s | s |
|   | F | d | d | l | l | t | t |
| G | G | e | e | m | m | u | u |
| M | M | f | f | n | n | w | w |
| P | R | g | g | o | o | y |   |
| S | S |   |   |   |   |   |   |
| T | T | a | a | i | i | p |   |
| W | W | e | e | k | k | r | r |
| V | V | f | f | m | m | t | f |
|   |   | h |   | o |   |   | x |

# "I.M." POEM.

## VV

M <sup>2</sup>TT <sup>37</sup>ee <sup>18</sup>ff <sup>1</sup>hh <sup>3</sup>ii <sup>36</sup>mm <sup>2</sup>oo <sup>3</sup>rr <sup>36</sup>tt

E <sup>22</sup>SS <sup>29</sup>aa <sup>28</sup>ee <sup>33</sup>hh <sup>23</sup>ii <sup>39</sup>kk <sup>24</sup>pp <sup>7</sup>rr <sup>14</sup>ff <sup>14</sup>tt <sup>14</sup>x

<sup>19</sup>SS <sup>4</sup>WW <sup>5</sup>aa <sup>27</sup>ee <sup>27</sup>hh <sup>20</sup>kk <sup>6</sup>pp <sup>6</sup>rr <sup>6</sup>ff

<sup>12</sup>AA <sup>21</sup>CC <sup>30</sup>EE <sup>25</sup>FF <sup>15</sup>GG <sup>17</sup>MM <sup>34</sup>PP <sup>9</sup>RR <sup>10</sup>SS <sup>10</sup>TT <sup>10</sup>WW

<sup>13</sup>aa <sup>13</sup>bb <sup>13</sup>cc <sup>13</sup>dd <sup>13</sup>ee <sup>13</sup>ff <sup>13</sup>gg <sup>13</sup>hh <sup>13</sup>ii <sup>13</sup>ll <sup>13</sup>mm <sup>13</sup>nn

<sup>11</sup>oo <sup>11</sup>pp <sup>11</sup>rr <sup>11</sup>ss <sup>11</sup>ff <sup>11</sup>tt <sup>11</sup>uu <sup>11</sup>vv <sup>11</sup>yy

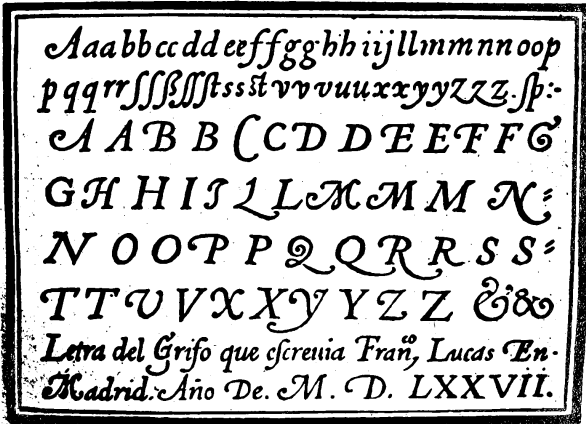
<sup>32</sup>zz <sup>31</sup>zz <sup>16</sup>zz <sup>35</sup>zz <sup>36</sup>zz <sup>8</sup>zz  
// // // //

— THE ALPHABETS. —

*W.D. Woodman*







57. ITALIC TYPE-LETTERS.

PHOTOGRAPHED FROM "ALPHABETS, A MANUAL OF LETTERING FOR THE USE OF STUDENTS, WITH HISTORICAL AND PRACTICAL DESCRIPTION," BY EDWARD F. STRANGE, 1907

The foregoing illustration of alphabets is presented at this point for the purpose of showing the differences in forms of letters resorted to in the sixteenth century (1577).

The following statement has been deciphered from Bacon's "De Augmentis" (1624) by means of the Bi-literal Cipher, "By slight alteration of the common italic letters, the alphabets of the Bi-literal Cipher, having the two forms, are readily obtained."

After completing Sir Francis Bacon's own examples and the two lessons consisting of the tests arranged by Mr. Baxter, you are now to be given the opportunity of applying what has been learned to the much discussed 1623 Shakespeare Folio. The I.M. poem from that Folio has been chosen, because its brevity permits of its being subjected to the different steps necessary in deciphering any given work -- steps which are deemed advisable for the student to take, in this case, one by one. The time demanded for this preparatory work, may perhaps seem futile to the student; but let him remember that having once experienced the process in all its stages will make all that follows so much the easier and more accurate.

In determining whether or not any given piece of work contains the Bi-literal Cipher, the first step is to distinguish two different forms. Then a tentative alphabet is made by making pencil sketches of the two forms of letters, often exaggerating the distinguishing characteristics as they appear to the eye. Then the letters of the work are marked accordingly, and the message thus deciphered. For the student, however, as an aid in beginning, we send in this particular case the "Typical letter sheets", which cite the word in which the typical or representative form of each letter is found. In these sheets, the letters which are designated as being taken from other places--such as Pro, Dig, etc.-- need not concern the student. For convenience, the italic and roman letters of varying sizes have been assigned arbitrary case numbers. Thus:-

|           |                           |        |
|-----------|---------------------------|--------|
| In poem:  | Italic small (Lower Case) | Case 1 |
|           | " capital(Upper Case)     | " 2    |
|           | " digraphs                | " 1    |
|           | Roman small (Lower Case)  | " 5    |
|           | " capitals(Upper Case)    | " 6    |
| In Title: | Italic small (Lower Case) | Case 3 |
|           | " capitals (Upper Case)   | " 4    |
|           | Roman small (Lower Case)  | " 7    |
|           | " capitals (Upper Case)   | " 8    |

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## LESSON 5

p. 2

In addition is given a sheet listing the dotted letters found in the poem. The student will remember that in Lesson 2 his attention was called to the dotted letter Q in Bacon's Original Example. It is found that a system of dots was used to change the marking of letters to the opposite form-- i.e., a b form letter containing one or three or any odd number of dots, is changed thereby to the a form, and vice versa.

With the help of the sheets of classified typical letters, make your own alphabet from the "I.M." poem. Divide a sheet of paper into two columns, one for the a form and the other for the b form, and draw each typical letter in its proper place as you determine to which form it belongs. When you have thus drawn the a's, b's, c's, etc. as you see them, attach a written description to each letter pointing out what seem to you its distinguishing characteristics. As:-

| <u>a form</u>        | <u>b form</u>        | <u>a form</u>        | <u>b form</u>        |
|----------------------|----------------------|----------------------|----------------------|
| Description <u>A</u> | <u>A</u> description | Description <u>a</u> | <u>a</u> description |

Your completed "alphabets" you will then return to the Riverbank Laboratories, with the "Typical Letter Sheets" after which the next Lesson will be sent you.

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THE 1623 M. POEM

NEWBERRY LIBRARY ORIGINAL 1623 EDITION

To the memorie of *M. W. Shake-speare.*

**W**EE wondred (*Shake-speare*) that thou went'st so soone  
From the *Worlds-Stage*, to the *Graues-Tyring-roome.*  
Wee thought thee dead, but this thy printed worth,  
Tels thy *Spectators*, that thou went'st but forth  
To enter with applause: An *Actors Art*,  
Can dye, and liue, to acte a second part.  
That's but an *Exit of Mortalitie*;  
This, a *Re-entrance to a Plaudite.*

L M.

TYPICAL LETTERS IN "I.M." POEM.  
*Italic.* (Case 2)

| <u>a Form</u> |      | Word               | Letter | <u>b Form</u> |  |
|---------------|------|--------------------|--------|---------------|--|
|               | Line |                    |        | Line          | Word                                     |
|               | 5    | <u>Art</u>         | A      | 5             | An                                       |
|               | 6    | <u>Can</u>         | C      | 5             | <u>Comedy</u>                            |
| o.            | 20   | <u>Expectation</u> | E      | 1             | <u>WEE</u>                               |
| g.            | 7    | <u>Fresh</u>       | F      | 2             | <u>From</u>                              |
| o.            | 1    | <u>Greece</u>      | G      | 2             | <u>Graues</u>                            |
| g.            | 4    | <u>Moniment</u>    | M      | 7             | <u>Mortalitie</u>                        |
|               | 8    | <u>Plaudite</u>    | P      | 7             | <u>Put</u>                               |
| o.            | 6    | <u>Regall</u>      | R      | 8             | <u>Re-entrance</u>                       |
| g.            | 18   | <u>Sword</u>       | S      | 4             | <u>Spectators</u>                        |
|               | 2    | <u>Tyring</u>      | T      | 15            | <u>Their</u>                             |
|               | 3    | <u>Wee</u>         | W      | 2             | <u>Worlds</u><br>(dotted to<br>make "a") |

*Italic* (Case 1)

| <u>a Form</u> |      | Word               | Letter | <u>b Form</u> |                   |
|---------------|------|--------------------|--------|---------------|-------------------|
|               | Line |                    |        | Line          | Word              |
|               | 5    | <u>applause</u>    | a      | 4             | <u>Spectators</u> |
|               | 4    | <u>but</u>         | b      | 3             | <u>but</u>        |
|               | 8    | <u>Re-entrance</u> | c      | 2             | <u>which</u>      |
|               | 6    | <u>second</u>      | d      | 3             | <u>printed</u>    |
|               | 1    | <u>wondred</u>     | e      | 1             | <u>went'st</u>    |
|               | 4    | <u>forth</u>       | f      | 7             | <u>of</u>         |
|               | 2    | <u>Stage</u>       | g      | 2             | <u>Tyring</u>     |
|               | 5    | <u>with</u>        | h      | 3             | <u>thy</u>        |
|               | 3    | <u>printed</u>     | i      | 7             | <u>Mortalitie</u> |
|               | 6    | <u>liue</u>        | l      | 2             | <u>Worlds</u>     |
|               | 2    | <u>From</u>        | m      | 3             | <u>must</u>       |
|               | 5    | <u>enter</u>       | n      | 7             | <u>an</u>         |
|               | 3    | <u>worth</u>       | o      | 2             | <u>Worlds</u>     |
|               | 3    | <u>printed</u>     | p      | 4             | <u>Spectators</u> |
|               | 2    | <u>Graues</u>      | r      | 4             | <u>forth</u>      |
|               | 6    | <u>second</u>      | s      | 1             | <u>That's</u>     |
|               | 2    | <u>Worlds</u>      | t      | 7             | <u>thy</u>        |
|               | 1    | <u>that</u>        | u      | 4             | <u>thou</u>       |
|               | 3    | <u>but</u>         | w      | 1             | <u>with</u>       |
|               | 1    | <u>wondred</u>     | y      | 5             | <u>thy</u>        |
|               | 4    | <u>thy</u>         |        | 2             | <u>thy (2nd)</u>  |

? Proof

2

TYPICAL LETTERS IN "I.M." POEM.  
Italic (Case 3)

p. 2

| <u>a form</u> |             |        | <u>b form</u> |             |  |
|---------------|-------------|--------|---------------|-------------|--|
| Line          | Word        | Letter | Line          | Word        |  |
| Title         | Shakespeare | a P.A. | 1 R           | Samuel      |  |
| "             | Shakespeare | e      | Title         | Shakespeare |  |
| "             | Shakespeare | h P.A. | 6 R           | Nicholas    |  |
| "             | Shakespeare | k      | ---           | -----       |  |
| "             | Shakespeare | p      | ---           | -----       |  |
| "             | Shakespeare | r P.A. | 2 L           | Richard     |  |
| "             | Shakespeare | ſ P.A. | 8 R           | Joseph      |  |

Italic (Case 4)

| <u>a Form</u> |             |         | <u>b Form</u> |             |  |
|---------------|-------------|---------|---------------|-------------|--|
| Line          | Word        | Letter  | Line          | Word        |  |
| Title         | Shakespeare | S P.A.  | 1 L           | Shakespeare |  |
| 5 L           | William     | W Title | 1             | W           |  |

Large Roman (Case 7)

| <u>a Form</u> |         |        | <u>b Form</u> |           |  |
|---------------|---------|--------|---------------|-----------|--|
| Line          | Word    | Letter | Line          | Word      |  |
| Title         | memorie | e      | Title         | the       |  |
| "             | of      | f      | ---           | -----     |  |
| "             | the     | h P.A. | Tit. 6        | these     |  |
| "             | memorie | i P.A. | " 3           | Tragedies |  |
| "             | memorie | m      | Title         | memorie   |  |
| "             | To      | o Cat. | Tit. 3        | Volume    |  |
| "             | memorie | r P.A. | " 3           | Tragedies |  |
| "             | the     | t P.A. | " 3           | set       |  |

Large Roman (Case 8)

| <u>a Form</u> |           |        | <u>b Form</u> |       |  |
|---------------|-----------|--------|---------------|-------|--|
| Line          | Word      | Letter | Line          | Word  |  |
| Title         | M         | M      | ---           | ----- |  |
| Sub-Title     | HISTORIES | T      | Title         | To    |  |

3

TYPICAL LETTERS IN "I.M." POEM  
Small Roman (Case 5)

page 3

| <u>a Form</u> |              |        | <u>b Form</u> |              |  |
|---------------|--------------|--------|---------------|--------------|--|
| Line          | Word         | Letter | Line          | Word         |  |
|               | Shakespeare  | a      | 1             | Shakespeare  |  |
|               | Shakespeare  | e Dig. | 16            | Iuliet       |  |
|               | Shakespeare  | h Dig. | 9             | Shakespeares |  |
| dig. 16       | Iuliet       | i      | 7             | Exit         |  |
| dig. 1        | SHakespeare  | k      | 1             | Shakespeare  |  |
| dig. 1        | Shakespeare  | p Dig. | 1             | SHakespeare  |  |
| dig. 9        | Shakespeares | r      | 1             | Shakespeare  |  |
|               | Shake/peare  | ſ Dig. | 9             | Shake/peares |  |
|               | Exit         | t Dig. | 4             | Stratford    |  |
|               | -----        | x      | 7             | Exit         |  |

Small Roman (Case 6)

| <u>a Form</u> |             | <u>b Form</u> |      |             |
|---------------|-------------|---------------|------|-------------|
| Line          | Word        | Letter        | Line | Word        |
|               | Exit        | E             |      | -----       |
| ig. 21        | Shakespeare | S             | 1    | Shakespeare |

Initial Large Roman (Case 10) W--b form

Italic (Case 1)  
Digraphs.

| Line  | Word        | Digraph | Line | Word    |
|-------|-------------|---------|------|---------|
| 5     | Actors      | is Dig. | 3    | is      |
| 6     | acte        | ſt      | 1    | went'ſt |
| 4     | Spectators  | ſt Dig. | 3    | myſt    |
| o. 20 | Expectation | ſt Dig. | 3    | stone   |
| 8     | This        | ſt Dig. | 14   | miſt    |
| g. 5  | This        |         |      |         |
| 3     | this        |         |      |         |

Proof



## 4

DOTTED LETTERS

Letters which are changed to the opposite form because of the presence of one or three dots are indicated in the photographs of the alphabets by a large dot above the letter.

| <u>Line</u> | <u>Word</u> | <u>Letter</u> | <u>Form</u> | <u>changed to</u> |
|-------------|-------------|---------------|-------------|-------------------|
| 1           | soone       | e             | b           | a                 |
| 2           | the (1st)   | h             | b           | a                 |
| 2           | Worlds      | W             | b           | a                 |
| 3           | thought     | u             | b           | a                 |
| 3           | thee        | e             | b           | a                 |
| 3           | printed     | e             | a           | b                 |
| 4           | thou        | o             | b           | a                 |
| 4           | forth       | h             | b           | a                 |
| 5           | enter       | e             | b           | a                 |
| 5           | applause    | u             | b           | a                 |
| 6           | and         | n             | b           | a                 |
| 6           | liue        | u             | a           | b                 |
| 6           | part        | p             | a           | b                 |
| 8           | a (1st)     | a             | a           | b                 |
| 8           | a (2nd)     | a             | a           | b                 |
| Title       | of          | o             | b           | a                 |

P Proof

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1918

5

"I.M." POEM

Reference numbers to letters taken from other places.

| Letter | Case | Form | From | Line      | Word                    |
|--------|------|------|------|-----------|-------------------------|
| o      | 7    | b    | Cat. | Tit. 3    | Volume                  |
| T      | 8    | a    | Cat. | Sub-title | HISTORIES               |
| r      | 7    | b    | P.A. | Tit. 3    | Tragedies               |
| W      | 4    | a    | P.A. | 5 L       | William                 |
| a      | 3    | b    | P.A. | 1 R       | Samuel                  |
| f      | 3    | b    | P.A. | 8 R       | Jo/eph                  |
| f      | 5    | b    | Dig. | 9         | Shake/peares            |
| R      | 1    | bb   | Dig. | 14        | mi/t                    |
| S      | 2    | a    | Pro. | 1         | Scene                   |
| T      | 2    | b    | Pro. | 15        | Their                   |
| y      | 1    | b    | Dig. | 2         | thy (2nd)               |
| C      | 2    | b    | Cat. | 5         | Comedy                  |
| c      | 1    | b    | Dig. | 2         | which                   |
| t      | 5    | b    | Dig. | 4         | Stratford               |
| M      | 2    | a    | Dig. | 4         | Moniment                |
| is     | 1    | bb   | Dig. | 3         | is                      |
| P      | 2    | b    | Pro. | 7         | Put                     |
| i      | 7    | b    | P.A. | Tit. 3    | according               |
| S      | 4    | b    | P.A. | 1 L       | Shakespeare             |
| r      | 3    | b    | P.A. | 2 L       | Richard                 |
| E      | 2    | a    | Pro. | 20        | Expectation             |
| S      | 6    | a    | Dig. | 21        | Shakespeare             |
| k      | 5    | a    | Dig. | 1         | Shakespeare             |
| r      | 5    | a    | Dig. | 9         | Shakespeares            |
| G      | 2    | a    | Pro. | 1         | Greece                  |
| m      | 1    | b    | Dig. | 3         | must                    |
| h      | 3    | b    | P.A. | 6 R       | Nicholas                |
| h      | 5    | b    | Dig. | 9         | Shakespeares            |
| e      | 5    | b    | Dig. | 16        | Juliet                  |
| F      | 2    | a    | Dig. | 7         | Fre/h                   |
| is     | 1    | ab   | Dig. | 5         | This                    |
| ct     | 1    | bb   | Pro. | 20        | Expectation             |
| i      | 5    | a    | Dig. | 16        | Juliet                  |
| R      | 2    | a    | Pro. | 6         | Regall                  |
| f      | 1    | ab   | Dig. | 3         | mu/t                    |
| R      | 1    | ba   | Dig. | 3         | /tone                   |
| h      | 7    | b    | P.A. | Tit. 6    | these                   |
| t      | 7    | b    | P.A. | 3         | set                     |
| P      | 5    | b    | Dig. | 1         | Shakespeare<br>(dotted) |

Proof

## LESSON 6

In this lesson we send you our own descriptions of the letters found in the I.M. Poem, for comparison with your sketches. The letters here have been photographed from the original 1623 Folio in the Newberry Library, and have been enlarged to three and one-third the dimensions of the original, to facilitate the study of their characteristics. For the convenience of the student and to avoid confusion, the italic and the roman letters have been grouped separately.

By careful study familiarize yourself with the drawings and with the descriptions accompanying them. Revise your own sketches and descriptions, making sure that you see wherein and why the lists prepared here differ from your own. When you have finally convinced yourself of the true forms of the letters, combining your own conclusions with those sent in this lesson, master them thoroughly; for the same kind and size of type is used elsewhere in the 1623 Folio. Thus you will be forearmed for future lessons. When you feel that you know the forms completely, return the plates and the next lesson will be sent to you.

Please be careful of the photographs and do not mark or mar them in any way. When this lesson has been completed, the plates must be returned to the Riverbank Laboratories in the addressed envelope provided for the purpose. Then the next lesson with its photographs will be sent you. If for any reason the student cares to retain any of the photographs, an additional charge of 25¢ each will be made, and this amount should be included in that sent for the next lesson.

? Proof

UPPER CASE ITALIC LETTERS IN  
"I.M. POEM"

A Form

The typical letter is plain with high, straight bar. A kern or a dot in the letter changes it from a to b or vice versa.

A long letter extending below the line.

No example.

No example

No example.

No example

Has a nearly even curve in the top at the right.

No example

No example

Curved top.

A tall, well-made letter,

Large size type, narrow head and wide base.

No example

B Form

The typical letter is plain with a curved or slanting bar, as seen in the alphabet.

No example.

Top and bottom lines parallel; the kern on the base line slender and slanting.

Top heavy and slants parallel to seriph of base.

The short line slants toward the base.

Kern short, straight, and blunt at the right. Third line shaded from top. Serifs at bottom level.

No example,

Top forms a segment of a circle at the left. Upright does not reach the top.

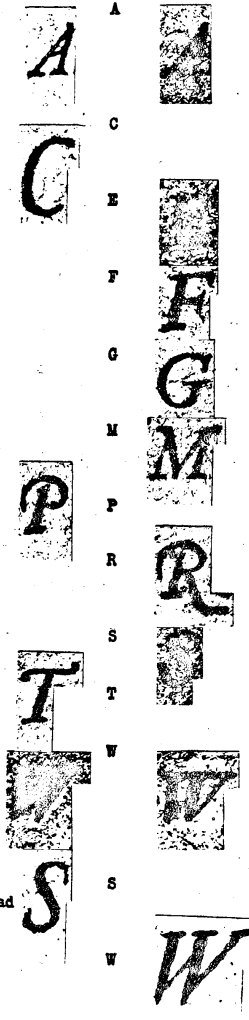
Erect; round curves.

No example.

The heavy, blunt letter with short connecting line is the b-form. It is accented and therefore marked a-form.

No example

Well-made letter in large size type; points sharp.



P Proof

LARGE LOWER CASE ITALIC LETTERS IN  
"THE I.M. POEM"

A Form

Slanting, somewhat wide  
at the base.



a

B Form

No example.

If the end of the curve of  
the base line were produced  
it would not form a perfect o.



e



If the end of the curve of  
the base line were produced it would  
form a perfect o.

Somewhat slender; the loop  
is narrow at the top and pointed.



h

No example.

Slender and delicate; the  
queue not widely spread at base.



k

No example.

The loop is narrow in the  
bottom part.



p

No example.

Somewhat broad at the top;  
both kerns are rounded.



r

No example.

Long, well-made letter; the  
stem is a wave line.



s

No example.

? Proof

LOWER CASE ITALIC LETTERS IN  
"THE I. M. POEM"

A Form

Typical a form is well-made; the oval usually shows angle or shoulder and rounds gradually to the line of writing, making the letter somewhat wider at the base than the corresponding letter in the b form; also the oval has the appearance of a complete o placed in such a way that a part of one side rests on the upright and often projects sufficiently to give the stem the appearance of bending outward near the center.

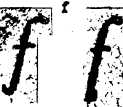
Oval pointed at top and narrow at base.

Roundness commences near top; curve at base usually wide.

Stem has no wave line, but sometimes turns slightly to the left at top; toe upturned; loop leaves stem and rejoins it at a somewhat obtuse angle.

A line drawn through the loop of this letter beginning at the left of the oval where it leaves the stem and running through the opposite point of the oval, intersects the line of the end of the curve of the base produced either above or below the line of writing.

Letter slanted; straight top, or, if curved, showing a small neck at left.



B Form

Somewhat narrower at base than the a form; oval pointed; upright is often either uniform or slightly heavier at top. Letter slanted.

Oval rounded at top; upright straight nearly to the base.

Roundness commences near center of back; curve at base usually narrow.

Wave line in stem, angle between stem and top of oval acute; point of jointure below, somewhat high on stem.

A line drawn through the loop of this letter beginning at the left of the oval where it leaves the stem and running through the opposite point of the oval, will run parallel to the line of the end of the curve of the base produced.

Letter stands nearly erect; top curved.

LOWER CASE ITALIC LETTERS IN  
"THE I. M. POEM"

A Form

The lower loop is attached to the center of the oval; the connecting line usually heavy and angular.



g



B Form

The lower loop is attached a little to the left of the center of the oval; the connecting line is usually thin.

The stem of this letter is not characteristic, unless perhaps slightly pointed at the base; a line drawn upward through the loop so as to intersect it at the middle of the upper part of the curve tends only slightly toward the right.



b



The stem of the letter is characteristic; a line drawn upward through the loop so as to intersect it at the middle of the upper part of the curve tends pronouncedly toward the right.

In the typical letter of this class the base is usually rounded; the kerns do not correspond, that is, one will be straight and the other curved.



i



In the typical letter of this class the kerns at the ends, whether curved or straight show a correspondence with each other.

The typical letter of this class usually shows a slight wave line in the stem. The angle made by the kern and the stem is large.



l



The typical letter of this class has the characteristic stem rounded into a small, close kern.

Double letters are governed by the law of digraphs, not by that of single letters.

m

The second loop shorter at top and turns slightly to the right; width of loops nearly equal at base; top kern inclined to sharpness; kern at base usually close.



Nearly even at top; second loop wider at base than the first; top kern rounded, and corresponds to the kern at the base.

Proof

LOWER CASE ITALIC LETTERS IN  
"THE I. M. POEM"

A Form

Letter slanting; top kern inclined to sharpness; kern at base usually clear. The loop tends toward the right at the top in the same manner as that of the second loop in the a form of m.

There are many varieties of small o, and it is difficult to assign them to their proper classes. The a form letters show the slant characteristic of that form and are best classified by comparing them with the capital letter, which is less symmetrical than the b form.

Stem of nearly uniform thickness throughout, or slightly shaded below the line of writing; loop shows only slight narrowing toward the base, but slants downward where joined to the upright.

The letter has the slant that is characteristic of the a form. The first kern is small and tends to sharpness; the second kern is rounded. There is usually a greater breadth at the top in the a form than in the b form.

There are long and short letters in both forms. The base in either case is nearly horizontal. The long a of the a form is more slanting than that of the b form.

B Form

Nearly erect; top kern usually rounded; the two kerns correspond. The letter shows a wideness at the base corresponding to that of the second loop in the b form of m.

If a line were drawn lightly along the inside of the capital Q of the b form it would show almost perfect symmetry. This appears also in all the well-printed lower-case letters of this form.

Stem often thick at top; loop joins the upright almost at a right angle.

The left kern is usually distinct and strong; the two differ only slightly. The upward stroke of the letter is usually strong and distinct. The letter is usually somewhat narrow at the top.

The long a of the b form is usually upturned at the base and the slant of the letter is not marked. The short letter has the same characteristics.

n



o



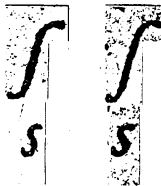
p



r



s



? Proof



LOWER CASE ITALIC LETTERS IN  
"THE I. M. POEM"

a Form

Stem of nearly uniform thickness, turns slightly to the right a little above the base.



b Form

Stem usually heavy at the top, diminishes gradually toward the base; foot free.

The typical letter of this class has the slant of the a-form; the first kern straight; the second curved, or vice versa. The connecting line between the uprights is lower than in the b-form.



Letter nearly erect; the kerns correspond with each other. The connecting line joins the second upright at a higher point in the b-form than in the a-form.

First point of base sharp, second point blunt. The letter is flat topped.



Both points of base sharp; first and third stroke on the left extend in curves above the level of the body of the letter.

Narrow at top; second stroke bends toward the first.



No example.

DESCRIPTION OF THE DIGRAPHS IN  
"THE I. M. POEM".

The union of a slanting c that shows an angle in the base, with a t that comes well down to the line of writing with the slant of the a form, gives the combination "at".



No example.

The union of a slanting c that shows an angle in the base, with a t that approaches the c at the base, and has a cross-bar that thickens toward the right gives the combination "ab".



The union of c well-rounded at the base with a t that comes well down to the line of writing with the slant of the a form, gives the combination "ba".

The union of a short, well-rounded i with an s narrow in the head and angular in the base gives the combination "is".



No example.

No example.



The union of a somewhat large i, the kern and base corresponding, with an s narrow in the head gives the combination "be".

The union of a long s having a wide curve at the top, with a t having a slanting bar and somewhat wide angle between the foot and the stem gives the combination "as".



No example.

P Proof

INITIAL LETTER  
Significance determined by context -- b-form



ROMAN TYPE IN TITLE  
Upper Case

a. Form

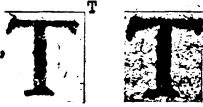
Large and heavy. There is no kern at the top of the second upright.



b. Form

No example

A plain, simple letter, with the top and the seriph parallel, the former usually a thin line. --P.A. & CAT.



Usually heavier than the a-form. The top shades somewhat heavily into the kerns, and is not parallel to the seriph at the base.

Lower Case

The letter is wide, slender, the bar horizontal.



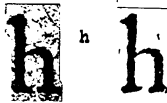
Somewhat heavier than the a-form usually; well-rounded; the bar slightly slanting.

A well-made letter, the curve at the top somewhat wide.



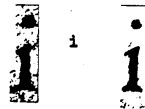
No example

The letter is somewhat heavy, and is wide at the top of the loop.



The letter is somewhat more delicate than the a-form and is wide at the base. P.A.

The kern is sharp and prominent, giving the letter an unnatural appearance.



Well-made and regular, but somewhat heavy. -- P.A. & Cat.

? Proof

ROMAN TYPE IN TITLE

Lower Case

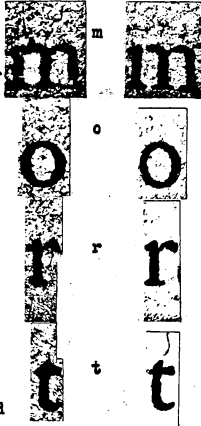
a Form

The first curve at the top leaves the stem at a high point.

Slightly irregular in outline.

Wide at the top; well-made.

There are several variants but all curve upward at base and are somewhat narrow.



b Form

The curves are regular; the serifs at the base slant downward in a regular succession.

The letter is tall and somewhat heavy, but well-made. P.A.

Narrow; not particularly well-formed. -- P.A. & Cat.

The letter is very wide and flat at the base. -- P.A.

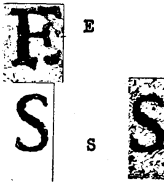
ROMAN TYPE IN POEM

Upper Case

A Form

Top and Base not horizontal.

The curves of nearly equal width. -- Dig.



B Form

No example

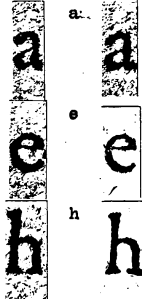
The curves are somewhat wide; the top narrower than the base; the letter symmetrical.

Lower Case

A broad, well-made letter; the stem rounds into a free foot.

Somewhat irregular; the lower part is often narrow.

The loop has a shallow curve at the top, and is somewhat wide.



The stem bends slightly to the left at the base and the foot turns sharply upward.

A well-made letter with a light bar. -- Pro.

The loop leaves the stem with a clear curve; the right serif is low at the base.-- Dig.

P Proof

ROMAN TYPE IN POEM  
Lower Case

a Form

Somewhat delicate and well-made; the stem is narrow at the top and widens slightly at the base. -- Dig. & Pro.

Broad and well-made although somewhat heavy.--- Dig.

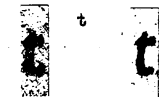
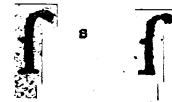
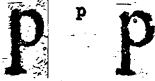
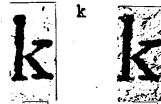
Broad; the loop is somewhat flat at the top.

The top shows a line at the right turning somewhat abruptly downwards. --Pro. & Dig.

Long form with wide top and shallow curve.

The letter has a wide top and a wide base that becomes nearly horizontal.

No example



b Form

Heavy; of nearly uniform thickness throughout; the upper kern prominent.

Somewhat slender and delicate; serifs carefully placed.

A delicate letter with the loop well rounded top and bottom where it occurs it is changed by a dot to the a-form. -- Dig.

The upward stroke at the right and its downward curve correspond in slope and direction as would the two sides of an isosceles triangle.

Short curve at the top and somewhat slender stem-- Dig.

The base of this form turns soon after leaving the stem.-- Dig.

A tall, somewhat awkward letter, wider at top than at the base.

? Proof

## L E S S O N 7

After memorizing the characteristics of the letters as you have done in Lesson 6, the plates of Lesson 7 will have added meaning. In Plates 22-27 the lines of the I.M. Poem have been so spaced as to permit of the typical forms being placed above each letter in the poem. Plates 22, 23, 24, show the typical letter of the same form so placed for comparison; Plates 25, 26, 27 show the opposite forms contrasted. To avoid crowding and confusion, the typical forms are placed over every third letter; hence six plates are required to complete the comparison and contrast of all the letters.

The typical letter, as we have said before, is the most representative letter of the group to which it belongs. Dots above the letters indicate that the form is changed by dots found within the letters. Unmarked letters belong to the a form, those designated by a stroke are b forms. Numbers appearing above letters signify that those particular forms are not found in the I.M. Poem itself, but elsewhere in the 1623 Folio where the same size of type is used.

Study the letters of the poem in relation both to their own and to their opposite forms. Determine in your own mind wherein and why the letters are alike or different. Close study of these sheets will fix the letters of the poem more firmly in your mind.

After careful examination and study of the six plates described above, then take Plates 28 and 29, where all the letters of the poem have been marshalled together in alphabetical sequence. In Plate 28, the letters are first classified according to form, the b forms being marked by a stroke,

P Proof

## L E S S O N 7

p.2

and then arranged in printed order. In Plate 29 the letters are arranged in exact printed order without reference to form, and unclassified. Again the stroke indicates the b form. Stars indicate typical letters, dots signify as before letters whose form is changed by such marks.

The dissection of the poem in this manner, with all related parts brought together in one place, will make for the serious searcher not only an interesting, but an exceedingly profitable study. Here is shown more clearly than could be done in any other manner, the variations occurring in the different letters of the same group.

Please be careful of the photographs and do not mark or mar them in any way. When this lesson has been completed, the plates must be returned to the Riverbank Laboratories in the addressed envelope provided for the purpose. Then the next lesson with its photographs will be sent you. If for any reason the student cares to retain any of the photographs, an additional charge of 25¢ each will be made, and this amount should be included in that sent for the next lesson.

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# "I.M." POEM.

Ther<sup>o</sup> Was  
To the memorie of M. W. Shake-speare.

W<sup>v</sup> d d a f a t t o a f f s n  
 W<sup>v</sup> E w o n d r e d (Shake-speare) t h a t t h o u w e n t f f s o o n e  
 r t W l S g o p a s n g o  
 F r o m t h e W o r l d s - S t a g e , t o t h e G r a v e s - F y r i n g - r o o m e .  
 W t u t e a b t t p n d n  
 W e e t h o u g h t t h e e d e a d , b u t t h i s t h y p r i n t e d w o r t h .  
 T ' s y e t ' s a h w t n a h  
 T e l s t h y S p e c t a t o r s , t h a t t h o u w e n t f f b u t f o r t h  
 e e i a l f n a d  
 T o e n t e r w i t h a p p l a u s e . A n A c t o r s A r t ,  
 C d a l e a a c d n  
 C a n d y e , a n d l i n e , t o a c t e a s e c o n d p a r t .  
 h s t E t M t i e  
 T h a t ' s b u t a n E x i t o f M o r t a l i t i e ;  
 i s e t n t P  
 T h i s , a R e - e n t r a n c e t o a P l a n d i t e .

Nº1-COMPARISON WITH TYPICAL LETTER OF SAME FORM.

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W.B. Mackenzie

? Proof

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# "I.M." POEM.

o e m i f S k p r  
To the memorie of M. W. Shake-speare.

E a r S k p r h t u n s o e  
VV E E wondred (Shake-speare) that thou went'st so soone  
a h o d t e t G u T i r m  
From the Worlds-Stage, to the Graues-Tyring-rooms.  
e h g t e a u h h r t w t  
Wee thought thee dead, but this thy printed worth,  
e t S e o t t o e f t r  
Tels thy Spectators, that thou went'st but forth  
F n r t p a e A r r  
To enter with applause. An Actors Art,  
a y n i t e f o p t  
Can dye, and liue, to acte a second part.  
a l a x e o a t  
That's but an Exit of Mortalitie;  
F a e r c a l  
This, a Re-entrance to a Plaudite. I M

Nº 2. COMPARISON WITH TYPICAL LETTER OF SAME FORM.

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W.P. [Signature]

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# "I.M." POEM.

t m o e M b e e e  
To the memorie of M. W. Shake-speare.

E n e h e e e a b w t a a  
VV E E wondred (Shake-speare) that thou went st so soone  
F m e r ' s a t h n e y n a e  
From the Worlds-Stage, to the Graues-Tyring-rooms  
e a b h d d t i s y l e a b  
Wee thought thee dead, but this thy printed worth,  
l b p a r h t u n e f t  
Tels thy Spectators, that thou went st but forth  
o t w h p u A E s t  
To enter with applause. An Actors Art,  
n e d u o e e n a  
Can dye, and liue, to acte a second part.  
F t u n i f r l i  
That's but an Exit of Mortalitie;  
h R n a e a a  
This, a Re-entrance to a Plaudite. I M

№3-COMPARISON WITH TYPICAL LETTER OF SAME FORM.

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W.P. Johnston

9 proof

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# "I.M." POEM.

<sup>2</sup>T <sup>3</sup>h <sup>4</sup>e <sup>5</sup>r <sup>6</sup>o <sup>7</sup> <sup>8</sup>W <sup>9</sup>a <sup>10</sup>s <sup>11</sup>a  
To the memorie of M. W. Shake-speare.

<sup>12</sup>V <sup>13</sup>V <sup>14</sup>E <sup>15</sup>w <sup>16</sup>o <sup>17</sup>n <sup>18</sup>d <sup>19</sup>r <sup>20</sup>e <sup>21</sup>d <sup>22</sup> (Shake-speare) <sup>23</sup>t <sup>24</sup>h <sup>25</sup>a <sup>26</sup>t <sup>27</sup>t <sup>28</sup>h <sup>29</sup>o <sup>30</sup>w <sup>31</sup>e <sup>32</sup>n <sup>33</sup>t <sup>34</sup> <sup>35</sup>f <sup>36</sup>o <sup>37</sup>o <sup>38</sup>o <sup>39</sup>n <sup>40</sup>e  
<sup>41</sup>r <sup>42</sup>t <sup>43</sup>W <sup>44</sup>l <sup>45</sup>S <sup>46</sup>g <sup>47</sup>o <sup>48</sup>e <sup>49</sup>a <sup>50</sup>s <sup>51</sup>r <sup>52</sup>g <sup>53</sup>o  
From the Worlds-Stage, to the Graues-Tyring-rooms.

<sup>54</sup>W <sup>55</sup>t <sup>56</sup>h <sup>57</sup>i <sup>58</sup>n <sup>59</sup>k <sup>60</sup>e <sup>61</sup>d <sup>62</sup>e <sup>63</sup>d <sup>64</sup>, <sup>65</sup>b <sup>66</sup>u <sup>67</sup>t <sup>68</sup>t <sup>69</sup>h <sup>70</sup>i <sup>71</sup>s <sup>72</sup>t <sup>73</sup>h <sup>74</sup>y <sup>75</sup>p <sup>76</sup>r <sup>77</sup>i <sup>78</sup>n <sup>79</sup>t <sup>80</sup>w <sup>81</sup>o <sup>82</sup>r <sup>83</sup>t <sup>84</sup>h  
Wee thought thee dead, but this thy printed worth,

<sup>85</sup>T <sup>86</sup>h <sup>87</sup>i <sup>88</sup>s <sup>89</sup>y <sup>90</sup>e <sup>91</sup>t <sup>92</sup>s <sup>93</sup>a <sup>94</sup>b <sup>95</sup>w <sup>96</sup>t <sup>97</sup>t <sup>98</sup>h <sup>99</sup>o <sup>100</sup>u <sup>101</sup>  
Tels thy Spectators, that thou went'st but forth

<sup>102</sup>e <sup>103</sup>i <sup>104</sup>e <sup>105</sup>n <sup>106</sup>t <sup>107</sup> <sup>108</sup>A  
To enter with applause. An Actors Art,

<sup>109</sup>C <sup>110</sup>a <sup>111</sup>n <sup>112</sup>d <sup>113</sup>y <sup>114</sup>e <sup>115</sup>, <sup>116</sup>a <sup>117</sup>n <sup>118</sup>d <sup>119</sup>l <sup>120</sup>i <sup>121</sup>n <sup>122</sup>e <sup>123</sup>, <sup>124</sup>t <sup>125</sup>o <sup>126</sup>a <sup>127</sup>c <sup>128</sup>t <sup>129</sup>e <sup>130</sup> <sup>131</sup>a <sup>132</sup> <sup>133</sup>s <sup>134</sup>e <sup>135</sup>c <sup>136</sup>o <sup>137</sup>n <sup>138</sup>d <sup>139</sup> <sup>140</sup>p <sup>141</sup>a <sup>142</sup>r <sup>143</sup>t.  
Can dye, and live, to acte a second part.

<sup>144</sup>h <sup>145</sup>u <sup>146</sup>t <sup>147</sup> <sup>148</sup>M <sup>149</sup>o <sup>150</sup>r <sup>151</sup>t <sup>152</sup>a <sup>153</sup>l <sup>154</sup>i <sup>155</sup>t <sup>156</sup>i <sup>157</sup>e  
That's but an Exit of Mortalitie;

<sup>158</sup>t <sup>159</sup>h <sup>160</sup>i <sup>161</sup>s <sup>162</sup>, <sup>163</sup>a <sup>164</sup> <sup>165</sup>R <sup>166</sup>e <sup>167</sup>-<sup>168</sup>e <sup>169</sup>n <sup>170</sup>t <sup>171</sup>r <sup>172</sup>a <sup>173</sup>n <sup>174</sup>c <sup>175</sup>e <sup>176</sup> <sup>177</sup>t <sup>178</sup>o <sup>179</sup> <sup>180</sup>a <sup>181</sup> <sup>182</sup>P <sup>183</sup>l <sup>184</sup>a <sup>185</sup>u <sup>186</sup>d <sup>187</sup>i <sup>188</sup>t <sup>189</sup>e.  
This, a Re-entrance to a Plaudite.

N°4-CONTRAST WITH TYPICAL LETTER OF OPPOSITE FORM.

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# "I.M." POEM.

<sup>1</sup>o <sup>18</sup>e <sup>19</sup>m <sup>20</sup>i <sup>19</sup>S <sup>20</sup>r

To the memorie of M. W. Shake-speare.

<sup>21</sup>W <sup>22</sup>E <sup>23</sup>w <sup>30</sup>o <sup>24</sup>n <sup>25</sup>d <sup>26</sup>r <sup>27</sup>e <sup>28</sup>d (Shake-speare) that thou went'st so soone

o h a t t e t <sup>25</sup>G <sup>26</sup>u <sup>27</sup>T <sup>28</sup>i <sup>29</sup>r <sup>30</sup>m  
From the Worlds-Stage, to the Graues-Tyring-rooms.

e h g t e a u h h r t w t  
Wee thought thee dead, but this thy printed worth,

e t s e t t a e s t t  
Tels thy Spectators, that thou went'st but forth

<sup>10</sup>T n r t p a e A r t  
To enter with applause: An Actors Art,

a n i t e s o p t  
Can dye, and liue, to acte a second part.

a b a o o a t  
That's but an Exit of Mortalitie;

<sup>10</sup>T a e r c o l  
This, a Re-entrance to a Plaudite. I. M.

NO 5-CONTRAST WITH TYPICAL LETTER OF OPPOSITE FORM.

*W.P. ...*

# "I.M." POEM.

t m<sup>1</sup> o e<sup>27</sup> h e e e  
To the memorie of M. W. Shake-speare.

<sup>21</sup> E n e<sup>28</sup> h e e<sup>29</sup> e a h w t o o  
**VV** E E wondred (Shake-speare) that thou went'st so soone  
<sup>30</sup> F<sup>26</sup> m e r s a t h r e<sup>31</sup> y n o e  
 From the Worlds-Stage, to the Graues-Tyring-roome.  
 e o h h d t<sup>31</sup> i s<sup>31</sup> y i e o h  
 Wee thought thee dead, but this thy printed worth,  
 l h p a r h t u n b f t  
 Tels thy Spectators, that thou went'st but forth  
 o t w h p u A<sup>32</sup> t s t  
 To enter with applause. An Actors Art,  
 n e d u o e e n a  
 Can dye, and liue, to acte a second part.  
<sup>10</sup> T t u n i<sup>33</sup> f r l i  
 That's but an Exit of Mortalitie;  
 h<sup>34</sup> R n a e a a  
 This, a Re-entrance to a Plaudite.

N°6-CONTRAST WITH TYPICAL LETTER OF OPPOSITE FORM.

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*W.C. Bradman*

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1917

# "I.M." POEM.

## VV

M e e f h i m m o o r t T

E S a a e e h i k p r f t x      S W a a e e e b k p r f

AAA CEE FG M P R SS TTTTT WW

aaaaaa<sup>\*</sup>aaaaaa<sup>\*</sup>aaa<sup>\*</sup>bbb<sup>\*</sup>cc<sup>\*</sup>dddddd<sup>\*</sup>ddd

eeeeeeee<sup>\*</sup>eeee<sup>\*</sup>eeee<sup>\*</sup>fff<sup>\*</sup>gg<sup>\*</sup>gg<sup>\*</sup>hhhhhh<sup>\*</sup>hhhhhh<sup>\*</sup>

iiii<sup>\*</sup>i<sup>\*</sup>lll<sup>\*</sup>ll<sup>\*</sup>mm<sup>\*</sup>nnnnnn<sup>\*</sup>nnnnnn<sup>\*</sup>oooo<sup>\*</sup>oooo<sup>\*</sup>oooo<sup>\*</sup>

pppp<sup>\*</sup>p<sup>\*</sup>rrrr<sup>\*</sup>rrrrrrrrrr<sup>\*</sup>ssss<sup>\*</sup>s<sup>\*</sup>sss<sup>\*</sup>f<sup>\*</sup>

tttttttttttt<sup>\*</sup>tttttttttttt<sup>\*</sup>

uuuu<sup>\*</sup>uuuu<sup>\*</sup>uuuu<sup>\*</sup>ww<sup>\*</sup>ww<sup>\*</sup>ww<sup>\*</sup>yy<sup>\*</sup>

z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>z<sup>\*</sup>

LETTERS ARRANGED ALPHABETICALLY, CLASSIFIED ACCORDING TO FORM, AND IN PRINTED ORDER.

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W.B. [signature]

Proof

# "I.M." POEM.

VV

M ee f h i mm oo r t T

E S aaecehikprftx S W aa eee bk p f s

AAA CEEFGMPQSSTTTTTWW

aaaaaa aaaaaa aaaaaa a bbb cc dddddd

eeeeeeeeeeeeeeeeeeeeeeee ff g g bbbbbb bbbbbb

iiiiii UUUU mm nnnnnnnnnnnn oooooo oooooo oooooo

ppppp rrrrrrrrrrrrrrrrrrr ssssss ssss

tttttttttttttttttttttttttttttt

uuuuuuuuuu wwww yy

zzzz is is ft

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7/19/16  
✓

## L E S S O N 8

You are now ready to begin work on the cipher of the famous 1623 Folio, and the "I.M." Poem is sent to you this time just as it appears in the original edition with the message infolded by Bacon's own hand, which was destined to remain undeciphered and unquestioned for almost three hundred years.

You have already studied the descriptions of the letters of this poem. You have familiarized yourself with the typical letters of both the a form and the b form. You have seen all the letters of the poem compared and contrasted, arranged alphabetically and in the order in which they are printed, classified and unclassified.

Now you are to apply your knowledge gained from Lessons 5, 6, and 7, in marking the letters and working out the cipher message. With your previous study, you should be able to mark the letters, without any aid of alphabets; but in order to guard against the occasional lapse of memory we enclose "The Alphabets" where the forms of all letters are arranged for concise and easy study. This lesson done earnestly is a sure foundation for the lessons to follow.

Please be careful of the photographs and do not mark or mar them in any way. When the Student Sheet has been correctly marked and this lesson completed, the plates must be returned to the Riverbank Laboratories in the addressed envelope provided for the purpose. Then the next lesson with its photographs will be sent you. If for any reason the student cares to retain any of the photographs, an additional charge of 25¢ each will be made, and this amount should be included in that sent for the next lesson.

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LESSON 8  
PLATE No. 30

THE 1623 I. M. POEM

NEWBERRY LIBRARY

ORIGINAL 1623 EDITION

To the memorie of *M. W. Shake-speare.*

**V**VE wondred (*Shake-speare*) that thou went'st so soone  
From the Worlds-Stage, to the Graues-Tyring-roome,  
Wee thought thee dead, but this thy printed worth,  
Tels thy Spectators, that thou went'st but forth  
To enter with applause: An Actors Art,  
Can dye, and liue, to acte a second part.  
That's but an Exit of Mortalitie;  
This, a Re-entrance to a Plaudite.

I. M.

# "I.M." POEM.

## VV

M <sup>2</sup> T <sup>37</sup> e <sup>18</sup> f <sup>1</sup> h <sup>3</sup> i <sup>30</sup> m m o o r r t t  
/ / / / / / / / / /

E <sup>22</sup> S <sup>29</sup> a a e e h h i i k k <sup>39</sup> p p r r <sup>7</sup> s s t t x  
/ / / / / / / / / /

<sup>19</sup> S <sup>4</sup> W <sup>5</sup> W a a e e <sup>27</sup> b b k p <sup>20</sup> r r <sup>6</sup> s s  
/ / / / / / / / / /

<sup>12</sup> A A <sup>21</sup> C C <sup>30</sup> E E <sup>25</sup> F F <sup>15</sup> G G <sup>17</sup> M M <sup>34</sup> P P <sup>9</sup> R R <sup>10</sup> S S T T W W  
/ / / / / / / / / /

<sup>13</sup> a a b b c c d d e e f f g g h h i i l l m m n n  
/ / / / / / / / / /

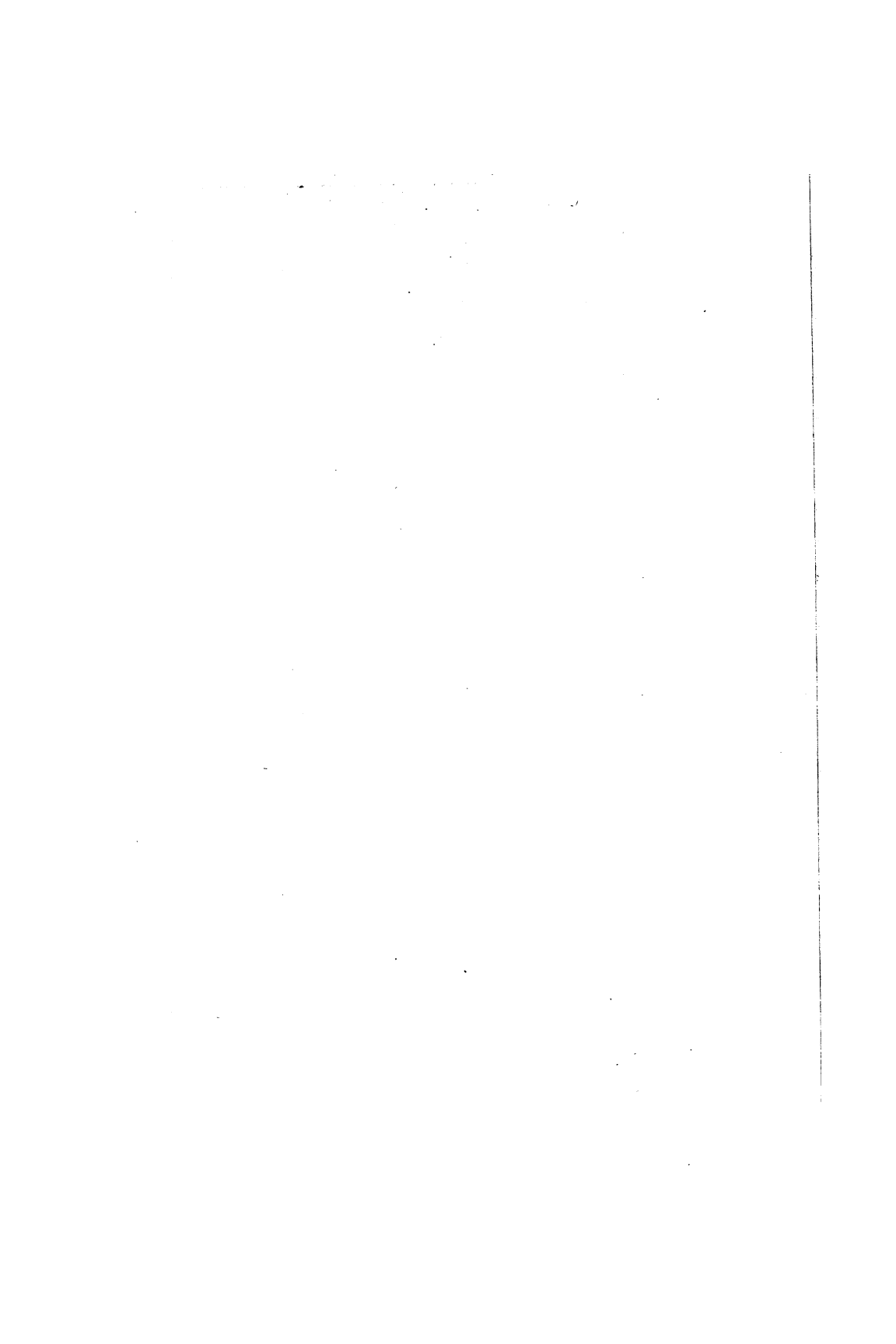
<sup>11</sup> o o p p r r s s t t u u w w y y  
/ / / / / / / / / /

<sup>32</sup> e e e e e e <sup>31</sup> i i i i i i <sup>16</sup> s s s s s s <sup>35</sup> t t t t t t <sup>36</sup> x  
/ / / / / / / / / /

— THE ALPHABETS. —

W. C. ...

f ...  
SWAN



## I. M. POEM

Shakespeare Folio 1623

To the memorie of *M. W. Shake-speare.*

**W**EE wondred (Shake-speare) that thou went'st so soone  
 From the Worlds-Stage, to the Graues-Tyring-roome.  
 Wee thought thee dead, but this thy printed worth,  
 Tels thy Spectators, that thou went'st but forth  
 To enter with applause. An Actors Art,  
 Can dye, and liue, to acte a second part.  
 That's but an Exit of Mortalitie ;  
 This, a Re-entrance to a Plaudite.

I. M.

To the memorie of M. W. Shake-speare  
 Wee wondred that thou went'st so soone  
 From the Worlds-Stage, to the Graues-Tyring-roome.  
 Wee thought thee dead, but this thy printed worth,  
 Tels thy Spectators, that thou went'st but forth  
 To enter with applause. An Actors Art,  
 Can dye, and liue, to acte a second part.  
 That's but an Exit of Mortalitie ;  
 This, a Re-entrance to a Plaudite.

? Proof

## L E S S O N 9

For this lesson we send you a copy of the "L. Digges" Poem which appears on the same page and just before the "I.M." Poem in the original 1623 Folio.

The size of type you will find is the same as in the "I.M." Poem and as a whole the alphabets are the same. Because of the length of the "Digges" Poem, there are naturally more forms of letters present than in the "I.M." Poem. The following changes, however, occur: - the capital S and small b forms of the "Digges" Poem are the reverse of the forms found in the "I.M." Poem. In line 17, there is a hybrid capital S which combines the top of the b form with the base of the a form and which must be marked as belonging to the a form.

This poem contains a message from Bacon which you will find of the greatest interest if you are able to transpose it correctly.

Please be careful of the photographs and do not mark or mar them in any way. When the Student Sheet has been correctly marked and this lesson completed, the plates must be returned to the Riverbank Laboratories in the addressed envelope provided for the purpose. Then the next lesson with its photographs will be sent you. If for any reason the student cares to retain any of the photographs, an additional charge of 25¢ each will be made, and this amount should be included in that sent for the next lesson.

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# TO THE MEMORIE

of the deccased Authour Maister  
W. SHAKESPEARE.

**S**Hake-speare, at length thy pious fellowes giue  
The world thy Workes: thy Workes, by which, out-lisue  
Thy Tombe, thy name must: when that stone is rent,  
And Time dissolues thy Stratford Monument,  
Here we aliuie shall view thee still. This Booke,  
When Brasse and Marble fade, shall make thee looke  
Fresh to all Ages: when Posteritie  
Shall loath what's new, thinke all is prodegie  
That is not Shake-speares; eu'ry Line, each Verse  
Here shall reuiue, redeeme thee from thy Herse.  
Nor Fire, nor cankring Age, as Naso said,  
Of his, thy wit-fraught Booke shall once inuade:  
Nor shall I'e're beleecue, or thinke thee dead  
(Though mist) untill our bankrupt Stage be sped  
(Impossible) with some new straine t' out-  
Pacions of Iuliet, and her Romeo,  
Or till I heare a Scene more nobly take  
Then when thy half-Sword parlying  
Till these, till any of thy Volumes rest  
Shall with more fire, more feeling be exprest,  
Be sure, our Shake-speare, thou canst neuer dye,  
But crown'd with Lawrell, liue eternally.

L. Diges.

# "L. DIGGES" POEM.

EEHIMMO TT

A aa cc dd ee f hh ii oo rr stt u

D L SS W gg ii

A EE H K P S



H I N R SS

aa dd ee f hh ii kk ll m nn oo pp rr stt uu

AA BB FF HH IJ LL MM

NN OO PP SS TT UV WW

aa bb cc dd ee ff gg hh ii kk ll mm

nn oo pp rr ss tt uu vv ww xx yy

fififif isisisis uuuuuu shshshsh sss sssst

— THE ALPHABETS. —

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*W. B. R. 1916*

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D1 12-1





## L. DIGGES POEM

Shakespeare Folio 1623

TOTHE MEMOR IEoft hedec eased Autho urMai sterW  
 SHAKE SPEAR ESHak espea reatl ength thypi ousfe llowe  
 sgiue Thewo rldth yWork esthy Worke sbywh ichou tliue  
 ThyTo mbeth yname mustw henth atsto neisr entAn dTime  
 disso luest hyStr atfor dMoni mentH erewe aliuie shall viewt  
 heest illTh isBoo keWhe nBras seand Marbl efade shall maket  
 heelo okeFr eshto allAg eswhe nPost eriti eShal lloat hwhat  
 snewt hinke allis prode gieTh atisn otSha kespe arese uryLi  
 neeac hVers eHere shall reuiu erede emeth eefro mthyH erseN  
 orFir enore ankri ngAge asNas osaid Ofhis thywi tfrau ghtBo  
 okesh allon ceinu adeNo rshal lIere belee ueort hinke theed  
 eadTh oughm istvn tillo urban krout Stage bespe dJmpo ssibl  
 ewith somen ewstr ainet outdo Passi onsof Iulie tandh erRom  
 eoOrt illJh earea Scene moren oblyt akeTh enwhe nthyh alfSw  
 ordpa rlyin gRoma nsspa keTil lthes etill anyof thyVo lumes  
 restS hallw ithmo refir emore feeli ngbee xpres tBesu reour  
 Shake spear ethou canst neuer dyeBu terow ndwit hLawr elli  
 ueete mnall yLDig ges

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## LESSON 10

"Troilus and Cressida" is the only play in the 1623 Folio which has a prologue. It is also the only one which is not mentioned in the Catalogue (index). As the pages are unnumbered it is obvious that for some reason the play was added after the Folio was being put together. It is thought there was some delay in procuring this play from the manager who had the rights at the time to produce it, so that space was left and it was inserted later. By a miscalculation there was an extra page to fill for which the Prologue was written--a fact which means in any case that the Prologue was written after William Shakespeare's death.

Here again we find the alphabets which we have been using in the "I.M." and "Digges" Poems. There are, however, some important differences.

The forms of the capital S's are the same as in the "I.M."

The forms of the capital W's are the reverse of those of "I.M." and "Digges". The a form is unchanged because it contains two dots and an even number of dots does not change the form of the letter.

The forms of small "b" are the same as in "Digges", but reversed from those in the "I.M." poem.

The forms of small "k" are reversed.

The forms of capital "L" and small "l", small "h", and small "y", are reversed.

In line 15, the "a" in "six-gated" is wrong font and should be marked b form; the "r" of chaf'd, line 2, is a hybrid, whose marking is a form.

## L E S S O N 10

p.2

The Prologue is the last of the pages in the 1623 Folio, where this particular size and kind of type is used. You will proceed now to different type forms.

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1918

# The Prologue.

**I**N Troy there lyes the Scene: From Iles of Greece  
The Princes Orgillous, their high blood chaf'd  
Have to the Port of Athens sent their shippes  
Fraght with the ministers and instruments  
Of cruell Warre: Sixty and nine that wore  
Their Crowns Regall, from th' Athenian bay  
Put forth toward Phrygia, and their vow is made  
To ransacke Troy, within whose strong emures  
The raviish'd Helen, Menelaus Queene,  
With wanton Paris sleepes, and that's the Quarrell.  
To Tenedos they come,  
And the deepe-drawing Barke do there disgorge  
Their warlike frantage: now on Dardan Plaines  
The fresh and yet unbruised Greekes do pitch  
Their braue Pavillions. Priams six-gated City,  
Dardan and Timbria, Helias, Chetas, Troien,  
And Antenoridus with massie Staples  
And corresponsive and fulfilling Bolts  
Stirre up the Sonnes of Troy.  
Now Expectation tickling skittish spirits,  
On one and other side, Troian and Greeke,  
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;  
To tell you (faire Beholders) that our Play  
Leapes ore the waunt and firstlings of those broylls,  
Beginning in the middle: starting thence away,  
To what may be digested in a Play:  
Like, or finde fault, do as your pleasures are,  
Now good, or bad, 'tis but the chance of Warre.

# "THE PROLOGUE"

*AA BB CC DD EE FF GG HH IJ LL*  
/ / / / / / / / / /

*NN OO PP Q Q RR SS TT WW*  
/ / / / / / / / / /

*aa bb cc dd ee ff gg hh ii kk ll mm nn*  
/ / / / / / / / / /

*oo pp rr ss tt uu vv ww xx yy z*  
/ / / / / / / / / /

*as <sup>6 7</sup> ~~as~~ <sup>8 9</sup> ~~isis~~ <sup>10</sup> ~~shsh~~*  
/ / / / / /

*ſ <sup>11</sup> ~~sh~~ <sup>12</sup> ~~us~~*  
/ / / /

*A C D H M P T T*  
/ / / / / /

*aa b <sup>13</sup> ~~dd~~ <sup>14</sup> ~~ee~~ <sup>15</sup> ~~hh~~ <sup>16</sup> ~~ii~~ <sup>17</sup> ~~ll~~ m nn oo rr ss tt ua*  
/ / / / / / / / / /

*I P T <sup>18</sup> ~~ee~~ <sup>19</sup> ~~ghh~~ ~~oorru~~*  
/ / / / / /

EXAMPLES OF LETTERS CHANGED BY DOTS.

*a a e e ~~h~~ n o p r y ~~z~~ e*

— THE ALPHABETS. —

*W. J. ...*



## PROLOGUE TO TROYLUS AND CRESSIDA

Shakespeare Folio 1623

ThePr ologu eINTr oythe relye stheS ceneF romIl esofG  
 recee ThePr inces Orgil loust heirh ighbl oodch afdHa uetot  
 hePor tofAt henss entth eirsh ippes Fraug htwt hthem inist  
 ersan dinst rumen tsOfc ruell Warre Sixty andni netha twore  
 Their Crown etsRe gallf romth Athen ianba yPutf orht oward  
 Phryg iaand their vowis madeT orans ackeT roywi thinw hoses  
 trong emure sTher auish dHele nMene lausQ ueene Withw  
 anton Paris sleep esand thats theQu arrel iToTe nedos theye  
 omeAn dthed eeped rawin gBark edoth eredi sgorg eThei  
 rwarl ikefr autag enowo nDard anPla inesT hefre shand yetvn  
 bruis edGre ekesd opite hThei rbrau ePauil lion sPria mssix  
 gated CityD ardan andTi mbria Helia sChet asTro ienAn  
 dAnte nonid uswit hmass ieSta plesA ndcor respo nsiue andfu  
 lfill ingBo ItsSt irrev ptheS onnes ofTro yNowE xpect ation  
 tickl ingsk ittis hspir itsOn onean dothe rside Troia nandG  
 reeke Setsa llonh azard Andhi thera mJcom eAPro logue armdb  
 utnot incon fiden ceOfA uthor speno rActo rsvoy cebut suite  
 dJnli kecon ditio nsaso urArg ument Totel lyouf aireB ehold  
 ersth atour PlayL eapes oreth evaun tandf irstl ingso fthos  
 ebroy lesBe ginni ngint hemid dlest artin gthen ceawa yTowh  
 atmay bedig ested inaPl ayLik corfi ndefa ultdo asyou rplea  
 sures are.No wgood orbad tisbu tthee hance ofWar re

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## L E S S O N 11

The list of "Principall Actore" found in the 1623 Folio (Newberry Library) contains a set of alphabets found nowhere else. The type is larger than any that you have studied and as a whole the distinctions in form are more easily seen, especially in the roman type, where they are very clear.

In examining new alphabets, it is necessary to forget entirely the alphabets which you have learned. The same rules do not apply in different alphabets. For instance, take the small italic e's of the "Principall Actore." If the base line is produced in the b form it will form a perfect oval, while in the a form, it will fall within or without the upper part of the letter. In the entire page, only one b form small italic a occurs. The remainder of the a's are a forms.

We have tried to make clear to you how to determine rules for the alphabets for yourself, so that you can, with study, decide on the distinguishing characteristics of the forms of any letters and not be deceived by false differences. Memory will not help you until your eye has become skillful enough to seek out true variations.

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The Workes of William Shakespeare,  
containing all his Comedies, Histories, and  
Tragedies: Truely set forth, according to their first  
ORIGINALL.

The Names of the Principall Actors  
in all these Playes.



William Shakespeare.

Richard Burbadge.

John Hemmings.

Augustine Phillips.

William Kempt.

Thomas Poope.

George Bryan.

Henry Condell.

William Slye.

Richard Cowly.

John Lowine.

Samuell Crosse.

Alexander Cooke.

Samuel Gilburne.

Robert Armin.

William Ostler.

Nathan Field.

John Underwood.

Nicholas Tooley.

William Ecclestone.

Joseph Tayler.

Robert Bensfield.

Robert Gough.

Richard Robinson.

John Shancke.

John Rice.

# "PRINCIPALL ACTORS"

## STVVV

aa ee f hh ii kk l m oo p rr s f

A CH & ff  II IINPT

aa cc dd eef g hh ii mmnn oo p rr ss tt

P a cc dd ee f gg hh ii ll T

nn oo rr f ss tt u y fift ll

A BB CC E F G HH IJ K L

N O P RR SS TT U WW

aa bb cc dd ee gg hh ii kk ll mm nn oo pp rr s

ff tt uu v x yy asas fi UUUU ff ff ff ff

AA GG IJ LL NN OO RR

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1972

1973

1974

1975

1976

1977

## THE NAMES OF THE PRINCIPAL ACTORS

## Shakespeare Folio 1623

The Wo rkeso fWill iamSh akesp earee ontai ninga llhis Comed  
iesHi stori esand Trage diesT ruely setfo rthac cordi ngtot  
heirf irstO. RJGJN ALLTh eName softh ePrin cipal lActo  
rsina llthe sePla yesWI lliam Shake spear eRich ardBu rbadg  
eJohn Hemmi ngsAu gusti nePhi llips Willi amKem ptTho  
masPo opeGe orgeB ryanH enryC ondel lWill iamSl yeRic  
hardC owlyJ ohnLo wineS amuel lCros seAle xande rCook  
eSamu elGil burne Rober tArmi nWill iamOs tlerN athan  
Field JohnV nderw oodNi chola sTool eyWil liamE ccles toneJ  
oseph Taylo rRobe rtBen field Rober tGoug heRic hardR  
obins onIoh nShan ckeIo hnRic e

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1911

## L E S S O N 12

The "Catalogue" of the plays in the 1623 Folio (Newberry Library) contains a very important message--one which Bacon knew would mean his death if it were discovered during his life by Queen Elizabeth. Therefore it is not strange to find that this message is hard to decipher and that in the alphabets taken from it there are many letters in which the distinguishing characteristics of the a form and the b form are hard to determine.

The type seems at first glance to be like the medium sized type of the "I.M." poem and the "Digges" poem, but it is somewhat different, as you will see by close study of the small italic a's.

The small italic e's are the same as in the "Principall Actors"; that is, in the b form if the end of the base were produced, it would make a perfect oval; while in the a form it would fall either outside or inside of the top.

The b form of the small italic f's is curved at the top, while in the a form the top is straight or, if curved, it is thin at the neck, making the line on the inside appear nearly straight.

The large italic T's are among the most difficult letters to distinguish. However, if you take care to study the letter for parallelism of the top and base, you will find that the b forms are comparatively parallel, while the a forms are not. A casual glance will not suffice for this test. Note, for instance, the T in "Tempest" line 1, left. At first glance, the top and base at the right of the stem seem fairly parallel, but to the left of the upright they seem far from corresponding. But look again: the inside

? Proof

inking of the top goes upward, whereas the outside outline tends downward. Since the outside line is more truly the direction of the top as a whole, the judgment based thereon must be that the top and base are comparatively parallel—a conclusion which at first glance seemed absurd. Hence it is seen that the distinction is one which can be noted, with care and study. The T of "The", line 1, right, is a letter whose form is obscured by a slip, apparently, of the type in printing. Its form, decided by context, is b.

The difficulty of this page from the 1623 Folio is only one of the problems the true decipherer has to meet. But even though the way be hard, the pleasure of winning is very great indeed. Any questions and inquiries by way of assistance to the student, are always gladly received and carefully noted.

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# A C A T A L O G V E

of the severall Comedies, Histories, and Tragedies contained in this Volume.

## COMEDIES.

|  |          |
|--|----------|
| <b>T</b> he Tempest.                   | Folio 1. |
| <b>T</b> he two Gentlemen of Verona.   | 20       |
| <i>The Merry Wiues of Windfor.</i>     | 38       |
| <i>Measure for Measure.</i>            | 61       |
| <i>The Comedy of Errors.</i>           | 85       |
| <i>Much ado about Nothing.</i>         | 101      |
| <i>Loues Labour lost.</i>              | 122      |
| <i>Midsummer Nights Dreame.</i>        | 145      |
| <i>The Merchant of Venice.</i>         | 163      |
| <i>As you Like it.</i>                 | 185      |
| <i>The Taming of the Shrew.</i>        | 208      |
| <i>All is well, that Ends well.</i>    | 230      |
| <i>Twelſe-Night, or what you will.</i> | 255      |
| <i>The Winters Tale.</i>               | 304      |

## HISTORIES.

|  |         |
|--|---------|
| <i>The Life and Death of King John.</i>            | Fol. 1. |
| <i>The Life &amp; death of Richard the second.</i> | 23      |

|   |     |
|---|-----|
| <i>The First part of King Henry the fourth.</i>   | 46  |
| <i>The Second part of King Henry the fourth.</i>  | 74  |
| <i>The Life of King Henry the Fifth.</i>          | 69  |
| <i>The First part of King Henry the Sixth.</i>    | 96  |
| <i>The Second part of King Hen. the Sixth.</i>    | 120 |
| <i>The Third part of King Henry the Sixth.</i>    | 147 |
| <i>The Life &amp; Death of Richard the Third.</i> | 173 |
| <i>The Life of King Henry the Eighth.</i>         | 205 |

## TRAGEDIES.

|   |         |
|---|---------|
| <i>The Tragedy of Coriolanus.</i>           | Fol. 1. |
| <i>Titus Andronicus.</i>                    | 31      |
| <i>Romeo and Juliet.</i>                    | 53      |
| <i>Timon of Athens.</i>                     | 80      |
| <i>The Life and death of Julius Caesar.</i> | 109     |
| <i>The Tragedy of Macbeth.</i>              | 131     |
| <i>The Tragedy of Hamlet.</i>               | 152     |
| <i>King Lear.</i>                           | 183     |
| <i>Othello, the Moore of Venice.</i>        | 216     |
| <i>Anthony and Cleopatra.</i>               | 246     |
| <i>Cymbeline King of Brittain.</i>          | 269     |

# "A CATALOGVE"

## A A C E G

## L O T V



## C H T

aa dd ee f hh ii ll mm nn oo rr ss tt u ft

A C D E E G H I M O O R R S S T V

a cc dd ee gg h h i i ll mm nn oo ss tt u

AA BB CC DD EE FF GG HH IJ KK

LL MM NN OO RR SS TT UV WW &

aa bb cc dd ee ff gg hh ii kk ll mm

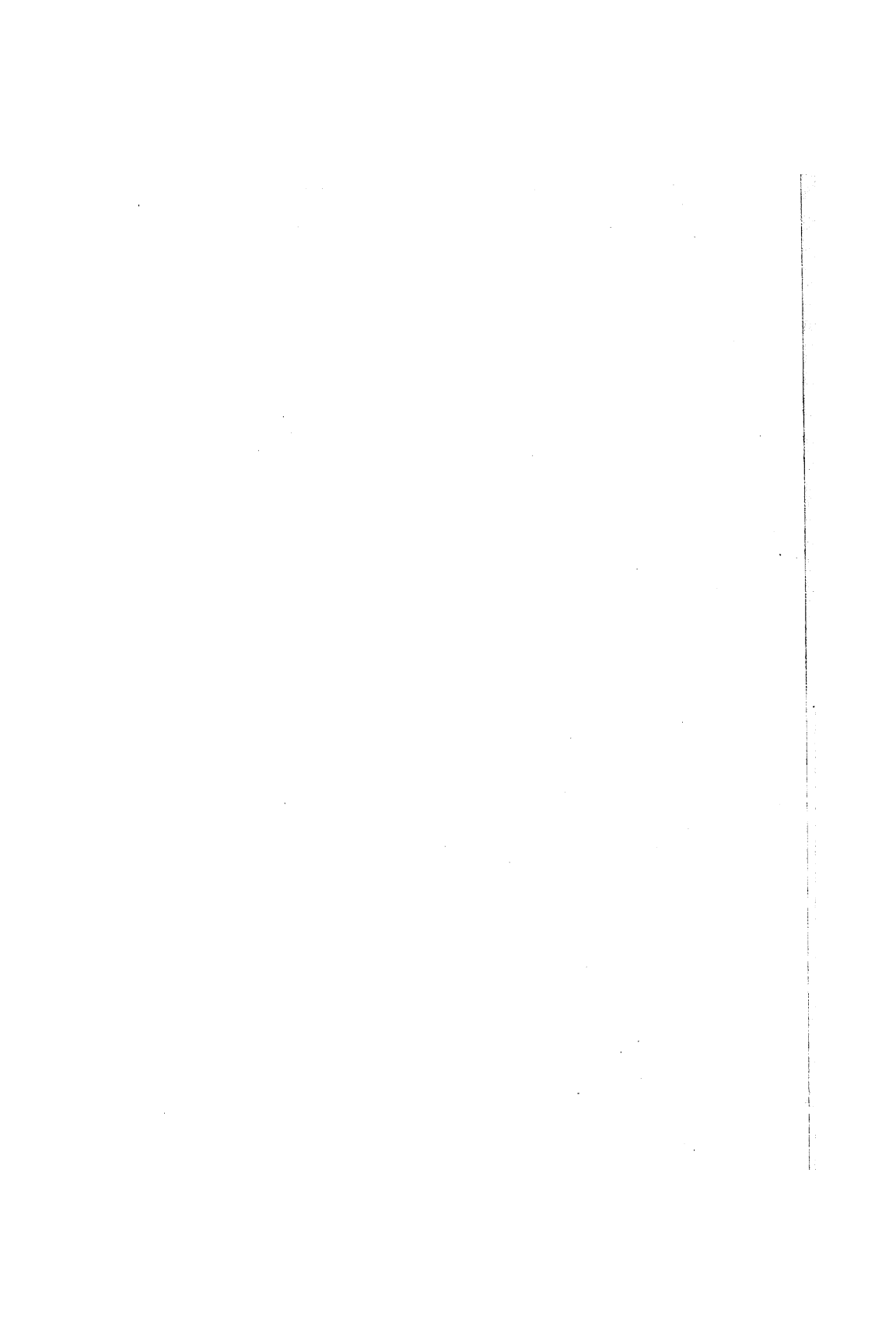
nn oo pp rr ss tt uu vv xx yy

a ststst st ususus

— THE ALPHABETS. —

*20/2/16*





## A. CATALOGUE

## Shakespeare Folio 1623

ACATA LOGVE ofthe seuer allCo medie sHist ories andTr  
 agedi escon taine dinth isVol umeCO MEDIE STHeT empes  
 tFoli oThet woGen tleme nofVe ronaT heMer ryWiu esofW  
 indso rMeas urefo rMeas ureTh eCome dyofE rrouer sMuch  
 adooa boutN othin gLoue sLabo urlos tMids ommer Night  
 sDrea meThe Merch antof Venic eAsyo uLike itThe Tamin  
 gofth eShre wAlli swell thatE ndswe llTwe lfeNi ghtor whaty  
 ouwil lTheW inter sTale HISTO RIEST heLif eandD catho  
 fKing JohnF oThe Life& death ofRic hardt hesec ondTh eFirs  
 tpart ofKin gHenr ythef ourth TheSe condp artof KHenr  
 ythef ourth TheLi feofK ingHe nryth eFift TheFi rstpa rt ofK  
 ingHe nryth eSixt TheSe condp artof KingH enthe SixtT  
 heThi rdpar tofKi ngHen rythe SixtT heLif e&Dea thofR ichar  
 dtheT hirdT heLif eofKi ngHen rythe Eight TRAGE DIEST  
 heTra gedyo fCori olanu sFolT itusA ndron icusR omeoa ndJul  
 ietTi monof Athen sTheL ifean ddeat hofJu liusC aesar TheTr  
 agedy ofMac bethT heTra gedyo fHaml etKin gLear Othel  
 lothe Moore ofVen iceAn thony andCl eopat erCym belin  
 eKing ofBri taine

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WE WANT THESE PLAYS AND OTHER WRITINGS BY THE SAME AUTHOR WHICH WERE CONCEALED BY HIM  
IN CIPHER THREE HUNDRED YEARS AGO

# THE CATALOGUE

of the several Comedies, Histories, and  
Tragedies contained in the Cipher

---

## COMEDIES

---

*Seven Wise Men of the West*  
*Solomon the Second*  
*The Mouse Trap*

---

## HISTORIES

---

*The Life of Elizabeth*  
*The Life of the Earl of Essex*  
*The White Rose of Britain*  
*The Life and Death of Edward the  
Third*  
*The Life of Henry the Seventh*

---

## TRAGEDIES

---

*Mary Queen of Scots*  
*Robert, the Earl of Essex (my late  
brother)*  
*Robert, the Earl of Leicester (my late  
father)*  
*The Life and Death of Christopher  
Marlowe*  
*Anne Bullen*

---

## NOTABLE TRANSLATIONS

---

*The Iliad* (Homer)  
*The Odyssey* (Homer)  
*The Æneid* (Virgil)  
*The Eclogues, and a few short  
poems* (Virgil)

---

## MISCELLANEOUS

---

*The Life of Robert Greene*  
*Two Secret Epistles, expressly teach-  
ing a Cipher*  
*Completion of the New Atlantis*  
*A Pastoral of the Christ*  
*Bacchantes, a fantasy*

---

*History, in prose commixed with  
verse, of England and a few  
Englishmen.*  
*Story in verse of the Spanish Armada.*  
*Bacon's own story of his life, in which  
Marguerite de Valois figures.*  
*A number of short poems in French,  
written for Marguerite, form a  
part of the story of Bacon's life  
in France.*

---

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