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A cyPHEr within a CYPHER;



Being a curious, or novel, discovery, with an illustrative description, of an Anagram, in the Biliteral characters, of the name, William Shakespeare, covertly infoulded within another infoulded cypher in Francis Bacon's original London folio edition of De Augmentis Scientiarum, & published, notably, at the same time as the First Folio edition of the Immortal Plays.



By HENRY SEYMOUR.

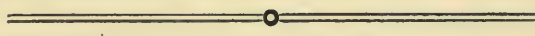
CONTEMPORARY REFERENCES.

“ He, who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd or preferr'd either to insolent Greece or Haughty Rome.”—BEN JONSON, on Bacon, in “*Discoveries*,” 1641.

“ The most prodigious wit that I ever knew of my nation, and of this side the sea, is of your Lordship's name, though he be known by another.”—SIR TOBIE MATTHEW, in a letter to Bacon.

932 f
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A Cypher Within a Cypher.



“ By indirection find thy clear direction out.”—*Bacon*.

“ Perspectives . . . rightly gaz'd upon,
Show nothing but confusion—ey'd awry,
Distinguish form.”—*Shakespeare*.

BACON ELABORATES AN OLD CYPHER.

I have elsewhere shown, by historical precedent, how Francis Bacon, following on the heels of the Colonna cypher,* has curiously insinuated his signature into the text of *The Tempest*, the first play in the *First Folio* collection; and I shall now attempt to show that he has, with similar ingenuity, concealed the signature *William Shakespeare* in the text of his openly-acknowledged work, *De Dignitate et Augmentis Scientiarum*, published at London, in folio, earlier in the same year.

HE INVENTS A NEW ONE.

In *Baconiana*, published in 1679, and attributed to Archbishop Tenison, the author of the lengthy preface, signed “ T. T.,” is at pains to direct attention to this edition of *De Augmentis* as the best one. He writes:—“ Whosoever would understand the Lord Bacon's cypher, let him consult that accurate edition. For, in some other editions which I have perused, the form of the letters of the Alphabet, in which much of the mystery consisteth, is not observed; but the Roman and Italic shapes of them are confounded.”

Taking this hint for something more than meets the eye—inasmuch as a comparison of the several editions does not appear to justify the alleged confusion of types referred to; as well as finding two slightly different impressions, as to some of the cypher letters, of the 1623 edition itself; and, moreover, being solicitous to discover a law for the double differences in the variation of forms of the italic letters presented in the body of the book, by a reference to the peculiar variations of form observable in the script characters which are employed to illustrate the cypher—I made a close observation of these respective differences, and in doing so discovered, quite incidentally, that Francis Bacon had made a covert use of the cypher in his overt illustration of it, which may serve as a mirror to reflect a side-light upon the vexed question of Bacon's and Shakespeare's dual personality. The very subtlety of this resort was well calculated to screen it from general view, and it is small matter for wonder that it has hitherto escaped attention, as far as I am aware.

MRS. ELIZABETH GALLUP'S OVERSIGHT.

Even Mrs. Elizabeth Wells Gallup—who, in her remarkable book, *The Biliteral Cypher of Francis Bacon*, informs us that she has devoted most of her life to the deciphering of secret Elizabethan history from the italic print in Francis Bacon's books—affirms in regard to her deciphering from *De Augmentis*, that no part of the cypher story is embodied in the script, or pen-letters, used for purposes of illustration

* *Hypnerotomachia Poliphili*, published anonymously at Venice, in 1499.

D. 596

in that work. This is doubtless true, for the isolated signature, *William Shakespeare*, which I have found in the form of an anagram, was reserved exclusively for the script characters, as I shall presently show; and it in nowise interferes with any other cypher matter said to be embodied in the italic letters of the book. It is therefore proper to point out that nothing in this essay will be found which necessarily detracts from or is inconsistent with Mrs. Gallup's averment that Francis Bacon not only *illustrated* his Biliteral Cypher, and its *modus operandi*, but actually used it, as well as other cyphers, in his printed books; on the other hand, the evidence which I shall adduce will be found to corroborate that statement by a specific instance.

THE BILITERAL ALPHABET.

In the Chapter on *Cyphers* (*lib.* vi., c.1.), Bacon presents an example of his Biliteral Cypher, and tells us that he invented it in his youth, when at Paris.* In order that the reader may easily grasp its principles, I cannot do better than reproduce, in *facsimile*, the pages of the 1623 *De Augmentis*, † which explain them in the clearest manner. Plate I. shows an example of a *Biliteral* Alphabet, which is the first principle. All the letters of the common Alphabet are represented, by divers yet orderly and progressive transpositions of two letters only, *a* and *b*, into groups of five. These two letters are merely selected as symbols, and are not divested of their capacity to figure in the common Alphabet on that account.

THE BI-FORMED ALPHABET.

In the next place, it is necessary, for the practical application of this Cypher, to employ a *Bi-formed* Alphabet; that is, each letter of the covering matter, be it script or type, must be represented in at least two dissimilar forms, so that, when writing out a letter or setting up a page of print, either of these forms may be selected as occasion requires, in accordance with the alternating positions of the symbols, as pointed out. This second principle is plainly exhibited on Plate II. The differences of configuration in the Capital double letters are conspicuous: some of those in the lower-case, or small, letters are not so, and will demand exacting attention.

A SIMPLE EXAMPLE.

The examination of Plate III. affords a simple example of the application of the Cypher. It is desired to send a secret message, "Fuge" [*fly*], and any kind of exterior communication having at least five times the number of letters required to "infold" this word of four letters will serve. The sentence selected is:—

"Manere te volo donec venero" (Do not go till I come).

This sentence contains 23 letters, and therefore three are superfluous, which matters not, for these are to be regarded as "nulls," as explained. It will be at once seen that the differing forms of the script characters in the above sentence answer very accurately to the examples in the Bi-formed Alphabet; and that, when marked off as to their respective categories, and resolved into groups or divisions of five (so that each such group may be converted into a letter of the Biliteral Alphabet), the word "Fuge" will be presented. So far, so good; but what I specially desire to point out is that the decoded word "Fuge" itself is illustrated by script characters,

* He also refers to an earlier Biliteral Cypher, as set forth, together with a Tri-literal and a Quinqueliteral Cypher, in *Mercury; or, the Secret and Swift Messenger*, ascribed to Bishop Wilkins, and dated 1641.

† The illustrations are from the copy in the possession of Dr. J. Dane, which slightly differs, in some of the cypher-letter forms, from those of the two copies in the British Museum Library. It is said that only fifty copies of this edition were printed, and that only some half-a-dozen are now known to be extant. I have also examined the copy formerly belonging to Basil Montagu, Esq., but now in the possession of Mrs. D. J. Kindersley, of Hove.

and in the double forms! Why such a peculiar and needless typographical irregularity? Was it devised in that manner for the purpose of concealing a suggestion? Let us see. The first letter is a *b* symbol, and the remaining three are *a* symbols. Does not this suggest *Bacon*? Moreover, the first, being an *F* letter and a *B* symbol, furnishes us with an ingenious example of a double monogram in a single letter.

The question will arise: what does this signify: is not the author's name sufficiently disclosed on the title-page? Precisely; my point is to show that Bacon is here again following the Colonna precedent very closely; for in the *Epitaphium Polici* of Colonna's work, the initial letters of the first words of the first lines are *F*, *C*, and they are conspicuously separated from the other letters of the words of which they are properly a part, for the obvious purpose of arresting attention and suggesting direction. This, too, was accounted a quaint typographical procedure until someone thought of applying the hint, thus given out, to the initial letters of the initial lines of the several sections or chapters of the book, when, among other matters, the full name, *Franciscus Columna*, was progressively spelled out, thus establishing the author's identity by internal evidence.

AN ELABORATED EXAMPLE.

Let us now examine the second and fuller example of the Biliteral Cypher involved in the First Epistle of Cicero, shown on Plate IV. We begin to detect a departure from consistency between some of the forms of the Bi-formed Alphabet and the letters of the said Epistle; and had not the author himself given us (see Plate III.) the actual cypher words shown to be concealed in that Epistle, we might have been somewhat at sea in an attempt to decipher some of the letters for ourselves, with the aid of the "key" alone, and without a little more than ordinary mental perception. But since the author has thus disclosed the cypher message which the Epistle contains, we shall make no error in classification if we go through the letters thereof, one by one, and carefully mark them as *a*'s or *b*'s, in conformity with the predetermined letters of the cypher message. But if we thereafter compare the forms with those of the Bi-formed Alphabet, we shall not fail to note a few apparent inconsistencies, and mark the introduction of changed forms, and imagine that the author himself has confounded some of the shapes of the letters, or has occasionally employed the symbols quite indiscriminately.

To wit: the two letters *i* in the word *officio* on the first line are classified as *b* and *a* symbols respectively, but so small is the difference in their forms that an untrained eye will not detect it. Nevertheless, the first is slightly less obtuse in its angle of inclination from the base line, than the second, and its lower curve is slightly more acute. The example in the Biformed Alphabet merely illustrates the latter of the two aspects of form by *exaggeration*. The *s* in *potius* also appears to be an error, yet its thickness in the lower curve may indicate a new form of the *b* symbol. The *r* in *ergate* is also, apparently, wrongly classified, as a reference to the Alphabet will show. The two composite features of this letter which enable it to be discriminated as an *a* or *b* symbol are (*a*) a seriph at the foot of the stem, and the simple, right-hand, turnover limb, curving downwardly, and (*b*) the absence of the seriph at the foot of the stem, and a right-hand turnover limb with an acute reverse direction, curving upwardly. The *r* in *ergate*, although classified as an *a* symbol, answers, in these respects, to the *b* symbol, with this exception, viz., that its left-hand limb has taken on a new feature, being close, and almost solid with the stem; unlike the next *r* in the word *caeteris* (*b* symbol) on the second line, which is very sharply defined, as to point the contrast. The first *r* in *meritorium*, on the fourth line, is also marked as an *a* symbol, but its left-hand limb is sharply defined, as in the preceding instance, although classified as a *b* symbol. The right-hand limb, however, is more dwarfed, which suggests a law of compensation for the several variations in the forms of a

Exemplum Alphabeti Biliterarij.

A aaaa uuaab uuaabz. aaabb uuaau aabab
 B bb bb bb bb bb bb bb bb bb bb
 C ccc ccc ccc ccc ccc ccc ccc ccc ccc
 D ddd ddd ddd ddd ddd ddd ddd ddd ddd
 E eee eee eee eee eee eee eee eee eee
 F fff fff fff fff fff fff fff fff fff
 G ggg ggg ggg ggg ggg ggg ggg ggg ggg
 H hhh hhh hhh hhh hhh hhh hhh hhh hhh
 I iii iii iii iii iii iii iii iii iii
 K kkk kkk kkk kkk kkk kkk kkk kkk
 L lll lll lll lll lll lll lll lll lll
 M mmm mmm mmm mmm mmm mmm mmm mmm
 N nnn nnn nnn nnn nnn nnn nnn nnn
 O ooo ooo ooo ooo ooo ooo ooo ooo
 P ppp ppp ppp ppp ppp ppp ppp ppp
 Q qqq qqq qqq qqq qqq qqq qqq qqq
 R rrr rrr rrr rrr rrr rrr rrr rrr
 S sss sss sss sss sss sss sss sss
 T ttt ttt ttt ttt ttt ttt ttt ttt
 V vvv vvv vvv vvv vvv vvv vvv vvv
 W wwww wwww wwww wwww wwww wwww wwww
 X xxx xxx xxx xxx xxx xxx xxx xxx
 Y yyy yyy yyy yyy yyy yyy yyy yyy
 Z zzz zzz zzz zzz zzz zzz zzz zzz

Neque leue quiddam obiter hoc modo. perfectum est. Etenim ex hoc ipso patet Modus, quo ad omnem Locum Distantiam, per Obiecta, quæ vel Visui vel Auditui subijci possint, Sensu Animi profertur, & significare licet, si modò Obiecta illa, duplicis tantum Differentiæ capacia sunt, veluti per Campanas, per Buccinas, per Flammeos, per Sonitus Tormentorum, & alia quæcunque Verùm vel Inceptum persequamur, cum ad Scribendum accingens, Epistolam Interiorẽ in *Alphabetum hoc Biliterarium* solues. Sit Epistola interior, i.

Fugæ.

Exemplum Solutionis.

F V. G. F.
 Aabab. baabb. aabba. aabaa.

Præfio

Præfio simul sit aliud Alphabetum Biforme, unum, quod singulas Alphabeti Communis Literas, tam Capitales, quam minores, duplici Formâ, prout cuique commodum sit, exhibeat

Exemplum Alphabeti Biformis.

a. b. a. b. a. b. 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.
 a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
 E E e. e. F F f. f. 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 R r. r.
 b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
 S S s. s. T T t. t. U U u. u. v. v. v. v. v.
 a. b. 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.

Tum de mū Epistolæ Interiori, iam factæ *Biliteratæ*, Epistolam Exteriorem *Biformem*, litterarū, ac cōmūnodabis, & postea describes. Sic Epistola Exterior;

Manere te volo donec reuenero.

Exemplum Accommodationis.

F
a a b a b b . a a b b a a b b a a b a a .
Manere te volo donec reuenero

Apposiuimus etiā Exemplum, aliud largius eiūdem Ciphæ, *Scribendi Omnia per Omnia.*

Epistola Interior, ad quam delegimus Epistolam *Spartanam*, missam olum in *Scyrale*.

Perditæ Res. Mindarus cecidit. Milites esuriunt. Neque hinc nos extricare, neque hic diutius manere posuimus.

Epistola Exterior, sumpta ex Epistola *Primâ* Ciceronis, in quâ Epistola *Spartana* inuoluitur.

*I*go omni officio, ac potius pietate erga te; carteris satisfacio omnibus: *Mibi ipse nunquam am satisfacio.* - *Tanta est enim magnitudo tuorum erga me meritorum, ut quoniam am tu; nisi perfectâ te, de me non conquisiui; ego, quia non idem in tuâ causâ efficio, uitam mihi esse acerbum patem. In causa hæc sunt: Ammonius Regis Legatus aperte pecuniâ nos oppugnat. Res agitur per eosdem creditores, per quos, eam tu aditras, agebatur. Regis causa, si qui sunt, qui delint, qui pauci sunt omnes, ad Pompeiam rem deserti uolunt. Senatus Religionis calumniâ, non religione, sed maiestientia, et illius Regiæ Caritatis inuidia comprobat. &c.*

single symbol. The serifs of the remaining three *r*'s in the line, different from the key, have an upward direction.

The next significant change in the form of this letter occurs on the eleventh line, in the word *agebatur*. Here, the upper part of the letter conforms to the regular *b* symbol, and it is classified as such; but note that it has the level seriph at the foot of the stem, which, by the "key," is one of the two characteristics of the *a* symbol.*

TIED LETTERS, DIPHTHONGS, DIGRAPHS, &c.

A frequent and peculiar joining of some of the letters of words is observable in the examples, as well as in the cypher message of the Cicero Epistle. I refer to this because Mrs. Gallup, in referring to a similar thing in the Epistle, illustrated in the 1624 edition, says that two of the letters are wrongly classified, apparently, by the author; yet, owing to their being tied letters, their symbols are to be reversed by "the law of tied letters." I have carefully examined all the tied letters in the 1623 edition, and am assured that none of the letters there require to be reversed in their classification for such reason; moreover, it would be difficult to decide which or how many of such letters should be reversed by the fact of their conjunction. *Lucem spero*.

On the second line, the division of the diphthong plainly indicates the principle that diphthongs are to be treated as separate letters, which could not well be otherwise. And we are bound to assume that all these changes and modifications were a part of the Cypher plan, that they were really intentional by the author, and were not to be regarded as errors (except by the uninitiated); because only on such an hypothesis may the deciphered message with accuracy be extracted. Deciphering, as Bacon tells us, is "an art which requires great pains and a good wit."

THE DECIPHERED MESSAGE.

Let us now confine attention to the deciphered message itself. Like those in the first example, the letters are set out in script characters with inconstant forms. A further departure from the previously illustrated forms of the script characters is also to be noted. In several instances, the double forms are "mixed by compact." The Capitals *N* in *Neque* and *R* in *Res*, are turned into a new combination; as also are the small letters, *d* in *Mindarus* and *s* in *possumus*; thus conforming more nearly to the *a* symbols. The familiar Greek small *e* has vanished entirely, and another slightly differing form of the *a* symbol is substituted. It is larger, with a more pronounced tangent in its tail. The first capital *M*, in the word, *Mindarus*, has been transformed into a hybrid, its first stem having one of the features of the *a*, and one of the *b*, symbols. The differentiation of this obvious *b* letter is shown in the capital *M* in the word, *Milites*, to the right hand stem of which is attached an unusual mark, which is a silent direction to reverse the power of that letter. If we refer to the Bi-formed Alphabet, we may discover a back-handed precedent for this in the capital letter, *O* (the common symbol for cypher), for both the symbols are represented by a single form, exteriorly, and the only distinguishing feature about it is that the addition of a dot in its centre is sufficient to reverse its power. In this connection, the following extract from Mrs. Gallup's "cypher narrative" from the italic letters in Bacon's original (1622) edition of *The Historie of the Raigne of King Henry the Seventh*, is at least *apropos*:—

* Bishop Wilkins, in *Mercury*, noting the too conspicuous distinction in the double forms of the letters in the Biliteral Cypher, informs us that for "a better secrecy in this particular, it were safer to mix them both by compact, that they might not, in themselves, be distinguishable." And that "if this kind of writing be mixed with the latter way of secrecy, by two letters transposed through five places; we may then write *Omnia per Omnia*, which . . . is the highest degree of this Cyphering."

“ You can marke these chang'd: capital *W, C, L, D*—*c*, small, as you alreadie have some time noted, is at present, if unchanged by dots, in accorde with all, but *b, d, g*, disti'ctly alter their stile. After they attach some marke, all our letters, as if one ha' struck a gale, turn keel; *a* then becometh *b*, and *b*, *a*. Your quick eie catches, soon, all this that aids them greatly in working th' storie out in full. But in so much of th' cipher as is easilie follow'd, it is too transparent. If, therefore, you find [i] it mo' trieth or co'fuseth, seeke in some portio' o' our historick works (in th' lamb.) a law relating to th' double cipher, as it, here, would at once bee seen.”*

THE COMPLEXITY OF THE BILITERAL.

The inference to be drawn from this presumptive evidence is that the author had introduced misleading modifications into the Biliteral Cypher, for the purpose of greater concealment, at least a year before its principles were first publicly illustrated, by script characters, in *De Augmentis*. A further inference is that the cipher had been in use for a considerable time before that, and in printed books. We do know for certain that the author invented it a quarter-of-a-century earlier, and he also specifically refers to it—but without giving any key—in *The Advancement of Learning*, published in 1605.

A close observation of other characters in the deciphered message shows a further gradual transition (or retrogression) from the script forms to those of the more conventional italic letter-press. The small letter *d* in *Mindarus* is very like in form to that of the *a* symbol in the Alphabet, but its fuller bearing, with its angular lower curve of the stem, stamps it as a *b* symbol, in effective contrast to the three other similar forms of the same letter, which are *a* symbols. The gradual passing of the foot seriph of the small letter *r*, noted in the examination of the Cicero Epistle, is here entirely eliminated. The small letter *t* has undergone a similar transformation with regard to its connected tail-piece and cross-bar. The small letter *n* has two distinguishing features, but are very subtle.

From the foregoing considerations we see that the Biliteral Cypher, as presented by its author, is a valuable object-lesson in the principles of his inductive method; that the former depends upon the latter for its solution; and that it is not, nor was intended to be, a merely mechanical artifice which any dunce might easily comprehend.

It is a circumstance to be noted that in the Latin edition of this work, published at Paris in the following year, the cypher examples were illustrated in the usual script characters, whereas the Cypher message was printed in italic type in double forms. The rule was followed in the subsequent editions issued at Leyden in 1645, and at Amsterdam in 1662. A notable exception is the Gilbert Wats' English “ translation,” published at Oxford, in 1640. In this edition, the cypher examples and the deciphered message are in the script characters.

* This portion of Mrs. Gallup's deciphering from *Henry VII.* commences with the italic letter, *o*, in the word, *Kingdome*, on the 13th line of page 31, and ends with the last letter, *s*, in the word *Councillors*, on the 4th line of page 41. The italics in the page headings are used, but those in the occasional catchwords at bottoms of the pages are not. A count of the italics thus involved will be found to total 2,477, whereas those in the cypher extract total 495. There is thus a discrepancy of 2 italic letters to make the quintuple proportion hold good, which is easily explained by just two instances of obvious errors by author or printer which have to be corrected before the deciphering can proceed. The second *e* in *Gouvernement*, on page 33, and the first *s* in *thankesgivings*, on page 36, must be deleted, as they otherwise lead to a false grouping—the latter, especially, bringing two *b* symbols together at the commencement of the group, whereas no Biliteral-Alphabet letter commences with two *b* symbols. Another less important error may be noted in the wrong form of the letter *w*, on the last line of page 31. The letter is properly an *a*, but is printed as a *b*, symbol. The repetition of a letter, *i*, as shown in brackets, is another error. There are at least five differing impressions of the original edition of *Henry VII.*, all exteriorly alike, and differing only in respect of the forms of the same italic letters—the Roman type, in which the body of the work is printed, being undisturbed. The generous aid which Mrs. Kindersley gave, enabled me to identify the copy which Mrs. Gallup used.

THE "KEY" ONLY A BLANK FORM.

If it be urged that so sweeping a departure from script to italics would effectually render the Bi-formed Alphabet useless as a "key," and that the Cypher might in these circumstances have remained forever undiscovered; I cannot reply to better purpose than to cite *The Art of Secret Information disclosed without a Key*, by John Falconer, published in 1685.

"1.—You may discover from the number of characters in the writing, whether two Alphabets be used.

"2.—After you have found out, that two Alphabets or more are used, you may, from the frequency of each particular character, etc., observe the differing letters that express the same power.

"3.—And having by several Operations distinguished the Alphabets one from another, anything of new Difficulty vanisheth."

From which it plainly appears that the *Biliteral* Alphabet, and not the *Bi-formed* Alphabet, is the only key needed for the deciphering of writing or printing, so long as the letters used, no matter how many the forms, are "capable of a two-fold difference," as the author observes. In other words, the numerical ratio of the double symbols in the Alphabet—as $68+52=120$ —is sufficiently an index for their correct classification in practice. The Bi-formed Alphabet was obviously never intended as a "key," except for the deciphering of the Cicero Epistle; and was probably only adopted to show a concrete example of the manner in which two differing forms of letters might, with the assistance of the Biliteral Alphabet, enable the Biliteral Cypher to be applied to written or printed communications.

TYPOGRAPHICAL EVIDENCES.

It is not unreasonable to assume that the presentation of the Cypher by the author in obsolete script characters was designed to direct attention to the italic letters in his books for cypher matter. That italic letter-press is a natural evolution from script characters, is indisputable. And the outstanding fact remains that the double and peculiar forms of the italic letters in the original editions of all of Bacon's and Shakespeare's books, are ubiquitous; the italic words (often extending to several pages) being used in such extraordinary and needless profusion that expert printers and literary reviewers have ever been puzzled by such a curious typographical innovation.

THE ANAGRAM.

To conclude: if we symbolize the characters of the Spartan dispatch, and divide them into groups of five, by the rules of the Biliteral Cypher, as herein set forth, the following Biliteral letters will progressively appear:—

E P K I E A Ä L L S R W S A E H M I.

To the uninitiated, this will amount to little, no doubt; but those who are adept in reading Baconian anagrams will run their eyes along the line of letters until they reach the 12th letter (this number being the count of the letters in *Francis Bacon*), when they will strike the letter *W*. In sequential proximity, the letter *S* will appear. These initials are suggestive, and the remaining letters to form the words, *William Shakespeare*, will be found to fall correctly into place by simple transposition.

That Francis Bacon should thus have concealed the signature, "William Shakespeare," in the text of his own acknowledged work is only paralleled in adroitness by the manner in which he has concealed his own signature in the text of the Shakespeare Plays.

APPENDIX.

The following is a brief summary of the principal disclosures made in Mrs. Gallup's deciphering (comprising 24 closely printed pages) from the italics in the 1623 *De Augmentis* :—

Francis Bacon avows that he was the eldest son of Queen Elizabeth and Robert Dudley, who were secretly married, but for reasons of State, this was not openly acknowledged; that at birth, his mother, in a tumult of passion, ordered his death; that only the humane intercession of the Queen's nearest attendant, Lady Bacon, saved his life, who took him under her own care and protection, as a foster child; that Robert Devereux, the ill-fated Earl of Essex, was his younger brother, by the same parents; that Robert Cecil, the first Earl of Salisbury, was the mortal enemy of them both, was really responsible for the execution of Essex by most dastardly means, and ever conspired against himself to prevent his rightful succession to the throne. His life, he says, was constantly in grave peril, and he employed his Cyphers to transmit the facts of history to posterity. All was dissimulation. He urges his yet unknown decipherers to follow closely all his clues, and gives particulars of a new Cypher of far larger scope, in which the full story of his life will be found. He refers to his illustrated Biliteral Cypher in the present work: "Open, manifest to any who perchance noteth, yet doth lesse observe then my own favoured decipherer, is the example you may find herein; but not to them that have no intuition may a ciphre, soe like and founded on a principle like every waye, be reveal'd. A letter is, to eyes ill trained, onlie a sign of an idea—in a word, it is at best a character which conveyeth thought by th' valew thereof, rather than formes. Not so to a discerning vision. If it doth have only one form, th' same can have but one well-known purpose; if it be in two formes, another significance must be found, since form is that to be noted. These matters should be clear to any who would discypher this my hidden story and truthfully make known my sad condition." Reference is also made to his early and encouraged, though ill-requited passion for Margaret de Valois. "My adverse fortune withal seem'd the theme most suited to the Plaies (containing cypher) published by and in the names of other men. 'Winter's Tale' showeth how even an owne parent would have cast me out; that unfortunate early love for ill-fated Margaret may be clearly seene through manie stage plays where the theme is a like unfortunate love—happy at the outset, unfortunate in the end; kings that have bowed proud heads to endure a private fortune; a prince dishonoured by his royale mother as was Hamlet; men enjoying honour—such honours as but of late were mine—left naked and unfriended in their age." Not only Shakespeare, but Marlowe, Edmund Spenser, Greene, Peele, Bright and Burton were "masks" employed by him. His plan to show all this was to conceal his M.S.S. of their works in their tombs; in which way many of the Plays may be found in a receptable behind the stone of the Stratford Tablet, curiously cut for the purpose. Cypher directions will aid the quest. "Thence the plays mayst thou take, if the century be passed; if it be ere long, touch none."

Mrs. Gallup furthermore claims to have traced the use of the Cypher, also, by Dr. Rawley (Bacon's Chaplain) and by Ben Jonson (Bacon's close friend); that the former supplied and signed a short confirmatory epistle at the end of the 1623 "*De Augmentis*"; that he used it in the "*Apophthegmes*" (1625); in the "*Miscellany Works*" which he published in 1629; in "*The Felicity of Queen Elizabeth*" (1651); and in "*Resuscitatio*" (1657 and 1671). Jonson is alleged to have signed a cypher letter in "*The Fox*" (1616 Folio edn.), which contains the statement: "My works do not all come from mine owne penne, for I shall name to you some plays that came forth fro' Sir F. Bacon, his worthy hand, or head, I bein' but the masque behind which he was surely hid. Th' play entitl'd 'Sejanus' was his, and th' King's, Queene's, Prince's 'Entertainments'; the Queene's 'Masques' are his, also th' short 'Panegyre.'"

The disclosures made in the foregoing cypher Summary are as startling as they are at variance with the generally accepted evidences of history. But the professed object of the cypher was to record a correction of history itself in many important particulars; in short, to give certainty to conjecture in the omissions to be read "between the lines." Therefore, the veracity of the historical traditions should demand as close a scrutiny as the statements in the cypher. The vulgar opinion that Elizabeth was a virgin queen can scarcely be supported by the recorded incidents of her time. The question of the Succession being uppermost in men's minds, she procured an Act to make it penal to discuss that question. She was also a party to an enactment that the Succession should devolve on "the natural heirs of her body!" Strange proceeding for a Virgin queen, surely; but a question of

legitimacy might have arisen, inasmuch as the cypher says that she had been a second time clandestinely married shortly after the death of Amy Robsart (Dudley's first wife), and only four months before Bacon's own birth. Then, in a dangerous illness in October, 1562, she signified to the Council her desire of leaving Lord Robert Protector of the Realm in event of her death; which is recorded in De Quadra's letters to the Duchess of Parma and Philip II. of Spain. Referring to the enactment making it penal to speak of any other successor to the crown than the issue of the reigning queen, Miss Agnes Strickland, in her "Life of Queen Elizabeth," says:—"Elizabeth's fastidious delicacy in refusing to have the word 'lawful' annexed—as if it were possible that any other than legitimate children *could* be born of her—gave rise not only to unnecessary discussions on the subject, but some defamatory reports as to her motives for objecting to the customary word." A Norfolk gentleman named Marsham was tried for saying "that my Lord of Leicester had two children by the queen, and was condemned to lose both his ears, or else to pay a hundred pounds. In Vol. 16, p. 114, of the "Dictionary of National Biography," there occurs the following:—"Whatever were the Queen's relations with Dudley before his wife's death, they became closer after. It was reported that she was formally betrothed to him, and that she had secretly married him in Lord Pembroke's house, and that she was a mother already" (January, 1560-1). There is a mass of evidence to the same effect in the State Papers.

The first life of Bacon to appear in print was published at Paris in 1631, from which may be gleaned many important things not disclosed by Rawley in 1670, although Gilbert Wats has nothing but praise for the French account. I commend the English translation thereof contained in Mr. Granville C. Cuninghame's illuminating book, "Bacon's Secret Disclosed in Contemporary Books." In the Dedication by "D. M.," Bacon is described as a "Prince-Philosopher," and elsewhere as "great in birth," "born in the purple," "brought up with the expectation of a great career," and "destined one day to hold in his hands the helm of the Kingdom."

A curious inscription on the top of the staircase at Canonbury Tower (Islington) also merits attention. It purports to be a genealogy of English Kings from the time of William I. to Charles I. It is painted, and in Latin. Everything is in order until the name of "Elizabetha" is reached, after which is a hiatus. For between her name and that of "Jacobus" (James) there is an adequate space for another name, which has been mutilated to such an extent that the only trace left is an initial capital *F*. I endeavoured, with the aid of a powerful glass, to trace any possible stains, through the stone, of succeeding letters, but in vain. The inscription was noticed in Nelson's "History of Islington," published a century ago, when the letters *F R* were then plainly discernible. Francis Bacon held a long lease of Canonbury Tower, and lived there some time.

An examination into the circumstances of the life of Robert Devereux should be made and considered with the omitted provision, as with Bacon, from the will of his supposed parent; his extraordinary favours and liberties at Court, as with Bacon; his trial for attempting to seize the throne by force; his execution on Tower Green (a place reserved for private and royal executions); the cutting of his name, "Robart Tidir" [Tudor] in the stonework of his cell at the Tower; and many other matters of peculiar importance, which point to a confirmation of the cypher.

A further examination of the tombs of Bacon's friends, by whose names it is alleged he "masked" numerous dramatical, poetical, satirical, and other works (apart from those dealing with Philosophy, and openly signed), ought to be taken up by those in authority; by which means, the actual authorship of their several books, as well as the cypher statements referring thereunto, might be authenticated or otherwise cleared up.

Fiat justitia, ruat cælum.

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