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## EPILOGUE

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Scant mention has been made in these pages of the poems; but a number of brief statements can now be made to point the way to their future detailed treatment. There can be no doubt that, on the basis of the usual primary evidence of style and allegorical content, *Venus and Adonis* and *The Rape of Lucrece* were written by Bacon alone. These early poems describe, as Ted Hughes so memorably observed, the two halves of the tragic equation, the aetiology-pathogenesis (V&A) and crisis (ROL) of the breakdown that had stricken his patient Shaksper so forcibly not long before, to precipitate his flight to London in search of healing and a *vita nuova*. V&A portrays the initial rejection of the Goddess of Love by the Puritan (Adonis refusing Venus' advances); ROL the inevitable reassertion of libido in the Puritan ego, and Nature as contemplated by him (blade of Tarquin piercing body of Lucrece), to precipitate the breakdown.

Rudolf Melander Holzapfel, in his *Shakespeare's Secret*, put forward a powerful theory of the sonnets which, in spite of one grievous flaw, I believe to have been on the right track. He concludes that they were written by Shakespeare to William Herbert, Fourth Earl of Pembroke, his illegitimate son by the notoriously libidinous Duchess of Pembroke. The one insuperable problem of this theory is that Shakespeare would have had to have been fifteen years of age at the time, when, according to the histories, he was in his Tavern phase of mid-adolescence, holding forth to his copains in Stratford, engaging in drinking contests, poaching from Sir William Lucy. It is inconceivable that this scenario could be correct.

It is far more likely that the author of the WH sonnets was Sir Francis Bacon, who would have been writing to, not Shakespeare's, but his own illegitimate son by the Duchess. The inchoateness and transparency of "W.H." as a reversal of "H.W." (Henry Wriothesley, Earl of Southampton), as so many commentators have suggested, puts it, in the context of the prodigiously sophisticated

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cryptography of FF, beneath all consideration. The basic scenario of a father writing to his son, with whom all contact is interdicted, is the only one I find at all convincing. Bacon would have had the encounter with the Duchess soon after his return from his Grand Tour, aet.18 or thereabouts. It is equally certain that Shakespeare was responsible for the Dark Lady sonnets, with their explicit mention of "Will", and of venereal disease (the last two sonnets), with the latter of which the largely Shakespearean T&C positively seethes, as we have seen. Again, the difference in style between the two groups is consistent with this theory. The dual authorship of the sonnets is therefore cognate with that of the plays, with the collaboration of Shakespeare serving beautifully to hide the pen of Bacon. The Dark Lady sonnets give the lie, like so many of the plays, to the contention of the Baconists that Shakespeare was an illiterate country hick, and show just how receptive he was to the lessons of his Gandalf. Ted Hughes deduced, on the basis of the mention of lameness in four sonnets, and the legend of his walking stick, that Shakespeare was lame; and I have found more supportive evidence, in HVIII and TWT. Yet the sonnets in question all occur in the WH group. This was another beautiful allegorical technique of Bacon's, the mention of lameness serving to turn the attention to his co-author, yet being used himself as a metaphor for the crippling for so many years of his career in public life, due to his terminal falling out with Queen Elizabeth, which is well described in all the accounts of his life.

Light is also thrown on the enigmatic The Phoenix and The Turtle. The phoenix is, of course, the immensely ancient Egyptian symbol of resurrection. The primacy of Wolfram's Parzival as a source for FF has been established in the preceding chapter; and the turtle-dove is associated therein with the templeis who guard Munsalvaesche, the Grail castle: undoubtedly a reference to the Knights Templar, who located the Ark of the Covenant (synonymous in FF with the Word of God) during their stay in Christian Jerusalem, after its long period of loss. Just so did Will Shakespeare rediscover, on his Journey of the Hero, with Bacon as his guide, the Word of God, in the printed pages of the Gnostic written tradition. The emphatic identification of phoenix and turtle in PAT most plausibly refers then to Shakespeare himself: the

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threnody over their grave mourning the coming to its natural end of FF, or (the less likely possibility) the death in 1616 of Shakespeare himself. The author could only have been Bacon.

A very great work was published toward the end of the nineteenth century, which, reflecting the mind of its subject Sir Francis Bacon, was more of the nature of a scientific paper than a work of literary criticism. This has served to make it all but impenetrable to the gaze of the *littérateur*, whose prevailing inanity in this respect is typified by Norrie Epstein in his *The Friendly Shakespeare*:

One of the most zealous adherents of the theory was Ignatius Donnelly, who was dubbed the “Prince of Crackpots” by one of his contemporaries. His *The Great Cryptogram* (1888) asserts that Bacon revealed his identity through certain key words, around which he then wrote his plays. Embedded within *Henry IV* is an entire narrative relating crucial events of the period, which Donnelly explains in excruciating detail in the 998 pages of his magnum opus. One can only echo Sam Schoenbaum’s query in *Shakespeare’s Lives*: “Why should a super-subtle mind have resorted to the juvenile device of incorporating hidden cipher messages in his plays?”

I very much doubt that Epstein would consider the Enigma machine of WWII a juvenile device, or pour scorn on the heroic efforts of the English cryptographers to conquer it; and Bacon was facing a closely germane scenario, of the obliteration of Western culture at the hands of Puritanism (see Introduction). Ignatius Donnelly was one of those extraordinary polymaths of history, an Irish-American senator, author of novels, and also a speculative work on Atlantis. He reminds one, in his learning and general temper, of none so much as Oliver St. John Gogarty: the qualification coming to mind being “noble in the extreme”. I would recommend a search on the web for the several sites devoted to him, testament to the continued esteem and reverence in which his memory is held in the USA, Australia, and elsewhere. His *The Great Cryptogram* demonstrates, - rigorously and exhaustively, in the manner of a scientific work of the highest standard, - the

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presence in Henry IV and, by extension, FF as a whole, of a hidden historical allegory. That this product of an independent and critical mind such as Bacon's may have contained reflections inimical to his survival in the prevailing political climate, is a conclusion that should not be beyond even the most unphilosophical of Stratfordians. Further, I have demonstrated the immanence of a second, philosophical allegory, the disclosure of which, with its vehement excoriation of Puritanism, would not only have threatened his life, but ensured the extinction of FF under the Puritan tyranny. There is a precedent in Parzival for this dual historical-philosophical allegory, as we have seen: and there can be no doubt that Bacon identified himself with Wolfram, as an inheritor and guardian of the Gnostic tradition. This is not the place to detail the story discovered by Donnelly. However, mention can briefly be made of the fascinating description therein of Will Shakespeare as a Falstaff figure: tavern-haunting, merry, and witty in the extreme. This accords beautifully with the conclusion I have drawn, that Shakespeare himself was the author of the Falstaffian scenes in the histories.

The First Folio secretes, then, a dual allegory, after Wolfram's Parzival. This must be the next great goal of Shakespearean scholarship (for it may just as well be termed this as Baconian, Shakespeare being the hero of the Grail allegory: and the great Shakespearean institutions have nothing to fear in this regard): the complete elucidation of the historical allegory, to conclude the great work of Ignatius Donnelly. We can be sure that it will be shown to contain a wise, impartial, and utterly fearless critique of Elizabeth and her times. Profound will be our gratitude then, for the patience and colossal application of Sir Francis Bacon in storing it all in this ark, which has sailed so assuredly the turbulent flood of history, finally to rest in safety on the Ararat of our times.

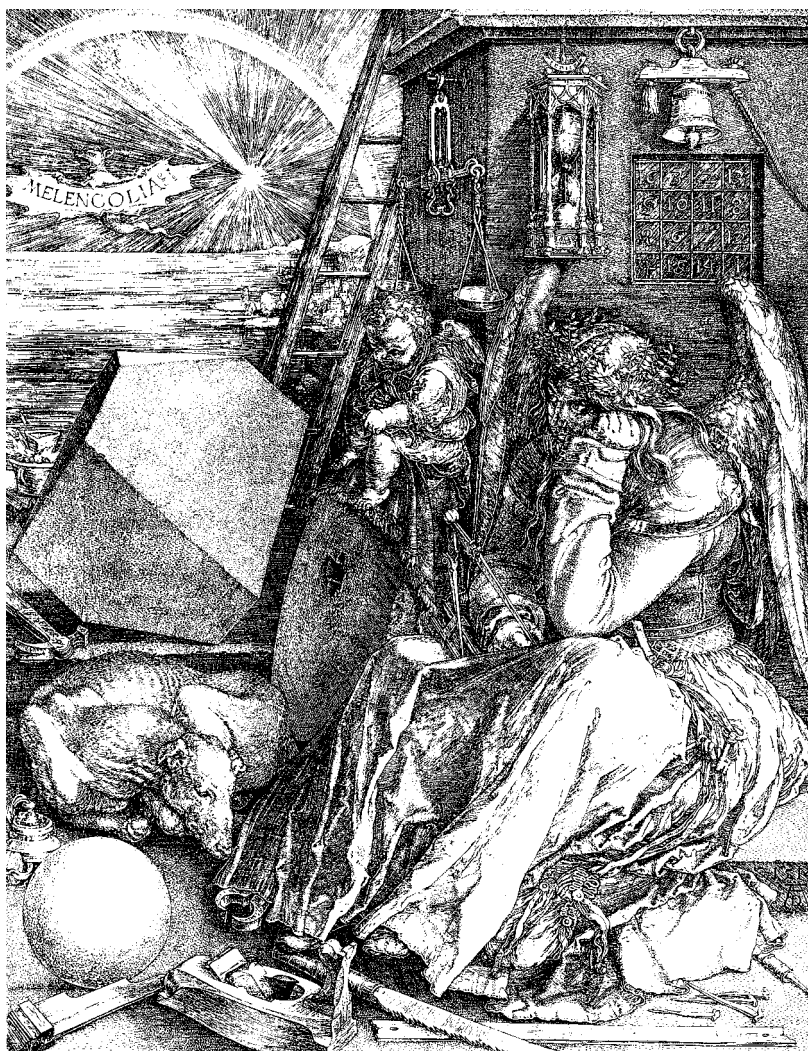


Figure 1: Melencolia I, by Albrecht Dürer (Germany, 1471-1528)

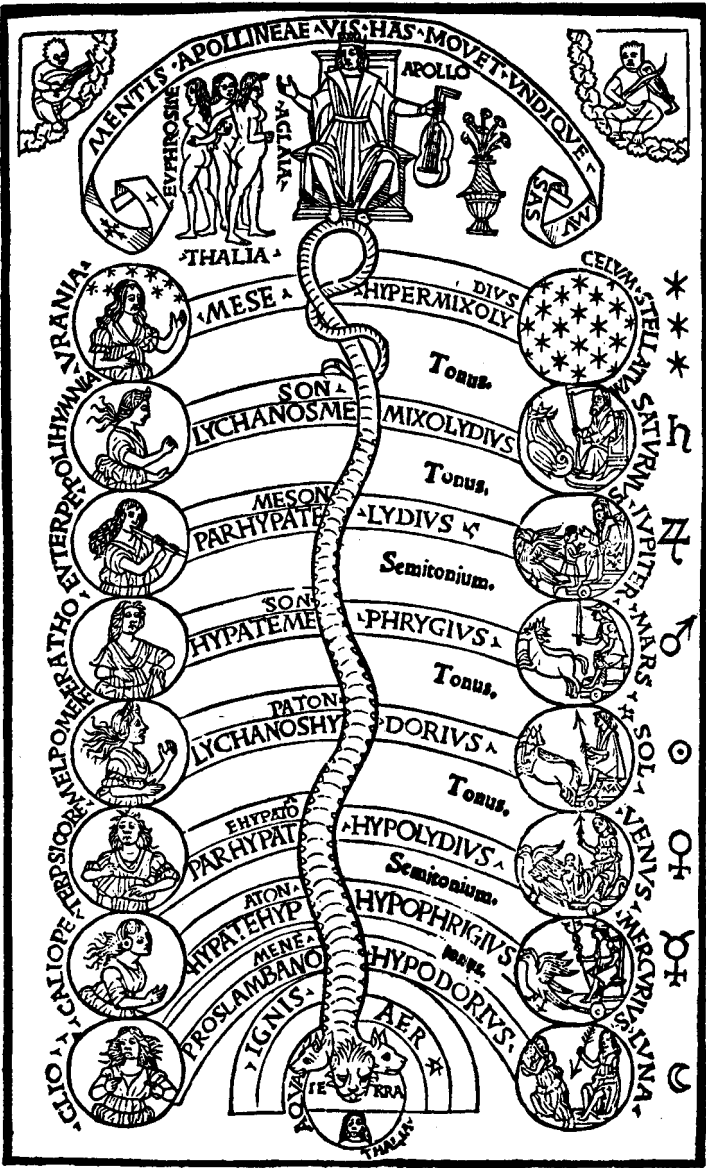


Figure 2: The Music of the Spheres, by Gafurius, Italy, 1496



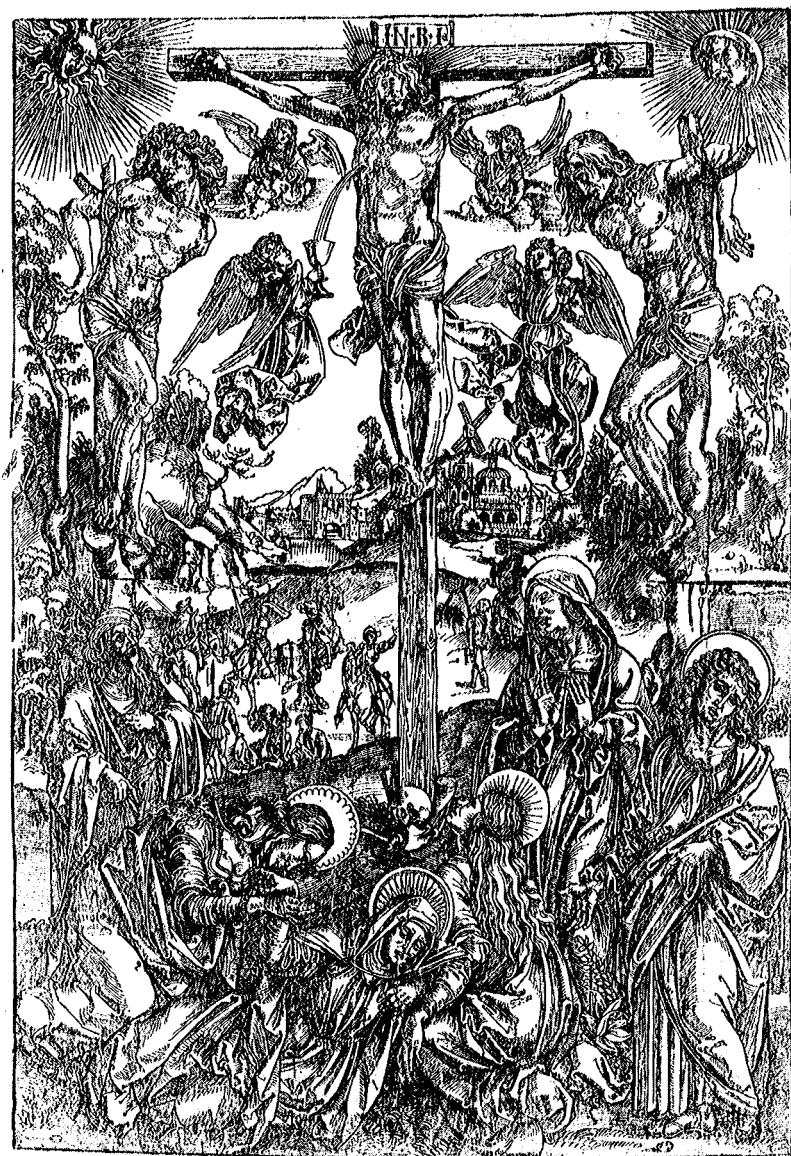


Figure 3: The Great Crucifixion, by Albrecht Dürer (Germany, 1471-1528)

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## ABBREVIATIONS

A&C	Antony and Cleopatra
AWT	All is Well that Ends Well
AYLI	As You Like It
COR	Coriolanus
CYM	Cymbeline
FF	First Folio
HAM	Hamlet
1HIV	Henry the Fourth Part 1
2HIV	Henry the Fourth Part 2
HV	Henry the Fifth
1HVI	Henry the Sixth Part 1
2HVI	Henry the Sixth Part 2
3HVI	Henry the Sixth Part 3
HVIII	Henry the Eighth
JC	Julius Caesar
KJ	King John
KL	King Lear

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LLL	Love's Labour's Lost
MAC	Macbeth
MAF	Mr. Arden of Feversham
MAN	Much Ado About Nothing
MFM	Measure for Measure
MND	Midsummer Night's Dream
MOV	Merchant of Venice
MWW	Merry Wives of Windsor
OTH	Othello
PER	Pericles
RII	Richard the Second
RIII	Richard the Third
ROL	Rape of Lucrece
R&J	Romeo and Juliet
SGCB	Shakespeare and the Goddess of Complete

Being

T&C	Troilus and Cressida
TCE	The Comedy of Errors
TGA	The Golden Ass
TGV	Two Gentlemen of Verona
TimA	Timon of Athens
TitA	Titus Andronicus
TN	Twelfth Night
TOS	Taming of the Shrew
TRKJ	Troublesome Reign of King John
TST	The Spanish Tragedy
TT	The Tempest
TWT	The Winter's Tale
V&A	Venus and Adonis

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## APPENDIX 1

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### THE SPANISH TRAGEDY:

A member of the First Folio family

The Spanish Tragedy was written by neither Bacon nor Shakespeare nor Marlowe, and I see no reason to dispute the usual attribution to Thomas Kyd. Yet it clearly secretes the allegory with which we have become so familiar in the foregoing pages; and Bacon has signed it in his typical flourishing way, with Heironimo's opening speech in III, vii: so that TST is cognate in this way with the closely contemporary and largely Marlovian 1&2HVI, which bear the unmistakeable signature of the master in Exeter's closing speech in III, i, and the Captain's opening speech in IV, i, - respectively. Bacon would have been working on TitA and the early comedies - and perhaps the ur-Hamlet - at this time, with important work delegated to Kyd and Marlowe, yet always under his direction; while Shakespeare would have been in the early stages of his creative career, developing his art with MAF and Pericles Acts I&II, and perhaps already working on his significant contribution to RIII. Then why was TST not included in FF? My guess is that it was simply the low quality of the writing. Marlowe was a class and a half above Kyd, and within reach of the finally inimitable Bacon, so that 1-3HVI could be woven almost seamlessly into the fabric of FF; whereas the painful banalities of TST would have jarred the eye, and drawn into question the sole authorship of Shakespeare.

There is another immediately obvious way in which TST is germane to the HVI trilogy. We have seen that the extremely frequent substitution in the latter of "I" for the expected "Ay" is a technique for suggesting the invisible world, realm of the Queen of Hell/Grail Queen, for which the ithyphallos stands, as symbolised by the "I". This technique occurs no less than twenty-seven times in TST. Let us look at one example.

---

Pedringano    Hath your lordship any service to command me?  
Lorenzo        I Pedringano, service of import.

This serves to identify Pedringano with the ithyphallic principle. His name is formed from "Pedro", the Spanish for "Peter", and the Italian *inganno*, "I betray", "I am unfaithful"; and we note that Don Pedro is associated in TST with the Portuguese party. The name "Peter" represents always without exception in FF the Pauline or Roman Catholic Church; and so here. The association is repeatedly made in 1-3HVI between the "I" principle and the Catholic Church: for in its repudiation of the Gnostic tradition, most recently in its brutal suppression of Christian Cabalism/Renaissance Neoplatonism, soon to culminate in the immolation of Giordano Bruno at the stake in Rome in 1600, the Church has left itself still at the mercy of the underworld, as having failed properly to engage it. It is one of the brilliant insights of 1-3HVI that Puritanism arose as a response to this vulnerability. The point is being made that the underworld, or Faustian dimension, manifesting itself against the will as an ithyphallos, as occurred repeatedly during Shaksper's early adolescence, to plunge him into conflict, is unfaithful to the dishonest world-view of Catholicism. Pedringano's death will represent the breaking of the power of the unseen world by the force of reason of the newly Gnostic mind.

Portugal bears the value, therefore, of the Catholic ego, and Spain of the Gnostic ego: for TST fundamentally concerns the microcosm, albeit the macrocosmic conflict between Rome and Christian Cabalism is powerfully suggested by the Portugal-Spain war which opens the play. The plethora of blade-murders in Spain will represent the imbuing of various principles with knowledge of the Faustian dimension, as the ego progresses toward transformation, to shake off the sterile prison of Rome. Once again, as so often in FF, the sense of the allegory is at 180° variance to the literal plane.

The name "Andrea" derives from the Greek *andreios*, "brave"; and mention is made of "Don Andrea, with his brave lancers" (I, ii). The lancers suggest the ithyphallos-underworld. Clearly, Andrea has something to do with the invisible world. It is remarkable that his name is in fact the feminine form of the Greek. One would

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expect it to be “Andreo”; and the conclusion must be drawn that a Greek feminine noun is to be supplied. This is a drama of microcosm; yet it cannot be nous, “reason”, for this is masculine. Several Greek feminine nouns could be possibilities; but it surely must be none other than gnosis, “inquiry”, “knowledge”, even “higher, esoteric knowledge”. The death of Don Andrea at the hands of the Portuguese represents, therefore, the suppression of the Gnostic tradition – lately Neoplatonic/Christian Cabalist - by the Roman Catholic tyranny. His revenge will represent the reassertion of the Gnostic world-view, which is based on engagement with the Faustian dimension, and on which alone is predicated the true nobility and divinity of Man. He is to be contrasted with the character Villuppo of Portugal, whose name is formed from the Italian vile, “cowardly”, and uopo, “need”, “necessity”: the recreancy of Rome in failing to engage the unseen world being powerfully suggested. Alexander bears here, as always in FF, the value of the Gnostic Christ; and his impeachment by Villuppo powerfully expresses the stance of the Pauline Church vis-à-vis the Gnostic tradition. TST therefore concerns the Catholic-Gnostic conflict alone; whereas the contemporary plays by Bacon and Marlowe were to deal principally with the monstrous birth of Puritanism.

The character of Horatio bears here precisely the same allegoric value as in Hamlet, of the faculty of reason, as formed from the Latin ratio, “reason”, and Italian ho, “I have”. His death in a grove in Hieronimo’s garden while embracing Bel-Imperia is a scene of extraordinary symbolic richness. Bel-Imperia is the Queen of Hell/Grail Queen, Goddess of the Invisible World, as two “I”’s for “Ay”’s confirm. The grove represents, like all the groves, trees, woods and forests in FF, the written word, as suggested almost certainly by the Druid grove, on the barks of which were nicked their sacred texts. Reason is engaging here the unseen world as described on the printed page. The garden is Hieronimo’s, whose name is formed from the Greek hieron, “holy”, and onoma, “name”. He is the divine principle itself. Horatio is hanged on a tree, then stabbed by Lorenzo and Balthasar, with Pedringano and Serberine in tow, to provide the mechanism for their future deaths, which will be full of symbolic import. The image suggested most

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powerfully by Horatio in extremis is, of course, Christ on the Cross; and we remember that Jesus is referred to in the New Testament as the "Word of God": the implication here being that divine reason concerns itself with knowledge of the unseen world, in a way antithetical to Catholic reason. It is a beautiful piece of symbolic artistry, yet another expression of the Christian Cabalism which suffuses the plays.

The "Word of God" appears in another context in FF, as we have seen, - inscribed on the Tablets of Testimony, which were received by Moses on Mt. Sinai, and housed by him in the famed Ark of the Covenant, which is powerfully and explicitly referred to in TimA. The Ark of the Covenant appears, remarkably, in TST also, as the (empty) box held by the Page at Pedringano's hanging. The Page, as well as the numerous books and letters in TST, represents here, as in FF, to the written word, and he exits soon after the hanging, never to return. The point being made is that the Catholic written word is not the Word of God: for the box is inane of the stones it should otherwise hold. Pedringano has shot Serberine with his pistol with the Watch looking on, and has been arrested by them. The gun anticipates Pistol in HV and 2HIV, and bears like him the value of the ithyphallos. Serberine is clearly a reference to Cerberus, guardian of the underworld in Virgil's Aeneid VI: for the access of libido initiates an underworld journey for the reluctant Catholic ego. Yet the visual imagination of the Gnostic enquirer (for this is the value of the Watch, as in R&J and elsewhere) now deals with the underworld, and takes it out of play as a betrayer of the Gnostic mind (hanging of Pedringano). Once again, a flood of "I"'s for "Ay"'s confirm what is happening in this episode.

Balthasar is, here as in R&J and elsewhere, of course one of the three Biblical Wise Men; while Lorenzo is a reference, as in MOV, to Lorenzo the Magnificent himself, under whose aegis the Florentine Academy flourished in the late 15<sup>th</sup> century, to bring to birth the new Christian Cabalism, in the persons pre-eminently of Marsilio Ficino and Pico della Mirandola. Horatio is the son of Hieronimo; and if the former is the reasoning written word, then his father must represent the writer himself: a striking expression of the Gnostic belief in the divine potential of Man. Hieronimo's blade-murders of Balthasar and Lorenzo represent therefore the

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primary role of the writer in infusing the Gnostic tradition with knowledge of the unseen world, where the blades bear the value, as always in FF, of the ithyphallos-underworld. This is, of course, deeply resonant with the importance placed on the written word throughout FF; and we recall Oswald Spengler's celebration of the written word as the primary Faustian medium.

TST begs a full-length treatment. Why don't you try it?

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## APPENDIX 2

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From William Moore, "Shakespeare" (1934)

### CHAPTER XI.

IN the four variations of Don Adriano's name that were previously examined, i.e., *Armatho*, *Armathor*, *Armadoes*, and *Armathoes*, we have seen that their use is to provide the data required for solving the Cipher "*Don Adriano de Armatho*". Further, when dealing with "*Armathor* ath to the side, O a ", we stated that "in every instance where Don Adriano's name assumes a modified form, the object is to convey cryptographic information."

We have now to examine another variation of that name.

The Character who bears the responsibility in this particular instance is not Costard, who, by giving us "*Armatho*" and "*Armathor*", has earned a short respite. There is an advantage in having several Characters who are able to carry special burdens, and one of them is Dull, the Constable. On different occasions he gives the world some choice specimens of his intellectual powers, and as a case in point we would refer to *Actus Quartus* [V], Scene i, page 136. Dull has stood quite speechless during a discussion in which Holofernes, Nathaniel, Don Adriano, Moth, and Costard, take part. His profound silence is noticed by Holofernes, who addresses him as follows :—

*Pedant.* Via good-man Dull, thou hast spoken no word all this while.  
*Dull.* Nor vnderstood none neither sir.

It can here be seen that there are great possibilities in Constable Dull. We need not therefore be surprised to find that he is made good use of in Act I, Scene i, page 123.

*Constable.* Signeior *Arme*, *Arme* commends you :  
Ther's villanie abroad, this letter will tell you more.

The first question that we have to raise is this :—Why should Constable Dull refer to Armado as "Signeior *Arme*" ? Pure ignorance is the obvious explanation, but is not the only one. Another explanation is that "*Arme*" was invented by the Playwright in order to obtain certain numerical values, which are required for use with those contained in "Signeior". Furthermore, it will be noted that the spelling "Signeior" differs slightly from the usual practice of the period, viz., *Signior*, and this alteration has materially affected the numerical values of the word.

There is a second question to be raised :—Why should the word "*Arme*" be given twice ? A mere repetition does not enhance the merit of "*Arme*", nor does it alter the numerical values. The reason for giving this distorted name twice is as follows :—When analysing the values of "Signeior *Arme*" Francis Bacon saw that various essential Seals were lacking therein, and, as a consequence, the decipherment was incomplete.



It was not possible to obtain those Seals by modifying the spelling of either "Signeor" or "*Arme*". The requirements demanded an additional word whose numerical values would combine suitably with those contained in the two other words, and the word that he finally chose was "twice"; the values of which provide all the items required for completing the results found in "Signeor *Arme*". Now, by reason of the conditions, "twice" could not be openly stated in the text; so the only way out of the difficulty was to give this word quantitatively. Since "twice" could not be stated, something must be stated twice; and, as "Signeor, Signeor" would hardly pass, Constable Dull was called upon to repeat the word "*Arme*". Hence we have "Signeor *Arme, Arme*", which in effect is "Signeor *Arme* [twice]". The ensuing analysis of these three Cipher-words will show why the numerical values of "twice" are required, and how necessary they are for completing the decipherment. We have first to obtain the numerical values of "Signeor *Arme* [twice]", and then to find what those numbers here signify.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	W	X	Y	Z
24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1

18 9 7 13 5 14 17=83, 47

S I G N E O R

7 16 18 12 20 11 8=92, 38

Thus:—S I G N E O R

38, 47, 83, 92

1 17 12 5=35, 17

A R M E

24 8 13 20=65, 20

A R M E

17, 20, 35, 65

19 21 9 3 5=57, 30

T W I C E

6 4 16 22 20=68, 23

T W I C E

23, 30, 57, 68

M A S T E R W. S H A K E S P E A R E.

92 (R.D.)=13 24 7 6 20 8 4 7 17 24 15 20 7 10 20 24 8 20

9 6 2 1 3 14 13

30 (S.D.)=I, F. B A C O N.

6 2 1 3 14

17 (S.D.)=F. B A C O.

6 2 1 3 14 13 20 18 6

38 (S.D.)=F. B A C O N U S. F.

2 1 3 14 13 14

20 (S.D.)=B A C O N O :

Hence :—

"MASTER W. SHAKESPEARE,"

I, F. Bacon : F. Baco : F. Bacono : F. Baconus. (1)

9 6 17 2 1 3 14 13

38 (S.D.)=I, F R. B A C O N.

6 17

23 (S.)=F R.

2 1 3 14 13 14

47 (S.)=B A C O N O.

6 17 2 1 3 14 6 17 2 1 3 14 13 20 18

65 (S.D.)=F R. B A C O : F R. B A C O N U S.

Hence :—I, Fr. Bacon : Fr. Baco : Fr. Bacono : Fr. Baconus. (2)

I, F R A. B A C O N : B A C O N U S.

F R A. F R A. B A C O :

83 (R.D.)=16 19 8 24 23 24 22 11 12 23 24 22 11 12 5 7 65 (R.D.)=19 8 24 19 8 24 23 24 22 11

6 17 1 2 1 3 14 13 14

35 (S.D.)=F R A. B A C O N O.

Hence :—I, Fra. Bacon : Fra. Baco : Fra. Bacono : Fra. Baconus. (3)

92 (s.d.)=I, <sup>9</sup>FRAN. <sup>6 17 1 13</sup>BACON : <sup>2 1 3 14 13</sup>FRAN. <sup>6 17 1 13</sup>BACO : <sup>2 1 3 14</sup>FRAN. <sup>6 17 1 13</sup>

65 (s.d.)=<sup>2 1 3 14 13 14</sup>BACONNO : <sup>6 17 1 13</sup>FRAN. <sup>2 1 3 14 13 20 18</sup>BACONUS.

Hence:—I, Fran. Bacon : Fran. Baco : Fran. Bacono : Fran. Baconus. (4)

I, FRANC. BACON.  
38 (R.D.)=16 19 8 24 12 22 20 (R.D.)=23 24 22 11 12

20 (s.)=<sup>2 1 3 14</sup>BACO 92 (s.d.)=<sup>6 17 1 13 3</sup>FRANC. <sup>6 17 1 13 3</sup>FRANC. <sup>2 1 3 14 13 20 18</sup>BACONUS. <sup>6 17 1 13 3</sup>FRANC.

20 (s.d.)=<sup>2 1 3 14 13 14</sup>BACONNO :

Hence:—I, Franc. Bacon : Franc. Baco : Franc. Bacono : Franc. Baconus. (5)

83 (s.d.)=I, <sup>9</sup>FRANCIS <sup>6 17 1 13 3 9 18</sup>BACON : <sup>2 1 3 14 13</sup>FRAN— 47 (s.d.)=<sup>3 9 18</sup>CIS <sup>2 1 3 14</sup>BACO : <sup>6 17 1</sup>FRA—

65 (s.d.)=<sup>13 3 9 18 3 20 18</sup>NCISCUUS <sup>2 1 3 14 13 20 18</sup>BACONUS. 68 (R.D.)=19 8 24 12 22 20 7 22 11 23 24 22 11 12 11 FRANCESCO BACONNO.

Hence:—I, Francis Bacon : Francis Baco : Francesco Bacono : Franciscus Baconus. (6)

92 (R.D.)=16 19 23 24 22 11 12 I, F. BACON ROSA : F. BACONNO ROSA. 23 (R.D.)=8 11 7 24

17 (s.d.)=<sup>6</sup>F. <sup>2 1 3 14</sup>BACO 23 (s.d.)=<sup>17 14 18 1</sup>ROSA. 65 (R.D.)=19 23 24 22 11 12 5 7 8 11 7 24 F. BACONUS ROSA.

Hence:—I, F. Bacon rosa : F. Baco rosa : F. Bacono rosa : F. Baconus rosa. (7)

68 (R.D.)=16 19 8 23 24 22 11 12 I, FR. BACON ROSA. 35 (R.D.)=19 8 23 24 22 11 12 FR. BACO ROSA. 23 (R.D.)=8 11 7 24

23 (s.)=<sup>6 17</sup>FR. 83 (s.d.)=<sup>2 1 3 14 13 14</sup>BACONNO <sup>17 14 18 1</sup>ROSA : <sup>6 17</sup>FR. <sup>2 1 3 14 13 20 18</sup>BACONUS 23 (s.d.)=<sup>17 14 18 1</sup>ROSA.

Hence:—I, Fr. Bacon rosa : Fr. Baco rosa : Fr. Bacono rosa : Fr. Baconus rosa. (8)

23 (s.d.)=<sup>17 14 18 1</sup>ROSA 65 (s.d.)=I, <sup>9</sup>FR. <sup>6 17 1</sup>BACON : <sup>2 1 3 14 13</sup>BACONUS 38 (s.d.)=<sup>6 17 1</sup>FR. <sup>2 1 3 14 13 20 18</sup>BACONUS 38 (s.d.)=<sup>6 17 1</sup>FR. <sup>17 14 18 1</sup>ROSA.

Thus:—I, Fra. Bacon rosa : Fra. Baconus rosa.

20 (s.)=<sup>2 1 3 14</sup>BACO 38 (s.d.)=<sup>6 17 1</sup>FR. <sup>17 14 18 1</sup>ROSA. 35 (s.d.)=<sup>6 17 1</sup>FR. <sup>2 1 3 14 13 14</sup>BACONNO 23 (s.d.)=<sup>17 14 18 1</sup>ROSA.

Hence:—I, Fra. Bacon rosa : Fra. Baco rosa : Fra. Bacono rosa : Fra. Baconus rosa. (9)

BACON I, FR. FRANC. ROSA.  
20 (R.D.)=23 24 22 11 12 57 (R.D.)=19 8 24 12 8 11 7 24

92 (s.d.)=<sup>6 17 1 13</sup>FRAN. <sup>2 1 3 14</sup>BACO <sup>17 14 18 1</sup>ROSA : <sup>6 17 1 13</sup>FRAN. <sup>2 1 3 14 13 14</sup>BACONNO 23 (s.d.)=<sup>17 14 18 1</sup>ROSA.

68 (s.d.)=<sup>6 17 1 13</sup>FRAN. <sup>2 1 3 14 13 20 18</sup>BACONUS <sup>17 14 18 1</sup>ROSA.

Hence :—I, Fran. Bacon rosa : Fran. Baco rosa : Fran. Bacono rosa : Fran. Baconus rosa. (10)

$$\begin{array}{c} \text{R O S A} \\ 23(\text{R.D.})=8\ 11\ 7\ 24 \end{array} \qquad \begin{array}{c} \text{F R A N C. B A C O N U S. B A C O N} \\ 83(\text{R.D.})=19\ 8\ 24\ 12\ 22 \quad 23\ 24\ 22\ 11\ 12\ 5\ 7 \quad 23\ 24\ 22\ 11\ 12 \end{array}$$

$$\begin{array}{c} \text{I, F R A N C. R O S A : F R A N C.} \\ 92(\text{R.D.})=16 \quad 19\ 8\ 24\ 12\ 22 \quad 8\ 11\ 7\ 24 \quad 19\ 8\ 24\ 12\ 22 \end{array} \qquad \begin{array}{c} \text{B A C O} \\ 17(\text{R.D.})=23\ 24\ 22\ 11 \end{array} \qquad \begin{array}{c} \text{R O S A.} \\ 23(\text{R.D.})=8\ 11\ 7\ 24 \end{array}$$

$$\begin{array}{c} 6\ 17\ 1\ 13\ 3 \quad 2\ 1\ 3\ 14\ 13\ 14 \quad 17\ 14\ 18\ 1 \\ 65(\text{S.D.})=\text{F R A N C. B A C O N O R O S A.} \end{array}$$

Hence :—I, Franc. Bacon rosa : Franc. Baco rosa : Franc. Bacono rosa : Franc. Baconus rosa. (11)

$$\begin{array}{c} \text{B A C O N} \\ 20(\text{R.D.})=23\ 24\ 22\ 11\ 12 \end{array} \qquad \begin{array}{c} \text{I, F R A N C I S R O S A : B A C O} \\ 92(\text{R.D.})=16 \quad 19\ 8\ 24\ 12\ 22\ 16\ 7 \quad 8\ 11\ 7\ 24 \quad 23\ 24\ 22\ 11 \end{array}$$

$$\begin{array}{c} \text{F R A N C I S R O S A.} \\ 68(\text{R.D.})=19\ 8\ 24\ 12\ 22\ 16\ 7 \quad 8\ 11\ 7\ 24 \end{array}$$

Thus :—I, Francis Bacon rosa : Francis Baco rosa.

$$\begin{array}{c} \text{F R A N C E S C O B A C O N O} \\ 68(\text{R.D.})=19\ 8\ 24\ 12\ 22\ 20\ 7\ 22\ 11 \quad 23\ 24\ 22\ 11\ 12\ 11 \end{array} \qquad \begin{array}{c} \text{R O S A.} \\ 23(\text{R.D.})=8\ 11\ 7\ 24 \end{array}$$

$$\begin{array}{c} 2\ 1\ 3\ 14\ 13\ 20\ 18 \quad 17\ 14\ 18\ 1 \quad 6\ 17\ 1\ 13\ 3\ 9\ 18\ 3 \quad 20\ 18 \\ 92(\text{S.D.})=\text{B A C O N U S R O S A. F R A N C I S C-} \quad 38(\text{S.})=\text{U S} \end{array}$$

Hence : I, Francis Bacon rosa : Francis Baco rosa : Francesco Bacono rosa : Franciscus Baconus rosa. (12)

Assembling the items (1) — (12) in their given order we then have the complete decipherment of the words "Signeur Arme [twice]".

"MASTER W. SHAKESPEARE,"

I, F. Bacon	: F. Baco	: F. Bacono	: F. Baconus.
I, Fr. Bacon	: Fr. Baco	: Fr. Bacono	: Fr. Baconus.
I, Fra. Bacon	: Fra. Baco	: Fra. Bacono	: Fra. Baconus.
I, Fran. Bacon	: Fran. Baco	: Fran. Bacono	: Fran. Baconus.
I, Franc. Bacon	: Franc. Baco	: Franc. Bacono	: Franc. Baconus.
I, Francis Bacon	: Francis Baco	: Francesco Bacono	: Franciscus Baconus.
I, F. Bacon rosa	: F. Baco rosa	: F. Bacono rosa	: F. Baconus rosa.
I, Fr. Bacon rosa	: Fr. Baco rosa	: Fr. Bacono rosa	: Fr. Baconus rosa.
I, Fra. Bacon rosa	: Fra. Baco rosa	: Fra. Bacono rosa	: Fra. Baconus rosa.
I, Fran. Bacon rosa	: Fran. Baco rosa	: Fran. Bacono rosa	: Fran. Baconus rosa.
I, Franc. Bacon rosa	: Franc. Baco rosa	: Franc. Bacono rosa	: Franc. Baconus rosa.
I, Francis Bacon rosa	: Francis Baco rosa	: Francesco Bacono rosa	: Franciscus Baconus rosa.

Before leaving this part of our inquiry we have another matter that calls for consideration. A reference to the original version of this Play, the Quarto edition of 1598, shows that Dull is there made to use the following words :—"Signeour *Arme Arme* commendes you". It will be noted that the word *Signior* is here spelt "Signeour", whereas in the 1623 Folio dialogue already examined it appears as "Signeor". The question that now arises is this :—Why was "Signeour" discarded in favour of "Signeor"? Let us first compare the numerical values of these two words.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	W	X	Y	Z
24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
18 9 7 13 5 14 17=83, 47												18 9 7 13 5 14 20 17=103, 49											
S I G N E O R												S I G N E O U R											
7 16 18 12 20 11 8=92, 38												7 16 18 12 20 11 5 8=97, 43											

The insertion of the letter "u" has of course altered all the four numerical values. For instance, the Reverse value of "Signeor" is 92, and that of "Signeour" is 97, which is the result of adding 5, the Reverse value of "u". In the analysis of "Signeor" we found that 92 is the Reverse Digit Seal for :—

MASTER W. SHAKESPEARE  
13 24 7 6 20 8 4 7 17 24 15 20 7 10 20 24 8 20=92

Turning now to the Reverse value of "Signeour", viz., 97, we find that this number is the Simple Digit Seal for :—

12 1 18 19 5 17 21 18 8 1 10 5 18 15 5 1 17 5=97  
MASTER W. SHAKESPEARE

We thus see that "Signeour" contains exactly the same form of the name as that contained in "Signeor", but is expressed in a different Seal, *i.e.*, Simple Digit instead of Reverse Digit. The reason for altering the spelling is not therefore to be found in this Shakespearian Seal, but must be sought in other directions. A full analysis of the numerical values of the word "Signeour" shows that the Baconian Seals contained therein are not so complete and symmetrical as those we have found in "Signeor". The only advantage possessed by "Signeour" is that this word is better suited than "Signeor" for the purpose of attracting a decipherer's attention; but, as both words are here used in conjunction with "*Arme, Arme*", the advantage is of little importance, since any decipherer who is interested on finding that extraordinary version "*Arme*" used instead of *Armado* would hardly fail to examine the adjoining word, whether it is in the form of "Signeor" or of "Signeour". In view of these considerations we may grant that Francis Bacon was right in discarding the word "Signeour" of the Quarto, and substituting the Folio version, "Signeor".

Having dealt with Constable Dull's praiseworthy effort we have next to examine another distortion of Don Adriano's name. This is to be found in the following dialogue, taken from Act IV, Scene iii, page 134.

*Jaquenetta.* I beseech your Grace let this Letter be read,  
Our person mis-doubts it : it was treason he said.  
*King.* *Berowne*, read it over. *He reads the Letter.*  
*King.* Where hadst thou it ?  
*Jaquenetta.* Of *Costard*.  
*King.* Where hadst thou it ?  
*Costard.* Of *Dun Adramadio*, *Dun Adramadio*.  
*King.* How now, what is in you ? why dost thou tear it ?  
*Berowne.* A toy my Liedge, a toy : your grace needs not feare it.

We note from this dialogue that Costard here refers to *Don Adriano* as "*Dun Adramadio*". Why should he do so ? It cannot be maintained that Costard is speaking in accordance with his usual practice, for this is the only occasion where "*Dun Adramadio*" occurs throughout the Play. If we try to explain the Clown's version on the grounds of his inability to pronounce *Don Adriano* correctly we find that our explanation is not a satisfactory one. There is no difficulty in saying the word *Don*, which is quite as easy to pronounce as "*Dun*"; nor is it harder to say *Adriano* than its distortion "*Adramadio*", but rather the reverse. Furthermore, we fail to see in "*Dun Adramadio*" any humour worthy of even the most foolish Clown. Must we therefore conclude that Costard's queer distortion of *Don Adriano* is beyond explanation ? This conclusion would hardly seem to be warranted in view of what has been found in his other version, "*Armathor*".

Let us now look upon the words "*Dun Adramadio*" as two groups of letters, which undoubtedly they are; and, moreover, groups that were made by someone who sought to obtain the particular numerical values he required. Taking this view we may be able to find a satisfactory explanation for the Clown's version of Adriano's name.

It is to be noted that Costard, like Constable Dull, repeats the distorted name, i.e., "*Dun Adramadio*, *Dun Adramadio*." The reason for this repetition is the same as before; the numerical values of "*Dun Adramadio*" lack various necessary Seals, and the decipherment results are therefore incomplete. Here again the required Seals are contained in the word "twice", which could not be stated openly and had to be provided quantitatively. Hence we have in effect the words:—" *Dun Adramadio* [twice]".

We would next draw attention to King Ferdinand's question, which immediately follows the name "*Dun Adramadio*" and reads thus:—"How now, what is in you?" This is ostensibly addressed to Berowne (who is tearing the letter that he has been reading), but it possesses a secret and very apt significance. The question is not only King Ferdinand's, for it comes from someone who prompts him, and covertly refers to the preceding name. Thus:—" *Dun Adramadio*, *Dun*

*Adramadio*. How now, what is in you? " That is to say:—" *Dun Adramadio* [twice] "—" what is in you " when deciphered? In order to provide the answer to this question, we shall first obtain the numerical values of " *Dun Adramadio* [twice] ", and then determine their alphabetical equivalents.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	W	X	Y	Z
24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1

4	20	13	=37, 10	1	4	17	1	12	1	4	9	14	=63, 36	19	21	9	3	5	=57, 30
D	U	N		A	D	R	A	M	A	D	I	O		T	W	I	C	E	
21	5	12	=38, 11	24	21	8	24	13	24	21	16	11	=162, 45	6	4	16	22	20	=68, 23

Thus:— D U N                      A D R A M A D I O                      T W I C E

10, 11, 37, 38                      36, 45, 63, 162                      23, 30, 57, 68

12 1 18 19 5 17                      W M. S H A K E S P E A R E.

36 (S.D.)=M A S T E R.                      63 (R.D.)= 4 13 7 17 24 15 20 7 10 20 24 8 20

Thus:—MASTER WM. SHAKESPEARE.

9 6 2 1 3 14 13

30 (S.D.)=I, F. B A C O N.

6 2 1 3 14 13 20 18 6                      2 1 3 14 6 2 1 3 14 13 14

38 (S.D.)=F. B A C O N U S. F.                      37 (S.D.)=B A C O : F. B A C O N O :

Hence:—

" MASTER WM. SHAKESPEARE,"

I, F. Bacon : F. Baco : F. Bacono : F. Baconus (1)

I, F R. B A C O N.

45 (R.D.)=16 19 8 23 24 22 11 12

F R. B A C O N U S. F R.                      B A C O : F R. B A C O N O :

68 (R.D.)=19 8 23 24 22 11 12 5 7 19 8                      57 (R.D.)=23 24 22 11 19 8 23 24 22 11 12 11

Hence:—I, Fr. Bacon : Fr. Baco : Fr. Bacono : Fr. Baconus. (2)

F R A. B A C O N U S. I,                      F R A. B A C O N : F R A.

63 (R.D.)=19 8 24 23 24 22 11 12 5 7 16                      68 (R.D.)=19 8 24 23 24 22 11 12 19 8 24

B A C O : F R A. B A C O N O :

63 (R.D.)=23 24 22 11 19 8 24 23 24 22 11 12 11

Hence:—I, Fra. Bacon : Fra. Baco : Fra. Bacono : Fra. Baconus. (3)

9 6 17 1 13 2 1 3 14 13 2 1 3 14 13 14                      6 17 1 13

63 (S.D.)=I, F R A N. B A C O N : B A C O N O                      37 (S.)=F R A N.

6 17 1 13 2 1 3 14                      6 17 1 13 2 1 3 14 13 20 18

30 (S.D.)=F R A N. B A C O.                      45 (S.D.)=F R A N. B A C O N U S.

Hence:—I, Fran. Bacon : Fran. Baco : Fran. Bacono : Fran. Baconus. (4)

9 6 17 1 13 3 2 1 3 14 13 6 17 1 13 3                      2 1 3 14

68 (S.D.)=I, F R A N C. B A C O N : F R A N C.                      11 (S.D.)=B A C O.



37 (s.)=<sup>6 17 1 13</sup>F R A N-<sup>3</sup> 23 (s.d.)=<sup>2 1 3 14 13 14</sup>C. B A C O N O. 63 (r.d.)=<sup>19 8 24 12 22</sup>23 24 22 11 12 5 7. F R A N C. B A C O N U S.

Hence :—I, Franc. Bacon : Franc. Baco : Franc. Bacono : Franc. Baconus. (5)

<sup>162</sup> (r.d.)=<sup>19 8 24 12 22 16 7</sup>F R A N C I S B A C O : <sup>23 24 22 11</sup>F R A N C I S C U S B A C O N U S. I.

63 (r.)=<sup>19 8 24 12</sup>F R A N-<sup>38</sup> (r.d.)=<sup>22 16 7</sup>C I S B A C O N : <sup>23 24 22 11 12</sup>

68 (r.d.)=<sup>19 8 24 12 22 20 7 22 11</sup>F R A N C E S C O B A C O N O. <sup>23 24 22 11 12 11</sup>

Hence :—I, Francis Bacon : Francis Baco : Francesco Bacono : Franciscus Baconus. (6)

30 (s.d.)=<sup>9 6</sup>I, F. B A C O N <sup>2 1 3 14 13</sup> 63 (s.d.)=<sup>17 14 18 1</sup>R O S A : <sup>6</sup>F. B A C O <sup>2 1 3 14</sup> <sup>17 14 18 1</sup>R O S A.

23 (s.d.)=<sup>17 14 18 1</sup>R O S A <sup>38</sup> (s.d.)=<sup>6</sup>F. B A C O N U S. F. 45 (r.d.)=<sup>23 24 22 11 12 11</sup>B A C O N O R O S A : <sup>8 11 7 24</sup>

Hence :—I, F. Bacon rosa : F. Baco rosa : F. Bacono rosa : F. Baconus rosa. (7)

68 (r.d.)=<sup>16</sup>I, F R. B A C O N R O S A. <sup>11</sup> (s.d.)=<sup>2 1 3 14</sup>B A C O <sup>37</sup> (s.d.)=<sup>6 17 17 14 18 1</sup>F R. R O S A.

57 (s.d.)=<sup>6 17</sup>F R. B A C O N O <sup>2 1 3 14 13 14</sup> <sup>17 14 18 1</sup>R O S A. 63 (s.d.)=<sup>6 17</sup>F R. B A C O N U S. <sup>2 1 3 14 13 20 18</sup> <sup>17 14 18 1</sup>R O S A.

Hence :—I, Fr. Bacon rosa : Fr. Baco rosa : Fr. Bacono rosa : Fr. Baconus rosa. (8)

I, F R A. B A C O N R O S A : F R A. B A C O R O S A : F R A. <sup>162</sup> (r.d.)=<sup>16</sup> <sup>19 8 24</sup> <sup>23 24 22 11 12</sup> <sup>8 11 7 24</sup> <sup>19 8 24</sup> <sup>23 24 22 11</sup> <sup>8 11 7 24</sup> <sup>19 8 24</sup>

<sup>45</sup> (r.d.)=<sup>23 24 22 11 12 11</sup>B A C O N O R O S A. <sup>8 11 7 24</sup>

30 (s.d.)=<sup>6 17 1</sup>F R A. <sup>2 1 3 14 13</sup>B A C O N-<sup>11</sup> (s.d.)=<sup>20 18</sup>U S <sup>17 14 18 1</sup>23 (s.d.)=<sup>17 14 18 1</sup>R O S A.

Hence :—I, Fra. Bacon rosa : Fra. Baco rosa : Fra. Bacono rosa : Fra. Baconus rosa. (9)

162 (s.d.)=<sup>9 6 17 1 13</sup>I, F R A N. B A C O N R O S A : <sup>2 1 3 14 13</sup>F R A N. B A C O R O S A : <sup>17 14 18 1</sup>B A C O N O R O S A. <sup>6 17 1 13</sup> <sup>2 1 3 14 17 14 18 1</sup> <sup>2 1 3 14 13 14</sup> <sup>17 14 18 1</sup>

37 (s.)=<sup>6 17 1 13</sup>F R A N. <sup>68</sup> (s.d.)=<sup>6 17 1 13</sup>F R A N. B A C O N U S. <sup>2 1 3 14 13 20 18</sup> <sup>17 14 18 1</sup>R O S A.

Hence :—I, Fran. Bacon rosa : Fran. Baco rosa : Fran. Bacono rosa : Fran. Baconus rosa. (10)

38 (r.d.)=<sup>16</sup>I, F R A N C. <sup>38</sup> (s.d.)=<sup>2 1 3 14 13</sup>B A C O N <sup>17 14 18 1</sup>R O S A.

11 (s.d.)=<sup>2 1 3 14</sup>B A C O <sup>45</sup> (s.d.)=<sup>6 17 1 13 3</sup>F R A N C. <sup>17 14 18 1</sup>R O S A.

<sup>162</sup> (r.d.)=<sup>19 8 24 12 22</sup>F R A N C. B A C O N O R O S A : <sup>8 11 7 24</sup>F R A N C. B A C O N U S. <sup>19 8 24 12 22</sup> <sup>23 24 22 11 12 5 7</sup> <sup>8 11 7 24</sup>R O S A.

Hence :—I, Franc. Bacon rosa : Franc. Baco rosa : Franc. Bacono rosa : Franc. Baconus rosa. (11)