WILLIAM SHAKESPEARE
AND HIS THREE FRIENDS
BEN, ANTHONIE *and* FRANCIS

FRANK A. KENDALL

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By

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Rogers

Tatlock Gift

" Firſt my feare then my curſie, laſt my ſpeech.

My feare, is your diſpleaſure, my curſy, my duty, & my ſpeech, to beg your pardons : if you looke for a good ſpeech now, you vndo me, for what I haue to ſay is of mine owne making, and what indeed (I ſhould ſay) wil (I doubt) proue mine own marring : but to the purpoſe, and ſo to the venture."

William Shakespeare
And His Three Friends

-:-

WHAT IS AN ACROSTIC

What is an acrostic? We know what is meant by the word today. Had it formerly a broader meaning?

In 1682, in the course of a merciless and withering satire, John Dryden wrote in " Macflecknoe " —

> " Thy genius calls thee not to purchase fame
> In keen iambics, but mild anagram.
> Leave writing plays, and choose for thy command
> Some peaceful province in Acrostic land,
> Where thou mayest Wings display and Altars raise
> And torture one poor word ten thousand ways."

The satire was directed against Shadwell; the references were to certain literary tricks which Dryden affects to despise ; and it is probable that he had especially in mind George Herbert (1593-1632), selections from whose writings justify literally the mention of "anagram," "Wings" and " Altars."

" MILD ANAGRAM "

An anagram, as the reader knows, consists of the formation of a word from the identical letters of another word. Here is one of Herbert's which is certainly mild : —

Ana- { MARY / ARMY } gram.

HOw well her name an *Army* doth prefent,
In whom the *Lord of hofts* did pitch his tent!

"WINGS DISPLAY"

The following poem of Herbert's appears in two stanzas on two facing pages, under the title "Easter wings." It is an example of a reverent and devotional attitude of mind expressed in what at first sight seems to us a fanciful and almost trivial form; but as scholarly and balanced a critic as Professor Palmer finds in this poem a decadence and growth in the thought of the lines corresponding to their varied length. *

34   *The Church.*   *The Church.*   35

¶ Easter wings.   ¶ Easter wings.

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me

My tender age in sorrow did beginne:
And still with sicknesses and shame
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine,
And feel this day thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in me,

Easter   H. Ba-

---

* "The form of this poem is not dictated by imitative considerations merely, but — as usual with Herbert — is shaped by the subject, in this case decline and enlargement."

"ALTARS RAISE"

Herbert also wrote a poem entitled "The Altar." The form which these lines fill needs no explanation, but like the other poem, it shows the effect on a devout mind of the current love for the curious.

The Church.

The Altar.

A broken A L T A R, Lord, thy fervant reares,
Made of a heart, and cemented with teares:
   Whofe parts are as thy hand did frame;
   No workmans tool hath touch'd the fame.
      A H E A R T alone
      Is fuch a ftone,
      As nothing but
      Thy pow'r doth cut.
      Wherefore each part
      Of my hard heart
      Meets in this frame,
      To praife thy name.
   That if I chance to hold my peace,
   Thefe ftones to praife thee may not ceafe.
O let thy bleffed S A C R I F I C E be mine,
And fanctifie this A L T A R to be thine.

These examples show what attention literary men paid to mere outward form while still treating their subjects with care and force and even with reverence. They also show the control of the printer that the author was forced to exercise in order to be assured that his purpose would be fulfilled. But the chief object in presenting them here is to show the breadth of "Acrostic land," and that the word "acrostic" was applied generally to literary tricks.

"TORTURE ONE WORD TEN THOUSAND WAYS"

I am in doubt as to what is meant by the line in "Macflecknoe"—
"torture one poor word ten thousand ways."

Perhaps a clue is furnished in a Latin poem of Herbert's
where a series of anagrams on the word "*Roma*" occurs entitled

$$\textit{Roma; Anagr.} \left\{ \begin{array}{ll} \textit{Oram} & \textit{Maro} \\ \textit{Ramo} & \textit{Armo} \\ \textit{Mora} & \textit{Amor} \end{array} \right.$$

Another clue to the meaning of the line "torture one poor
word ten thousand ways" may perhaps be found in a tortuous form
of acrostic which has lately attracted some attention.

MR. BOOTH'S BOOK

A work written by Mr. William Stone Booth * and published
two years ago last May is worthy of much more study and more
careful attention, even on the part of those who would not agree
with its apparent conclusions, than has been given to it.   After
some interesting chapters on the use and users of curious literary
devices, such as anagrams, ciphers, and acrostics, and on the
currency of anonymity and pseudonymity, Mr. Booth discloses an
"acrostic" method of structurally concealing words, names, or short
statements within the text of a stanza, page, or passage, a sort of
"*Omnia per omnia*," without necessarily distorting the structure
or sense of the passage itself.

THE ACROSTIC METHOD

The method is simple, absolutely inflexible and easy to apply
either in "inserting" or in "extracting" the hidden word or phrase.

The acrostics appear usually in three forms : —

On Initials.

On Terminals, (i.e. on the letters at *either* end of
the words of the text).

On all the letters of all words.

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* Some Acrostic Signatures of Francis Bacon.   Houghton, Mifflin Co.

Whichever of these acrostics appears, the rule for finding them is the same, viz : —

Begin with a suspicion or assumption or with a suggestion from the text, and having assumed the form and the word or words of the acrostic, take the first letter required and then, in order, the letters of the assumed words in the order in which they are needed and in which they first appear in the text, following the text forward on one line and backward on the next, so that if the text were taken by each end and, as it were, pulled out, the text would appear as a consecutive string; hence the name " String acrostic. " One must not pass a needed letter in order to make progress possible later in the text, but after checking one needed letter must check the next needed letter as he comes to it.

It is evident that if an " acrostic " is to begin at *any point whatever* and to end at *any point whatever*, one may read anything he wishes if he read far enough. The first test of an acrostic is that it begin and end at such distinctive points as the first or last letter of a title, or a terminal of a corner word, or a printer's signature, or a remarkably significant word ; or two or more acrostics thus beginning may end at a common point, or an acrostic may in some manner be " coextensive " with the text, i.e. beginning at a given point it shall follow around to that point again.

The " String " feature is an ancient device * ; the sequence of the " next needed letter " combined with the string is Mr. Booth's discovery or invention, — and whether a discovery or an invention Mr. Booth's ingenuity and the subtlety of the device are not to be denied. Even if there is not sufficient evidence to prove its *actual use*, it undoubtedly *could have been used* for the very purposes alleged by Mr. Booth. †

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* Claudian, writing at the beginning of the fifth century A.D., tells in his " de Bello Gothico " that Alaric was urged on to attack Rome by a voice which delivered to him these lines ; —

> " *Rumpe omnes, Alarice, moras, hoc impiger ann*O
> *Alpibus Italiae ruptis penetrabis ad urbe*M."

A true acrostic (*AKROS* = " at the end " : *STICHOS* = " a line "), recognized as such by scholars, and indicated in at least two editions, is here presented, which, read forward on the first line and backward on the second line, on the " terminals " of the lines, gives " *ROMA*."

† One of Mr. Booth's most intelligent critics names certain conditions, which if found would convince him of an intentional method.

Mr. Booth has shown the presence in "acrostics" of certain names and phrases which if intentional, are undoubtedly significant, in the passages in which they occur, though their significance is not necessarily "exclusive."

Mr. Booth's argument for intention is based upon the discovery of each of these names or phrases in a series which it is claimed cannot be duplicated in passages taken at random from literature in general, although the phrase or name is undoubtedly to be found here and there in random and unrelated passages.

These series of acrostics have been compared to series of extraordinary deals at cards to the dealer's own advantage, while a number of similar deals occurring at various tables and at diverse times, would (like the occasional acrostics) have no significance.

Granting, however, that such acrostics as Mr. Booth has traced occur with greater frequency in a given group than in the same number of passages taken at random, and granting also that perfect acrostics do occur at random, how is the status of a given individual passage to be determined, if his series are all that can be discovered?

Moreover, it seems to the writer, neither Mr. Booth nor his critics have directed enough attention to two very important phases of the subject; first, — the method itself apart from the application of the method to the building up of some theory of authorship; secondly, — the discovery of significant acrostics in significant places even if these may not be repeated in series — for example the "Donna Leonora" acrostics in the Milton poems.

The writer has been impressed by Mr. Booth's work, especially by certain details and incidentals, and has found a study of the subject interesting and diverting. He has tried neither to prove nor to disprove its conclusions, but has attempted to see if the method were capable of further development.

QUESTIONS AND ANSWERS

After two years' investigation it seems to the writer that he has determined the following facts: — some of them for conven-

ience stated in the form of answers to questions that are frequently asked.

1.   *Qu.*   Is it not possible to find acrostics anywhere?

       Ans. The occurrence of acrostics that are clearly accidental in random passages is much more frequent than one would gather from Mr Booth's assumptions.

2.   *Qu.*   Have you looked for other names? With what result?

       Ans. Yes. Occasional acrostics that lead to impossible conclusions are to be found to some extent in some of the passages in which Mr. Booth has found " Baconian " acrostics.

3.   *Qu.*   How could one write his fancy freely and keep these acrostics in his mind at the same time? (assuming that the acrostics are not accidental).

       Ans. The first draft must have been written freely and the acrostics inserted afterwards, for the " tricking " of a passage in order to insert acrostics (even a considerable number of them in a few lines) is an easy process ; and the sense, meter, and even the wording need not greatly change, especially if the variant spelling of the 16th century is allowed.

4.   *Qu.*   Do some acrostics " work " and some not?

       Ans. In attempting to read acrostics there are certain words, names and phrases which it seems almost impossible to find at all, while others form a numerous series. Any of these would be equally significant if found with a frequency which could be proved to be unusual.

5.   *Qu.*   How could Mr. Booth's evidence be reinforced?

Ans.   Within the text of certain exceptional passages certain words, names or phrases, and sometimes several of these, may be traced in acrostics to a degree far beyond that which Mr. Booth's diagrams indicate. Such a proven exceptional and unusual repetition of significant acrostics would strengthen the evidence of intention in the acrostic method discovered or devised by Mr. Booth.

6.   *Qu.*   If this acrostic method is intentional what have you to say about other methods that other people present, the "bi-literal" cipher for instance?

Ans.   I have not studied the application of the "bi-literal" cipher, but no matter what tricks may have been played with a given piece of text, when that text is in its final literal form, the "bi-literal" cipher may be applied, as it is absolutely independent of the sense, spelling and division into lines, and depends entirely on the use of two different fonts of type.

7.   *Qu.*   Are you not proving too much?

Ans.   If I understand this frequent inquiry, it seems to me to beg the question. Distrusting my own negative testimony to a certain degree, I ask comparison of the discoveries shown in diagram with what it is possible to find in random and unrelated passages.

It is my purpose to present to the reader, without argument and without attempting to defend or deny any theory of authorship or of intention, certain acrostics which by a little patience he may find in the page that forms the subject of this paper — or may read from the diagrams without the trouble of verifying them.

Those who wish to verify the acrostics may have the text always opposite the diagrams by unfolding the fly leaf at the end of the book.

Acrostics in the diagrams are shown as follows : —

On Initials — by Roman Capitals.
On Terminals — by Italic Capitals.
On All letters — by small letters.

Unless otherwise stated acrostics are to be read *on all letters*.

A few remarks are necessary about the rules for reading the acrostics in the page about to be considered, and which I have applied to all the passages I have examined.

i and j are interchangeable.

u and v are interchangeable (in lower case type).

" Thendeuour " in the fifth line and " shalbe " in the thirteenth I consider as one word in reading terminals or initials.

No words are omitted in reading through a given portion, whether stage directions, names of characters or words in parentheses, and no exceptions are for any reason admitted.

Notice that the method used in finding the acrostics is the same in every case; that they pass once, and once only, through the text from the point of beginning to where they end, passing around the outside when necessary to complete the progress.

THE TEXT

The text shown on the opposite page is the first page of the 1598 Quarto of "A pleaſant conceited Comedie called Loues Labor's Loſt," the only known edition of that play previous to the 1623 Folio, and is a reproduction from "A Facsimile in Photo-lithography by William Griggs." The facsimile is "from the Duke of Devonshire's copy, the confounded mounter of whose pages has cut off part of some head lines and foot lines, and the whole of some signatures." *

In this case the catch word "To" has been trimmed, but the lower part has been restored in the present reproduction by the dotted lines. The proper signature for this page is A₂. If it appeared in the original it was trimmed away by the mounter. The other signatures in the quarto were usually on the same line with the catchword, but in at least one case the signature was in the line below the catchword. The presence of the signature would not affect the acrostics that are to be illustrated.

* F. J. Furnivall.   Foreword to Quarto 1, 1598
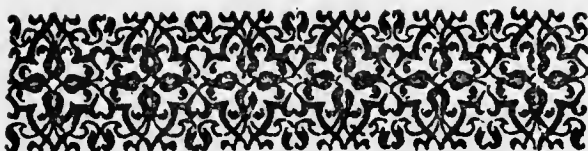
Enter Ferdinand K. of Nauar, Berovvne,
Longauill, and Dumaine.

Ferdinand.

LET Fame, that all hunt after in their lyues,
Liue regiſtred vpon our brazen Tombes,
And then grace vs, in the diſgrace of death:
When ſpight of cormorant deuouring Time,
Thendeuour of this preſent breath may buy:
That honour which ſhall bate his ſythes keene edge,
And make vs heires of all eternitie,
Therefore braue Conquerours, for ſo you are,
That warre agaynſt your owne affeſtions,
And the hudge armie of the worldes deſires,
Our late ediſt ſhall ſtrongly ſtand in force,
Nauar ſhall be the wonder of the worlde,
Our Court ſhalbe a lytlle Achademe,
Still and contemplatyue in lyuing art.
You three, *Berowne, Dumaine,* and *Longauill,*
Haue ſworne for three yeeres teatme, to liue with me:
My fellow Schollers, and to keepe thoſe ſtatutes
That are recorded in this ſedule here.
Your othes are paſt, and now ſubſcribe your names:
That his owne hand may ſtrike his honour dovvne,
That violates the ſmalleſt branch herein,
If you are armd to do, as ſworne to do,
Subſcribe to your deepe othes, and keepe it to.
    Longauill. I am reſolued, tis but a thee yeeres faſt:
The minde ſhall banquet, though the body pine,
Fat paunches haue leane pates: and daynty bits
Make rich the ribbes, but banerout quite the witſ.
    Dumaine. My louing Lord, *Dumaine* is mortefied,
The groſſer manner of theſe worldes delyghts:
He throwes vppon the groſſe worlds baſer ſlaues

To

A CONCEALED TITLE

In most of the quarto editions the title of the play is repeated either in full or in an abbreviated form at the head of the first page of the text.   This is not true of this quarto of "Loues Labor's Loft."   Is the title concealed?

Begin with the "l" of "lyues," the initial of the first right hand word of the text.   Read to the left and downward through the text to the "T" of the catchword "To" having selected the initials in the order needed, having spelled

"LOVES LABORS LOST"

and having just passed through the passage from the first initial in the string to the last.

It is to be remembered that in reading an initial acrostic all letters save initials are nulls.

FIGURE I.

Enter Ferdinand K. of Nauar, Berovvne,
Longauill, and Dumaine.

Ferdinand.

LET Fame that all hunt after in their liues,
Line regiſtred vp on our braſen Tombes,
And then grace vs in the diſgrace of death:
When ſpight of cormorant deuouring Time,
Th'endeuour of this preſent breath may buy:
That honour which ſhall bate his ſithes keene edge,
And make vs heyres of all eternitie.
Therefore braue Conquerours, for ſo you are,
That warre againſt your owne affections,
And the huge armie of the worldes deſires.
Our late edict ſhall ſtrongly ſtand in force,
Nauar ſhall be the wonder of the world.
Our Court ſhall be a lyttle Achademe,
Still and contemplatiue in liuing art,
You three, Berovvne, Dumaine, and Longauill,
Haue ſworne for three yeares terme, to liue with me:
My fellow Schollers, and to keepe thoſe ſtatutes
That are recorded in this ſchedule here.
Your oathes are paſt, and now ſubſcribe your names:
That his owne hand may ſtrike his honour downe,
That violates the ſmalleſt branch herein:
If you are arm'd to doe, as ſworne to do,
Subſcribe to your deepe oathes, and keepe it to.
Longauill. I am reſolu'd, tis but a three yeeres faſt:
The minde ſhall banquet, though the body pine,
Fat paunches haue leane pates: and dainty bits
Make rich the ribbes, but bankerout quite the wits.
Dumaine. My louing Lord, Dumaine is mortefied,
The groſſer manner of theſe worldes delights,
He throwes vppon the groſſe worldes baſer ſlaues:

FIGURE II.

Enter Ferdinand K. of Nauar, Berovvne,
Longauill, and Dumaine.

Ferdinand.

LET Fame, that all hunt after in their lyues,
...
...
...
...
...
...
...
...
...
...

Longauill. I am resolued, tis but a three yeeres fast:
The minde shall banquet, though the body pine,
Fat paunches haue leane pates: and daynty bits
Make rich the ribbes, but bancrout quite the wit.

Dumaine. My louing Lord, *Dumaine* is mortefied,
The grosser manner of these worldes delyghts:
He throwes vppon the grosse. worlds baser slaues

In the first line we are struck with the letters "unt" of the word "hunt" next to the letter "a" of "after." This gives us the beginning of "*Antonius*" and the end of "*scripserunt.*" We try the sentence "*Antonius Baconus et Ben Ionsonus et Franciscus Baconus scripserunt*" to see if it will run through the "speech and Ferdinand," an even number of lines and the most conspicuous "unit" on the page.

Begin with the "a" of "after." Read to the right and downward, through Ferdinand's speech, and pass up the outside of the page, then through the name Ferdinand and back through the first line again to the "t" of "hunt," as indicated by the arrows, selecting the letters as they first appear in their needed order, and we read

"*Antonius Baconus et Ben Ionsonus et Franciscus Baconus scripserunt.*"

This illustrates the method used in all the acrostics shown.

We are led by our success to try the other permutations in the order of the names with and without the Latin verbs "*scripserunt*" and "*invenerunt.*" With what success will now appear.

Of course in order to accomplish this we must take all the chances offered by the letters necessary for the beginning and ending of our acrostics appearing next to each other, no matter in what part of the text they appear. It is clear that corner letters and others in conspicuous positions would not suffice in number.

FIGURE II A.
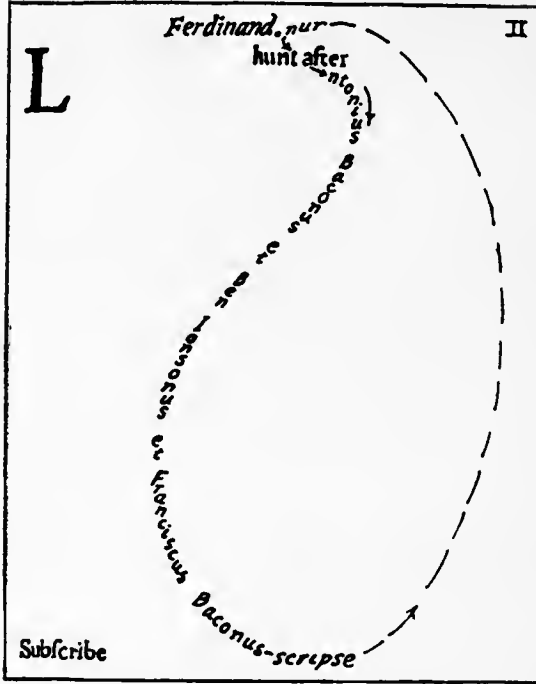
Here the same acrostic is indicated in a simpler form.

The arrow below the "a" of "after" indicates that the acrostic is to be read down to the right, the dotted line indicates the passing up on the outside and into the line "Ferdinand" and the last arrow indicates that the "t" of "hunt" is reached while passing to the right.

For convenience this simpler form will be used in indicating all the acrostics that are illustrated in this paper.

The reader is to note that the illustrations are diagrams only; the form of the curves does not indicate the position of the acrostic letters in the text. This is in answer to a question frequently asked by those who have read this paper but have not attempted to verify the illustrations.
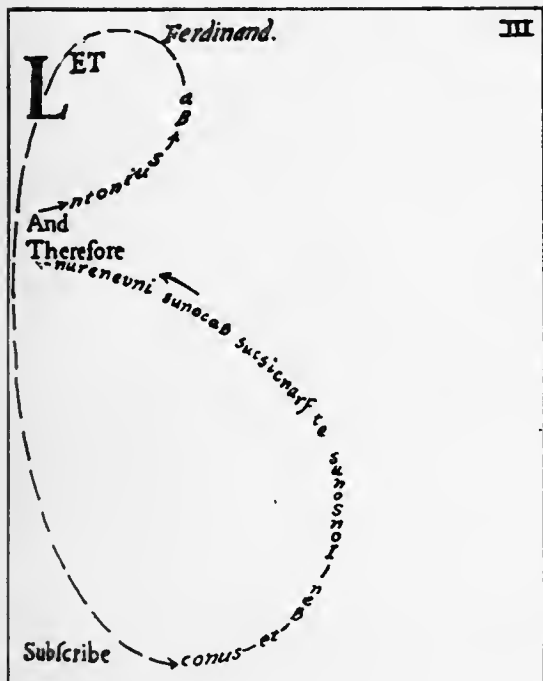
FIGURE III.   FIGURE IV.
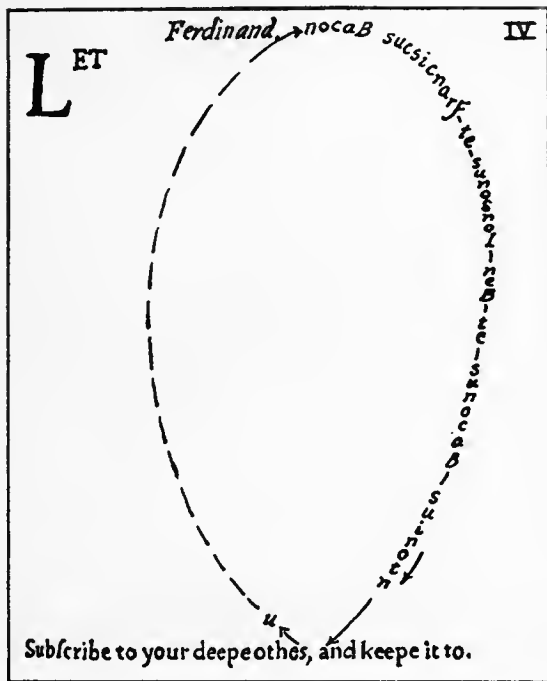
From the "A" of "And" in the
seventh line of the speech read
        to the right and up
        down the outside
        to the right and up
to the "t" of "therefore" in the
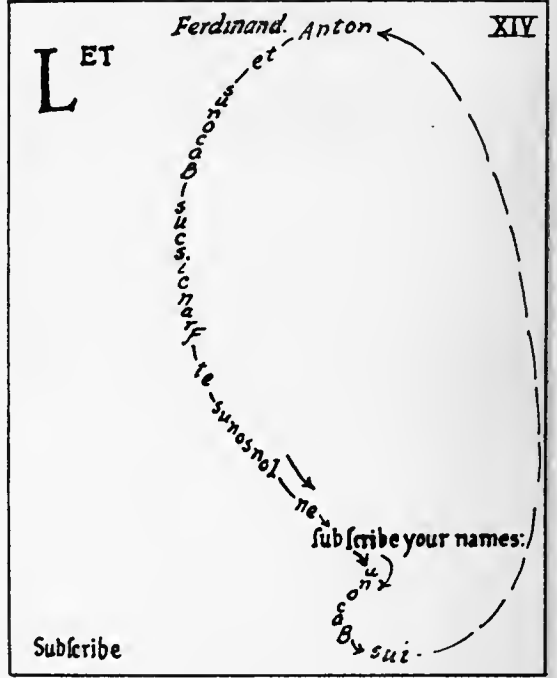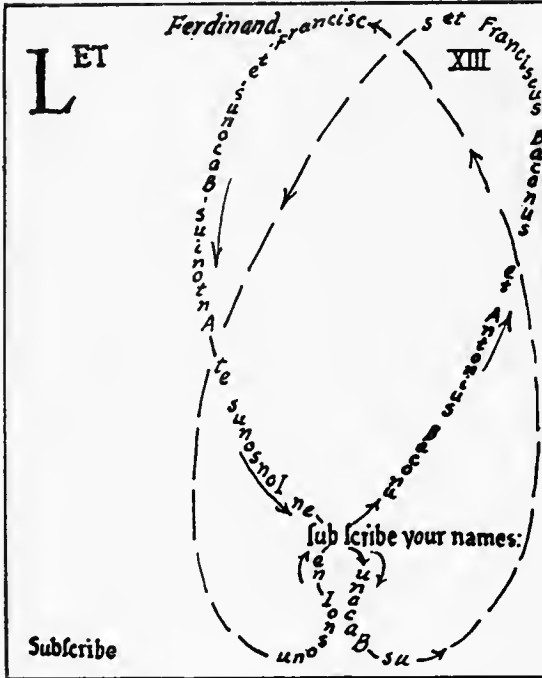eighth line of the speech

"*Antonius Baconus et Ben Ionsonus
et Franciscus Baconus invenerunt.*"

From "s" of "othes" in the
last line of the speech read
        to the left
        up on the outside
        to the right and down
to the "a" of "and" in the last
line spelling backward

"*Antonius Baconus et Ben Ionsonus
et Franciscus Baconus.*"

FIGURE V.   FIGURE VI.
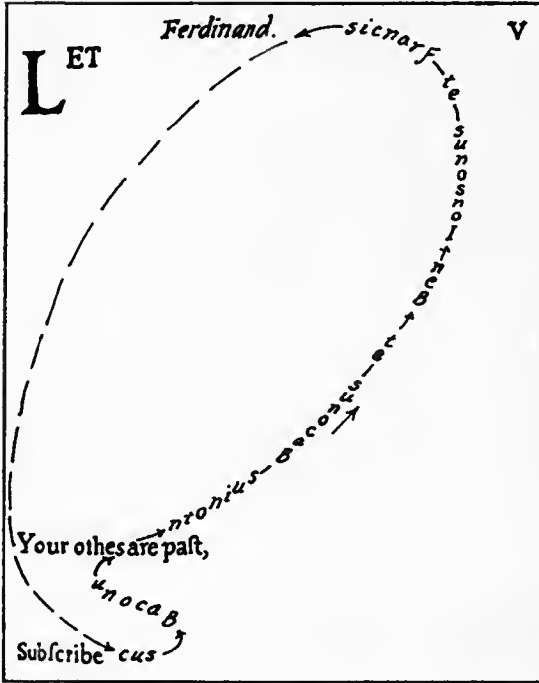
From the "a" of "are" in the
nineteenth line of the speech read
to the right and up
down the outside
to the right and up
to the "s" of "othes" in the nine-
teenth line

"*Antonius Baconus et Ben Ionsonus
et Franciscus Baconus.*"
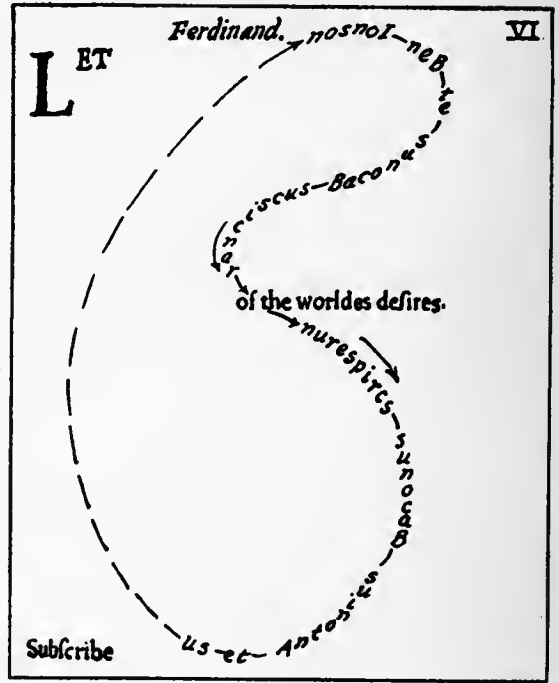
From the "t" of "the" before
"worldes" in the tenth line read
to the right and down
up on the outside
to the right and down
to the "f" of "of" in the tenth
line spelling backward

"*Franciscus Baconus et Ben Ionsonus
et Antonius Baconus scripserunt.*"
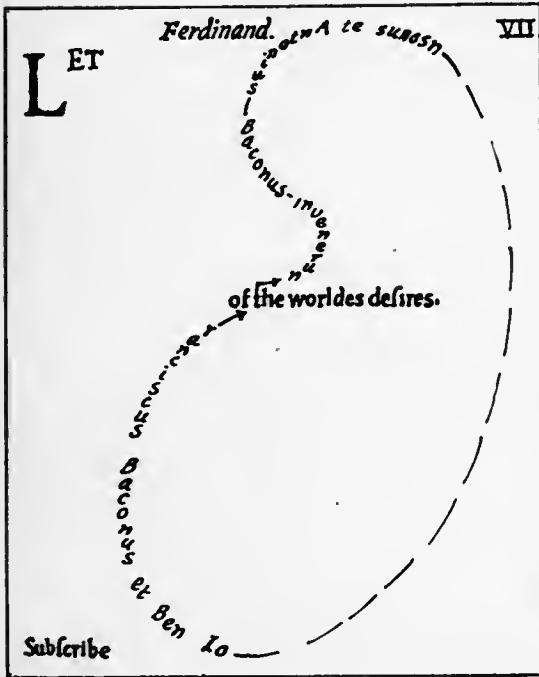
FIGURE VII.   FIGURE VIII.
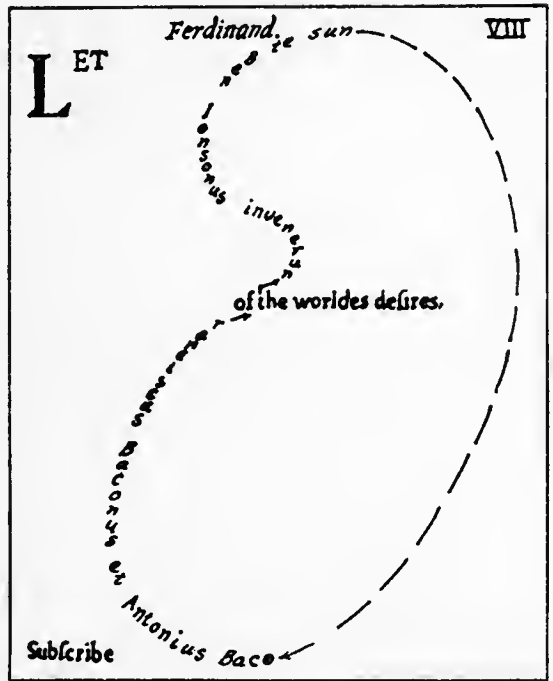
From the same " t " of " the "
read

        to the right and up
        down on the outside
        to the left and up
to the " f " of " of " spelling back-
ward

" *Franciscus Baconus et Ben Ionsonus
et Antonius Baconus invenerunt.*"

From the same " t " to the same
" f " in Figure VI spell backward

" *Franciscus Baconus et Antonius
Baconus et Ben Ionsonus invenerunt.*"

FIGURE IX.
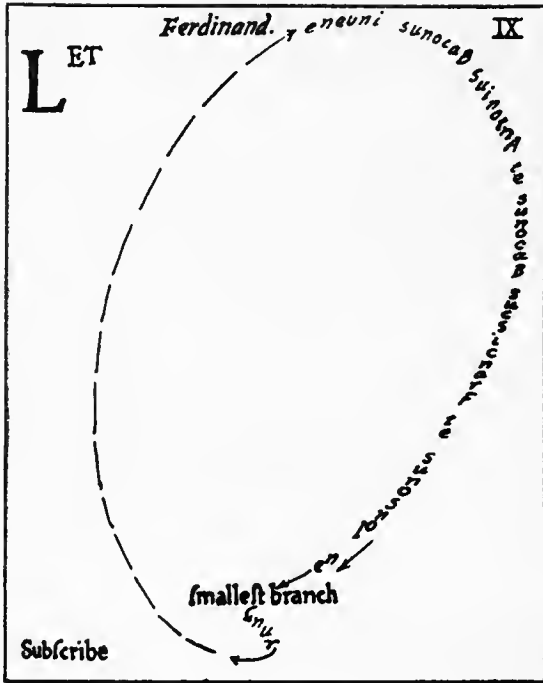
FIGURE X.
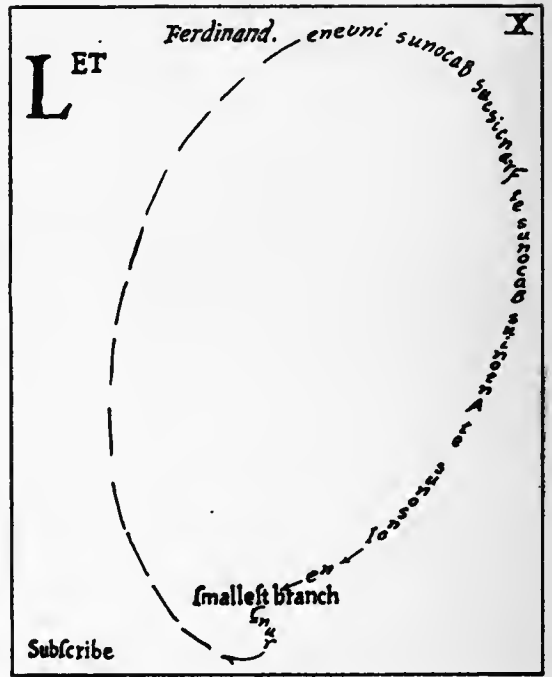
From the " t " of " fmalleft " in the twenty-first line of the speech read

to the left and down
up the outside
to the right and down
to the " b " of " branch " in the twenty-first line, spelling backward

"*Ben Ionsonus et Franciscus Baconus et Antonius Baconus invenerunt.*"

Read in the same manner between the same two letters, spelling backward

" *Ben Ionsonus et Antonius Baconus et Franciscus Baconus invenerunt.*"

FIGURE XI.
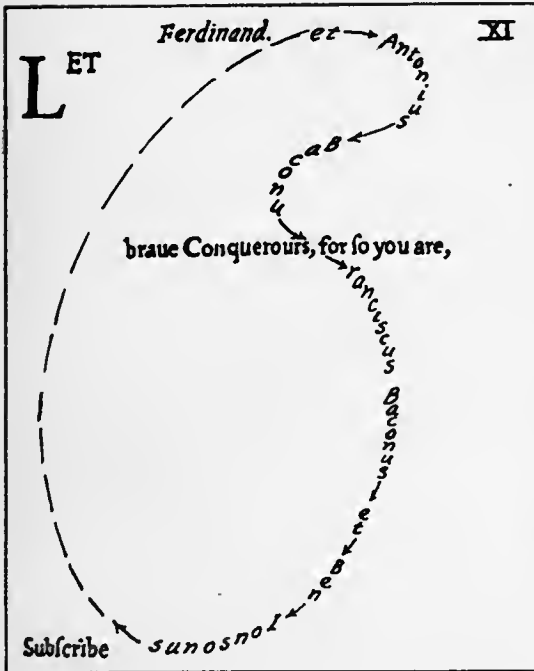
FIGURE XII.
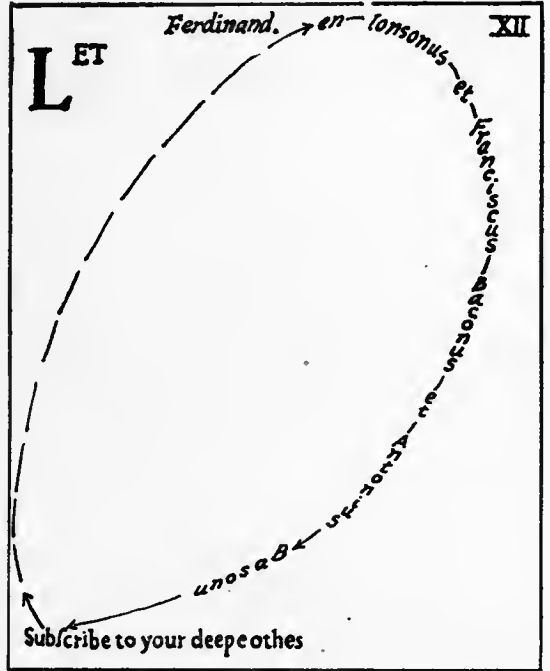
From the " f " of " for " in the eighth line of the speech read
  to the right and down
  up the outside
  to the right and down
to the " s " of " Conquerors " in the eighth line of the speech

"*Franciscus Baconus et Ben Ionsonus et Antonius Baconus.*"

From the " b " of " Subſcribe " in the last line of the speech read
  to the left
  up on the outside
  to the right and down
to the " f " of the same word " Subſcribe "

"*Ben Ionsonus et Franciscus Baconus et Antonius Baconus.*"

FIGURE XIII.

FIGURE XIV.

From the second " ſ" of " ſub-
ſcribe " in the nineteenth line of the
speech read

> to the right and down
> up the outside
> to the left and down

to the first " b " of " ſubſcribe,"
spelling backward

" *Ben Ionsonus et Antonius Baconus
et Franciscus Baconus.*"

From the same " ſ" read in the
opposite direction to the same " b "
spelling backward

" *Ben Ionsonus et Franciscus Baconus
et Antonius Baconus.*"

From the same " ſ" of " ſub-
ſcribe to the same " b " of " ſub-
ſcribe " spell backward in the
direction indicated

" *Ben Ionsonus et Franciscus Baconus
et Antonius Baconus.*"

FIGURE XV.

FIGURE XVI.

From the " O " of " Our " in the eleventh line of the speech read

to the right and down
up the outside
to the left and down

to the " A " of " And " in the tenth line of the speech spelling backward

"Antonio Bacono et Ben Ionsono et Francisco Bacono."

From the " o " of " do " in the last line but one read

to the left and up
down the outside
to the right and up

to the " a " of " as " in the same line of the speech spelling backward

"Antonio Bacono et Ben Ionsono et Francisco Bacono."

These are the only places on the page where " a " and " o " are adjacent letters.

FIGURE XVII.   FIGURE XVIII.

From the " f " of " of " in the
fourth line read on terminals
        to the right and up
        down the outside
        to the left and up
to the " o " of the same " of " in the
fourth line

" *FRANCISCO BACONO.*"
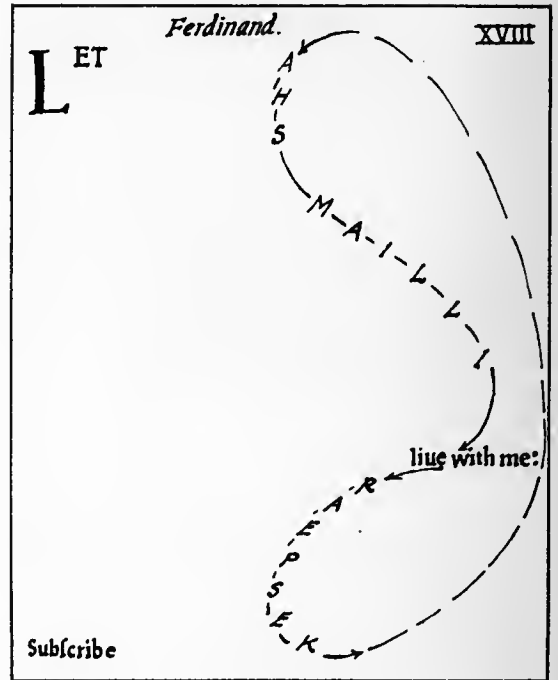
From the " e " of " liue " in the
sixteenth line read on terminals
        to the left and down
        up the outside
        to the left and down
to the " w " of " with " in the six-
teenth line spelling backward

"*WILLIAM SHAKESPEARE.*"

Remember this when we read
plates LIV and LV

FIGURE XIX. FIGURE XX.
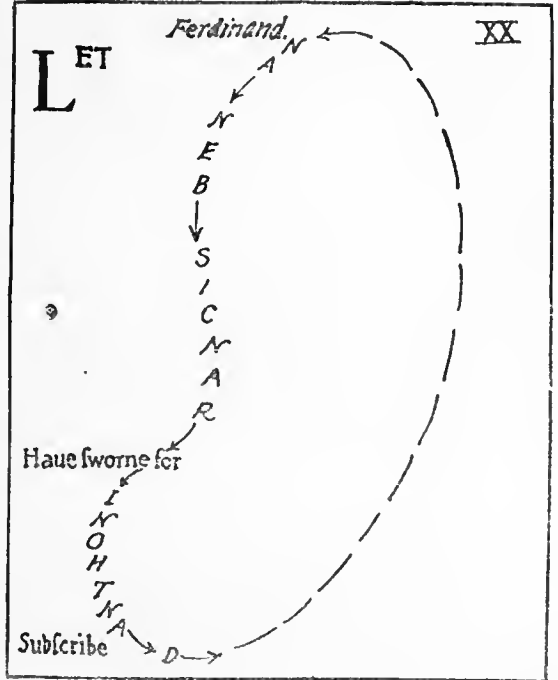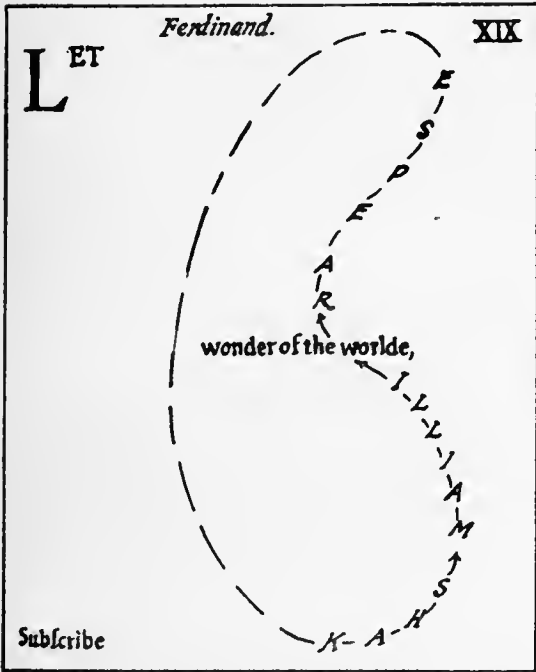
From the "e" of the second
"the" in the twelfth line read on
terminals

    to the left and up
    down the outside
    to the right and up
to the "w" of "worldes" in the
twelfth line spelling backward

"WILLIAM SHAKESPEARE."

See plate LIX

From the "e" of "ſworne" in
the sixteenth line read on terminals
    to the left and down
    up the outside
    to the left and down
to the "f" of "for" in the six-
teenth line spelling backward

*"FRANCIS BEN AND
ANTHONIE."*

FIGURE XXI.

N.Bacon eques auratus & magni
figilli Angliae Cuſtos librum hunc bi-
bliothecae Cantabrig.dicauit.
1574.

From the " m " of " make " in
the seventh line read on initials
to the right and down
up the outside
to the left and down
to the " A " of " And " in the
seventh line

" MEDIOCRIA FIRMA "

It may be well to call attention again to the fact that in
" initial acrostics " all the letters but initials are nulls.

The " A " of " And " and the " m " of " make " are contig-
uous initials, and hence the " Key " of this acrostic is complete.
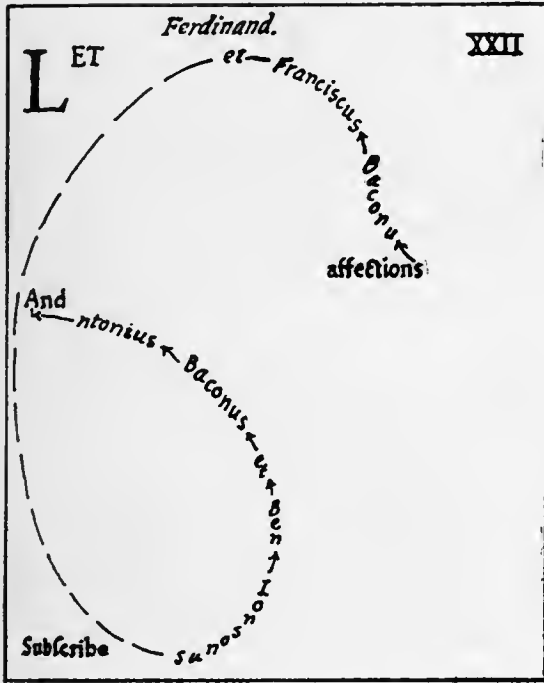
FIGURE XXII.

FIGURE XXIII.
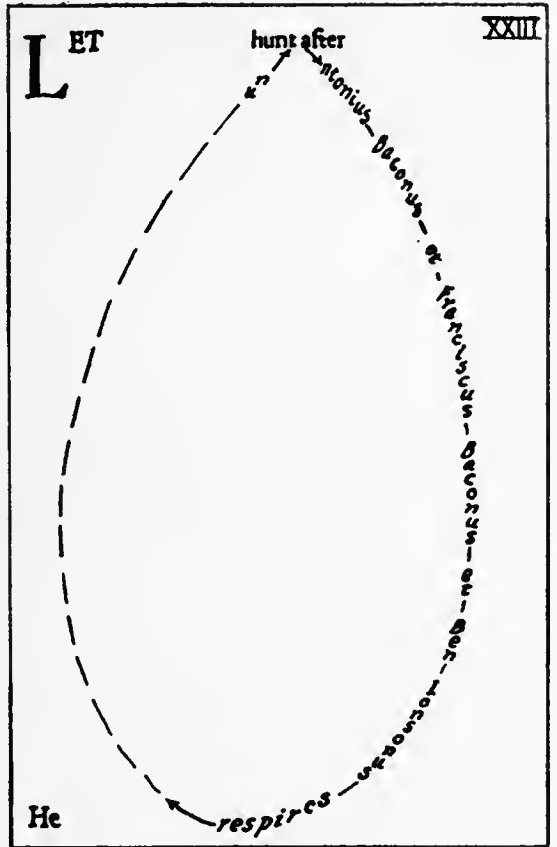
Take the text of the first speech alone.

From the " s " of " affections " in the ninth line read

> to the left and up
> down the outside
> to the right and up

to the "A" of "And" in the tenth line, spelling backward

"Antonius Baconus et Ben Ionsonus et Franciscus Baconus."

To read through a passage containing an odd number of lines one must begin at *one* end of a line and end at the *other* end of the next line.

We have thus far been concerned with the first speech and the name of its speaker. Let us now examine the text of the whole page.

From the " a " of " after " in the first line of the text read

> to the right and down
> up the outside
> to the left

to the " t " of " hunt "

"Antonius Baconus et Franciscus Baconus et Ben Ionsonus scripserunt."

FIGURE XXIV.
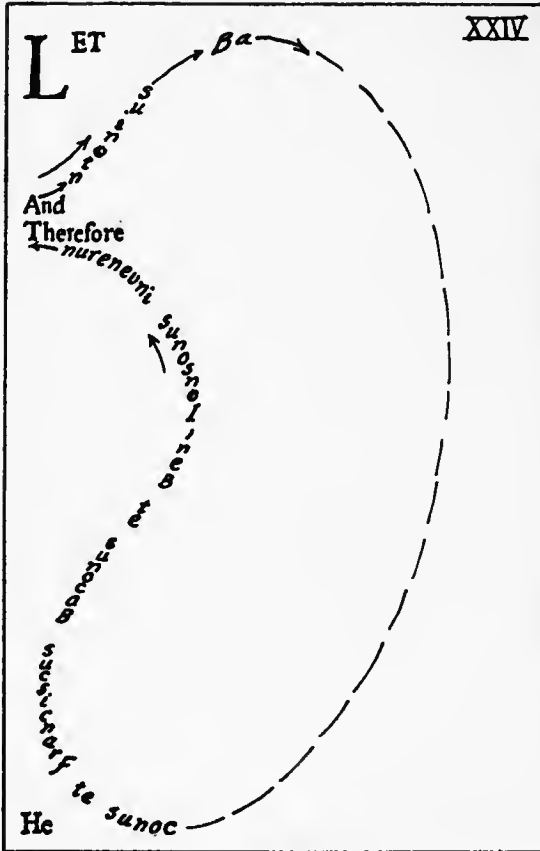
FIGURE XXV.
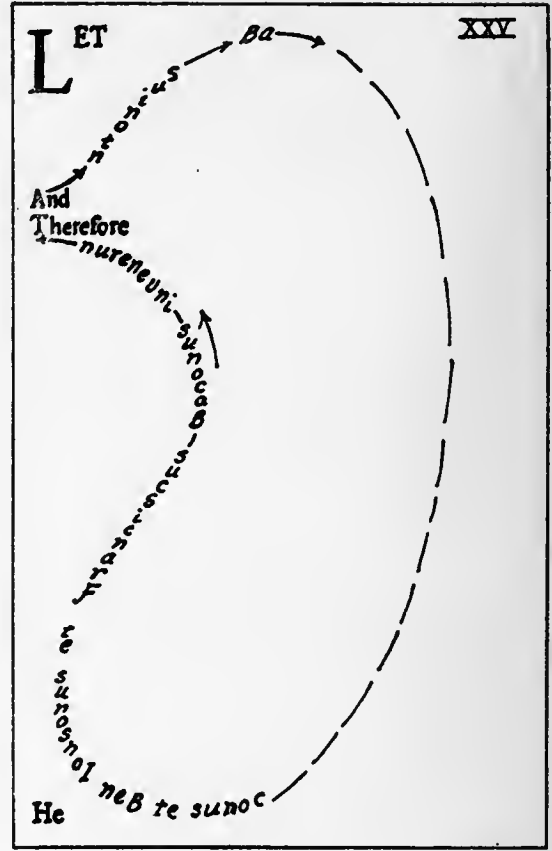
From the " A " of " And " in
the seventh line of the text read
to the right and up
down the outside
to the left and up
to the " T " of " Therefore " in
the eighth line

"*Antonius Baconus et Franciscus
Baconus et Ben Ionsonus invenerunt.*"

From the same " A " to the same
" T " read in the same manner

"*Antonius Baconus et Ben Ionsonus
et Franciscus Baconus invenerunt.*"

FIGURE XXVI.   FIGURE XXVII.
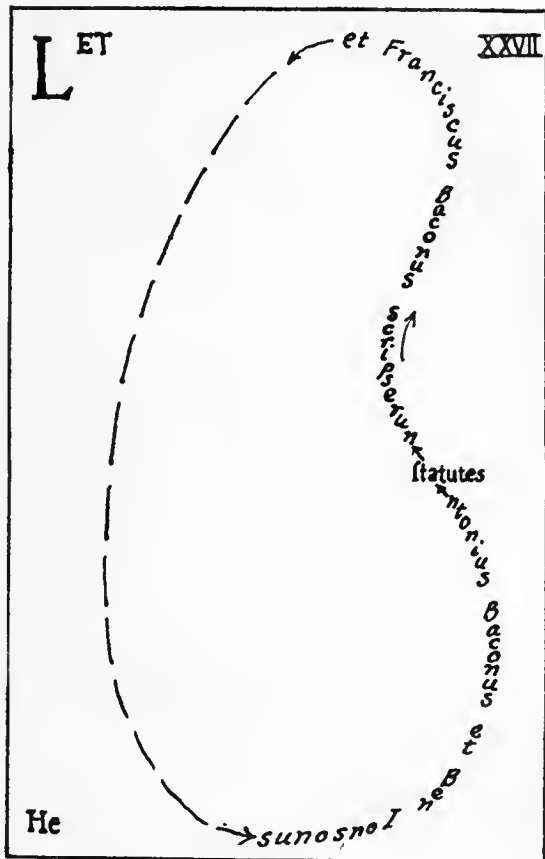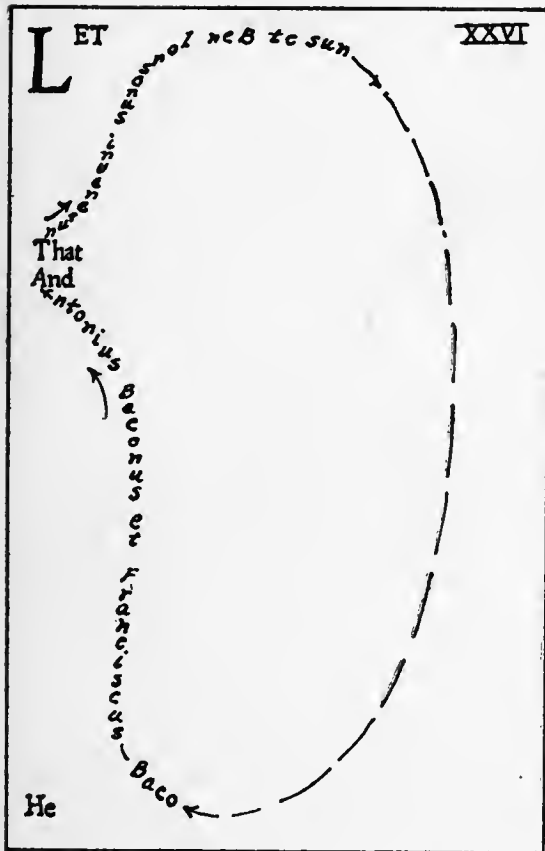
From the " T " of " That " in the ninth line read

> to the right and up
> down the outside
> to the left and up

to the " A " of " And " in the tenth line, spelling backward

"*Antonius Baconus et Franciscus Baconus et Ben Ionsonus invenerunt.*"

From the first " t " of " ftatutes " in the seventeenth line read

> to the left and up
> down the outside
> to the right and up

to the " a " of " ftatutes," spelling backward

"*Antonius Baconus et Ben Ionsonus et Franciscus Baconus scripserunt.*"

FIGURE XXVIII.   FIGURE XXIX.
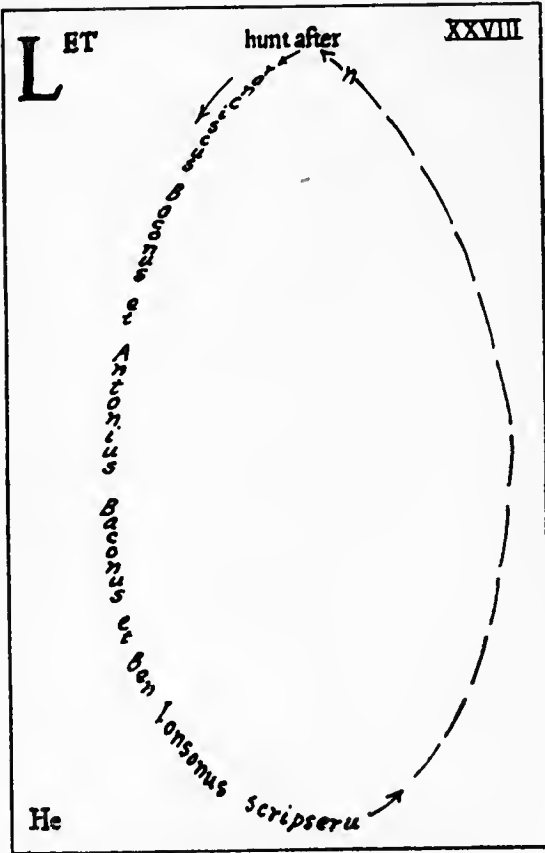
From the " f " of " after " in the
first line read

      to the left and down
      up the outside
      to the left
to the " t " of " after "

" *Franciscus Baconus et Antonius
Baconus et Ben Ionsonus scripserunt.*"
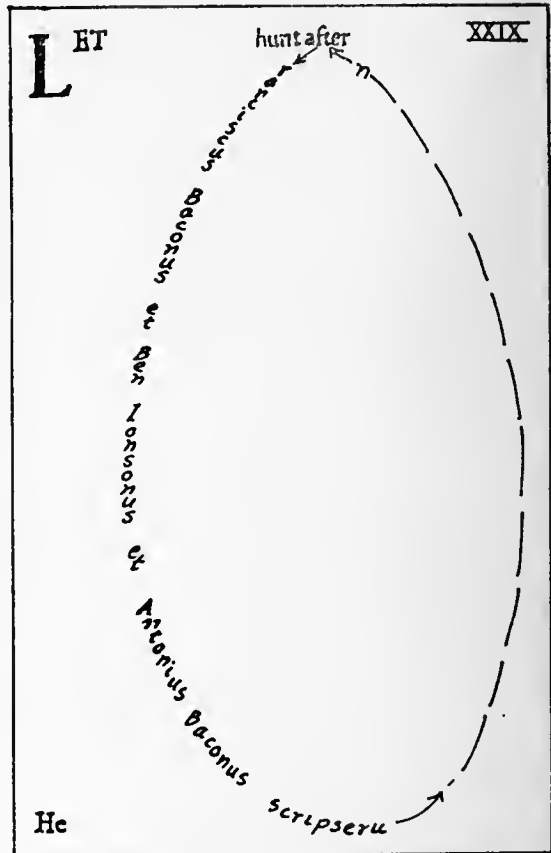
From the same " f " to the same
" t " read in the same manner

" *Franciscus Baconus et Ben Ionsonus
et Antonius Baconus scripserunt.*"
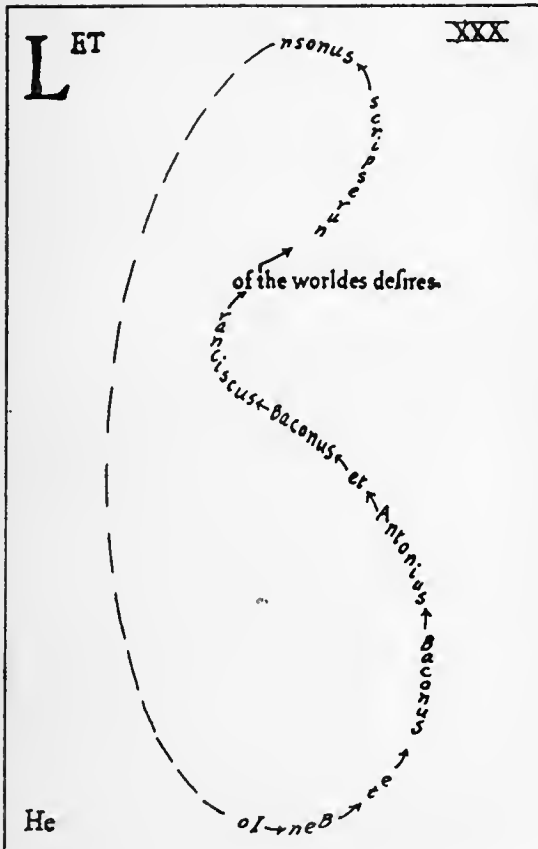
FIGURE XXX.

FIGURE XXXI.
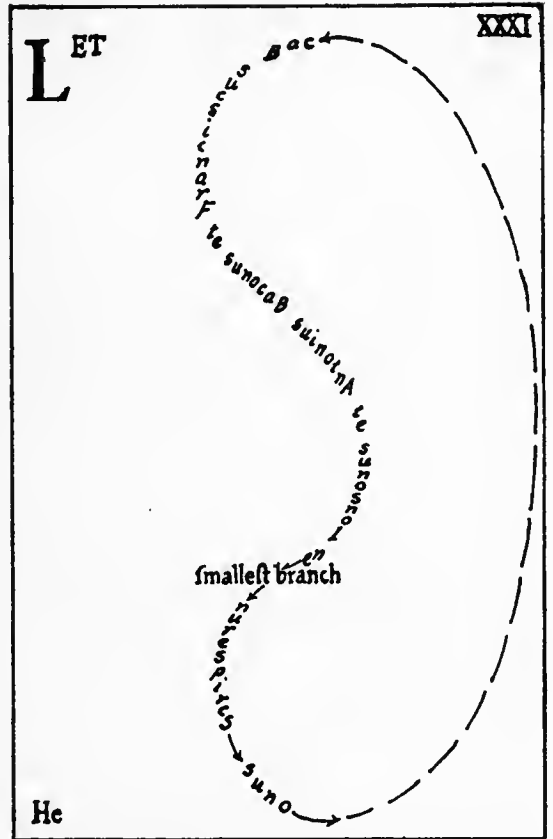
From the "t" of the second "the" in the tenth line read

to the right and up
down the outside
to the right and up

to the "f" of "of" in the tenth line, spelling backward

"*Franciscus Baconus et Antonius Baconus et Ben Ionsonus scripserunt.*"

From the "t" of "fmalleft" in the twenty-first line read

to the left and down
up the outside
to the left and down

to the "b" of "branch" in the twenty-first line, spelling backward

"*Ben Ionsonus et Antonius Baconus et Franciscus Baconus scripserunt.*"

FIGURE XXXII.   FIGURE XXXIII.
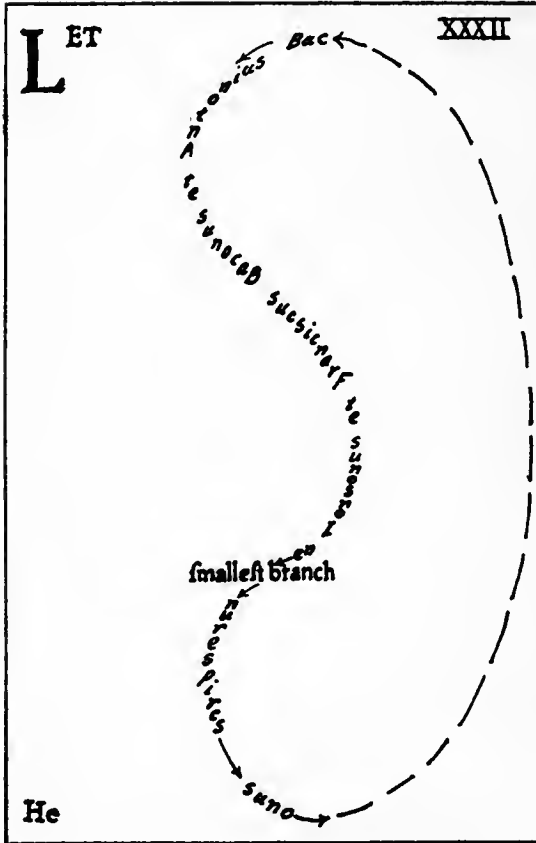
From the same "t" to the same "b" read in the same manner, backward

"*Ben Ionsonus et Franciscus Baconus et Antonius Baconus scripserunt.*"
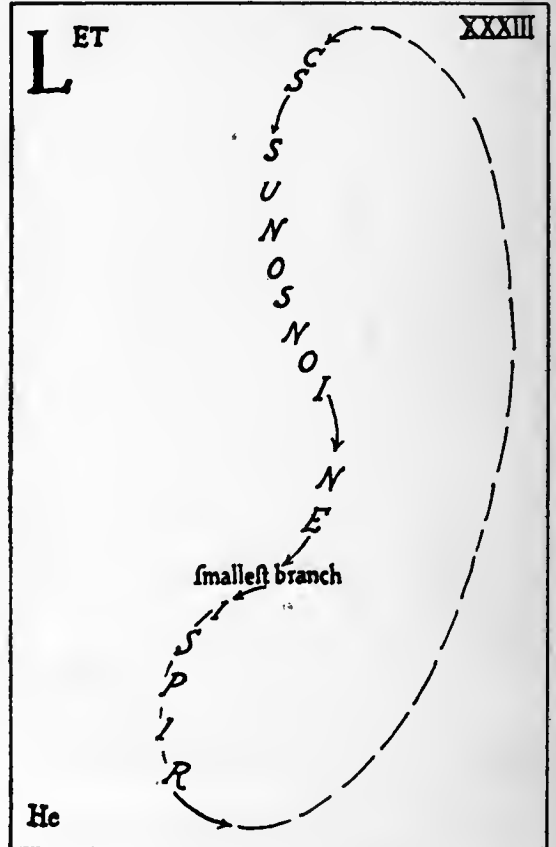
From the same "t" to the same "b" read in the same manner, but on the terminals, backward

"*BEN IONSONUS SCRIPSIT.*"

FIGURE XXXIV.   FIGURE XXXV.
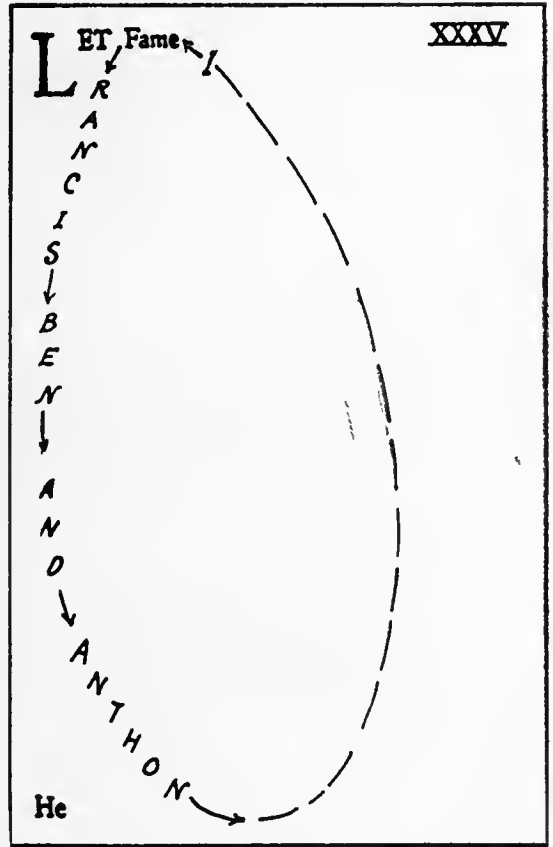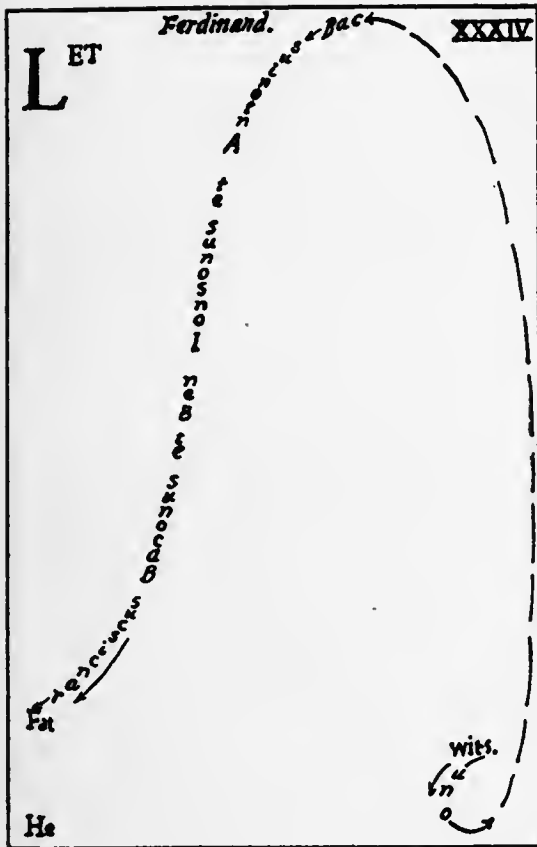
For the sake of a little fun take the text and the name of Ferdinand, an odd number of lines.

Read from the " s " of " wits " in the twenty-seventh line
> down to the left
> up the outside
> to the left and down

to the " F " of " Fat," spelling backward

" *Franciscus Baconus et Ben Ionsonus et Baconus.*"

From the " F " of " Fame " in the first line read on terminals through the text
> to the left and down
> up the outside
> to the left

to the " e " of " Fame "

" *FRANCIS BEN AND ANTHONIE.*"

The two terminals of any word are contiguous terminals; hence this acrostic keys.

FIGURE XXXVI.   FIGURE XXXVII.
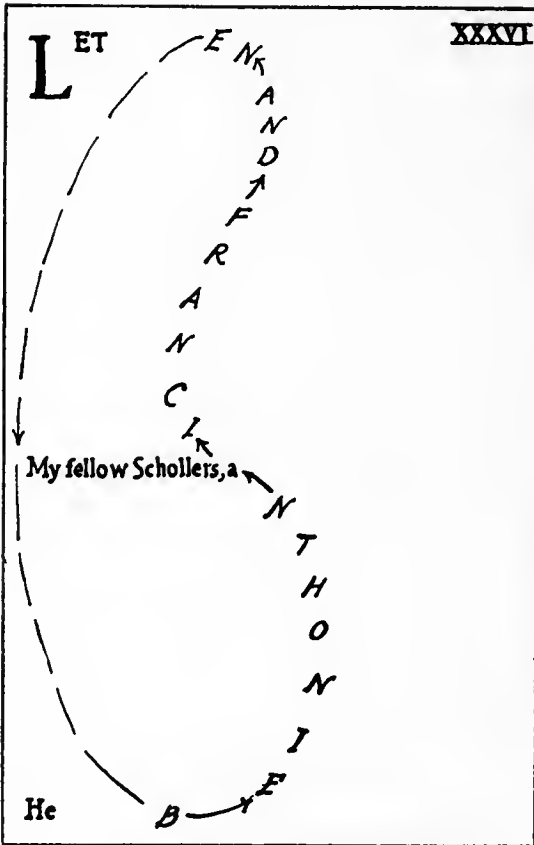
From the final " s " of " Schol-
lers " in the seventeenth line read
on terminals

> to the left and up
> down the outside
> to the right and up

to the " a " of " and " in the seven-
teenth line, spelling backward

"*ANTHONIE BEN AND
FRANCIS.*"
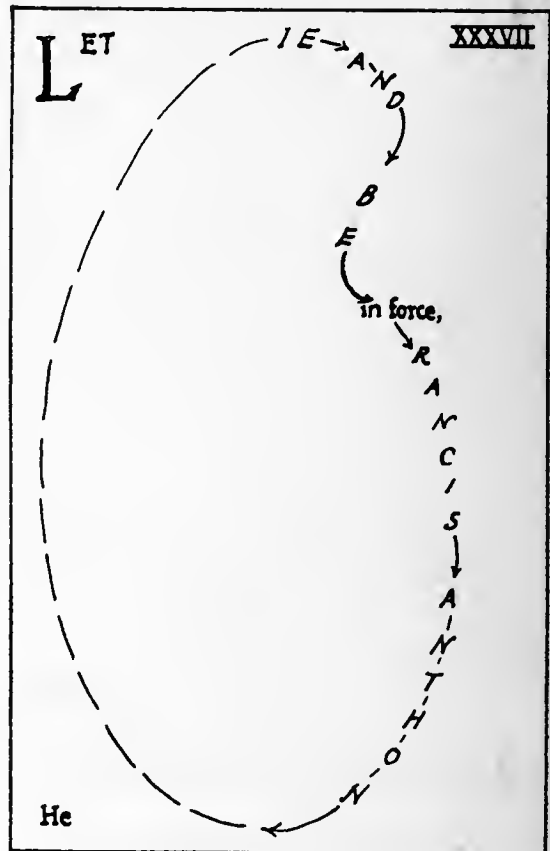
From the " f " of " force " in the
eleventh line read on terminals

> to the right and down
> up the outside
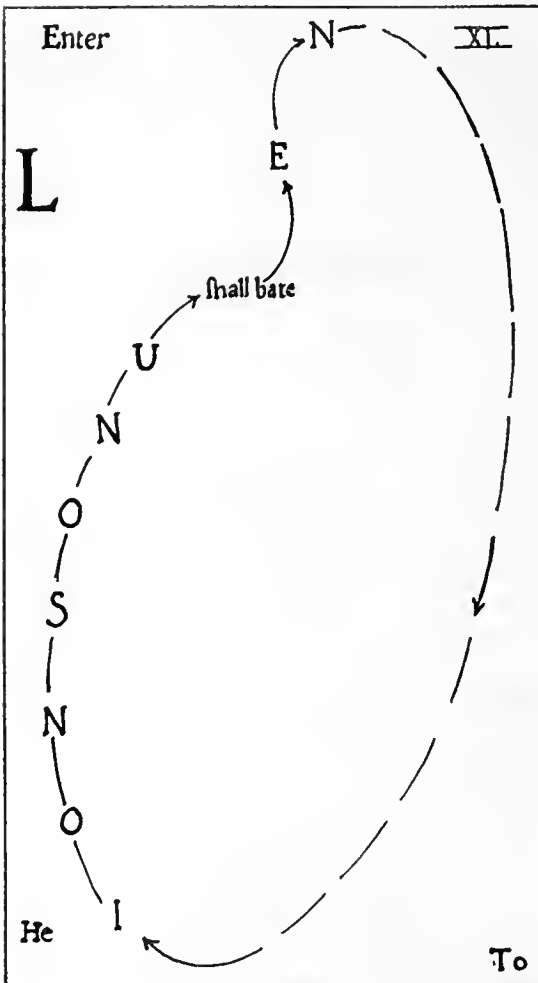> to the right and down

"*FRANCIS ANTHONIE AND
BEN.*"

FIGURE XXXVIII.

FIGURE XXXIX.
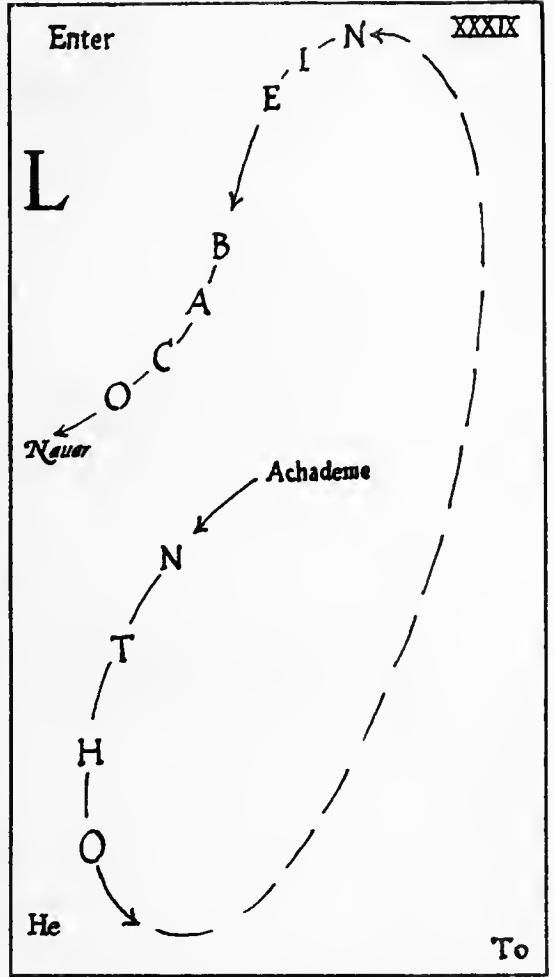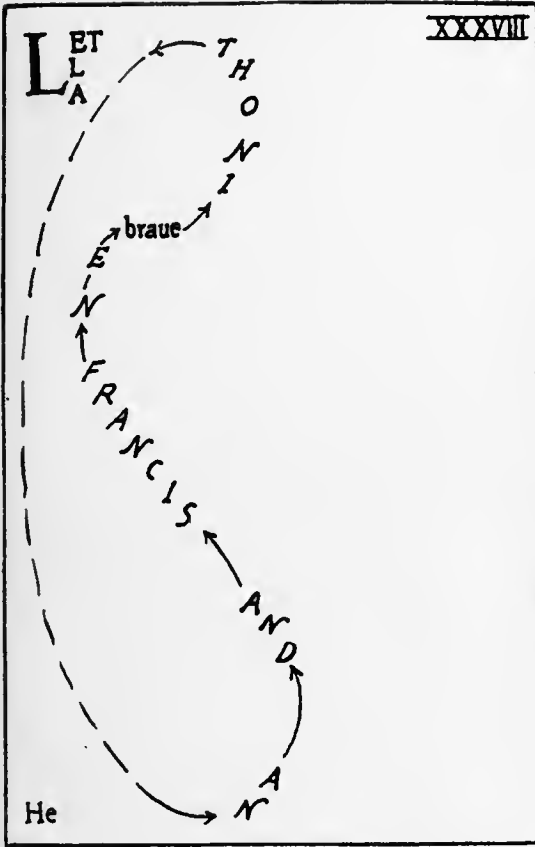
From the " e " of " braue " in the eighth line read on terminals through the text

to the right and up
down the outside
to the right and up

to the " b " of " braue," spelling backward

" BEN FRANCIS AND ANTHONIE."

Taking the whole page except the catch word " To " read on initials from the "A" of "Achademe " in the thirteenth line

to the left and down
up the outside
to the left and down

to the " N " of " Nauar "

" ANTHONIE BACON.

FIGURE XL.

From the "b" of "bate" in the
sixth line of the text read on initials
to the right and up
down the outside
to the left and up
to the "ſ" of "ſhall" in the sixth
line

"BEN   IONSONUS."

"DOUBLE ENTENTE"

We have thus far read our acros-
tics so that they key completely
through the speech or the text or
the page.   The reader with the use
of a little imagination may have
traced something of what may be
called "double entente," or of a
suggested meaning in the words on
which the acrostics begin and end,
especially in Figures II, IV, V,
XIII, XIV, XVIII and XIX.

In the diagrams now to be shown
the acrostics read in such a way as
to leave out or *expose* or *unmask*
certain words which will be seen to
be suggestive of a hidden meaning.

This is accomplished by reading
the acrostic between the terminals
of the words that it is desired to
"expose" or between the terminals
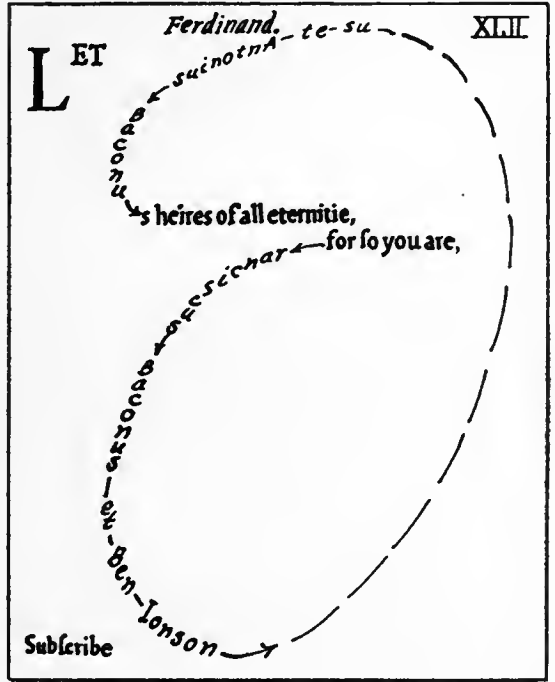next to such words.

FIGURE XLI.
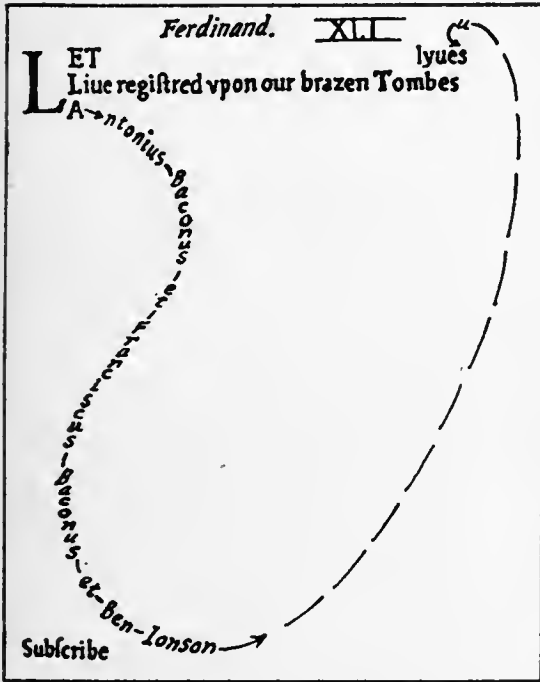
FIGURE XLII.

Take the "speech and Ferdinand."

From the "A" of "And" in the third line of the speech read

 to the right and down
 up the outside
 to the left and down

to the "s" of "lyues" in the first line, thus leaving the entire second line out of the acrostic and reading

"Antonius Baconus et Franciscus Baconus et Ben Ionsonus"

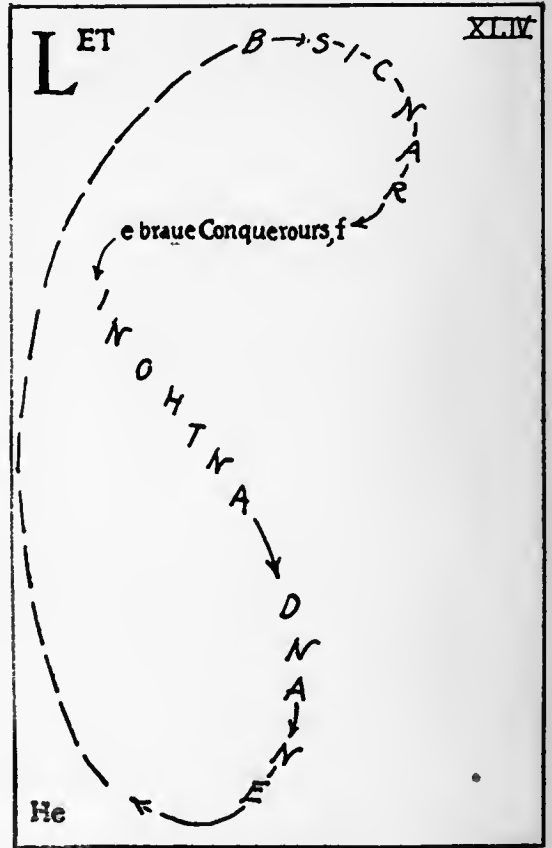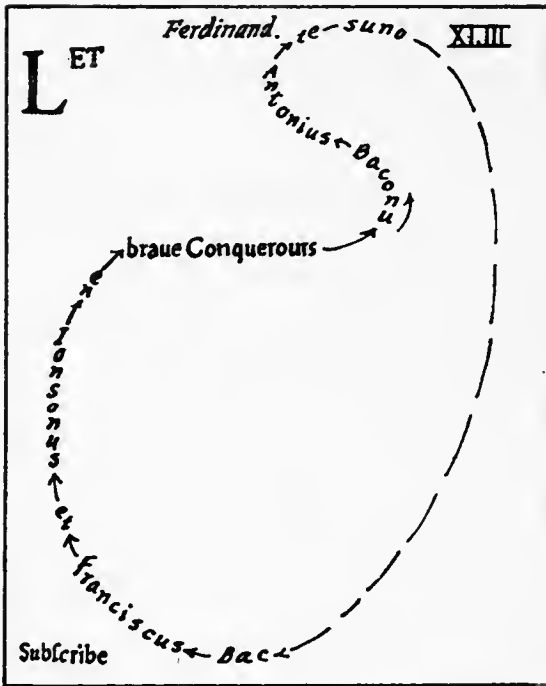"Liue regiſtred vpon our brazen Tombes."

From the "f" of "for" in the eighth line read

 to the left and down
 up the outside
 to the left and down

to the "s" of "vs" in the seventh line, so that we read

"heires of all eternitie" "for ſo you are"

"Franciscus Baconus et Ben Ionsonus et Antonius Baconus."

FIGURE XLIII.　　　　　　FIGURE XLIV.

From the " s " of "Conquerors"
in the eighth line read

　　　to the right and up
　　　down the outside
　　　to the left and up

to the " b " of " braue," spelling
backward so that we read

" *Ben Ionsonus et Franciscus Baconus*
　et Antonius Baconus"
　　" braue Conquerors."

Take the text again.
From the final " e " of " There-
fore " in the eighth line read on
terminals

　　　to the left and down
　　　up the outside
　　　to the right and down

to the " f " of " for " in the eighth
line, so that we read backward

　" *FRANCIS BEN AND
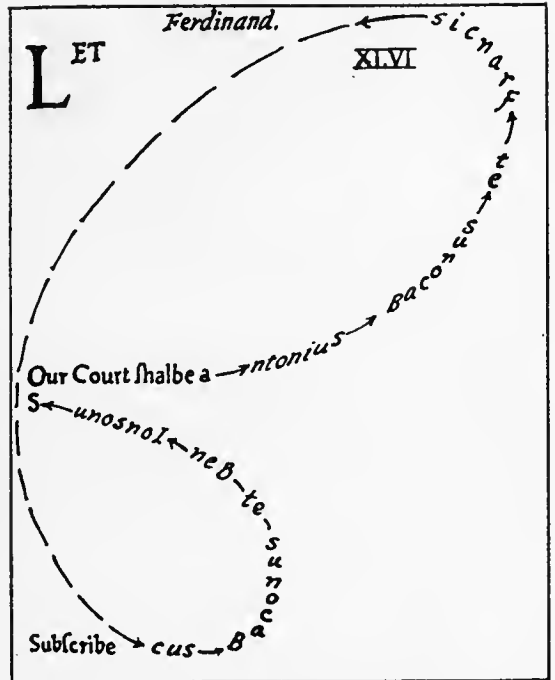　　ANTHONIE*"
　　" braue Conquerours."

FIGURE XLV.   FIGURE XLVI.

From the " e " of " are " in the
eighth line read on terminals
      to the right and up
      down the outside
      to the right and up
to the " b " of " braue " in the
eighth line, spelling backward so
that we read

   " BEN FRANCIS AND
      ANTHONIE "
" braue Conquerours, for fo you
are."
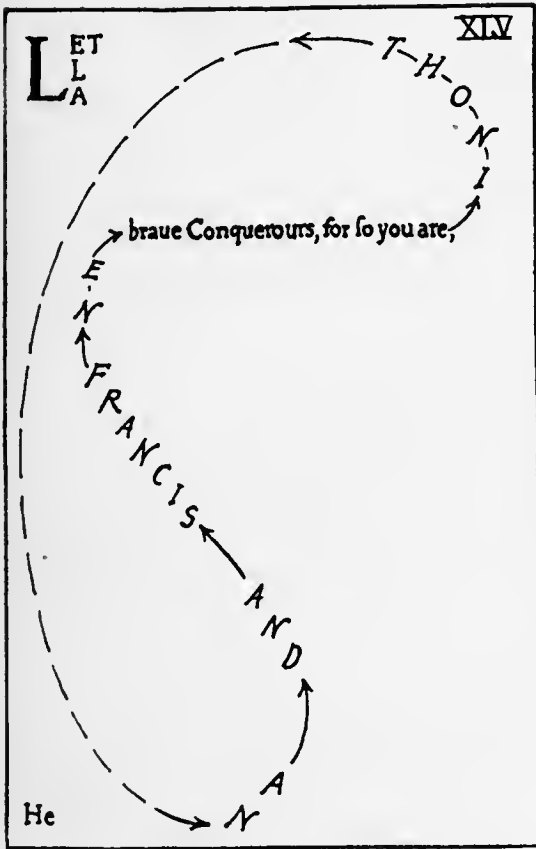
Take the " Speech and Ferdi-
nand " again.

From the article " a " in the
thirteenth line read
      to the right and up
      down the outside
      to the right and up
to the " S " of " Still " so that we
read

   " Our Court shalbe "
"Antonius Baconus et Franciscus
   Baconus et Ben Ionsonus."

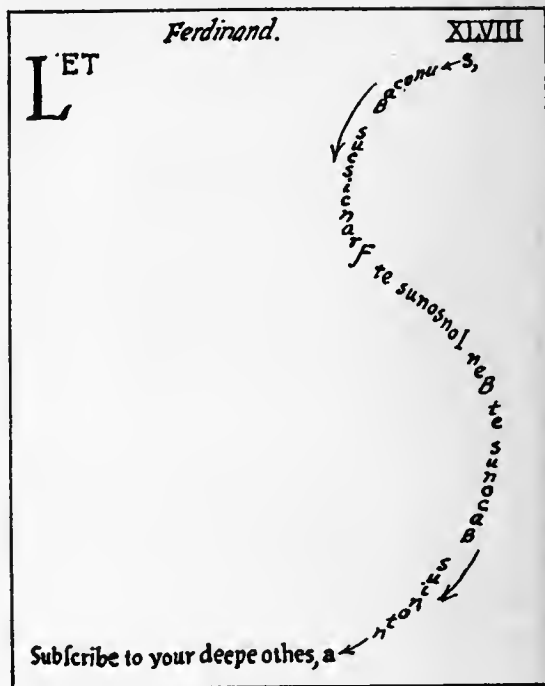FIGURE XLVII.   FIGURE XLVIII.
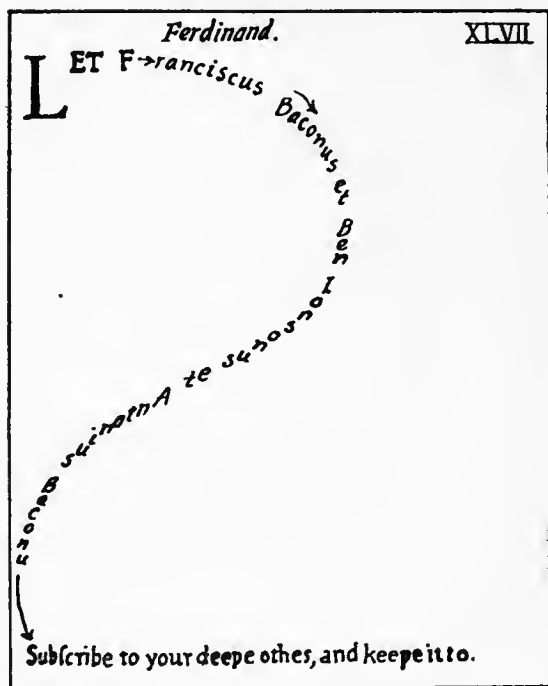
From the " F " of " Fame " in
the first line read
        to the right and down
to the " S " of " Subfcribe " in the
last line, so that we read

" Let " " *Franciscus Baconus et Ben
Ionsonus et Antonius Baconus* "
" Subfcribe to your deepe othes,
and keepe it to."

From the " s " of " lyues " in the
first line read
        to the left and down
to the " a " of " and " in the last
line, spelling backward so that we
read

" Subfcribe to your deepe othes "
"*Antonius Baconus et Ben Ionsonus
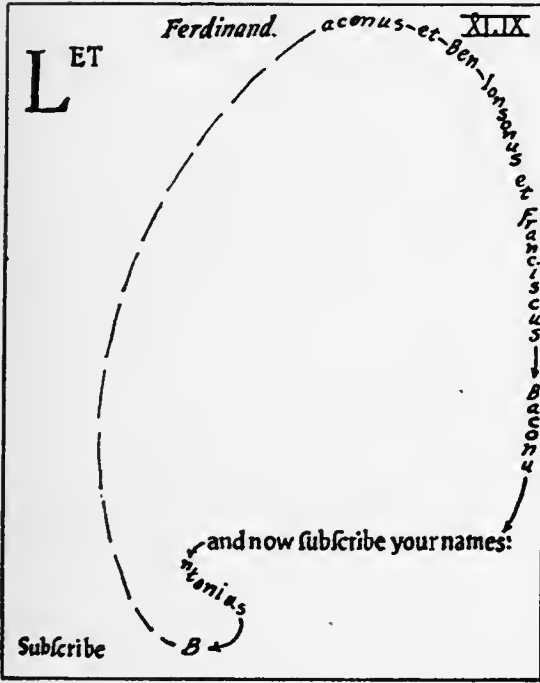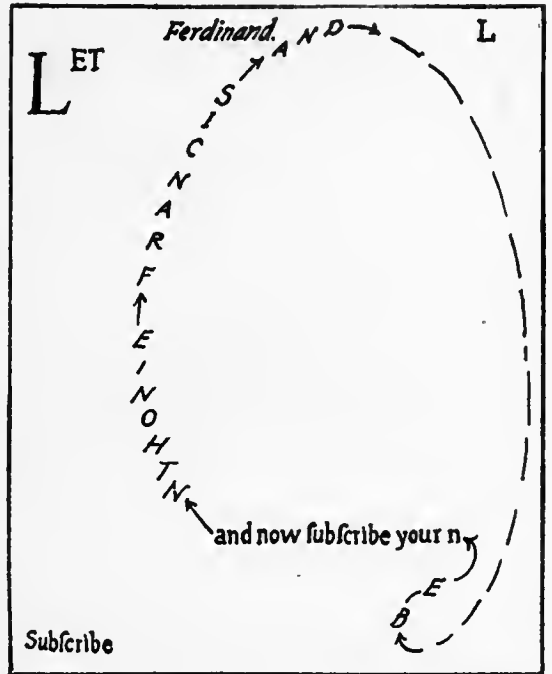et Franciscus Baconus.*"

FIGURE XLIX.

FIGURE L.

From the "a" of "and" in the nineteenth line read

to the left and down
up the outside
to the right and down

to the "s" of "names," so that we read

"and now fubfcribe your names"

"*Antonius Baconus et Ben Ionsonus et Franciscus Baconus.*"

From the "a" of "and" in the nineteenth line read on terminals through the "speech and Ferdinand"

to the left and up
down the outside
to the left and up

to the "n" of "names" so that we read

"and now fubfcribe your"

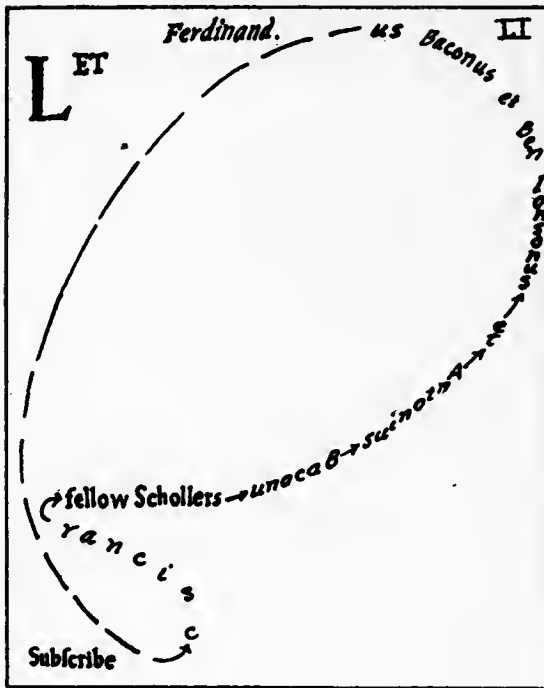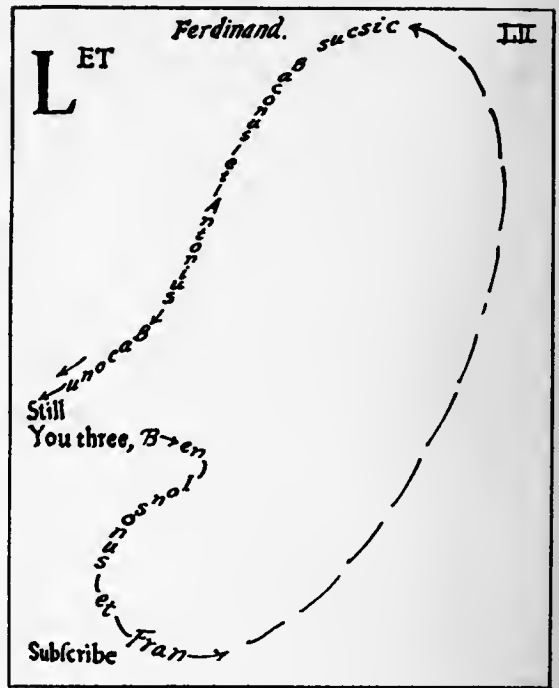"*ANTHONIE FRANCIS AND BEN.*"

FIGURE LI.   FIGURE LII.

From the "s" of "Schollers"
in the seventeenth line read
      to the right and up
      down the outside
      to the right and up
to the "f" of "fellow" in the
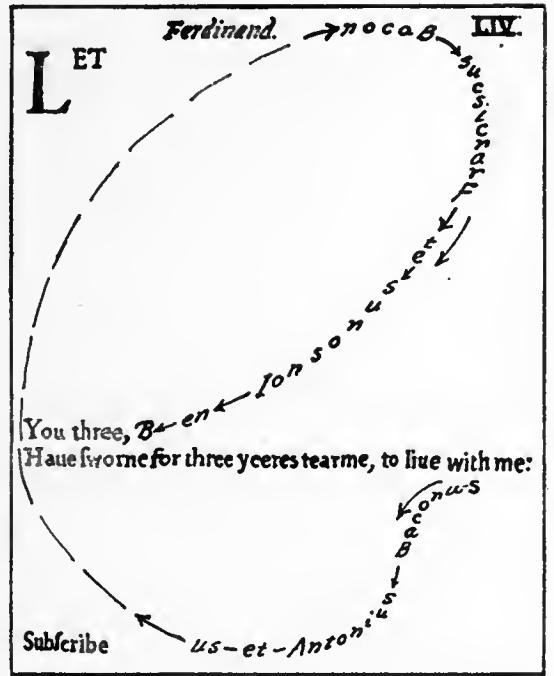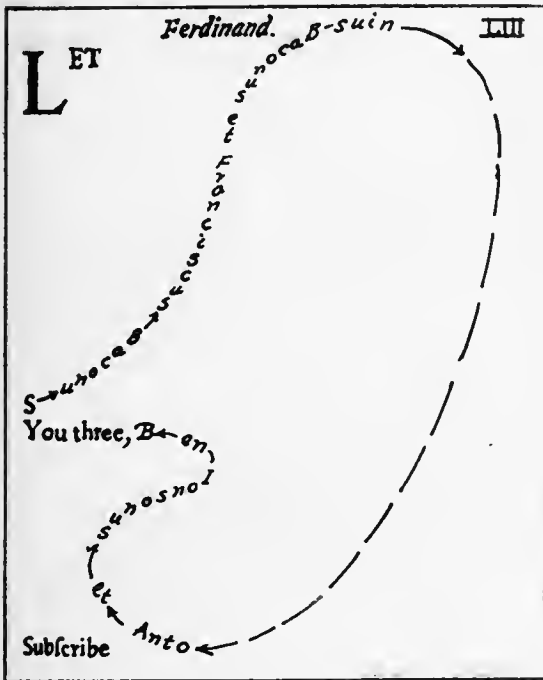seventeenth line, spelling backward
so that we read

"*Franciscus Baconus et Ben Ionsonus
et Antonius Baconus*"
"Fellow Schollers."

From the "B" of "Berowne"
in the fifteenth line read
      to the right and down
      up the outside
      to the left and down
to the "S" of "Still" in the
twelfth line, so that we read

"You three"
"*Ben Ionsonus et Franciscus Baconus
et Antonius Baconus.*"

FIGURE LIII.

FIGURE LIV.

Reverse the reading so as to read the names backward and we have

"You three"
" *Ben Ionsonus et Antonius Baconus et Franciscus Baconus.*"

From the final " s " of " ftatutes " in the seventeenth line read

to the left and down
up the outside
to the right and down

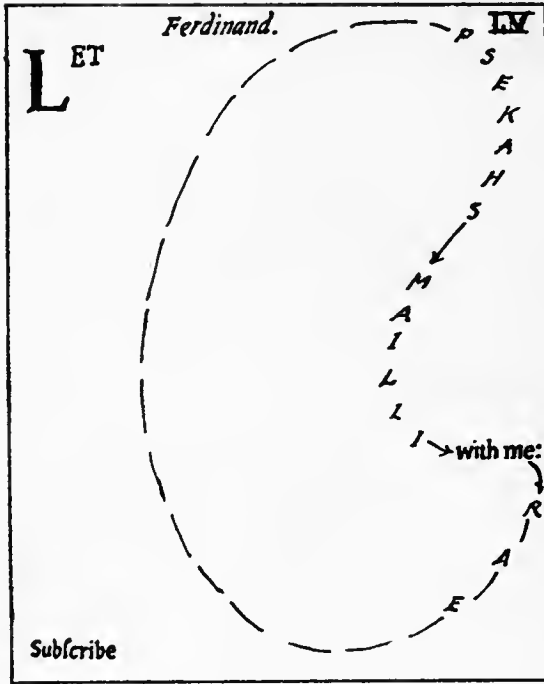to the " B " of " Berowne," spelling the names backward so that we read

" You three "
" *Ben Ionsonus et Franciscus Baconus et Antonius Baconus* "
" Haue fworne for three yeeres tearme, to liue with me."

" To live with whom ? "   We may ask.   Look back at figure XVIII.
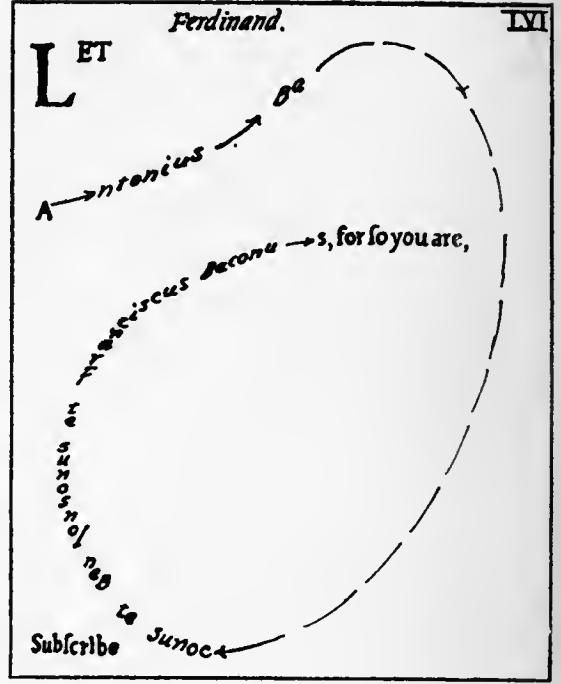
FIGURE LV.

FIGURE LVI.

From the "e" of "me" in the
sixteenth line read on terminals
    to the right and down
    up the outside
    to the right and down
to the "w" of "with," spelling
backward and reading

"with me"
"*WILLIAM SHAKESPEARE.*"

Take the *text* of Ferdinands'
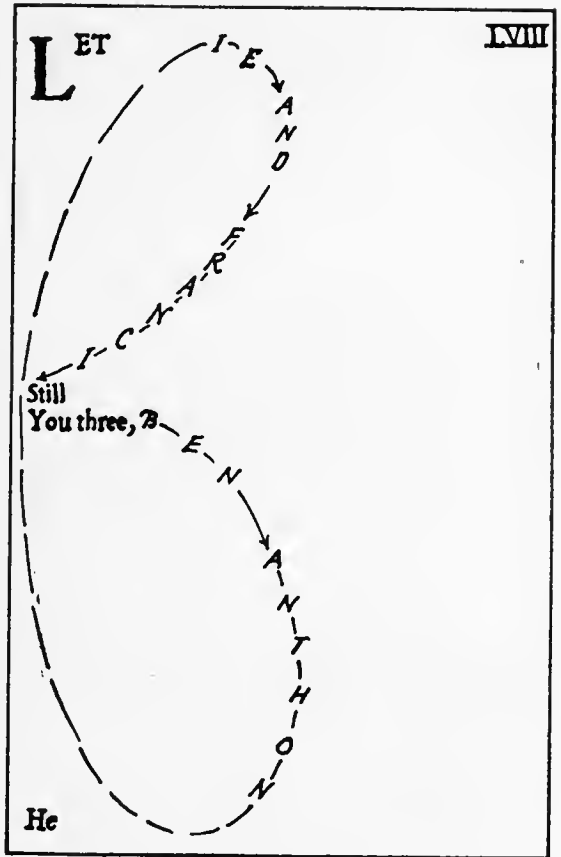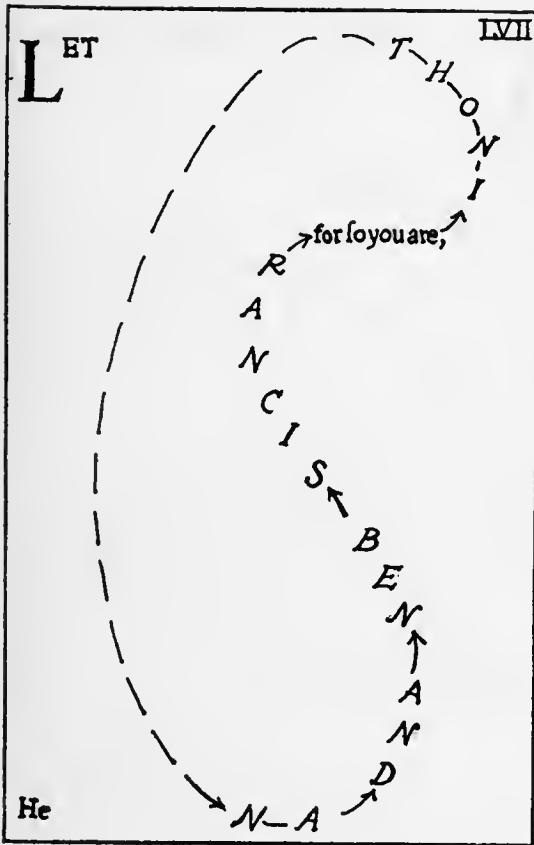speech alone.

From the "A" of "And" in the
seventh line read
    to the right and up
    down the outside
    to the left and up
to the "s" of "Conquerours" in
the eighth line, so that we read

"*Antonius Baconus et Ben Ionsonus
et Franciscus Baconus*"
"for ſo you are."

Figure LVII.

Figure LVIII.

Next using the entire text read on terminals from the "e" of "are" in the eighth line

    to the right and up
    down the outside
    to the right and up

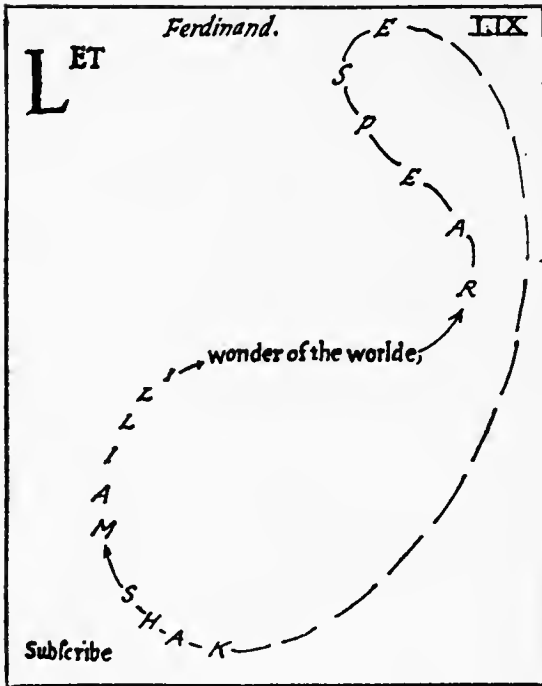to the "f" of "for" in the eighth line, spelling backward, so that we read

"*FRANCIS BEN AND*
    ANTHONIE"
"for fo you are"

Taking the whole text again read on terminals from the "B" of "Berowne" in the fifteenth line

    to the right and down
    up the outside
    to the right and down

to the "S" of "Still"

"You three"
"*BEN ANTHONIE AND*
    FRANCIS."

FIGURE LIX.   FIGURE LX.

Return to the "speech and Ferdinand."

From the "e" of "worlde" in the twelfth line read on terminals
>   to the right and up
>   down the outside
>   to the left and up
to the "w" of "wonder" in the twelfth line backward, so that we read

"wonder of the worlde"
"*WILLIAM SHAKESPEARE.*"
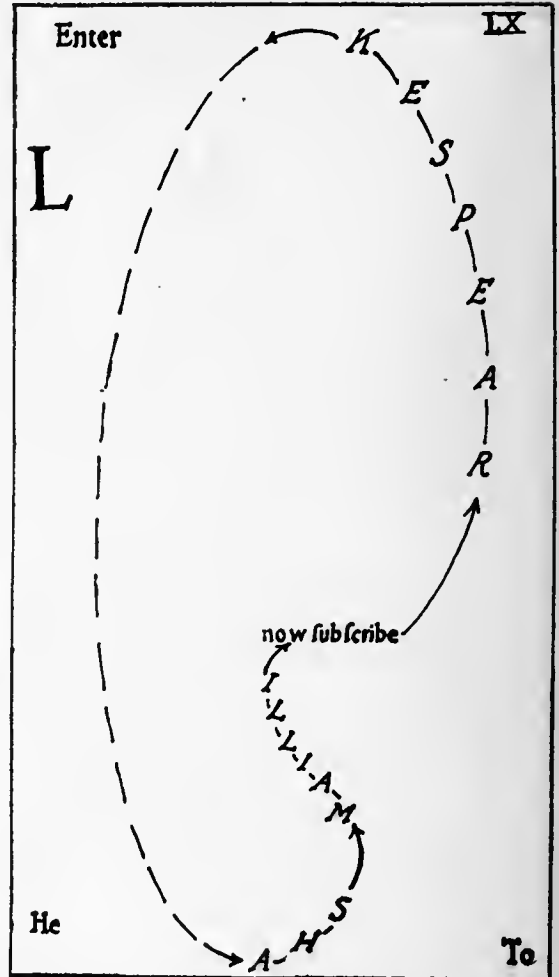
Using the whole page read from the "e" of "fubfcribe" in the nineteenth line
>   to the right and up
>   down the outside
>   to the right and up
to the "w" of "now," spelling backward, so that we read
"fubfcribe"
"*WILLIAM SHAKESPEARE.*"

FIGURE LXI.

We began by reading the Title of the Play.   Let us end by reading the author's name.
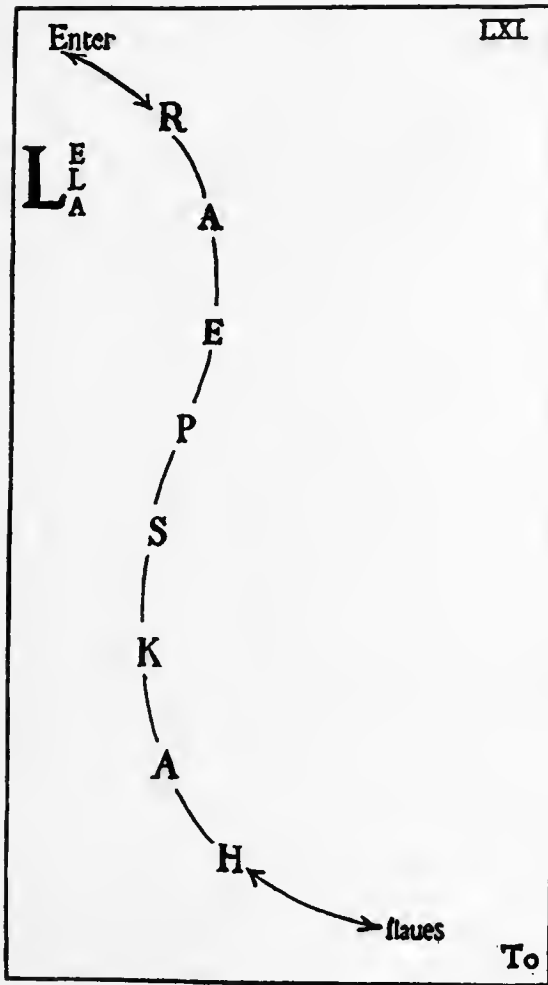
In reading the acrostics "*WILLIAM SHAKESPEARE*" we might in each case have spelled the surname "*SHAKSPEARE.*"

From the initial "f" of "flaues" in the last line of the text read to the left and up to the "E" of "Enter," the first word on the page, on initials

"SHAKSPEARE"

Read the name back again backward on initials to the "f" of "flaues."

A FEW MORE QUESTIONS

I am not credulous enough to believe that *all* the acrostics indicated in the diagrams are *intentional,* even if we assume that part of them are.* Does it seem to the reader that they are *all accidental?* For one who answers this question in the affirmative the case is ended. But of those who see an evidence of intention in the group of acrostics taken together I should like to ask a few more questions : —

What relation is indicated on the part of Anthonie and Francis Bacon and Ben Ionson to this particular play by the repeated occurrences of the three names in all their permutations and combinations with and without the Latin verbs "scripserunt" and invenerunt?" †

What did they write? What did they devise?

What is the relationship between the three men named and " William Shakespeare," between the play and " William Shakespeare," the " wonder of the worlde" (Fig. LIX), " with " whom the other three have "fworne for three yeares tearme to liue," (Figs. LIV and LV) and who like the others "fubfcribes" his name (Fig. LX)?

Who or what was this " William Shakespeare "?

Was he the Stratford boy? The actor and the theatre owner of London? The poet of " Orthodox " tradition? The " unlettered rustic " of the " High Baconian "? The pseudonym? The inspiring genius?

Is he to be identified with either, or all of the three men named?

When the answer is given to the question " Who was William Shakespeare? " the authorship problem will be solved.

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* This statement may need a word of explanation. I would not attempt to distinguish between the accidental and intentional in individual cases, if there is such a distinction. But accidental acrostics do occur with a frequency which can be approximately determined. The question is this; " Is the frequency indicated in the diagrams so exceptional and unusual as to signify intention ? "

The only serious and searching criticism of Mr. Booth's work which I have seen is in the form of a letter in the *New York Nation* in the issue of Jan. 20, 1910, from Prof. Frederick E. Pierce of Yale University. His mathematical demonstration appears not to meet the facts presented in this paper. It may be that a development of Prof. Pierce's method will solve the problem that those facts present.

† Notice that all six permutations in the order of the three names ANTHONIE, BEN AND FRANCIS are to be found.

Substantially every expression of address applied by Ferdinand to Berowne, Dumaine and Longauill also appears as if applied in acrostic to Anthonie Bacon, Ben Ionson and Francis Bacon, and the only time that Ferdinand refers to himself alone (in the words "with me") a curious acrostic reveals the name "William Shakespeare." Do these facts suggest that "William Shakespeare" is addressing Anthonie Bacon, Ben Ionson and Francis Bacon?

Do the "exposed" words suggest a secret pact on the part of the "interior" or acrostic characters, as well as on the part of the exterior characters?

QUESTIONS FOR THE SHAKESPEAREAN

Granting for a moment the truth of the tradition that the actor, the dramatist, the householder of Stratford *were* one and the same man, on what other ground than surmise and supposition have been based the whole critical analysis of the plays and of collaboration in the plays and selection and rejection in the formation of the "canon"?

Is there any actual proof that Peele and Greene and Marlowe and Fletcher had the part in this or that work that "Orthodox" criticism assigns one or the other?

Why may we not question whether others may not have had as great or an even greater part in the greatest literary works in the English language?

And if we name Anthonie or Francis Bacon, or Walter Raleigh or Ben Ionson or others as possible collaborators, is there any occasion for excitement or crimination?

Are you not making the same mistakes in your methods of "defense" that other "standpatters" have made since the world began?

Why not look for *the truth* instead of defending an *alleged* truth?

QUESTIONS FOR THE BACONIAN

Granting that Francis and Anthonie Bacon and Ben Ionson, or either of them had a hand in any or all of the Shakespeare writings, what are the facts that warrant most of the attacks made

by "High Baconians" on the reputed genius of Stratford and of London?

The paucity of knowledge and evidence is the basis on which a great deal of surmise (and even nonsense) in regard to the "man of Stratford" may properly be discarded. Is it reasonable to build on the same paucity of evidence a theory regarding this same man, equally baseless, but going to the other extreme?

For all that we *know* he *may* or *may not* have been a "divine poet," or an "unlettered rustic." From what we *know* we can *prove* neither.

A PLEA FOR FAIRNESS

To both Baconians and Shakespeareans it may well appear that no one has yet reached the whole truth in regard to the mooted authorship and that only by patient and persevering research can the truth be reached.

Perhaps it may be clear also that only a comparatively few of the men on either (or any) side of this question have really investigated the subject personally, and that of those who have done so, there are men of learning, of judgment, and of eminence to be found on both sides.

Let us not then assume that the holding of *any* opinion on this subject is *prima facie* evidence either of superior wisdom or of mental aberration. Why should not reasonable men treat this, one of the most interesting literary problems ever propounded, as a fair open question, and treat each other accordingly?

CONCLUSION

In conclusion I wish to state that the first and last pages of most of the quartos and many of the title pages, are rich in acrostics, often repeated in the same passage, and often grouped so that the same combinations occur in closely related passages.

These acrostics, if "intentional" and "exclusive," indicate that certain names, sometimes four, sometimes three, oftener two, (but these two in all cases) have been inserted in the text for some purpose. What that purpose was, and whose, is a subject that demands careful study, if an intentional acrostic process be first determined.
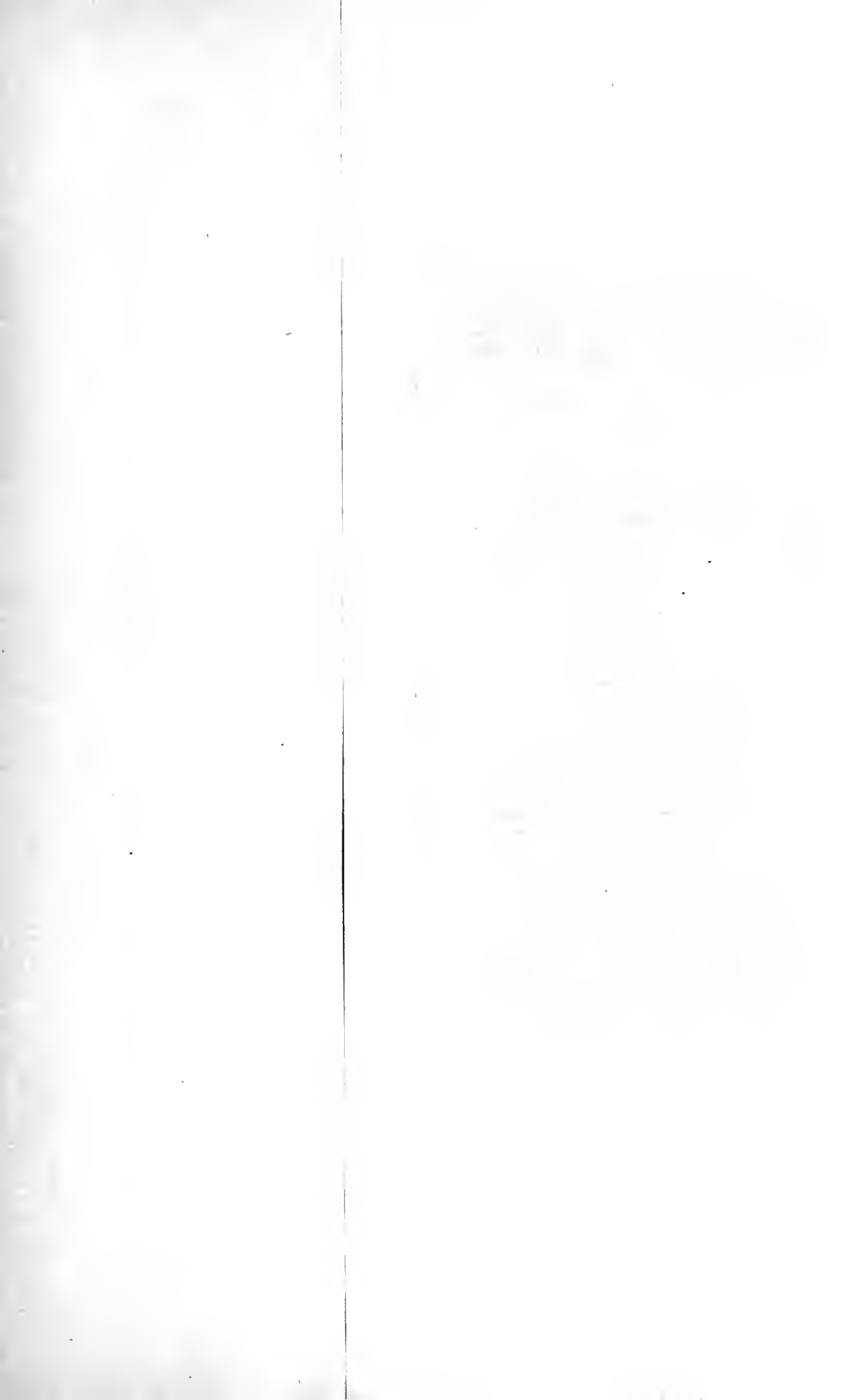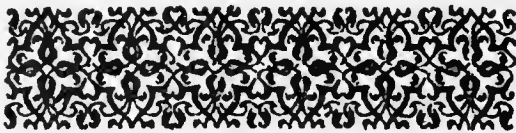
Enter Ferdinand K. of Nauar, Berovvne,
Longauill, and Dumaine.

Ferdinand.

1 LET Fame, that all hunt after in their lyues,
2 Line regiſtred vpon our brazen Tombes,
3 And then grace vs, in the diſgrace of death:
4 When ſpight of cormorant deuouring Time,
5 Thendeuour of this preſent breath may buy:
6 That honour which ſhall bate his ſythes keene edge,
7 And make vs heires of all eternitie,
8 Therefore braue Conquerours, for ſo you are,
9 That warre agaynſt your owne affectiõs,
10 And the hudge armie of the worldes deſires,
11 Our late edict ſhall ſtrongly ſtand in force,
12 *Nauar* ſhall be the wonder of the worlde,
13 Our Court ſhalbe a lytlle Achademe,
14 Still and contemplatyue in lyuing art.
15 You three, *Berowne, Dumaine,* and *Longauill,*
16 Haue ſworne for three yeeres tearme, to liue with me:
17 My fellow Schollers, and to keepe thoſe ſtatutes
18 That are recorded in this ſedule here.
19 Your othes are paſt, and now ſubſcribe your names;
20 That his owne hand may ſtrike his honour downe,
21 That violates the ſmalleſt branch herein,
22 If you are armd to do, as ſworne to do,
23 Subſcribe to your deepe othes, and keepe it to.
24 *Longauill.* I am reſolued, tis but a three yeeres faſt:
25 The minde ſhall banquet, though the body pine,
26 Fat paunches haue leane pates: and daynty bits
27 Make rich the ribbes, but banerout quite the wits.
28 *Dumaine.* My louing Lord, *Dumaine* is mortefied,
29 The groſſer manner of theſe worldes delyghts:
30 He throwes vppon the groſſe worlds baſer ſlaues

To