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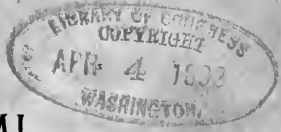


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OR

DISCOVERIES IN THE BACON
CIPHER PROBLEM.

BY

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Printed
by
Donoghue . . .
Dearborn Street,
Chicago . . .

1892

No. 1000

Donoghue. Dearborn Street

Chicago.

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PR 2946
W6
1851.10.19

PREFACE.

THIS little pamphlet is only a forerunner, published for the sake of protecting and guarding my claim, to certain cipher discoveries in the Bacon-Shakespeare authorship problem, which discoveries are running the risk of becoming prematurely promulgated and pirated, owing to delays in printing a work, which will shortly be placed before the public. The fac-simile impressions of the pages on which the cipher congruities adduced appear, will be duly given in the said work. As the time is fast approaching, when this cipher problem, will assume importance and reality in the public mind, I take this precaution of establishing my lawful claim to the said discoveries, which, though they may appear light and trifling, and open to criticism at this moment, will be found hereafter to hold important issues and connections with the proofs as to the real authorship of the plays attributed to Shakespeare. The dangers of printing these matters are manifest; and in proportion to their simplicity and directness is the risk of losing them by the delays inseparable from publishing a large body of matter. This pamphlet makes, therefore, no pretense whatever to literary style, completeness, or even clear comprehensiveness. *It is merely self-protective*, and its value can only be understood by myself.

The evidence I am about to adduce is derived from a quotation from the poet, Horace, applied by Ben Jonson

to Bacon's "DE AUGMENTIS SCIENTIARUM, which latter was published 1623, the same year as the first collected edition of the plays, known as the 1623 folio Shakespeare.

The Latin quotation applied to the "DE AUGMENTIS," is borrowed from Horace's *Arte Poetica*, and is found in direct context *with the invention of the art of play-writing*. But, first, let me give Ben Jonson's words: "Witness the case of *Julius Caesar*, who, in the heat of the civil war, writ his book of ANALOGY and dedicated them to Tully. This made the late Lord S'Albans entitle his work NOVUM ORGANUM, which, though by the most of superficial men, *who can not get beyond the title of Nominals*, it is not penetrated nor understood, it really openeth all defects of Learning whatsoever, and is a Book."

Qui longum noto scriptori porriget ævum.

(Discoveries, p. 102, 1641.)

In the margin we read, "*De Augmentis Scientiarum*," and against the citation, "*Horat: De Arte Poetica*." Now, very curiously, in the same volume of Ben Jonson's works, I find a translation by him of this, "DE ARTE POETICA," by Horace—the Latin on one side, the translation on the other:

Ficta, voluptatis causâ, sint proxima veris.
Nec quodcunque, volet; poscat sibi fabula credi:
Neu pransæ LAMLÆ vivum puerum extrahat alvo.
Centuriæ seniore agitant expertia frugis:
Celsi prætereunt austera poemata Rhamnes.
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando, pariterque monendo,
Hic meret æra liber Sosis; hic et mare transit,
Et longum noto scriptori porriget ævum.

(Printed 1640.)

The last line is the one quoted by Ben Jonson, and applied to the "De Augmentis," which latter please note

was translated into English for the first time in 1640 by Gilbert Wats; therefore, appears the same year as this poem (quoted from) by Jonson.—Ben Jonson's translation is thus:

Let what thou feign'st for pleasures sake, be near
The truth; nor let thy fable think what e're
It would, must be: lest it alive would draw
The child, when Lamia has dined, out of her maw.
The poems void of profit, our grave men
Cast out by voices; want they pleasure, then
Our gallants give them none, but pass them by;
But he hath every suffrage can apply
Sweet mixed with sour, to his reader, so
As doctrine and delight together go,
THIS BOOK WILL GET THE SODDIE MONEY; THIS
WILL PASS THE SEAS, AND LONG AS NATURE IS,
WITH HONOR MAKE, THE FAR KNOWN AUTHOR LIVE.

(p. 23. HORACE of the Art of Poetic, 1640).

All this is a description, by Horace, of DRAMATICAL AND POETICAL COMPOSITION, its laws, with directions for success. Horace introduces *Orpheus, Amphion, Homer, Tyrtæus*.—

Ludusque repertus

Et longorum operum finis, ne fortæ pudori
Sit tibi Musa lyræ solers, et cantor Apollo.

Ben Johnson's translation:

PLAYS WERE FOUND OUT; and rest the end and crown
Of their long labours was in verse set down.
All which I tell, lest when Apollo's named,
Or muse upon the Lyre, thou chance be ashamed.

(p. 23.)

The fourth line from the last introduces the passage already quoted:

Ficta voluptatis causâ, sint proxima veris.

Now the reader will perceive how extraordinarily apposite these lines are to describe the *De Augmentis*, which Bacon compares to a *ship sailing through time*, an emblem he borrowed from the discovery of the *New World*

to illustrate his "*New world of Sciences*," which the *De Augmentis* is to open up:

This (book)

Will pass the seas, and long as nature is,

With honour make the far known Author live.

But this single parallel is not all; for in context with Orpheus (who Bacon introduces as "Orpheus Theatre", page 49 *De Augmentis*, translated by Wats 1640), I find a few lines preceding, and leading to those already cited, the following, which is an exact description of the sort of ACROAMATICAL OR PARABOLICAL STYLE in which the *De Augmentis* is written:

Silvestres homines sacer, iuterpresque Deorum,
Cædibus et victu fædo deterruit ORPHEUS,
Dictus ob hoc lenire tigres, rapidosque leones.
Dictus et Amphion Thebanæ conditor arcis
Saxo movere sono testudinis, et prece blanda
Ducere quo vellet. *Fuit hæc sapientia quondam,*
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago.

Here is Bacon's favorite Orpheus, and just that enigmatical and veiled parabolical style described, which Bacon introduces in context with *Dramatical Poetry*, pages 107, 108 of this same *De Augmentis* (which he describes as "flying too high over men's heads from the obscurity of the style by which was to select its reader)." Ben Jonson's translation of the lines I have placed in Italics runs:

This was the wisdom that they had of old.

Things sacred, from profane to separate;

The public from the private to abate.

(p. 23 H.)

Compare: "There is another use of Parabolical Poesy,"
"opposite to the former, which tendeth to the folding up"
"of those things the dignity whereof, deserves to be retired"
"and distinguished, AS WITH A DRAWN CURTAIN. That"
"is when the secrets and mysteries of Religion, Policy,"

“and Philosophy are veiled and invested with fables and”
 “parables.” (P. 108, Adv. of Learning, 1640.) This is in
 context and follows out of Bacon’s description of DRAMATICAL
 REPRESENTATIVE POESY, upon the previous page 107.
 And to show what Bacon means upon this same page, he in-
 troduces with an asterisk his “*Wisdom of the Ancients*,” as
 a Deficient of his “New World of Sciences.” (*Sapientia*
Veterum 6th star or asterisk of *A New World of Sciences*,
 or the Deficients. Catalogue at end of Advancement, 1640.)

The hint Bacon gives us for *the theatre and its drawn*
curtain, is one of those felicitous touches, which, like one
 of the titles of the Advancement, Bacon applies to it, viz.,
 the *Intellectual Globe*, recalls the *Globe Theatre* itself; where
 the immortal pieces ascribed to Shakespeare were acted.

If the reader will count the italic words upon page 102 of
 Ben Jonson’s *Timber or Discoveries* (1641, first edition),
 he will find the word (applied to Bacon, “*mark*,” and
acme of our language”) *Mark* is the 36th word in order,
 counting from the top of the page. There are 36 plays in
 the 1623 folio. If the count is continued, it is remarkable
 to find the first word of the Latin quotation from Horace’s
 “*Art of Poetry*,” is the 52d or 53d word in italics, according
 as we count the word “*Commonwealth*” as a single hyphen-
 ated word, or as two words. The words in italics are:
Cicero, Rome, Empire, Ingenium par imperio, Seculum,
Sir Thomas More, Wiat, Henry, Surrey, Chaloner, Smith,
Cliot, Gardiner, Nico Bacon, Elizabeths, Philip Sidney,
Hooker, Essex, Walter Rawleigh, Henry Savile, Edwin
Sandes, Egerton, Successor, Greece, Rome, Eloquence,
Marke, I have, State, Commonwealt, Seminaries, Repub-
lick, Advancement, Julius Cæsar, Analogie, Tully, Albane,
Novum Organum, Nominals, Qui longum noto scriptori

porriget Ævum. I refer the reader to the reproduced page in my forthcoming work. If the reader will kindly check and number these words in succession he will find I am correct in my numbers, and that the line cited from Horace carries Shakespeare's age 1616—that is, 52 and 53. If the italicized words in the marginal notes, entitled *Scriptorium Catalogus*, are likewise counted down, it is curious to again find the number 36 brings us to *Francis* (Bacon). If in the same marginal text we count all the words together (initials also), we find *Sir* (Francis Bacon) the 53d word. If these coincidences stood alone they might be attributed to accident, but there are such a number of them elsewhere, it is impossible to escape conviction all this is part of a profound system of cypher by means of mathematics.

I particularly desire to draw the student's attention to column 106 of the Comedies, whereon we find the line (p. 53, *Merry Wives of Windsor*):

Hang-Hog is Latin for Bacon I warrant you.

The reader will perceive this word Hang-Hog is hyphenated, and therefore it may be counted *as one or two words*. The column paging is very important in this cypher, and it stands to reason the columns must not only be correctly numbered, but are real factors in the problem. The fact Shakespeare died in 1616 in his fifty-third year, as recorded on the Stratford monument (erected whilst his widow and family were alive), and that we re-find the word *Bacon* not only on this page, but also twice on page 52 of 1st *K. H. IV.* (which page is mispaged 54 from false 49, two in advance of the real number), is a re-indorsement of the theory I hold *of the portrait standing in the frame by mathematics*, Bacon being brought in as a word on these pages, 52, 53. Now, if the reader will carefully count the

words both down and up this column 106, he will find the line quoted is as follows:

Down column 106, p. 53 M. W. W.	{ { { { { { {	Hang	263.	or	} 263.	} 100.	} 99 (up column. 106)			
		Hog	264.							
		is	265.					264.		98.
		Latin	266.					265.		97.
		for	267.					266.		96.
		Bacon	268.					267.		95.
		I	269.					268.		94.
		warrant	270.					269.		93.
you.	271.		270.		92.					

Amongst the chief verses dedicated to the author of the plays, one stands pre-eminent, written by Ben Johnson (which already has claimed attention from Mr. Donnelly's pen), and is to be found at the commencement of the 1623 Folio Plays. If the student will turn to this poem, commencing:

*To draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Booke and Fame,
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much,*

he will find on the 32d line these words:

I would not seek

For names —

If the reader will carefully count every word in succession, from the commencement of the poem, down to these words he will find the words, "*Seek for names,*" the 266th, 267th, 268th, or 267th, 268th, 269th, according as we count "*out-shine,*" as a single word or two words. If the reader will now count the words upon page 53, Merry Wives of Windsor, column 106, he will find the words:

Bacon I warrant

the 267th, 268th, 269th, likewise *down the column*, counted from the top, "*Hang-Hog*" being treated as a single word.

As the critic may object to any arbitrary treatment of hyphenated words, of which there is a single example in each collated passage, I will give the alterative counts in

each case, viz., counting “*Hang-Hog*” as one, and then as two words, and also counting *out-shine* as one, and then as two words. The reader will perceive, no matter how we collate the poem with page 53, col. 106, M. W. W., the suspicious words, “*Seek for names*” falls into congruity with and against the word, “*Bacon!*”

<i>Hang-Hog</i> treated as a single word,	{ For 266 Bacon 267 I 268		<i>Out-shine</i> as single word,	{ Seek 266 for 267 names, 268
<i>Hang Hog</i> treated as two words,	{ For 267 Bacon 268 I 269		<i>Out-shine</i> as two words,	{ Seek 267 for 268 names, 269

If we count a hyhenated word in one case as a single word, it is only rational we do likewise in the other case. But even if we outrage this rule and try the cipher collusion by the next possible count, of treating “*Hang-Hog*” as one word, and “*out-shine*” as two words, we get the same result:

<i>Hang-Hog</i> , one word,	{ Bacon 267 I 268 warrant, 269		<i>Out-shine</i> , two words,	{ Seek 267 for 268 names, 269
<i>Hang-Hog</i> , two words,	{ For 267 Bacon 268		<i>Out shine</i> , one word,	{ For 267 names, 268

The impartial critic will do me the justice to allow I have evaded no difficulty, or possible collating of the figures, which may be hostile to my discovery. The only four possible alternative counts and collusions by congruity of cipher counts, have been exhausted, with always the same result, that the works, “*seek for names*,” agree with the words “*Bacon I warrant*,” or hold an apparent answer to the implied query, by the words “*For Bacon*.”—It may be observed Ben Jonson writes, “*I would not seek for names*,” and then praises Shakespeare solely as an actor!

Extraordinary as this cipher congruity of figures is, I am quite ready to confess if it stood alone it might be open to criticism to declare it mere coincidence. But it does not stand singly or unsupported by other evidence, all tending to show page 53, col. 106 of the *Merry Wives of Windsor*, is a great cipher text page, or Philosophical Grammar, to which this cipher problem of the authorship of the plays is to be tested and referred to.

For example in one of the prefaces to this same folio Plays, first edition 1623, is an address by John Heminge and Henry Condell (the publishers), "*To the Great Variety of Readers*," which I shall also reproduce in fac-simile. The second paragraph opens, "It had been a thing, we confess, worthy to have been wished, THAT THE AUTHOR HIMSELF had lived to have set forth his own writings." This is the only entry of the word AUTHOR in this preface. If the reader will count the words up, from the bottom of the page, he will find "AUTHOR" the 267th word, agreeing with the word "Bacon" 267 (*Hang-Hog* counted as one word), page 53, col. 106 *Merry Wives of Windsor*. It may be observed there are no hyphenated double, or ambiguous words in this count. It is open to the critic to include the names of John Heminge and Henry Condell in the count if he likes, but I think this is hardly legitimate?

If we now collate again with page 53, col. 106 *Merry Wives of Windsor*, we get:

P. 53 M. W. W.	{	Bacon 267.	{	Author, 267. Up the page.
<i>Hang Hog.</i> (One word).		For 266.		himself 266.

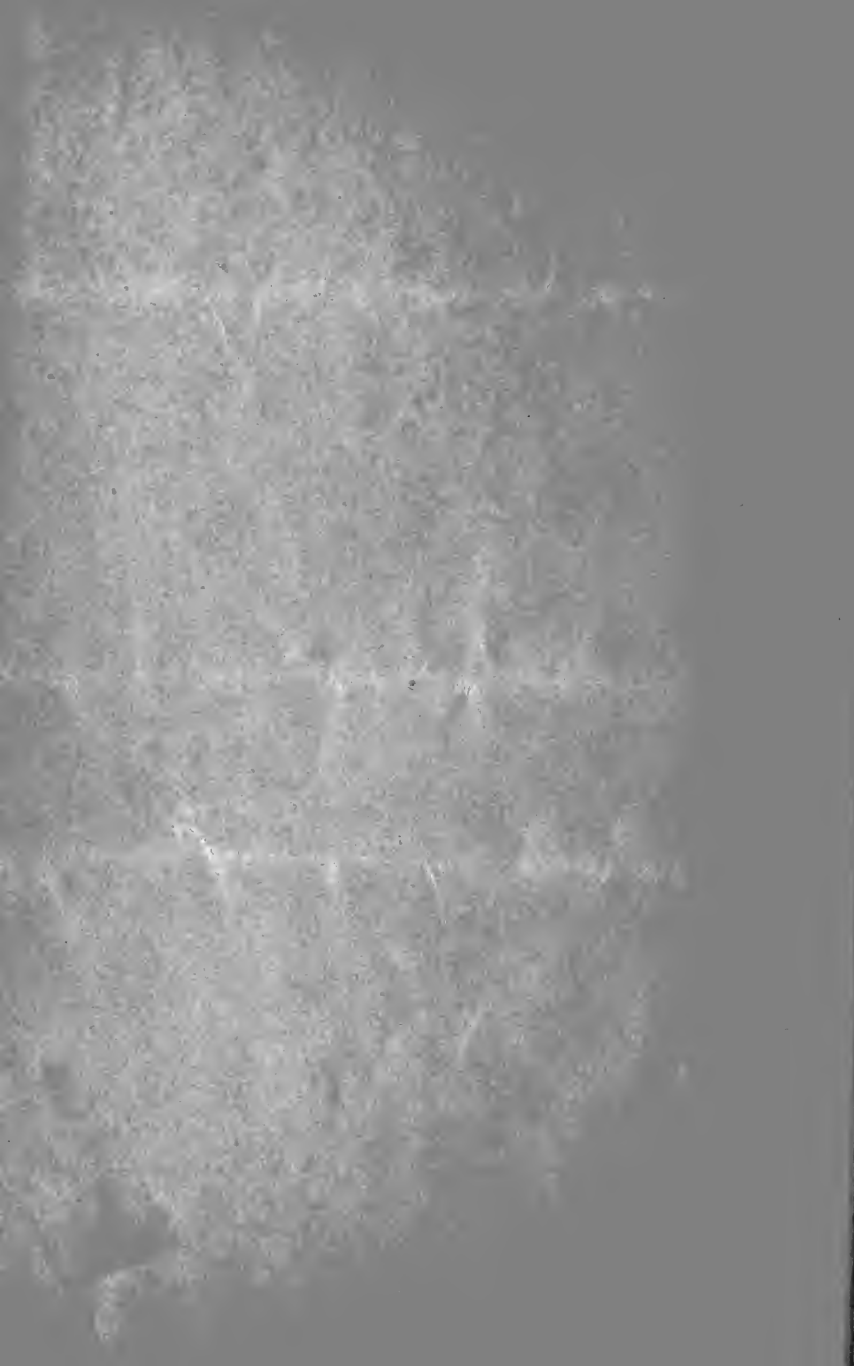
P. 53 M. W. W.	{	Bacon 268.	{	the 268. Up the page.
<i>Hang Hog.</i> (Two words).		For 267.		Author 267.

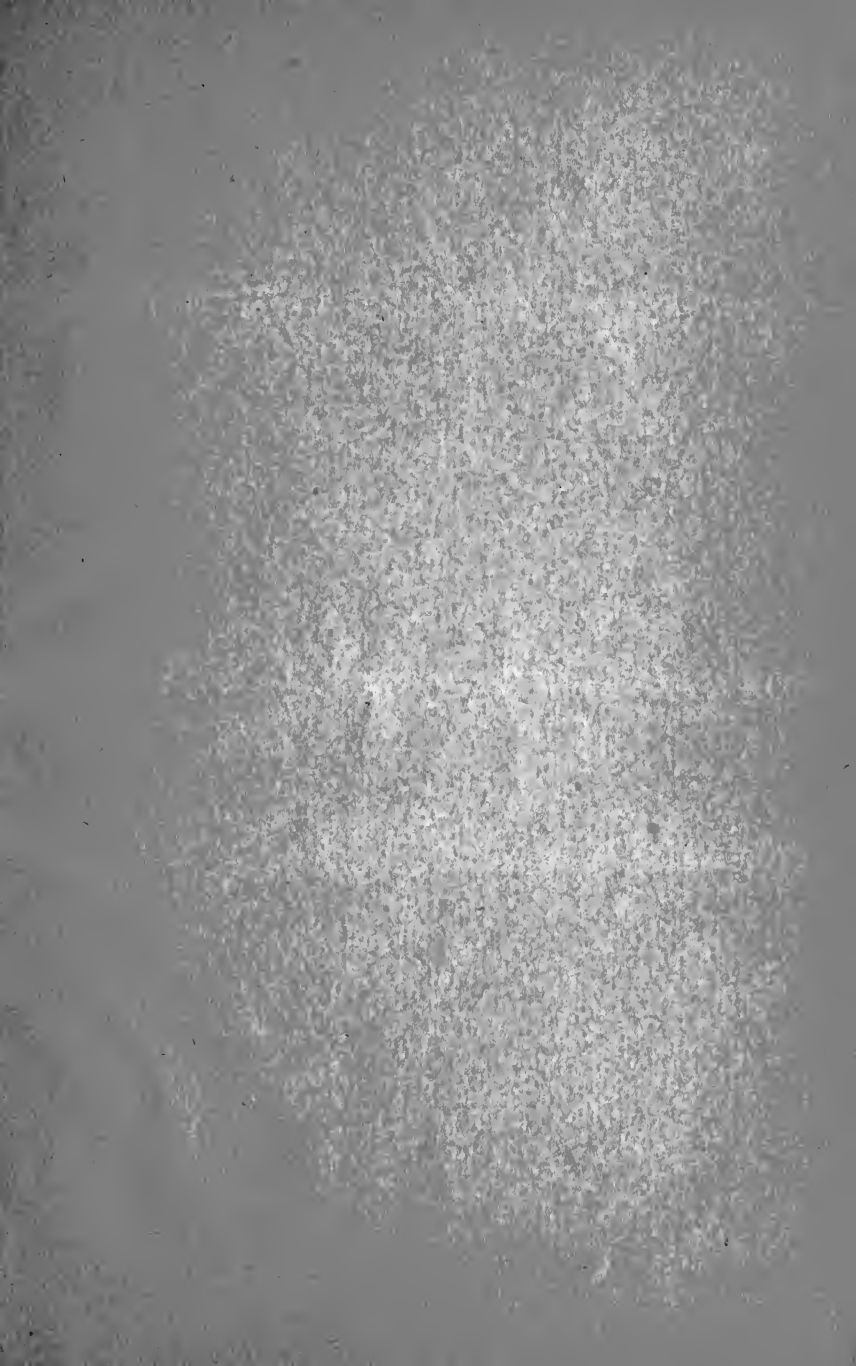
If we include the four words of the names of John Heminge and Henry Condell in the count, we get this

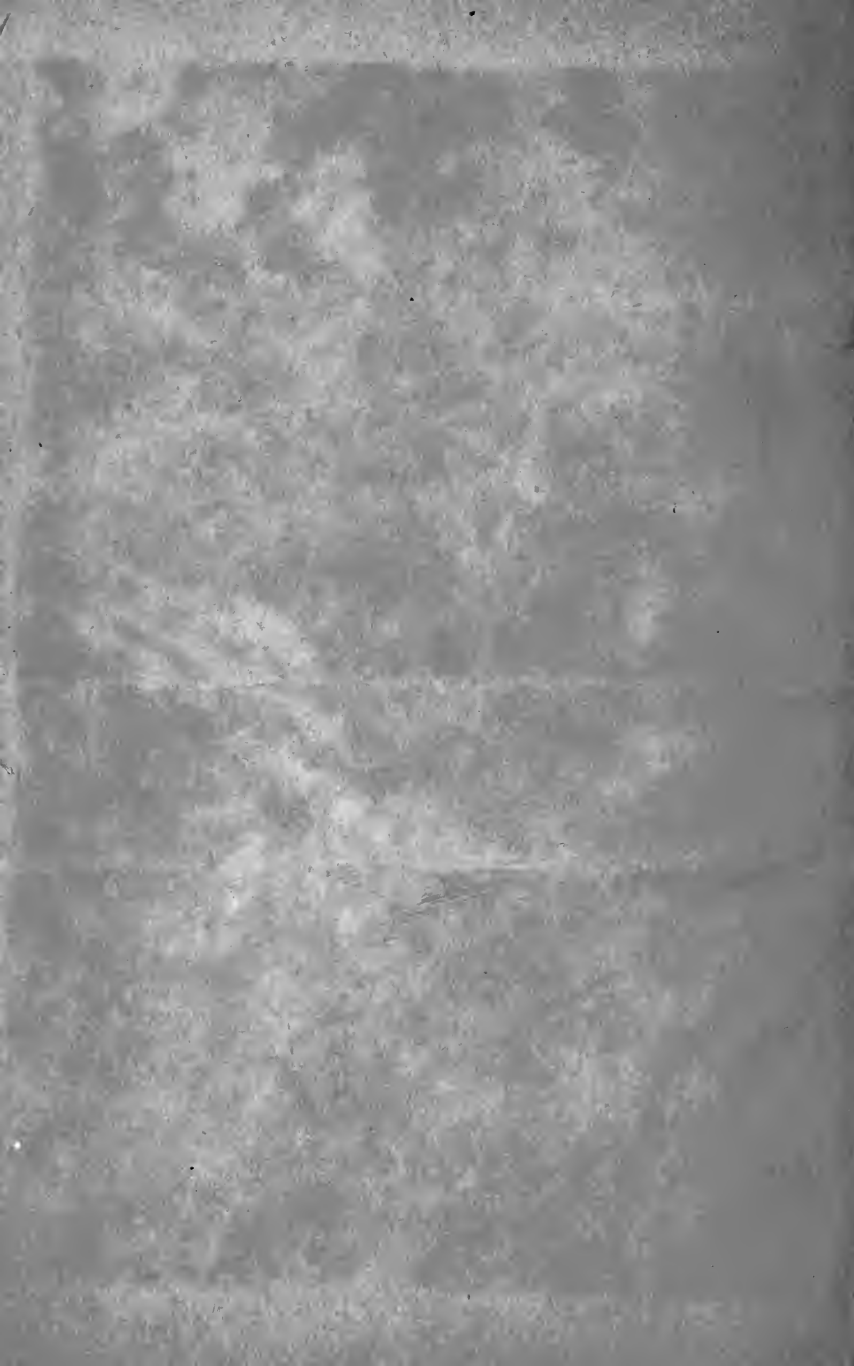
extraordinary result; a cipher statement, *that Bacon had lived to set forth and oversee his own writings:*

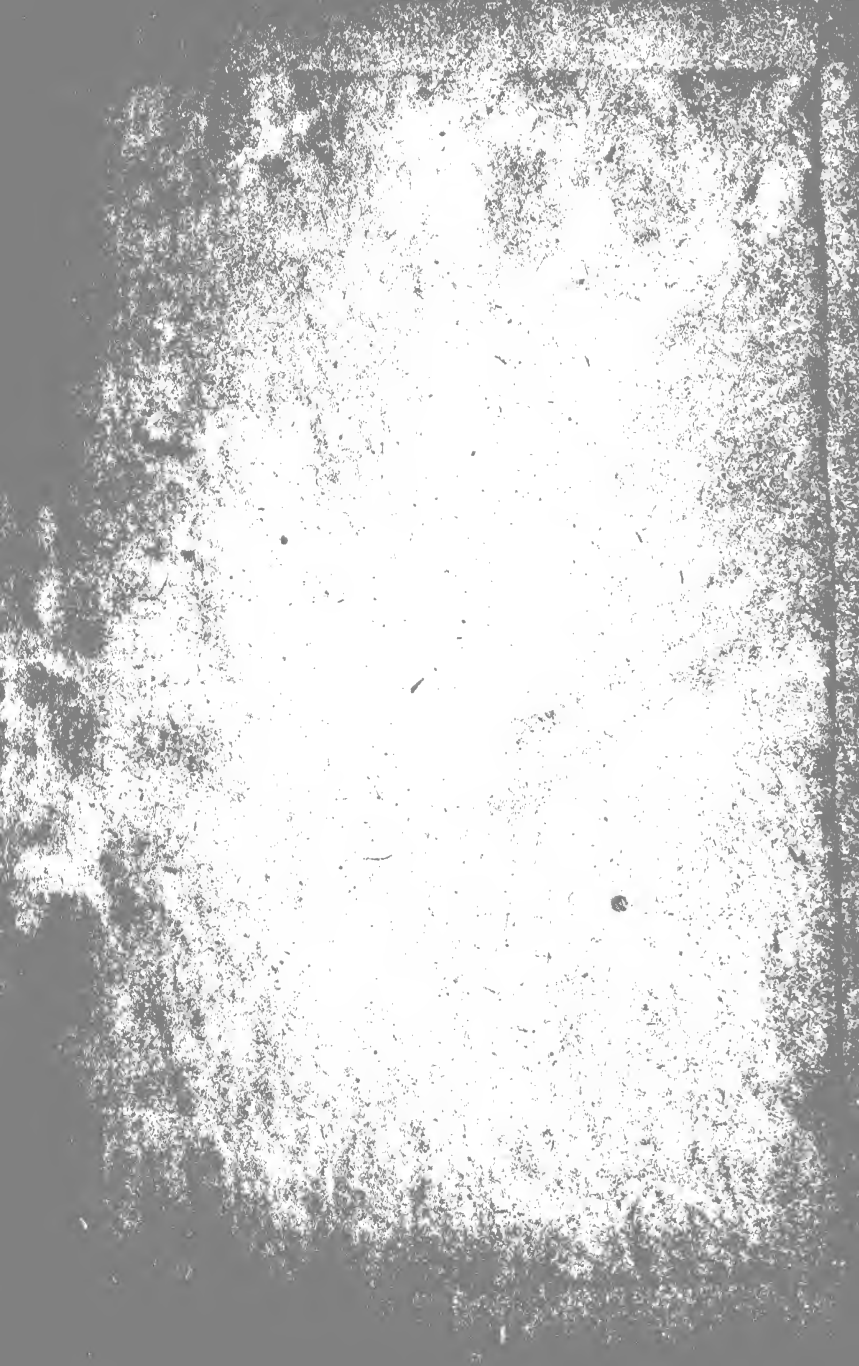
P. 53 M. W. W.	{	I 269.	Preface	{	had 269. (counted up).
<i>Hang Hog.</i>	{	Bacon 268.	Folio 1623	{	lived 268. (counted up).
<i>(Two words).</i>	{			{	
<i>Hang Hog.</i>	{	You 270.		{	himself 270.
<i>as one word.)</i>	{	Warrant 269.		{	had 269.
	{	I 268.		{	lived 268.
	{	Bacon 267.		{	to 267.

If we read the last collated passage in sequence, up. from left to right down, we get part of a complete sentence, *Bacon I warrant you, himself had lived to* (set forth and oversee his own writing?) The reader will see this is a second endorsement of my theory, that page 53 *M. W. of W.* col. 106, is a table of cipher reference.









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