

Points of note. Edwin Bormann, *Francis Bacon's Cryptic Rhymes and the Truth They Reveal*. Translated by Harry Brett. With chapter appendices. London: Siegle, Hill, 1906.

By [Christina G. Waldman](#)

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In [Francis Bacon's Cryptic Rhymes](#), Edwin Bormann has made a serious study of Francis Bacon's inveterate style of rhyming, even in his prose works. When that style, now identified by Bormann, is looked for in the Shakespeare plays, additional rhymes which otherwise might be missed make themselves known. Bormann discusses how, in his "Last Will," Bacon made a bequest of a book of verses "curiously rhymed" (carefully, elegantly) to his friend, "Ambassador mon Fils" (Marquis Fiatt) which has, unfortunately, been lost to posterity (Bormann, 3--14). In Latin, *cura* means "care taken," but *curis* (or *quiris*) means "spear" (41). Was a "pointed" pun intended?

In his first chapter appendix, Bormann is, it seems, rightly critical of James Spedding, editor of the standard nineteenth-century edition of Bacon's works, for omitting documents pertaining to Bacon-Shakespeare authorship from publication and not giving proper importance to the [Northumberland Manuscript](#) (transcript [here](#)). The Northumberland Manuscript was found in 1863 and published by Spedding in 1870 as *A Conference of Pleasure* (London, 1870). (Spedding had printed it in the old-style font where "S" looks like "f." Brian Vickers published a version of the included work, "Of tribute, or giving that which is due" from a better copy later found, in *Francis Bacon: A Critical Edition of the Major Works* (Oxford: Oxford University Press, 1996; also 2008), 21–51, 514). Bormann, a native German writer, has written a number of books related to Bacon-Shakespeare authorship, two of which are in English—the other being *The Shakespeare Secret*, also translated by Harry Brett (London, 1895) and a shorter version, *The Quintessence of the Shakespeare Secret* (London: A. Siegle, 1905).