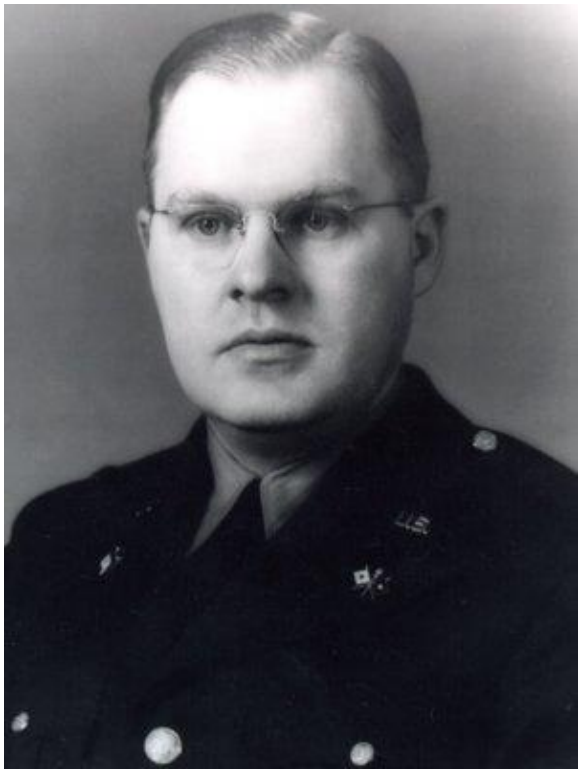
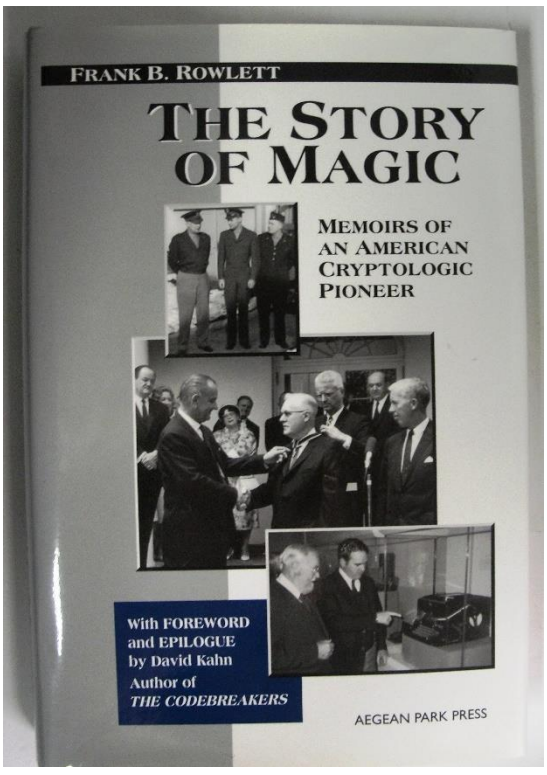
THE STORY OF MAGIC BY FRANK B. ROWLETT (WITH A FOREWORD AND EPILOGUE BY DAVID KAHN) THE MOST DECORATED CIPHER EXPERT WITH FRIEDMAN IN US HISTORY SECRETLY REVEALS BACON IS SHAKESPEARE

By A Phoenix
May 2024





THE STORY OF MAGIC BY FRANK B. ROWLETT (WITH A FOREWORD AND EPILOGUE BY DAVID KAHN) THE MOST DECORATED CIPHER EXPERT WITH FRIEDMAN IN US HISTORY SECRETLY REVEALS BACON IS SHAKESPEARE

Another diversity of Method there is, which hath some affinity with the former, used in some cases by the discretion of the ancients…that is, Enigmatical and Disclosed. The pretence whereof is to remove the vulgar capacities from being admitted to the secrets of knowledges, and to reserve them to selected auditors, or wits of such sharpness as can pierce the veil.

[James Spedding, ed., *The Works of Francis Bacon*, III, pp. 404-5]

For if a man have that penetration of judgement as he can discern what things are to be laid open, and what to be secreted, and what to be shewed at half lights and to whom and when…

...There be three degrees of this hiding and veiling of a man's self.

For the first of these, Secrecy…mysteries are due to secrecy…Therefore set it down, *that an habit of secrecy is both politic and moral*.

For the second, which is Dissimulation; it followeth many times upon secrecy by a necessity; so that he will be secret must be a dissembler in some degree…

But for the third degree, which is Simulation and false profession; that I hold more culpable, and less politic; except it be in great and rare matters.

[James Spedding, ed., *The Works of Francis Bacon*, VI, pp. 387-89]

These writings can be classified into four categories: first, texts that Bacon wrote but not for public consumption; second, texts Bacon wrote to be circulated with his name; third, texts Bacon intended to circulate anonymously; and fourth, texts that were intended to circulate under another's name.

[Alan Stewart with Harriet Knight, eds., *The Oxford Francis Bacon*: *Early Writings 1584-1596* (Oxford Clarendon Press, 2012), p. xxviii]

In recent times a very substantial body of academic literature has been produced by critics and commentators surrounding the subject of Shakespeare and anagrams.[1] In the words of Professor Fowler in his own influential *Literary Names Personal Names in English Literature* (Oxford University Press, 2012) 'Shakespeare's many anagrams in the *Sonnets* (1609) were lost from view for centuries until R. H. Winnick's closely argued article (2009) startled the scholarly world' in which he revealed 'embedded letter anagrams on WRIOTHESLEY'.[2] Winnick in turn acknowledges the work of Professor Helen Vendler, *The Art of Shakespeare's Sonnets* (Harvard University Press, 1997) which proved key to establishing that 'the Sonnets contain numerous instances of anagrammatic wit' of which he provides several examples.[3]As Professor Vendler writes 'there is always something cryptographic in Shakespeare's sonnet-surfaces-sometimes literally so, as in the anagrams of 7, or as in the play on *vile* and *evil* in 121, but more often merely an oddness that catches the eye and begs explanation.'[4] Dr Winnick commented that a 'close inspection' of the sonnets 'orthographic patterns suggests...there may be a previously unrecognised nexus binding' their 'onomastic [the study relating to names or nomenclatures-the devising or choosing the names for things] and anagrammatic wit.'[5] He then proceeds to set out the central premise of his long and detailed article. There are, Dr Winnick states, more than a dozen sonnets 'those addressed to, or about, the unnamed, narcissistic, androgynously beautiful Fair Friend' that 'contain short, semantically discrete phrases, most not more than a dozen or so characters long, in which occur the letters needed to form the name Wriothesley with few or none missing or left over.'[6]

The impact of R. H. Winnick's 2009 article on anagrams and Shakespeare's sonnets that had apparently so startled the scholarly world was far exceeded a few years later when William Bellamy set forth his ground-breaking work *Shakespeare's Verbal Art* (Cambridge Scholars Publishing, 2015). The important study reveals and explores the anagrammatic devices that lie

beneath the surface of all Shakespearean texts and how these sub-textual devices help to clarify authorial intention and meaning. As exemplar texts he focuses in particular on the sonnets and the plays *Hamlet*, *Othello* and *Twelfth Night* all of which are written and constructed around various concealed anagrams and other related linguistic and cryptic devices:

> This is a book about Shakespeare's virtuosity in the art of anagram…it aims to show how Shakespeare, the greatest poet of his age, may prove also the greatest anagrammatist.
> ..As will become clear in later chapters, a conventionally "sub-textual" anagrammatism is not only pervasive in Shakespeare's verse, but is fundamental to his verbal art.[7]

In *Literary Names Personal Names in English Literature* (Oxford University Press, 2012) under the heading 'Embedded anagrams' Professor Fowler points out that 'the practice of embedding names received renewed stimulus from the seminal example of Petrarch's *Canzoniere*',[8] a work known to Bacon (his mother Lady Anne Bacon was an Italian scholar/ translator) whose poetry had a direct effect on his Shakespeare Sonnets. The Italian poet established the practice of embedding anagrams in sonnets, a device taken up by the French poet Joachim du Bellay, a founder of the Pleiades, the group of poets Bacon was in touch with at the French court during his time France in the train of the English ambassador Sir Amias Paulet. In Elizabethan England writes Professor Fowler 'four influential poets practiced embedding of name anagrams' three of whom were 'Sidney, Spenser [and] Shakespeare'.[9] He produces a number of examples of embedded name anagrams identified by Dr Winnick in the Shakespeare Sonnets before concluding:

> Shakespeare, the greatest poet of his age, may prove also the greatest anagrammatist.[10]

He was undoubtedly the greatest poet and dramatist of his age, or of any age, and he was also its greatest literary cryptographer, anagrammatist and employed all the various other cryptic devices at his command when incorporating his secret signatures in the Shakespeare poems and plays.

In his first narrative poem *Venus and Adonis* above the dedication to Henry Wriothesley, Earl of Southampton, underneath which marked the first time the pseudonym William Shakespeare appeared in print, appears the Baconian-Rosicrucian AA headpiece which also later adorned a numerous quarto editions of the Shakespeare plays and First Folio.[11] The following year saw the first edition of *The Rape of Lucrece* with a more intimate dedication to Southampton again signed by Bacon with his pseudonym William Shakespeare.[12] The first two lines of *The Rape of Lucrece* begins with a monogram, a motif of two or more letters, signifying a person's initials used as an overt or cryptic device.[13] The first letter is a very large capital **F** and enclosed within it are two other large capital letters **R** and **B**. These letters represent the initials of **Fr** [ancis] **B** [acon] and the two letters commencing the first two lines F and B again stand for the name of Francis Bacon.[14] Within the large capital **F** there are 66 letter a double cipher for **Bacon** (33)/**Bacon** (33) in simple cipher which when added to the large capital **F**: 66+1=67 **Francis** in simple cipher. On the final page of *The Rape of Lucrece* when a line is drawn from the capital **F** through the '**b**' and '**a**' and '**con**', of its last two lines it spells out the hidden cryptic signature of **F**. **Bacon**.[15]

The monogram **FRB** also appears in the first edition of the *Shakespeare Sonnets* (below another example of the Baconian-Rosicrucian AA headpiece) many of which were also clearly addressed to Henry Wriothesley which is repeatedly confirmed by the numerous embedded anagrams revealed by Dr R. H. Winnick. The large capital **F** and capital **R** (and following the indentation) a capital **B** again provides the initials **Fr**[ancis] **B**[acon], the same secret signature that commences *The Rape of Lucrece*.[16] The Shakespeare poem *A Lover's Complaint* was also

printed as part of the first edition of the *Shakespeare Sonnets* written in rhyme royal, the same metre as *The Rape of Lucrece*. The first verse of *A Lover's Complaint* again commences with a large capital **F** and enclosed within it are two other capital letters **R** and **A** and down below it the letters which make up MY NAME and from the '**b**' in the third line reading upwards '**a**' and '**con**' for Bacon: thus it reads **MY NAME IS FRA** [NCIS] **BACON.**[17]

Just as a large initial capital letter **F** indicates the presence of cryptic devices and ciphers in *The Rape of Lucrece*, the letter of the first Sonnet in the edition of *Shakespeares Sonnets* and *A Lover's Complaint*, in the same manner the address '*To the great Variety of Readers*' prefixed to the Shakespeare First Folio also begins with a large capital **F** set within a woodcut resulting in the indentation of the first seven lines.[18] The cryptic phrase in the first and second line 'There you are number'd' points to the alert reader the presence of ciphers within the lettered woodblock as well as the rest of the page. The large capital **F** with the capital **R** (as with the previous examples) forms the monogram **FR** for **Francis**. The reverse reading under the **F** lettered woodblock yields **BACO** the contracted name of its author Bacon and reading downward from the **F** the first three lines yields an anagram of **FR BACON**.[19] The first and last lines within the woodblock contain 39 letters **F. Bacon** in simple cipher. The whole block contains a total of 68 words comprising 271 letters: 271+68=339 a quadruple cipher for **Francis Bacon** (100)/**Francis Bacon** (100)/**Francis Bacon** (100)/**F. Bacon** (39) & conversely 271-68=203 a double cipher for **Francis Bacon** (100)/**Shakespeare** (103) all in simple cipher. The page is framed by a headpiece and the title of its address '*To the great Variety of Readers*', contains 6 words comprising 26 letters: 1+6+26=33 Bacon in simple cipher and the bottom of the page we read A 3 and the four words *Iohn Heminge*/*Henrie Condell* containing 24 letters: 1+3+4+24=32 which plus the headpiece gives a total of 33 **Bacon** in simple cipher and when added to the 6 words in the address 33+6=39 **F. Bacon** in simple cipher. The text of the address comprises a sum total of 39 lines **F. Bacon** in simple cipher. Thus the cryptographic message repeatedly conveyed in the address '*To the great Variety of Readers'* prefixed to the First Folio is Francis Bacon is Shakespeare.

The large capital **F** is (initial for **Francis**) is known and understood by high initiates of Bacon's Rosicrucian-Freemasonry Brotherhood as a secret coded letter giving notice of concealed and arcane information about Bacon, a coded system that is also known and understood, by initiated members and cryptographers of US and British Intelligence.

Early in 1929 before the Black Chamber had ceased to exist secret plans were underway to transfer its work to the Signal Corps. The army had decided to centralize its cryptographic and cryptanalytic functions and on 10th May 1929 all responsibility for cryptanalysis transferred to the army under the authority of the Chief Signal Officer Major General George S. Gibbs. In June General Gibbs arranged a meeting to discuss the forming of a new organization. It was attended by three senior Signal Corps officers and the head of the Code and Cipher Compilation Section, William F. Friedman. It was agreed the cryptologic unit should be organised into four sections: Code and Cipher Compilation, Code and Cipher Solution, Intercept and Goniometry (direction finding), and Secret Ink. It was decided that the new unit would be called the Signal Intelligence Service with William F. Friedman its director.[20] In his groundbreaking history of the NSA, of which the Signal Intelligence Service was a direct forerunner, James Bamford precisely communicates the exact time, indeed to the very minute, when the Signal Intelligence Service was officially born:

> At seventeen minutes past the hour of ten o'clock on the morning of April 24, 1930, the Signal Intelligence Service was born. It was at that moment that the chief signal officer officially received the order from the Secretary of War setting out the duties and responsibilities of the new organization.[21]

THE RAPE OF LVCRECE.

28 1
38
66

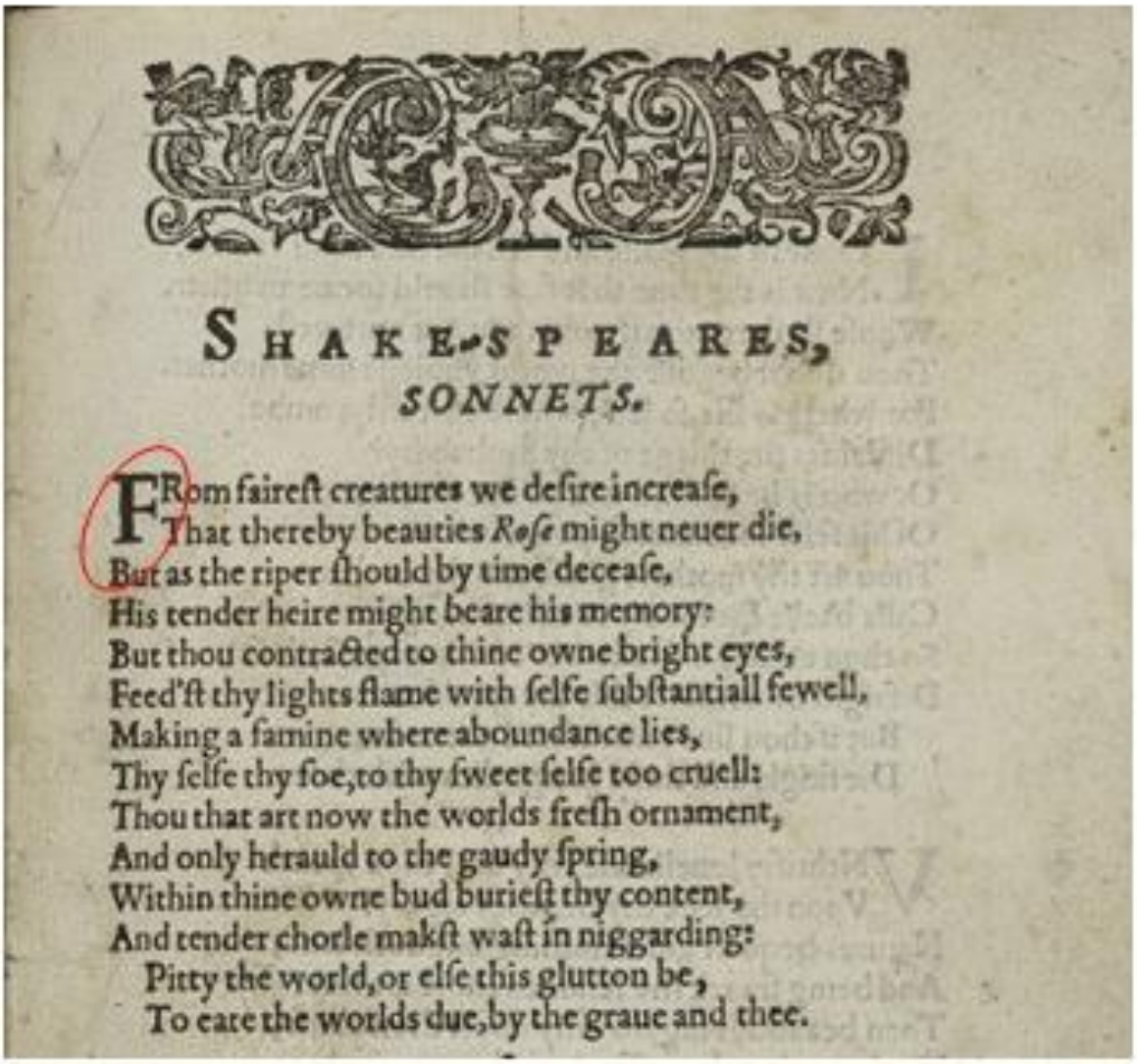
FRom the beſieged Ardea all in poſt,
Borne by the truſtleſſe wings of falſe deſire,
Luſt-breathed TARQVIN, leaues the Roman hoſt,
And to Colatium beares the lightleſſe fire,
VVhich in pale embers hid, lurkes to aſpire,
And girdle with embracing flames, the waſt
Of COLATINES fair loue, LVCRECE the chaſt.

VVhen they had ſworne to this a duiſed doome,
They did conclude to beare dead LVCRECE thence,
To ſhew her bleeding bodie thorough Roome,
And ſo to publiſh TARQVINS fowle offence;
VVhich being done, with ſpeedie diligence,
The Romaines plauſibly did giue conſent,
To TARQVINS euerlaſting baniſhment.

N

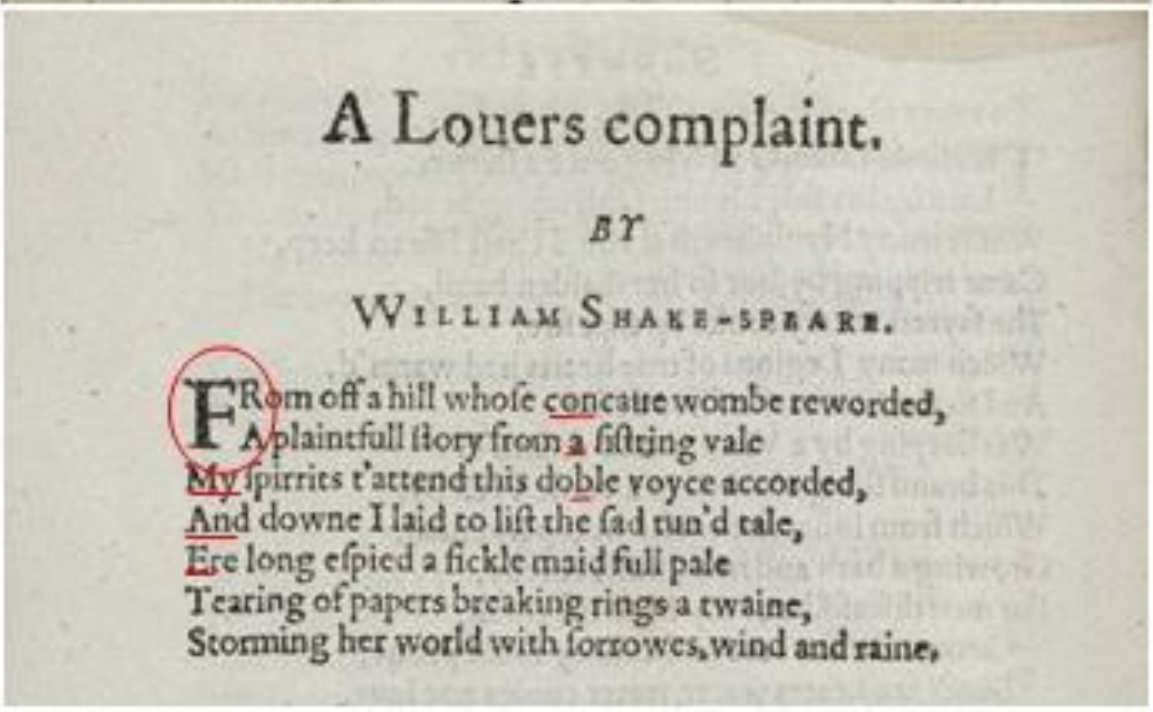
FINIS.

The monogram of Francis Bacon commencing the first stanza of *The Rape of Lucrece* and its last page containing the secret signature F. Bacon



SHAKE-SPEARES,
SONNETS.

FRom faireſt creatures we deſire increaſe,
That thereby beauties *Roſe* might neuer die,
But as the riper ſhould by time deceaſe,
His tender heire might beare his memory:
But thou contracted to thine owne bright eyes,
Feed'ſt thy lights flame with ſelfe ſubſtantiall fewell,
Making a famine where aboundance lies,
Thy ſelfe thy foe, to thy ſweet ſelfe too cruell:
Thou that art now the worlds freſh ornament,
And only herauld to the gaudy ſpring,
Within thine owne bud burieſt thy content,
And tender chorle makſt waſt in niggarding:
Pitty the world, or elſe this glutton be,
To eate the worlds due, by the graue and thee.



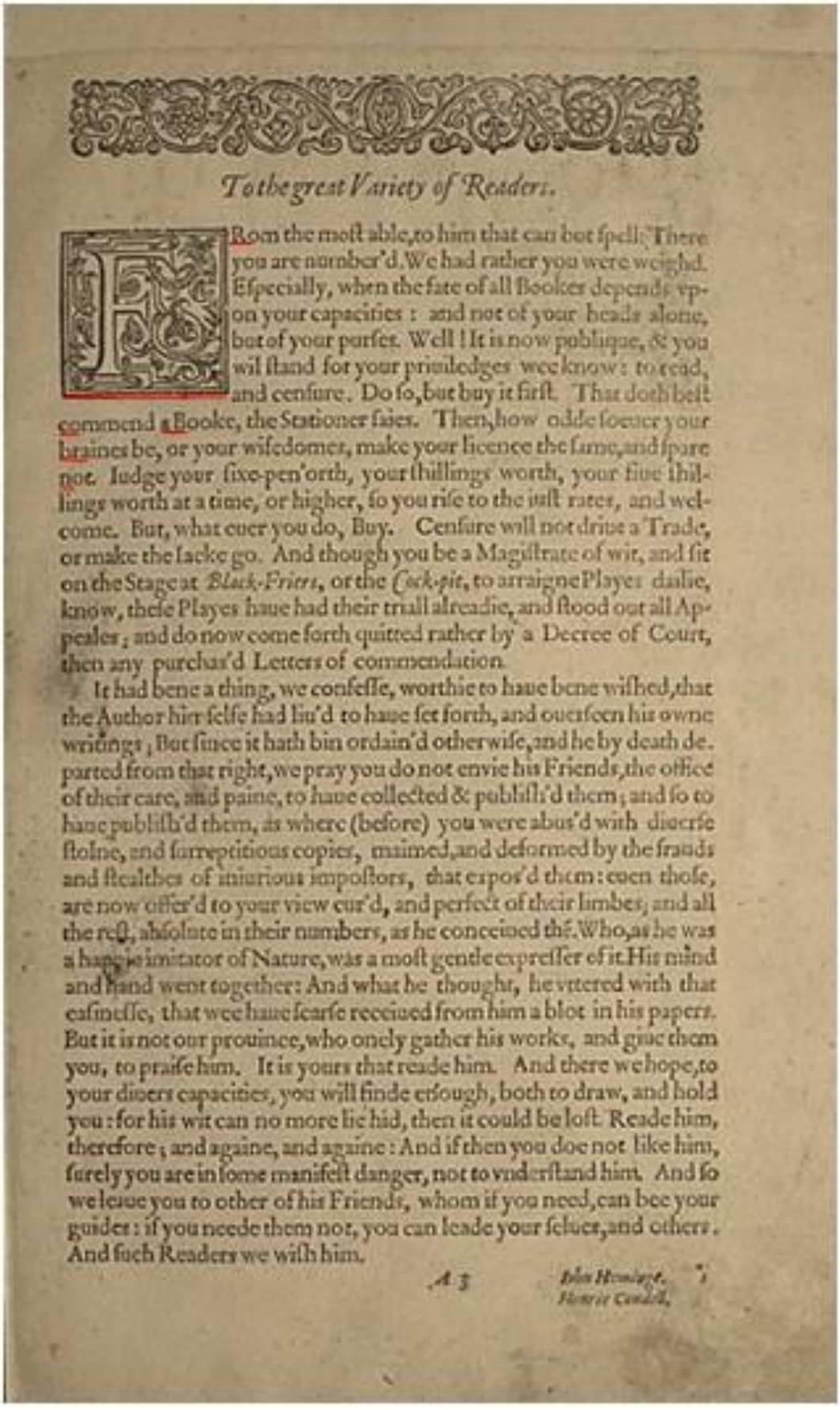
A Louers complaint.

BY

WILLIAM SHAKE-SPEARE.

FRom off a hill whoſe concaue wombe reworded,
A plaintfull ſtory from a ſiſting vale
My ſpirrits t'attend this doble voyce accorded,
And downe I laid to liſt the ſad tun'd tale,
Ere long eſpied a fickle maid full pale
Tearing of papers breaking rings a twaine,
Storming her world with ſorrowes, wind and raine,

The monogram of Francis Bacon commencing the first sonnet in the 1609 edition of *Shakes-speares Sonnets* and the same commencing the first verse of *A Lover's Complaint*



To the great Variety of Readers.

FRom the most able, to him that can but spell: There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends vpon your capacities: and not of your heads alone, but of your purses. Well! It is now publique, & you wil stand for your priuiledges we know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soeuer your braines be, or your wisedomes, make your licence the same, and spare not. Iudge your sixe-pen'orth, your shillings worth, your fiue shillings worth at a time, or higher, so you rise to the iust rates, and welcome. But, what euer you do, Buy. Censure will not driue a Trade, or make the Iacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Players daily, know, these Playes haue had their triall already, and stood out all Appeales; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had been a thing, we confesse, worthie to haue been wished, that the Author himselfe had liu'd to haue set forth, and ouerseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not enuie his Friends, the office of their care, and paine, to haue collected & publish'd them; and so to haue publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them: euen those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceiued them. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he vttered with that easinesse, that we haue scarse receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides: if you needs them not, you can leade your selues, and others. And such Readers we wish him.

A 3 *Iohn Heminge,*
Henrie Condell.

words on block
6
11
9
8
9
11
9
11
68

Letters on block
1 headpiece
26
39
37
41
38
38
39
39
271 Letters

L W
24 4
A = 1 +3 = 4

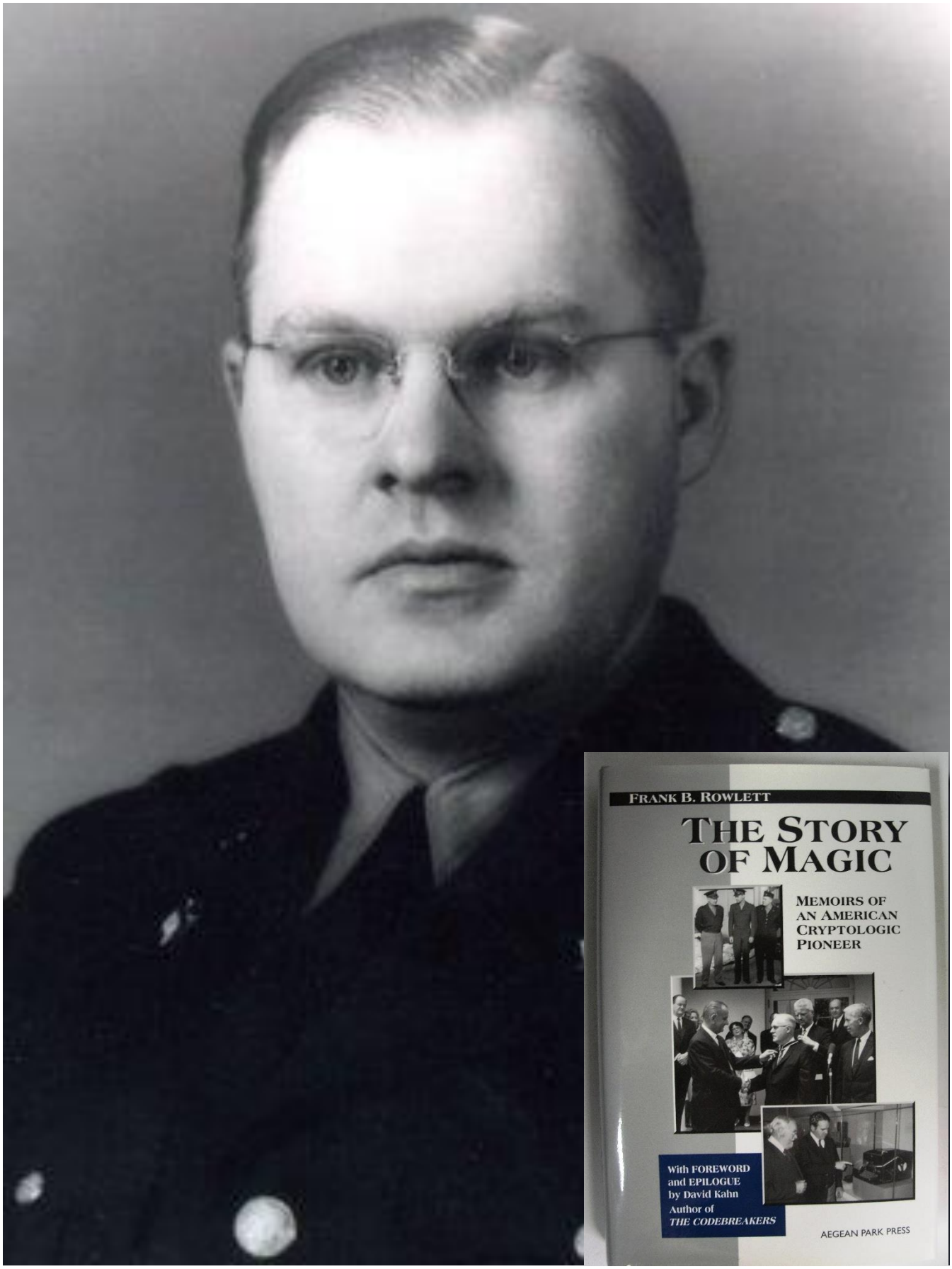
The address 'To the great Variety of Readers' prefixed to the Shakespeare First Folio revealing Bacon is Shakespeare

Most fittingly for a cryptologic organisation the precise time and date selected for its birth was no arbitrary choice. The time of its birth concealed a cipher, a Baconian cipher. There are five letters in the word April and the numbers in the time and date 1+0+1+7+2+4+1+9+3+0=28: 5+28=33 Bacon in simple cipher.

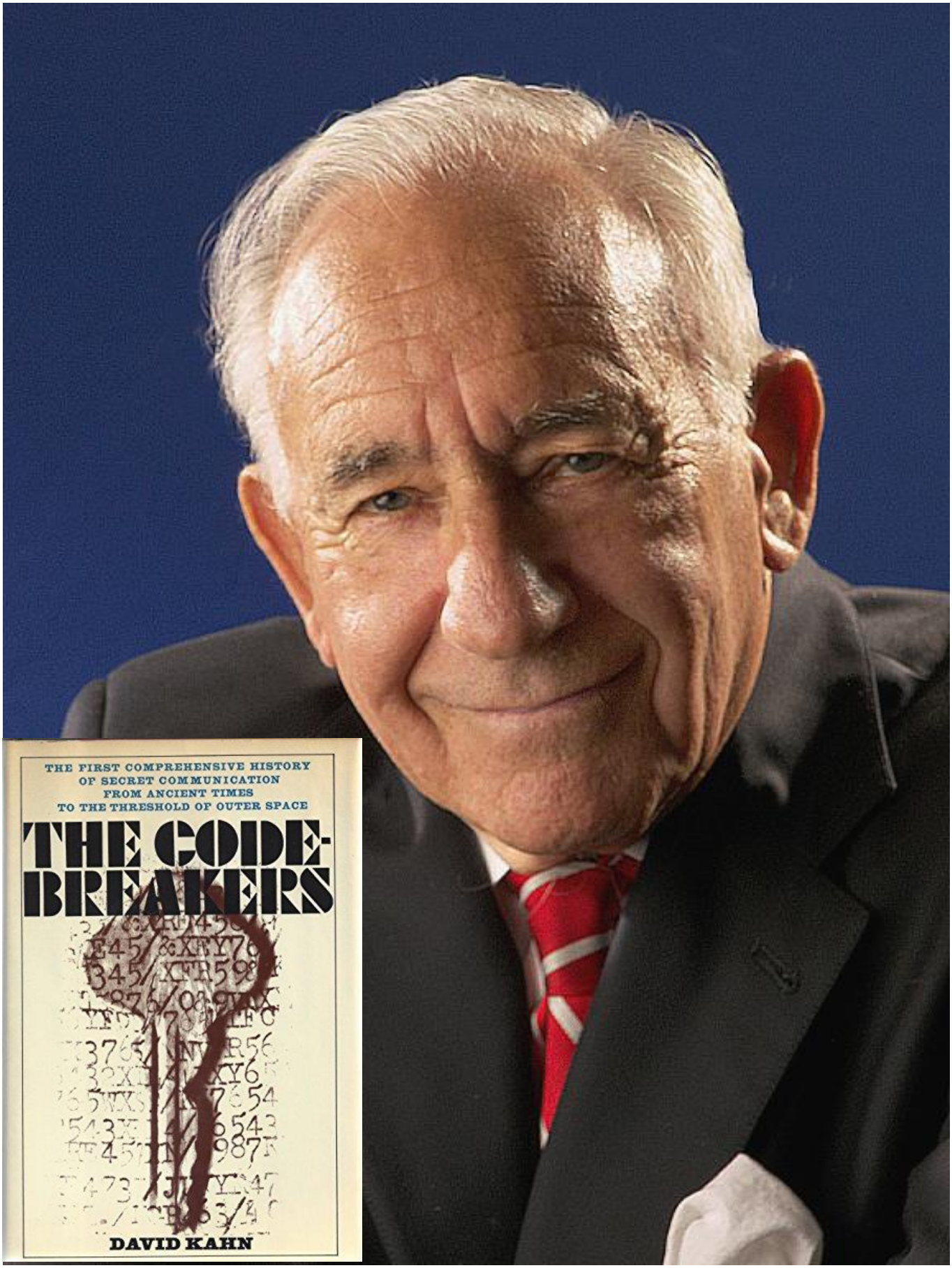
One of the first tasks Friedman faced in organising his new unit was the recruitment of a small number of staff who possessed the necessary skills and aptitude required for working in such an unusual rarefied field and who were effectively prepared to commit themselves to a lifetime service to the US government. The official account of the origins of the SIS says prospective recruits 'were given to understand that the Signal Intelligence Service was seeking to establish a permanent corps of trained experts in cryptology and that no one who was not disposed to make this his life work would be engaged. It was recognized that the specialized nature of the work and the fact that work of this kind does not have its counterpart in civilian affairs, would tend to make individual employees more and more dependent for a livelihood upon the continued security of tenure of his position in the War Department.'[22]

Ideally, Friedman was looking for individuals with a background in mathematics and languages. He chose three names out of the eight provided by the Civil Service Commission: Frank B. Rowlett, Abraham Sinkov and Solomon Kullback. Rowlett had the previous year graduated in science and mathematics from Emory and Henry College in Virginia and at the time was teaching mathematics and chemistry at Rocky High Mount School. On 1st April Rowlett achieved the distinction of being the first to join Friedman at SIS marking the beginning of a lifetime association which would in the years to come crucially shape the future of cryptology in the United States. They were joined a little over a week later by Sinkov a teacher from New York who had graduated in 1927 from City College in New York and who had recently acquired a master's degree at Columbia. Kullback the third recruit to arrive at the SIS came from a similar background. He received his degree in science from City College in 1927 before moving to Columbia for his master's degree. Kullback and Sinkov each went on to acquire doctorates in mathematics from George Washington University. A few weeks passed when the three new recruits were joined by John B. Hurt a native American with a very rare expertise in the Japanese language. The number including the secretary reached a total of seven when Friedman appointed Harry Lawrence Clark as an assistant cryptographic clerk. During the next seven peacetime years the number of staff remained more or less constant but with war beginning to loom on the horizon from 1937 the figures began to expand dramatically.[23] Come Pearl Harbour the SIS employed 331 personnel in a variety of functions. The numbers continued to grow and in 1942 the SIS moved its operations from Washington to Arlington Hall in Virginia. During the war years it underwent a series of name changes. In 1942 the SIS was variously renamed Signal Intelligence Division, Signal Security Branch, Signal Security Division, Signal Security Service and from July 1943 to September 1945 Signal Security Agency. By the end of the war its numbers had grown to a total of 10,371 with an additional 17,000 Army personnel engaged in other signal intelligence activities.[24]

The early beginnings of the SIS however were shrouded in obscurity and secrecy, as was the life and achievements of its cipher expert Frank B. Rowlett the man who began his cryptologic life as its very first assistant to William F. Friedman, who in the decades that followed, rose to the very top of the cryptologic establishment serving with the CIA and eventually replacing his mentor Friedman as Special Assistant to the Director of the National Security Agency (NSA). Until recently little was known about Rowlett. This began to change when in 1988 the US government withdrew its objections to the publication of his personal memoir which was afterwards issued by Aegean Park Press entitled *The Story of Magic Memoirs of an American Cryptologic Pioneer*. Its valuable foreword by Kahn sets the scene for a man whose important and dramatic role in the grand cryptologic play of life, which had necessarily for the most part



Senior NSA Cryptographer Frank B. Rowlett and his book *The Story of Magic*



The World Authority on Codes and Ciphers David Kahn and his book *The Codebreakers*

1st line
Block
Words
3
12
11
16
9
11
8
12
8
87

Words
15
12
13
11
15
12
10
4
13
10
10
11
13
11
160

FOREWORD

FRANK ROWLETT LIVED his life in shadow. His work as a codebreaker was done in deepest secrecy. His exploits remained unknown to all but a few. His great triumph, as the leader of the team that broke the Japanese PURPLE diplomatic cipher machine, was obscured when his boss, William F. Friedman, became known as "The Man Who Broke Purple." His $100,000 Congressional award for cryptographic inventions was barely mentioned in the press. His award of the National Security Medal by President Lyndon Johnson in person was little noted.

Yet Rowlett is one of the key figures of American cryptology. Though he followed in the footsteps of Friedman, his older, pathbreaking mentor and boss, he made great contributions of his own. His PURPLE solution helped Allied troops lodge themselves in Normandy. His cryptographic inventions, particularly the idea of using keying rotors to irregularize the rotation of enciphering and deciphering rotors, rendered high-level American secrets invulnerable. He organized and inspired hundreds of World War II draftees in cracking Japanese army codes. His work saved thousands of lives. His administration put U.S. cryptology on a sound and efficient basis.

But his story has never been publicly told. Now, at last, the U.S. government has withdrawn its objections to the publication of the memoir he set down a decade or two ago, and Aegean Park Press is issuing it.

It is a fundamental contribution to the history of American cryptology. Nothing like it has been written, and nothing like it will be: The other persons involved are all deceased, and the documents in the archives do not record the personalities, the anecdotes, the human reasons behind many decisions, as recounted here.

Through the eyes of a major participant, this book tells how, after the State Department withdrew its funding from Herbert O. Yardley's joint Army-State American Black Chamber, effectively abolishing it, the United States Army went beyond Yardley to build a modern, mathematical cryptologic unit — except for Poland's, the only agency on such a basis in the world. This basis was needed because, in a worldwide shift, cryptography

1st line
Roman
Letters block
36 16
54

Words
13
11
11
9
11
9
12
11
12
1
100
+1 PURPLE
101

The Foreword page written by David Kahn to *The Story of Magic* by Frank B. Rowlett containing Baconian-Rosicrucian ciphers

remained invisible to all but a secret few, was at last now beginning to emerge from the shadows into the light:

FRANK ROWLETT LIVED his life in shadow. His work as a codebreaker was done in deepest secrecy. His exploits remained unknown to all but a few. His great triumph, as the leader of the team that broke the Japanese PURPLE diplomatic cipher machine, was obscured when his boss William F. Friedman, became known as "The Man Who Broke Purple." His $100,000 Congressional award for cryptographic inventions was barely mentioned in the press. His award of the National Security Medal by President Lyndon Johnson in person was little noted.

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…For some reason, Rowlett stopped his memoir *in medias res*. It could not be published truncated thus. With the approval of the author, and on the bases of his oral history interview with National Security Agency historians, though it has been heavily redacted, and of newly available documents, I have sought to round out this work. The author has read and approved my supplement.

In this wonderful book-revelatory and well written-Frank Rowlett has told the story of the morning of American cryptology. It brings the man who lived in shadow into the sunlight. It deserves to be read not only by historians of cryptology, but also by historians of intelligence, of war-and of America.[25]

The first page of the foreword is revealing in more ways than one. It will be observed that this page commences with a large capital **F** commencing the three opening words printed in block capitals [**F**] 'RANK ROWLETT LIVED'. The large capital **F** has been deliberately and specially designed to cover two lines similar to the device used by Bacon in his Shakespeare poem *The Rape of Lucrece* where the first two lines also commence with a large capital **F** stretching across the first two lines incorporating the capital letters **R** and **B** indicating **FR**[ancis] **B**[acon]. In the foreword the large capital **F** has the effect of indenting the first word 'was' of the second line thus the letter **b** of the word 'but' falls directly under the large capital **F**: [**F**]rancis **B**[acon]. The first line has 36 ordinary roman letters and 3 words in block capitals: 36-3=33 **Bacon** in simple cipher and conversely 36+3=39 **F**. **Bacon** in simple cipher. Within the large capital **F** there are a total of 106 letters which minus the 3 words printed in block capitals: 106-3=103 **Shakespeare** in simple cipher. The first two lines can now be construed as 'FRANCIS BACON LIVED his life in shadow. His work as a codebreaker was done in deepest secrecy. His exploits including his secret authorship of the Shakespeare works remained unknown to all but a few.' The second and third lines of the second paragraph reverse the process. Here the first line is indented in the ordinary way to denote a new paragraph. The second and third lines which start in the normal place at the side of the page begin with the word '**f**ollowed and '**b**oss', again providing the initials **FB** for Francis Bacon. Furthermore, in the first paragraph is the number 100,000 which when the 3 nulls (000) are dropped it leaves 100 Francis Bacon in simple cipher. The first paragraph contains a total of 87 words plus 16

Cap F Words Letters

PREFACE

1 10 44 2
7 46
9 45
11 135
8
10
7
5
67

FOR almost two hundred years the authorship of the plays commonly attributed to Shakespeare has been disputed; and a good many writers, in contesting the attribution, have made specific claims for someone else as author. Some of these writers have supported their claims with cryptographic proofs: that is, with evidence derived from the solution of ciphers or other cryptographic systems incorporated, they believe, in the writings themselves.

The late Dr Logan Clendening, reviewing Charles Allen's *Notes on the Bacon-Shakespeare Question* in *The Colophon* of September 1939, said that Allen dealt 'clearly and soberly with all the arguments except the cipher and cryptography allegations'; and added, 'a book by an unbiased cryptographer is badly needed'. In a letter written in 1941 to one of the authors of this book, Dr Clendening said: 'I wish you had time to do a study of the cryptographic work on the Bacon-Shakespeare controversy....I am...a thorough skeptic about the Baconian authorship of Shakespeare, but in all my studies I have never been able to evaluate critically the cryptographic literature, including Mrs Gallup's biliteral cipher, and old Ignatius Donnelly's work of long ago.'

Even among the anti-Stratfordians, a writer like A. W. Titherley, with a scientific and impartial attitude (to this question at any rate), could say in his *Shakespeare's Identity*: 'as to the validity of "signatures" decoded by modern Baconians, the present writer is not competent to judge'.

11 We have long intended to present a full-scale appraisal of the
10 cryptographic arguments from the point of view of the profes-
8 sional cryptanalyst. We have both been interested in the
10 problem for many years; that we also have some personal
10 or 'inside' knowledge will appear in later chapters. The pre-
9 paration of the study has been delayed by our professional
9 duties during and since the Second World War; meanwhile
46 L
7
67
53

The deciphered preface page of *The Shakespearean Ciphers Examined* by William and Elizebeth Friedman

block capital letters ('RANK ROWLETT LIVED'): 87+16=103 **Shakespeare** in simple cipher. The concealed message thus reads Francis Bacon is Shakespeare.

It should also be seen that in the opening paragraph the word PURPLE is printed in block capitals and the 5 words "The Man Who Broke Purple" are placed in quotation marks with PURPLE again printed in block capitals in the second paragraph. With RANK ROWLETT LIVED PURPLE, PURPLE (the large F is different in size to the ordinary block capital letters) produce a total of 28 block capital letters that added to the 5 words in the quotation marks "The Man Who Broke Purple": 28+5=33 **Bacon** in simple cipher. In the second paragraph minus the word PURPLE there remains a total of 100 words (all letters signify words and are counted as such): 100 **Francis Bacon** in simple cipher. The final 3 paragraphs on the page contain a total of 160 words: 160-3=157 **Fra Rosicrosse** in simple cipher.

The whole page contains 32 lines of printed text headed by the word FOREWORD: 32+1=33 **Bacon** in simple cipher and likewise the 32 lines of the printed text plus the 1 printed line for the page number (ix): 32+1=33 again **Bacon** in simple cipher. The text itself comprises a total of 348 words which plus the number 9 expressed in roman numerals (ix): 348+9=357 a triple cipher for **Francis Bacon** (100)/**Francis Bacon** (100) **Fra Rosicrosse** (157) in simple cipher.

The significance of the large capital **F** was also secretly understood and incorporated by William and Elizebeth Friedman in their book *The Shakespearean Ciphers Examined*. If we turn to the first page of the Preface commencing the work we see that the first word on the first line is adorned by a very large capital **F** and the first letter on the last line in the paragraph is a **b** (in **b**elieve) providing the initials of **F**rancis **B**acon. Below the large capital **F** if we use the **d** as a reverse **b** we have the letters **C**, **O**, **A**, **N**, **B** an anagram of **BACON** thus giving us **F BACON.** Within the large capital **F** there is a total of 135 roman letters and 2 capital letters 135-2=133 a double cipher for **Francis Bacon** (100)/**Bacon** (33) in simple cipher. The whole paragraph contains a total of 67 words: 67 **Francis** in simple cipher. Similarly, the last paragraph has a total of 67 words again **Francis** in simple cipher and if we subtract the 1 word in quotation marks ('inside'): 67-1=66 a double cipher for **Bacon** (33)/**Bacon** (33) in simple cipher. The whole page contains 33 lines of printed text again **Bacon** in simple cipher. Finally, the last printed line of text contains 46 letters and beneath it in roman numerals vii for number 7: 46+7=53, an occult number in Baconian-Rosicrucian-Freemasonic circles denoting the letters SOW in simple cipher standing for **SONS OF WISDOM** or members of Bacon's Baconian-Rosicrucian-Freemasonry Brotherhood who carefully watch over his hidden legacy and control the methods of delivery for its disclosure.

[In the 24 letter Elizabethan alphabet I and J and U and V were interchangeable]

SIMPLE CIPHER

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

F	B	A	C	O	N	
6	2	1	3	14	13	=39

F	R	A	N	C	I	S	
6	17	1	13	3	9	18	=67

B	A	C	O	N	
2	1	3	14	13	=33

S	H	A	K	E	S	P	E	A	R	E	
18	8	1	10	5	18	15	5	1	17	5	=103

F	R	A	R	O	S	I	C	R	O	S	S	E	
6	17	1	17	14	18	9	3	17	14	18	18	5	=157

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