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THE POET AND GOD'S WORD

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THE POET AND GOD'S WORD

A BACONIAN STUDY

By

JAMES ARTHUR

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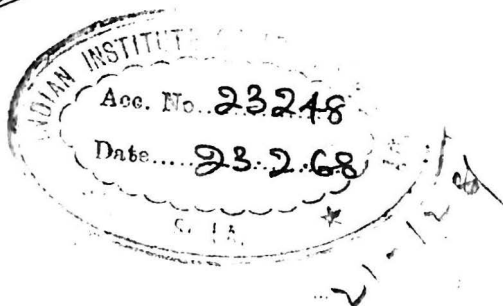
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THE POET AND GOD'S WORD

A BACONIAN STUDY ¹

1. THE ENGLISH BIBLE

HAS Bacon had anything to do with the English Bible? Some Baconians will answer the question in the affirmative, and to these I myself belong. But the point should be well understood. The problem is essentially different from that of Bacon's authorship of Shakespeare's or Spenser's

¹ For the previous studies see: I. A Royal Romance, THE THEOSOPHIST, August 1939; II. Lovers in the Forest, September; III. Boars and Kindred, October and November.

works. There is in the case of the Bible no question of his being the original author, of course ; nor of his being either the sole or even one of the original translators ; nor of his being one of the known revisers or reviewers of the work of the translators. If in fact he had a hand in the Authorized Version of 1611, it is only as the unknown *final reviser* of the translation made and already revised by others, as well as the *supervisor* of the printing of at least one page of the first black-letter edition. The former point would be carried together with the latter, if this could be proved. That, then, is what we are going to do.

We shall base our observations on the facsimile edition in a slightly reduced size of the 1611 Bible, printed at the Oxford University Press on the occasion of the tercentenary of its first publication. The new edition is furnished with a useful bibliographical introduction by A. W. Pollard, and with more than sixty illustrative historical documents. Because of the photographic reproduction of the old volume, page for page, we are sure of having the text before us, just as Bacon saw it through the press, without the obliteration by any later hand of any hidden or secret mark of his workmanship.

Before the Authorized Version came into existence, there had been several complete and incomplete English translations of the Bible in circulation. Among these are *Tyndale's New Testament* of 1535, the first volume of scripture printed in England; *Coverdale's Bible* of the same year, the first of all printed English Bibles, translated from the German and Latin; *Matthew's Bible* of 1539, a compilation of Tyndale's and Coverdale's rendering; the *Great Bible* of the same year, a revision based on Matthew's Bible, the first "authorized version"; the *Genevan Bible* of 1560, in the Old Testament an

independent revision of the Great Bible, the New Testament consisting of a revision of Tyndale's latest text; the *Bishop's Bible* of 1568, also a revision of the Great Bible. Forty-three years later this was followed by *the* "Authorized Version," itself professedly but a revision of the last of the old Bibles.

Among all the previous translators and revisers, the debt of the 1611 Bible is greatest to William Tyndale. In this respect it has been said that his "work fixed once for all the style and tone of the English Bible, and supplied not merely the basis of all subsequent Protestant renderings of the books

(with unimportant exceptions) on which he laboured, but their very substance and body, so that those subsequent versions must be looked upon as revisions of his, not as independent translations" (Pollard). Another authority asserts that "the history of our English Bible begins with the work of William Tyndale, to whom it has been allowed, more than to any other man, to give its characteristic shape to the English Bible. Tyndale's translation may be described as a truly noble work. Surely no higher praise can be accorded to it than that it should have been taken as a basis by the translators of the

Authorized Version, and thus have lived on through the centuries up to the present day " (Westcott).

Second in importance is Miles Coverdale. Compared with William Tyndale, he was "a man of far less scholarship, but of an equally happy style" (Pollard). He had "a certain delicacy and happy ease in his rendering of the Biblical text, to which we owe not a few of the beautiful expressions of our present Bible" (Westcott).

These few historical and critical observations are absolutely necessary to understand the scope of our indebtedness to Bacon, if he indeed

had anything to do with the 1611 Bible. His case was much like Miles Coverdale's; he could not compete in mere philological and theological erudition with William Tyndale or many of the forty-seven translators appointed by King James the First; but in "delicacy and happy ease" of handling the English language, nay, in poetic diction, mastery of style, stately rhythm of movement, as well as in depth of thought, intensity of feeling, and enthusiastic religious inspiration, there was not a single one of them, Tyndale and Coverdale not excluded, who was not left standing in the valley, while

he was climbing the solitary peaks of the highest Wisdom and Art. It cannot be denied that the 1611 Bible, leaving its scholarship aside, is such a unique work of the highest art, only equalled, or probably even surpassed, in this respect, by Shakespeare's inimitable Plays. It is this fact which makes me inclined to accept the hypothesis that Bacon was its final reviser.

In order to understand how far his part in this revision went we must now consider the principal facts regarding the origins of the "Authorized Version." The forty-seven translators were divided into six "companies," grouped around

the principal centres of ecclesiastical authority and secular learning, two being of Westminster, two of Cambridge, and two of Oxford, and each containing from seven to ten members. To each of the companies a certain number of the books of the Bible were apportioned, and further divided among the individual scholars for translation. The whole undertaking occupied seven years from start to finish, of which about half was expended upon preliminary discussions and private research, and the latter half was taken up by the actual work of translation and preparation for the press. The whole

work of translation being finished, three copies of the whole Bible were sent from Cambridge, Oxford and Westminster to London. "A new choice was made of six [*read* twelve] in all, two out of each company, to review the whole work, and extract one out of all three to be committed to the press. For the dispatch of which business they went daily to Stationer's Hall, and in three quarters of a year finished their task" (Walker). From another source we learn that Bilson, Bishop of Winchester, and Miles Smith, afterwards Bishop of Gloucester, "after all things had been maturely weighed and

examined, put the finishing touch to this version."

In King James's outline or programme of the work, he had cleverly sketched out the proceedings in such a way that the translation should in the first place be made by "the best learned in both Universities, after them to be reviewed by the Bishops and the chief learned of the Church, from them to be presented to the Privy Council, and lastly to be ratified by his royal authority." Now the most curious part of the whole story is that, up to and including the so-called final revision by the Bishops of Winchester and Gloucester, the

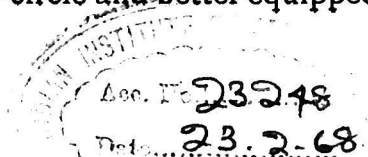
general course of events is perfectly clear, and has been historically established; but as soon as the work has left the hands of the Church dignitaries, all becomes a mystery.

Neither of the Privy Council's part in the matter, nor of the King's final approbation, has there been found any historical trace, except perhaps for the latter the words "Appointed to be read in Churches" on the title-page, and the phrase "Authorized Version" by which the Bible is generally known. And yet, it is inconceivable that the last part of the King's programme should have been

entirely disregarded. There seems no other explanation left than that, once out of the hands of the Bishops, they lost all control over the work. The records cited up to now are all from ecclesiastical sources. At this point they cease to flow, till the Bible appears as a finished product from the press of one "Robert Barker, Printer to the King's Most Excellent Majesty" as he is called on the title-page.

It is during the final process, then, that Bacon may very well have come upon the stage, and played his part, not to the great public, but to the King's private audience. He was at the time

quickly rising in the royal favour. Whatever others may say or think of King James's intellectual endowments, he prided *himself* on being somewhat of a theologian and an author, and he undoubtedly recognized in Bacon a man of literary genius. If we have to admit that King James's propensities would not allow him to leave the Bible, as presented to him by the Bishops, severely alone, but would force him to let his critical eye run over the whole version, the next step is to admit that, outside the pale of ecclesiastical circles, there stood no man nearer to his court-circle and better equipped



to advise him and do the "final revision" for him than his Solicitor-General of four years' standing, who had acquired national fame as a Master of English, and world fame as a philosopher by his *Essays* (first edition, 1597), the *Advancement of Learning* (1605), and the *Wisdom of the Ancients* (Latin, 1609).

This really "final revision" must have been pretty thorough, but entirely restricted to emendations of a purely literary character. Bacon's reverence for the "Word of God" was as deep and sincere as that of any of the official translators. He would not have touched the

scholarly rendering except insofar as a happier word or phrase, or a purer synonym suggested itself, as a change in style, a stronger or a statelier rhythm would improve the literary quality to his sensitive ear. Still, the revision, even of this limited scope, must have been pretty thorough. The high perfection the "Authorized Version" has attained as a work of literary art, and the unity it exhibits as such throughout the whole bulky volume, can never be satisfactorily explained without the hypothesis of a "final revision" by one single Mastermind.



The way in which the translation had been made, by six companies and forty-seven individual translators, of whom the great majority must have possessed only mediocre literary and poetical talents, is all against the art and unity shown by the printed Bible and proven through the coming centuries. Even the labour of the twelve reviewers and the two so-called final revisers, limited as they were by profession and inclination to philological and theological considerations, could not elevate the text from mediocrity to a work of genius. How the labour of translation and revision went on,

John Selden, a near contemporary, has described in his *Table Talk*. "The translators in King James's time took an excellent way." Indeed, for the practical, limited purpose they had in mind, namely, to obtain a text as faithfully literal to the original as possible, a better course could not have been chosen. "That part of the Bible was given to him who was most excellent in such a tongue (as the Apocrypha to Andrew Downs) and then they met together, and one read the translation, the rest holding in their hands some Bible, either of the learned tongues, or French, Spanish, Italian, etc. If they found

any fault they spoke; if not he read on."

But the art and unity of the 1611 Bible has to be explained somehow. We may not in these days leave it unexplained as an insoluble mystery or as a providential miracle, or again leave the question open as does the following historian. "Whether the wonderful felicity of phrasing should be attributed to the dexterity with which, after meanings had been settled, and the important words in each passage chosen, either the board of twelve or the two final revisers put their touches to the work, or whether,

as seems more likely, the rhythm, first called into being by Tyndale and Coverdale, re-asserted itself, after every change, only gathering strength and melody [of itself, or by miracle?] from the increasing richness of the language, none can tell. All that is certain is that the rhythm and the strength and the melody are there " (Pollard).

A nation's language does not grow of itself; only her men of genius make it grow. A book cannot gain in rhythm, strength and melody of itself, a literary genius must bring that about. Bacon-Shakespeare was such a genius, the true creator of modern English. He was the

only, one of his time, great enough in every sense, to have produced what we have before us in the Authorized Version. Tyndale's and Coverdale's English may have been all that could be desired or expected of their time, but admittedly it cuts a poor figure when laid alongside the Authorized Version. And even if we allowed it to have had an all-powerful influence over the new version so as to give it that high quality of art, which it possesses, the unity of the whole work as such has not yet been accounted for.

We have the example of the *Bishop's Bible*. The method of its production was virtually the same

as that of the 1611 Bible. The initiative for it was taken by Archbishop Parker, who wished to improve on the authorized *Great Bible*, and in this way to challenge the ever-growing popularity of the Calvinistic *Genevan Bible*. The method followed was "by sorting out the whole Bible into parcels and distributing these parcels to able bishops and other learned men, to peruse and collate each the book or books allotted to them." And just as the later translators of the Authorized Version declared their intentional dependence on previous versions in the words, "truly we never thought from the beginning,

that we should need to make a new translation, nor yet to make of a bad one a good one, but to make a good one [*i.e.*, the *Bishop's Bible*] better, or out of many good ones, one principal good one, not justly to be excepted against; that hath been our endeavour, that our mark"; so also the translators of the *Bishop's Bible* took as one of their rules, "to follow the common English translation [*i.e.*, the *Great Bible*] used in the churches, and not to recede from it, but where it varieth manifestly from the Hebrew or Greek original."

Yet what was the result? Here is the criticism delivered on it by

a modern scholar : “ The detached and piecemeal way in which the revision had been carried out naturally caused certain inequalities in the execution of the work. The different parts of the Bible vary considerably in merit, the alterations in the New Testament, for instance, showing freshness and vigour, whereas most of the changes introduced in the Old Testament have been condemned as arbitrary and at variance with the exact sense of the Hebrew text” (Henson).

The question therefore is, how is it that the *Bishop's Bible* shows such “inequalities” in “merit, freshness and vigour,” whereas the

Authorized Version exhibits a marked unity of "strength, rhythm and melody," while both versions were carried out in essentially the same "detached and piecemeal way"? Again the answer can be no other than that one single Master-mind superintended the "final revision" of the whole Bible in the latter case.

In support of the qualities of high art and unity of execution of the Authorized Version, I may conclude by quoting the words of Professor Arthur Quiller-Couch of Cambridge :

That a large committee of forty-seven, not one of them outside of this

performance known for any superlative talent, should have gone steadily through the mass of holy writ, seldom interfering, seldom missing to improve ; that a committee of forty-seven should have captured (or even should have retained and improved) a rhythm so personal, so constant that *our Bible has the voice of one author speaking through its many mouths* : that is a wonder before which I can only stand humble and aghast.¹

The wonder disappears when the Bacon editorship is accepted.

¹ Quoted from *Theosophy in Australia*, April 1917, page 4.

2. THE NUMBER-PLAY

There now rests the question, are there any proofs for the contention that it was Francis Bacon who was the Master-mind that gave the Authorized Version its rightly admired final shape; in other words, has Francis Bacon left his finger-prints on the 1611 Bible in token of his handiwork, as he has done on the Shakespeare Works? Apparently he has! But there is also a sharp contrast—the scarcity of such marks, one or two only, as discovered so far; and their limitation to the anagram and clock-ciphers. The explanation I have to offer for this contrast is that, as

remarked before, Bacon's reverence for the "Book of God" was such that it did not permit him to subject its printing—even if he could have controlled it as absolutely as he did in the case of the Shakespeare Folio of 1623—to the same manipulations as the latter volume. Furthermore, it was not comparable in any way to the other book as regards his authorship. His task had only been to give it the "final touch" of genius. It would therefore suffice if he left only one or two irrefutable marks on it of his having had a hand in it. And I think with others that that one signature of his is found in the 46th

Psalm, on the folio-sheet marked by the printers Ddd3 which is somewhere near the middle of the volume. In order fully to appreciate the subtleties of the anagram and clock-ciphers involved in it and incorporated into this one page—to be exact, in its left-hand column—the following typographical description from the bibliographical introduction to the tercentenary edition may serve as a basis :

The text of the Bible is printed in black-letter with the inserted words (now printed in italics) in small roman, and roman type is also used for the summaries at the head of each chapter, for the subject head-lines at the top of

each page, and for the references to parallel passages in the margin ; the alternative renderings in the margin are in italics. The text is printed in double columns enclosed within rules, with ornamental head-pieces, and a few tail-pieces, and capitals at the beginning of each chapter and psalm.

This description is not quite complete ; a few details are omitted : (1) the headings of the chapters and psalms are in larger roman capitals and numerals, (2) the numbering of the verses and of the summary contents of the chapters and psalms are in arabic numerals, (3) the musical directions, or the instructions to the musicians at the

beginning of the psalms, and at the end of some verses, which do not really belong to the "Word of God," are nevertheless printed in black-letter, (4) the printer's signature in the right-hand bottom corner of some of the pages is also in black-letter.

Folio Ddd 3, 1611 Bible

16 In stead of thy fathers shall bee thy children, whom thou mayest make princes in all the earth.

17 I will make thy name to bee remembered in all generations : therefore shall the people praise thee for ever and ever.

P S A L. XLVI.

1 The confidence which the Church hath in God. 8 An exhortation to behold it, Lo the chiefe Musician for the sonnes of Korah, a song upon Alamoth.

GOD is our refuge and strength : a very present helpe in trouble.
 2 Therefore **will** not we feare, though the earth be removed : and though the mountaines be caried into the midst of the sea.

3 *Though* the waters thereof roare,
and be troubled, *though* the mountaines
shake with the swelling thereof. *Selah.*

4 *There is* a river, the streames wher-
 of shall make glad the citie of God : the
 holy place of the Tabernacles of the
 most High.

5 God *is* in the midst of her : she shall
 not be moved ; God shall helpe her,
and that right early.

6 The heathen raged, the king-
 domes were "mooved" : he uttered his
 voyce, the earth melted.

7 The LORD of hosts *is* with us ;
 the God of Jacob *is* our refuge. *Selah.*

8 Come, behold the workes of the
 LORD, what desolations hee hath
 made in the earth.

9 He maketh warres to cease unto
 the end of the earth : hee breaketh the
 bow, and cutteth the **speare** in sunder,
 he burneth the chariot in the fire.

10 Be stil, and know that I *am* God :
 I will bee exalted among the heathen,
 I will be exalted in the earth.

11 The LORD of hosts *is* with us ;
 the God of Jacob *is* our refuge. *Selah.*

P S A L. XLVII.

The Nations are exhorted cheerefully to entertaine the Kingdome of Christ.

Lo the chiefe musician, a psalme for the sonnes of Korah.

O Clap your hands (all ye people :) shoute unto God with the voyce of triumph :

2 For the LORD most

On the preceding pages I have as nearly as possible reprinted in modern type the left-hand column of the Folio of the 1611 Bible which particularly concerns us. The only deviation from the original text I have permitted myself to make is the printing in black type of the three words Will Shake-speare, and the placing of the centre-word "moved" between quotation marks.



More than once I have had occasion to refer to the clock-cipher¹ as to a number-play, and as such it has of course to be played

¹See THE THEOSOPHIST, September 1939, page 529.

according to certain definite rules, without which any game would end only in chaos or caprice. Now the rules that govern our game in this case are that for the time we take into account only *the black-letter text in its strict sense as the Word of God*; in other words, that we leave out of count (1) the arabic numerals, (2) the roman and italic type, (3) the ornamental initial capitals, head- and tail-pieces, (4) the black-letter musical directions, including the word "selah," and the printer's signature at the bottom of some pages. Having laid down these rules, we proceed with our game.

I." Counting from the top of the column, the *52nd* word is *Will*.

II. Counting from the beginning of the Psalm, the *42nd* word is *Shake*.

III. Counting from the bottom of the column, the *61st* word is *Speare*.

So that we find here, in one of Bacon's "several" anagram-ciphers, the signature of *Will Shakespeare*.

We now turn to the clock-cipher for confirmation, and we find it in the fact that the number-value of

$$\textit{Will} = 52$$

$$\textit{Shake} = 42$$

$$\textit{Speare} = 61$$

That our play has been strictly according to the rules can be easily verified in any ordinary modern Bible, Authorized Version, if one only takes into consideration that the column in the 1611 Bible begins with verse 16 of Psalm 45, and ends with the words of verse 2 of Psalm 47, "For the Lord most." One should further take into account that the roman-letter words in the text of the old edition are italicized in the modern Bibles. There is also some difference in the spelling, of course. For example, the word "spear" is spelt "speare" in the 1611 Bible.

I do not think that an unbiased student can deny that it is asking too much of one's credulity to believe that accident or coincidence can have arranged such a threefold confirmation of a rational message by an equally rational mathematical construction. We have first the rational intimation of the three parts of the name of a famous contemporary Author within the small compass of one Psalm, translated from the Hebrew, consisting of 187 words, or within the still smaller compass of a middle portion of that same Psalm totalling only 133 words. But besides, we have an absolutely independent

mathematical device, which, by the number-values of the three parts of the author's name, gives us the ordinal numbers that exactly define the position of the various parts of the name among the total of 244 words in the whole column. Finally, as if completely to disperse any remaining vestige of doubt whether Francis Bacon is indeed Will Shakespeare, we find that the total number of black-letter words in the Psalm gives us the number-value of

Francis Speare-shaker = 187

while the number of words in the middle portion, spelling Will Shakespeare, gives us the number-value of

.. *Your man Bacon = 133*

As to the total number of words in the column, which is 244, I can only say that I have not carried out my calculations beyond the number 200, but even so, our play is not yet finished.

As is the case in many games, one may vary the rules according to the needs, sometimes making them stricter, sometimes leaving more freedom. We will now do the same in our number-play, and make a shift by including in our count the words in small roman type, which form part of the English text, though not of the original Hebrew.

I. If we now count from the beginning of the Psalm, the *46th* word is *Shake*.

II. And if we count from the end of the Psalm, the *46th* word is *Speare*.

III. The third member in this play is furnished by the Psalm itself, which is the *46th* of its number.¹

One more shift. The Psalm consists of 201 words, including the roman-letter words. Dividing it in two halves, counting 100 words from the beginning, and 100 from

¹ I owe these three particulars to the *American Baconiana*, serial number 5, Nov. '27—Febr. '28, p. 298. All the others are of my own finding.

the end, there is one word left in the middle, which is the word "moved." Well, let us have it moved, that is removed from the text, or in any case let it—the axis as it were around which our play revolves—not take part itself in our play. Then, the Psalm consisting of twice 100 words, reminds us in the first place of

Francis Bacon = 100

In the second place it gives us the number-value of

Your man Francis Bacon = 200

100

100

In the third place, counting 155 words from the beginning of the

Psalm, (not counting the word "moved," mind!) we shall have spelt Will-Shake-speare, the number-value of which is

$$\textit{Will Shakespeare} = 155$$

In the fourth place, counting 187 words from the end of the Psalm, we shall have spelt Will Shakespeare backwards (speare-Shake-Will), while we have seen that the number-value of

$$\textit{Francis Speare-shaker} = 187$$

Finally, making our last shift back to our former rule of taking into account only the black-letter words, but still discarding the word

“ moved,” and counting now from Shake to Speare, or backward from Speare to Shake, that is, as it were connecting up the two halves of the name, we count in all 103 words, while the number-value of

$$\text{Shakespeare} = 103$$

It has been objected that such “shifts” are inadmissible as proofs, being mere “tricks” by means of which one can prove all and everything, and thereby prove nothing. The objection cannot be allowed to pass. The opposite is true. The shifts make former proofs doubly proved, if only they are made according to definite rules, derived

from the play itself, as in the case of the including or excluding of the roman-letter words, or made plausible by the play, as in the case of the subtle indication implied in the meaning of the middle word of the Psalm.

It is perfectly unreasonable and illogical to ask for double or triple proofs that confirm each other in a cross-wise way, while refusing to allow the player to shift his position so as to meet new requirements. When taking account only of the black-letter words, we have exhausted all possibilities by counting from the top and the bottom, etc., there must of necessity

be made a shift by taking into account the roman-letter words, in order to obtain new figures that may bring into play new factors, and thus confirm old data. Such cipher-play is not like a tread-mill, which goes round and round in a deadly monotony about an immovable centre, without getting anywhere, but is essentially a free play with ever-shifting rules and objects, as varied as real life, and as re-creative.

I have said that Bacon's signature is found in one or two places of the 1611 Bible. I am however not so sure of the other cases as I am of this one. The words Will,

Shake, and Speare, within the limits of one chapter or Psalm, are found in two other places of the Old Testament.

Isaiah, II, 3 . . . We *will* walk in his paths . . . 4 . . . And they shall beate their swords into plowshares, and their *speares* into pruning hookes . . . 19. For feare of the Lord, and for the glory of His Maiestie; when hee ariseth to *shake* terribly the earth.

Joel, III, 10. Beate your plowe shares into swords, and your pruning hookes into *speares* . . . 16. The Lord also shall roare out of Zion, and utter his voice from Jerusalem and the heavens and the earth shall *shake* . . . 21. For I *wil* (*sic*) cleanse their blood.

I, have as yet not been able to find cross-confirmatory proof by other ciphers or devices, that these are indeed intended for signatures of Francis Bacon, except perhaps the following circumstance. We know that one of the means Bacon employed to draw attention to his secret cipher messages, is a so-called misprint. Now there is a very marked one in the book of *Micah*. On the back-side of the sheet, marked by the printer Gggg2, there should be the heading *Micah*, just as there is on the back-side of the preceding sheet marked Gggg, and on the following sheet marked Gggg3. Instead, we find on the

back-side of sheet Gggg2 the exceedingly remarkable "misprint" *Joel*.¹) Why "Joel" of all the books of the Old Testament? There would have been more reason indeed, if it were really an accidental misprint, to find the immediately preceding or following book cropping up here between two Micahs. But no, it must be Joel, which is separated from Micah by Jonah, Obadiah and Amos. If there is any reasonable explanation for the substitution of Joel for Micah, it is that on the page thus "marked," we find the second half of Shakespeare's name.

¹ I owe this fact also to the *American Baconiana*, serial number 5, p. 300.

Micah (Joel), IV, 3. They shall beate their swords into plow-shares, and their *speares* into pruning hookes.

And in the margin there is the reference to the corresponding text in Joel, as we find in Joel the marginal reference to the corresponding place in Isaiah.

But the second half of Shakespeare's name is not found on the marked page. The false heading therefore must mean simply, "Look in Joel for the full name of Shakespeare," though it remains unexplained why the reference is made to Joel in preference to Psalm 46, where the proofs and counter-proofs are so much more convincing.

There is yet another possibility ; the false heading may have been inserted for the purpose of drawing special attention, not only to the false name Joel, but also to the suppressed name *Micah*, the number-value of which is

$$Micah = 33 = Bacon$$

Micah, however, could not serve the whole purpose, because it provided only half of Shakespeare's name. For this reason the reference, by an extraordinary misprint, to Joel was necessary, the ordinary reference in the margin conveying nothing of a secret or intended message, of course.

Some are certain to ask why Bacon should not have manipulated the texts of Joel and Isaiah in the same way as he has apparently done that of Psalm 46, so as to leave us in the other two books also a clear signature or mark of his handiwork. I have given the answer already ; because of his reverence for the Book of God, which might permit him in one place, probably with very little manipulating, to leave his finger-print, but kept him from repeating the experiment elsewhere, when too much manipulating was probably needed. Besides, the cross-confirmation of anagram- and clock-ciphers in the

case of the Psalm gave such overwhelming proof, in my opinion, that this one case by itself may have seemed to Francis Bacon all-sufficient. For these reasons I cannot share the optimism of those who hope still to find many more similar indications of Bacon's workmanship in the black-letter Bible of 1611, except what the head- and tail-pieces may teach us in this respect. But this is another story.

APPENDIX A

THE CLOCK-CIPHER

In his biliteral cipher Francis Bacon tells us : "We have devised six [ciphers] which we have used in a few of our books. These are the (1) Biliteral, (2) Word, (3) Capital Letter, (4) Time, or as more oft called Clock, (5) Symbol, and (6) Anagrammatic" (p. 118). We shall here occupy ourselves with the fourth cipher only. Arrange the letters of the alphabet around the face of a clock so that each

covers one hour of the whole day of twenty-four, for in Bacon's time the *i* and *j*, as well as the *u* and *v* were still interchangeable.

In this clock-cipher the corresponding number is substituted for each letter in a word or name, and the total taken. For example:
Francis = $6 + 17 + 1 + 13 + 3 + 9 + 18 = 67$,

and

Bacon = $2 + 1 + 3 + 14 + 13 = 33$,
 therefore

Francis Bacon = $67 + 33 = 100$.

CLOCK CIPHER
OR
TIME-COUNT

INSTITUTE
Acc. No. 23248
Date 23.2.68
C. 14

