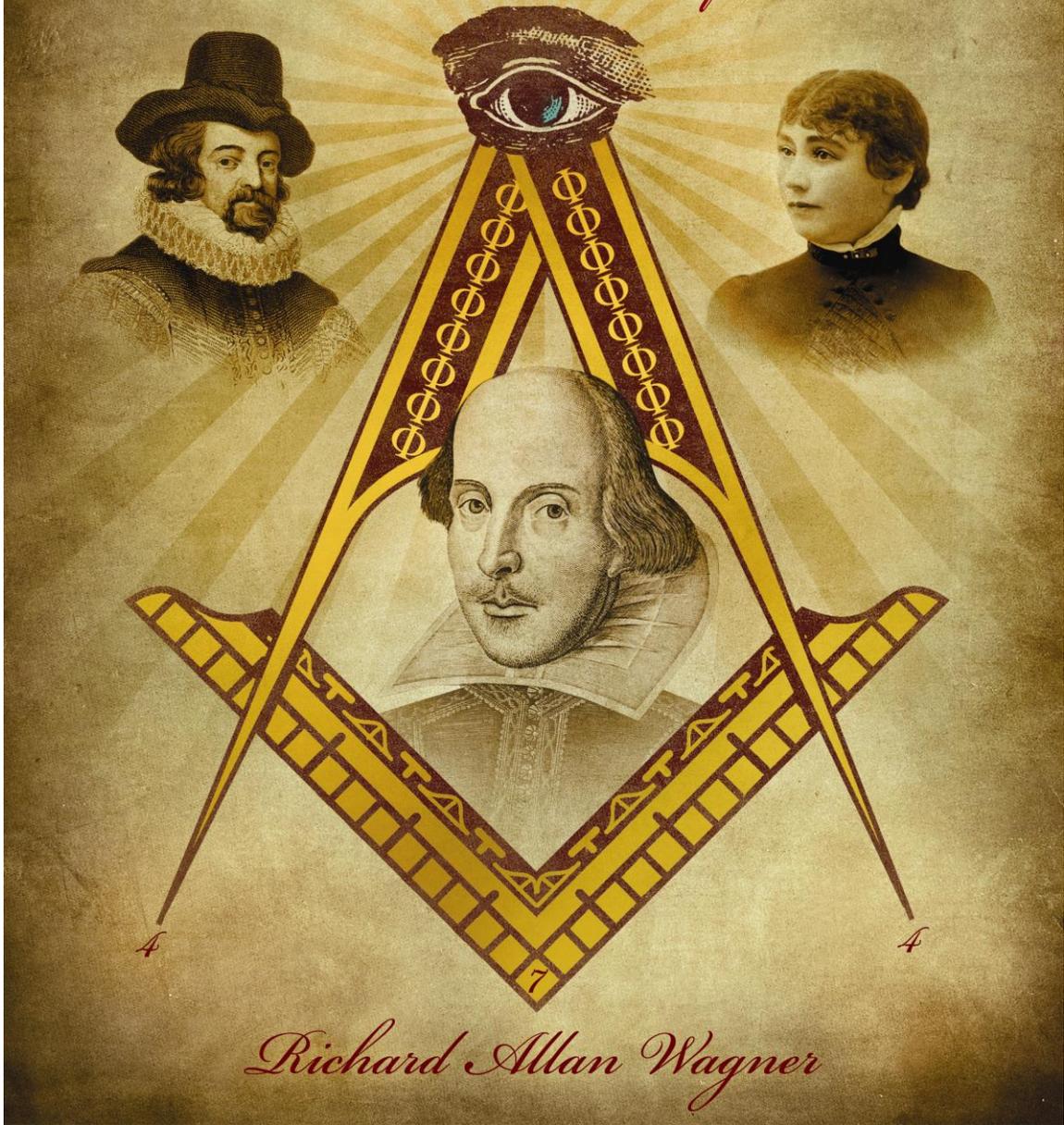


*The  
Lost Secret  
of William Shakespeare*



*Richard Allan Wagner*

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**Special Note:**

**An asterisk \* indicates an endnote. To read an endnote refer to Source**

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## Introduction

The writing of this book started in 1999 when I was beginning my research on the late heiress Sarah Winchester. At that time I had no idea where the research would lead. I had no preconceived notions about Mrs. Winchester nor did I have the slightest idea that she would lead me on an extraordinary journey of discovery that has transformed my life.

Originally, this was going to be a book about Mrs. Winchester and the remarkable mansion she had built in what is now San Jose, California—now known as “The Winchester Mystery House,” California Landmark number 868. As my research progressed, I clearly saw that the “House” was ingeniously built to serve as a multi-faceted puzzle. Mrs. Winchester had cleverly written a concealed story into the very fabric of the House’s architecture. Everywhere, in and about the House, she left a brilliantly crafted trail of distinct clues—clues for the “initiate”—the pure, unbiased seeker of truth.

My journey of initiation started with baby steps: here and there— sudden flashes of insight—stunning bursts of epiphany—eureka moments of discovery that gradually became more frequent and revealing—just as Sarah Winchester had planned. Gradually, over the years, the story began to unfold.

I found Sarah had been a Theosophist, a Rosicrucian and a Freemason (yes, there were women Freemasons during Sarah’s time). Her House is saturated with Rosicrucian and Masonic symbolism. Also, her overwhelming display of specific numbers show an

unequivocal pattern—a code for the initiate to read and understand. Moreover, the strange symbols and mysterious references to Shakespeare in some of her stained-glass windows reveal her thoughts and the amazing role she saw herself destined to play on the earthly stage.

My research intensified, taking me to Sarah’s birthplace in New Haven, CT. For years I scoured the historic archives, digging deeper into the recesses of her enigmatic life than anyone had previously done—resulting in a series of breakthroughs. One of the most significant breakthroughs came in January of 2005. School records (dated 1849) revealed that Sarah had been a classmate of Susan and Rebecca Bacon, daughters of New Haven’s highly respected Reverend Dr. Leonard Woolsey Bacon (no relation to Francis Bacon).

The good Reverend’s sister, Delia Bacon, a school teacher and author, who at times resided with her brother’s family, had just uncovered evidence that the works of Shakespeare were not written by the man from Stratford on Avon. Based on her findings, Delia Bacon had proposed that the Shakespearean works were the creation of a group of England’s finest Elizabethan poets, headed by Sir Francis Bacon.

By the early 1850’s Delia Bacon was presenting lectures on her thesis to the citizens of New Haven. Thus, the environment which nurtured young Sarah’s mind was, in fact, the birthplace of the Baconian doctrine. Delia Bacon’s book *The Philosophy of the Plays of Shakespeare unfolded* (1857) had a profound impact on various prominent writers and scholars who were also skeptical about the Stratford man’s authorship of the Shakespearean plays and poems. These included Thomas Carlyle, Nathaniel Hawthorne, Ralph Waldo Emerson, Charles Dickens, Walt Whitman, and Mark Twain who wrote a scathing attack on the “Stratfordian” apologists in his book *Is Shakespeare Dead?*

As I will demonstrate in the latter section of this book, the evidence Sarah Winchester (nee Pardee) left behind clearly shows that she became a staunch adherent to the Baconian doctrine.

The Bacon connection with Sarah Winchester had been the missing KEY to her astonishing puzzle which had eluded me for years. My discovery of it now sheds new light on the most essential aspects of the mystery. The entire puzzle was finally coming together. Things I had overlooked which, all along, had been staring me in the face were now crystal clear.

Prior to my discovery of the Bacon-Winchester key, I had never considered or questioned the validity of the Stratford man's authorship of the Shakespearean works. I'd had no axe to grind one way or the other on the matter. In fact, like most people, I'd had no idea that there was ever a debate over who Shakespeare really was. Like the vast majority of people, I blindly accepted the standard orthodox (Renaissance Faire) view of Shakespeare as the man from Warwickshire who arose from the common class to become the crowning glory of English literature. I'm embarrassed to say that this was the stuff I was taught in college. But Sarah Winchester changed all of that.

The fairly simple book I was writing on Mrs. Winchester was now an entirely new deal. In fact, it was far more than I had bargained for. However, it was clear that I couldn't explain Sarah Winchester without explaining Francis Bacon—and, Shakespeare.

If I learned nothing else in college, my most prized lesson was that of Academic Discipline, which as far as I'm concerned is precisely what discovering the truth about things should be... get your facts in order by investigating all of the sources (no matter how obscure and repressed those sources might be). The reason I mention this is that, in

researching and writing this book, I started with no agenda regarding who Shakespeare was. I thoroughly investigated all of the sources—and followed where they lead.

Most people have no idea that they are unwitting “Stratfordians”—I know because I used to be one. But try to tell them that the man from Stratford wasn’t Shakespeare, and they will unflinchingly fight with you tooth and nail—it’s a knee-jerk reaction. I recall a situation with a man I once met... I mentioned the idea that the Stratford man wasn’t Shakespeare. Without thinking, his immediate response was “NO... I Just Can’t Accept That.” I responded, “Based on What?” He thought for a moment and replied “I guess you’re right. I really don’t know anything about that.” At least he was being honest. Not all Stratfordians, wittingly or unwittingly, are. When backed into a corner (with facts), most Stratfordians tend to shrug the whole thing off, saying “what does it matter who wrote Shakespeare?” Or, “I’m not really interested in who wrote the works or why they were written, I just enjoy the plays and the poetry.” As far as I’m concerned, such statements are analogous to saying “I appreciate the esthetic grandeur of Stonehenge or the Pyramids at Giza, but I really don’t care who built them, or how and why they were built.”

Works of art always tell a story. It’s the details—the background—the reasons for creating the Work that tells its’ story. Without the story there is no ART. Shakespeare is the world’s greatest example of literary art. But without knowing the WHO, HOW and WHY of the Shakespearean Work, it’s impossible to truly understand it!

Truth is rarely what you expect it to be, and it always hides in plain sight—it has to be DISCOVERED. GO... DISCOVER!

**PART ONE**

**ROYAL SECRETS  
AND THE INVENTION OF SHAKESPEARE**

# 1

## The Jeweled Mind of Francis Bacon

Upon ascending the English throne in 1558, the twenty five year old Elizabeth Tudor knew she had inherited a whirlwind of religious fervor. England was half Catholic and half Protestant. Elizabeth's Catholic predecessor Mary Tudor had allowed a reign of terror to descend on her subjects, leaving England unstable and vulnerable to its enemies. The world watched the new Queen's every move. Would Elizabeth convert to Catholicism? Who would she marry? It was all a delicate chess match, particularly with Pope Paul IV having placed a bounty on her head. Not long after her coronation, Elizabeth found an anonymous note on her pillow threatening her life and the lives of her future heirs. But the young Protestant Queen was nobody's fool. In order to keep the jackals at bay, and constantly off balance, she adopted a strategy of playing the role of a chaste, "Virgin Queen" married only to the state. It became a lifelong game she performed masterfully to the hilt—in spite of her passions.\* In truth, Elizabeth's heart belonged entirely to Robert Dudley, the love of her life upon whom she bestowed numerous privileges and the title "Master of the Horse"—a highly advantageous honor that included his own bedchamber favorably adjoining hers. \*

King Philip II of Spain maintained a close vigil on Elizabeth's activities through his watchdog ambassador Don Alvaro De la Quandra who was in daily attendance at her court. In December of 1560, De Quandra sent a letter to Philip, stating "the queen is expecting a child by Dudley." \*

On January 1, 1561, in the house of Lord Pembroke, a very pregnant Elizabeth I secretly exchanged wedding vows with Dudley (later given the title Earl of Leicester). The union was witnessed by an intimate gathering of people close to Elizabeth's court—these included Sir Nicholas Bacon, Lord Keeper of the Great Seal, and his wife Lady Anne. Although the witnesses were sworn to secrecy, news of the event managed to leak out in various ways. Those caught uttering or writing words of the hushed incident were severely punished. The 1895 edition of the *British Dictionary of National Biography* (Vol. 16, under the heading "Dudley") states: "Whatever were the Queen's relations with Dudley before his wife's death, they became closer after. It was reported that she was formally betrothed to him, and that she secretly married him in Lord Pembroke's house, and that she was a mother already. In 1562 the reports that Elizabeth had children by Dudley were revived. One Robert Brooks, of Devizes, was sent to prison for publishing the slander, and seven years later a man named Marsham, of Norwich, was punished for the same offense."\*

Twenty one days after the secret wedding, in her palace at York Place, the Queen gave birth to a son. A special arrangement had already been struck between Elizabeth and the Bacons providing the highly trusted couple would masquerade as the child's true parents, adopting him as one of their own. He was given the name Francis. The entry of his name in the birth registration book reads "Mr. Francis Bacon." Author Ross Jackson informs us "The addition of the 'Mr' in the registration book... was definitely placed there by someone for a reason... A 'Mr' before the name of a baby was contrary to all customs of registration, a signal that this was a very special baby. It was never done with any of the Bacon's other children."\* Many years later the notice "In York House" was added. \*



**Elizabeth I in maternity dress**

In due time, it was well noted that Francis bore a strong resemblance to the Earl of Leicester. There are other factors that hint at Francis Bacon's true birthright. For example, in one of her letters (still preserved), Lady Anne wrote of Francis as "his father's first chi..."—inking out the last two letters to cover up the slip. Four other children had already preceded Francis in the Bacon family. Another letter from Lady Anne regarding Francis, reads "It is not my meaning to treat him as a ward; such a word is far from my motherly feeling for him. I mean to do him good."\* A further significant

fact is that the Bacons, who took meticulous care to document their most distant family members in the Bacon family Genealogy omitted Francis in the record.\* Also, in his biography of Francis Bacon (1657) Dr. William Rawley (Bacon’s life-long friend and chaplain) makes a deliberately ambiguous reference to Francis’ birth place, stating that he “*was borne in YORK HOUSE or YORK PLACE in the Strand.*” \* Rawley’s delicate wording is a tip to the savvy reader that Bacon was given birth at the Queen’s palace at York Place—conveniently located directly adjacent to the Bacon’s quarters at York House. It was the perfect setting for the secret parental switch.

Thus, Elizabeth, the self proclaimed “Virgin Queen,” made certain her marriage and motherhood would be obscured by means of sheer suppression.\* Even her beloved Dudley dared not speak of it—although he did send a series of letters (one of which can be found in the Spanish Simancas archives) to Philip II in which he pleads with the Spanish king to use his influence to secure public acknowledgement of Dudley as Prince Consort.\*



**Elizabeth I with son Francis by Elizabeth’s favorite portrait artist Nicholas Hilliard**

Following her near fatal bout with smallpox in 1562, Elizabeth's Privy Council pressed her to provide a document that would clarify her intentions regarding succession. Accordingly, in 1563, the Queen affixed her signature to the "Act of Succession" which stated that in the event of her demise, the Crown would go to "the natural issue of her body lawfully to be begotten." This ticklish wording posed a tricky, legal problem. In order for the Crown to pass to a successor, Elizabeth would have to acknowledge both an heir and a marriage. Therefore, in 1571, she had the words "lawfully to be begotten" stricken from the document—which had the effect of cracking the door of succession open to her heirs.\* However, absolute power was the Queen's most prized possession—she would never permit herself to share it or will it to anyone.\* She was fond of saying "I keep tight collars on all my dogs."

Although Elizabeth never endowed Francis with a title or an official position at court, she kept her "Little Lord Keeper"\* close to her both in the palace and at York House, the Bacon's home adjacent to the royal residence. As long as Elizabeth lived and reigned, she provided for her son's most basic needs. His education, on the other hand, was well in keeping with that of a prince.

One of the Queen's reasons for choosing the Bacons as her son's adoptive parents was due to the fact that they were the most highly educated members of her court—thereby raising young Francis with a thorough knowledge of the Greek, Latin, Italian, French and Spanish languages. His notes and diaries indicate that he would often shift his thinking in whatever language suited his need, but generally, he did his thinking in Latin. He also acquired a thorough command of all Classical literature.

At a very early age, Francis exhibited a highly prodigious intellect. It was clear that he was a genius. He amazed everyone with his precocious, insightful wit, and an encyclopedic memory. The Queen often referred to him as “baby Solomon.”\*

Several years after Francis’ arrival, the Bacons took up residence at Gorhambury House at St. Albans.\* The Queen made frequent visits to Gorhambury, maintaining a vigilant account of her son’s progress. On one such occasion, Elizabeth made a remark to Sir Nicholas about the size of the manor: “My lord, what a little house you have gotten.” Sir Nicholas responded “Madam, my house is well, but you have made me too great for my house.”\* Afterwards, the Lord Keeper made extensive additions to Gorhambury both for the Queen’s pleasure and for his own edification.

Author Peter Dawkins describes Gorhambury Manor as “complete with white plastered external walls, colourfully painted internal walls portraying myths and wise sayings, a long gallery displaying busts of philosophers and great leaders, and an unusually west-oriented chapel, it was nicknamed ‘The Temple.’ All indications are that it was fitted out to be a Platonic or Orphic school of philosophy—i.e., not just a country retreat but also a private academy.”\* The entrance into The Temple was flanked by two pillars mimicking the porch pillars of Solomon’s Temple. In later years, Francis would make extensive use of their symbolic meaning in most of the engravings that accompany his works.

The most important purpose of The Temple was to serve as a meeting place for a small, secret group of Rosicrucian scholars who called themselves the “Knights of the Helmet.” Sir Nicholas appears to have been an early leader of the society, however, that honor was soon passed over to Francis. Author George Tudhope offers the following description of the secret group: “The first secret order to which he [Bacon] belonged was the Knights of

the Helmet, formed to promote the advancement of learning. He was chosen at a very early age, to be their leader. They adopted the ideals of the Goddess of Wisdom as their goal and built their order around the symbols of this mystical Goddess. She was known as Minerva, Pallas Athena, and Athena. This Goddess wore a helmet which was supposed to permit her to assume invisibility.

The Knights of the Helmet adopted her helmet as one of their symbols, and caused each knight to kiss his helmet as a token of his sincerity to keep his vow and obligation to the order. The Goddess of Wisdom was also known as the patroness of the liberal arts and sciences. Her main symbols were the helmet, the staff [spear] at her side, the serpent at her feet, a shield, a looking glass or mirror, and an owl. The helmet denotes invisibility; the staff, knowledge or wisdom by which the Serpent of Ignorance at her feet is destroyed; the shield was used as protection when warring against ignorance; the glass or mirror was a means of receiving and transmitting knowledge or wisdom by reflection; and the owl denoted secret wisdom.”\*



**Statue of Pallas Athena**

It should be noted that Bacon also included the god Apollo, as Pallas Athena's male counterpart as well as adopting the goddess as his personal muse. Pallas Athena was known to all as the "Spear Shaker."

It was customary for sons to attend the same schools of their fathers. At the age of twelve, Francis was sent to Trinity College, Cambridge, founded by his grandfather Henry VIII. Sir Nicholas Bacon had been schooled at Corpus Christi College, Cambridge.

Young Bacon quickly mastered the college curriculum. He had devoured all of the books in the school's inadequate library. Moreover, the student had surpassed his teachers whom he found to be stagnating in an antiquated system of Aristotelian logic and methodology. His starving mind hungered for greater knowledge both in quantity and quality. Fortunately, there were two other nearby outlets of knowledge available to him. First, his uncle William Cecil (Lord Burghley), the Queen's Secretary of State, boasted one of the largest personal libraries in Europe. Francis absorbed the entire collection. And second, there was Dr. John Dee.

Arguably the greatest scholar and progressive thinker of his day, John Dee had been a tutor to both Leicester and Elizabeth when they were childhood playmates. Now, with Bacon, he was mentoring the mind that would reshape the intellectual world. Furthermore, Dee's massive library at his house in Mortlake easily dwarfed Burghley's.\* At last, young Bacon was tapping into uncharted territory. Among his many activities, Dee was the most prominent member of the secret, underground Rosicrucian movement that, two centuries earlier, had spawned the Renaissance.

The various splintered groups of Rosicrucians throughout Europe were descended from the Knights Templar. Dee, more than anyone else, had amalgamated the secret Templar knowledge of mathematics, sacred geometry, architecture, art, science, and the esoteric philosophies of the ancient mystery schools—all of which the Catholic church had vehemently suppressed. For young Bacon, studying under Dee was equivalent to the proverbial child running amuck in a candy store. The knowledge gained and the lessons learned from the old master (also known as the Queen's Magician) formed one of the most crucial influences on Bacon's development, particularly with regard to the Kabbalistic science of numbers.\* Here, Dee had opened up a previously unknown dimension of the symmetric numerical systems that govern the underlying structure of the universe. Bacon now saw the world from a completely new perspective. Later he would apply this special knowledge to everything he touched.



**Dr. John Dee**

Prior to the advent of modern day democracies, the business of authoring literary work was highly treacherous and sometimes life threatening. Should the Church or a monarch decide that a piece of literature was objectionable the unfortunate author would usually face imprisonment, torture or execution. Furthermore, writing poetry and plays for public consumption was regarded as a lowly occupation. Anything having to do with theatrical production was generally looked upon as the domain of rogues and scoundrels. It was, therefore, common practice for writers to publish their work anonymously, or use pen names. In some cases, nobles would pay lower class commoners for the use of their names. Usually, such an arrangement required the commoner to pose as the actual author.

Writing was a tradition in the Bacon family. Both Nicholas and Lady Anne had written numerous books. In one instance, however, Sir Nicholas made the mistake of allowing publication of a book in which his real name was given for its authorship. The book fell to the Queen's disfavor and she denied him the high honor of being promoted to her Privy Council. Thereafter, Sir Nicholas Bacon frequently lectured his children about the pitfalls of writing under one's own name. Veiled anonymity, masks and concealment were important themes Francis clung to for the rest of his life. \*

In Elizabeth's England, actors were required to have both a license and a patron. Bacon's biological father, the Earl of Leicester, who loved the theater, was the first man to license a troop of actors for the stage. It was through his father that Bacon became acquainted with actor James Burbage who built the first theater in England.

During the summer of 1575, the Earl of Leicester lavished the Queen with an incessant array of extravagant entertainment at his Kenilworth Castle (on the River Avon) and later at his Woodstock estate. It was his last-ditch effort to win over Elizabeth's sentiments

toward acknowledging him as her Prince Consort. These Revels lasted for weeks. They included hunting, bear baiting, music, dancing, masques (theatrical plays), lavish banquets and spectacular displays of fireworks. Many historians regard the Kenilworth/Woodstock Revels as the “high watermark of Tudor culture.”



**Robert Dudley, Earl of Leicester**

One of the most impressive aspects of the Revels involved a theatrical production (featuring James Burbage) in which Elizabeth and her court were portrayed as a sort of

latter day version of Arthur and his Knights of the Round Table. The masque was designed to depict Elizabeth as an idealized goddess called the “Fairy Queen.” Flattery was, perhaps, Elizabeth’s greatest weakness. Needless to say, she was delighted with the entertainment.

In some respects, the masque resembled a poem entitled *The Tale of Hemetes the Heremyte* ostensibly written by the poet George Gascoigne who was incorrectly given credit for the masque. Gascoigne staunchly denied having anything to do with it. However, a very young and mysterious person by the name of Robert Laneham is thought to have been the masque’s true author, producer and director. Clearly, Leicester had the utmost confidence in him. There is much evidence to show that the youthful and enigmatic Laneham was none other than Bacon himself. This was his first success as a playwright. He was definitely in his element. And, of course, Laneham or “lean ham” was one of the earliest pen names used by Bacon.\* Author Ross Jackson states: “The theme of the Kenilworth/Woodstock entertainment was a lofty one that would dominate all of Bacon’s future work under all the various masks he used, and would inspire others to follow his lead. This event signified nothing less than the launching of the English Renaissance in literature, though the fact would not be realized until it was all over many years later. And it was all started by a 14 year old boy.”\*

Francis and his elder foster brother Anthony were virtually inseparable. Anthony was completely devoted to Francis who often referred to his brother (in letters and other documents) as “my comfort and consort” and “my second self.” Until his death in 1601, Anthony Bacon was his brother’s secretary and chief collaborator.\* The various antics and theatrical activities of the Bacon brothers were a constant cause for concern to their

puritanical mother. Lady Anne regarded everything related to poetry and theater as the devil's work. It is no wonder that she consistently scolded and wrote to them "not to Mum, nor Mask, nor sinfully Revel."\* Her disapproval of writing poetry and plays is another reason Francis was reluctant to put his name on his works.

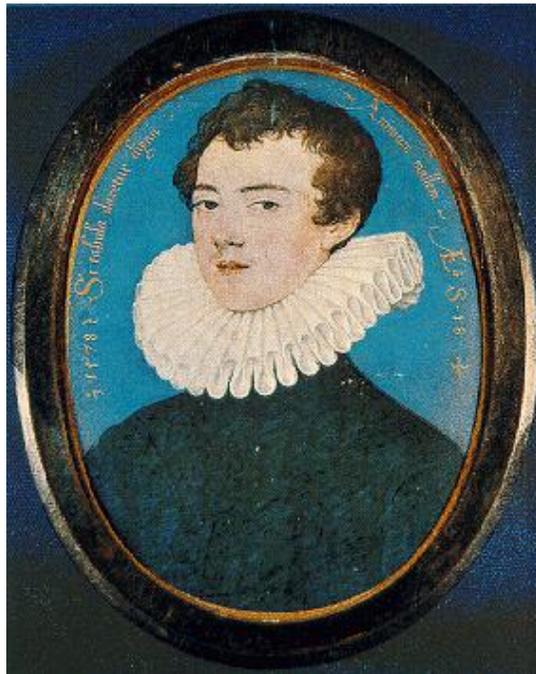
During the year following the Kenilworth/Woodstock Revels, the Bacon brothers were enrolled for further education at Gray's Inn. The Inns of Court were, in essence, the finishing schools of the nobility. There, the young nobles were schooled both in law and how to properly conduct themselves in the Royal court. Although Francis quickly mastered all facets of the law, he had no interest in its practice. His passions lay elsewhere. In a letter to his uncle Burghley, he declared "I have taken all knowledge as my province."\* This idea formed the genesis of an intellectual revolution Bacon called the "Great Instauration" (great restoration) in which he would revive the great literary and scientific spirit that had been the hallmark of the Classic Greco-Roman culture—and he would catapult it to still greater heights.

At the age of 15, Bacon discovered the truth about his royal heritage. He was shocked, to say the least. In order to take the heat off the matter, Elizabeth sent Francis on an extended trip to the Continent. While abroad, he would study the customs of other countries and further expand his education. She even gave him a somewhat ceremonious send off. To those who were not in the know, the spectacle of the Queen overseeing the departure of this teenage commoner who kissed her hand must have raised a few eyebrows. \*

Upon his arrival in France, young Bacon wasted little time acquainting himself with the leading scholars and poets in the land. Of particular interest was the French "prince of

poets” Pierre de Ronsard who had assembled an eclectic group of poets, scholars, and linguists called the *Pleiade*.<sup>\*</sup> Much like Bacon, Ronsard was dedicated to the advancement of knowledge. He also used his poetry as a medium for building and transmitting a new, more sophisticated French language. For the most part, the process involved the mixing and splicing of the prefixes and suffixes of different Greek, Latin, Italian and Spanish words. Bacon was so impressed with the simplicity of Ronsard’s methods that he decided to apply them to his own revamping of a highly primitive English Language.

The French were enamored with Bacon’s stellar intellect. They referred to him as “the jeweled mind,” and “the man who knows everything.” Elizabeth sent the artist Nicholas Hilliard to France to do a painting of her son. Bacon’s brilliance inspired Hilliard to such an extent that he inscribed the words “would I could paint his mind” around the border of the painting.



**Francis Bacon by Nicholas Hilliard**

Much of Bacon's stay in France was spent as a guest of Henri III, King of the Navarre Province (later Henri IV of France). Despite his constant vacillation between Catholicism and Protestantism (for political reasons) Henri was a closet Rosicrucian. He was popular with his subjects who considered him to be a good and enlightened King. Bacon's admiration for Henri would later be revealed in one of his plays.

The court of Navarre proved to be a fertile setting for Bacon's numerous projects. Using the pseudonym Pierre de La Primaudaye, he put the finishing touches on his *L'Academie Francaise* ("The French Academy"),\* a piece on which he had been laboring for some time. It turned out to be the world's first encyclopedia. The *Academie* cleverly emulated Plato's style of dialogue in which the principle dialectician is named Achitob (instead of Socrates). Of course, Achitob is a sly anagram using the Kabbalist "Atbash Cipher"—reversing the letters by starting with the last letter, then the first, back-and-forth until the word has been turned outside-in, arriving at Bacohit. Thus, "baco" is Latin for Bacon, and "hit" is an old, English Chaucerian word meaning "hid" or "hide"—hence, **Bacon hid.**

*The French Academy* saw its first French publication in 1577. Later, more expansive English publications were printed in 1584 and 1618. As an important note, many of the "Academie's" themes show up in some of the Shakespearean works, and the writing style is undeniably that of Bacon.\* Author and scholar William T. Smedley states: "A comparison between the French and English publications points to both having been written by an author who was a master of each language... The marginal notes are in the exact style of Bacon. "A similitude"—"A notable comparison"—occur frequently just as the writer [Smedley] finds them again and again in Bacon's handwriting in volumes

which he possesses. The book abounds in statements, phrases, and quotations which are to be found in Bacon's letters and works."\*

At Navarre, Bacon met the great love of his life Marguerite de Valois. She was Henri's estranged wife and the daughter of Catherine de Medici. Although she was nine years his senior, Francis was head-over-heels in love with her. She was his paradigm of feminine attributes—beautiful, intelligent, educated and immensely talented. There were only four fundamental problems with Bacon's naïve and unrealistic plan to marry Marguerite. First, she was unavailable for matrimony, second, she was Catholic, third, Elizabeth sternly disapproved of such a union,\* and finally, Marguerite's feelings toward Francis were not reciprocal. The odd thing about the matter is that Bacon was more resentful of his mother's disapproval than of Marguerite's rejection.

Another significant landmark Bacon reached during his sojourn at Navarre was his acceptance into the order of Operative Freemasonry. Operative Masons were the branch of the Knights Templar who built Europe's magnificent cathedrals. Each Mason had his own distinctive mark which he would etch or engrave somewhere on the structure he helped to build. Bacon's mark consisted of the capital letters IM, which in Latin is equivalent to the English words *I am*. On the title page of the 1624 Paris publication of *The Advancement and Proficiency of Learning*, he incorporated his Operative Masonic mark into the design. It can be seen within the small oval near the bottom of the page where it rests above the Masonic square and compass—serving as Bacon's coded way of saying "I am an Operative Mason."\* In a Larger oval at the center of the title page, the fleur-de-lis is shown with a prince's coronet hovering above. It is an emblem that was symbolic of the Prince of Wales—clearly an allusion to Bacon's royal legacy.

In addition to the time spent in France, Bacon's travels on the Continent found him soaking up the rich cultures of Spain, and the various Italian city states such as Venice, Padua, and Verona. However, it wasn't all an adventurous romp. Elizabeth had also sent Francis to act both as a diplomat and spy. This aspect of performing multiple functions while venturing abroad was nothing new. Bacon's mentor John Dee had been playing the same role for many years. In fact, Dee was the original secret agent 007.\* All of his secret correspondences to the Queen bore the unique signature of an elongated, horizontal number 7 with two circles under it.



**John Dee's 007 signature**

Francis and Anthony Bacon had been recruited into Elizabeth's secret service under the tutelage of her spymaster Francis Walsingham. Because of its inherent theme of concealment and invisibility, the Bacon brothers took to the occupation of spying like ducks to water. It was Francis Bacon who created the bilateral cipher\* which became the cornerstone of encryption techniques for the English Secret Foreign Service. Centuries later, it would form the foundation of Morse code, and later, modern computer codes. Secret encrypted messages permeate all of Bacon's work.

Francis had been away for three years. One night, in 1579, he had an extraordinary dream in which the Bacon's Gorhambury house was covered over with black mortar. Soon after, he received word that Sir Nicholas had died.

Bacon arrived back in England heartbroken but much wiser. Sir Nicholas, who had been one of the wealthiest men in England, provided well for all of his children save one. Francis was left entirely out of his foster father's will. Scholars generally agree that the omission wasn't an oversight—rather, Sir Nicholas had rightfully assumed that Elizabeth would tend to her son's needs. Instead, she allowed Francis to drift near the brink of poverty, providing him only with a meager annual stipend. Ironically, it may have been a blessing in disguise. Writing through the eyes of destitution brings a wealth of uncorrupted truth to the page. Bacon wrote “most men study to live. I live to study.” Like most great geniuses, his passion for discovery and knowledge far surpassed all love of material wealth.

Gray's Inn became Bacon's home for the next few years. Its austere, quiet environment proved ideal for writing. It should be noted that a significant portion of the Inn's “Gentlemen” at that time were members of the Knights of the Helmet. Furthermore, Gray's students had a tradition of preparing for their future positions at court by literally acting out the parts they would play. Such was the nature of the Gray's Inn Revels. Author Peter Dawkins offers an apt summary: “As part of their training the gentlemen of the Inns of Court—and especially those of Gray's Inn, which excelled at it—were obliged to present each year four entertainments in a mock imitation of the royal court, complete with its entertainments, court life, and political and legal business. The young lawyers and noblemen of the Inns would create a mock royal court to which on certain days the chief officers of State, together with other nobles of the realm, including ladies, would be invited. Masquing and reveling then took place, mocking (i.e., imitating in parody) the

Queen and her court as well as each other. It was dangerous but exciting. The Christmas revels were especially to be noted.”\*

Gray’s Inn was the perfect proving ground for much of Bacon’s work. It allowed him the luxury of always having access to a highly sophisticated audience on whom he could test and hone his ideas with complete anonymity.

With the help of Anthony and an elite group of friends who he enlisted from the Knights of the Helmet, Bacon created a new, secret organization which he dubbed the Fra Rosi Crosse society. The group adopted the rituals, customs, and symbols of both the Rosicrucians and the Operative Freemasons. Eventually the Fra Rosi Crosse society would evolve into the Order of Speculative Freemasonry. Their essential purpose was to assist their “Worshipful Master” in the performance of his work.

## Essex

Elizabeth made certain her motherhood would not be revealed by stipulating that no man, i.e. doctor, would have access to her remains for examination. Thus, she effectively placed a lid of secrecy over the myth of Elizabeth the childless, virgin Queen. Besides Francis Bacon, abundant historical evidence shows that she had at least one more child by Leicester in 1567. As had been the case with Francis, the Queen arranged to have this newborn son secretly adopted by another prominent family whom she could trust.



Elizabeth I with her sons by the Dutch artist De Larray

Elizabeth placed her second son in the care of Walter Devereux 1<sup>st</sup> Earl of Essex, with his wife, Lettice, nee Lettice Knollys who was the grand daughter of Mary Boleyn, the sister of Elizabeth's mother Anne Boleyn.

The boy was christened Robert Devereux. Unlike his elder brother Francis, Robert was born to a title, 2<sup>nd</sup> Earl of Essex. He was raised at Chartley Castle at Stratfordshire. And, like Francis, Essex received his education at Trinity College, Cambridge. However, he didn't share his brother's zeal for the academic life. Instead, his interests were directed more toward military and political service, which Elizabeth and Leicester considered to be of far greater value than Francis' preoccupation with writing poetry and plays which they regarded as a frivolous pastime.

Walter Devereux died in 1576, leaving a vast portion of his estate to his foster son. Leicester, who saw many of his own traits mirrored in young Essex, decided to take a more active role in his second son's upbringing than had been the case with Francis.

Elizabeth's tactic of playing the virgin queen had, in many respects, ensnared her and those she loved, in an unfortunate trap of her own devising. Her refusal to acknowledge Leicester as her husband and prince consort created an inconsolable distance between them. Understandably, Leicester desired some semblance of a family, and his relationship with the virgin queen was not allowing it. Hence, two years after Walter Devereux's death, the Earl of Leicester married Devereux's widow Lettice—thereby making Leicester stepfather to his and Elizabeth's second son. Elizabeth was outraged at Leicester's bold move, but eventually she forgave him.

It didn't take long for young Essex to discover who his real parents were. He relished the prospect of following in his father's footsteps. Francis and Anthony Bacon also took

an interest in him, accepting him as a third brother. Years later, the Queen appointed Francis and Anthony as advisors to Essex who, in turn, became an important patron of their work.

In 1586, Leicester was placed in charge of the English forces fighting the Spanish military presence in the Netherlands. Essex (now nineteen years old) enthusiastically joined his father in the fighting, culminating with the Battle of Zutphen which turned out to be a disastrous loss for Leicester. Bacon's friend Sir Philip Sidney, who was one of England's finest poets, was killed in the Battle.

Arriving back in England, Essex was greeted with exaggerated stories of his bravery and heroism—obviously a clever piece of propaganda designed by Leicester to promote his protégé to prominence both in the eyes of the people and Elizabeth. Whether deserved or not, Essex had been propelled to stardom in his mother's court. The Queen adored him, and his father proceeded to coach him in all of the ways to gain her favor. The ultimate prize for the aging, ailing Leicester was to see Elizabeth name their second son as her successor.

Following the defeat of the Spanish Armada in 1588, Robert Dudley, Earl of Leicester died (apparently of stomach cancer). For the time being, Essex became a ward of Lord Burghley, who also held the office of the Court of Royal Wards.

Gradually, Elizabeth's grief over Leicester drew her closer to Essex, who in most respects, became his father's replacement. The Queen lavished him with many of the honors and privileges she had bestowed on Leicester. These included the prestigious rank of Master of the Horse, and ownership of the highly lucrative monopoly on sweet wines.

As Master of the Horse, Essex (like his father) was accorded the privilege of taking up residence in the chambers of Whitehall palace adjoining those of the Queen.

Privately, Elizabeth's relationship with Essex was consistent with the behavior of a doting, almost smothering mother. She spoiled him rotten, while demanding his full devotion and attention. It was a sharp razor upon which he would often tread with reckless abandon. Like his mother, Essex was vain, hot blooded, and unpredictable. Elizabeth often referred to him as her "wild horse."

Publicly, the Queen treated the Earl of Essex much the same as she would any of her many courtiers, engaging him in the same flirtatious manner as she did with those who incessantly wooed her. Unlike the case with Francis Bacon, her true relationship with her second son was a far better kept secret. Thus, her displays of affection toward Essex were commonly misinterpreted as being romantic.

Elizabeth continually indulged her second son with gifts and higher governmental status, gradually elevating him as a member of her Privy Council. His chief rivals on the Council were the Cecils, i.e. Lord Burghley and his son Robert who had previously been in perpetual opposition to Leicester's influence with the Queen.

In 1590 Essex married the daughter of Elizabeth's most loyal minister Francis Walsingham who was also opposed to the Cecils. Naturally, the marriage met with the Queen's disapproval, partly because she viewed all women as rivals, and partly because the bride was the widow of Sir Philip Sidney (Leicester's nephew). However, as had been the case with Leicester's marriage to Lettice Devereux, Elizabeth eventually cooled off.

Like his father, Essex was always eager to dash off to war, constantly defying the Queen's orders to stay at home. In 1589, he joined Francis Drake's English Armada

which sailed to Iberia in an unsuccessful bid to drive home the English advantage following the defeat of the Spanish Armada. The year 1591 found the restless Essex in command of a force sent to assist King Henri IV of France, and in 1596 he distinguished himself by briefly capturing the Spanish port of Cadiz. In truth, the event amounted to nothing less than theatrical propaganda. Nevertheless, Essex, the charmer, had become a national hero, gaining immense popularity with the English people.

Essex's celebrity only fueled his insolent behavior toward his mother. During a heated Privy Council debate, the Queen boxed his ears when he turned his back to her, prompting him to draw his sword.\* Any other man would have been dealt with quite harshly for such an act, but Elizabeth did nothing. For all his charm and potential, Essex was completely lacking in modesty, sound judgment, or any measure of statesmanship—yet, he fully expected to be England's next ruler.

In addition to the double dealing Burghley and his treacherous son Robert Cecil, Essex's list of enemies was steadily growing. Even Bacon's close friend Sir Walter Raleigh (arguably Elizabeth's ablest seaman and soldier) began to view Essex as an impudent upstart while being forced to suffer the indignity and humiliation of serving as his subordinate officer in the Islands Voyage expedition to the Azores in 1597. The expedition had turned into a debacle when, in defiance of the Queen's orders, Essex allowed his men to pursue Spanish treasure ships without ever engaging their battle fleet. Secretly, Raleigh (and the Lord Admiral Charles Howard, Earl of Nottingham) never forgave Essex for the disgrace the incident cast on all who were involved.\*

The last straw finally came in 1599 when Essex was given command of a massive expedition to quell an Irish rebellion led by the Earl of Tyrone who refused to take on the

English force directly. Instead, Tyrone craftily adopted a strategy of hit and run guerrilla warfare which gradually took its toll on English supplies and morale. Essex's response was to permit an unauthorized truce in which he undertook to present Tyrone's demands to the English government.

Essex abandoned his army and hurried back to England, whereupon, he stormed unexpectedly into the Queen's private chamber, catching her half dressed, wigless, and quite terrified.\* He desperately tried to explain away the whole Irish mess as a plot concocted by the Cecils—an allegation that was not entirely without merit. However, this time, Essex had gone too far.

Without imprisoning her beloved second son, Elizabeth kept him in seclusion for nine months. She wanted her Wild Horse broken but not killed. In June of 1600, he was brought to trial before a special court. In an ironic twist of fate, the Queen, who had previously ignored Essex's plea to promote his brother Francis to the office of Attorney General (primarily because Francis had eloquently opposed her in Parliament over an issue regarding taxes), ordered her first son to participate in the trial as a witness interrogator. This strange scenario has mystified historians for centuries. Why would Francis Bacon be forced to assist in his brother's prosecution? The answer resides in the fact that Elizabeth sought, first, to provide the fairest possible treatment for Essex, and second, she wanted Francis to council his brother against raising the matter of succession.

No sentence was actually dispensed at the trial. However, Essex had fallen from the Queen's favor. Over time, he was given his freedom. Then, with his closest friend the Earl Southampton and a handful of supporters by his side, Essex took to the streets of London in an attempt to appeal to the people to follow him in a show of force against the

Queen. Most people simply stayed home behind closed doors and watched as the band of 200 rebels made their way through the city. Once again, Essex had totally miscalculated his ability as a leader. Elizabeth's forces quickly and efficiently crushed the rebellion, dispatching Essex and Southampton to the Tower.

This time, Essex was on trial for high treason. Again, the Queen ordered Bacon to perform in the same capacity as before. Essex's defense consisted of the allegation that Robert Cecil was conspiring as an agent for Spain against the Queen, and that he (Essex) was endeavoring to protect her. Cecil, who had been eavesdropping on the trial from behind a Flemish tapestry, stepped forth to challenge Essex's claim. Naturally, Cecil was absolved of any wrong doing, and declared to be "an honest man" while Essex was condemned.

Still Elizabeth only wanted her favorite son to be broken and not killed. After Leicester's death, she had given Essex his father's signet ring which he kept in a small leather pouch that he wore around his neck. Elizabeth devised a plan whereby Essex could save himself from the block by sending the ring back to her as a signal that he sought forgiveness. The ring never arrived, leaving a very befuddled Elizabeth no choice but to sign his death warrant.

On February 25, 1601, three strokes of the axe brought a fateful end to Robert Devereux, the blood related brother of Francis Bacon. Various historical sources give an account of the Ring being sent to Elizabeth by means of a messenger boy who naively gave it over to one of her ladies in waiting, Lady Nottingham, who gave assurance that she would faithfully see that it would be delivered to the Queen—but, instead, the Ring was conveyed into the hands of the Earl of Nottingham and Sir Walter Raleigh (both

enemies of Essex) who, upon realizing its meaning, made certain that it would never reach its destination, and that the knowledge of its arrival would remain secret. Later, when Lady Nottingham lay on her deathbed, she confessed to the Queen the role she had played in the Ring's interception. The Queen violently shook the dying woman by the shoulders, screaming "God may forgive you, but I never can."\* Many years after the incident, when it was Raleigh's turn to go to the scaffold, he confessed to his friend Robert Townson that Essex's execution was the result of a "trick" played on Elizabeth.\*

To this day, the name "Robart Tidar" (the Welsh form of Robert Tudor) can be seen carved in a wooden beam above the cell in which Essex was confined prior to his execution.



**Robert Devereux, 2<sup>nd</sup> Earl of Essex**

### 3

## Enter Shakespeare

By the early 1580's, the Great Instauration was in full swing. The Bacon brothers were perpetually coining new words which saturated the pages of the numerous plays being penned by them with the assistance of the Fra Rosi Crosse society. The Earl of Essex, who was an enthusiastic patron of their work, wrote a letter to the Queen, saying that Francis and Anthony Bacon “print me and make me speak to the world, and shortly they will play me in what form they list upon the stage.”\* Later, it would turn out to be a self-fulfilling prophesy.

Before Bacon's Great Instauration, the English vocabulary was a disjointed assortment of nearly 2000 crude words. In most of the country shires, the local dialects consisted of not more than 200 words. The English aristocracy of that time conducted their reading, writing, and learning primarily in Latin. Thus, one of the principle objectives of Bacon's project was to implement an explosion of an advanced pedigree of highly descriptive English words and phrases. Similar to the scheme of Ronsard's *Pleiade*, Bacon's new verbiage was infused into the literature produced by the Fra Rosi Crosse society. Within three decades, his works introduced more than 20,000 new words into the English language—laying the foundation for an English Renaissance that would eventually evolve into the “Age of Enlightenment.”

Bacon's "enterprise" was run much like a company in which he was the chief writer, editor, and publisher—utilizing the "studio system" of the great master artists of the early Italian Renaissance who employed apprentices to produce a rough structure for a work to which the master would apply both his finishing touches and his name.\*

Although he had spent years writing under numerous pseudonyms, Bacon's early work through his Fra Rosi Crosse circle was mostly anonymous. Gradually, due to the anonymity and sheer volume of production, it became necessary to deal with the problem of plagiarism and brazen piracy. The enterprise required a brand name. The historical record shows that Bacon did a lot of searching for the perfect nom de plume. So, just as he had adopted Pallas Athena as his muse, he decided to embrace the literal meaning of her name, Shake Spear. For important numerical reasons (to be discussed later), Bacon added an extra letter E to the name, resulting in Shake Speare. Up until the publishing of the 1623 Shakespeare Folio, the name appeared either as "Shakespeare" or as "Shake-speare." The hyphenated spelling of the name was aimed more at presenting the name as a brand name than as a surname.

For Bacon and the initiated members of his circle, the name Shakespeare was the embodiment of the goddess of wisdom, Pallas Athena, shaking her spear at ignorance. Moreover, she represented invisibility and concealment. To that end, Bacon's Shakespeare circle devised coded seals that they ingeniously displayed in the work as secret markers (similar to the marks of the Operative Masons). The two most prominent seals were the numbers 157 and 287.\* Both numbers correspond to the name Fra Rosi Crosse in the Elizabethan "Kaye" and "Simple" ciphers (to be discussed later).

Other than being a secret society, one of the most remarkable aspects of the “Shakespeare enterprise” is that it was a non-profit organization.\* Its reason for existing was to advance the Great Instauration, even in the face of financial hardship. The historical record mysteriously shows that no one named Shakespeare was ever paid (in any context) for a single play or poem. Bacon was perpetually broke because he invested all of his resources into the production of his literary “children.” Bacon regarded money simply as a means to an end, and not an end in itself. He relied heavily on loans, and support from his brother Anthony, and the loyal Herbert family (the Earls of Pembroke).

Most of the members of the Fra Rosi Crosse society were adept poets, playwrights, and scribes (experts in penmanship) whom Bacon called his “good pens.” Among these were Anthony Bacon, Ben Jonson, John Lyly, George Wither, John Davies of Hereford, Sir John Davies, and George Herbert. Other members of the Shakespeare circle included Tobie Matthew, Sir Walter Raleigh, Sir Fulke Greville, Thomas Nash, Robert Greene, George Peele, Edmund Spenser, Christopher Marlowe, the Earl of Essex, the Earl of Southampton, Sir Philip Sidney and his sister Mary Herbert, Countess of Pembroke.

The Earl of Oxford, Edward De Vere, may also have been intimate with the circle if not an outright member. A modern day group of people called “Oxfordians” believe De Vere was Shakespeare. In later chapters of this book, I will provide conclusive evidence that he wasn’t. However, De Vere was too closely related to the Shakespeare circle not to have been associated with it either directly or indirectly. Mark Anderson, an Oxfordian biographer, constantly refers to De Vere’s reputation as “a great teller of tall tales.”\* On that, there can be little doubt. There are certain incidents in De Vere’s life, and in his tall tales that are easily consistent with some of the sub-plots of the Shakespearean plays.

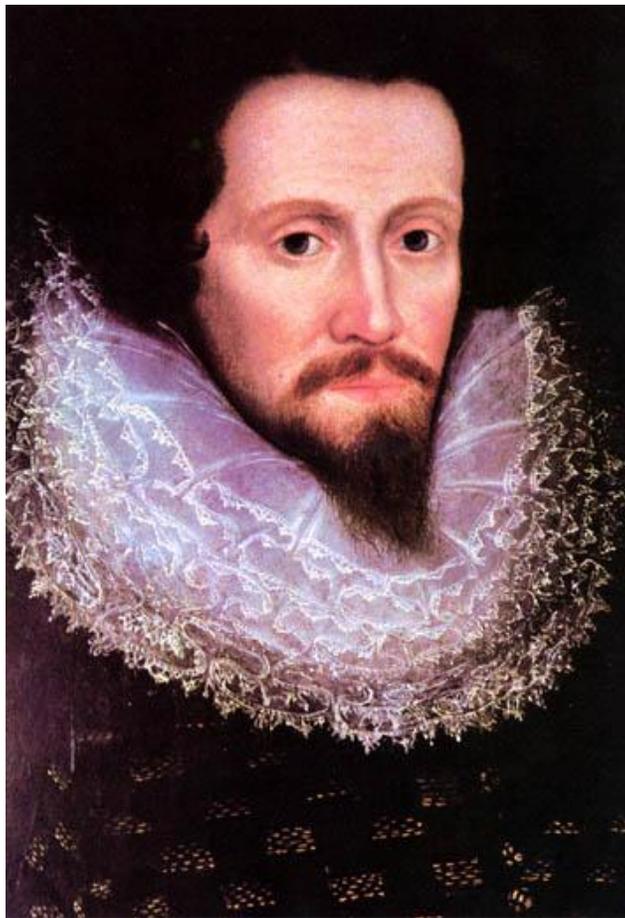
The greatest problem with De Vere as a member of the Shakespeare circle is that his pompous, truculent personality was ill suited for participation in the enterprise. He clashed with most of the circle's members. His hatred of Essex and Raleigh was well known—and his obsessive animosity toward Philip Sidney was so intense that he baited Sidney into accepting a challenge to engage in a duel to the death. Upon receiving word of the matter, Elizabeth abruptly interceded, forbidding the duel to take place.

Perhaps De Vere is remembered more for perpetrating one of history's most notorious acts of flatulence than for his writing. In his book *Brief Lives*, the biographer John Aubrey gives an account of De Vere making a grand and dramatic bow to the Queen. Aubrey writes "This Earle of Oxford, making his low obeisance to Queen Elizabeth, happened to let a fart, at which he was so abashed and ashamed that he went to Travell, 7 years. On his returne the Queen welcomed him home, and sayd, My Lord, I had forgott the fart."\* One thing is certain, whatever effect De Vere may have had (wittingly or unwittingly) on the Shakespeare enterprise would still be of little consequence.

Most of Bacon's early work was continually polished, revised, and expanded upon. For example, the composition of the Kenilworth/Woodstock entertainment matured, over time, into *A Midsummer Night's Dream*. Bacon's ideals expressed in *The French Academy*, along with his real life experience of Henri's court at Navarre became the theme for *Loves Labour's Lost*. His anonymous piece for the 1594 Christmas Revels at Gray's Inn, titled *Gesta Grayorum* provided the basis for *A Comedy of Errors*. And, on one occasion, Bacon had become indebted to a Jewish money lender (a goldsmith named Sympson) who had him imprisoned when he was unable to repay the loan.\* Anthony

came to his brother's rescue, paying off the debt. The episode inspired *The Merchant of Venice*.

In 1583 it was Anthony Bacon's turn for an extended visit to the court of Navarre. His purpose abroad was twofold: first, he was there as an agent for the English Secret Service, conveying secret political information back from the Continent to Walsingham and Lord Burghley. Second, he was tirelessly gathering anything of interest for his brother's grand project. In a letter to Anthony, Francis asks his brother to "send some new material for my private scribes." In another letter he writes "I have an idle pen or two...I pray send me somewhat else for them to write."\*



**Anthony Bacon, Age 36**

When Anthony returned to England in 1592, he found his brother ready to unleash a flurry of works for publication under the name Shakespeare. *Venus and Adonis* was the first work to bear the Shakespeare imprint. It was magnificent, but it was also (by Elizabethan standards) pornographic.

All published literature (particularly anything that was sexually suggestive) had to undergo the test of censorship. That duty belonged to the Archbishop of Canterbury who would only grant a license for publication in the unlikely event that he found the work to be non offensive. However, it just so happened that the Archbishop was none other than Dr. John Whitgift, who, years earlier, had been the Master of Trinity College, the alma mater of his dear, close friend Francis Bacon. \*

The 1593 publication of Shakespeare's *Venus and Adonis* was highly successful. From 1594 through 1602, the Shakespeare enterprise saw the publication of *The Rape of Lucrece*, and the in-quarto versions of *Love's Labors Lost*, *A Comedy of Errors*, *Richard II*, *The Merry Wives of Windsor*, *Henry VI*, Parts I, II, and III, *Richard III*, *Much Ado About Nothing*, *Henry IV*, Parts I and II, *Titus Andronicus*, and *The Merchant of Venice*.

By 1600, when the Earl of Essex was enjoying immense popularity with the English people, while surreptitiously plotting against the Queen, all of the Shakespearean plays had been well received by her, except one. *Richard II* audaciously questioned the divine right of monarchs. Moreover, it emphasized the issue of Richard's deposition and imprisonment. Overall, Bacon crafted the play so that it would logically lead to a clear comparison between Richard II and Elizabeth I. It was, of course, tantamount to treason.

The Queen went ballistic. She stormed about Whitehall Palace shouting at her courtiers “I am Richard II. Know ye not that?”\*



**Elizabeth I by Nicholas Hilliard**

As a further complication, Dr. John Hayward (one of Bacon’s good pens) added insult to injury by publishing a pamphlet with the misleading title of *First Part of the Life and*

*Raigne of King Henrie IIII*. The book quoted all of the “seditious” segments from *Richard II* in a vain appeal to the English people to rally in support of the Earl of Essex’s challenge to Elizabeth’s supremacy. The Queen instantly had Hayward subdued and imprisoned.\*

It was not Bacon’s intention to see his mother over thrown—rather it was his hope to coax the 67 year old monarch toward the realization that she wasn’t going to live forever, and finally come to grips with the issue of naming her successor. Elizabeth pressed Francis for advice on the matter. The wily old Queen loved to engage her son in the sport of verbal fencing—a game at which they both excelled. In his *Apothegms*, Bacon recounts Elizabeth’s interrogation of him. She asked him if he thought Hayward’s pamphlet was treasonous. He replied “As to treason, no...but there is much felony in it.” The Queen responded “How and wherein?” Francis explained that many of the pamphlet’s passages (especially those borrowed from the deposition scene from *Richard II*) plagiarized the great Roman historian Gaius Cornelius Tacitus.\* Actually, Bacon had grossly exaggerated the point. But since he was the secret author of *Richard II*, only he knew the extent and manner of the plagiarism. His explanation allayed his mother’s suspicions, and she let the matter go.

The Queen’s rage over *Richard II* had brought Bacon perilously close to disaster. The mere use of a pen name was now insufficient for his protection. He needed to insulate himself from all future inquiries regarding his work. It was time to enlist the services of a “front man” to pose as the ostensible author. Ideally, such a person would have to be an obscure nobody without any ties to nobility. And, he would have to come from the remote countryside.

The Elizabethan Secret Service was the CIA of its time. Upon the death of spymaster Francis Walsingham in 1590, Anthony Bacon was the most influential man in the Queen's Secret Service. Creating a counterfeit author for the Shakespeare works by means of inventing or forging various documents attesting to his alleged existence was entirely within the scope and skill of the Bacon brothers. However, there appears to be an uncanny relationship between the 14 year old Francis Bacon, the 1575 Revels at Leicester's Kenilworth Castle, and an 11 year old Gulielmus Shaksper who lived just fourteen miles downstream in the village of Stratford on the River Avon.

In his 1929 book *Law Sports at Gray's Inn*, Basil Brown suggests the distinct possibility that, during the hunting activities in the Arden Forest at the Kenilworth Revel's, Bacon and Shaksper met and become friends.\* Young Shaksper was likely employed as Leicester's stable boy, which would explain how he easily found work as a horse holder (parking attendant) for the London theaters when he first arrived in the city. Such a scenario would also explain a vast range of coincidences and questions concerning the mystery of the "two Shakespeares (i.e. Shakespeare the actor, and Shakespeare the author)" that has puzzled historians and scholars for the past four centuries. If Brown's hypothesis is correct, Shaksper of Stratford was the perfect and opportunistic "straw man" for Bacon's cover.

The conventional (Stratfordian) version of history, taught in public schools, tells us that the Shakespearean works were produced by the mysterious man from Stratford sometime between 1590- 1611. Conversely, an enormous mountain of historical evidence clearly shows that Bacon was both the mastermind and organizational force behind the "Shakespeare mask."

Basil Brown's insight into the situation provides a most credible solution as to how the lives of the true author of the Shakespearean works and the man from Stratford became mutually involved. All other explanations tend to defy the odds. In Part 3, titled "Bacon's Smoking Guns: The Hard Evidence," I will prove the "Baconian case" beyond a reasonable doubt.

One of the greatest problems with the man from Stratford is that the scarce historical facts about him would, essentially, fit on a post card. Another significant detail about his obscure life is that his name really wasn't Shakespeare, it was Shaksper (pronounced shack spur). On his marriage certificate, his name is spelled Shaxper. Bacon, who loved to tinker with punning names and rhyming words, was clearly fascinated by the quaint similarity between the two names. We see the evidence of Bacon's tinkering with the names Shaksper and Shakespeare in his "Northumberland Manuscript" (to be discussed in Chapter 19).

The man from Stratford became the perfect front man for the "Shakespeare mask" whether by chance or by design—the exact extent of his closeness with the Shakespeare circle is not known, but it is clear that this "phantom of Stratford" was never involved with any of its workings. It was as if he had conveniently materialized out of thin air to function as the straw man at just the right time.

At the outset of the 17<sup>th</sup> Century, several events had a drastic impact on Bacon's work. Following the execution of the Earl of Essex in 1601, the ailing Anthony Bacon died, possibly (as some scholars believe) by his own hand.\* Essex and Southampton had been principle patrons of the Shakespeare enterprise, but Anthony, more than anyone else, financed most of his brother's activities. Then, in 1603 the death of Queen Elizabeth

placed Bacon in a financial vacuum. Now in his early forties, he had little choice but to put his legal expertise to work in the law profession. Although his Shakespeare pen would not be silenced, it was somewhat curtailed. The historical timeline for the Shakespeare plays being written during that period shows a reduction in productivity (often referred to as the “plague years”). Some adjustments were required. Ben Johnson, who Bacon called “My man John,”\* became his new secretary, while the Herbert family, particularly Mary Sidney Herbert, Countess of Pembroke (Philip Sidney’s sister) provided vital support for the enterprise.\* But most importantly, Bacon had to find ways to be in the favor of a new monarch.

## The Transition to the Jacobean Dynasty

As far as anyone can surmise, Elizabeth refused to name a successor. At the time of her death, the Queen's closest advisor, and the most powerful man in England, was Robert Cecil the highly ambitious and disfigured (hunchback) son of Lord Burghley. Cecil was both Bacon's foster cousin and lifelong enemy—it was he who cruelly set the stage by which young Francis first learned of his royal identity.\* Naturally, Robert Cecil became Bacon's model for the perverse and twisted characterization of King Richard in *Richard III*.

Ironically, Elizabeth's passing made Cecil the temporary head of state. For all intents, the matter of choosing her successor rested snugly in the palm of his hand. Bacon had long since abandoned the idea of ever sitting on the Tudor throne. Moreover, even if Elizabeth had made a death bed declaration that Francis should succeed her (as some historians believe she did) Cecil had the power to quash it.

The nearest blood relative (aside from Francis) in line for succession was King James VI of Scotland who was the son of Elizabeth's late cousin Mary Stuart. Elizabeth had always looked upon James with the utmost contempt. However, Cecil, who the Queen referred to as "elf," and "pygmy," saw James as a monarch with whom he could do

business. During the waning months of Elizabeth's reign, Cecil secretly brokered a deal with James, offering him the throne of England in exchange for titles and wealth.\*



**The Cecils, Lord Burghley and Robert**

On March 24, 1603, James Stuart was proclaimed King of England—just 8 hours after Elizabeth's death. True to their bargain, James granted Cecil the title of the 1<sup>st</sup> Earl of Salisbury. Unlike Elizabeth, who exercised considerable restraint in awarding positions of privilege and high office, James recklessly handed out knighthoods and titles like cheap currency.

As the true surviving heir to the Tudor throne, Bacon posed a potential threat to James who sought assurances from him both for his loyalty and warranty that he would never

beget any Tudor heirs who, in the future, might challenge the rule of the Stuart Monarchy. In order to insure that the Tudor dynasty would end with Elizabeth, Robert Cecil took delight in acting as the King's go-between with Bacon. In a series of letters to Cecil, Bacon writes: "I desire to meddle as little as I can in the King's causes," also "as for ambition, I do assure your honor, mine is quenched," and "my ambition now I shall only put upon my pen."\* Bacon's compliance resulted in James rewarding him with a progressive stream of titles and government offices, starting with his knighthood in 1603 followed by his appointment to the King's "Council Extraordinary."

The following year, King James promoted Bacon to a position of membership in the "King's Council Learned" for which Bacon was paid a sufficient sum of 60 pounds per annum. The Shakespeare enterprise was back on its feet churning out *Measure for Measure*, *All's Well That End's Well*, *Othello*, and *King Lear*.

Prior to 1605, in accordance with the Rosicrucian custom of writing anonymously or using pseudonyms, Bacon had no intention of placing his real name on anything he wrote. In fact, he had initially toyed with the idea of using, still, another pseudonym for his philosophic-scientific treatises. Fortunately, after decades of non-stop writing, he decided to put his name on the first publication of his *Advancement and Proficiency of Learning* which, after *L'Academie Francaise*, was the second in his line of philosophic and scientific works—had this not been the case, Francis Bacon's name would have been lost to history.

With Elizabeth gone, and James in, Bacon's prospects had dramatically changed for the better. The year 1606 ushered in a wave of fresh events. First, Bacon's Shakespearean style had matured leading to *Anthony and Cleopatra*, and his darkest play, *Macbeth*

written specifically for James' edification. Second, Bacon married the youthful Alice Barnham, daughter of Lady Packington. Although the union produced no children (as promised), Francis and Alice were happily married until his death in 1626. The following year (1607) brought Bacon a promotion to the high office of Solicitor General.

Due to Bacon's increasing political responsibilities, the production of the Shakespeare plays dropped, generating, on average, one a year—with *Pericles* in 1607, *Cymbeline* (1609), *The Tempest* (1610), and *The Winter's Tale* (1611).

Bacon was elevated to Attorney General in 1613. In June of 1616 he became a member of the King's Privy Council. The following year, he was raised to the office of Lord Keeper of the Great Seal.\*

These were busy years for Bacon. He had accomplished much in a very short span, and his intellectual pursuits were diverse. King James was not alone in enlisting Bacon's immense talent.



**Sir Francis Bacon, Lord Verulam, Viscount Saint Alban**

**PART TWO**

**BACON AND THE ROSICRUCIAN- MASONIC**

**TREASURE TRAIL**

## The Rise of the Rosicrucians and Freemasons

The Catholic suppression of the Knights Templar in 1307 had driven European philosophy and science completely underground. The progressive minds from the Templar ranks proficient in the arts and sciences found refuge in small, secret enclaves throughout Europe. The clandestine “movement” was generically known to its adherents as “The Invisible College,”\* and “The Great Society.”\*

It is not certain when such terms as “Rosicrucian” and “Freemason” began to take root. But it is certain that the Movement lacked any semblance of cohesive organization and purpose. Nonetheless, the Movement was the specific cause of the Renaissance which, in its early phase, had been dominated by a burst of artistic genius under the Italian masters such as Da Vinci and Michelangelo. The following century, however, witnessed the intellectual explosion of the English Renaissance which brought revolutionary innovations in literature, science, and social philosophy with Bacon as its chief architect.\*

Dr. John Dee, the immanent authority on Hermeticism and Kabbalism in England laid the ground-work for the formation of the “Rosicrucian Order.”\* He most certainly initiated young Bacon into the Order, as evidenced by Jacob Cats’ engraving (1655) of Dee passing the “Lantern of Rosicrucian Light” to Bacon—over an open grave.



**Jacob Cats' engraving (1655) of John Dee passing the Lantern to Francis Bacon**

For all intents, Bacon was now the leader of the Rosicrucian movement.\* However, in 1611, Michael Maier, the German Rosicrucian Master, who in earlier years had become associated with Bacon through John Dee, came to London for two basic reasons. First, the new English language (being created by Bacon's Fra Rosi Crosse society) was rich in Rosicrucian symbolism. The lavish metaphorical lexicon of Shakespeare had fast become a medium for expressing the underlying ideals and philosophy of the Movement, and Maier hungered to digest it. Second, he wanted Bacon to give direction to the Movement and articulate its purpose. To that end (according to Rosicrucian tradition) Maier, who possessed no real authority, proffered the unprecedented position of Rosicrucian Emperor to Bacon who humbly accepted.

In laying the foundation of a Rosicrucian society, Bacon took steps to insure that it would serve the purpose of helping to build and spread his Great Instauration. However,

his greatest concern for the society was that its spiritual philosophy should always remain secular avoiding the temptation of becoming a religion.

Bacon understood that all religion begins with a spiritual philosophy expounded by a charismatic historical leader around whom people rally—eventually denigrating into a cult of personality in which the personality always becomes the focal point while the spiritual philosophy is relegated to obscurity.

As a measure to insure that Rosicrucianism wouldn't become Baconism, Bacon invented a mythical Rosicrucian founder whom he cleverly dubbed Christian Rosenkreutz or Brother CRC—some sources make references to Father CRC (Rosenkreutz is German for Rose Cross). As had been the case with Shakespeare, the names were carefully crafted as encryption devices corresponding to the powerful Kabbalistic number **13**.

Bacon's love of concealing coded messages in plain sight is a consistent feature in all of his pseudonymous works. It was the method by which he communicated higher levels of meaning to the initiated reader. Bacon made use of the numerical encryption techniques he had employed in Walsingham's spy network. These usually involved the "Simple," "Kaye," "Reverse," "Short," and "Pythagorean" Ciphers—each employing a unique system of matching the letters of a name or word to specific numbers which, when added together result in a master code number. Thus, in accordance with the Pythagorean Cipher, the name **Christian Rosenkreutz** adds up to the number **103**. In the Simple Cipher, both **Brother CRC** and **Father CRC** also yield a total of **103** while the name **Shakespeare**, in Simple Cipher, gives the same result. All of these pseudonyms correspond to the number **103** signifying they are, in essence, the same person. As a

general rule, zeros are treated as nulls, and are not counted. Hence, **103** simplifies to **13**. The true significance of this amazing number will be revealed in a later chapter.

Another remarkable aspect of the coded Rosenkreutz legend involves the year 1407 as the founding date of the Rosicrucian Order. Notice that it is exactly **100** years after the downfall of the Knights Templar—**100** equates to Francis (**67**) Bacon (**33**), Simple Cipher. Bacon further used the year **1407** as a code number to be deciphered by simply adding the numbers in reverse, i.e. **70 + 41 = 111 = Bacon** (Kaye Cipher).

In 1614 Bacon wrote the first Rosicrucian Manifesto titled *Fama Fraternitatus* as an anonymous treatise. Many literary scholars (including the Shakespeare-Rosicrucian scholar W.F.C. Wigston) have noted that the *Fama* not only reads like Shakespeare, but its philosophical agenda is precisely that of Bacon's *Advancement of Learning* and *The New Atlantis*.\* It basically presents a mysterious biographical story about Christian Rosenkreutz who is also referred to as Brother CRC. The story describes his quest to attain the secrets of Hermetic and Kabbalistic knowledge while traveling and studying in the middle-east. Eventually, he becomes a Master of arcane knowledge.

Bacon followed the *Fama* with two more manifestos: the *Confessio Fraternitatus* in 1615 (again written anonymously) and the *Chymical Wedding of Christian Rosenkreutz*\* in 1616 using the name of Johann Valentin Andrea, a figure shrouded in mystery—reminiscent of Shaksper.\* The *Chymical Wedding* was clearly written with John Dee in mind. Bacon took care to place Dee's famous "Monad" hieroglyph beside the text of the wedding invitation on the title page.

Overall, the three manifestos called for a reformation of society on all levels—social, spiritual, scientific and artistic. Moreover, they stressed the need to adopt a new

methodology for investigating nature through experimentation over reliance on the authority of Aristotle and Galen whose works emphasized the system of syllogistic, deductive reasoning. Bacon effectively demonstrated the superiority of his method of deductive experimentation—thus, forming the foundation of the modern scientific method set forth in his seminal work, the *Novum Organum* (1620).

1616 was a pivotal year for Bacon. It marked the completion of his work on the Rosicrucian manifestos, and it saw the death of his front man Shaksper. With the publication of the *Chymical Wedding of Christian Rosenkreutz*, Bacon was ready to take his concept of a new, enlightened, secular society much further.

As had been the case with the Rosicrucians, Operative Freemasonry was stagnating without direction or purpose. The old order had adopted the practice of accepting worthy men such as Bacon into their ranks who were not employed in the trade of masonry. As descendants of the Knights Templar, the Rosicrucians and the Operative Freemasons both made use of the same symbols and rituals. On a deeper level, the *Chymical Wedding* reflected Bacon's desire to (alchemically) transmute the two orders into one, unified society sharing the same ideals, goals and philosophy.

The Rosicrucian manifestos reveal Bacon's obsession for discovering all of nature's hidden secrets. The fundamental inspiration for his philosophy is based on *Proverbs 25*, Verse 2 of the *Old Testament*: “It is the glory of God to conceal a thing: but the honor of kings to search out a matter.”\* Bacon's new society would mirror God's work by uncovering everything concealed in nature. However, that concept posed a unique problem with regard to *Proverbs 25*—i.e. the business of searching out a matter was clearly reserved for kings. The die had already been cast with the story of Brother CRC—

therefore, the issue of being equal to kings forced Bacon to create, still, another mythical figure who would fill the gap—thus, the legend of “Hiram Abiff” was born along with the parallel secret society of “Speculative Freemasonry.”\* Naturally, Bacon made no significant distinction between Rosicrucians and Freemasons. They were all one family.

Similar to the role of Christian Rosenkreutz (with the Rosicrucian order) Hiram serves the dual function as the mythical founder of Freemasonry and the archetype of the “Master Mason.” The only difference is that Hiram Abiff, who is not a king, is equal to the biblical King Solomon and King Hiram of Tyre because they all share in the knowledge of the “Master’s word” (i.e. divine knowledge).

Bacon’s story has King Solomon enlisting the help of Hiram Abiff as the architect of his temple. During the construction, Hiram is confronted by three fellowcraft workers who demand that he give them the Master’s secret word. Hiram refuses, whereupon the three fellowcrafts murder him. They proceed to bury Hiram’s body in a shallow grave which they mark with a sprig from an acacia tree. Later, Hiram’s body is found and dug up from the grave and the murderers are subdued and executed.

To this day, all Masonic 3<sup>rd</sup> Degree candidates are required to assume the staged role of Hiram—being ritualistically murdered and then raised (from the grave) becoming Master Masons by virtue of being metaphorically RAISED to the “Sublime” level of kings. Hence, all Master Masons assume the identity of Hiram, making them all equal and worthy (as kings) to emulate God’s work.

Needless to say, the Shakespearean works are ripe with Rosicrucian-Masonic symbolism and ritual (to be discussed in greater detail in chapter 23). Furthermore, the Fra Rosi Crosse society who were the first Speculative Freemasons, made extensive use

of various secret encryption techniques. These included Key words which usually had both a symbolic and numeric meaning. The letters in a word or name have a specific number value in accordance with a Cipher Table. The numbers matching the letters are added up to render a code number.

The name “Fra Rosi Crosse” adds up to the number 157 in the Simple Cipher, and the number 287 in the Kaye Cipher. As mentioned earlier, these numbers function as the Fra Rosi Crosse “seals” which are consistently encoded throughout the Shakespearean works, thereby serving as identifying markers of the Fra Rosi Crosse society. One of the reasons Bacon selected these two particular numbers is that, when combined, they add up to the important Kabbalistic number **444** (to be discussed in a later chapter).

	SIMPLE	REVERSE	SHORT	KAYE
A	1	24	1	27
B	2	23	2	28
C	3	22	3	29
D	4	21	4	30
E	5	20	5	31
F	6	19	6	32
G	7	18	7	33
H	8	17	8	34
I	9	16	9	35
J	9	16	9	35
K	10	15	1	10
L	11	14	2	11
M	12	13	3	12
N	13	12	4	13
O	14	11	5	14
P	15	10	6	15
Q	16	9	7	16
R	17	8	8	17
S	18	7	9	18
T	19	6	1	19
U	20	5	2	20
V	20	5	2	20
W	21	4	3	21
X	22	3	4	22
Y	23	2	5	23
Z	24	1	6	24

**Elizabethan Cipher Tables**

## The King James Bible

In his first regnal year, King James presided over a conference between Episcopalians and Puritans. The primary topic for discussion concerned the numerous, and sometimes conflicting versions of the Bible—most of which were not written in English.



King James I

The Puritan leader John Rainoldes stressed the need for a uniform English translation of the Bible.\* The King approved the idea, and commissioned a force of 54 translators to execute the project. The translators were then arranged into six groups operating under specific guidelines. It was the consummate set-up. Bacon had every intention of producing his own translation of the Bible since his teen years, and the King provided the perfect opportunity and means for its implementation—along with the ideal cover for which Bacon was only too happy to insure that James would receive full credit for the undertaking. Hence, the “Bacon Bible” would forever be known as the *King James Version* by virtue of Bacon’s need for a patron to finance such an immense project, and a front man behind which he could operate with complete invisibility.

By 1609, the translating was completed and the roughly drafted manuscripts were handed over to James who, in turn, covertly committed them to Bacon’s care. Thus, Bacon, along with his Fra Rosi Cross society, applied the Shakespeare touch to the work resulting in the most impeccably polished best seller the world has ever seen. With the publication of the *King James Version* of the Bible in 1611 and the 1623 Shakespeare Folio, the English Language underwent a total transformation in just 12 years.

The late actor Charleton Heston stated “no other literary work reads more like Shakespeare than the King James Translation of the Bible.”\* Author Edwin D. Lawrence said “When Bacon was born, English as a literary language did not exist, but once he died he has succeeded in making the English language the noblest vehicle of thought ever possessed by mankind. This he accomplished merely by his Bible and his Shakespeare.”\*

Just as he had done with the Shakespeare work, Bacon incorporated both coded messages and Rosicrucian-Masonic symbolism into the “KJV” (King James Version) which identified him as the author, or in this case, the chief translator and editor.

One of the most obvious of Bacon’s coded devices used in the 1611 publication of the KJV is his trademark “headpiece” engraved on the cover. The same engraving block had also been used to print the headpiece of the 1593 publication of *Venus and Adonis* (the first work to bear the Shakespeare name). Later, it would appear in Bacon’s *Advancement and Proficiency of Learning*. All of Bacon’s works used variations of this design (to be further discussed in chapter 24).

Without a doubt the most significant encryption technique employed throughout Bacon’s works involves a variety of numerical ciphers. These typically involved the Simple, Kaye, Reverse, and Pythagorean Cipher Tables—each matching specific numbers to the letters of the alphabet.

Bacon chose Psalms (his favorite book in the Bible) as the junction for his encrypted messages. He also used Key words as signposts to provide coded instructions (much like a treasure map) to the initiated reader. So, just as he uses synonyms for his name such as hog, sow, swine, etc. to serve as Key words in the Shakespearean works, he also makes use of the same system in the KJV, starting with the appearance of the word swine in Leviticus, Chapter 11 verse 7. This, of course, directs us to Psalm 117. Bacon chose the number 117 because it corresponds to the name John Dee in Reverse Cipher. Turning to Psalm 117, we find that it consists of precisely 33 words (Simple Cipher for the name Bacon). No other biblical translation does this.

The second appearance of the word swine occurs in Deuteronomy, Chapter 14 verse 8. Turning to Psalm 148 we find that it is comprised of 202 words. In encryption codes, zeros are ignored as nulls, leaving the number 22. This is code for Bacon's birth date, January 22 (i.e. the 22<sup>nd</sup> day of the year). Again, no other biblical translation does this. Additionally, Bacon deliberately chose the number **148** because it matches the name **William Tudor** (Simple Cipher). This would have been Bacon's royal name had he acceded to the throne.

Throughout the KJV, Bacon always uses the word swine as the substitute for his name, with only one exception—the word boar is the third Key word in the series representing Bacon's name. This is significant because the boar is a predominant feature of Bacon's coat of arms. He is definitely taking us to a higher level of understanding. There is an important lesson to be learned before we can move on. And, sure enough, we appear to be at a dead end since the word boar has shown up in verse 13 of Psalm 80. However, Bacon has chosen this Psalm to point out the significant "Fibonacci" connection between the numbers 13 and 8 (to be discussed in a later chapter). However, the Key to encoding the instructions leading us forward is in the wording of the verse itself: "The boar out of the wood doth waste it, and the wild beast of the field doth devour it."\* The Key words here are "waste" and "devour." In Bacon's day, those words were synonymous with "take away" or "subtract." Thus, we are simply being instructed to subtract 13 from 80, resulting in the number 67. In the Simple Cipher that number matches the name Francis. We now turn to Psalm 67, and, voila, it consists of exactly 111 words (the name Bacon in Kaye Cipher). Again, no other translation of the Bible will yield the same results.

By now, the keen reader has acquired a fundamental understanding of Bacon's methodology. However, he has provided still another revelation for our discovery. Starting from the beginning, with first word of the book of Genesis, we notice that (unlike any other biblical translation) the 46<sup>th</sup> word of the KJV is "Light." This is the single most important word in both the Rosicrucian and Masonic vocabularies. It's a signpost directing us to **Psalm 46**.

There are several reasons Bacon chose this Psalm as the converging point for his coded message. First, the structure of the Psalm, prior to its retranslation, provided an ideal slate upon which Bacon could pen an ingenious "super-message." Second, its numerical value of **46** stands between the numbers **45** and **47**. These three numbers, aligned in series, serve as a backdrop for a spectacular display of code using the Pythagorean, Kaye and Simple Ciphers.

Thus, we start with the preceding Psalm **45**. That number corresponds to the name **Shakespeare** in the 1 through 9 Pythagorean Cipher. Moreover, Psalm 45 has 17 verses. The number **17** in the Pythagorean Table matches the name **Bacon**. This is another signpost. Once again, the wording of the verse provides critical information as it indicates the importance of a name is about to be revealed: "I will make thy name to be remembered in all generations: therefore shall the people praise thee forever and ever."\*

The revelatory stage has been eloquently set as we now step into Psalm 46. In the Kaye Cipher, the name **Christian Rosenkreutz** corresponds to the number 406, i.e. 46. It is no accident that the word **Light**, the 46<sup>th</sup> word in the KJV, matches that name which in turn leads us to Psalm 46 which functions as another signpost. So, we count down to the 46<sup>th</sup>

word of Psalm 46—we land on the word **shake**. Reversing the process, we count up from the end of the Psalm (starting with the word Selah) to the 47<sup>th</sup> word which is **spear**.

Until now, Baconian scholars have missed the significance of the number 47, insisting that the word **Selah** be ignored so that the word spear would be the 46<sup>th</sup> word from the Psalm's ending. They also ignore the fact that the word Selah appears two more times in the coded message. If the word is to be ignored once then it should be rejected altogether—but that would then destroy the encryption.

Bacon knew what he was doing. He deliberately ends the Psalm with “Selah” for two reasons. First, the word Selah corresponds to the number **33** in Simple Cipher. Here, Bacon is using one of his favorite encryption devices by ending the Psalm with his own signature, **33**. And second, he wants the word spear to be the 47<sup>th</sup> word from the end for the purpose of presenting us with a brilliant metaphor. Thus, in Simple Cipher, the number **47** matches the name **Hiram**. This is no coincidence as the number **47** is twice mentioned in the Masonic 3<sup>rd</sup> Degree lecture with regard to the “47<sup>th</sup> problem” (also known as the “Pythagorean Theorem”) in Euclid's *Elements*—it is the number of the Master Mason.

Now comes the main course—the *pieces de resistance*. We count the number of words between the words **shake** and **spear**, resulting in the number **111**, which corresponds to the name Bacon in the Kaye Cipher. In a master stroke, Bacon has united the names Shakespeare (45), Christian Rosenkreutz (46), and Hiram (47) with his own name, thereby revealing the three names, along with their three matching numbers to be pseudonymous aspects of himself.

Furthermore, Bacon has crafted a way to prove it out mathematically. We remember that his two Rosicrucian seals when combined equal **444**. And, when we place the trio of numbers side-by-side, i.e. **45 46 47**, a remarkable pattern emerges. Just as he employs the method of displaying his code numbers in the Psalm both frontward and backward, Bacon does the same with the “trio”, i.e. 444 and 567. We now combine them, resulting in 1011, or **111**. Moreover, we get the same result by partitioning the trio in halves, then combining them, i.e.  $454 + 647 = 1011$ . None of this is coincidence!

Finally, the metaphorical meaning becomes clear. At the outset of his initiation into each Masonic Degree, the initiate (Candidate) proclaims his wish to receive “Light.” Thus, being lead to Psalm 46, the initiate seeking Light (knowledge), represented by the number 46, begins his journey of insight and discovery as he enters the “Bacon Light” represented by the number **111** through which he is transformed from initiate to Master in the number 47. Therefore, Christian Rosenkreutz (46) and Hiram (47) serve as Masonic pillars flanking Bacon (**111**) in the unifying form of **Shake—111—Spear**.

The rich linguistic style of the KJV is uniquely different from all other versions of the Bible. The numerous parallels with the Shakespearean works are unmistakable—this includes the encrypted content that is simply not present in any other biblical translation.\*

## Inventing America

The concept of a utopian state originated with Plato's *Republic*. Prior to the seventeenth century, such societies existed only on paper and in the imaginary realm. Bacon's vision of an ideal Rosicrucian civilization is described in his book *The New Atlantis*. The locale for this society, however, would not be Europe, as Michael Maier had hoped—rather it would have a fresh start in the New World that lay across the ocean to the west.\*

English colonization of the new continent had been a fanciful preoccupation throughout Elizabeth's reign, but all attempts to colonize were ill conceived and short lived. One of the principal items on King James' agenda was the more expansive and enduring enterprise of New World colonization. This laid the foundation for the implementation of Bacon's Rosicrucian society.\*

With the King's approval, Bacon drafted a charter for a colonial venture called the Virginia Company of which he was a founding member. The charter, in fact, was a constitution providing the structure and guidelines for governing the new society. This would later inspire the authors of the Constitution of the United States of America.\*

The year 1606 saw the establishment of several Rosicrucian colonies, the most prominent taking root in what is now Pennsylvania.\* Later, Benjamin Franklin (who was greatly influenced by Bacon's work) would emerge as the highest ranking Rosicrucian-Masonic figure from that colony. Likewise, other Rosicrucian-Masonic founding fathers

of the new American nation such as George Washington, Thomas Jefferson, and Thomas Paine were avid readers of Bacon. Jefferson is said to have carried a picture of Bacon with him wherever he went.\* In his book *The Secret Destiny of America*, Manly P. Hall writes: “Franklin spoke for the Order of the Quest, and most of the men who worked with him in the early days of the American Revolution were also members. The plan was working out, the New Atlantis was coming into being, in accordance with the program laid down by Francis Bacon a hundred and fifty years earlier.”\*

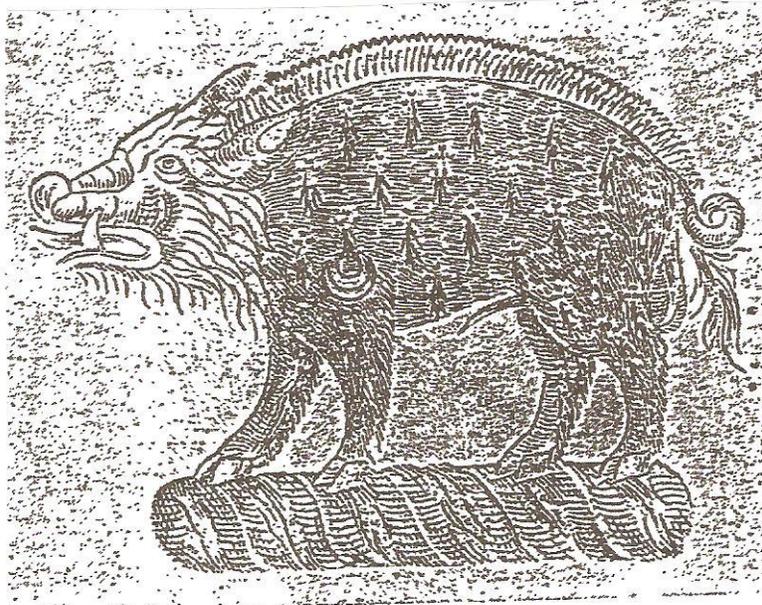
In May of 1609, a Virginia Company voyage involving nine ships carrying 500 colonists was severely struck by a hurricane. One of the ships, the *Sea Venture* was presumed to have perished with all aboard. Unknown to the rest of the fleet, the vessel had run aground on the island of what is now Bermuda. Up to that time, mariners had looked upon the unexplored island in superstitious awe, believing that it was a habitat of witches and demons. Bermuda was thought to be a remnant of Atlantis ruled over by the gods Neptune and Jupiter.

Much to their surprise, the castaways of the *Sea Venture* found the island of Bermuda to be a lush, demi-paradise with abundant food and fresh water. They stayed for nine months before refloating the ship, and making their way to Virginia. Meanwhile, news of the miraculous misadventure reached England. The actual details of the event, however, were kept in a strictly confidential report known only to the Virginia Company’s board of directors of whom Bacon was a foremost member.

The *Sea Venture* incident became the inspiration for *The Tempest*,\* the only Shakespearean play that is neither tragedy, nor comedy, nor history. In essence, the play is a philosophical dream sequence dramatizing both Bacon’s views of Rosicrucian-

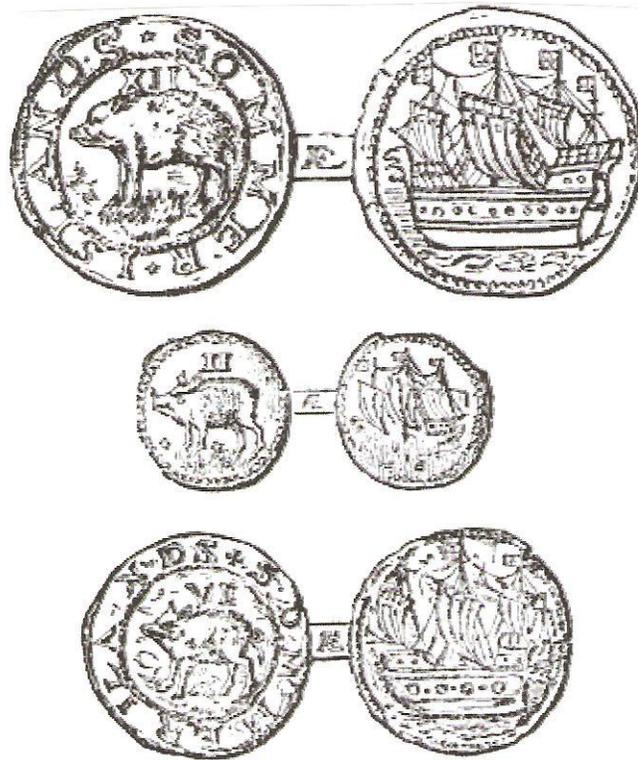
Masonic principles and his scheme for *the Advancement and Proficiency of Learning*. The play's chief protagonist Prospero is patterned after John Dee, while the monstrous, deformed Caliban (an anagram of canibal) is another of Bacon's numerous personifications of Robert Cecil.

Soon after the *Sea Venture* episode, the first colonial currency went into circulation. It consisted of four different coins: the Shilling, Sixpence, Threepence, and Twopence. The coins, appropriately referred to as "Hog Money," had the image of a boar stamped on the front, and the image of the *Sea Venture* on the back. There is a remarkable resemblance between the boar on Hog Money and the boar in Bacon's coat of arms.\*



**Boar from Bacon's coat of arms with the Crescent moon brand above the front left leg.**

**Engraving from Bacon's *Novum Organum***



**Colonial Hog Money**

Although the colonists were English subjects, they saw their enterprise as a fresh start in a land they regarded as their own. Names like Nova Scotia, New England, New York, and New Hampshire were nothing more than extensions of the Old World. They wanted their new country to have an identity that would be easily distinguished from the motherland. Hence, the name America began to take a firm hold with its new occupants proudly calling themselves Americans. But where did the word America come from?

The conventional explanation for the origin of the word “America” rests with an obscure German monk by the name of Waldseemuller who, in 1507, published a book titled *Cosmographiae Introductio* that included a map of the New World. Waldseemuller was familiar with numerous accounts of sailors using a word sounding like “america” when speaking of the continent to the west. After reading of the exploits credited to the Italian explorer Amerigo Vespucci, Waldseemuller simply married the two unrelated pieces of information resulting in his erroneous assumption that Vespucci was the discoverer of the new land mass which the German monk arbitrarily dubbed “America.”

In their book *The Hiram Key*, the Masonic authors Christopher Knight and Robert Lomas cast further light on the origin of the word America: “Waldseemuller got the name right but the explanation wrong. His personal inclination for meaningful names misled him, and the power of the printing press ensured that his error was transmitted widely in a very short space of time. Very shortly after he had written these words, he realised his great mistake and publicly retracted his assertion that Amerigo Vespucci was the discoverer of the New World—but by then it was too late, people had an explanation that seemed to make some sort of sense. It was a classic case of history (to paraphrase Henry Ford) becoming bunk.”\*

In truth, knowledge of a westerly continent over the Atlantic Ocean was not new. Contemporary archeological and forensic evidence support the fact that the ancient cultures of the east had been in contact with the North and South American Continents for thousands of years. Additionally, the name “America,” in reference to a land mass west of the Atlantic, had been in use long before Vespucci’s time.

An early Jewish sect known collectively as the Nasoreans, Essenes, and the Qumradians made reference to a perfect place on earth marked by a star they called “Merica.” Actually, the star is the planet Venus, which, next to the moon, is the brightest body in the night sky. According to the Nasoreans, Merica is a land of paradise that lay directly to the west under the “blazing star.”

It is believed that the Templar knights, in their excavation of the Temple Mount, discovered an abundance of Nasorean scrolls along with the meaning of the word “Merica.”\* Francis Bacon, more than anyone, understood the word’s significance, and it is no coincidence that the name “America” began to see common use during the years of the Virginia Company’s colonization.

Considering Bacon’s theme of using important unifying Kabbalistic numbers, it should come as no surprise that the word Merica adds up (in Bacon’s Reverse Cipher) to the number **103**. Thus, there were **13** English colonies not by accident but by design—it was an important and consistent feature in Bacon’s overall scheme.

## Fall from Grace

Until his death in 1612, the powerful and corrupt Robert Cecil had been Bacon's chief antagonist. For many years Cecil took perverse delight in using his influence to block any advancement of Bacon's political status. Once Cecil was gone, Bacon's career enjoyed a meteoric rise in just a few short years. But now he was beset by another potent enemy Sir Edward Coke who proved to be Bacon's foremost adversary throughout his political life.

Coke's animosity toward Bacon began many years earlier when, as Queen Elizabeth's heavy handed Attorney General, he and Bacon frequently clashed over legal and political matters. During the trial of Essex, in which Coke was the presiding Judge, Bacon constantly had to restrain the over zealous prosecutor's abusive behavior while interrogating prisoners.\*

Following the execution of Essex, Coke's hatred of Bacon intensified, particularly when the two men competed for the hand of Elizabeth Cecil (Lord Burghley's granddaughter) whom, after her brief union with the wealthy Sir William Hatton, became his widow in 1587. Soon, thereafter, she opted to wed the more eminent Attorney General Edward Coke over the penniless poet Francis Bacon—a decision she bitterly lived to regret—resulting in a marriage that was so notoriously stormy that Lady Hatton refused to adopt the name of her estranged husband.\* Furthermore, Bacon and Lady Hatton remained close lifelong friends, and her affections for him were no secret to an insanely jealous Edward Coke.

The Attorney General knew of Bacon's royal heritage. For Coke, Essex's downfall had been like the scent of blood to a shark. It appeared that Elizabeth had thrown her sons to the wolves—a signal to Coke that Bacon was fair game. The matter of Bacon's legitimacy became Coke's pet obsession, resulting in his incessant taunts at the would-be heir to the Tudor throne.

On one public occasion, following a disagreement on some obscure issue, Coke launched a vituperative attack at Bacon shrieking "Mr. Bacon, if you have any tooth against me, pluck it out; for it will do you more hurt than all the teeth in your head will do you good." Bacon replied "Mr. Attorney, I respect you: fear not: and the less you speak of your own greatness, the more I will think of it." Coke responded "I think scorn to stand upon terms of greatness towards you, you who are less than little; less than the least." Coke, of course, was alluding to the prevailing view of illegitimacy in the pecking order of Elizabethan society. The scathing exchange of insults escalated into Coke making reference to Bacon as "Elizabeth's bastard." Bacon sternly answered "Do not depress me so far; for I have been your better, and may be again, when it please the Queen."\* It was a warning to Coke that he had crossed the line in which his insult betrayed a state secret, and that he could be in further jeopardy should the Queen still name Francis as her successor. Bacon then dispatched a letter recounting the incident to Cecil.\* Nevertheless, the venomous Attorney General vowed to attain nothing less than Bacon's total destruction.

In 1618, Sir Francis Bacon reached the zenith of his legal and political career when King James conferred the office of Lord High Chancellor of England upon him, along with the title Baron Verulam. Later, Viscount St. Alban was added to the list of Bacon's

titles. It is worthy of note that upon receiving the titles of Lord Verulam and Lord St. Alban, Francis quit referring to himself as Bacon (a further hint at his true heritage). For most men, basking in the glory of sitting in England's highest political seat was viewed as a blessing, but for Bacon it was a curse in disguise.

Much like Thomas More who served as one of Henry VIII's Chancellors, Bacon was "an island of virtue in a sea of corruption" upon which an out-of-control Stuart monarchy was foundering. The unbridled extravagances of King James and his "Favorite" bedmate, George Villiers, Earl of Buckingham, were bleeding the coffers dry and driving the country into financial ruin.

The crown's principle sources of revenue resided in an unprecedented sale of patents and monopolies.\* Moreover, the legal system relied almost entirely on the conveyance of fees, fines, and gifts from litigants to the judges who rendered verdicts on their prosecution. For many years Bacon had been the strongest opponent of such practices, but his words fell on deaf ears.

The most egregious source of abuse was the "Inn and Hostelries monopoly." Author Ross Jackson explains: "The Inn and Hostelries monopoly had been originally established with good intentions several years before in order to regulate drunkenness in the nation's taverns and inns. The King had sold for a hefty fee the lucrative rights to administer the giving of Liquor licenses to two commissioners, Sir Francis Michell and Sir Giles Mompesson, a relative of the Favourite. Proceeds from licenses went primarily to King James with about 10% going to the commissioners and another 10% going to Edward Villiers, one of the Favourite's brothers. But as time went on, corruption crept in, with the King's full knowledge and approval. The monopoly developed into a

racketeering scheme, and everyone around the table knew it. The two commissioners simply refused licenses to respectable innkeepers unless they could afford to pay enormous bribes, while granting licenses to those who ran their inns as brothels if they handed over a major part of the illicit gains to the monopoly holders. The commissioners had the authority and used it, to send to prison any innkeepers who resisted their offers of protection. The protection and prostitution racket was one of the King's major sources of income.”\*

Bacon well knew the predicament the abuses of the patents and monopolies placed on the common people who were becoming increasingly outraged by the immense strain of the whole corrupt system. He consistently tried to reason with the King and his Favorite (nicknamed “Steenie”) into a compromise, but they wouldn't budge.\* Finally, during a meeting of the Privy Council (November 1621), Bacon advised that the forthcoming session of Parliament would be seeking to do everything within its power to pressure the King into abolishing all patents and monopolies. He then boldly proposed a compromise measure by which the bulk of the patents and monopolies would remain in force if the Council would only vote to eliminate the Inns and Hostelries monopoly. Beside the King, Buckingham and the rest of the Villiers family were principal beneficiaries of the monopoly, and would suffer a tremendous financial setback if it was eliminated. Bacon's proposal was put to a vote and was soundly defeated.\* Perhaps the Lord Chancellor was overly optimistic about human nature as it applied to the political arena, believing that even politicians were fundamentally good and would do the right thing if properly reasoned with.

Meanwhile, Bacon's old adversary Edward Coke, of whom the King was none too fond, was unemployed and looking for a way to jump-start his slumping career. Next to Bacon, Coke was the best legal mind of the time. The basic distinction between them was that Bacon, like Thomas More, was incorruptible and steadfast to a fault, while Coke was completely unscrupulous with a killer instinct and a knack for self expediency.\*



**Edward Coke**

Lacking the King's favor, Coke, who had (many years earlier) been Speaker of the House, decided to regain the favor of the people by getting elected back into Parliament.\* Utilizing his vast experience and forceful personality, Coke's plan was to build a power base within the House by playing champion to whatever the prevailing mood happened to be—or, as Bacon put it, Coke was a man who “plowed according to his own tides.”\*

It wasn't long before Coke was Chairman of the Grand Committee for Grievances. As such, he began to fan the flames of discontent with the patents and monopolies issue. Ironically, Coke, who had helped create many of the patents and monopolies, was now

conveniently voicing strong opposition to them.\* The atmosphere in Parliament was fast becoming a hotbed of hostility toward anyone thought (or accused) of being responsible for abuses. The opportunistic Chairman had little difficulty playing to the emotions of Parliament's 400 members, working them into a mob-like frenzy. They were out for blood, and Coke was going to give it to them.

Since the King and his Favorite were the principal abusers—with the King above reproach, Coke had no choice but direct his parliamentary witch hunt elsewhere. Besides, Parliament was a legislative body, not a court of law. And, should matters escalate to the point of causing the King too much distress, he could always (as a last resort) exercise his prerogative of simply dissolving Parliament. As for Coke, it really didn't matter where the path of condemnation led... as long as it led to Francis Bacon.

The blame game had already commenced with members of Parliament shouting for Steenie's head. If King James had allowed his Favorite to be sacrificed, the whole affair could have ended then and there. But James wasn't about to give up his Steenie.\*

Coke stood before the House pointing out that a precedent had, in the past, been briefly instituted to allow Parliament to function as a de facto court. He suggested the House reinstate the old custom in order to deal more effectively with the issue at hand.\* Realizing such a measure would greatly enhance their power, the members of Parliament wasted no time enthusiastically voting it in. Coke had more surprises, but in this case, he had unwittingly opened a Pandora's Box that would have far reaching consequences for the country. Author Ross Jackson elaborates: "Coke did not mention that the custom was initiated 250 years before as a weapon of factional rivalry and had been discontinued more than 150 years ago. Thus was laid the foundation for a new instrument of terror that

would plague the nation for several decades until the whole country collapsed from exhaustion. Coke had established his new Court, which he would reign over with an iron hand as the Grand Parliamentary Inquisitor in the disguise of a reformer.”\*

In a virtual blink of his eye, Coke had transformed Parliament into a kangaroo court whose members were largely untrained and lacking experience in the rule of law. In fact, Coke’s court operated in accordance with its own rules and whims.

By all rights the concern over abuses should have been directed toward the two corrupt commissioners Michell and Mompesson and the Favorite’s brother Edward Villiers. But instead, Coke turned the blame on the Lord Chancellor Bacon and the Lord Treasurer Henry Montagu, arguing that the King had been misled by his chief administrators.\* Of course, Coke took care to suppress the fact that Bacon had persistently plead with the King to abolish the patents and monopolies.

King James, who was present at the session, added a bit of his own theatrics as he rose in a display of surprise, feigning indignant shock that his top executives would lead him astray.\* He was expediently following Coke’s lead in setting up his loyal Chancellor to be sacrificed as Steenie’s scapegoat. Coke had artfully steered both the King and Parliament into a simple choice: condemn Buckingham or Bacon.

To further his case against Bacon, Coke introduced the same trumped-up charge that, 86 years earlier, had been used to attack Henry VIII’s Chancellor Sir Thomas More—to wit, Bacon was alleged to have accepted bribes while hearing cases put before him as Chancellor. As evidence, Coke enlisted the testimony of John Churchill who had been employed as one of Bacon’s clerks. Churchill claimed Bacon had taken bribes from various litigants, however, Coke neglected to disclose the fact that Churchill had been

suspended by Bacon for misappropriating funds from the Chancery.\* Moreover, Coke hadn't revealed that he had given Churchill and other questionable witnesses immunity from prosecution in exchange for their (false) testimony.\*

The immanent historian Nieves Mathews sheds further light on Coke V.S. Bacon: “if corrupted he [Bacon] was—rather than the reverse. One may wonder whether Coke himself would have done any better in his place. Or would have tried, for had he attained the desired position of Lord Chancellor there would surely have been no grand championship of reform, and we may surmise that considerably more attention would have been given to the decrying the defects of other courts of justice than to curbing the powers of Chancery.” \*

The next phase of the scheme was to put Bacon on trial in which case Coke would, essentially, function both as prosecutor and judge. However, in his reckless zeal to bring Bacon down at any cost, Coke failed to consider the dire consequences such a trial would ultimately have on the King and his Favorite—or did he?

Bacon had warned that “a strike at the Chancellor would be followed by a strike at the crown.”\* If a trial was to proceed, Buckingham would most certainly be examined by the defense. How would he explain (in the presence of Parliament) his Privy Council opposition to Bacon's proposal to eliminate the Inns and Hostelries monopoly? Furthermore, Coke's case against Bacon was a complete fabrication supported only by the pathetic lies of a few convicted criminals whose basic complaint was that the Chancellor had found them guilty—clearly exculpatory evidence that he had not been bribed. In fact, during Bacon's tenure as Chancellor, not a single verdict in over 8000 had ever been reversed.\* Like Thomas More, Bacon's hands were clean, and the record

shows it. This was a trial Bacon couldn't lose. If allowed to proceed, however, it was also a trial that would air all of the King's dirty laundry. Therefore, there could be no trial. Yet Bacon still had to be sacrificed. But how could the Chancellor be immolated then stripped of his office without being prosecuted?

Until now, a key question which has not been properly examined is why would a formidable attorney as Edward Coke present such a ridiculously weak case against Bacon? The answer can be summed up in one word: "stratagem." Coke knew Bacon's mind and character only too well. He knew Bacon held to the highest standard of ethics, honor and loyalty. On many occasions, Coke heard Bacon say that he was bound by his loyalty to God, his monarch, his country, and his fellow man above himself. Coke had not forgotten how the reluctant Francis Bacon dutifully carried out his part in his brother's trial because of his sense of loyalty to the Queen who commanded him to participate.

The wily old Coke realized the only person who could bring Bacon down was Bacon himself. In all probability Coke never expected a trial to take place. In order to get to Bacon, he had to first get to the King. Coke had masterfully set up the parliamentary chess board so as to paint the King into a corner that would force him to choose one of two options. First, he could dissolve Parliament—a catastrophic choice that would further bankrupt the treasury because it would nullify much needed subsidy funds to be derived from Parliament. Moreover, dissolving Parliament would only add fuel to the incendiary public sentiment that was already raging against the crown. The other option was to appeal to Bacon's sense of loyalty and desire to do what was best for monarch and country by commanding him to plead guilty. Coke wasn't merely hoping the King would

choose the second option, in all likelihood he fully counted on it. If the thought of commanding Bacon to plead guilty hadn't already entered the King's mind, Coke most assuredly helped to plant it there.

The dirty business of "commanding" Bacon to abandon his defense and plead guilty without a trial required the discretion and secrecy of a back-room deal—thus, in a private meeting with Bacon, the King issued his command. Afterward, Bacon wrote "The law of nature teaches me to speak in my defense. If, however, it is absolutely necessary the King's Will shall be obeyed. I am ready to make an oblation [sacrificial offering] of myself to the King, in whose hands I am as clay to be made into a vessel of honour or dishonour. Yet with respect to the charge of bribery I am innocent."\* Evidence that Bacon complied with the King's command, and that a deal was struck between them along with Buckingham is well substantiated by their actions and certain key documents.

On April 24, 1621, Francis Bacon stunned Parliament by reading a carefully prepared speech in which he declared that he had given up his defense, requesting that Parliament "condemn and censure" him. He further threw himself on the mercy of Coke's faux court, asking that they consider taking back the Great Seal as "sufficient expiation" (atonement). Although the statement was tantamount to a guilty plea, Bacon never actually said he was guilty of anything. Coke was furious. Not only was he out to destroy Bacon, Coke's quest was to inflict the worst possible stain of humiliation and defamation on the Chancellor's good name. In desperation, Coke had Churchill cull 28 vaguely worded cases out of 8000 to which he would falsely testify that bribery had been involved. These were then translated into specific charges and dispatched to Bacon for his written confession. On this, author William Hepworth Dixon writes: "Thus, on a

scrutiny, unparalleled for rigour and vindictiveness, into Lord St. Alban's official acts, not a single fee or remembrance, traced to the Chancellor himself, could by any fair construction be called a bribe. Not one appeared to have been given on any promise; not one appeared to have been given in secret; not one appeared to have corrupted justice.”\* Yet Bacon had promised King James to plead guilty, so on 30<sup>th</sup> April he sent to the House of Lords a confession in which he pleaded guilty, answering the various counts fully.\* He admitted the receipt of several gifts, fines, fees and presents, some by his officers, some by himself. If the receipt of such fees and gifts is held by the Peers to be proof of corruption, he confesses to the offense. But nowhere does he allow his judges to infer, that he has ever accepted a fee or reward to pervert justice.

Despite the fact that the respective cases mentioned in the charges failed to satisfy the legal requirements for establishing that bribery had ever taken place, or that justice had been perverted, Coke's panel of Peer judges automatically deemed all 28 of Bacon's responses to the charges as confessions of guilt. Coke's stratagem succeeded. He finally had what he wanted. The judgment (sentence) was as follows:

- (1) That the Lord Viscount St. Alban, Lord Chancellor of England shall undergo fine and ransom of 40,000 pounds.
- (2) That he shall be imprisoned in the Tower during the King's pleasure.
- (3) That he shall for ever be incapable of any office, place, or employment in the State or Commonwealth.
- (4) That he shall never sit in Parliament nor come within the verge [12 miles] of the Court.

On the day after his sentence, Bacon was officially visited by a small group of his most loyal supporters: the Lord Treasurer (Henry Montagu, Viscount Mandeville), the Lord Steward (Ludovic Stuart, 2nd Duke of Lennox), the Lord Chamberlain (William Herbert, 3<sup>rd</sup> Earl of Pembroke), and the Earl of Arundel (Thomas Howard, also the Earl of Surrey). The four men ceremoniously retrieved the Great Seal from the now former Chancellor.\* Later that day, Bacon was taken to be imprisoned in the Tower of London. The length of time a prisoner of the Tower served was indefinite, “at the King’s [or Queen’s] pleasure.”

The proof of Bacon’s innocence and the fact that he had made a deal with the King and his Favorite is abundantly clear for a number of reasons. First, King James suspended the 40,000 pound fine, assigning it to four creditors of Bacon’s choosing. This, in effect, released Bacon from having to pay the fine. Second, upon being incarcerated in the Tower, Bacon immediately sent a letter to Buckingham demanding his liberty, it reads: “Good my Lord procure the warrant for my discharge this day... When I am dead, he is gone that was always a true and perfect servant to his master, and one that was never author of any immoderate, nor unsafe, nor unfortunate counsel, and one that no temptation could ever make other than a trusty and honest and thrice loving friend to your Lordship; and howsoever I acknowledge the sentence just, and for reformation sake fit, the justest Chancellor that hath been in five changes since Sir Nicholas Bacon’s time. Your Lordship’s true friend, living and dying, Fr. St. Alban. Tower, 31<sup>st</sup> May, 1621.”\*

On receiving the letter, Buckingham immediately had Bacon released. It is the shortest confinement (two nights) in the Tower’s history. It is also noteworthy that the letter was stashed away as a state secret, not seeing the light of day until 221 years later.

Additionally, the King allowed Bacon back into to the verge. Moreover, he granted Bacon a full pardon, thereby overruling the verdict, with one exception, the provision barring the ex Chancellor from holding public office remained in force.

Eventually Bacon appealed to Parliament for a complete reversal of his sentence which was granted along with a 1,200 pound annuity which had been withheld from him. John Churchill was allowed back into the Chancery where he resumed his nefarious ways only to be convicted of fraud and forgery. Coke was permanently banished from the Privy Council and the Royal Court. Years later, Buckingham was stabbed to death. King James died in 1625, passing the legacy of his highly unstable monarchy on to his son Charles.

In creating his parliamentary court, Coke had let the malevolent genie out of the bottle. With its new found power, Parliament continued to hunt for more victims, culminating in the trial and execution of King Charles I, followed by civil war. Bacon's warning that a strike against him was equivalent to a strike against the crown proved to be prophetic.



**George Villiers, Duke of Buckingham**

## 9

### End Game

Bacon's experience with the malicious attack on him and the subsequent acts of betrayal and humiliation at the hands of his "false friends" left him with a bitter taste. His pardon from King James came only after he turned over his beloved childhood residence of York House to Buckingham.\* The King had also promised a healthy pension which Bacon never received. Now at the age of 61 he knew his days were numbered, and he began to plan accordingly. However, the great irony of Bacon's political fall is that it freed him up to resume his writing.

Had the plot against him failed, we might never have come to know Shakespeare or the modern scientific method. Bacon's ordeal had given him a new view of posterity and the effect it would have on his work. The years 1621-1623 witnessed a creative explosion from his pen. At least three new Shakespeare plays were written: *Coriolanus*, *Timon of Athens*, and *Henry VIII*.

In 1623, the first Shakespeare Folio was published along with the expanded version of *The Advancement and Proficiency of Learning* including the *Novum Organum*. Prior to that, a number of quarto versions of the plays had been published anonymously, and some were printed under the hyphenated name (i.e. Shake-speare). But more importantly, the Folio systematically integrated all of the plays into one, cohesive volume of work—without which most (if not all) of the Shakespearean work might not have survived intact.

Most of the Shakespeare plays are rich in references to events that occurred in Bacon's life. The single work that clearly deals with the effects of his downfall is *Timon of Athens*. Bacon carefully chose the title of the play for two fundamental reasons: first, he admired the Greek philosopher Timon's satires of various dogmatic philosophers. And second, both of the names Timon and Francis correspond to the number 67 in the Simple Cipher. Furthermore, the title *Timon of Athens* adds up (in the Kaye Cipher) to 330, i.e. **33**. Thus, Timon is a personification of Bacon—a man who is charitable and generous to a fault. He tends to place the welfare of his friends above his own, patronizing their arts and crafts, and lavishing them with gifts and extravagant banquets. Upon hearing of the imprisonment of one of his friends for failing to pay a debt, Timon immediately arranges to pay off the debt, setting his friend free.

Naturally, Bacon wrote Edward Coke into the play under the guise of “Apemantus” a “churlish” (crude and intractable) philosopher. One senator in the play describes Apemantus as being “opposite to humanity.”\* And, of course, the name Apemantus is actually a Latin form of Ape-man.

Timon's philanthropy eventually turns into a reversal of fortune when he discovers that he has gone bankrupt. He turns to the people he has helped, but they all shun and betray him. A revengeful Timon then invites his false friends to a feast. They all attend, believing he has somehow regained his financial resources. But instead of a feast, Timon removes the lids from the serving trays revealing only lukewarm water which he liberally splashes in their faces. Lukewarm water symbolizes disgust and uselessness. Bacon may also have used the splashing of lukewarm water as a metaphor for urination.

Filled with disillusionment and scorn for humanity, Timon leaves the city to live alone in a cave. He lives off the land, spending much of his time bitterly cursing the fickle nature of humankind. One day while digging for roots to eat, he uncovers a large cache of gold. Meanwhile, back in Athens, the military general Alcibiades falls out of favor with his fellow citizens who banish him from the city. Riding alone in the country, he happens upon Timon who greets him with insults and profanity. Alcibiades respectfully tells Timon he has heard of the misfortune the Athenians have inflicted on him, and that he is raising an army for a war against Athens. Timon gives Alcibiades gold to finance the endeavor.

Following Alcibiades' departure the troublesome Apemantus shows up harassing Timon with his pesky advice. Timon responds with curses. The exchange of words that follows is nothing less than a reenactment of the infamous verbal duel between Bacon and Coke thirty five years earlier:

*Apemantus.* "Thou art the cap of all fools alive."

*Timon.* "Would thou wert clean enough to spit upon!"

*Apemantus.* "A plague on thee, thou art too bad to curse."

*Timon.* "All villains that do stand by thee are pure."

*Apemantus.* "There is no leprosy but what thou speak'st."

*Timon.* "If I name thee.—I'll beat thee, but I should infect my hands."

*Apemantus.* "I would my tongue could rot them off!"

*Timon.* "Away, thou issue of a mangy dog! Cholera does kill me that thou art alive; I swoon to see thee."

*Apemantus.* "Would thou wouldst burst."

*Timon.* “Away, thou tedious rogue! I am sorry I shall lose a stone by thee.”

[*throws a stone at him*].

*Apemantus.* “Beast!”

*Timon.* “Slave!”

*Apemantus.* “Toad!”

*Timon.* “Rogue, rogue, rogue!”

\*

Later, Alcibiades and his newly gathered army lay siege to Athens. The Athenians beg for mercy. Alcibiades agrees to spare only those who have not wronged him or Timon. But alas, a messenger arrives with news that Timon has died.

Like *The Tempest*, *Timon of Athens* falls under the category of the “strange plays” as it is both a tragedy and a biting satire. From an autobiographical standpoint, next to *Hamlet*, *Timon* is clearly Bacon’s most cathartic work.

During his final few years, Bacon took care to preserve his work for posterity while putting his affairs in order. Following his impeachment as Chancellor, Bacon was abandoned by some of his good pens primarily because he could no longer afford to pay them. However, there were a number of friends whom he called his “good pens who forsake me not” whose labors for their master remained steadfast to the end.\* These included Ben Jonson, Tobie Matthew, Thomas Hobbes, George Herbert, Peter Boener, Sir Thomas Meautys, and Dr. William Rawley. Each man served as a secretary to Bacon, fulfilling a specific purpose according to his talent and ability. Author Peter Dawkins writes: “Francis Bacon was known to work fast, quoting from memory, from an enormous store of sources. He usually knew exactly where to find a quotation, often

pointing it out to his secretaries for them to check. His mind was so active and his capacity for work was so enormous that he kept his scribes busy day and night. He would have a secretary sit by his bed while he slept, so that he could dictate his dreams as soon as he woke.”\*

Since Ben Jonson was an early innovator of the Folio format, and his own “Workes” had been published in Folio seven years earlier, he was given the task of overseeing the publication of the first Shakespeare Folio. It was tricky work as Bacon’s front man Shaksper died in 1616. Shaksper’s essential role in the enterprise was to function as a lightning rod in the event that any political thunderstorm should strike at the Shakespeare circle. But the need to perpetuate the myth of “William Shakespeare” as the presumed author of the work remained imperative despite the fact that many more Shakespearean plays had been written well after Shaksper’s death.

Until 1623, Bacon privately regarded the name Shakespeare to be an abstract extension of himself. To the public, however, Shakespeare was nothing more than a name that appeared on a number of in-quarto plays and poems. With the exception of Elizabeth’s concerns over *Richard II*, no one ever bothered to consider who the actual author was.

Bacon’s massive task of amalgamating 36 plays into one book required considerable planning and financing. The wealthy Herbert family (in whose house Queen Elizabeth and Robert Dudley were secretly wed) had spawned a line of Pembroke Earls all fiercely loyal to the Tudors. Although it cannot be proven, it was the Herbert brothers William (3<sup>rd</sup> Earl of Pembroke) and Phillip (4<sup>th</sup> Earl of Pembroke and 1<sup>st</sup> Earl of Montgomery) who were long time patrons of the Shakespeare circle, who most certainly provided the necessary funding for the Folio—which would explain why the Folio is dedicated to

them. Additionally, whoever commissioned the Flemish artist Martin Droeshout to create the mysteriously contrived image of the Folio's supposed author had to have had deep pockets—this, again fits the “Incomparable pair of Brethren” perfectly.\*

It is not clear if Bacon intended Droeshout's engraving to bear any resemblance to Shaksper, but it is clear that great measures were taken to present the “portrait” as a coded message (see Droeshout Portrait in chapter 25). To this day, no one knows what the Stratford man Shaksper really looked like (if indeed he actually existed). However, it is quite remarkable that most depictions of the “author Shakespeare” are based on the Droeshout engraving.

Aside from the fact that Ben Jonson disliked Shaksper, the problem of the conspicuous time-gap between Shaksper's death and the publication of the Folio posed still another problem. The shroud of mystique blanketing the authorship of the plays had served Bacon well, but the need for the decoy front man hadn't diminished. Now, in giving Shakespeare a face, Bacon was definitely stretching the envelope. If the Stratford man was to provide further use as a front for Shakespeare, where would fresh manuscripts for 36 plays suddenly come from, and who had been quietly sitting on them for the past seven years? Furthermore, who was going to step forward with the newly edited manuscripts claiming to have the authority to publish them under the assumed name of the deceased man? It was all a sticky business. The cover story needed an upgrade, and Jonson had a solution.

Two actors, John Heminge and Henry Condell, had performed in Johnson's play *Every Man in His Humour* as well as several Shakespeare plays. They had been associated with Shaksper through his dabbling in the theater business both as a bit actor and a small

owner of stock in the Globe and Blackfriars Theaters.\* Although they were not literary men, Jonson recruited them to pose as editors seeking to publish the Shakespeare plays in Folio.

The new cover story became a masterpiece of innuendo through which Heminge and Condell seem to convey the idea that they are somehow carrying out the “author’s” wishes as his executors, even though they never specifically say what the author wished, or who he was. Along with Droeshout’s engraving, the Folio has eighteen dedicatory pages cryptically praising the author. The carefully worded dedications resonate with a distinctive legal tone, as if written by a lawyer. The deliberate and incessant mixing of allusions to Shakespeare the author and Shakespeare the actor tends to lead the reader to assume that they are one and the same. But Jonson issues a caveat as he writes “Reader, look not on his picture, but his booke.”\*

Another important factor in the Folio’s publication is that its patron, William Herbert (3<sup>rd</sup> Earl of Pembroke), was also Lord Chamberlain to King James. As head of the King’s Office of Revels, one of the Chamberlain’s duties was to decide which plays were suitable for public consumption. Naturally, the Folio was approved for publication without any question regarding its authorship.

Next to the King James Bible, the Shakespeare Folio was Bacon’s greatest literary achievement. But his restless mind was further engaged with the implementation of his new scientific methodology as set forth in the *Novum Organum*. Unlike his literary works, Bacon struggled with the dilemma of whether to publish his scientific and philosophical labors under his own name or use another pseudonym. In truth, he came

dangerously close to choosing the latter option—in which the case Bacon could very possibly have been lost to history.

In the end, Bacon spent his days pursuing of his passion for unveiling the secrets of nature. One of the projects he proposed for his Fra Rosi Crosse society was to create a scientific society (later known as the “Royal Society”) dedicated to testing his inductive method through experimentation.\* His book the *Sylva Sylvarum* was the first work to show how the modern scientific method should be applied. A particular experiment in the book dealt with the preservation of the body by means of refrigeration. In a demonstration to the King’s physician, on a cold winter’s day, Bacon stuffed a chicken carcass with snow. The experiment was a success, but, in the process, Bacon caught pneumonia. Within a week, the greatest genius the world has ever known passed into posterity (or so the story goes).

Sir Thomas Meautys had a marble tomb placed inside St. Michael’s Church, St. Albans to serve as Bacon’s final resting place. The outpouring of praise for the “Apollo of the ages” was immense. His personal chaplain (and secretary) Dr. William Rawley edited and published a collection of 33 eulogies (including his) titled the *Manes Verulamiani*.

Perhaps Ben Jonson eulogized Bacon best, writing: “One, though he be excellent and the chief, is not to be imitated alone; for never no imitator ever grew up to his author; likeness is always on this side truth. Yet there happened to be in my time one noble speaker who was full of gravity in his speaking; his language, where he could spare or pass by a jest, was nobly censorious. No man ever spake more neatly, more presly, more weightily, or suffered less emptiness, less idleness, in what he uttered. No member of his speech but consisted of his own graces. His hearers could not cough, or look aside from

him, without loss. He commanded where he spoke, and his judges angry and pleased at his devotion. No man had their affections more in his power. The fear of every man that heard him was lest he should make an end.”\*

## **After Bacon**

Dr. William Rawley was executor to Bacon’s estate which for the most part had been appropriated by creditors. All that remained were his manuscripts, letters and notes. Most of the letters and some of the notes are preserved in the British Museum. As to the manuscripts, Rawley was instructed to “publish some” and reserve the rest for a “private succession of literary sons.”

Bacon’s literary sons were the members of his Fra Rosi Crosse society who, upon his death, inherited his Rosicrucian-Masonic infrastructure. The manuscripts, very likely, went from Rawley’s hands into their care. There has been much speculation and debate over the fate of the manuscripts. Some scholars believe they made their way to Scotland where they were hidden away along with the lost treasure of the Knights Templar in the underground vaults of Rosslyn Chapel near Edinburgh. Still, others are convinced that the treasure trail extends from Rosslyn to Oak Island in Nova Scotia,\* while others have staked their bets on the Bruton vault under William and Mary College in Virginia near Jamestown.

Bacon’s vision of a scientific society came to fruition 34 years after his death in the form of the Royal Society during the reign of Charles II. Its Rosicrucian-Masonic founders included Elias Ashmole, Robert Boyle, Christopher Wren, and Sir Isaac Newton. The age of modern science had arrived.

## The Rise of the Stratfordians

At the time the 1623 Shakespeare Folio was being published, a mysterious monument featuring a bust of Shaksper was erected in the Stratford parish church. No one knows who arranged for its construction or who paid for it. Ostensibly, the monument's purpose was to direct the reader of the Folio to Stratford. A brief eulogy of Shakespeare written by the poet Leonard Digges makes a strange allusion to "thy Stratford *Moniment*."\* Digge's eulogy appears to have been tacked on toward the end of the Folio's dedications as an afterthought. It would also appear that the monument was built prior to the publication of the Folio, and that Digge's eulogy was added so that the reference to the Stratford Monument would not be overlooked.

Another peculiarity about the monument is that the bust of Shaksper bore no resemblance to the Droeshout engraving. Moreover, there was nothing about the image to suggest any connection to literature. Instead, the bust depicted a rustic looking man with a stern face and a drooping mustache clutching a sack of grain—a fitting representation, considering Shaksper of Stratford was known to have been a grain merchant in his latter years.\*

After a century of neglect, the original bust was removed and replaced (1748) by a completely different looking bust that remains to the present day. Author Alfred Dodd

offers an apt description: “The effigy which stands in place of the ‘curious original’ is in general outline the same, but a cushion takes the place of ‘the bag’ and a large quill pen is placed in his hand. His hands no longer suggest that he hugs his money bag or wool sack in an almost miserly fashion, and the smirking, doll-like face is very different from the shrewd, hard-faced man who knew excellently well how to drive a bargain.”\* The reason we know about the original bust is due to an engraving of the Stratford Monument which appears in Sir William Dugdale’s book “Warwickshire,” published in 1656.\*

Despite the existence of the Stratford Monument, people remained largely unaware and unconcerned about the Shakespeare authorship for nearly one and a half centuries.

In 1769, the celebrated London actor David Garrick traveled to the village of Stratford to pay homage to a man he erroneously thought to have authored the Shakespearean work. Upon his arrival, Garrick found the Stratford citizens to be profoundly oblivious to who Shakespeare was. The village was ravaged by filth and decay. All vestiges of the mud wall houses in which the Shaksper family had dwelled were long gone. But Garrick the actor became Garrick the entrepreneur. He saw an opportunity to turn Stratford and Shakespeare into a profitable enterprise. Thus, Garrick unwittingly cashed in on the specious legacy of the 1623 Folio, and the Stratfordian myth of the man the world came to know as William Shakespeare was born.

Almost instantaneously, Garrick began to use his celebrity to attract outside visitors (with money to spend) to his Stratford “jubilees”\* in which he produced and starred in virtually all of the Shakespearean plays. Other profitable jubilee attractions included guided tours of Shakespeare’s alleged birthplace and souvenirs of furniture and other

miscellaneous items supposedly owned by Shakespeare—along with plenty of food and ale.

“Shakespeare” of Stratford had become a cottage industry. In many respects, it was a forerunner of the modern Renaissance Faire. But more importantly, as the popularity of the Shakespearean work increased, the Stratford myth of Shakespeare gradually worked its way into the hallowed halls of orthodox history. Eventually, biographical books about the life of a man named Shakespeare (who, technically, never really existed) began to materialize out of sheer invention and supposition. On this, author Ross Jackson states “Many books were written about Will Shaksper, and an uncritical and unquestioning public consumed them with great interest. What the public did not notice was that these books invariably started out with the unstated but tenuous assumption that the man from Stratford wrote the works. These biographies were not based on the known facts of Will Shaksper’s life... but consisted mainly of speculations about how ‘he must have done that’, how ‘he must have traveled there’, how ‘he must have known this person’, how ‘he must have been proficient in this language’, and how ‘he must have been the greatest genius that ever lived’, with little or no hard evidence to back up the assertions. Generations were brought up to accept this myth about Will Shaksper without question.”\*

Amazingly, by the onset of the nineteenth century, the Stratfordian version of William Shakespeare the author was generally adopted as gospel among historical and literary academicians. Most learning institutions in Britain and America were busily teaching the Stratfordian doctrine to a naïve and uninformed public.

The first known published statement questioning the authorship of the Shakespearean works appeared in *Life and Adventures of Common Sense* by Herbert Lawrence in 1769. By the mid nineteenth century, many prominent writers and scholars had begun to scrutinize the Stratfordian doctrine. They discovered glaring holes and inconsistencies in the traditional story. One Shakespearean scholar, Delia Bacon (not related to Francis Bacon) wrote a book titled *The Philosophy of the Plays of Shakespeare Unfolded* (published 1857) in which she proposed a carefully documented thesis showing the Shakespearean works to be the product of an elite group of writers led by Francis Bacon.\* Not to be undone, the Stratfordians launched an all-out attack on Delia Bacon, denouncing her as “the woman who hates Shakespeare.”

Many prominent people in the academic world such as Nathaniel Hawthorne, Ralph Waldo Emerson, and Thomas Carlyle, responded to the Stratfordian abuse of Delia Bacon with supportive words in her defense and proclamations of advocacy for the new Baconian thesis concerning the Shakespearean authorship. Most notably, Mark Twain became the staunchest anti-Stratfordian (and Baconian supporter) with his book *Is Shakespeare Dead?* in which he severely lampooned the Stratfordians as mindless “Troglodytes.” Regarding the Stratfordian biographies, Twain writes “we set down the ‘conjectures’ and ‘suppositions,’ and ‘maybes,’ and ‘perhapses,’ and ‘doubtlesses,’ and ‘rumors,’ and ‘guesses,’ and ‘probabilities,’ and ‘likelihoods,’ and ‘we are permitted to think,’ and ‘we are warranted in believing,’ and ‘might have beens,’ and unquestionablys,’ and ‘without a shadow of a doubt,’—and behold! *Materials?* Why, we have enough to build a biography of Shakespeare.”\* He then compared the Stratfordian myth of Shakespeare to a Brontasaurus skeleton which was on display at the New York

Museum of Natural History. The enormous skeleton only had nine actual bones, the rest of the colossal structure consisted of plaster.

Myths and legends are hard to deal with. Once they get started, they take on a life of their own. This phenomenon is commonly called “The Liberty Valance Effect.” You know, from the old movie “The Man Who Shot Liberty Valance” in which John Wayne shoots the menacing outlaw Liberty Valance then makes it look like Jimmy Stewart did the deed. Even Jimmy believes he killed Valance. The townspeople treat him like a hero. Thereafter, Jimmy’s character moves up in the world as a very important man. Years later, he finds out the truth. But it’s too late. The legend has become history. He tells the real story to a prominent news reporter who has no interest in seeing history revised, even though it is contrary to the truth. The reporter says “When the legend becomes fact, print the legend.”\* And so it is with the Stratfordian legend of Shakespeare!

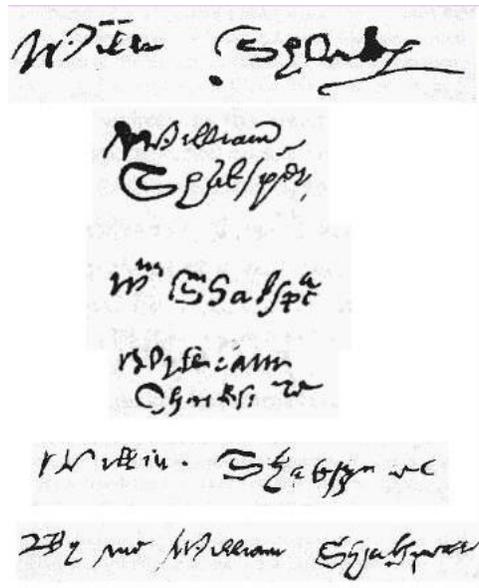
## The Shakespeare Problem

In order to create the Shakespearean works the author had to meet certain criteria.

The first and most important criterion is that he was a genius of the highest magnitude. He also had an education that far exceeded that of any ordinary university graduate. He was a master linguist, fluent in Latin, Greek, Italian, Spanish, French, and German. He possessed a mastery of all Classical Literature which included Homer, Ovid, Virgil, Cicero, Pliny, Seneca, Plutarch, Tacitus, etc. He also had a superior knowledge of philosophy and science. He owned or had unlimited access to a vast library. He was a well trained lawyer possessing a highly sophisticated knowledge and understanding of the finer points of law. He was familiar with and accustomed to the protocols, manners, and conduct of the royal courts of Queen Elizabeth and King James—including privileged information known only their courtiers and high ranking government officials. He had attended both Cambridge University and Gray's Inn. He traveled abroad in many different foreign countries. He was an expert on ciphers and encryption techniques used in the royal secret service. He had knowledge of various sports enjoyed only by the noble class—most notably, falconry. And finally, he was both a Rosicrucian and a Freemason.

The greatest flaw in the Stratfordian doctrine is that there is absolutely no evidence that the man the “Strats” insist was Shakespeare fulfills any of the above criteria! There is not

a shred of evidence that Shaksper of Stratford ever received an education, or that he ever owned a book, or that he ever wrote a letter, or that he ever traveled abroad. As far as the record shows, there are only six alledged instances in which he awkwardly scrawled a barely legible signature on various documents throughout his life. Each of the signatures suggests he was remarkably unskilled with a pen, apparently requiring assistance in applying his mark.\*



**The only Shaksper signatures known to exist**

Evidence of Shaksper's illiteracy should come as no surprise considering the environment from whence he came. As a matter of record, the majority of Stratford's citizens, including its village officials, were uneducated. Shaksper's entire family, even his own children were illiterate. His last will and testament makes no mention of books,

manuscripts, notes, letters, or anything of a literary nature. The most significant item mentioned in the will is his second best bed which he left to his wife.

Also remarkable, is the fact that, at the time of Shaksper's death, there was an absolute vacuum of eulogy or praise for the man. Moreover, neither the citizens of Stratford nor anyone remotely connected to the literary world acknowledged him as having been a writer.

Yet, the Stratfordians stubbornly maintain that Shaksper was the true author of the Shakespearean work. Their claim rests on two fundamental arguments. First, the name Shaksper resembles the name Shakespeare. The adherents of the Stratfordian doctrine insist the two names are one and the same despite evidence to the contrary, and despite the fact that Shaksper never signed his name as Shakespeare. Second, the Strats are adamant in their view that Ben Jonson's phrase "Sweet Swan of Avon,"\* which appears in his eulogy of Shakespeare the author (in the 1623 Folio) is a reference to their Stratford man. However, this point is remarkably weak considering Shaksper (in any context) was never associated with swans or with sweetness. Furthermore, the word "Avon" is too generic a word to be specifically connected to Shaksper over anyone else. If it had been Jonson's intent to link the term "sweet swan" with Shaksper, he would have written "sweet swan of Stratford."

If the question of Shakespeare's authorship had been left to the discretion of a court of law, the remarkably flimsy Stratfordian case would have been thrown out long ago. Unfortunately, the matter is governed by the court of orthodox history which, owing to The Liberty Valance Effect, has backed the Stratfordian position for nearly three

centuries. It is no wonder that the emotionally charged Strats have grown cocky and arrogant, viciously attacking anyone who has the temerity to challenge their authority.

Until the nineteenth century, the Shakespearean works had gone unappreciated as masterpieces. The heightened interest in Shakespeare brought hard questions regarding the authorship. The issue had remained unchallenged for so long, and the Stratfordian dogma had become so deeply ingrained in the academic community that a great many careers were (and still are) heavily invested in the Stratfordian myth. Any threat to the traditional view of Shakespeare meets with fierce resistance. However, the problem facing the besieged Strats is that their whole premise rests on a house of cards held together with the smoke and mirrors of pure supposition. The great betrayer of Stratfordian dogma is that it has no hard, “smoking gun” evidence to support its crumbling position. Time has a way of revealing truth. More and more facts that were not known, or were suppressed, or overlooked centuries ago are coming out into the light. A progression of facts and funerals should eventually lay the Stratfordian myth to rest.

## Character Assassination and Disinformation

Mark Twain's critique of the Stratfordians was both compelling and straightforward. Soon thereafter, the Baconian thesis gained significant recognition throughout Europe and the United States. The Stratfordian dogmatists who were totally unaccustomed to being subjected to academic scrutiny were placed in the untenable position of trying to explain the unexplainable. It became evident that the Stratfordian premise rested on faith rather than fact. In order to sustain the myth, the Strats began to search for ways to shift attention away from the Baconians by means of propagating disinformation.

In 1837, Thomas Babington Macaulay, an English writer and politician, wrote a false and libelous essay about Francis Bacon. Macaulay (later Lord Macaulay) was a flamboyant, forceful writer whose specialty was "sensationalized history." In other words, he was a hack writer with little concern about getting his facts straight. In essence, he was an English counterpart to the American "dime novelist." Naturally, his essay, titled *Lord Bacon*, focused on Bacon's impeachment. Macaulay vilified Bacon in every conceivable way, calling him a "corrupt judge" who "persecuted the innocent, had tampered with judges, had tortured prisoners, and had plundered suitors"... "was not likely to be scrupulous as to the means by which he enriched himself... the amount of plunder which he collected in this way was impossible to estimate"... "The moral

qualities of Bacon were not of a high order...“the unfortunate husbands who caught him in their houses at unseasonable hours are forgotten”...“his faults were coldness of heart and meanness of spirit”...“he was at that very time employed in perverting those laws to the vilest purposes of tyranny,” etc.\* It was a classic case of pure tabloid character assassination. Unfortunately, many uninformed people blindly accepted Macaulay’s lies as history. To this day, numerous Stratfordians (who know better) shamelessly cite Macaulay as a historical source in spite of the fact that Oxford University ordered all of Macaulay’s works to be placed in a special category as “not trustworthy to history.”

Winston Churchill referred to Macaulay as “the prince of literary rogues who always preferred the tale to the truth.”\* Ironically, near the end of his life, Macaulay said he regretted having written the essay on Bacon. However, the damage was done—it had gone viral, and the stain to Bacon’s good name still persists, effectively casting aspersions on all things Baconian.

Another misconception blocking the reconciliation of the Baconian thesis with public sentiment is the utterly erroneous assumption that the famous cryptographers William and Elizabeth Friedman “proved that Bacon wasn’t Shakespeare.” The Friedmans never said or implied any thing of the sort. They simply said they couldn’t find the hidden messages Elizabeth Wells Gallup (a Baconian scholar) claimed were encrypted in the Shakespearean works, using Bacon’s bi-lateral cipher.\* Yet, I still come across misinformed people who say “Didn’t the Friedman’s disprove all that stuff about Bacon being Shakespeare?”

Perhaps the greatest tragedy of Francis Bacon’s life is that, in death, he continues to suffer the same injustices and attacks from individuals who still don’t know him!

## The Oxfordians

Misconceptions over Macaulay and the Friedmans proved sufficient to cause many anti-Stratfordians to shy away from the Baconian camp. The Strats (for the time being) were breathing a sigh of relief. However, the “Shakespeare Problem” refused to go away.

In 1920, an English school teacher by the name of Thomas Looney presented a third possible Shakespearean author in his book *Shakespeare Identified*. Looney correlated places and events mentioned in the Shakespeare works with the travels and circumstances in the life of Edward De Vere, 17<sup>th</sup> Earl of Oxford. Furthermore, De Vere made a compelling match with most of the criteria essential for the Shakespeare authorship.

The Oxfordian thesis seductively attracted a legion of enthusiastic followers and converts. Even Orson Welles remarked “If De Vere wasn’t Shakespeare there are a lot of interesting coincidences to explain.”\* Gradually, more books about De Vere as Shakespeare began to fly off the printing presses—eventually leading to Charlton Ogburn’s voluminous 800 page work titled *The Mysterious William Shakespeare* which became the Oxfordian bible.

Since the publication of Ogburn’s book in 1984, the Oxfordian thesis has enjoyed considerable popularity—hailed by many Shakespeare enthusiasts as the “leading

contender” for the Shakespeare authorship. Most recently, Mark Anderson’s book *Shakespeare by Another Name* (2005) has received rave reviews.

However, unlike solid concrete, the great problem with plaster is that it cracks easily. While basking in the glory of Oxfordian popularity over the past several decades, the “Oxies” failed to take notice of the cracks and crevices that began to appear in their seemingly invincible case. The biggest crack of all is the pesky “timeline dilemma” which clearly shows that a substantial portion of the Shakespearean work continued to be written well after De Vere’s death in 1604. The Earl of Oxford had prematurely exited the Shakespeare scene nearly 20 years before the final curtain.

In response to the timeline problem, the Oxies conveniently rolled back the dates in which all of the later plays had been written. They further altered or at least reinterpreted numerous facts, events, and references in a sly attempt to be consistent with an earlier timeline. Anderson managed to artfully smooth over some of the cracks by conceding that De Vere must have been working with collaborators\*—some of whom must have kept on collaborating without De Vere. But the cracks kept getting wider and wider as it became apparent that the Oxfordian case was beginning to resemble Mark Twain’s Brontasaurus skeleton—too much plaster, with little or no real substance.

After all this time, it turns out that the Oxies, just like the Strats, had built their case on supposition. Ogburn and Anderson had carefully constructed the Oxfordian thesis by skillfully connecting various people, places, and events to De Vere by means of sheer extrapolation. The pages of their books are suspiciously excessive in the use of auxiliary modifying words and phrases such as “probably, possibly, had probably, might have, may have, could have, would have, may be, may well be, would have been, could have been,

must have been, most likely, more likely to have been, could be, had probably, may have met, would likely to have met, may be referring to, could have acquainted himself with, may have crossed paths with,” etc.\*

The mere use of such phraseology, when reasonably applied, is not a problem—however, when the pages of a book are incessantly overflowing with it, I suggest something is amiss. The superfluous extrapolations used by Ogburn and Anderson do not constitute evidence—they are hollow substitutes for evidence. Good, reliable, historical evidence consists of tangible things such as letters, notes, and artifacts that clearly and unambiguously demonstrate a connection between people, places, and events. Like the Stratfordians, the Oxfordians simply do not have the hard, “smoking gun evidence” necessary to support their case. Writing voluminous books often creates the illusion of a weighty argument presumably backed by a vast quantity of impressive facts. However, I submit that the bulk of material the Oxfordians are presenting is pure plaster.

The great supposition upon which the Oxfordian case primarily rests is that De Vere traveled to or near most of the locations mentioned in the Shakespeare plays—therefore, he must be Shakespeare! But De Vere is not as unique in meeting that criterion as the Oxfordians would have us believe. Actually, most of Elizabeth’s noblemen enjoyed extensive journeys abroad—including both of the Bacon brothers.

Furthermore, the assertion that De Vere “must have” visited all of the locales, or that he “probably met” all of the principle characters in the plays is simply not true. *Love’s Labours Lost* is a prime example. In typical Oxfordian style, Anderson magically extrapolates De Vere into the court of Navarre as he writes “During the celebrations surrounding the coronation and wedding, De Vere must have met Henri of Navarre.”\* In

the very next sentence, Anderson says “De Vere probably also met the fifty-one-year-old poet Pierre de Ronsard.” Yet, there is absolutely no evidence that de Vere ever met Henri of Navarre, or attended his court—or ever met Pierre Ronsard.

Navarre is critical because it is abundantly clear that the author of *Love’s Labours Lost* is totally familiar with specific details of the region and Henri’s court. Anderson’s misleading attempt to connect De Vere to the court of Navarre is not an isolated case of Oxfordians taking liberties with history through supposition. Furthermore, with regard to Navarre, the Oxies tend to capitalize on the often confusing references to the contemporaneous Kings Henri III of France with Henri III of Navarre (later Henri IV of France).

In an online article titled *The Case for Oxford* (published by the Atlantic Monthly website) Oxfordian author Tom Bethell states “Oxford and a party stayed six weeks or more in Paris and were introduced to the French King, Henry III. It is possible that at this time Oxford met Henry of Navarre\* (King of France 1589-1610), whose brother-in-law, the Duke of Alencon, was then being considered as a husband for Queen Elizabeth. Henry of Navarre and Oxford were about the same age, and in many respects Henry seems to have been a man after Oxford’s own heart. We know that Shakespeare was familiar with both the layout and protocols of the Navarre court in 1578 (described in *Love’s Labours Lost*).” Notice how Bethell uses exactly the same sort of cozen wording employed by Ogburn and Anderson to create the impression that De Vere and Henri of Navarre were friends. Again, the Oxies are attempting to connect De Vere with Henri of Navarre through the power of assumption. On the other hand, both Francis and Anthony

Bacon's friendship with Henri III, and their prolonged stays at Navarre are very well documented.



**Edward De Vere, 17<sup>th</sup> Earl of Oxford**

The great trick with the Oxfordian methodology is to fabricate a historical scenario out of thin air by maneuvering the reader into creating a connection by assuming the connection actually exists. Whereas magicians are masters of sleight of hand, Oxfordians are adept at sleight of mind. An excellent example of this is Anderson's audacious insinuation that De Vere is somehow connected to the famous document known as the *Northumberland Manuscript*. Anderson writes: "A tantalizing cover page for a circa-1597 manuscript of *Richard III*—and a number of other controversial works—has survived the centuries and now sits in the archives of Alnwick Castle in

Northumberland.\* The manuscripts for which this page serves as the cover have all, however, been lost or destroyed. The one-page document is a list of seditious or surreptitiously obtained texts: *Richard III*, *Richard II* (treasonously depicting the deposition of a sitting monarch), Nashe's *Isle of Dogs*, and the libelous *Leicester's Commonwealth*. On this single surviving sheet, a scrivener, whose handwriting has never been identified, scratched out two words that would henceforth be seared into the flesh of every mature play from De Vere's pen. There on a single page, scattered amid sundry sentence fragments, quotes, and titles, are written the words 'Willi...Sh...Sh...Shak...will Shak...Shakespe...Shakspeare...Shakespeare...william... william Shakespeare...William Shakespeare.'

Although he takes great care not to directly say that De Vere wrote the page, Anderson is deliberately trying to steer the reader toward the assumption that De Vere could be the document's author. Furthermore, Anderson brazenly conceals the fact that the *Northumberland manuscript* was the property of Francis Bacon. He further neglects to inform the reader that both the names Francis Bacon and William Shakespeare are repeatedly written all over the page in various forms, including the words "By Mr. FFrancis William Shakespeare (more on the *Northumberland Manuscript* in Chapter 19).

Amazingly, in the following sentence, Anderson writes: "Thence comes it,' in the words of Sonnet 111, 'that my name receives a brand.'"\* It would be naïve to think Anderson is unaware that the number 111 matches the name Bacon in the Elizabethan Kaye Cipher. It's both uncanny and strange. The sentence is tantamount to saying "I am Bacon." We are compelled to ask why is Anderson going to such bizarre lengths to deceive the reader, and why is he putting on such an outrageous display of chutzpah? It

seems he has a hidden agenda. I personally distrust hidden agendas, particularly when they involve deception.

As mentioned in the third chapter of this book, De Vere was too closely connected to most of the members of the “Shakespeare circle” not to have been involved with the enterprise in some capacity. If a few of his “tall tales” (Anderson’s words) made their way into several of the Shakespearean storylines, I would not be surprised. In fact, I believe some aspects of De Vere’s reckless life are portrayed in at least two of the plays. Could that make him one of Bacon’s numerous collaborators? Perhaps—but even if that’s true, it hardly qualifies De Vere as the author of the Shakespearean work.

## The Concealed Poet

The Stratfordians and Oxfordians concede that Bacon fits all of the required criteria for the Shakespeare authorship. They have only one argument against Bacon. Actually it's not so much an argument as it is another erroneous assumption. They like to say that Bacon's writing style was too "stiff" or "stilted" to be consistent with the "Shakespearean style." But they are conveniently ignoring the fact that the "writing style" of Shakespeare is a deliberate mixture of styles which evolved over a span of nearly five decades. For example, the writing style of the early Shakespearean comedic plays are eerily similar to the style of Peele, Green and Sidney. A little later, aspects of Florio, Spenser, and Marlowe seem to shine through. And some of the later plays appear reflect a hint of Jonson's style. Trying to match the style of *A Mid Summer Night's Dream* with the style of *Macbeth*, or the style of *Love's Labors Lost* with the style of *The Tempest* is a matter of comparing apples to oranges. Bacon didn't adhere to just one standard writing style.

What makes Shakespeare SHAKESPEARE has less to do with an individual writing style and more to do with overall composition. The one constant that runs through all of the plays, in their various stages of experimentation, is the methodology with which they are carefully and coherently arranged. It is clear that the same mind that crafted *Measure*

*for Measure* is the same mind that molded *Timon of Athens*. It's the ineffable guiding force of the "master's touch" that is at work in all of the Shakespearean plays.

All of the plays, from the earliest to the last, draw on consistent philosophical themes intended to instruct the reader in lessons about nature both on the cosmic and human levels. As we shall later see, Bacon designed the work more to be read than performed.

What Stratfordians and Oxfordians fail to acknowledge was that Bacon was able to shift his writing style from the left analytical side of his brain to the right creative side without breaking stride—thus, being capable of expressing the same thought in two, distinctly different ways. The author Edwin A. Abbott wrote "His [Bacon's] style varied almost as much as his handwriting; but it was influenced more by the subject-matter than by youth or old age. Few men have shown equal versatility in adapting their language to the slightest change of circumstance and purpose. His style depended upon whether he was addressing a king, or a great nobleman, or a philosopher, or a friend; whether he was composing a state paper, magnifying the prerogative, extolling truth, discussing studies, exhorting a judge, sending a New Year's present, or sounding a trumpet to prepare the way for the kingdom of man over nature."\* It should also be noted that Bacon often wrote letters and speeches for others (especially Essex) perfectly mimicking both their writing style and handwriting.

Naturally, writing a scientific work such as the *Novum Organum* required Bacon to resort to the more formal tone his detractors allude to. But they ignore the fact that Bacon's philosophical prose works received much praise from many later poets who recognized the Shakespearean elements in his style. For example, the poet Gerald Massey noted "The philosophical writings of Bacon are suffused and saturated with

Shakespeare's thought." The poet and essayist Alexander Smith wrote "He [Bacon] seems to have written his Essays with the pen of Shakespeare"—while the essayist and historian Thomas Carlyle proclaimed "There is an understanding manifested in the construction of Shakespeare's plays equal to that in Bacon's *Novum Organum*."\* The true essence of Bacon's Shakespearean style was the unique structure of the underlying thought and natural philosophy upon which it rested.

Beyond his Shakespeare circle, Bacon took great care to conceal the fact that he was a poet. In a letter to one of his good pens, John Davies of Hereford, Bacon writes "So desiring you to be good to concealed poets, I continue, your very assured, FR. Bacon."\* In the same vein, Bacon's secretary Tobie Matthew wrote his master a letter in which he states (about Bacon) "The most prodigious wit that ever I knew though he be known by another."\* Years later, John Aubrey described Bacon as "a good poet, but concealed."\*

Great poets always recognize the genius of other great poets, even when they are concealed. With regard to Bacon the concealed poet, Percy Bysshe Shelley may have said it best: "Lord Bacon was a poet. His language has a sweet and majestic rhythm which satisfies the sense, no less than the almost super human wisdom of his philosophy satisfies the intellect. It is a strain which distends and then bursts the circumference of the reader's mind, and pours itself forth with it into the universal element with which it has perpetual sympathy."\*

**PART THREE**

**BACON'S SMOKING GUNS:**

**THE HARD EVIDENCE**

## The Name Shakespeare

As a surname, Shakespeare had no known common origin in England prior to the Elizabethan era. Although Elizabethan spelling was erratic, the names Shaksper and Shakespeare are distinctly different. The Stratfordians insist that Shakespeare is the actual name of their Stratford man in spite of the hard evidence that it wasn't. It's truly a case of wishful thinking on their part.

The dynamics are the same as saying my name isn't really Wagner—instead, it's "Wager" or "Warner." The names are similar but not the same. I'm not guessing around here, I know from first hand experience that people typically get my name wrong, calling me Wager or Warner rather than Wagner. By simply dropping the letter n, we have the name Wager. Or, by substituting the letter g for the letter r, we get the name Warner. It happens to me all the time. And, no matter how many times people get my name confused with such similar variations, my name still remains Wagner. The same is equally true of the name Shaksper. Therefore, Mr. Shaksper is no more Mr. Shakespeare, than Mr. Wagner is Mr. Wager.

Then, there is the matter of the hyphenated spelling of Shake-speare. Elizabethan names were not partitioned with hyphens. Shaksper never wrote his name as Shak-sper, just as I would not write my name as Wag-ner. "Shake-speare" is a (poetic) device Bacon

used to simply join the words shake and spear together as though it were a name. The addition of the letter “e” at the end was for the purpose of the name “Shake-speare” rendering the important Kabbalistic code number 103 (13) in the Simple Cipher.

The Oxfordians make a quantum leap with their assertion that de Vere must have acquired the pseudonym Shakespeare due to one fundamentally weak and absurd argument. He loved the sport of jousting,\* and, as a result, Oxfordians who desperately want to connect their man with Shakespeare insist that he adopted the pseudonym because he was good at “shaking spears.” However, in jousting the jouster doesn’t shake or throw a spear. In fact, he doesn’t even use a spear—instead, he uses a jousting lance. There is a substantial difference between the jousting lance and a spear. The spear was used as a throwing or thrusting weapon designed to impale one’s opponent—which wasn’t a part of jousting combat. The 9 ft. – 14 ft. long jousting lance was held in the “couch” position held close to the body while mounted on a charging horse. The object of the weapon’s use was to simply dismount one’s opponent by skillfully tilting at him.

There is no evidence that spear shaking was of any particular importance to De Vere. Unlike Bacon, De Vere never expressed or wrote of anything connected to the literal or figurative act of spear shaking. We already know that spear shaking was important to Bacon due to his adopted muse Pallas Athena, whose name literally means spear shaker.\* Bacon and his circle of friends alluded to her extensively. However, the record clearly shows De Vere to be conspicuously mute on the subject.

So, why is there such a frantic need for the Oxies to plant a shaking spear into De Vere’s hand? The answer is amazingly simple. After nearly three and a half centuries, it suddenly became imperative to connect De Vere with the name Shakespeare by any

means possible. After all, until the early twentieth century there was no such thing as an Oxfordian thesis. Thus, the Oxies scoured the London archives for any kind of Elizabethan document that would lend credence to the idea that De Vere may have made reference to being a spear shaker. Naturally, no such document from De Vere ever surfaced. However, one line in a poetic address to De Vere titled *Apostrophe ad eundem* written in Latin by the Elizabethan poet Gabriel Harvey (1578) makes a vague reference to “Thy will shakes missiles.” The actual Latin wording in the line reads: “Vultus Tela Vibrat,”\* which, more literally interpreted, means “Thy enterprise shakes countenances/wills.” Upon discovering these three obscure words (out of 168) from Harvey’s “address,” the Oxfordians then magically retranslated it to “Thy countenance shakes a spear” by insidiously substituting the Latin word *tela* (meaning a web, or that which is woven, cloth) with the word *telum* (spear)—thus, rewriting Harvey’s words in order to arrive at “shakes a spear.” It’s just another brazen example of Oxfordian trickery.

Oxfordian author Charlton Ogburn further added to the ruse by insinuating that Harvey must be addressing De Vere as Shakespeare, stating: “It is a remarkable address... It insistently associates him with spears and spear-shaking, making it more natural that he should have taken the pseudonym he did or indicating that already he is going about in the theatrical world under a *pro forma* incognito as Will Shakespeare.”\*

The Oxfordians consistently attempt to force square pegs into round holes in order to foist their theory. But despite their audacious sham, there is still no evidence to establish that De Vere ever had any interest in or a connection to the name Shakespeare.

Historically, the real spear shaker was the Greek goddess Pallas Athena (later known to the Romans as Minerva). As noted earlier, the name Pallas Athena literally means spear

shaker or shake spear. The ancient Greeks erected a colossal statue of her on the Acropolis. She wore a helmet with a visor signifying invisibility and concealment. Her left hand held a mirrored shield (or glass) reflecting the light of truth—hence, she was known as the goddess of wisdom. Her right hand brandished a spear used to defeat ignorance. At certain times of the day the sun’s rays glancing off the spear’s surface would cause a unique shimmering effect. The Athenians referred to this phenomenon as “Pallas shaking her spear.”\*

Pallas Athena was consort to the sun god Apollo. The two were, in essence, regarded as twins—inseparable male and female counterparts. Bacon used this twin or Gemini theme in most of the engravings and front pieces accompanying his published works.

The Knights of the Helmet were predicated on Pallas Athena’s attributes and all that she represented. Some time after his first trip abroad, Bacon discarded the traditional nine Muses, adopting Pallas Athena as his personal (tenth) Muse. We know this happened while Bacon was quite young, as evidenced by a letter sent to him (1582) from Jean de La Jesse who was the secretary of the Duke of Anjou (brother of Henri III of France). The outstanding feature of the letter consists of a poetic verse dedicated to Bacon. It reads:

“Therefore Bacon, if it chances that my Muse praises  
It is not because she is eloquent or learned,  
Although your Pallas has taught me better (how to speak);  
It is because my lute sings the saintly glory  
Or in these artless lines (naïve) his image is imprinted  
Or that thy virtue bright shines in my shade.”\*

The letter is currently in the archives of the Lambeth Palace Library in London.

As we shall later see, Bacon incorporated both Pallas Athena's and Apollo's symbolism in various aspects of all of his published works—including the Shakespearean works and the King James Bible.

Upon his death, Bacon's literary friends (who were many) did their best to honor his wish to maintain the Shakespeare myth. However, their overwhelming praise of him (in the *Manes Verulamiani*) as the embodiment of the spear shaker was virtually unrestrained.

## The *Manes Verulamiani*

An author's greatness is traditionally gauged by the praise of other members of the literary community—even when his work is clothed in a pseudonym. At the time of Bacon's death, the literary world was well aware who the true genius behind the English Renaissance was. The outpouring of tribute for Bacon was massive, and concurrently there was a veiled recognition of his identity as Shakespeare. In publishing the *Manes Verulamiani*, William Rawley deliberately minimized the number of elegies (including his own) to 33.

The most stunning element of the praises in the *Manes Verulamiani* is the emphasis on Bacon's poetry rather than his philosophical or prose works, with numerous references to Pallas Athena (Minerva), Apollo and the muses. The writers of the elegies were careful to cloak their tributes in a coded language that would be best discerned by the "initiated" members of their fraternity. These are just a few examples of their praise:

"He wrote stories of love more refined which still do interpret Great Bacon's muse with a vigor choicer by far than the Nine Muses fabled in the story."

Rector, King's College

"Thou were born of Minerva." –R.C. of Trinity College

"None who survive him can marry so sweetly Themis the Goddess of Law to Pallas the Goddess of Wisdom." –William Boswell

“The ardor of his noble heart could bear no longer that your divine Minerva, should be despised. His [Bacon’s] godlike pen restored your wonted honour and as another Apollo dispelled the clouds that hid you...Pallas too, now arrayed in a new robe, paces forth, as a snake shines, when it has put off its old skin.”

Thomas Randolph, Trinity College

“Bacon brought forth a muse more rare than the nine Muses.” –S. Collins, R.C.P.

“Ah! never before has Apollo himself been truly unhappy! Whence will there be another to love him so? Ah! he is no longer going to have the full number, and unavoidable is it now for Apollo to be content with nine Muses.” –anonymous

“O how am I in verse like mine to commemorate you, sublime Bacon! and those glorious memorials of all ages composed by your genius and by Minerva.” –R.C., T.C.

“Break pens, tear up writings, if the dire goddesses may justly act so. Alas, what a tongue is mute! what eloquence ceases! Whither have departed the nectar and ambrosia of your genius? How has it happened to us, the disciples of the Muses, that Apollo, the leader of our choir, should die?” –Williams \*

In elegy 32, Thomas Randolph likens Bacon to Quirinius the mythical Roman

spearman:

“He [Bacon] taught the Pegasus arts to grow, as grew the spear of Quirinius swiftly into a laurel tree.”\*

The *Manes Verulamiani* demonstrates an almost god-like veneration for Bacon. This is precisely the sort of commemoration we would expect in response to Shakespeare’s passing. His eulogizers, all of whom were poets and scholars, speak as if they are privy to a special secret that transcends ordinary understanding. At least two of the mourners allude to the fact that the Shakespeare legacy is shrouded in a riddle that is not yet ready to be revealed to the rest of the world:

“The jewel most precious of letters concealed.” –R.C. of Trinity

“Part of thy works truly lie buried.” –Robert Ashley\*

To seal the deal, Bacon's friends had the "Bride's face" emblem (almost identical to the one used for the Shakespeare Sonnets) placed in the center of the ornate headpiece on the cover of the *Manes*—clearly linking Bacon with Shakespeare.

We are compelled to ask if Shaksper or De Vere were great literary geniuses, why was there no recognition of their accomplishments from their peers? Why were their deaths such non events? Instead, their passing was accompanied by a deafening silence.

## *Love's Labour's Lost and honorificabilitudinitatibus*

The pages of the Shakespearean works are saturated with encrypted messages. Some pages, in particular, were specifically written to serve as an extravagant display of code for the edification of the initiated reader. The first page of Scene 1, Act 5, of *Love's Labour's Lost* is the most preeminent of all the encrypted pages.

Aside from being the most Masonic play in the Shakespeare canon, *Love's Labour's Lost* is a masterpiece of collaboration between Francis and Anthony Bacon. We recall that both brothers sojourned extensively at Henri's court at Navarre which served as the play's setting. The sole purpose of this distinctive page was to employ a variety a cryptographic techniques to drive home the point that Francis Bacon is its author.

First, notice the alliteration used in the play's title. It's no accident that we are immediately guided to decrypt the playful meaning implicit in the three L's of the title. In both the Simple a Kaye Ciphers, the letter L matches the number 11. Hence, LLL equals the number **33** (Bacon).

Next, Act 5, Scene 1 renders the number **51**. And sure enough, the name Francis Bacon corresponds to that number in the Pythagorean Cipher.

The next part of the coded message involves the obvious elephant on the page, i.e. the word *honorificabilitudinitatibus*.\* It is spoken by the clown Costard, and it's no

coincidence that it happens to be the 33<sup>rd</sup> word of his first speech. The word consists of 27 letters (another important number to Bacon). The initial numbered code thus unfolds:  $51 + 33 + 27 = 111$  (Bacon in the Kaye Cipher). Moreover, the word *honorificabilitudinitatibus*, in the Simple Cipher corresponds to the second of Bacon's Fra Rosi Crosse seals, i.e. 287.

Many people assume *honorificabilitudinitatibus* to be a nonsense word. Actually, it is a Latin word signifying that something or someone is worthy or deserving of praise. We see evidence of Bacon's tinkering with the word in his private notebook titled the *Promus of Formularies and Elegancies*. The words in the *Promus* are honoris, honores, honorem, and honorificabo.\* They are all essentially the same word expressed in accordance with different grammatical uses. Latin tends to be a virtually open-ended language whose dynamics allow the meaning of a word to expand and grow by simply tacking on fragments of other words. In his linguistic book *De Vulgari Eloquentia, Liber Secundus*, the poet Dante Alighieri cites the word "honorificabilitudinitate"\* as an example of a rare and abnormally long word.

The 27 letter word can also be found in *The Collected Papers of Francis Bacon*, in the British Museum. One page, in particular, features a 13 course pyramidal diagram penned by Bacon:

ho  
 hono  
 honori  
 honorifi  
 honorifica  
 honorificabi  
 honorificabili  
 honorificabilitu  
 honorificabilitudi  
 honorificabilitudini  
 honorificabilitudinita  
 honorificabilitudinitati  
 honorificabilitudinitatibus

Still, another form of the word shows up in Bacon's *Northumberland Manuscript*. Near the center of the document, the word *honorificabilitudini* is inscribed (see Chapter 19).

Beside the need for the 27 letter word to fit into Bacon's cipher message, it was crafted to serve as an anagram in Latin. It reads: *hi ludi nati f baconis tuiti orbi*, which translates quite literally to "These Plays F Bacon's Children Have Been Preserved for the World." Bacon fondly referred to all of his works as his children.

With its unique ending, the word *honorificabilitudinitatibus* is Bacon's invention, designed to be used only once to stand as a monument for posterity. Prior to its appearance in *Love's Labours Lost*, it was never used in any other literary work by any other author. Naturally, the Stratfordians and the Oxfordians would like to slough it off as some sort of coincidence. But, in the total absence of any evidence to connect *honorificabilitudinitatibus* with Shaksper or De Vere, they are at a loss to explain the unequivocal connection between Bacon's usage of the word in his various notes and documents and *Love's Labour's Lost*. It's another smoking gun in the mounting Baconian case.

But wait! There's more to the first page of Scene 1, Act 5 of *Love's Labours Lost*. Just two lines after *honorificabilitudinitatus*, the character Moth initiates a childish spelling game. He queries: "What is a.b. spelt backwards with the horn on its head?" The character Holofernes answers "Ba."\* Bacon often used Ba as an abbreviation of his name. Many of his correspondences are signed Fra. Ba. The initials a.b., of course, stand for Anthony Bacon. The letters a b in Simple Cipher correspond to the number 12, and when reversed (i.e. b a) we have 21. One of many inside jokes shared by the Bacon

brothers was that the combination of a.b. and Ba results in the number **33**. Ben Jonson said “Bacon could never pass up a jest”<sup>\*</sup>—the use of puns were no exception. Thus, the answer to “What is a.b. spelt backwards with the horn on its head” is (in Latin) Bacornu—clearly a playful pun on Bacon’s name.

The first page from Scene 1 of Act 5 in *Love’s Labour’s Lost* serves no other purpose in the play than to identify its author in a splendid array of code. Clearly, neither Shaksper nor De Vere would have or could have written this page. It is only intelligible with Francis Bacon as its author.

## The Names in Anthony Bacon's Passport

Not long after Anthony Bacon's return to England in 1592, following a nine year stay at Navarre, *Love's Labour's Lost* saw its first (private) performance at his Bishopsgate house\*—well in advance of the play's first publication in 1598. Four of the play's primary characters are named Dumain, Longaville, Biron, and Boyet.\* Anthony Bacon's passport, currently residing in the British Museum, contains four distinct signatures: Dumaine, Longaville, Berowne, and Boyet. Other than his brother Francis, no one else had access to the passport. These signatures were affixed to the document sometime between 1583 and 1592. The Stratfordians and the Oxfordians would have us believe that all of this a coincidence. However, the only rational explanation for how the four names later came to appear in *Love's Labour's Lost* is that the collaborating Bacon brothers put them there. Anthony Bacon's passport is another tangible artifact that firmly places the Shakespearean authorship in Bacon's hands.

## ***The Northumberland Manuscript***

As previously mentioned, the “Northumberland Manuscript” is a parchment folder that belonged to Francis Bacon, preserved at Alnwick Castle in Northumberland. It was written and assembled no later than 1597.

A table of contents occupying the right half of the folder’s front cover indicates that it originally contained a number of Bacon’s philosophical and poetic writings along with essays and speeches he wrote specifically for the Earls of Essex and Sussex, presented to Queen Elizabeth at her Accession Day Tournaments of 1595 and 1596 respectively. Furthermore, the unbound literary collection included manuscripts of Shakespeare’s *Richard II* and *Richard III*, as well as *Leicester’s Commonwealth*, and *Isle of Dogs*, a collaborative piece written by Thomas Nashe and Ben Jonson.

The document is written in two different handwriting styles. The more ornate style is recognized to be that of one of Bacon’s scribes John Davies of Hereford,\* while the less formal style is thought to be from Bacon’s own hand.

The most significant feature of the manuscript is that it is the only Elizabethan document in which both the names Francis Bacon and William Shakespeare appear together. More compelling, is the fact that the two names are repeatedly inscribed in varying forms.

Undeniably, Bacon was already experimenting with different ways the name Shakespeare could be written. The letters Sh appear three times, along with the name Shak—which then evolves into Shakespe (written twice), then, the name Shakespear. Even the first name is subjected to different spellings, i.e. Wlm, Will, Willium, and ultimately, William. Then, the name William Shakespeare emerges (three times). The name Francis Bacon is also written three times. But, even more remarkable, is the appearance of the phrase “By Mr. Francis William Shakespeare.”

As earlier mentioned, the word *honorificabilitudini*, a variation of the 27 letter word in *Love's Labours Lost*, is inserted near the middle of the manuscript's cover. Also, next to the list of the Shakespeare plays, a line from *The Rape of Lucrece* can be found:

“revealing day through every crany peepes.”\* Later, in the published version of the poem, the word peepes was substituted by the word “spies.” This is important because “peepes” was a word uniquely used by members of Elizabeth's Secret Service. It was their slang word for spies. As a member of Elizabeth's spy network, “peepes” was Bacon's initial choice. However, he dropped it in favor of “spies” because it had a more familiar and rhyming tone.

Near the manuscript's top right corner, Bacon's drawings representing his symbols for Pallas Athena and her hand glass are clearly discernable. This feature is virtually identical to Bacon's doodling on the page in his “Collected Papers” (in the British Museum) on which his pyramidal diagram of the word *honorificabilitudinitati* is displayed.

Beneath the manuscript's three Pallas Athena drawings is a vertical list, enclosed in brackets, of varying English translations of the word *honorificabilitudini*. They read: “The praise of the worthiest virtue,” “The praise of the worthiest affection,” “The praise

of the worthiest power,” and “The praise of the worthiest person.” Just under the list of translations (offset slightly to the left), the words “Anthony Comfort and consort” are inscribed—clearly a reference to Anthony Bacon.

It is worthy of note that the name Shakespeare never accompanied any literary work until after the *Northumberland Manuscript* came into existence.\* The only rational explanation for the tantalizing name spellings and other revealing features on the Manuscript’s cover is that Bacon and Shakespeare are one and the same. There is no ambiguity here. All of the elements of the artifact known as the *Northumberland Manuscript* constitute concrete, “smoking gun” facts that connect Bacon to his Shakespeare pseudonym. The Stratfordians and Oxfordians have no answer to the fact that the *Northumberland Manuscript* tangibly connects Bacon to Shakespeare. Their hope is that the vast majority of Shakespeare enthusiasts remain ignorant of the Manuscript’s existence.

Nevill

Mr. Francis Bacon  
of Tribute, or giving what is due



Esquire etc

Nevill  
 By Christ religio fons refusing  
 your religion your selves  
 separating as in direct  
 favour most refusings of army &  
 most ne vile velis all  
 Anthony Comfart and consort  
 ne vile velis Comf  
 refreshing ye hart  
 By Mr. Francis Thomas  
 Thomas  
 By Mr. Francis Bacon of Gr  
 Francis  
 turner  
 Philipp Gross Inn on the  
 against monseour  
 revealed  
 Earle of Arundells letter to the Queen  
 from your service  
 Speaches for my Lord of Essex at the sight  
 your louinge friend  
 more than externally  
 honorific abilitant; Loycesters Common Wealth In cordo auro  
 business oppo rnoh speech  
 Crations at Graues Inne reuells  
 Dyr Queenes Maite many  
 Earle of Arundles By Mr. Francis Bacon Bacon  
 letter to the Queenes Maite  
 Earle of A By Mr  
 By Mr  
 Essases by the same author printed  
 By Mr. Francis Bacon  
 William Shakespeare  
 Richard the second Shakespear  
 Richard the third  
 Bacon end of the Arund and Comedia Thomas  
 hall revealing Thom Thom  
 day through Ho of Togo frant as your  
 every crany by Thomas Nashe & inferior plauers  
 peepes and see of William Shakespeare Thomas  
 Shak sh sh  
 sh Shak Shakespeare  
 your  
 William Shakespeare  
 William Shakespeare Wm Wm  
 Will Shushpe  
 William Shakespe  
 Shakespear

Front Cover of the Northumberland Manuscript

## Shakespeare's Works Ripe with Bacon's Phraseology

Bacon kept a private notebook titled a *Promus of Formularies and Elegancies* in which he constantly wrote down his newly invented words, phrases and philosophical thoughts in English, Latin, Greek, French, Italian and Spanish. "Promus" is a Latin word meaning storehouse. Bacon penned more than 2000 entries in his *Promus*.

By the time the second Shakespeare Folio was published (1626), Bacon's Shakespeare enterprise had introduced more than 20,000 new words to the English Language. Many of those words, along with specific phrases, came directly from Bacon's *Promus*. Here are a few examples of Bacon's phrases as they appear both in the *Promus* and in the Shakespearean works:

*Promus* \_\_\_\_\_ "To slay with a leaden sword."

*Love's Labour's Lost*

Act 5, Scene 2 \_\_\_\_\_ "Wounds like a leaden sword."

*Promus* \_\_\_\_\_ "Things done cannot be undone."

*Macbeth*

Act 5, Scene 1 \_\_\_\_\_ "What's done cannot be undone."

*Promus* \_\_\_\_\_ "To stumble at the threshold."

*3 Henry VI*

Act 4, Scene 7 \_\_\_\_\_ "Many men that stumble at the threshold."

*Promus* \_\_\_\_\_ "A Fool's bolt is soon shot."

*Henry V*

Act 4, Scene 7 \_\_\_\_\_ “A Fool’s bolt is soon shot.”

*Promus* \_\_\_\_\_ “He stumbles who makes too much haste.”

*Romeo and Juliet*

Act 2, Scene 3 \_\_\_\_\_ “They stumble that run fast.”

*Promus* \_\_\_\_\_ “Good wine needs no bush.”

*As You Like It*

Epilogue \_\_\_\_\_ “Good wine needs no bush.”

*Promus* \_\_\_\_\_ “An ill wind that bloweth no man to good.”

*2 Henry IV*

Act 5, Scene 3 \_\_\_\_\_ “The ill wind that blows no man to good.”

*Promus* \_\_\_\_\_ “Thought is free.”

*Twelfth Night*

Act 1, Scene 3 \_\_\_\_\_ “Thought is free.”

*The Tempest*

Act 3, Scene 2 \_\_\_\_\_ “Thought is free.”

*Promus* \_\_\_\_\_ “He who has not patience has nothing.”

*Othello*

Act 2, Scene 3 \_\_\_\_\_ “How poor they are that have not patience.”

*Promus* \_\_\_\_\_ “All that glisters is not gold.”

*The Merchant of Venice*

Act 2, Scene 7 \_\_\_\_\_ “All that glisters is not gold.”

*Promus* \_\_\_\_\_ “Happy man, happy dole.”

*Merry Wives of Windsor*

Act 3, Scene 4 \_\_\_\_\_ “Happy man be his dole.”

*1 Henry IV*

Act 2, Scene 2 \_\_\_\_\_ “Happy man be his dole.”

*The Taming of the Shrew*

Act 1, Scene 1 \_\_\_\_\_ “Happy man be his dole.”

*The Winter’s Tale*

Act 1, Scene 2 \_\_\_\_\_ “Happy man be his dole.”

*Promus* \_\_\_\_\_ “Seldom cometh the better.”

*Richard III*

Act 2, Scene 3 \_\_\_\_\_ “Seldom cometh the better.”

*Promus* \_\_\_\_\_ “All is well that ends well.”

*All’s Well That Ends Well*

Title \_\_\_\_\_ “All’s Well That Ends Well.”

\*

There are many more phrases from Bacon’s *Promus* which are present in the Shakespearean works. To list them all completely would require space sufficient to fill an entire book.

In addition to the many phrases from the *Promus*, a number of passages from Bacon’s philosophical essays also made their way into the Shakespearean works. The following are just a few examples:

*Macbeth*, Act V, Scene V, Macbeth: “Tomorrow, and Tomorrow, and Tomorrow...it is a tale told by an idiot, full of sound and fury, signifying nothing.”

Bacon

*Religious Meditations*

*of Heresies*: “The Spanish have a proverb, “To-morrow, Tomorrow, and when morrow comes, To-morrow.”

Bacon

*Letter to King James*: “It is nothing else but words, which rather sound than signify anything.”

*Hamlet*, Act I, Scene V, Polonius: “From the tables of my memory I’ll wipe away all saws of books.”

Bacon

*Redagutio Philosophiarum*: “Tables of the mind differ from the common tables...you will scarcely wipe out the former records unless you shall have inscribed the new.”

*Hamlet*, Act II, Scene II, Polonius: “Though this be madness, yet there is method in it.”

Bacon

*Novum Organum*: “They were only taking pains to show a kind of method and discretion in their madness.”

*Hamlet*, Act I, Scene III, Polonius: “To thine own self be true, and it must follow as the night the day, Thou canst not then be false to any man.”

Bacon

*Essay of Wisdom*: “Be so true to thyself as thou be not false to others.”

*Richard II*, Act II, Scene II, Bolinbroke: “Let him be his own carver.”

Bacon

*Advancement of Learning*: “You should not be your own carver.”

*The Merchant of Venice*, Act V, Scene I, Portia: “The moon sleeps with Endymion.”

Bacon

*De Augmentis*: “The moon of his own accord came to Endymion as he was asleep.” \*

The historical record clearly shows that, prior to the appearance of all the Shakespearean works, none of Bacon’s unique sentences and phrases were used in any context (public or private) other than in his *Promus* and his Essay works.

The existence of Bacon’s *Promus* and other notes that tie him to the Shakespearean works are powerful concrete evidence that he was the genius behind the work. An author’s notes and other source materials are essential and necessary tools for producing great literature. Where are Shaksper and De Vere’s notes?

The imminent scholar Robert Theobald summed up the significance of the *Promus* most succinctly: “If Bacon wrote Shakespeare, the *Promus* is intelligible—if he did not, it’s an insoluble riddle.”\*

## Intimate Details

In addition to his duties at Elizabeth's court, Bacon's foster father Sir Nicholas Bacon often served as the presiding judge in the criminal courts. In his *Apothegms*, Bacon recounts a case in which a condemned "malefactor" attempted to talk his way out of an appointment with the gallows. Bacon writes "he [Sir Nicholas] was by one of the malefactors mightily importuned for to save his life; which, when nothing that he said did avail, he at length desired his mercy on account of kindred. 'Prithee' said my lord judge, 'how came that in?' 'Why, if it please you, my lord, your name is Bacon, and mine is Hog, and in all ages Hog and Bacon have been so near kindred, that they are not to be separated.' 'Ay, but,' replied judge Bacon, 'you and I cannot be kindred except you be hanged; for Hog is not Bacon until it is well hanged.'"\* Judge Bacon's statement was based on the fact that the term "hang hog" in Latin, translates to the word bacon. Naturally, Bacon couldn't resist using the anecdote in the Shakespearean work—thus, in *Merry Wives of Windsor* (Act 4, Scene 1) Mrs. Quickly says "Hang hog is Latin for bacon, I warrant you."\* No one other than Francis Bacon had any reason to insert this particular phrase into the scene? Moreover, Bacon made certain the initiated reader wouldn't miss the point, as the name "Mrs. Quickly" adds up to **111** in the Reverse Cipher. And, of course, we never lose sight of the fact that 111 is Kaye Cipher for Bacon.

The coded message in the “Hang hog scene” is not an isolated case. In Scene II of Act II of *Merry Wives of Windsor*, Bacon lavishes us with another show of code when Falstaff begins his line with a deliberate stutter. He says “I, I, I myself...”<sup>\*</sup> Once again, Bacon has introduced another clever way to show us the number **111**. Just to assure us that we aren’t misinterpreting his meaning, Bacon provided an additional coded device to establish the fact that we are not dealing with coincidence. Hence, in the same scene, Mrs. Quickly and Falstaff engage in an exchange of lines in which they both utter the words “ten and eleven” four different times. When the numbers 10 and eleven are placed side-by-side, the result is 1011, or **111**. But that’s not all. With the “ten and eleven” phrases, Bacon is giving us the number 111 four times. We recall that Bacon’s two Fra Rossi Cosse seals (i.e. the numbers 157 and 287) combined equals **444**—which is precisely what we get with four sets of the number 111. Furthermore, as a bonus, Bacon threw in his birth date, as we take note that all of this code is taking place in Scene II of Act II—giving us the number **22** (i.e. January 22, the 22<sup>nd</sup> day of the year).

In the *First Part of King Henry IV*, Bacon continues to use the same techniques applied in the *Merry Wives of Windsor*—except now (just as he did in the King James Bible) he makes use of key words that are the same or synonymous with his own name. Thus, in Scene I of Act II, the “second carrier” says “I have a gammon of bacon and two races of ginger, to be delivered as far as Charing Cross.”<sup>\*</sup> Charing Cross is the district of London where Bacon was born. Also, the word “gammon” (like “bacon”) corresponds in the Kaye Cipher to the number **111**. And, as usual, Bacon provides an affirmation with the obvious number 111 inherent in Act **II**, Scene **I**. This is immediately followed with more “bacon” references in Scene **II** of Act **II** (i.e. the number 22), as Falstaff refers to “bacon-

fed knaves,” and “on bacons on!”\* The term “on Bacons on” is clearly a reference to one of the many jesting mottos shared by the Bacon brothers in their youth.



**The Bacon Family Crest with the Boar at the top**

*Macbeth*'s chilling Scene I of Act IV conjures up the name Bacon three times as the three witches chant “Double, double toil and trouble; Fire burn; and cauldron bubble.”\* The initials F B in “Fire burn” stand out as another coded signpost—we note that the words “Fire burn” add up (in Reverse Cipher) to the number **111**. Immediately after the chanting subsides, Hecate enters and sings a cryptic song:

“Black spirits and white, red spirits and gray;  
Mingle, mingle, mingle, you that mingle may.”\*

Black, white, red, and gray are precisely the four colors used in Bacon's family crest. Moreover, Bacon has crafted the song so that it consists of exactly 15 words. We are being exhorted to “mingle” Cipher number variations of Bacon's name. In this case, the name Bacon matches the number 15 in the Elizabethan Short Cipher.

Bacon further dazzles us in Scene IV of Act II of the *First Part of King Henry IV* with the most conspicuous exhibition of code in all of the Shakespeare plays, in what many scholars call the “Francis page.” The least important character in the play is a soldier named Francis—so insignificant that his name isn’t included in the play’s list of “Persons Represented.” Yet, on the first page of Scene IV of Act II (quarto version), Francis makes his only appearance in the play.\* On this one page, the name Francis appears 39 times, i.e. **17** times as an unspoken stage direction or prompt, and **22** times as spoken in a line. The number **17** corresponds to the name Bacon in the Pythagorean Cipher, and the number **22**, as we have consistently seen, is Bacon’s birth date, i.e. January 22 (the 22<sup>nd</sup> day of the year). Moreover, it is no coincidence that the first utterance of the name Francis in Prince Henry’s opening speech comes precisely **33** words after his use of the keyword “hogsheads.”

Later, on the first page in Scene II of Act IV, the keyword “swine” appears in Falstaff’s lengthy speech. Exactly 111 words after the word “swine,” we have the name “Saint Albans” (the location of Bacon’s Gorhambury home).\* It is reminiscent of the uncanny similarity to the way Bacon connects the words “shake” and “spear” with 111 words in *Psalm 46* of the King James Bible.

Remarkably, on the first page of Scene II of Act IV of *Merry Wives of Windsor* Bacon again uses the keyword “swine” as a coded device leading us to his name, as Mrs. Page sings a little ditty:

“We’ll leave a proof, by that which we will do,  
Wives may be merry and yet honest too:  
We do not act that often jest and laugh;  
‘Tis old but true, *Still swine eat all the draff.* \*

Notice the first line blatantly informs the reader that there is a coded message in the text—and sure enough we find that the Keyword “swine” is the 33<sup>rd</sup> word in the song.

Once again, we are compelled to ask, even if Shaksper or de Vere had any knowledge of Sir Nicholas Bacon’s “Hang hog” anecdote, what possible motivation would they have for writing it into the *Merry Wives of Windsor*? And, what significance would the word “bacon” have for them to warrant writing it into various scenes? Furthermore, why would they insert the names Charing Cross and Saint Albans into any scene—especially Saint Albans which shows up in the Shakespearean works a total of 18 times? And why would they have the name Francis appear 39 times on one single page?

Additionally, out of the 884,642 words that comprise the totality of the Shakespearean works, there is absolutely no mention of Shaksper’s “Stratford” or “Avon.”

Notwithstanding Bacon’s overwhelming display of keywords mixed with cipher code, the very notion that Shaksper or De Vere would make use of any of these intimate details pertaining to Bacon’s life (rather than their own) defies all logic and plausibility.

## Henry VII

With the exception of *King John*, “Shakespeare” wrote a successive chain of historical plays about every English monarch from Richard II up to Henry VIII—with one glaring exception. Henry VII, the founder of the Tudor dynasty (following the “War of the Roses”) is missing. Why would the author of the Shakespearean works commit such an egregious omission by neglecting to include a work regarding the reign of such an important King during one of the most crucial periods in English History?

The Stratfordians and the Oxfordians are perfectly content with the gap in the chain of monarchs despite the fact that the Shakespeare histories are obsessed with the theme of succession, most notably when it involves civil war and dynastic change. It’s a matter that has vexed Shakespeare scholars for centuries.

The answer to the riddle is that Shakespeare AKA Bacon decided that a play about Henry VII would be insufficient to properly deal with the complexities of his reign. After all, *Henry VI* (the longest of all the Shakespeare plays) had required three separate parts. A play about Henry VII would have necessitated an even greater volume of text. So, instead of writing a play about Henry VII, Bacon elected to write an in-depth analysis (around 250 pages) in prose form titled *The History of the Reign of King Henry VII*. Thus,

Shakespeare didn't really leave a gap in the chain after all. He simply used his real name rather than his pseudonym.

It is no coincidence that Bacon's *The History of the Reign of Henry VII* picks up precisely where the play *Richard III* leaves off with Lord Stanley having "pluck'd the crown from Richard's lifeless head then placing the crown on Henry's head.\* Likewise, the play *Henry VIII*\* picks up (using Bacon's prose style) exactly where *The History of the Reign of King Henry VII*\* leaves off. Shakespeare never broke stride.

## Rosicrucian-Freemasonry in Shakespeare

The Shakespearean works are ripe with Rosicrucian-Masonic symbolism and metaphors. Numerous references to the “working tools” of the mason’s trade appear in many of the Shakespearean plays. For example, in *Anthony and Cleopatra* (Act IV, Scene II) we come across the words “greasy aprons, rules and hammers shall uplift us.”\* The “greasy aprons” are the lambskin aprons (ritualistically worn by Freemasons) saturated with lanolin. The “rules” are 24 inch rules or gauges. And the “hammers” are the common gavels used by masons.

The significance of the apron, and the fact that it (secretly) identifies its wearer to be a Freemason is alluded to in Act IV, Scene VI of *Coriolanus* when Menenius proclaims “You have made good work, you and your apron men”\*—and, again, in Act III, Scene II of *Measure for Measure*, as the clown remarks “and furred fox on lambskins too, to signify that craft, being richer than innocency, stands for the facing”\*—and, in Act II, Scene III of *Second Part of Henry VI*, Peter says “Here, Robin, an if I die, I give thee my apron:—and, Will, thou shalt have my hammer.”\* In Act II, Scene III of *Anthony and Cleopatra*, Anthony confesses “I have not kept my square; but that to come shall be done by the rule.”\*

As we have witnessed, many scenes in the Shakespearean works contain cryptic messages with double meanings often employing the use of unconventional spellings of certain words, and cipher code intelligible only to the initiated reader. The opening lines of Julius Caesar describe the arcane difference between an Operative Mason and a Speculative Mason. Pay special attention as the wording reveals Bacon's Rosicrucian-Masonic philosophy of how the nobler side of human nature is best applied as though it were a trade:

Flavius "Being mechanical, you ought not walk  
Upon a labouring day without the sign  
Of your profession?—Speak, what trade art thou?"

1 Citizen "Why, sir, a carpenter."

Marcus "Where is thy leather apron and thy rule?  
What dost thou with thy best apparel on?—  
You, sir, what trade are you?"

2 Citizen "Truly, sir, in respect of a fine workman  
I am but, as you would say a cobbler."

Marcus "What trade art thou? Answer me directly."

2 Citizen "A trade, sir, that I hope I may use with a safe conscience;  
Which is indeed, sir, a mender of bad soles."

Marcus "What trade, thou knave, thou naughty knave, what trade?"

2 Citizen "Nay, I beseech you, sir, I can mend you." \*

Historically, no one knows how many stab wounds Caesar endured. However, Bacon saw to it that Shakespeare's Caesar would receive exactly **33** dagger thrusts.

Another element Bacon employs as a Masonic code symbol is the letter G, which, in both the Elizabethan Kaye and Simple Ciphers, correspond with the numbers 33 and 7 respectively.

*Richard III* is the one Shakespearean play that features the Letter G as an encryption device. In Act 1 of Scene 1, Richard's brother, the 1<sup>st</sup> Duke of Clarence, refers to the letter G three times in his opening speech:

“Yea, Richard, when I know; for I protest  
As yet I do not: but, as I can learn,  
He harkens after prophecies and dreams;  
And from the cross-row plucks the letter **G**,  
And says a wizard told him that by **G**  
His issue disinherited should be;  
And, for my name of George begins with **G**,  
It follows in his thought that I am he.” \*

The term “cross-row” specifically refers to cipher tables. Moreover, the three G's are arranged in the text so as to form a distinct pattern that renders ciphered messages on multiple levels. First, it is no accident that the first letter G is the **33<sup>rd</sup>** word in the speech. Here, Bacon is affirming the cipher connection between the letter G and the number **33**. It was Bacon's intent that his Masonic brethren would always associate the letter G with his name. Next, the first and last G's are connected by precisely 22 words. As we have noted, Bacon always used the number 22 to signify his birth date (i.e. January 22, the 22<sup>nd</sup> day of the year). Notice that 22 and 33 combined give us the number 55. Also, Clarence's first name of George corresponds to the number 55 (Simple Cipher). In the Pythagorean Cipher, the name Hiram Abiff adds up to the number 55. None of this is coincidental.

Furthermore, since the letter G also matches the number 7 (Simple and Pythagorean Ciphers), Bacon has brought the powerfully dynamic Kabbalistic number 777 into the mix. Using a mathematical method given to him by his mentor John Dee, Bacon induces the initiated reader to multiply  $777 \times 22$ . The result is 17094. In accordance with Dee's methodology (now known as the Winchester Algorithm), we then add:  $17 + 94$ —resulting in **111** (Bacon, Kaye Cipher).

Finally, with regard to Clarence’s speech, Bacon has deliberately arranged and spaced the three G’s so that they form a distinct triangle. This is the same triangle that is used in the 47<sup>th</sup> problem of *Euclid’s Elements*, also known as the Pythagorean Theorem. This traditional “Bride’s Chair” configuration is recognizable as an important symbol of the Masonic 3<sup>rd</sup> Degree.



**The 47<sup>th</sup> Problem of Euclid’s Elements**

As earlier mentioned, *Love’s Labours Lost* is clearly the most Masonic of the Shakespeare plays. Early Freemasons were frequently referred to as “Sam’s sons” (i.e. Solomon’s sons). Throughout the play, both Solomon and Sampson are mentioned numerous times, often on the same page. Moreover, the play’s setting (the court of Navarre) is very much like a Rosicrucian-Masonic lodge in which various aspects of ritual take place. In Act I, Scene II, Don Armado says “I will visit thee at the lodge.” \*

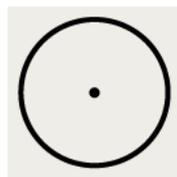
Both Rosicrucians and Freemasons have rituals in which special alphabetical letters, syllables and words are exchanged back-and-forth in order to complete a secret password or mode of recognition. For example, in Act V, Scene II, we find some unique Masonic phrasing: “Will you vouchsafe with me to change a word?” “Name it.”— “Let’s part the word.” “No, I’ll not be your half.” \*

The three courtiers (initiates) Biron, Dumain, and Longaville constantly make reference to taking oaths and the consequences of violating them. For example, Biron (Act I, Scene I) swears “if I break faith, this word shall speak for me...And he that breaks them in the least degree stands in attainder of eternal shame... I am the last that will keep his oath.” \*

The Rosicrucian-Masonic philosophy is present throughout the Shakespearean plays. One fundamental Rosicrucian-Masonic principle is revealed in Act I, Scene V of *Merry Wives of Windsor* as Falstaff states “there is divinity in odd numbers.”\* Another important tenet is the metaphor of Light as the essence of Truth which is elegantly stated in Biron’s speech in Scene I of Act I of *Love’s Labours Lost*:

“To seek the light of truth; while truth the while  
Doth falsely blind the eyesight of his look;  
Light seeking light, doth light of light beguile.  
So, ere you find where light in darkness lies,  
Your light grows dark by losing of your eyes.  
Study me how to please the eye indeed,  
By fixing it upon a fairer eye;  
Who dazzling so, that eye shall be his heed,  
And give him the light that it was blinded by.  
Study is like heaven’s glorious sun.” \*

Certain Masonic metaphors are meshed into the fabric of various lines in the plays. A fine example of this is to be found in the play *Hamlet* as Polonius philosophically states “I will find where truth is hid, though it were hid indeed within the center.”\* This is most definitely a reference to the Masonic symbolism of the “circumpunct” or “point within the circle.”



**The Circumpunct Symbol**

The title of the play *Hamlet* is an astonishing blend of Baconian code and metaphor. To this day, scholars ponder the origin and significance of the name Hamlet. Stratfordians believe the similarity of Hamlet to the name of Shaksper's son Hamnet to be the solution. However, this is the same apples and oranges problem that we have with the names Shaksper and Shakespeare. Similarities can be useful if there are facts to back them up. But, in the absence of fact, similarities are just similarities. Typically, the Oxfordian camp offers no reasonable answer to the question.

As usual, the answer is standing in plain sight, right under our noses. Aside from Elizabeth dubbing her son “baby Solomon,” another childhood nickname for young Bacon was Hamlet—meaning “little ham.” Later, the nickname took on a stronger meaning as it ties into Bacon's numeric code. Numerically, the name Hamlet adds up (in Kaye Cipher) to the number 134—while the word Freemason (in Reverse Cipher) also corresponds to the number 134. Furthermore, the primary reason Bacon used the word Freemason was because the word **Free** (in Reverse Cipher) matches the number 67, which is **Francis** (in Simple Cipher). Likewise, the word **Mason** (in Reverse Cipher) also corresponds to the number 67. Therefore, in the name Hamlet, we have a double dose of the name Francis, i.e.  $67 + 67 = 134$ . Also, like the name Bacon, the word **Free** matches the numbers **33** (Simple Cipher) and **111** (Kaye Cipher)—thus, the final word in *The Tempest* is **Free** (Bacon's signature). \*

Finally, Act III, Scene III of *Macbeth* offers up a reenactment of the ritualistic murder of Bacon's mythical founder of Freemasonry Hiram Abiff, \* as Banquo is slain in the same manner by three assassins. It is no coincidence that the murder takes place in Act III, Scene III, i.e. **33** (Bacon, Simple Cipher).

There is enough Freemasonic thought and symbolism in the Shakespearean works to fill the pages of several books. In fact, a number of books on the subject have been written, most notably by the late Masonic-Baconian scholar Alfred Dodd.

The fact that the author of the Shakespearean work was both a Rosicrucian and a Freemason is indisputable. This is another important criterion that neither Shaksper nor De Vere fulfill. There are absolutely no artifacts or documentary evidence to link Shaksper or De Vere to the Freemasons or the Rosicrucians. In Bacon's case, the connection is a slam dunk.

Aside from the usual "would have," "could have," "might have" babble, the Stratfordians and the Oxfordians are at a total loss to explain the discrepancy.

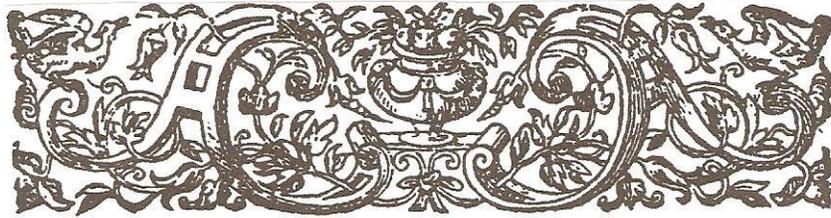
## **Bacon's Use of Secret Symbols in his Engraving Blocks**

**B**acon's use of hidden symbolism was not limited to the printed word. He also designed special cryptograms which were engraved in no less than fourteen printing blocks used as ornamental frontpieces, headpieces, and tailpieces in all of his works, including the Shakespearean works, the King James Bible, his philosophical and scientific works, and also many other works promoted by the Fra Rosi Crosse Society. All of the printing blocks incorporated Rosicrucian and Masonic symbolism as well as specific images relating to Bacon himself.

Author William T. Smedley states "Francis Bacon was directing the production of a great quantity of Elizabethan literature, and in every book in the production of which he was interested, he caused to be inserted one of these devices. He kept the blocks in his own custody; he sent them out to a printer when a book was approved by him for printing. On the completion of the work, the printer returned the blocks to Bacon so that they would be sent elsewhere by him as occasion required." \*

The most prominent of these cryptograms is Bacon's "double A" emblem. There are many variations of this device in which Rosicrucian and Masonic symbolism is incorporated in the overall design. The one element that remains constant in the emblem is the way the "double A" symbol is represented. It is typically shown as two, letter A's,

each arching backward, flanking a central figure or symbol. Furthermore, the left-sided “A” is always light while the right-sided “A” is always shaded dark. The light and dark A’s represent the inherent duality shared by the god Apollo (light) and the goddess Pallas Athena (dark). Moreover, the light and dark A’s inform the initiated reader that the work contains both overt and concealed knowledge.



**“Double A” Design with Bowl of Fruit in the Center**

The arching A’s are so backwardly contorted that they obversely form the letter C. Normally, whenever Bacon displays the Letter C in its singular form, it is, in fact, the Roman numeral **100**—which corresponds (in Simple Cipher) to the name Francis (67) Bacon (33). However, when two letter C’s are shown, they represent the number **33** (i.e. the letter C matches the number 3 in Simple Cipher). Therefore, the name Bacon is always present in the “double A” design.

Additionally, we also have the combined letters A C or C A. This is a feature that has been long overlooked. Here, Bacon employs Masonic symbolism in a most ingenious way as we notice that each letter “A” has ladder-like rungs. The curving ladder is symbolic of the “Winding Stairs” of the Masonic 2<sup>nd</sup> Degree.

Furthermore, Bacon is cleverly displaying the initials of his mythical founder of Freemasonry, Hiram Abiff. But why C A rather than H A? The answer to that riddle rests in the fact that the correct Hebrew (het) pronunciation and spelling of the name Hiram is

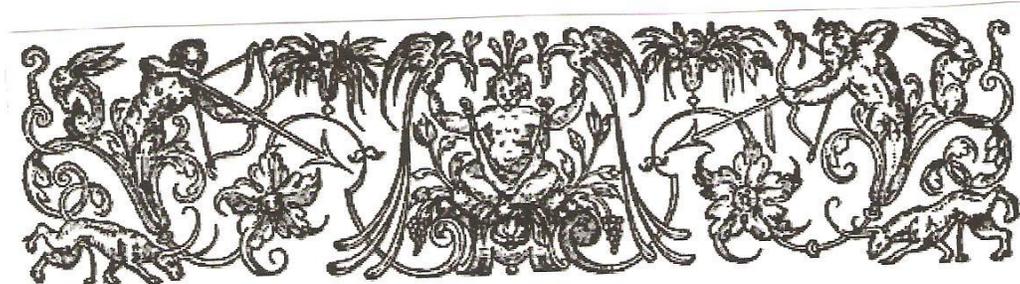
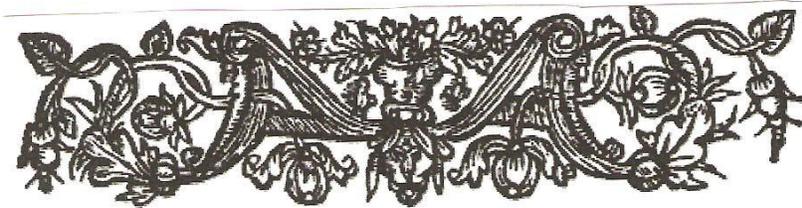
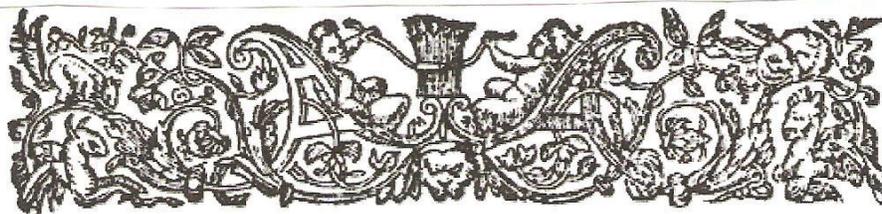
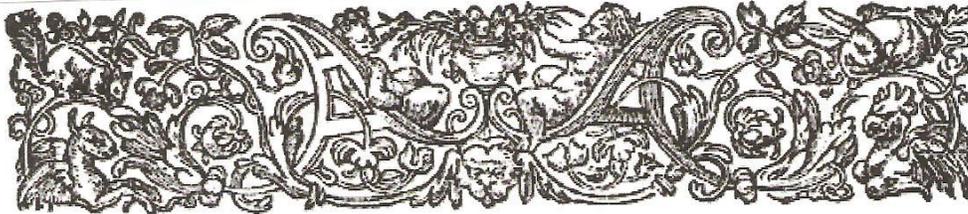
Chiram (as with Chanukah instead of Hanukah). To this day, Freemasons incorrectly use the name Hiram, but Bacon, who was well versed in Hebrew, preferred Chiram. It is no accident that the name Chiram adds up to the number **100** in the Elizabethan Reverse Cipher, which is the same as the name Francis Bacon, corresponding to the number **100** in the Simple Cipher.

Another device used in several of the “double A” cryptograms is a pair of boys reclining on the bending backs of the sloping A’s. These are often mistaken for cherubs, but look more closely. The boy on the left is always depicted as being older than the boy on the right. They are none other than Francis Bacon (6 years old) and his infant brother Robert Devereux (Essex). The boys are typically shown holding up a sheaf of wheat, or picking fruit from a large bowl. Bacon often used fruit as a symbol for knowledge.

A few of the “double A” designs have the A’s reversed, inward, with only a bowl of fruit or an urn in the center. The rest of the “double A” emblem is invariably mixed with images of flowers and foliage along with various symbolic animals such as the phoenix, and the squirrel with an acorn or nut—suggesting that the encrypted shell must be cracked to get at the precious kernel of truth within.

Some cryptograms have a pair of conies (rabbits) which are usually seen sitting with their backs turned opposite to one another in the upper left and right corners. Bacon used this device as another punning play on his name. Hence, two conies with their “backs” to each other are “bac onies” or Baconies.

One variation of the cryptogram features the “hunt for Pan” theme. In this design, there are two archers (rather than the double A’s) hunting for the Greek god Pan. The theme of “the hunt” is consistent with Bacon’s view of Pan as the very embodiment of nature in



**Some of Bacon's "Double A" Headpieces with the Hunt for Pan design at the bottom**

which the discovery of her secrets is likened to a kind of treasure hunt. In his book *De Sapientia Veterum* (1609) Bacon writes: "the ancients have given under the person of Pan

an elaborate description of universal nature. A noble fable this, if there be any such; and big almost to bursting with the secrets and mysteries of Nature. Pan, as the word declares, represents the universal frame of things in nature. Now the office of Pan can in no way be more lively set forth and explained than by calling him god of hunters. For every natural action, every motion and process of nature, is nothing else than a hunt. For the sciences and arts hunt after their works.” \*

The exact same engraving block was used to print this particular “hunt for Pan” cryptogram as the headpiece for the *King James Bible*, the 1623 *Shakespeare Folio*, and the *Novum Organum*. \*

A little more than a century ago, a very rare and obscure book surfaced. It is titled *De Furtivis Literatum Notis*, written by the 16<sup>th</sup> century Italian cipher expert Giambattista della Porta. The fact that it used the “double A” design in its headpiece was not, in itself, a problem. However, the book’s date of publication (1563) presented a very big problem. The ramifications for the Baconians were certainly perplexing. Needless to say the Stratfordians immediately pounced on the opportunity to cast aspersions on Bacon’s credibility as the author of the Shakespearean work.

The “double A” design appearing in a book that was published when Bacon was not yet three years old defied all rationale. A highly dedicated scholar by the name of William T. Smedley did some serious detective work and discovered the source of the problem. By comparing several different editions of the book, he proved, conclusively, that the first edition of Porta’s *De Furtivis Literatum Notis*, which had been printed in Naples by Ioa Maria Scotus (1563), did not have a headpiece. However, the book had been re-printed in London (1591) by John Wolph with a “double A” headpiece. But Wolph produced two

different editions, the first of which gave the real publishing date of 1591, while the second gave a false date of 1563. Both editions were printed from the same block, whereas the original 1563 edition published by Scotus in Naples was printed from a distinctly different block.

Smedley dug still deeper by acquiring copies of both the 1591 and the false dated editions which had actually belonged to Bacon. The margins in both of the books were filled with annotations in Bacon's handwriting. Clearly, Bacon had taken more than a passing interest in Porta's work which dealt not only with ciphers but also with the art of concealing various coded devices in books.

The title page of the original 1563 edition printed by Scotus featured a dedication headed "Excellenti Viro Ioanni Soto Philippi Regis In hoc Regno A' Secretis Ioa Maria Scotus." The 1591 re-printed edition was dedicated to Henry Percy, Earl of Northumberland. After the re-printed edition had been printed off, the title page was altered to correspond with the Scotus 1563 publication. Thus, the dedication to the Earl of Northumberland was omitted and the original 1563 dedication was substituted, and over this was placed the "double A" headpiece. Then an edition was struck off, which to this day, has been sold and re-sold as the first edition of Porta's work. \*

The reason for the deception with the false dated edition still baffles scholars. However, the only person who had any motive for the ruse was Bacon himself. It was a perfect way of giving the "double A" emblem a dry run without anyone knowing where it really came from. But, more importantly, it provided Bacon with a good cover story as well as exculpatory evidence should the trail for the emblem's inventor ever turn hot, and lead to him.

If Bacon was behind the 1581 edition of Porta’s book, it would not have been the first time he had experimented with the “light A dark A” device. In a book titled *Whitney’s Choice of Emblems* (1586), believed to have been supported by Bacon, an emblem with the heading *In dies Meliore* features an array of symbols alluding to Freemasonry and Bacon. The figure in the engraving appears to be wearing a Masonic apron and the high hat of a Worshipful Master of the Knights of the Helmet. His right hand points to the twin pillars of Freemasonry while his left hand points to a boar, representing Bacon. Near the center of the frame, a small, four sided pyramid is shown with the “light A” side facing east, and the “dark A” side facing west.



**Worshipful Master pointing to Boar and Pillars, *Whitney’s Choice of Emblems***

\*

Earlier, in chapter 1, we noted that Bacon created an emblem for the front cover of his French publication of *The Advancement and Proficiency of Learning* in which he reveals his identity as the heir to the Tudor throne by displaying the fleur-de-lis and coronet representing the Prince of Wales—as well as with his affiliation with Operative

Freemasonry in his “I M” mark above the square and compass near the frame’s bottom center.



**Front piece to the French Edition of *The Advancement of Learning***

\*

The dark shading of the right side of the fleur-de-lis is a variation of the “light A dark A” symbolism. Moreover, in the bottom left corner of the frame, Queen Elizabeth is shown cradling her infant son Robert while her eldest son Francis stands behind reaching out to them. In the lower right corner, Elizabeth is seated, holding a cornucopia symbolizing her goodness and generosity toward her subjects.

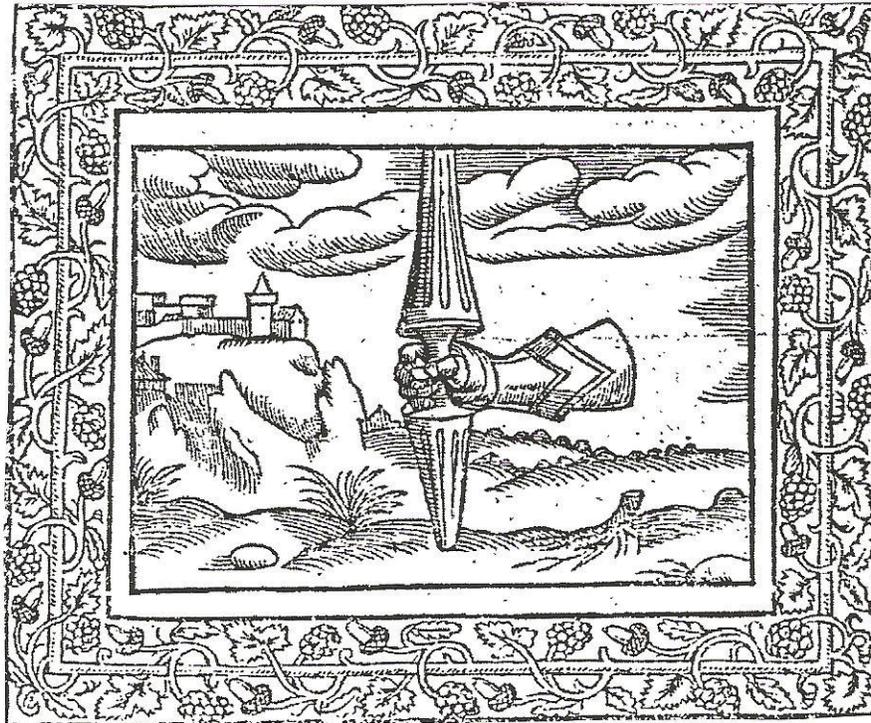
Both of Elizabeth's children occupy the upper corners of the frame with Francis sitting on the right, and Robert on the left. The Queen's face peers out from the upper center wearing angel's wings signifying that she has already passed away. Naturally, Bacon didn't use this emblem in the London publication of *The Advancement and Proficiency of Learning* as it was much too revealing and therefore, dangerous.

Another tantalizing group of emblems designed to direct the reader toward the realization that Bacon and Shakespeare are the same is to be found in Henry Peacham's book of emblems titled *Minerva Britannia* (1612). The emblem on page 34 of Peacham's book bears the heading "To the most judicious, and learned, Sir FRANCIS BACON, Knight." The word "Knight" is a reference to Bacon as a Knight of the Helmet. The scene depicts Bacon wearing his high hat, holding a staff with which he emulates Pallas Athena stamping out the serpent of ignorance (shown below).



\*

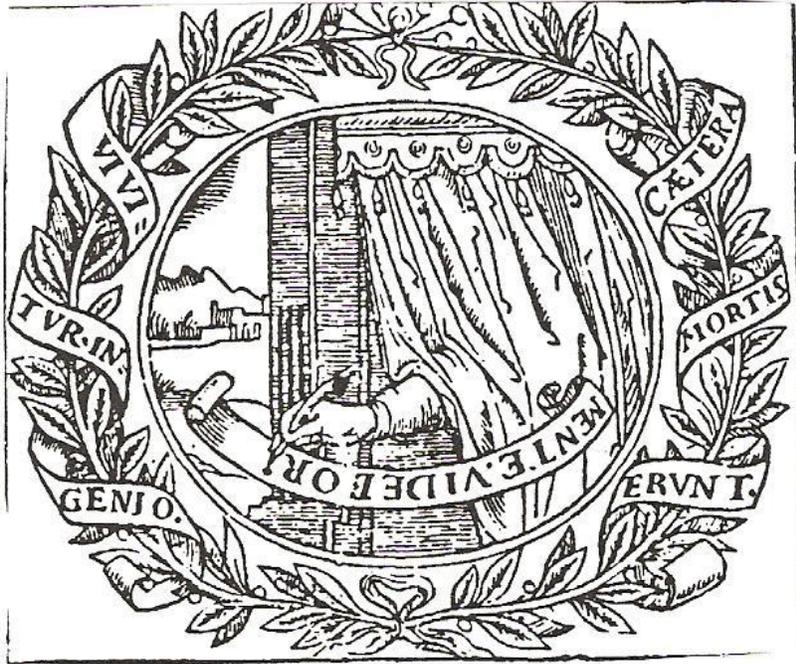
The emblem on page 33 shows a disembodied hand, wearing a falconer's glove, holding, or rather shaking a spear. It is no coincidence that this particular emblem appears on page 33 (Bacon in Simple Cipher).



Page 33 of Peacham's *Minerva Britannia*

\*

The book's cover page cunningly taunts the reader with the most revealing emblem of all. It shows a drawn stage curtain mysteriously concealing an author whose protruding hand holds a quill pen that has just written "MENTE VIDEBOR" meaning "By the mind I shall be seen." Around the scroll, we read the words "Vivitur ingenio cetera mortis erunt" which translates to "One lives in one's genius, others shall pass away in death." In essence, Peacham's *Minerva Britannia* is nothing less than a billboard telling the world that "FRANCIS BACON IS SHAKESPEARE."



Emblem on the Title Page of Peacham's *Minerva Britannia*

\*

## The Droeshout Engraving, the Folio, the Monument

Much like Peacham's emblems in *Minerva Britannia*, the "portrait of Shakespeare," engraved by Martin Droeshout, serves as a coded device designed to signal the reader that there are hidden messages in the pages that transcend a casual glance.

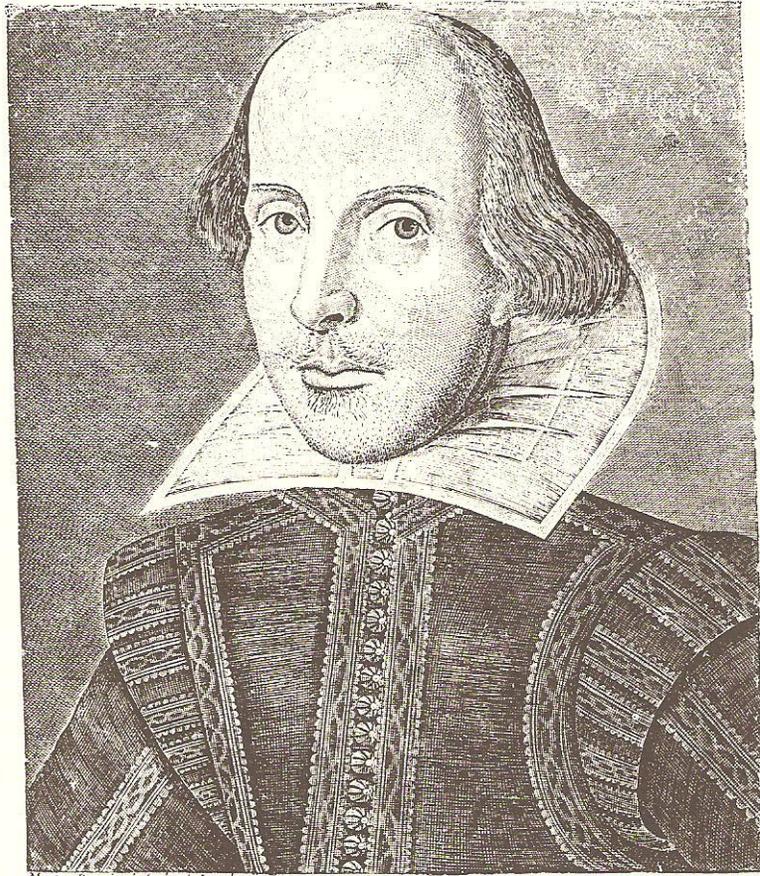
Upon careful examination of the engraving, one can't help but notice the following oddities:

1. The head is grotesquely large and disproportionate to the torso.
2. The head, which is also out of alignment with the torso, rests on an unorthodox collar that was not in style at any time.
3. There is no neck.
4. The body has the appearance of a "tailor's dummy."
5. The engraving shows an impossible coat as the shoulder-breasts do not correspond. The arm wing on the figure's right is for the back left side of the garment designed for the left arm. Hence, there are two left arms.
6. The figure's left eye has a right sided eyelid. Thus, there are actually two right eyes.
7. The left nostril indicates the mouth is out of alignment with the nose.

8. There is an unnecessary double line behind the figure's left cheek suggesting the face is really a mask.

MR. WILLIAM  
**SHAKESPEARES**  
COMEDIES,  
HISTORIES, and  
TRAGEDIES.

Published according to the True Originall Copies.



Martin Droeshout sculpit. Londini

LONDON  
Printed by Isaac Iaggard, and Ed. Blount. 1623.

**Droeshout Engraving from the 1623 Shakespeare Folio**

\*

The notion that the face is a mask is supported by Ben Jonson's enigmatic statement:

To the Reader

This Figure, that thou seest put,  
It was for gentle Shakespeare cut;  
Wherein the graver had a strife  
With Nature, to out doo the life:  
O, could he but have drawne his wit  
As well in brasse, as he hath hit  
His face; the Print would then surpasse  
All, that vvas ever in brasse.  
But, since he cannot, Reader, looke  
Not on his Picture, but on his Booke.

B. I. \*

Here, Jonson speaks of Shakespeare with strangely mechanical and detached words, referring to the “actor” as “This Figure,” and “the Print,” and “his Picture.” Notice the capitalization. Moreover, as discussed in chapter 1, the word “hit” is an Old English word meaning “hide” or “hid.” Therefore, the words “hath hit His face” means the author’s face is hidden (behind the mask).

Jonson further makes a veiled reference to Bacon by paraphrasing artist Nicholas Hilliard who said of Bacon “would I could paint his mind.” Jonson’s verse reads “O, could he but have drawne his wit.”

Additionally, Jonson drives home the point that he is speaking of Bacon by carefully crafting his text titled “To the Reader” so that it consists of precisely **287** letters (287 is the second of Bacon’s Fra Rosi Crosse seals)—likewise, the first page of Heminge and Condell’s accompanying Dedicatory Letter is comprised of exactly **157** letters (157 is the first of Bacon’s Fra Rosi Crosse seals), while the second page titled “The Epistle Dedicatory” contains precisely **287** words. None of this is coincidental. \*

Jonson's eulogy in the Folio titled "To the memory of my beloved, The AUTHOR Mr. William Shakespeare: And what he hath left us" bears an uncanny resemblance to his real life elegy to Bacon in the *Manes Verulamiani*, compare:

Folio: "Of all, that insolent Greece, or haughty Rome  
sent forth, or since did from their ashes  
Triumph, my Britaine, thou hast one to show,  
To whom all seenes of Europe homage owe.  
He was not of an age, but for all time!" \*

*Manes*: "He hath filled up all the numbers and performed that in our tongue which may be compared to insolent Greece and haughty Rome...so that he may be named as the mark and acme of our language." \*

In both cases, Jonson is definitely eulogizing the same person with virtually the same wording.



**Ben Jonson**

The headpiece above the title of Jonson's eulogy is distinctively Masonic as it displays a contiguous row of mason's squares representing the insignia of the "Worshipful Master." In fact, the squares form the initials W M, signifying Worshipful Master (shown below).



### Headpiece above Jonson's Eulogy

The letters W M, when combined, add up to **33** (Bacon in Simple Cipher). And the word Worshipful, in Reverse Cipher, corresponds to the number **111** (Bacon in Kaye Cipher).

Considering the fact that Shakespeare was an abstract entity (invented by Bacon) and not an actual person, for all intents and purposes the year 1623 symbolically marked Shakespeare's "death" as the Folio was the culmination of the Shakespeare work. Even though Bacon would live another three years, the "Work" was done, and his Fra Rosi Crosse society went about the business of laying Shakespeare to rest.

Bacon resolved to perpetuate his Shakespeare myth by maintaining Shaksper as his mask. Therefore, it became necessary to figuratively dig Shaksper up—then bury him in a mock funeral, complete with an abstrusely encrypted memorial. The Folio's eulogies of a recently deceased Shakespeare were written to praise Bacon from behind the mask of Shaksper who had died seven years earlier. Thus, the Fra Rosi Crosse society "dug up" Shaksper (like Hiram Abiff) casting him in a far greater role in death than he had ever played in life—thereby covering their tracks with a red herring trail leading straight to Stratford.

In digging up Shaksper, Bacon made ironic use of Leonard Digges' name in the Folio's penultimate eulogy as Digges' words resonate: "Shake-speare, at length thy pious fellows give the world thy Workes: thy Workes, by which, out-live Thy Tombe, thy name must when that stone [gravestone] is rent, And Time dissolves thy Stratford Monument..."\* The Stratford Monument Digges alludes to had recently been erected (ostensibly by the Fra Rosi Crosse) in the Stratford parish church to coincide with the publishing of the Folio.

The final eulogy in the Folio's dedicatory pages is generally assumed to have been written by the poet James Mabbe, but Bacon reserved that honor for himself. The eulogy reads:

To the memorie of M.W .Shake-speare

VVEE wondered (Shake-speare) that thou went'st so soone  
From the World's, Stage, to the Graves-Trying-roome.  
Wee thought thee dead, but this thy printed worth,  
Tels thy Spectators, that thou went'st but forth  
To enter with applause. An Actors Art,  
Can dye, and live, to acte a second part.  
That's but an **Exit** of Mortalitie;  
This, a Re-entrance to a Plaudite.

I.M.

\*

With the words "An Actors Art, Can dye, and live to acte a second part. That's but an **Exit** of Mortalitie; This, a Re-entrance to a Plaudite" Bacon is, in effect, "raising" Shaksper the actor back (posthumously) to play the role of Shakespeare the author.

The eulogy's title is the only context in which "Mr. W." Shake-speare is referred to as "M. W." Whenever Bacon displays unusual spellings of words or names, he is invariably telling the reader that something is encrypted. The letters M W are simply W M

(Worshipful Master) in reverse, which, as we have seen, add-up in both the Simple and Kaye Ciphers to the number **33**. Moreover, in his typical way, Bacon backs the message up with an additional display of code to demonstrate that it is not accidental—he has written the entire poem (including the title and the initials I.M.) so that it consists of precisely **303** letters (**303 = 33**). Notice the capital letter W in the word VVEE is deliberately spelled with two, letter V's side-by-side, along with an extra Letter E so as to make the **303** count complete. Bacon intentionally uses the number **303** both as code for his own name, and as a tribute to Saint Alban, whose traditional year of martyrdom is **303** A.D. Furthermore, Bacon has signed the poem with his personal Masonic IM mark.

Meanwhile, back in Stratford, a newly erected monument in the town's Holy Trinity Church featured a bust of Shaksper the sack clutching grain merchant and occasional small-time money lender.



**Engraving of the Original Shaksper Bust reproduced from Dugdale's *Warwickshire***

In 1656 Sir William Dugdale, who wrote a book titled *The Antiquities of Warwickshire*, carefully made an engraving of the Stratford bust. On this, Alfred Dodd writes: “Its correctness is independently confirmed in its general outlines by the engraving of Shaksper in Rowe’s life published in 1709.

“Mr. W. F. S. Dugdale of Merivale Hall, Atherstone, possess the original drawing in Sir William’s private manuscript book surrounded by notes in his own handwriting. *It is the only verifiable portrait of the Stratford man.*” \*

The monument is mounted high on the north wall overlooking Shaksper’s anonymous gravestone embedded in the church floor. The mounting on the north wall is significant because Freemasons regard the north as the one cardinal direction that is devoid of light.

Directly beneath the bust is a plaque whose text is partially inscribed in Latin and partially in English. The Latin portion praises an un-named person while the English section presents the reader with a challenging riddle. The Latin translates:

“A Phylus in judgment, a Socrates in genius, a Maro in art:  
The Earth encloses, the people mourn, Olympus holds him.”

The English part of the inscription reads:

“STAY PASSENGER, WHY GOEST THOU BY SO FAST  
READ IF THOU CANST WHOM ENVIOUS DEATH HATH PLAST  
WITH IN THIS MONUMENT SHAKSPEARE WITH WHOME  
QUICK NATURE DIDE WHOSE NAME DOTH DECK Y TOMBE  
FAR MORE THEN COST: SIEH ALL, Y HE HATH WRITT  
LEAVES LIVING ART, BUT PAGE, TO SERVE HIS WITT”

Since the riddle clearly induces the reader (passenger) to decode its meaning, it should come as no surprise that the Fra Rosi Crosse cleverly devised the inscription so that the letter count of the combined Latin and English texts would arrive at a total of 287.

Another compelling aspect of the monument's inscription is that the Latin and English verses are inconsistent, as if they are referring to two separate individuals. Moreover, the wording of the entire inscription has nothing to do with Shakespeare! Go back and carefully re-examine the text. First, the Latin verse never names the person it is describing. Also, it alludes to someone who is far more than a poet. The anonymous person's eulogizer(s) compare him to Nestor, the king of Pylus who was a wise judge and statesman. Socrates, of course, is synonymous with philosophical genius, and Maro was the surname of the poet Virgil. Obviously the eulogizer(s) thought of him as a great philosopher and statesman as well as a poet. Additionally, the words "STAY PASSENGER" also show up in a eulogy to Bacon in the *Manes Verulamiani* written by T. Vincent of Trinity College.

Next, the name Shakespeare is simply not present in the inscription—instead we are given the name Shakspeare. In other words, we are being told that Shaksper of Stratford is not, nor ever was Shakespeare.

Furthermore, we are instructed to see "ALL HE HATH WRITT." When we observe the monument's present day bust (that replaced the original) we see the image of a man with a vacuous expression whose empty eyes stare straight ahead.



**The Stratford Monument's present day bust**

Many people have noted the face appears to be a death mask. The man holds a quill pen above a pillow on which rests a solitary blank “PAGE, TO SERVE HIS WITT.” Thus, in seeing “ALL HE HATH “WRITT,” we find that he has, in fact, written nothing.

Like the monument’s bust, Shaksper’s gravestone was replaced (due to damage) in the late seventeenth century. According to legend, the enigmatic words on the nameless stone were concocted by Shaksper himself. The inscription reads:

“Good friend for Iesus sake forbear,  
to dig the dust enclosed heare:  
Blese be ye man yt spares thes stones.  
And curst be he yt moves my bones.”

This is the stone that Leonard Digges refers to in his Folio eulogy. His words reverberate with a profound sense of posterity: “thy name must, when that stone is rent, And Time dissolves thy Stratford Moniment, Here we alive shall view thee still.” What name is Digges alluding to? The only name contained in the stone’s words is concealed—but now revealed... as its inscription consists of precisely **111** letters—BACON.

## The Timeline

As ludicrous as it may seem, the ultimate criterion for the authorship of the Shakespearean work is that the person responsible for writing the works had to have been alive when all of the works were written.

There are several crucial factors that impact the timeline in which the Shakespeare plays were written. One of these is the fact that a number of plays were clearly written and first published after 1616. Moreover, at least two of these plays *Timon of Athens* and *Henry VIII* were written after 1621.

Nearly all of the 36 plays underwent constant revisions and additions up until the publishing of the 1623 Folio. Furthermore, many of the revisions in the Shakespearean works reflect changes in both Shakespeare's point of view and Bacon's opinions that appear contemporaneously in his philosophical works. For example, in the 1604 quarto edition of *Hamlet* (Act I, Scene I) Horatio makes reference to the popular belief that the moon effects the oceanic tides as he remarks "Disasters in the sun; and the moist star [the moon], Upon whose influence Neptune's empire stands was sick almost to doomsday with eclipse."\* Later, Bacon mistakenly changed his mind about the "Lunar Theory" which he rejects in his book *De Fluxa et Refluxu Maris* (1616). Thereafter, Horatio's "moist star" line was omitted from all subsequent publications of *Hamlet*, including the Folio. \*

Another popular belief of that time was that all things having motion have sense—a view expounded by Bacon in his 1605 edition of *The Advancement and Proficiency of Learning*, and by Shakespeare in the 1604 quarto edition of *Hamlet* (Act III, Scene IV) as Hamlet says “Sense, sure you have Else you could not have motion.”\* Again, Bacon eventually changed his mind on the matter, refuting the “motion has sense” idea in his 1623 book *De Dignitate et Augmentis Scientiarum* (the French Edition of *The Advancement and Proficiency of Learning*) while at the same time omitting Hamlet’s “Sense...Else you could not have motion” line in the 1623 Folio version of the play.\*

*Hamlet* is only one example of the sweeping changes Bacon made in assembling the Folio. In many of the plays, he eliminated entire blocks of lines that appear in the early quarto editions, adding newer lines that had not been seen in any previous renditions. Most notably, Bacon added approximately 200 new lines to *Henry V*, 193 lines to *Richard III*, 108 lines to the *Merry Wives of Windsor*, and 160 lines to *Othello*. He did this without skipping a beat in the Shakespeare writing style. If Bacon was not Shakespeare, how could any of the Folio revisions, additions, and changes of opinion have occurred considering that both Shaksper and De Vere had been cold in their graves for a significant span of time?

Another thing dead men cannot do is write of things that have not yet happened Some of Bacon’s revisions allude to events and scientific developments that took place after 1616, particularly the discovery of blood circulation by his friend and private physician Dr. William Harvey in 1617.\* Harvey had studied at Italy’s University of Padua under Dr. Geronimo Fabricius who had been influenced by the work of Michael Servitus. It was Servitus who discovered that blood turns red when it flows back and forth between the



We recall that Bacon handed the Great Seal over to his friends the Lord Treasurer (Henry Montagu), the Lord Steward (Ludovic Stuart), the Earl of Surrey (Thomas Howard), and the Lord Chamberlain (William Herbert). This event occurred many years after the deaths of Shaksper and De Vere. There is absolutely no reason why Shaksper or de Vere would throw the Earl of Surrey or the Lord Chamberlain into the mix. In fact, both Shaksper and De Vere would have been more inclined to stick with the true storyline rather than invent details related to a future event they couldn't possibly foresee.

The deliberate addition of the Earl of Surrey and the Lord Chamberlain happened only because it had relevance to Francis Bacon and no one else. Bacon retained the historical integrity of the roles the Dukes of Norfolk and Suffolk played in Wolsey's demise, while at the same time, tacking on Surrey and the Lord Chamberlain as an ironic blend of the two stories.

As we have seen, there are too many factors that preclude rolling the Shakespearean timeline backward in order to fit the life-lines of Shaksper and De Vere. Even if we were to entertain the Oxfordian assertion that someone inexplicably sat on the bulk of the works for nearly 20 years before doing anything with them—or the Stratfordian doctrine that alleges the already aging Heminge and Condell were miraculously endowed with phantom manuscripts from Shaksper, then waited another 7 years before taking action, we are still left with the problem of the substantial revisions and additions to the works that occurred after 1616—along with many more Shakespearean plays which were clearly written after 1616. The only person who fulfills all of the necessary criteria and whose life-line perfectly fits the Shakespeare timeline is Francis Bacon.

## The Saint Albans *Venus and Adonis* Mural

In 1985 workmen who were removing paneling from the walls of a large room in Saint Albans' White Hart Inn discovered a magnificent mural that had been covered up for nearly four centuries. The multi-sectioned painting is so expansive that it occupies the surface of three walls. Upon realizing they had stumbled onto a national treasure, the local Saint Albans authorities turned to the Warburg Institute for an evaluation of the mural. Clive Rouse, the eminent archeologist and expert on medieval paintings concluded that it is a “priceless” discovery that rivals the paintings of Hampton Court.\* Rouse further identified the painting to be a depiction of the death scene from Shakespeare's *Venus and Adonis*. \*

At the end of the 16<sup>th</sup> century, when the mural was painted, the White Hart Inn functioned as a Rosicrucian lodge bordering Bacon's Gorhambury estate. The mural not only features the Rosicrucian symbolism implicit in *Venus and Adonis*,\* but it also displays specific details related to Bacon. The boar in the scene is the same boar that reigns over the Bacon family crest. Just above the boar's image, a stately house resembling Gorhambury looms in the background—and on the right side of the house stands the hill known as “Prae Wood” (located near Gorhambury) where Bacon frequently conducted his astronomical observations.\* One of the horses in the scene

holds a red (Tudor) rose in its mouth symbolizing both the rebirth of Adonis and the revival of nature.



**A Panel in the Venus and Adonis Mural with Boar (lower) and Gorhambury (upper)**

This is the only Elizabethan painting whose subject is *Venus and Adonis*. The fact that it was painted at the same time the poem was first published, and that it resides in an old, Rosicrucian lodge house within two miles of Bacon's family home is truly the icing on the cake.

## *Sweet Swan of Avon*

Of all the phrases in Ben Jonson's Folio eulogy, "Sweet Swan of Avon"\* is one of the most intriguing. He deliberately inserted the mysterious phrase for a specific reason. But who or what is he referring to?

As with most of his ambiguous phrases, Jonson is referring to two different people. First, Jonson's words echo Prince Henry's line from *King John* (Act V, Scene VII): "Tis strange that death should sing—I am the cygnet to this pale faced swan who chants a doleful hymn to his own death."\* Bacon's mock "swan song" dedicated to his alter ego Shakespeare is precisely what Jonson is alluding to. This is corroborated by the fact that the letter count in "Sweet Swan of Avon" adds up (in the Elizabethan Short Cipher) to the number 15 which corresponds to the name Bacon. Moreover, Jonson slyly tells us that his "beloved AUTHOR" is not dead as he states "Thou art a Moniment without a tombe, and art alive still." \*

Second, in a magnanimous gesture of appreciation toward the Folio's patrons, William and Phillip Herbert, "Sweet Swan of Avon" is also an unmistakable tribute to their recently deceased mother, Mary Sidney Herbert, Countess of Pembroke. She was one of Bacon's staunchest supporters. In fact, Mary and her brother Phillip Sidney had been

widely regarded as two of England's leading literary minds. Their influence on Bacon was immense.

When Mary Sidney married Henry Herbert, 2<sup>nd</sup> Earl of Pembroke, a powerful union of Elizabethan poets was formed. Pembroke House AKA "Wilton Place" is located in the Avon Valley next to the Wilton tributary of the River Avon. Robert Dudley, Earl of Leicester was Phillip and Mary Sidney's uncle, and the Pembroke estate had been the site where he had secretly wed Queen Elizabeth. Wilton Place also functioned as a meeting ground for England's finest poets, eventually evolving into a country retreat for the Shakespeare circle. \*



**"Swan Portrait" Engraving of Mary Sidney Herbert, Countess of Pembroke**

Both Phillip and Mary Sidney had become closely associated with swans because of the phonetic similarity between their surname and the French word cygney (meaning swan). A 1618 engraving of the Countess of Pembroke shows her attired in a magnificent lace collar adorned with a halo of swans. If any one person embodied the moniker “Sweet Swan of Avon,” it was Mary Sidney Herbert.

**PART FOUR**

**KABBALISTIC THEOSOPHY**

**AND THE “WINCHESTER GOOSE”**

## Bacon's Theosophy

One of the greatest fallacies of the Stratfordian myth is that the author of the Shakespearean works had strong Catholic leanings. However, there is nothing in the works to support such a claim. In fact, the Shakespearean work reflects the Rosicrucian-Masonic view of God and the universe from a distinctly Kabbalistic, theosophical point of view.

Bacon's theosophical perspective began early with his study of Pythagoras and Plato. John Dee introduced him to Kabbalistic Theosophy (divine wisdom) which treats the universe as a holistic system in which all beings are physically and spiritually entangled as parts of greater, unified process.

In the early 1580's, Giordano Bruno, a renegade Dominican monk, came to London on the recommendation of the King of France. It was clear that Bruno was far ahead of his time as he dazzled Queen Elizabeth and her courtiers with revolutionary ideas about a universe filled with countless solar systems, each with a self luminous sun surrounded by planets that shine with reflective light. Moreover, Bruno rejected the notion that the universe was created, but rather is the result of a self organizing principle that functions as a whole, evolving entity in which all things participate like individual sparks that collectively burn as one, entangled flame.\*

One of Bacon's friends, Sir Fulke Greville, invited a number of associates to his London home to attend a theosophical lecture given by Bruno. Naturally, Bacon's views meshed well with Bruno's, and the two men became good friends. Bacon adopted Bruno's concept that all things that have motion have sense, which, as mentioned earlier, found its way into the Shakespearean works.

In 1600, Bruno met his end (burned at the stake) as a victim of the Catholic Inquisition. Years later, Bacon changed his mind about motion having sense, which he then purged from the pages of Shakespeare. However, he held on to many of Bruno's ideas regarding reincarnation. In the Shakespeare *Sonnet 59*, Bacon offers a glimpse of his vision of reincarnation:

If there be nothing new, but that which is  
Hath been before, how are our brains beguil'd  
Which labouring for invention bear amiss  
The second burthen of a former child!  
O, that record could with a backward look.  
Even of five hundred courses of the sun,  
Show me your image in an antique book,  
Since mind at first in character was done!  
That I might see what the old world could say  
To this composed wonder of your frame;  
Whether we are mended, or whe'r better they,  
Or whether revolution be the same.  
O! sure I am, the wits of former days  
To subjects worse have given admiring praise. \*

During his final years, Bacon began to view all of existence as a material entity in which a spiritual counterpart was unnecessary. He saw individual souls as integral aspects of a greater, universal soul held together by an invisible (physical) force similar to what modern physicists refer to as a quantum field. Such a universal quantum field is forever in the process of "becoming." Therefore, residual information, i.e. wave remnants

from past events merge with information in present events, forming a basis for reincarnate memory. The late Cal Tech physicist Richard Feynman referred this concept as “the sum over history of wave function,” while mystics have traditionally called it the “Akashic Record.” Whatever terminology is used, the concept of universal entanglement is at the heart of Kabbalistic Theosophy.

Bacon knew that the secrets encoded in his works would be decrypted and understood some time in the future. He seemed to see himself reemerge in a later lifetime to carry on where he had left off. In one of his letters, he wrote “and since I have lost much time with this age, I would be glad, as God shall give me leave, to recover it with posterity.” \* Clearly, Bacon had every intention of coming back—but as whom? In the final sentence of *Troilus and Cressida* (Act 5, Scene 10) Bacon left some provocative clues:

It should be now, but that my fear is this,—  
Some galled goose of Winchester would hiss:  
Till then I’ll sweat, and seek about for eases;  
And, at that time, bequeath you my diseases. \*

Scholars are in general agreement that *Troilus and Cressida* is the most “vexing” play in the Shakespeare canon. They regard it to be as much a puzzle as it is a play. This final scene is completely superfluous to the plot. For all intents, the play is actually finished at the conclusion of the preceding scene. Moreover, this is the only Shakespeare play that has as many as 10 Scenes in one Act. The only purpose Scene 10 serves is to provide a coded message.

The play makes use of ancient Greek and Trojan names and terminology up until the last sentence. Then, the name Winchester shows up like a sore thumb as it is totally out of place in the historical context of the Greek-Trojan War. It appears to be an allusion to

prostitutes and venereal disease. The term “Winchester Goose” refers to Elizabethan prostitutes—so named because they were required to be licensed by the Bishop of Winchester during the Elizabethan and Jacobean eras. The Bishop, Lancelot Andrewes, who had been instrumental in the translation process for the *King James Bible*, was a close friend to Bacon. Nevertheless, “Winchester goose,” even if used as a reference to prostitutes, is still out of place in a play based on Homer’s *Iliad*. Unquestionably, “galled goose of Winchester” is a carefully designed piece of code. What did these words really mean to Bacon?

First, let’s start with the fact that the final sentence of the play consists of 34 words. When the name Winchester is taken out, we have the number **33** (Bacon). Furthermore, the word “galled,” like Bacon, adds up to **111** (in the Kaye Cipher), while the word “goose” renders the number **67** (Francis in Reverse Cipher).

Next, the name Winchester is both the 15<sup>th</sup> word from the beginning of the sentence and the 20<sup>th</sup> word from the end. The Number 15 corresponds (in Short Cipher) to the name Bacon, and the number 20 matches the name Sarah (in the Pythagorean Cipher), resulting in the names **Bacon** and **Sarah Winchester**. Also, “Winchester goose” consists of 15 letters (Bacon).

Additionally, “galled” (23) “goose” (25) and “Winchester” (52) add up (in the Pythagorean Cipher) to **100**, i.e. Francis Bacon in Simple Cipher. And, finally, all of this intricate code takes place in Act **5**, Scene **10**, simplifying to the number **51** which corresponds to both the names Francis Bacon and Sarah Pardee in the Pythagorean Cipher.

Rosicrucians never use the term “death” or refer to those who are deceased as being “dead.” They always refer to the departed as those who have “entered into transition.”

**PART FIVE**

**SARAH WINCHESTER:**

**HEIRESS TO BACON'S LEGACY**

## The Belle of New Haven

Her birth name was Sarah Lockwood Pardee. She was the fifth of seven children born to Leonard Pardee and Sarah Burns. There are no existing records or any other form of factual information to establish Sarah's date of birth—even the year remains unknown. \* The scarce information that survives from the historical record indicates her birth must have occurred somewhere between 1835 and 1845.

At the time of Sarah's birth, the Pardee's were a respectable, upper middle class New Haven family. Her father Leonard was a joiner by trade whose shrewd sense of business found him moving up the ladder of polite society as a successful carriage manufacturer. Later, during the Civil War, he made a fortune supplying ambulances to the Union Army.\*

Young Sarah's most distinguishing characteristic was that she was everything but ordinary. Like Francis Bacon, she was a child prodigy. Moreover, by all accounts, she was also considered to be quite beautiful. By the age of twelve, Sarah was already fluent in the Latin, French, Spanish, and Italian languages. Furthermore, her knowledge of the classics (most notably Homer and Shakespeare) along with a remarkable talent as a musician was well noticed.\* It is no wonder that New Haven Society would eventually dub her "The Belle of New Haven." \*

In addition to Sarah's brilliance and respectable place in society, there were several factors about New Haven that presented a unique influence on her upbringing. To begin, there was Yale University (originally known as Yale College). From its inception, Yale (and New Haven) was a hub of progressive, Freemasonic-Rosicrucian thinking and activity. As a result, Sarah was raised and educated in an environment ripe with Freemasonic and Rosicrucian philosophy. Several of Sarah's uncles and cousins were Freemasons. But more importantly, at an early age, she was admitted to Yale's only female scholastic institution known as the "Young Ladies Collegiate Institute." Two of the school's most influential administrators and professors, Judson A. Root and his brother N.W. Taylor Root were both Rose Croix Freemasons. In addition to the liberal arts, the Roots set forth a strict curriculum consisting of the sciences and mathematics. \*

Furthermore, two of Sarah's schoolmates Susan and Rebecca Bacon were the daughters of New Haven's highly respected Reverend Dr. Leonard Woolsey Bacon (no relation to Francis Bacon).\* While Sarah and the Bacon girls were attending the school, Dr. Bacon's sister Delia, also a New Haven resident, attracted considerable fame and attention for writing her famous treatise that Sir Francis Bacon (with the aid of a circle of the finest literary minds of the Elizabethan-Jacobean Age) was the actual author, editor, and publisher of the original works of Shakespeare. Her work was sponsored by the author Nathaniel Hawthorne and was later supported by the likes of Ralph Waldo Emerson and Mark Twain.\* In addition to her writing, Delia Bacon gave numerous public lectures to the citizens of New Haven; thus, New Haven, Connecticut was the actual birthplace of the "Bacon is Shakespeare" doctrine. \*

Given her direct exposure to the Baconian thesis, along with her passion for the Shakespearean works, it was inevitable that Sarah Pardee was drawn like an irresistible force to a more than passing interest in the new theorem. Moreover, the Baconian-Masonic preoccupation with secret encryption techniques using numbered cipher systems most certainly influenced young Sarah's world view. This unique backdrop to Sarah's early development played a crucial role which, in essence, defined what would become her life's work.

As we shall see, the Belle of New Haven became a staunch Baconian for the rest of her life. She also acquired a vast and uncanny knowledge of Masonic-Rosicrucian ritual and symbology. Additionally, she gravitated to Theosophy. Author and historian Ralph Rambo (who actually knew Sarah) wrote "it is believed that Mrs. Winchester was a Theosophist."\* Rambo didn't elaborate on the matter, but since he was close to Sarah he was certainly in a position to know some things about her. It should be noted that most Rosicrucians are theosophists.

Sarah adhered both to Bacon's Kabbalistic theosophy and the theosophical perspective held by Rudolph Steiner (1861- 1925).\* Steiner viewed the universe as a vast, living organism in which all things are likened to individually evolving units or cells that comprise a greater universal, synergistic body that is "ever building."\* As we shall further see, the "ever building" theme was at the core of Sarah's methodology.

## William and Annie

William Wirt Winchester was born in Baltimore, MD on July 22 (St. John the Baptists Day) 1837. He was the only son of Oliver Fisher Winchester and Jane Ellen Hope. In keeping with a popular trend of the day, he was named after William Wirt, the highly popular and longest serving Attorney General of the United States. \*

Soon after William's arrival, the Winchesters moved to New Haven where the enterprising Oliver, along with his partner John Davies, founded a successful clothing manufacturing company. Gradually, the Winchester patriarch amassed a considerable fortune. Later, Oliver channeled his efforts into a firearms manufacturing venture that eventually (1866) evolved into the famous Winchester Repeating Arms Company. \*

According to historical documents, the Winchesters and the Pardees were well acquainted, particularly through the auspices of New Haven's First Baptist Church. Additionally, Sarah Pardee and William's sister Annie were classmates at the Young Ladies Collegiate Institute. \*

Not far away, William attended New Haven's Collegiate and Commercial Institute—another arm of Yale College. Here, William's teachers included N.W. Taylor Root (one of Sarah's instructors) and Henry E. Pardee who was another of Sarah's cousins. Thus, Young Sarah and William found themselves studying virtually the same curriculum

under very similar circumstances. Moreover, like the Pardees, the Winchester family was not lacking in members who were Freemasons. \*

Sarah and William were married on September 30, 1862. Their only child, Annie Pardee Winchester came into the world on July 12, 1866. Unfortunately, due to an infantile decease known as Marasmus (a severe form of malnutrition due to the body's inability to metabolize proteins), Annie died 40 days later. \*

In 1880, Oliver Fisher Winchester died, leaving the succession of the Winchester Repeating Arms Company to his only son. One year later, William died of Tuberculosis at the age of 43. The double loss of Annie and William was a staggering blow to Sarah. However, the loss did leave the widow Winchester with an inheritance of 20 million dollars plus nearly 50% of the Winchester Arms stock—which, in turn earned her approximately \$1,000 dollars per day in royalties for the rest of her life—the result of which made her one of the wealthiest women in the world. \*

## Europe and California

According to Ralph Rambo, Sarah went on a three year world tour before settling in California in 1884.\* “The New Haven Register,” dated 1886, lists Sarah as having been “removed to Europe.”\* No other information has survived to tell us exactly where Mrs. Winchester went during those years or what her activities consisted of. But we can project some well educated theories.

Although Freemasonry has traditionally barred women from its membership, there are numerous documented cases in which some head-strong women have gained admittance into liberal, Masonic Lodges as far back as the 18<sup>th</sup> Century. A movement in France called Co-Freemasonry, which allows for male and female membership was already underway when Sarah arrived in that country. Given her social status, a predilection towards Freemasonic tenets, and a mastery of the European languages, Sarah could easily have been admitted into any of the permissive French Masonic lodges.

Another possible scenario involving Mrs. Winchester’s activities while abroad could well have included visits to esoteric, architectural landmarks such as the French Cathedral of Chartres. Sarah’s Masonic-Rosicrucian interest in labyrinths would have drawn her to Chartres with its 11 circuit labyrinth, a puzzle-like feature that stresses the discipline of the initiatic tradition of the ancient mystery schools. Likewise, she would

also have found inspiration in the Freemasonic symbology and the mysterious structure (including a staircase that leads nowhere) of Rosslyn Chapel in Scotland.

In 1884, Sarah took up residence in the San Francisco Bay area—eventually moving inland to the Santa Clara Valley (now San Jose) to buy an eight room farmhouse from one Dr. Robert Caldwell.\* Her apparent motive for the move was to live in close proximity to her numerous Pardee relatives, most of whom had come to California during the 1849 Gold Rush, and were scattered from Sacramento to the Bay area.

One of these Pardee relatives, Enoch H. Pardee, had become a highly respected physician and politician while living in Oakland. Later his son George C. Pardee followed in his father's footsteps rising to the office of Governor of California (1903-1907). \*

It is interesting that Wikipedia makes particular note of Enoch Pardee having been “a prominent occultist.” Most likely the occult reference has to do with the fact that both Enoch and his son George were members of the highly secretive and mysterious (California based) Bohemian Club which was an offshoot of Yale's Skull and Bones Society. Moreover, Enoch and George were Knights Templar Freemasons.

Also interesting, is the fact that President Theodore Roosevelt (another member of the Bohemian Club) came to California in 1903 to ask Governor Pardee to run as his Vice Presidential candidate in the 1904 national election.\* The offer was turned down. During the same trip, Roosevelt attempted to visit Sarah Pardee Winchester. Again, Roosevelt's offer was turned down. \*

## The House

After purchasing Dr. Caldwell's house along with its 161 acres of farmland, Mrs. Winchester hired a crew of approximately 20 carpenters, and began the implementation of a vast, building project that lasted until her death 38 years later. The construction of the House was an "ever building" enterprise in which rotating shifts of workers labored 24 hours per day, 7 days a week, 365 days a year. With Mrs. Winchester as its' only architect, the House gradually mushroomed outward and upward, reaching a height of 7 stories in some places, and encompassing 500 – 600 rooms. The 1906 earthquake reduced the House to 4 stories. Thereafter, Sarah refrained from venturing any higher.

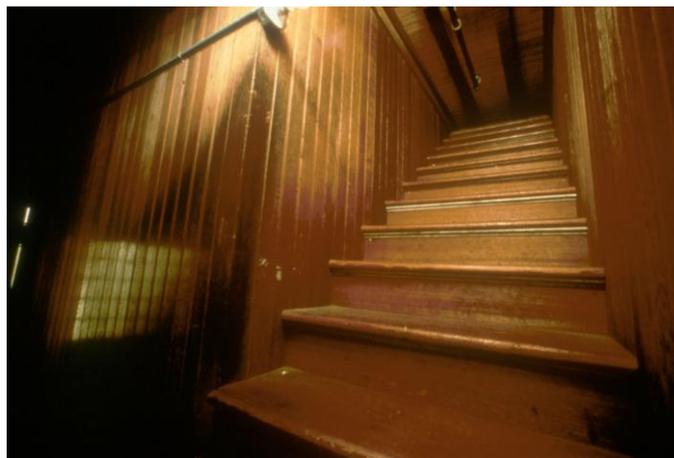
Aside from its immense size and Victorian style architecture, the House has a number of unique characteristics. To begin, it is undeniably a labyrinth. There are literally miles of maze-like corridors and twisting hallways, some of which have dead ends—forcing the traveler to turn around and back-up. There are also some centrally located passages and stairways that serve as shortcuts allowing a virtual leap from one side of the House to the other. Traversing the labyrinth is truly dizzying and disorienting to one's sensibilities. \*

The House abounds in oddities and anomalous features. There are rooms within rooms. There is a staircase that leads nowhere, abruptly halting at the ceiling. In another place, there is a door which opens into a solid wall. Some of the House's 47 chimneys have an overhead ceiling—while, in some places, there are skylights covered by a roof—and

some skylights are covered by another skylight—and, in one place, there is a skylight built into the floor. There are tiny doors leading into large spaces, and large doors that lead into very small spaces. In another part of the House, a second story door opens outward to a sheer drop to the ground below. Moreover, upside-down pillars can be found all about the House. Many visitors to the Winchester mansion have justifiably compared its strange design to the work of the late Dutch artist M.C. Escher. \*



**Door to nowhere**



**Stairs to nowhere**



**Skylight embedded in the floor**



**The Front of the Winchester Mansion**

Adding further to the mysterious features, the prime numbers 7, 11, and 13 are repeatedly displayed in various ways throughout the House—the number 13 being most prominent. These numbers consistently show up in the number of windows in many of the rooms, or the number of stairs in the staircases, or the number of rails in the railings, or the number of panels in the floors and walls, or the number of lights in a chandelier, etc. Unquestionably, these three prime numbers were extremely important to Sarah (and to Francis Bacon). \*

Well ahead of her time, Mrs. Winchester employed many high tech inventions of her day. She is believed to have been the first builder to use of wool insulation. The House was lit with carbide gas lights that were supplied by its own gas manufacturing plant. Panels of electric buttons were used to operate the lights by means of electro-mechanical strikers that caused a spark to ignite the various lamps. Sarah was also among the first to make use of a shower—and elevators, two driven by hydraulics, and a third by electricity.

Practically a small town unto itself, the Winchester estate was virtually self sufficient with its own carpenter and plumber's workshops along with an on-premise water and electrical supply, and a sewage drainage system. \*

News of Mrs. Winchester's death (September 5, 1922) found her workers halting construction—leaving nails half driven into the walls.

In accordance with her twelve page 13 part will (signed by her 13 times), Sarah had her entire estate divided up in generous portions to be distributed among a number of charities and those people who had faithfully spent years in her service. Her favorite niece and secretary, Marian Marriott, oversaw the removal and sale of all of Sarah's furnishings and personal property. Roy Lieb, Mrs. Winchester's attorney of many years,

had been named in her will as executor to her estate. He sold the House to the people who, in 1933, preserved it as a “living” museum—today, it is known as the Winchester Mystery House also known as California Historical Landmark #868. Although no mention has ever surfaced as to any specific guidelines or special instructions by which Mr. Lieb would select a buyer for the property, one gets the distinct impression that Sarah wanted the House to stand intact and perpetually preserved... and so it does. \*

## The Folklore

Despite the fact that Sarah Winchester was extremely secretive about herself, nearly all of what the public thinks it knows about her reads like a mish-mash of gossip out “The National Enquirer.” I refer to this body of misinformation as “The Folklore.” Indeed, on one of my many research visits to the Winchester Mystery House, a senior tour guide informed me that “in the old days, the tour guides were encouraged to make up stuff just to give some spice to the story.”

The Folklore about Sarah says that, after William’s death in 1881, the highly distraught Mrs. Winchester sought the advice of the then famous Boston medium Adam Coons. During a séance with Coons, Sarah was told that because of the many people who had been slain by the Winchester Rifle, she was cursed by the Winchester fortune. Coons further instructed Sarah that the angry spirits demanded that she move to California and build them a house.

Upon her arrival in California, Sarah began holding her own séances every midnight so that she could receive the next day’s building instructions from the spirits. Her séances allegedly involved the use of a Ouija board and planchette, and 13 various colored robes she would ritualistically wear each night (for the edification of the spirits) within the confines of her “Séance Room.”

To further appease the angry spirits, Mrs. Winchester made sure the construction of the House went on, nonstop, 24 / 7, 365 days a year for fear that should the building ever stop, she would die.

For some inexplicable reason, however, Mrs. Winchester took precautions in the building design so as to incorporate all of the strange features of the House to “confuse the evil spirits.” Moreover, she would ring her alarm bell every night at midnight to signal the spirits that it was séance time, and then again at 2:00 am, signaling the spirits that it was time to depart. Which begs the question “who was in charge of whom?” And, why would spirits’ have an inability or need to keep track of time?

Furthermore, Sarah infused the numbers 7 and 11 into the architecture because they are lucky numbers. And the number 13? Well, as everyone knows, that’s an unlucky number which Mrs. Winchester used to ward off the evil spooks. She also slept in a different room every night as an extra measure to throw the spirits off her trail. \*

Whenever I make mention of Sarah Winchester, the typical response I get from people is “Oh yeah...wasn’t she the crazy lady who built that weird house because she was afraid the spirits would kill her?” Many of these people have never been to the Winchester House. Their source is usually television. “America’s Most Haunted Places” tops the list of TV shows that grossly reinforces the Folklore.

The misinformation is further compounded by the “Haunted House” tour business thriving in San Jose as the commercial enterprise known as the “Winchester Mystery House” which profits by perpetuating the Folklore myth. In fairness to the management of the “WMH,” they try to present Mrs. Winchester in a positive light. However, their Halloween flashlight tours, along with booklets, postcards, coffee mugs and other sundry

items being sold in the WMH souvenir shop displaying the title “The Mansion Designed By Spirits” only enhances the Folklore version of Sarah Winchester’s life. You’ve got to hand it to them they’ve created a highly effective marketing strategy for a very lucrative commercial enterprise. These are good people who mean well—but this is hardly the legacy Sarah wanted to leave to posterity.

## Dispelling the myth

As with Francis Bacon, Sarah Winchester's legacy has fallen victim to The Liberty Valance Effect, i.e. "when the legend becomes fact, print the legend." Fundamentally, the tour guides at the WMH know the canned patter they to feed the tourists is mostly Folklore. But why bother looking beyond the superficial "orthodox" Folklore when it's much more convenient to embrace the myth, and keep reciting the mantra "we'll never know what Mrs. Winchester's thoughts and motives were."\* However, historians and archeologists would sharply disagree, particularly when the person of interest has deliberately gone to great lengths to leave a well designed trail of clues and artifacts to follow. It then becomes a matter of separating fact from fiction—beginning with the elimination process.

Let's start with the allegations about Sarah and Adam Coons. There is no record or evidence that Mrs. Winchester ever met the man. Nor is there any evidence to support the idea that she was a spiritualist or had any inclination to believe in communication with the deceased. Moreover, there is absolutely no factual basis to support the idea that Sarah ever used the so-called Séance Room for the purpose of conducting séances. Her closest companion and nurse of many years, Henrietta Severs, firmly denied that Mrs. Winchester had any spiritualist leanings. \*

Furthermore, why would odd features built into a house confuse evil spirits? Perhaps the better question is why would anything that is strange, or not understood have to be explained as being related to “the spirit world?”

And finally, if Mrs. Winchester truly believed she was cursed by the Winchester fortune, why would she exacerbate the matter by continuing to own vast shares of stock in the Winchester Repeating Arms Company, then, later acquire still greater controlling shares that she maintained and profited from for the rest of her life? \*

Unquestionably, for many people, the folklore is entertaining—but it is a complete fabrication. With regard to Sarah’s reason for building the House the way she did, author Ralph Rambo states: “The great question is yet to be answered,—Why? Why?” \*

## Mystery Solved

Once the folklore is set aside the bare bones of Sarah's mystery are more easy to examine. In fact, the term "mystery" is much too ethereal, implying an unreachable quality which cannot be ascertained. Sarah made certain her legacy was well within reach and capable of being understood. Therefore, like the folklore, the term "mystery" should be put aside and replaced with the more appropriate term "puzzle." Like the Chartres Cathedral in France, or Rosslyn Chapel in Scotland, Sarah's architectural legacy is an artful puzzle. Thus, the solution to Ralph Rambo's question ("Why? Why?") is a matter of connecting the dots and properly assembling the pieces of the puzzle Sarah has generously left behind. Furthermore, she began crafting her puzzle long before the construction of the House.

### **Encryption Codes—The Winchester-Bacon Connection**

As noted earlier, young Sarah Pardee was raised in an educational environment in which she had direct exposure to the influence of Masonic, Rosicrucian, and Baconian concepts. One of these concepts involves the labyrinthine aspect of the House's design. The ancient mystery schools emphasized the tradition of the initiate. The novice student, called the initiate or candidate, was required to undergo a series of tests in order to prove

that he was ready and worthy to advance to successively higher levels of learning. These levels are called Degrees.

In ancient times, the initiate was subjected to a test called the labyrinth. The labyrinth was usually an underground or enclosed maze-like structure consisting of dark, winding stairs and passageways. The initiate had to successfully find the correct path through the labyrinth's numerous pitfalls, obstacles and traps. The purpose of the test was to force the initiate to develop and hone his powers of intuition and insight.

Although Sarah's labyrinthine House serves the same function as the ancient prototypes, her labyrinth is more a symbolic introductory step into her puzzle. The greatest test for the initiate lies in his ability to understand and identify Mrs. Winchester's remarkable mix of symbols and numbered code. Sarah's love of Geometry and specific symmetric numbers is prominently displayed throughout the House. But most importantly, as we shall see, Sarah adopted the numeric, cryptographic techniques of Francis Bacon, incorporating them into her architecture along with specific Baconian symbols. Let's examine them.

One of Francis Bacon's many achievements in the field of encryption are his various cipher techniques. In fact, his "Bi-lateral Cipher" was so effective that it became the model for modern day Morse code and computer operating systems.

As we have seen, Bacon infused coded cipher messages in all of his works, including the Shakespearean plays and sonnets, and his translated work known as the King James Bible. As earlier noted, most of Bacon's ciphers involved the use of numerological and gematria tables. Such tables matched the twenty four letters of the Elizabethan-Jacobean Alphabet with specific numbers. The codes used by Bacon were generally a mixture of

five different tables: Simple Cipher, Kaye Cipher, Reverse Cipher, Short Cipher and the Pythagorean Cipher.

Later, when the English Alphabet expanded to twenty six letters, the Pythagorean (1 through 9) Table became the paradigm used by modern numerologists. Sarah Pardee adopted all of Bacon’s encryption Tables—however, the 1 through 9 Pythagorean Table was her primary cipher of choice.

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

**The Pythagorean 1 – 9 Table**

Using the Pythagorean Table is a simple matter of matching the letters in a name or word with their corresponding numbers, then adding the numbers together until you have one, simplified number. For Example, the name Sarah = 20, which then simplifies to 2 because zeros are regarded as nulls (and are not counted). Pardee = 31 = 4. Thus, Sarah Pardee = 6. Sarah’s full name, however, was Sarah Lockwood Pardee. So, her middle name, Lockwood adds up to 25, which then simplifies to 7. And,  $7 + 6 = 13$ , then, 13 simplifies to 4 (i.e.,  $1 + 3 = 4$ ).

Francis Bacon didn’t adhere to the strict application of the “simplification rule.” As we have seen in earlier chapters the name Bacon, in Simple Cipher, adds up to the number

**33.** For personal and mathematical reasons, he elected to have that number represent his last name rather than the number 6. Likewise, the name Bacon, in accordance with the Kaye Cipher Table, adds up to the number **111**. As we have seen, this became the second code number he used to represent his last name.

For reasons I will soon make clear, we know with certainty that young Sarah followed Bacon's example. In fact, the plot grows thicker when we note that the names Sarah Pardee and Francis Bacon both correspond (in the Pythagorean Cipher) with the number **51**. Moreover, when she included her middle initial (L), the numbers in Sarah's name then added up to 54 which, when reversed (i.e. 45), corresponds to the name Shakespeare. And, as we have seen, her full name, Sarah Lockwood Pardee, adds up to the number 76 which combines to the number **13**. We note further, that the names Shakespeare and Brother C R C (corresponding with the Simple Cipher) add up to the number **103** (13)—and we recall this was Bacon's code number for those names. Furthermore, the name Christian Rosenkreutz (in the Pythagorean Cipher) also amounts to **103**—and, as we shall further see, that number equally applies to Sarah Pardee Winchester.

When Sarah first met William Wirt Winchester, she would have found his numbers to be nothing short of miraculous. First, his name adds up (in the Pythagorean Cipher) to the number **111** (just like Bacon in the Kaye Cipher). And, second, when each of William's names are simplified, they become **777**, i.e. William = 34, Wirt = 25, Winchester = 52. As earlier noted, the number **777** is extremely important to Kabbalists, Rosicrucians and Freemasons. Moreover, William's full name amounts to 21 letters. 21 consists of three 7's—and, as we shall see, this is a consistent theme with all of the names in the

Winchester family. Furthermore, the initials W.W.W. equate to 555, another crucial Kabbalistic-Masonic number.

Many married couples like to say their union is the product of some kind of ineffable destiny. Sarah and William's destiny was not ineffable. Notwithstanding their mutual love, their union was destined by numbers.



**Sarah Pardee Winchester, age unknown. Courtesy of the History Museums of San Jose**

Upon her marriage to William, Sarah's numbers reached a higher level of completion. As with Francis Bacon, Sarah realized that "numerical synchronicity" embodies the deepest underlying dynamic of destiny. Thus, the number **51** (Sarah Pardee) mating with the number **52** (Winchester) combined in the most "unifying" of numbers, **103**, i.e. **13**.



**William Wirt Winchester, age unknown. Courtesy of the History Museums of San Jose**

The birth of the Winchester's daughter, Anne Pardee Winchester (in 1866) resulted in a new set of numbers for Sarah to deal with. Mrs. Winchester carefully selected two primary numbers to represent her daughter's name, i.e. 11, and 77. As we shall see, Sarah's preference for the names Annie Pardee (56), and Annie Winchester (77) were important because they demonstrated a numerical kinship between Annie and Sarah, and Annie and William. For example, the name's Sarah Pardee and Annie Pardee both consist of 5 letters followed by 6 letters for a total of 11 letters. Moreover, the name Annie Pardee corresponds with the number 56 in the Pythagorean Cipher. In a different way, each of the names William (34) Winchester (52) and Annie (25) Winchester (52) when simplified, equate to the number **77**. However, the name Annie Winchester (simplified or not) still corresponds with the number **77** (Pythagorean Cipher). Furthermore, the names Sarah Pardee Winchester, William Wirt Winchester and Annie Pardee Winchester each consist of 21 letters. And as we have previously seen, 21 consists of three 7's, or **777**.

The reason we know that Sarah adopted Bacon's numerological methodology stands on the concrete evidence she left behind as testimony to her thoughts and intentions. For example, it is certain that Sarah regarded **52** as the code number representing the name Winchester as evidenced by the 52 skylights in her House—and the fact that her earthly remains, along with those of William and Annie are interred in plot number 52 of New Haven's Evergreen Cemetery. And just to insure we would understand that the connection between the number 52 and the name Winchester are not accidental Sarah deliberately placed coded inscriptions on the three tombstones of the Winchester family plot. They read: "BABY ANNE," "SLW," and "WWW." These three inscriptions add up in the Pythagorean Cipher to 52. Furthermore, in addition to the number 111, Sarah

adopted the Kabbalistic number 777 as a code number representing the name William Wirt Winchester—we know this because, in the decade following William’s death, she maintained precisely 777 shares of stock in the Winchester Repeating Arms Company. \* These are not coincidences—and we know what these and other numbers meant to Sarah.

As already noted, Sarah was weaving her tapestry of numbers long before she began the construction of her house. Her connection with Francis Bacon is undeniable. As we shall further see, Sarah had every reason to identify with Bacon, philosophically, artistically and spiritually.

We further note that virtually all of Bacon’s work was encoded as a multi-layered puzzle for later generations of “enlightened” individuals to discover. His work within his Rosicrucian circle, during the writing of the *Fama Fraternitatus* (the first of Bacon’s three Rosicrucian manifestos), reflects his use of the code name “F. B. Architect.”\* And, indeed, Bacon saw himself (at least metaphorically) as an architect. The architect theme shows up in virtually everything he produced. It is his foundation for what would later become Speculative Freemasonry, and, as we have seen, it is ubiquitous throughout his Shakespearean work.

The architecture as art legacy was first passed down by the Roman architect and philosopher Marcus Vitruvius Pollio. It was Vitruvius who first expounded the virtue of the mathematical value of Phi (the Divine Proportion, Golden Ratio, etc.). He held that architecture was the noblest and most perfect of all the art forms.\* The sacred knowledge of architecture was bequeathed only to the “initiate” who had proven to be “worthy.” Later, in the thirteenth century, the Italian mathematician, Leonardo Fibonacci translated Phi into real numbers.\* This rational system of numbers is known as the Fibonacci

sequence. The arcane knowledge of Phi, and its relationship to architecture was adopted and guarded by the Knights Templar, only to go underground after their downfall in 1307, reemerging as the “Invisible College” of the Rosicrucian movement.

In their book “The Templar Revelation,” authors Lynn Picknett and Clive Prince point out the rather obscure fact that “the Rosicrucian movement was the cause of the Renaissance.”\* This was the Golden Age of Genius—and, of all the geniuses the Renaissance spawned, no one was more influential or as productive as Francis Bacon. As we have seen, he was the mastermind who single-handedly sired the English Renaissance and the Age of Enlightenment that would follow. Moreover, it was Bacon who gave the Rosicrucian movement its name and articulated its purpose. And as we have seen he created a new branch of the Rosicrucian Order called “Speculative Freemasonry.”

Bacon’s new, revolutionary innovations in the arts and sciences were built on the solid foundation of the “ancient wisdom.” As with the Templars, such knowledge was to be preserved and propagated through the tradition of the “initiate.”

Bacon’s philosophy further maintained the fundamental tenets of the ancient mystery schools, i.e. architecture as art, higher dimensional unification, and, most important, the theme of “concealment.” Bacon’s concept of concealment originated with his view of *Proverbs 25* (in the *Old Testament*): “It is the Glory of God to conceal a thing: but the honour of kings is to search out a matter.” This is the underlying principle that evolved into both the “modern scientific method” and the Masonic Hiram legend. Moreover, Bacon applied the theme of concealment to everything he touched—including his own life (the same was equally true of Sarah Winchester).

## Sarah's Puzzle

Francis Bacon and Sarah Winchester both understood that the only way to reveal all that nature conceals is through the transcendental science of numbers.

Therefore, following her loss of Annie and William, Sarah began to write, not with words (as Bacon had), but truer to the Vitruvian tradition, she chose speak to us in the pure language of numbers and architecture—over a backdrop of concealment.

Like Rosslyn Chapel, the Winchester House serve's as a higher dimensional puzzle. In order to discover its underlying meaning, one must follow the path of the initiate. To that end Sarah carefully crafted Masonic and Rosicrucian features into the structure of her labyrinthine House. Her concept of initiation closely parallels the Masonic and Rosicrucian method of subjecting the initiate to a series of progressive steps or Degrees in which he is forced to develop his powers of intuition and insight.

At the outset of each Masonic Degree, the initiate (Candidate) expresses his wish to receive Light. With that in mind, let us begin the initiate's journey down the path that Sarah laid out.

For a start, the front of the House, like Solomon's Temple, faces true east. This is symbolically important as the east represents the source of Light (Knowledge and Wisdom). Moreover, like a Masonic lodge, the House is emblematic of Solomon's

Temple. Mrs. Winchester regarded everyone who stepped on to her property as a prospective initiate. So naturally, the initiate's journey begins at the front wrought iron gates. Each gate is decorated with the Sun symbol (with 16 radiants). This symbol was used by Bacon in many of his engravings. The only difference with Sarah's Sun symbols is that, instead of the usual face in the center, Sarah has inserted the image of an eight petaled daisy (more about the eight petals later).



**Sarah's special design for the insignia of the Senior Deacon of a Masonic Blue Lodge**

The significance of the 16 radiants is multi-layered. But the primary importance, here, is that the pair of 16's, standing side-by-side, is a reference to the calendar year 1616. This was, perhaps, the most pivotal year in Bacon's life. It marked both the death of his front man, Will Shaksper, and the birth of his new, secret society of Speculative Freemasonry—and this was the year in which Bacon wrote and published his third and final Rosicrucian Manifesto *The Chymical Wedding of Christian Rosenkreutz*. Secondly,

the number 16 simplifies to 7—thus, leaving us with a pair of 7's. As we shall see in Sarah's Ballroom, another pair of 7's are displayed in a different way.

Sarah's insertion of daisies in the center of the two Sun symbols on the front, wrought iron gates are important because the daisy represents the two essential qualities of the initiate: Innocence and Fidelity. Moreover, the Sun symbol is the insignia of the Senior Deacon of a Masonic Lodge. It is the Senior Deacon who acts as the initiate's guide throughout his initiation in all three of the Blue Lodge Degrees. By passing through Sarah's gates, the initiate becomes his own guide and pursues the path of "Self Initiation."

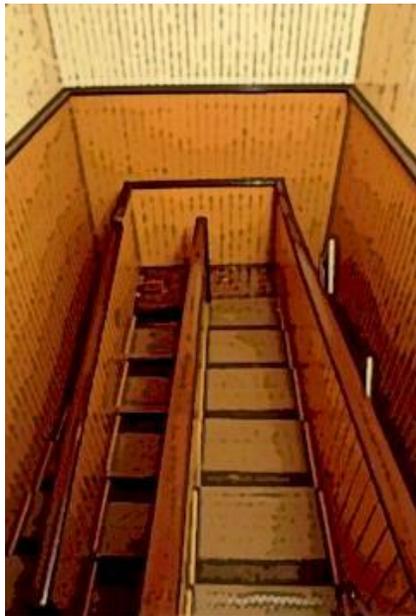
Once inside the gates, looking straight ahead, we view the front of the House through the frame of two palm trees that represent the twin porch pillars known as *Boaz* and *Jachin* at the entrance of Solomon's Temple. For all Masonic initiates (Candidates), these are the first features they will pass through when entering the Lodge room.



**View of the House from the front gate**

After passing through the pillars the initiate then symbolically ascends a “Winding Staircase” leading into the Temple. Instead of allowing admittance in the front of her House, Mrs. Winchester required people to enter from the rear, through one entrance strategically located near the northwest corner. Her reason for this has to do with the fact that all Masonic initiates must enter the Lodge room through its northwest corner.

The entrance, referred to by the tour guides as the “Switchback Staircase” (or the “goofy”) is built so as to wind from the center, outward, round and round, in the shape of an Archimedes Spiral until it reaches the second floor.



**Middle Section of Jacob's Ladder**

It has 44 tiny steps. Each step is just under 2 inches in height. Thus, the effect is more like walking up a ramp than climbing a set of stairs.

Additionally, the staircase has 7 turns. Here, Sarah has ingeniously blended the symbolism of the “Winding Staircase” of the 2<sup>nd</sup> Masonic Degree with the symbolism of “Jacob's Ladder.” According to the Kabbalistic and Masonic traditions, Jacob's Ladder is

a ramp that winds around 7 turns, ascending up into Heaven.\* Moreover, each of the 7 turns represents a progressively higher “degree” of enlightenment. Also, the 7 turns symbolize the 7 liberal arts and sciences as explained to the initiate in the “Winding Staircase Lecture” of the 2<sup>nd</sup> Masonic Degree.

The most crucial room in which Sarah wants the initiate to begin his journey of discovery is the “Ballroom.” This is the only room in the House which was constructed almost entirely without nails—an important feature that mimics the building of Solomon’s Temple. Entering the Ballroom, we notice a beautiful parquet floor with light and dark squares bearing a striking resemblance to the “checkered mosaic” floors of Masonic lodge rooms.



**The Ballroom**

Stepping further into the room, we have no choice but notice the obvious “Elephants” Sarah uses to capture our attention—these are two, elongated, stained glass windows which flank both sides of the room’s fireplace.



**The Shakespearean Windows. Courtesy of the Winchester Mystery House**

The two stained glass windows incorporate designs that were used by Francis Bacon—including his familiar winding banner. With the exception of the inscriptions written on

the banners, the windows are exact mirror images of each other. Knowing the occidental mind reads from left to right, Sarah wants the initiate to start with the left window.

The inscription on the banner reads:

WIDE.UNCLASP  
THE.TABLES.OF.  
THEIR.THUGHTS.

This line is from Act 4, Scene 5 of the Shakespearean play *Troilus and Cressida*.<sup>\*</sup> It should not surprise us that Sarah chose to start the initiate's journey of discovery with words from this particular play. Clearly, Sarah was aware of Bacon's placement of the name Winchester as the 20<sup>th</sup> word from the play's end. It would be naïve to think she didn't see the precise match with her name, i.e. 20 = Sarah (Pythagorean Cipher). As we shall see, Sarah provided numerous coded messages to confirm her connection with Bacon. The inscription on the banner in the right window reads:

THESE.SAME.  
THOUGHTS.PEOPLE  
THIS.LITTLE.WORLD

This line is from Act 5, Scene 5 of the Shakespearean play *Richard II*. The expanded text from which these words appear reads:

My brain I'll prove the female to my soul,  
My soul the father: and these two beget  
A generation of still-breeding thoughts,  
And these same thoughts people this little  
world,  
In humours like the people of this world,  
For no thought is contented. The better sort,—  
As thoughts of things divine,—are intermix'd \*

This passage is an eloquent summation of Bacon’s theosophical outlook on reincarnation. Again, we should not be surprised that Sarah introduces us to her puzzle by demonstrating her view of her relationship to Bacon. Not only did she identify with him, but, in all probability, saw herself as Bacon reincarnate—as we shall see, Sarah manifests this view by incorporating the “Winchester Goose” as a numbered, coded message in the two windows.

The typical reaction people have when they first look at these inscriptions, is that they don’t seem to make sense. Along with Sarah’s inclusion of one of Bacon’s code devices called “stops” (i.e. periods or decimals), the words and manner in which they are arranged have the appearance of incompleteness—they seem to be out of whack. This is precisely the effect Sarah wanted the inscriptions to have on us.

Sarah knew that most people would simply shrug their shoulders and walk away. Moreover, she also knew this would be the initiate’s first “trial” or “moment of truth.” So, we are compelled to either walk away, or stand back and take a truly hard look at the matter. We are actually dealing with a choice between two options: one, either Mrs. Winchester was crazy, or two, she is cleverly guiding us toward an understanding of the methodology she employs for the sole purpose of solving her puzzle. For those who would choose the first option, go ahead and walk away—many other people have already preceded you!

However, once you conclude that Sarah was sane, and you opt to go with door number two, you are compelled to see that there is a rational purpose behind all of these seemingly insane features built into the structure of the House. Moreover, you must then conclude that these Shakespearean Windows function as the introductory step of Mrs.

Winchester's elaborate puzzle and she is inviting you (the initiate) to actively (not passively) participate in solving the puzzle. However, the revelations and insights to be gained through the initiatic process must be earned.

Like all of the other anomalous features we find in the House, Sarah wanted the display of apparent irregularity in the Shakespearean Windows to utterly shock our sensibilities. Clearly, what we see before us wasn't placed there for Sarah's self amusement. These windows were meant for other people! And, they aren't just talking to us—they're SCREAMING at us! Sarah has left instructions. She wants us to know and understand certain things. She has gone to great pains to leave a trail of clues that will lead us to the truth. All we have to do is pay close attention and follow those clues.

On a superficial level, the inscription on the left is Sarah's way of saying "Open Sesame" to our minds—and, "Welcome to my puzzle." The inscription in the right window is Sarah's way of saying "Once you solve my puzzle, pass the truth on to others."

Notice that, in choosing to use these two particular lines, she is accomplishing several things on different and deeper levels. First, Sarah wants us to achieve a better understanding of her by comparing her with Cressida and Richard II.

With regard to Cressida, most people presume that Sarah is alluding to the young maiden's "flirtatious nature." In fact, the traditional, orthodox, scholastic view of Cressida is that she is a "whore." But this is not the point that Bacon (writing as Shakespeare) is trying to make, nor is it the point Sarah is trying to make. The deeper truth about Cressida is that she does whatever she must in order to survive—and Sarah, in her own way, saw herself as a survivor.

As to Richard II, Sarah identifies with the irony of Richard as an imprisoned, lonely king. However, both Richard and Sarah resolve to overcome their plight with the phrase: “Yet, I’ll hammer’t out.”\* For Richard, this is meant figuratively, but for Sarah, the interpretation took on a more literal meaning.

Now that we’ve had a look at the superficial significance of the Shakespearean windows, let’s analyze the matter more deeply. Clearly, Mrs. Winchester isn’t whimsically playing around with these particular passages from Shakespeare. As with all things in the House, there is more, here, than meets the eye. Like Bacon, Sarah’s use of numbers always leads us to a deeper core of meaning.

The careful selection of these lines from Act 4, Scene 5 (*Troilus and Cressida*), and Act 5, Scene 5 (*Richard II*) reaches beyond Sarah’s love of synchronicity. Borrowing from Bacon’s methodology, she is purposefully showing us the numbers **45** and **55**. We remember that the number **45**, with regard to the Pythagorean Cipher, corresponds to the name **Shakespeare**. Additionally, the number **55** (Pythagorean Cipher) matches the name **Hiram Abiff**. When we combine the number **45** (**Shakespeare**) with the number **55** (**Hiram Abiff**) the result is **100** which is Simple Cipher for the name **FRANCIS BACON**. In one brilliant stroke, Sarah’s code reveals Shakespeare, Hiram Abiff and Francis Bacon to be one and the same person. This is critical to understanding both Sarah’s motivation and thinking.

Furthermore, with regard to the two Shakespearean inscriptions, Sarah has deliberately omitted the first word in each 8 word line so as to leave only 7 words in each line. As we saw with the front wrought iron gates, we are again left with two 7’s. Unquestionably, she is talking to us in a numbered code. Like Bacon, Sarah uses encryption code to guide

us to higher levels of insight. We are forced to ask if Sarah wants us to view these as two, separate 7's or as the number 77 ?

Also, when we take a closer look at the words UNCLASP and TABLES, we realize that in Bacon's time the only things to be unclasped were books—secret books—books containing Encryption Codes with an Encryption Table to decipher such codes. In fact, some of Bacon's engravings show him holding books with CLASPS. But then, where are we to find such a book? And Tables? Where is the Encryption Table?

Naturally, Sarah knew that we would eventually look up at the magnificent ceiling of her "Ballroom." With the exception of the decorative middle panel that supports the 13 globe chandelier, we observe 9 main panels. Because we are already familiar with Numerological Tables, we know that in displaying the numbers 1 through 9, Sarah is alluding to the Pythagorean Table. However, she has ingeniously raised the bar by including 13 sub panels with each of the 9 main panels. But, she has done something unexpected. In showing us 9 sets of the number 13, she has forced us to multiply. In fact, she has already done it for us. Sure enough,  $9 \times 13 = 117$  (Bacon's code number for John Dee). Moreover, we have the numbers 11 and 7 standing side-by-side. Thus, Sarah induces us to multiply  $11 \times 7$ . Going back to the windows we now have the answer to our original question. We are to view the two 7's as the number **77**. Moreover, when we consult the Pythagorean Table, we realize that the number **77** corresponds both to the words "Winchester goose" and the name Annie Winchester.

In one simple lesson, Sarah has skillfully introduced the initiate to the rudiments of her number system. Moreover, she has employed a brilliant device in the Shakespearean Windows to drive home the connection between Shakespeare, Hiram Abiff, Francis

Bacon and herself. Upon closer examination of the “Windows,” we notice that each has three partitions.

Thus, we have the number 3 in both windows, rendering Bacon’s number **33**.

Furthermore, Sarah’s use of Bacon’s “stops” (decimals or periods) in the inscriptions indicates that something is further concealed in code.

With the exception of the inscriptions on the banners, the symbolic images in the left and right windows are exact mirrors of each other (similar to Bacon’s headpieces). In fact, the various symbols are distinctly Baconian.

In the center of each window we see the Glass of Bacon’s muse, the goddess Pallas Athena. And, we recall that her Glass (mirror) reflects the light of knowledge and wisdom.

Elsewhere in the windows we see numerous “crooked staffs” connected to each other like branches growing out of Athena’s mythical olive tree. These staff-like branches with their distinct hooks are a direct allusion to Pan’s crooked staff that is also brandished (like Athena’s spear) against the serpent of ignorance. We are also reminded of the image of Francis Bacon (in *Whitney’s Book of Emblems*) stamping at the serpent with a similar staff. A close scrutiny of the bottom portion of the Shakespearean Windows reveals the crooked staff entangled in a serpent-like creature. Additionally, Sarah cleverly provides subtle hints of Pan’s presence as we detect glimpses of his horns blending in with the Window’s overall design.

Sarah’s use of Pallas Athena’s Glass and Pan’s crooked staff indicate that something more is concealed in the design of the Shakespearean Windows. Furthermore, she is alluding to Bacon’s underlying philosophical premise as given in *Proverb 25*, i.e. “it is

the glory of God to conceal a thing and the glory of kings to find out a thing.” As a matter of fact, on page 45 of his personal copy of *The Advancement and Proficiency of Learning* (currently residing in the British Museum), Bacon penned a drawing of Pan’s crooked staff in the margin next to the book’s text regarding *Proverb 25*—and just beneath the drawing, he has written the words “Hide and Seek.” \*

Adding further to the hide and seek theme, Sarah has introduced another tantalizing element to the Windows’ design. We notice that a tiny ball is tightly tucked into the crook of each of Pan’s staves. Sarah has intentionally shaded each ball so as to give it a three dimensional effect. We can clearly see that this is a ball-like feature, and not a circle. This symbol should be partially recognizable to the Master Freemason, but something is missing.

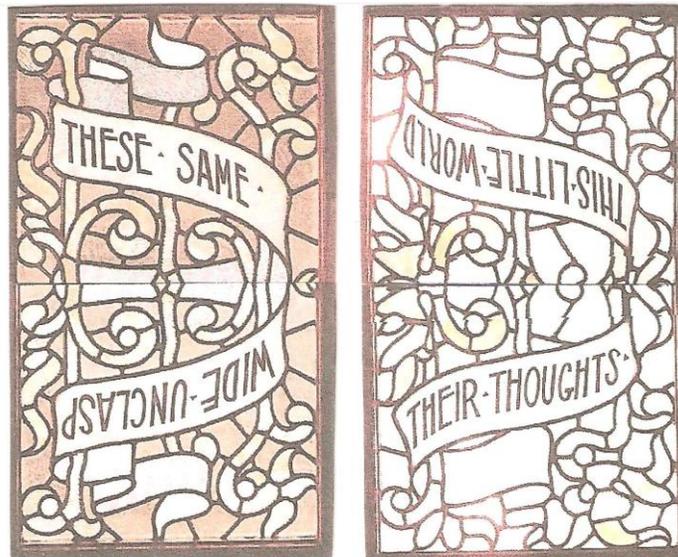
We haven’t forgotten the “Baconian stops” Sarah has incorporated in the Shakespearean inscriptions. However these stops are shaped like small arrowheads pointing to the partitions above. Sarah is exhorting us to rearrange the order of the partitions. Using photographs of the two Shakespearean Windows, we cut them into thirds, resulting in facsimiles of the six window panes. We then move them around like pieces of a jig-saw puzzle. When they are properly realigned, a stunning, new pattern emerges. Using Bacon’s “Letter C” figure in his “double A” design, Sarah has created an ingenious way to show us another word or name that is important to all Master Masons. It is a name from the *Old Testament*, “Tubal-Cain.” \*

As noted earlier, John Dee’s secret signature was an elongated number 7 with two circles under it, representing his 007 identity. This became the basis for a hieroglyphical pun in the form of a cane flanked by two balls representing Tubal-Cain. Throughout the

centuries, the Tubal-Cain symbol has employed either a cane shaped like a backward number 7, or a cane with a simple crooked handle. Naturally, Sarah is making use the latter form.



**John Dee’s 007 signature as Tubal-Cain, and the traditional Tubal-Cain symbol.**

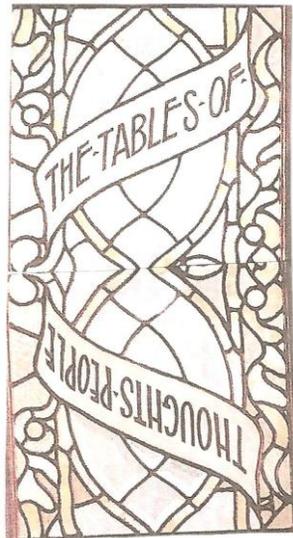


**The top and bottom panes properly rearranged showing Sarah’s Tubal-Cain Symbols**

Historically, the Tubal-Cain symbol has generated controversy because of its phallic connotation. It is highly probable that Mrs. Winchester found the symbol too risqué for her use—thus, she devised a new symbol representing Tubal-Cain in the form of the Letter C with two balls. With the proper realignment of the six window panes, we now

have three letter C's, two of which have a ball tucked under the top and bottom horns of the letter's arc. The solitary letter C, of course, is the Roman Numeral 100 representing the name Francis Bacon (Simple Cipher). And, as we have seen, the two letter C's facing each other give us the number **33** (Bacon in Simple Cipher).

Another significant symbol associated with the Master Mason that materializes with the proper realignment of the six panes of the Shakespearean Windows is the Hourglass. In both the Rosicrucian and Masonic traditions, the Hourglass is “emblematic of human life.”\* Furthermore, the realignment of these two panes gives us the words “THE TABLES OF THOUGHTS PEOPLE.” It is no coincidence that these particular words, thus rearranged, now add up (in the Pythagorean Cipher) to the number **111**.



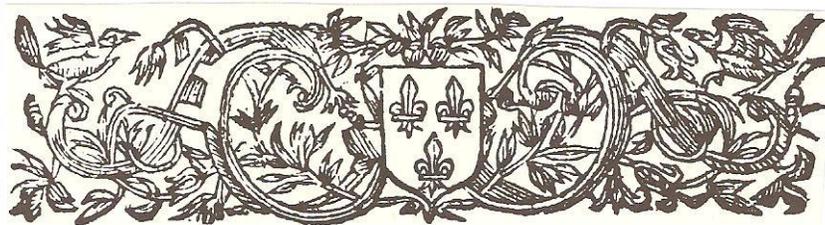
**Properly aligned Center Window Panes showing the Hourglass**

There are other places in the House where the initiate will learn more lessons. For example, on the second floor, near the front of the House, there is a gallery of beveled, stained glass windows featuring the fleur-de-lis design associated with both the Prince of Wales and the House of Tudor. Moreover, Sarah has added a novel twist to her Tubal-

Cain devise by joining two of them in such a way as to form the number 3. Thus, she has one (Tubal-Cain) number 3 displayed in the right border of the windows, and a second (reversed) number 3 shown in the left borders—rendering the number **33** with the fleur-de-lis pattern occupying the middle portion of each window. It is a virtual shrine to Bacon.



**Bacon fleur-de-lis windows with left and right number 3's facing each other**



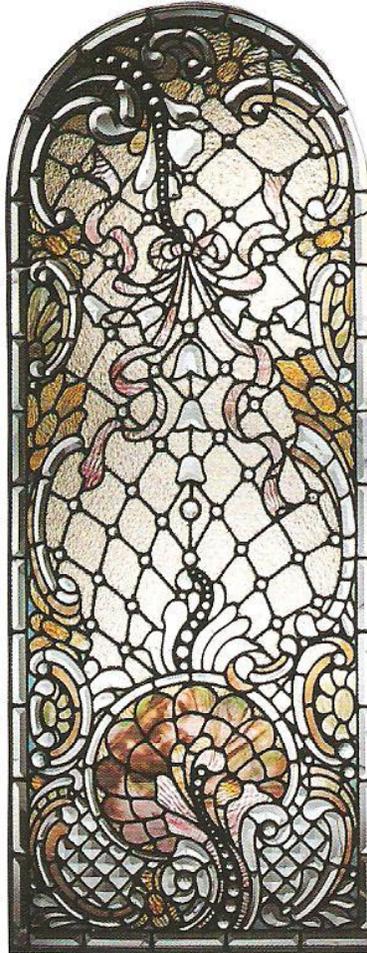
**Bacon's "Double A" Headpiece with fleur-de-lis design, and the letters C facing each other**

Not far from the Bacon-fleur-de-lis windows, Sarah exhibits the most ornate stained glass window in the entire House. It is prominently displayed at the top of a 13 step staircase. It was manufactured in accordance with Sarah's specifications by the famous Tiffany Glass Company at a cost of approximately \$1,500. To make matters more interesting, Sarah has the window facing north with no perceivable source of light. An important part of the puzzle goes back to Rosicrucian beginnings in ancient Egypt. The Egyptians saw the path to heaven as a 12 step staircase with a magnificent door at the top. The gate to heaven would truly be the most splendid of all. Although the 12 steps were sufficient to bring one up to the heavenly door, they were insufficient to deliver one into heaven. The riddle lay with the worthy ascendant realizing that there is an invisible 13<sup>th</sup> step that could only be crossed once the door had been opened for him by a divine source from within. The reason for the north facing orientation of the window is that it leads to the "immortal star" Sirius. To the ancient Egyptian mind, this is where heaven is located.

It should also be noted that Solomon's Temple had a magnificent "Great Golden Window" that faced north.

The most obvious Baconian devices in the Tiffany Window are Sarah's Tubal-Cain symbols. But Sarah has introduced another clever design in the form of winding ribbons located in the upper center that take the shape of the letters W (at the top) and S (just beneath). Notice how they mirror each other. The letters W S stand for William Shakespeare, and Winding Stairs, while the letters S W represent Sarah Winchester. Notice that the letter W is equivalent to the number 5 (Pythagorean Cipher), and the letter S is equivalent to the number 1—hence, **51**. In accordance with the Pythagorean Cipher,

we recall that the number **51** corresponds to both the names Francis Bacon and Sarah Pardee. Moreover, with regard to the name William Shakespeare, there are 7 letters in William, and 11 letters in Shakespeare—hence, 711—hence, **72**, Sarah (20) Winchester (52).

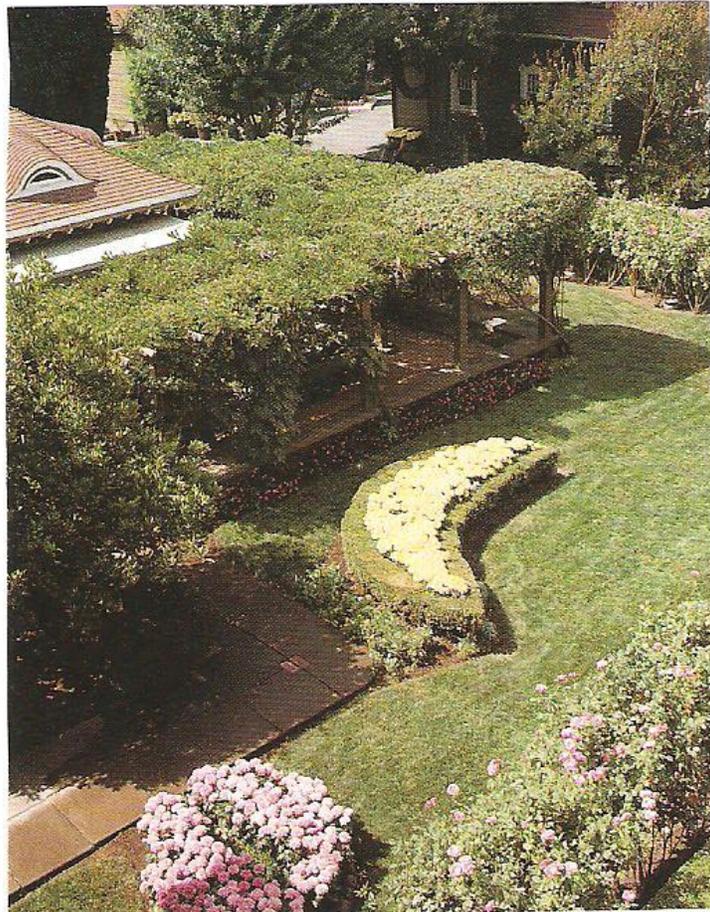


**The Winchester Tiffany Window. Courtesy of the Winchester Mystery House**

Sarah's bedroom is located on the south side of the second story. The ceiling is a perfectly square grid consisting of 49 (7 squared) individual squares reminiscent of a mathematical table devised by John Dee. When Sarah looked up at this grid, she saw an

array of significant numbers. First, she saw the number **13**, i.e.  $4 + 9 = 13$ . Next, she observed 7 horizontal squares, 7 vertical squares and 7 diagonal squares, rendering the number **777**. And, by simply multiplying **777** x **13**, she produced the number 10101, or **111**.

The bedroom's south facing windows overlook a beautiful lawn and garden. In the middle of the lawn we see a magnificent crescent shaped hedge, accentuated with brilliant, yellow chrysanthemums.



**The Crescent Hedge as seen from Sarah's bedroom window**  
**Courtesy of the Winchester Mystery House**

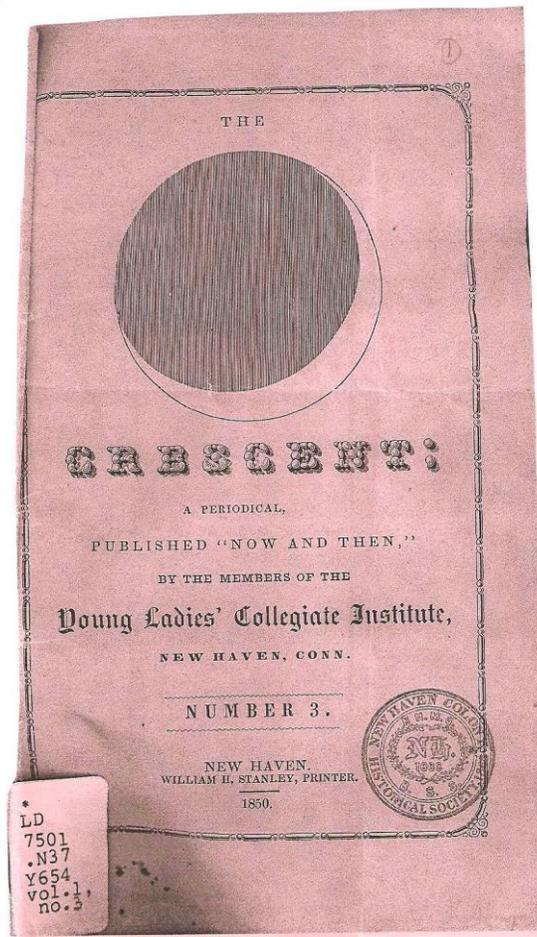
The significance of this unusual feature has to do first, with Sarah paying homage to Francis Bacon, for the crescent moon, as we have seen, is emblazoned like a brand on the side of the boar in the Bacon's coat of arms.



**Francis Bacon's Coat of Arms with crescent moon brand on the boar at the top**

Because it is shaped like the Roman Numeral 100 ("Lunate Sigma"), Bacon used the crescent moon as another devise to represent his name—and we are reminded of Bacon's words in *Sonnet III*: "Thence comes it that my name receives a brand."

Second, "The Crescent" was a periodical magazine of poetry and prose written, under various pseudonyms, by Sarah and her classmates, and published by her alma mater "The Young Ladies Collegiate Institute" of New Haven, CT. The artwork on the magazine's cover featured a crescent moon in its waxing stage.



**Front Cover of the *Crescent*. Courtesy of the Whitney Library, New Haven, CT.**

Another important function of the crescent hedge is to emphasize the moon's relationship to the number **13**. It is the lunar number because there are always 13 full moons in a year. For this reason, the Mayans and the Chinese had 13 month calendars. To this day, the 13 month calendar is more accurate than the Gregorian.

Additionally, Sarah covered the walls of her bedroom with special wallpaper displaying the "Triquetra" symbol. According to Celtic tradition the Triquetra represents the three lunar goddesses who, in turn, represent the three phases of the moon.



**One of many Triquetra symbols embedded in the wallpaper of Sarah's bedroom**



**Knights Templar Cross with Triquetra Symbols**

Sarah also wants to underscore the relationship between the moon's reflective light and the "Astral Light" AKA the Akashic record. Here, she is affirming her Theosophical point of view.

In the exact center of the House, we come upon the so called "séance room." We remember that this, according to the folklore, is where Sarah supposedly conducted midnight séances for the purpose of receiving building instructions from the spirits. Such a notion, as any practicing Rosicrucian knows, is utterly absurd. All Rosicrucians have a room or space like this situated (as closely as possible) in the center of their homes. This serves the practical purpose of being far from the distraction of outside noise. The room is actually called the "Sanctum." Freemasons refer to it as the "Chamber of Reflection." The Sanctum is where Rosicrucians study, meditate and perform private ritual.

Sarah's Sanctum is shaped like a cube, emulating the Sanctum Sanctorum, or Holy of Holies of Solomon's Temple. The room measures 11 ft. x 11 ft. x 11 ft. The dimensions are not accidental. Sarah uses the 11, 11, 11 cube for several reasons. First, like Bacon's play on the letters L, L, L in *Love's Labours Lost*—11, 11, 11 combined, becomes the number **33**. Second, 11 x 11 x 11 renders the (Ramanujan) palindromic number 1331. Notice the Masonic metaphor of the number **33** enclosed within the number **11**, as it is flanked by the twin, Masonic pillars, i.e. 1 **33** 1. Also, 13 and 31 possess the unique quality of generating (reverse) palindromic twins when they are squared, i.e. 13 squared = 169, and 31 squared = 961. Finally, Sarah's use of the number **11** illustrates the simplicity of the cube's symmetry. The simplest mathematical expression of cubical symmetry is 111111, which Sarah hoped we would discover by simply multiplying the number **11 x 777 x 13**.

Originally, Sarah's Sanctum Sanctorum was painted entirely blue. This is important because it mimics the Masonic concept of the "Canopy of Heaven" or "Heavenly Arch" which is widely featured as part of the décor in Masonic Lodge-rooms. Finally, Sarah had 13 pegs installed in one of the Sanctum's walls. Each peg held a different colored robe, consistent with the Rosicrucian practice of wearing a different colored robe for each lunar month.

On the ground floor, not far from Jacob's Ladder, there is an unfinished room which Sarah planned to use as a second "Ballroom." Upon entering the room we notice a rough, horizontal cross-beam extending across the upper portion of the south wall. To the untrained eye, the beam has the appearance of just another piece of wood. However, any astute Freemason will recognize its remarkable resemblance to the "24 inch gauge" of the Masonic 1<sup>st</sup> Degree. But this facsimile of the 24 inch gauge is made to scale, spanning a length of approximately 16 ft. Moreover, the darkly stained beam has 46 lightly colored vertical rule lines which divide the gauge into 47 evenly spaced segments. Sarah clearly uses this device to exemplify Bacon's coded message in *Psalm 46* of the King James Bible.

We recall that the number 46 (i.e. 406) represents Christian Rosenkreutz (Kaye Cipher), and the number 47 refers both to the Master Mason (i.e. the 47<sup>th</sup> proposition of Euclid's *Elements* known as the Pythagorean Theorem) and to the name Hiram (Simple Cipher). We further recall how Bacon designed the text so that the word "shake," the 46<sup>th</sup> word from the beginning of the Psalm is connected to the word "spear," the 47<sup>th</sup> word from the Psalm's end, by exactly **111** words. Moreover, when we place the numbers side-by-side,

i.e. 4746, then, reverse their order in accordance with the Kabbalist “Atbash Cipher,” i.e. 6447, then combine 64 and 47, the result is **111**.

In another part of the House, the initiate comes to a landing connecting two staircases, each leading to different second story rooms. The staircase to the left has 7 stairs while the one on the right has 11 stairs. This feature is referred to as the “7/11 staircase.” Notice how 711 is the reverse of the 117 displayed in the Ballroom ceiling—and, as we have seen, Sarah also saw it as another way to express her name as 711 simplifies to the number **72**, corresponding to Sarah (20) Winchester (52) in the Pythagorean Cipher. Additionally, we are reminded that the name William Shakespeare renders the numbers 7/11 as there are 7 letters in William, and 11 letters in Shakespeare.

Another important aspect of the 7/11 staircase is that it forms a large Letter Y, which symbolizes the “fork in the road.” The initiate must make a choice between traveling the easier left path or climb the more difficult right path. Naturally, the right path is the correct one. If a man were to traverse these stairs from the second floor, left to right, he would be traveling from west to east. In all Masonic lodges, one is always regarded to be traveling from west toward the source of light in the east. \*

Furthermore, Sarah adds a lesson in “higher dimensional mathematics.” When a man walks down 7 steps, and then up 11 steps, what has he gained? The obvious answer is 4. But in higher dimensional mathematics, the number 4 can translate or rotate into multiple variations of itself, i.e. 13, 31, 22, 112, 211, or 1111. As we shall see, there is a unique relationship between the numbers **7**, **11**, and **13**. Thus, in a world governed by higher dimensional dynamics, the difference between 7 and 11 is the “Fibonacci” prime number 13.

When I first walked the 7/11 staircase, and earned this insight about the number **13**, I rushed back to the Ballroom. I knew that Sarah had concealed the number **13** in the middle, between the Shakespearean Windows, in a higher dimensional way. And, sure enough, there it was... where no one would normally think to look for it! The image in the mirror above the fireplace was a reflection of the room's 13 globe chandelier. It was perfect! It was exactly as Sarah had planned it.

## Higher Dimensional Geometry:

### Why the Winchester House Seems So Mysterious

By the time Sarah Pardee was born, Francis Bacon's modern scientific method had exploded into a virtual catalogue of new, revolutionary theories of the intricate workings of the universe. Bacon's search for the grail of all grails, i.e. the "Theory of Everything" was well underway. Hans Christian Oersted's discovery of the unification of electricity and magnetism (1820), along with Charles Darwin's Theory of Evolution (1838) had stirred the new, scientific caldron to such an extent that natural forces were being explained as a dynamic evolving phenomenon rather than a static, passive entity.

No one had understood the underlying dynamics of the universe better than Francis Bacon who viewed nature as a model of the universe based on a set of fundamental rules and laws immanent from the outset in its ratio, order, structure, measure and corresponding symmetries. Thus, the "Theory of Everything" had (in the Baconian sense) become a quest for a "Grand Unified Theory" of all the forces of nature.

The curriculum of "The Young Ladies Collegiate Institute of New Haven" placed a heavy emphasis on scientific studies.\* Mrs. Winchester's application of the latest technological innovations in her mansion, demonstrate both her scientific background and her passion for keeping up with new discoveries. Since she clearly regarded her

House as a living puzzle and a work of architectural art, we are compelled to examine the environment that influenced her views and her work.

The scientific curricula that Sarah studied included Michael Faraday's seminal work on electromagnetic fields, along with the scientific and mathematical works of William Thompson, Georg Bernhard Riemann, and William Rowan Hamilton.\* The most revolutionary scientific development of young Sarah's time was the discovery that the forces of nature are a product of "higher dimensional dynamics" of the geometry of space. As we shall see, the anomalous features throughout Mrs. Winchester's mansion are a testament to the profound impact "higher dimensional geometry" had on its design.

### **The Riemannian Revolution**

German mathematician Georg Bernhard Reimann (1826-1866) realized that the forces of nature might be nothing more than a manifestation of the geometry of space. He reasoned that forces might be best explained in terms of warps in a higher dimension. If space could tell mass how to move, mass would, in turn, have its affect on space. Moreover, Riemann realized that all space transcends the flat, two dimensional geometry of Euclid. Therefore, in describing the dynamics of space, a new, higher dimensional model was required. If warps in space were the cause of natural forces such as electromagnetism and gravity, the structure of space had to conform to a higher dimensional curvature. Thus, Riemann devised a new, higher dimensional geometry that demonstrates how parallel lines can intersect, and arcs, rather than straight lines, can be the shortest distance between two points. Moreover, Riemann's new view predicted the existence of a forth spatial dimension. \*

The Riemannian revolution had a profound impact both on nineteenth century science and Sarah Winchester. A new, simplified view of the universe had opened up in which unseen forces, from the structure of atoms to the dynamics of gravity were becoming better understood from the perspective of higher dimensional space.

Riemannian geometry, along with the mathematical equations of William Thompson and William Rowan Hamilton conclusively demonstrated the existence of higher dimensions.

The concept of a fourth dimension became an obsession that permeated both the scientific and academic communities of the latter nineteenth century. Artists and intellectuals began to express their views of how the dynamics of higher dimensional space might work.

An English mathematician by the name of Charles Dodgson, writing under the pseudonym Lewis Carroll, wrote a children's book that described the mind boggling properties one would encounter in a fourth spatial dimension. The book, of course, was *Through the Looking Glass*—a fitting title, considering the glass or mirror had been regarded as a portal to higher dimensions since Dee and Bacon's time.

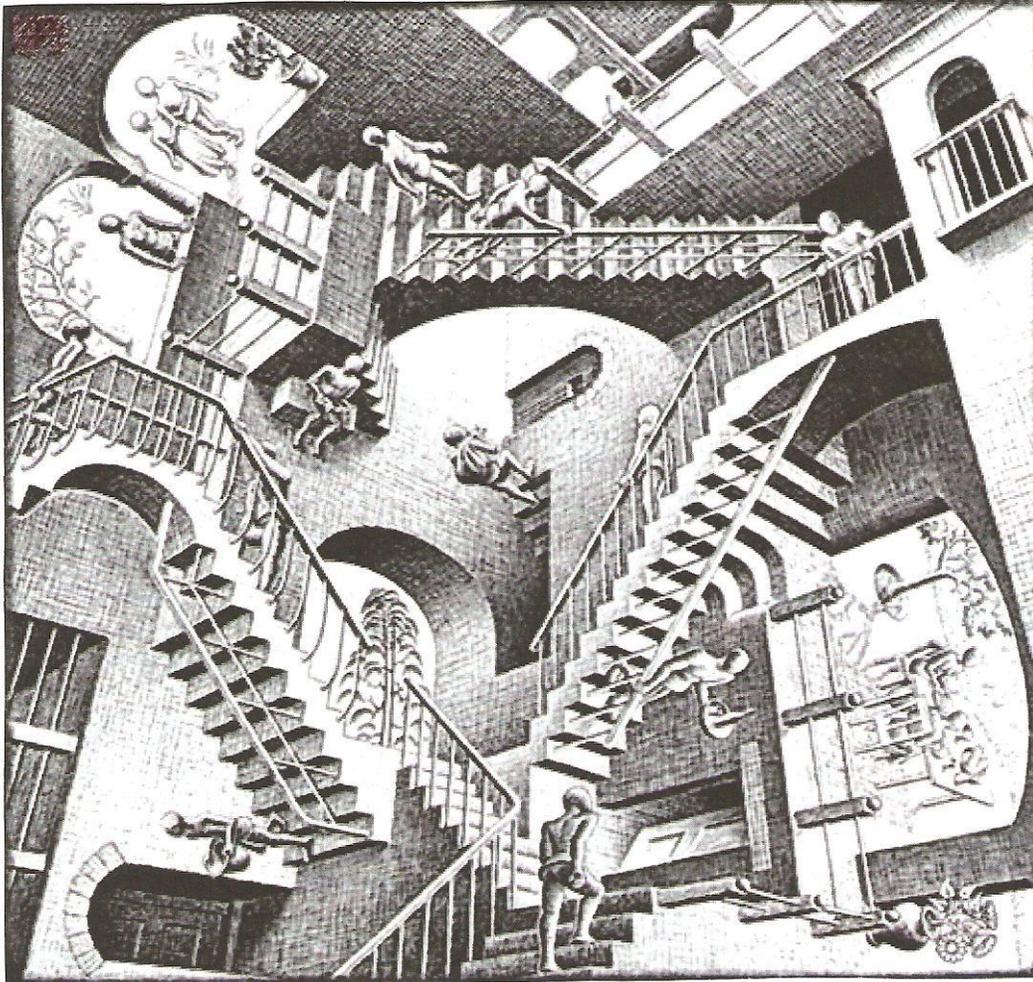
In Carroll's "wonderland," everything seemed to defy common sense. The distinction between large and small seemed to dissolve. Time could speed up, slow down or stand still. *Through the Looking Glass* had many of the qualities that would eventually be understood as the hallmarks of Einstein's Theory of Relativity. Sarah seems to borrow from the pages of Lewis Carroll as she shows us large doors that lead into small space and small doors that open up into ridiculously large space.

Higher dimensions consist of a unique set of “super-mechanics” that transcend the limited, box-like structure of length, width, and height. To form an idea of what that would entail, try thinking in reverse. Try to imagine what living (and perceiving) in two dimensional space would be like. Everything would be completely flat. You would be unable to cross over a line. Three dimensional objects such as cubes, spheres and pyramids would seem impossible because our limited perception would only permit us to observe these objects as two dimensional squares, circles and triangles. And, if someone were to try to describe cubes, spheres and pyramids to us, we would tell them they were crazy. That’s what we’re dealing with when we try to imagine the properties of higher dimensional space.

The realm of higher dimensions is, in fact, a kind of “Super Space” where things that seem to defy common sense in three dimensions actually make complete sense from the perspective of higher dimensions. For example, when viewed from a higher dimensional perspective, a solid wall would seem more like a broken line. Not only would we be able to walk over it, we would also be able to walk through and around it in ways we otherwise wouldn’t imagine possible. Furthermore, distinguishing between large and small, up and down, front and back, left and right, inside and out, etc., would seem equally absurd to us. Thus, what appear to be upside-down pillars, chimneys and skylights that have overhead roofs, and doors or stairs that lead into solid walls make perfect sense when viewed from higher dimensions. Sarah Winchester was fully aware of Riemannian geometry when she incorporated higher dimensional properties into the architecture of her amazing puzzle.

## **Escher**

Naturally, Sarah was in good company with regard to expressing the new view. Artists such as Georges Braque, and Pablo Picasso were painting stunning images depicting a forth dimensional world view appropriately called “cubism.” However, no one was more in step with Sarah Winchester’s perspective than the Dutch artist M.C. Escher. It is not known if Sarah and Escher ever met. However, their approach to higher dimensional expression is remarkably similar. It’s as if they were reading from the same book. They both made use of architectural devices and features that defy the conventions of ordinary three-dimensional space. In fact, Escher, like Sarah, shows us seemingly impossible stairs and pillars.

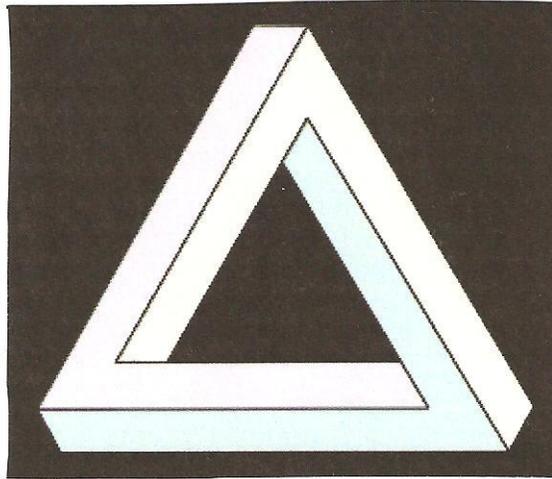


**Relativity by M.C. Escher**

Escher also saw the reflective images in mirrors as true representations of higher dimensional space. Escher wrote:

**The spherical world cannot exist without the emptiness around it, not only because 'inside' presumes 'outside' but also because in the 'nothing' lie the strict, geometrically determined, immaterial middle points of arcs...There is something in such laws that takes the breath away. They are not discoveries or inventions of the human mind, but exist independently of us. \***

It is an interesting note that Escher felt a greater kinship with mathematicians than with other artists. Another crucial element Escher and Sarah Winchester shared was their understanding of the unifying nature of the mathematical symmetry which forms the basis for all higher dimensional structure.



**The Escher-Penrose Triangle**

The features Sarah and Escher show us are only glimpses of higher dimensional shadows. Since we haven't yet evolved into beings capable of higher dimensional perception, we are forced to understand the dynamics of higher dimensions through the precise language of numbers.

We may well ask what value does higher dimensional mathematics have for us? The answer is that without higher dimensional mathematics, such as the mathematical innovations of William Rowan Hamilton or Sophus Lie, many of the technologies we take for granted from computers, cell phones, to landing robotic space craft on Mars, etc., wouldn't be possible. \*

Bacon's dream of unlocking all of nature's secrets requires our understanding of the dynamics of higher dimensional mathematics. It sounds complicated, but it's not. As Sarah and Escher saw, the beauty of higher dimensional numbers lies in their simplicity and "symmetry." As we shall see, simplicity and symmetry are inter-related. It's the stuff our universe is made of. \*

Sarah's puzzle may ultimately help us discover the "Theory of Everything." However, the final KEY to unlocking Sarah's puzzle is in her numbers.

## Winchester Numbers

As we have seen, the dynamic family of the prime numbers **7**, **11**, and **13** form the basis of Sarah's system of numbers. No matter where we go, both in and around the House, Sarah has gone to great lengths to put her numbers on display. As a matter of practicality, I will hereafter refer to them as "Winchester numbers."

Throughout her lifetime, Sarah primarily saw 13 as her number. However, she also keyed on the "Master number" 11, as it applies to her name. This she did by counting the number of letters in her name, i.e. Sarah = 5, Pardee = 6. Hence, 5 and 6 combined = 11. Furthermore, she favored the name Annie Pardee for her daughter as evidenced by the manner in which she had Annie's obituary printed: "Winchester, ANNIE PARDEE." The all Caps part of the name precisely matches the number of letters in the name Sarah Pardee. Moreover, the name Annie Pardee corresponds (Pythagorean Cipher) to the number 56. This is important as it reveals the close bond Sarah felt for her daughter.

One architectural device Sarah used to illustrate her view of the relationship between the numbers 11 and 56 is her arrangement of the decorative wooden posts that align the exterior railings of the two, third floor balconies above the front porch of the House. The posts alternate: one, right-side-up, one, up-side-down, one right-side-up, etc.—resulting in 5 right-side-up posts and 6 up-side-down posts.

Elsewhere about the House, Sarah throws other numbers into the mix, and we begin to see that Winchester numbers, although generally connected to family names, ultimately take on a much deeper meaning. For example, we recall that Sarah displays the number 49 (7 squared), along with the number 777 in her bedroom ceiling. Moreover, the House has 47 chimneys. We easily see the correlation to the names Anne Pardee (47 in the Pythagorean Cipher), and Hiram (47, Simple Cipher). Furthermore, it is also the number that is emblematic of the Masonic 3<sup>rd</sup> Degree as the newly “raised” Master Mason is twice informed that the number refers to the 47<sup>th</sup> Proposition of Euclid’s *Elements*, better known as the “Pythagorean Theorem.” And, just to make sure we understand that her display of that number isn’t accidental, Sarah repeated the number (according to the official, WMH literature) by building 47 staircases.\* Thus, Sarah emulates the dual allusion to the number 47 in the Masonic 3<sup>rd</sup> Degree lecture by displaying the number twice.

This, of course, isn’t the only instance in which Sarah has joined the numbers 4 and 7 together. As we saw with “Jacob’s Ladder,” she has combined 44 steps with 7 turns—resulting in the number 51, corresponding to the names Sarah Pardee and Francis Bacon (Pythagorean Cipher). But, the matter runs still deeper when we consider that, in showing the number twice, Sarah is also revealing a different perspective as 47 47 transforms (rotates) into 44 77—and, when these two numbers combine, we have the number 121 (11 squared) which then rotates ( $12 + 1 = 13$ ) into the number **13**.

Here, the symmetric relationship between the prime numbers 7, 11, and 13 begins to unfold as we notice that 7 squared (49) simplifies to 13, while 11 squared (121) simplifies to 13, and 13 squared (169) simplifies to 7 (i.e.  $1 + 69 = 70$ ).

## **Daisies, and the Number 13—the Key to Phi**

As we saw with the wrought iron gates in front of the House, Sarah displays two, eight petaled daisies. In fact, Sarah shows us daisies everywhere, both in and around the House. They are carved into wood fixtures—they appear in most of the stained glass windows. And, many of the species of the daisy flower can be found flourishing in the extensive gardens about the House.

The daisy was special to Sarah for two essential reasons. First, it symbolizes the initiate. And, second, it is, unquestionably, one of nature's finest examples of the “hidden” unifying symmetry of the number **13**.

Many species of the daisy have 13 petals. Moreover, most daisy species have 13 branches growing out of their stalks (when they mature), and they possess another remarkable feature—the head of every daisy flower forms a “Fibonacci Spiral” consisting of 34 tiny florets spiraling clockwise, inward, from the outer ring to the center—and, 21 florets spiraling, outward, counter-clockwise from the center to the outer ring. The “invisible difference” is **13**.

The value of Phi (the Divine Ratio, or Golden Mean), whose mathematical sequence was discovered by the mathematician Leonardo Fibonacci, was not invented by man. It is nature's arbitrary template by which all natural structures, from atoms, flowers, trees, seashells and star galaxies comply with specific symmetric parameters. Such symmetry is governed by harmonics of “wave function” in which the growth of any given wave

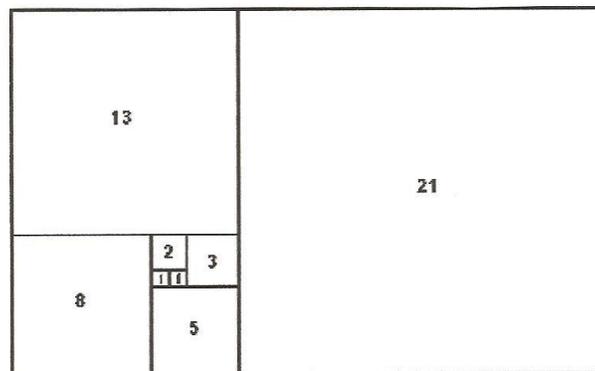
pattern flattens out when it reaches the 8th ordinal point in the Fibonacci sequence, which corresponds to the number **13**. It's an immutable law.

The “ordinal” numbers in the sequence are: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, ad infinitum. Note the number **13** occupies the eighth ordinal position in the sequence. Note further that the sequence is simply an endless repetition of combining a number with the preceding number in order to arrive at the next number in the sequence, e.g.  $1 + 1 = 2$ , then  $1 + 2 = 3$ , then  $2 + 3 = 5$ , then  $5 + 3 = 8$ , then  $8 + 5 = 13$ , and so on.

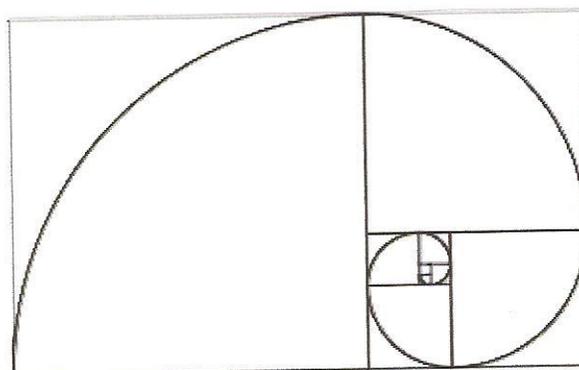
Thus, **13** is the most coherent, unifying number in the Fibonacci series. From the beginning of civilization, the geometric value of Phi (and the number **13** in particular) has been used as the basis for all great architectural endeavors. To further elaborate on this point, authors Jea Yu and Russell Lockhart tell us:

**In the Fibonacci series, it is at the eighth ordinal point that the ratio between the series values become constant values. The eighth ordinal is the number 13. Since this point is the point in the series at which there is no further change in the growth constant, this would seem to be a reasonable basis for taking 13 periods as the maximum number of periods by which a reference point and a structuring point can be separated in order to constitute a “coherent” wave...There are other approaches as well that arrive at the number 13 as defining the limit of a coherent structure. The pyramids, for example, are built according to the “growth” of the number 13. Stonehenge is built precisely on the spot where 13 describes the hypotenuse of a triangle (the sides being 5 and 12) with the base at the Blue Stone in Wales and at Lundy Island in the Bristol Channel. The point at the Channel's Calday Island divides the base 5 precisely into 2 and 3. The length of the**

hypotenuse drawn from this point to Stonehenge is 12.368. This is exactly the number of full moons in a solar year. It is extraordinary that Stone Age peoples would be able to build such a sophisticated “clock” as Stonehenge is, and to locate it at precisely 13 units from the Blue Stone origin in Wales. Astonishingly, the continuation of this line crosses precisely at the location of the Great Pyramid at Giza, which had not yet been constructed at the time of the completion of Stonehenge. \*



**Tiled Fibonacci Sequence**



**Fibonacci Spiral**

As we are about to see, Sarah always displays 8 petaled daisies in pairs. Since there are no true species of the daisy family having as few as 8 petals, it is apparent that Sarah uses the 8 petaled daisy as a device to emphasize the Fibonacci relationship between the numbers **13** and **8**.

**13**, therefore, manifests the ultimate (invisible) boundary of all the coherent symmetries from which the structure of the universe is formed. It is literally the Key to Phi.

Quite remarkably, in theoretical physics, the leading candidates for the “Grand Unified Theory” AKA the “Theory of Everything” are “String Theory” and “M Theory,” which are both based on a simple equation involving a pair of 8’s, i.e.  $E(8) \times E(8)$ .\* The **E** stands for “Exceptional,” while the **8**, of course, refers to the eighth ordinal point (occupied by the number **13**) in the Fibonacci sequence. As we have seen, what makes **E(8)** exceptional is that it defines nature’s maximum limit for symmetric growth. Without symmetry, the universe and everything in it would not be coherent—rather it would be chaotic.

In addition to being the Key to Phi, **13** is also the dominant unifier of the three, primary Winchester numbers (i.e. 7, 11, and 13). However, the synergistic application of all three numbers (or their variants) is required in order to achieve the product of their higher dimensional symmetry. And, as we have seen, higher dimensional dynamics involve simple multiplication.

The evidence shows that Sarah made use of an algorithmic system in which her trio of symmetric prime numbers produce amazing results. For example, let’s multiply (get out your calculator) the numbers 7, 11, and 13 by any two digit number—let’s use the number 12. We multiply:  $7 \times 12 = 84$ . Then,  $84 \times 11 = 924$ . Then,  $924 \times 13 = 12012$ .

Voila, one, dynamic level of the symmetry is revealed. Now, let's go to a higher level using the **777** symmetric triplet.  $777 \times 12 = 9,324$ . Then,  $9,324 \times 13 = \mathbf{121212}$ . Let's take it still higher by multiplying 12 by 7 squared (49).  $12 \times 49 = 588$ . Then,  $588 \times 121$  (11 squared) = 71,148. Then,  $169$  (13 squared)  $\times 71,148 = \mathbf{12024012}$ . Notice that, in the center, the value of 12 has doubled to 24.

Another remarkable symmetry occurs by simply multiplying:  $11 \times 777 = 8,547$ , then,  $8,547 \times 13 = \mathbf{111111}$ .

These stunning symmetries derived from the application of the dynamic trio of Winchester prime numbers reveals an underlying unified principle that indicates a transcendental, higher truth is at work. The late Cal Tech physicist Richard Feynman said "You can recognize truth by its beauty and simplicity...because the truth always turns out to be simpler than you thought." \*

## **The Winchester Algorithm**

As mentioned earlier, Mrs. Winchester undoubtedly discovered the dynamic trio of symmetric primes by studying Bacon's use of them. Additionally, she studied the higher dimensional mathematics of William Thompson (Lord Kelvin), and William Rowan Hamilton.

Thompson (1824-1907) theorized the existence of "Vortex Atoms." These are not atoms in the ordinary sense, but rather behave like tiny, sub-atomic "whirlpools," resonating and stretching in various modes of symmetry in a vast higher dimensional foam or ether. What Thompson was describing (nearly one and a half centuries ago) was, essentially, the mechanics of what is now called "String Theory." The fundamental

problem with the Vortex Atom (as we now know) is that, theoretically, it functions as a “blob.” In order to be self-consistent, the blob would have to resonate at the speed of light—which we now know is an impossible feat for a blob-like structure to perform. However, it was later demonstrated that a string-like structure can resonate at the speed of light—hence, “String Theory” instead of “Blob Theory.”

The higher dimensional atomic theory of the latter part of the nineteenth century required a higher dimensional brand of mathematics to describe its functions. Thompson never fully achieved that end. However, the Irish mathematician William Rowan Hamilton formulated a system in which the symmetries governing wave function in four dimensional space can be revealed. He called his invention “Quaternions.” \*

The Winchester algorithm is a simplified variation of Quaternions, except it only uses real numbers (instead of Hamilton’s imaginary numbers). Moreover, two numbers are always multiplied by each other, leaving a product that is then partitioned, and the partitioned numbers are then added together resulting in a sum. For example,  $52 \times 88 = 4,576$ . This product can then be partitioned as 45 76, which, when combined becomes 121 (11 squared), or, it can be partitioned (from the inside-out) as 57 46, which, when combined equates to **103 (13)**. Or, it can be partitioned in reverse, i.e. 67 54, which, when combined also renders 121.

Notice that  $52 \times 88$  is really a variant of  $7 \times 7$ —because 52 and 88 both simplify to the number 7. Thus, the product has to be a variant of 49 (i.e. 7 squared). In this case, the variant of 49 is 4,576 (i.e.  $52 \times 88$ ). This number or any other variant of 7 squared will always equate to the number 13 (or variants of 13), which then simplify to 4. By

partitioning this number set, and combining the partitions, the symmetrical relationship between 7 squared, 11 squared, and the number 13 has been demonstrated.

The importance of the Winchester algorithm is that it reveals hidden symmetries that would otherwise not be seen or understood. As we shall see, the dynamics of the algorithm are essential to the application of higher dimensional mathematics.

Naturally, when Winchester numbers are applied in the algorithm, stunning symmetries are always generated. The reason we know about Sarah's algorithm is because she incorporated an ingenious calculating device into the House that clearly demonstrates how higher dimensional math works. Moreover, any 10 year old child, armed with a calculator, can easily become a master of Sarah's number system.

## The Spider-web Window

The Winchester House has 13 bathrooms. The 13<sup>th</sup> bathroom has 13 steps leading up to its entrance. The exterior wall around the entrance has 13 wood panels. Inside, we find six, identical windows, all fashioned in a unique “Spider-web” design. Although there are other “Spider-web” windows located in other parts of the House this is the final place where Sarah clearly wanted the “enlightened initiate” to land. Here, Sarah has ingeniously incorporated her spider-web design into the architecture as a calculating device functioning both as an instructional tool that shows how her algorithm works, and as a model revealing the fundamental, symmetric structure of the universe.



Sarah's Symmetric Spider-web design

The design of the spider-web window is important for several reasons. For one thing, it truly possesses the quality of captivating those who venture in. But, more importantly, it represents the tangled, interconnectedness of all things. These are not mere geometric designs intersecting a pane of glass, rather these are to be viewed as living strands of fibrous string which not only connect the individual pieces of glass, but also, through the dynamics of “gauge symmetry,” unify all things into a complete whole.

What else are we to see in this window? Sarah knew that we would notice the outside perimeters of the web (unlike the webs we observe in nature) form a four-sided square—and she has purposely embedded four pieces of glass into the outer-most edge of each of the four sides, i.e. **4444**. Be aware that the “window” is only showing us a two dimensional view of Sarah’s spider-web (to be discussed later).

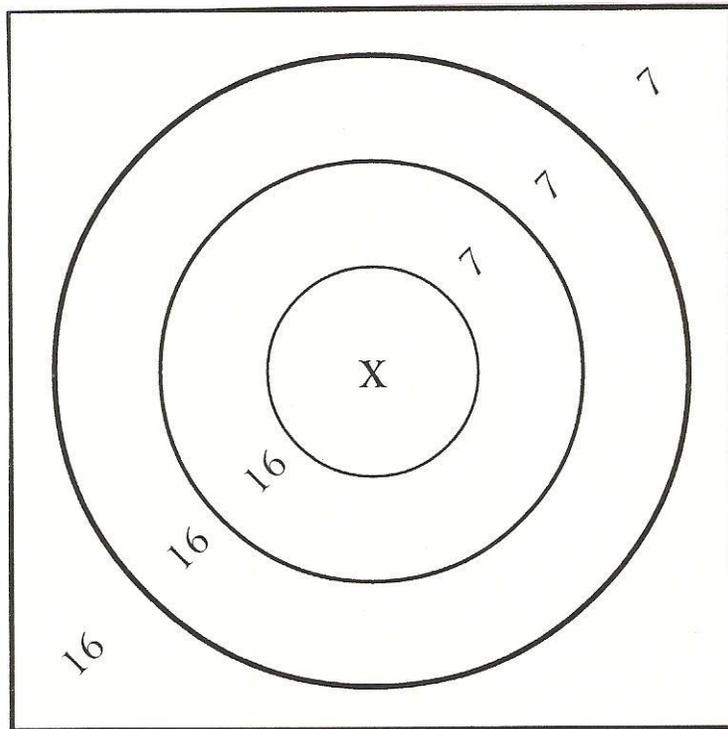
The next thing Sarah wants us to notice is that the web contains **49** separate pieces of glass. We recall the meaning of this number as it relates to both the number **13**, and its prominent display in the grid of Sarah’s bedroom ceiling.

Next, Sarah directs our attention to the number **52** (Winchester). But, where are we to find it? Ah... yes, true to Bacon’s theme of concealment, we have to look between the pieces of glass—and, sure enough, the 49 pieces are all joined together at precisely 52 different points.

The web’s center is occupied by a circle. It’s the only circle in the window’s design. The circle isn’t intersected or divided, nor does it have any of the web-like characteristics we see distributed over the rest of the window’s surface. Yet, everything in the pattern leads to the circle—and, everything emanates from it.

There are three spider-web rings flowing outward from the circle like concentric waves in a pond. Their web-like quality is the result of inverting all of the arcs that connect the three points of each ring. Moreover, each of the rings consist of 16 pieces of glass— however, the third, outer-most ring is squared off, which forms the outer boundary of the web.

Because the number 16 simplifies to 7, we may view these three concentric rings as 777 (instead of 16 16 16). And, we recall that the number **777** also corresponds to the name William (34) Wirt (25) Winchester (52).



**Spider-web Window, Concentric Circles**

Sarah further knew that we would multiply  $49 \times 777$ , which equates to 38073. Then,  $38 + 73 = \mathbf{111}$  (i.e. Bacon, Kaye Cipher, and William Wirt Winchester, Pythagorean Cipher).

Furthermore, she knew we would see that the number 49 simplifies to 13—hence,  $13 \times 777 = 10101$  (**111**). Additionally, the reverse “palindromic” twin of 13 is 31—thus,  $31 \times 777$  yields the same result, i.e.  $31 \times 777 = 24087$ —then,  $24 + 87 = 111$ . In fact, any variant of the number **13** (i.e. 4, 22, 31, 58, 85, 67, 76, 49, 94, 121, 112, 211, or 1111, etc.), when multiplied by the number **777** will always render the symmetry of **111**.

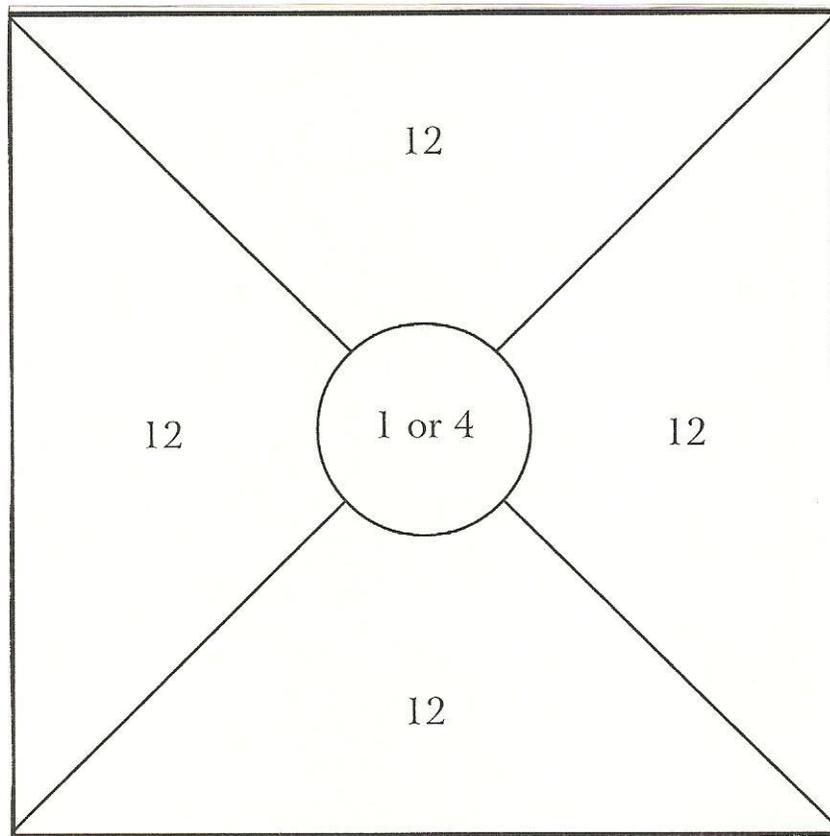
Sarah further knew we would then apply the tables of our thoughts to the number **52**. So, we now multiply  $52 \times 777$ , resulting in 40404, i.e. **444** (the combined value of Bacon’s Rossi Crosse seals). Naturally, when the number **7**, or any variant of that number is multiplied by **777**, the result (through the Winchester algorithm) will always be **444**.

And, of course **13**, or any variant of 13, multiplied by **444** will always result in **777**. Note the beauty of the product of  $13 \times 444$ —it’s **5772**. It’s tantamount to inserting the term “Winchester goose” (**77**) inside of the name Winchester (**52**). Both Bacon and Sarah had to have been keenly aware of this. Moreover, the name Winchester appears precisely 27 times in the Shakespearean works. We recall that Bacon’s “super” word from *Loves’ Labour’s Lost*, *honorificabilitudinitatibus*, consists of 27 letters. **27** rotates into **117** (John Dee), and, when reversed, it is **72** (Sarah Winchester) or **711**.

For Sarah and Bacon, **444** was a simplified expression of **131313**. This is equally true of the relationship between **777** and **161616**. The three symmetric triplets of **777**, **111**, and **444** are actually higher dimensional expressions of **7**, **11**, and **13**.

Within the web’s structure, intricately related higher dimensional symmetries are at work. However, none of the symmetries can exist without the unifying power of the circle at the web’s center.

Another important feature of the Spider-web window is that each of its four sides form a triangle pointing to the circular center. We count 12 pieces of glass in each triangle. However, the four triangles are not complete unless their points merge, invisibly, into the circle. Then, we see the triangles all sharing a 13<sup>th</sup> piece within the circle. Also, we recall that four 13's add up to the number 52 (Winchester).



**Spider-web Window, Triangles**

The (two dimensional) circle residing in the web's core appears to possess a kind of mystic, magical quality that seems capable of manifesting any value required to complete or fulfill any given symmetry. It clearly manifests the value of all three of Sarah's symmetric prime numbers—which starts with the Key to Phi number **13** that invisibly

completes the structure of the window's four triangles. Then, the process of completing the four triangles renders four sets of the number **13**, resulting in **52**, which then simplifies to the number **7**. And, finally, the combination of the numbers 49 and 52 (representing the window's fundamental structure) gives us the number 101, i.e. **11**.

Without the application of the Winchester Algorithm, the Spider-web windows would be meaningless. We are indebted to William Rowan Hamilton's development of Quaternions for laying down the dynamic principle governing the spider-web's intricate workings. \*

### **The Spider-web Symmetry and the Grand Unified Theory**

Quite remarkably, we have been dealing with Winchester numbers and higher dimensional symmetry from the standpoint of a two dimensional window. However, in order to conceptualize the higher dimensional geometry of the universe, Sarah knew that we would need to step-up to a three dimensional view of the spider-web window—which is why the 13<sup>th</sup> bathroom has six spider-web windows. But why six? It is because Sarah wants us to form an image of the windows as a cube.

In addition to being in concert with such ideas as the “ever building universe,” and the “dynamic agriculture” of the famous Rosicrucian Theosophist, mathematician and philosopher Rudolph Steiner (1861-1925), it seems clear that Sarah adopted his concept of the cube as the simplest geometric structure for the higher dimensional dynamics of the universe. This idea is entirely in step with William Rowan Hamilton's Quaternions, the Cubist artistic movement, and the Winchester algorithm.

In three dimensions however, the Spider-web window's topography changes. Its geometric shape is now pyramidal. In fact, the cube consists of six, inverse pyramids, all pointing inward toward its center. Instead of a two dimensional circle, we now see a spherical manifold into which the capstones of the six pyramids invisibly merge together as one.

We recall that the outer boundary of the Spider-web window has four sides, or a value of 4. This is equally true of the base of a three dimensional pyramid. Therefore, six pyramidal bases equate to the number 24.

If Sarah's Spider-web is also a higher dimensional model for the structure of the universe, it is quite consistent with the fundamental workings of "String Theory" as 24 governs the precise number of ways the vibrating "String" can stretch, bend and contract. This crucial dynamic of "String Theory" known as the "Modular Function" was discovered by another of Sarah's contemporaries, the mathematician Srinivasa Ramanujan (1887-1920). \*In fact, "Ramanujan numbers" bear a striking resemblance to Winchester numbers. The same symmetries we find in Ramanujan's work, culminating in the  $E(8) \times E(8)$  symmetry, also seem to conform to the symmetries that rule over the Winchester model.

The co-discoverer of String Theory, Dr. Michio Kaku, says "It's as though there is some kind of deep numerology being manifested in these functions that no one understands."\* Appropriately, theoretical physicists like to describe the "String" (or Membrane) as a resonating subatomic matrix of entangled lattices forming the structure of the universe in a unified configuration resembling a vast, spider-web.

## **The Legacy**

It's no secret that the backside of the U.S. One Dollar Bill is a masterpiece of Masonic code and symbolism. Quite remarkably, the bill's design incorporates an extensive spider-web structure which serves as a framework encompassing all of the various components in the overall pattern.

The truncated pyramid, with its hovering capstone and "All Seeing Eye" represents the "unfinished work" of the quest to mirror the "divine blueprint" in accordance with *Proverbs, 25*—it is the final piece of the universal puzzle yet to be set in place. Likewise, the Winchester House is the embodiment of that same unfinished work that Sarah knew would not be achieved in her lifetime.

Bacon's legacy seems to be intricately entangled with Sarah's destiny, as demonstrated in the cryptic "Winchester goose" message contained in the last sentence of *Troilus and Cressida*. Did Bacon (whose contemporaries referred to as "the man who could see through time") truly foresee Sarah Winchester? The connection is both uncanny and compelling. The clear evidence ensconced in Sarah's ingenious design of her "Shakespearean Windows" indicates she understood (or, at the very least, interpreted) Bacon's message to be a harbinger of her own existence by which she would carry on his legacy.

The fact that Sarah's puzzle still stands, preserved as she left it, is a testament to her intent that someone would eventually arrive to pick up her torch. Did she foresee someone who would later appear as an incarnation or embodiment of herself—and did she emulate Bacon in leaving behind clues designating someone to whom her legacy

would be passed? If so, how would she have conveyed such a message? The answer, of course, is in “The Numbers.” The “inheritor” of the legacy would have a thorough understanding of “The Numbers”—and, somewhere in the entire display of Sarah’s numbers must reside a set of numbers that specifically reveal the inheritor’s identity both in name and date of birth. Thus, the House waits patiently for the inheritor—the enlightened initiate who is capable of completing the puzzle!

## Epilogue

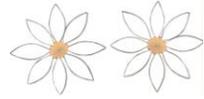
It was Francis Bacon who visualized man's mastery of nature by discovering all of her secrets. Using his scientific method, he was certain that, one day, we will actually accomplish that end.

Since Sarah Winchester's time, our science and technology has exploded exponentially by leaps and bounds. The "Theory of Everything" is no longer an unattainable dream—it is now coming within our reach as the gap in nature's hide and seek puzzle is rapidly narrowing. It's only a matter of time before the final piece of the puzzle falls into place.

Just imagine what discovering the Theory of Everything actually means. What benefits will it provide? Consider what our understanding of the electromagnetic force has given us. One century ago, we wouldn't have imagined seeing live, television images of people and events on the other side of the planet, or real time planetary teleconferencing, nor would we have dreamed of all the applications of the iPhone or the Internet. Our mastery of electromagnetism has totally revolutionized the world in a very short span of time.

A complete understanding of how the universe works will open the door to mastering all of the forces of nature as a unified whole. For a start, we will be able to tap into an endless, unlimited supply of energy. We will be able to manipulate the effects of gravity. The realm of space and time travel will open up in ways we can't yet conceive. We will be able to transform matter into whatever form we choose. The medical applications will be miraculous. Hunger, poverty, and the need to compete for resources will be gone

forever. The possibilities are mind-boggling. But, most importantly, as Bacon envisioned, we will possess the ability to become nobler beings... just imagine!



## Source Notes

### PART ONE: ROYAL SECRETS AND THE INVENTION OF SHAKESPEARE

#### Chapter 1: *The Jeweled Mind of Francis Bacon*

**P. 11...** Alfred Dodd, *The Marriage of Elizabeth Tudor*, published by Rider & Company, London, 1940, pp. 25, 29, in reference to what most people knew to be the Virgin Queen's true nature, Dodd says "as the Queen, she became quite untrammled and developed what some would term 'loose moral ideas', knowing that she was above the law... an utterly unrestrained, passionate young woman, being responsible to no one for any of her actions... What her father had done, she could do. Nor was she going to deny herself the pleasures of marital intercourse and the companionship of her lover... no one could stop her. She was going to know what it was to be a wife and, perhaps, a mother: But it would be a secret life—a concealed experience, a thing apart—and to the world and to posterity she would be known as 'THE VIRGIN QUEEN'." This sourcebook will hereafter be referred to as Dodd 1.

**P. 11...** Dodd 1, pp. 26-27, in reference to Elizabeth making Dudley her "Master of the Horse," lavishing him with honors and riches. Dodd states: "Dudley was lodged by the Queen *next to her own room* which he occupied for years—giving out the excuse that the downstairs rooms were damp. She acted in public as though she were secretly betrothed to him."

**P. 11...** Amelie Deventer von Kunow, *Francis Bacon; The Last of the Tudors*, published by the Bacon Society of America, New York, 1924, p. 13, quoting from a letter

from de Quandra to Philip II (preserved at the Spanish Escorial Palace): “The Queen is expecting a child by Dudley.” Madam von Kunow did extensive archival research in France, Spain, Italy and Great Britain. This sourcebook will hereafter be referred to as Von Kunow.

**P. 12...** The 1895 edition of British *Dictionary of National Biography* Vol. 16, London, 1895, p. 114 under the heading “Dudley,” stating “Whatever were the Queen’s relations with Dudley, etc.”

**P. 12...** Ross Jackson, *The Companion to SHAKER OF THE SPEARE The Francis Bacon Story*, published by Book Guild Publishing, Sussex, England, 2005. p. 4 quoting Jackson with regard to the term “Mr.” in front of Bacon’s name in his birth record. This sourcebook will hereafter be referred to as Jackson 1.

**P. 12...** Von Kunow, p. 13, in reference to the words “In York House” being later added next to Francis’ name in the register.

**P. 13...** Jackson 1, p. 4, in reference to letters written by Lady Anne Bacon [preserved in the British Library Archives].

**P. 14...** Von Kunow, p. 12 referring to Francis Bacon not being included in the Bacon family genealogy.

**P. 14...** Alfred Dodd, *Francis Bacon’s Personal Life Story*, published by Rider & Company, London, 1986, p. 44, in reference to Dr. William Rawley’s carefully worded statement that Bacon “*was borne in YORK HOUSE or YORK PLACE in the Strand.*” This sourcebook will hereafter be referred to as Dodd 2.

**P. 14...** Dodd 2, pp. 45-46, in reference to Elizabeth’s suppression of all knowledge pertaining to her marriage and motherhood for reasons of preserving her honor in light of

the fact that she had married long after the onset of her pregnancy—coupled with an intense dislike of Dudley among her nobles who would have opposed an open marriage to him (particularly with Dudley’s wife Amy Robsart having died under suspicious circumstances just prior to the secret wedding). Dodd tells us “The ‘Necessity of the Times’ prevented her throughout her reign from declaring her marriage or the fruits of it. She was like Alexander the Great and Julius Caesar, who left no legitimate Issue behind to succeed legally to the Throne but nevertheless had ‘Natural’ Children of Royal Breed.”

**P. 14...** Von Kunow, p. 17, in reference to a letter written by Dudley to Philip II (preserved in the Spanish Simancas Archives) pleading for Philip’s assistance in influencing Elizabeth to declare Dudley as Prince Consort.

**P. 15...** Jackson 1, p. 5, in reference to Elizabeth insisting on the use of the phrase “natural issue” rather than “lawful issue” in order to protect the rights of her heirs should she ever choose to name a successor.

**P. 15...** Dodd 1, p. 28, in reference to Elizabeth’s reluctance to share or give up her power to anyone. Dodd says “her attitude shows that she was not going to yield up the reins of the Kingdom to anyone: neither to a subject, as was Dudley, nor to a foreign Prince who might adopt measures of which she did not approve.”

**P. 15...** Dodd 2, p. 63, in reference to “Little Lord Keeper” and “Young Lord Keeper” as Elizabeth’s pet names for young Francis.

**P. 16...** Dodd 2, in reference to “baby Solomon,” as another of Elizabeth’s pet names for young Francis.

**P. 16...** Dodd 1, p. 42, in reference to Gorhambury Dodd writes “Two years after Francis was born, Sir Nicholas was commanded by the Queen to build himself a mansion in Gorhambury, St. Albans.”

**P. 16...** Francis Bacon, *Essays and Apothegms of Francis Lord Bacon, Edited, with an Introduction by John Buchan*, Published by The Walter Scott Publishing Company, Limited, London and Newcastle.On.Tyne. No publishing date given. p. 181, apothegm 24 citing Bacon on Elizabeth’s statement to Sir Nicholas Bacon: “My Lord, what a little house you have gotten, etc.” This sourcebook will hereafter be referred to as Bacon, Apothegms.

**P. 16...** Peter Dawkins, *The Shakespeare Enigma*, published by Polair Publishing, London, 2004, pp. 227-228 quoting Dawkins describing Gorhambury Manor. This sourcebook will hereafter be referred to as Dawkins 1.

**PP. 16-17...** George V. Tudhope, *Bacon Masonry: Revealing The Meaning Of That Mystic Word And Showing Francis Bacon To Be The Original Designer Of Speculative Freemasonry*, published by Kessinger Publishing, Whitefish, MT. p. 23 citing Tudhope on Bacon’s early involvement with the Knights of the Helmet. This sourcebook will hereafter be referred to as Tudhope.

**P. 18...** Benjamin Wooley, *The Queen’s Conjurer*, published by Henry Holt And Company, New York, 2001, pp. 83-85, in reference to Dee’s massive library and its contents in his house at Mortlake.

**P. 19...** Peter Dawkins, *Francis Bacon Herald of the New Age*, published by the Francis Bacon Research Trust, London, 1997, pp. 49-41, in reference to Dee’s influence

on Bacon with regard to the Kabbalistic science of numbers. This sourcebook will hereafter be referred to as Dawkins 2.

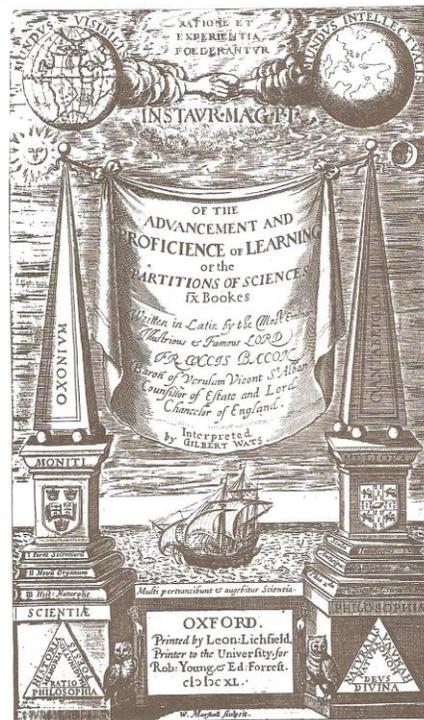
**P. 20...** Dodd 2, p. 52, in reference to Sir Nicholas and Lady Anne's experiences as *CONCEALED AUTHORS* and the lessons they taught to Francis and Anthony about writing under pseudonyms or the secretly employed names of others. Dodd states: "It taught him [Francis] to follow his parents' example who were content to become anonymous writers... Better still, completely to veil one's identity, *by hiding behind the personality of a living man who was paid for the use of his name*; a stranger to become the putative father of another man's brain-child... a mental creation, a book." Moreover, Lady Anne taught Francis crucial lessons with regard to the use of "CYPHERS." Dodd states: "It was at the knee of Lady Bacon that he had his first lessons in the manipulation of Secret Codes, and that he profited by it is certain; for, years later, she writes to Anthony: "I send herein your brother's letter. Construe the interpretation. I do not understand his *enigmatical folded writing*. Let him return me a PLAIN answer (18<sup>th</sup> April, 1593)."

**P. 22...** Dodd 2, p. 76, in reference to the fact that the name Laneham actually was pronounced as "Leanham" during the Elizabethan era.

**P. 22...** Jackson 1, p. 7, cited on the Kenilworth/Woodstock Revels.

**P. 22...** Author's personal note regarding further evidence that Robert Laneham and Francis Bacon were one and the same—in a long, narrative document (now known as the "Laneham Letter") sent to Lord Burghley (1575), Laneham describes the multifarious grounds and gardens surrounding Kenilworth Castle with a childlike wonder and awe. He was particularly impressed with the four 15 ft. obelisks that stood majestically in the

garden. He describes them as “obelisks, and spheres... upon a base of two feet square, and high... a square pilaster rising pyramidically fifteen feet high... whereupon for a capital, an orb of ten inches thick.” Many years later, the same obelisks appear as the Masonic twin pillars on the title page of Bacon’s *Advancement of Learning*:



**Title Page of *The Advancement and Proficiency of Learning***



**One of the obelisks that still stands in the garden of Kenilworth Castle**

**P. 22...** Dawkins 3, p. 75, in reference to Francis and Anthony Bacon as collaborating concealed poets.

**P. 23...** Ignatius Donnelly, *Great Cryptogram Part 1 Francis Bacon's Cipher in the So-Called Shakespeare Plays*, published by Kessinger Publishing, Whitefish, MT. p. 274 citing Lady Anne Bacon's letter to her sons (preserved in the British Library Archives) not to: "Mum nor Mask nor Sinfully Revel."

**P. 23...** Dawkins 1, p. 164 quoting from Bacon's letter to Burghley (1593) in which he states "I have taken all knowledge as my province, etc."

**P. 23...** Dodd 1, p. 47, in reference to young Francis kissing Elizabeth's hand as he was embarking on his extended trip to the Continent. Dodd quotes Bacon from Dr. Rawley's *Resusitatio*: "I went with Sir Amyas Paulet into France *from her Majesty's Royal hand*." Bacon again refers to the matter in a letter to Robert Cecil (1594): "These one-and-twenty years, for so long it is that *I kissed her Majesty's hands upon my journey into France*."

**P. 24...** Jackson 1, p. 11, in reference to the relationship between Bacon and Pierre Ronsard citing correspondence from Ronsard's close friend Jean de La Jesse.

**P. 25...** Tudhope, pp. 76-90, in reference to *The French Academy* as an extension of Gorhambury as an academy for the Knights of the Helmet, and as a metaphor for Henri's court at Navarre—evolving into the model for Solomon's House in *The New Atlantis*.

**P. 25...** William T. Smedley, *The Mystery of Francis Bacon*, published by NuVision Publications, LLC, Sioux Falls, SD, U.S.A., 2007, pp. 31-33, in reference to the vast and

compelling evidence that the *French Academy* was written by Bacon at an early age. This sourcebook will be hereafter referred to as Smedley.

**PP. 25-26...** Smedley, p. 33, quoting Smedley: “A comparison between the French and English publications, etc.”

**P. 26...** Peter Dawkins, *Dedication To The Light*, published by The Francis Bacon Research Trust, Coventry, UK, 1984, p. 58, in reference to Queen Elizabeth’s outrage over the prospect of Francis marrying Marguerite de Valois. This sourcebook will hereafter be referred to as Dawkins 3.

**P. 26...** Tudhope, pp. 70-71, in reference to Bacon’s use of his Operative Freemason “IM” mark on the cover of the 1624 Paris edition of *The Advancement and Proficiency of Learning*.

**P. 27...** Lynn Picknett and Clive Prince, *The Templar Revelation*, published by Touchstone, an imprint of Simon & Schuster, New York, 1998, p. 137, in reference to Dee as the historically original, true-life agent 007 of the English Secret Service. This sourcebook will hereafter be referred to as Picknett and Prince.

**P. 27...** Jackson 1, p. 17, in reference to Bacon’s invention of the bi-lateral Cipher.

**PP. 28-29...** Dawkins 1, p. 95, quoted describing the tradition and protocol of Gray’s Inn.

## **Chapter 2: Essex**

**P. 34...** Jane Resh Thomas, *Behind the Mask: The Life Of Queen Elizabeth I*, published by Clarion Books, New York, 1998, pp. 170-172, in reference to Essex

drawing his sword after Elizabeth slapped him for turning his back on her during a meeting of her Privy Council. This sourcebook will hereafter be referred to as Thomas.

**P. 34...** Daphne du Maurier, *Golden Lads*, published by Virago Press, London, 1975, pp. 222-223, in reference to Essex's disastrous Azore's Expedition, and the feelings of ill will it brought to Sir Walter Raleigh and Lord Admiral Charles Howard, Earl of Nottingham. This sourcebook will hereafter be referred to as Du Maurier.

**P. 35...** Thomas, p. 173, in reference to Essex storming into Elizabeth's private chamber.

**PP. 36-37...** Agnes Strickland, *Lives of The Queens of England, From The Norman Conquest, Vol. III*, published by Bell and Daldy, York Street, Covent Garden, London, 1872, p. 574, in reference to Lady Nottingham's deathbed confession to the Queen.

**P. 37...** Dodd 2, p. 309, in reference to Raleigh confessing (to John Townson) his complicity in preventing Essex's ring from reaching the Queen. Raleigh's confession was discovered in a letter from Townson to Sir John Isham.

### **Chapter 3: *Enter Shakespeare***

**P. 38...** Dawkins 1, p. 161 citing Essex in a letter to Queen Elizabeth (1594) in which he states that Francis and Anthony Bacon "print and make me speak to the world, etc."

**P. 39...** Dawkins 1, p. 99, in reference to the Shakespeare enterprise as a company comprised of a group of writers "working in collaboration with or under the direction of a master poet, as well as being the personal pseudonym of the master himself," comparable to the workings of a Renaissance master's studio.

**P. 39...** Alfred Dodd, *Secret History of Francis Bacon*, published by The C. W. Daniel Company LTD. 40, Great Russell Street, W. C. I, London, 1941, p. 245, in reference to the Fra Rosi Crosse encryption seals, i.e. the numbers 157 and 287 that consistently appear throughout the Shakespearean works. This sourcebook will hereafter be referred to as Dodd 3.

**P. 40...** Dodd 2, pp. 133-134, in reference to the cost incurred by the enterprise in producing the Works of Bacon's Great Instauration. Dodd tells us "Books of this class were never produced with the object of *making profit*. The proceeds of the sales *would not cover the cost of printing and publishing* without any provision of the translator or author."

**P. 40...** Mark Anderson, *Shakespeare BY ANOTHER NAME*, published by Gotham Books, New York, 2005, pp. 165-167, in reference to de Vere's reputation among his contemporaries to have been a teller of tall tales. This sourcebook will hereafter be referred to as Anderson.

**P. 41...** John Aubrey, *Brief Lives*, published by Martin Secker & Warburg Ltd., London, 1949, p. 305, in reference to Edward de Vere's humiliating "low obeisance" to Queen Elizabeth prompting him to take leave of her court for seven years. Upon his return, the Queen said "My lord, I had forgott the Fart."

**P. 41...** Du Maurier, p. 242, in reference to Bacon's imprisonment over a debt to Mr. Sympson of Lombard Street, a Jewish goldsmith who became the model for Shylock in *The Merchant of Venice*.

**P. 42...** Dawkins 1, p. 238, in reference to correspondence between the Bacon brothers in which Francis requests that Anthony (traveling on the Continent) send new

material for his scribes, e.g., “I have an idle pen or two...I pray you send me somewhat else for them to write, etc.”

**P. 43...** Dodd 2, p.180, in reference to Bacon’s friend John Whitgift (the Archbishop of Canterbury) allowing the publication of *Venus and Adonis* instead of censoring it. Dodd says “It is highly questionable whether he would have licensed such a sex-poem had anyone else written it, for he was an unbending purist.”

**P. 44...** Dawkins 1, p. 265, in reference to Queen Elizabeth’s reaction to *Richard II*.

**PP. 44-45...** Dawkins 1, p. 265, in reference to Dr. John Hayward’s pamphlet *The First Part of the Life and Raigne of King Henrie IIII*, published in 1599. Hayward was arrested for treason.

**P. 45...** Bacon, Apothegms, p. 180, Apothegm 21. Bacon recounts Elizabeth’s interrogation of him regarding whether or not he thought *Richard II* was treasonous.

**P. 46...** Basil Brown, Law Sports at Gray’s Inn (1594), published by Basil Brown, New York, 1921, p. 54, pp. 62-63, in reference to Brown’s hypothesis that Bacon and Shaksper met as boys near Kenilworth Castle, and that, years later, Bacon brought Shaksper out of Warwickshire to live in London.

**P. 47...** Du Maurier, p. 304, in reference both to Anthony Bacon’s failing physical condition and his loss of will to go on living due primarily to the death of Essex (a malady that appears to have also contributed to the demise of Queen Elizabeth).

**P. 48...** Dawkins 1, p. 163, in reference to Bacon calling Ben Jonson “My man John.”

**P. 48...** Dawkins 1, pp. 306-307, in reference to the line of Pembroke Earls (starting with Henry Herbert) providing the Shakespeare enterprise with ongoing patronage, with

the most vital support coming from Mary Sidney Herbert (Philip Sidney's sister) and her sons William and Philip to whom the 1623 Folio is dedicated.

#### **Chapter 4: *The Transition to the Jacobean Dynasty***

**P. 49...** Dawkins 3, p. 58, in reference to Robert Cecil maliciously circulating word in Elizabeth's court that 16 year old Francis Bacon was the Queen's bastard son—which was how Bacon first came to realize his true identity.

**P. 50...** Thomas, p. 178, in reference to Robert Cecil's arrangement with James VI of Scotland to succeed Elizabeth as England's new monarch.

**P. 51...** Dodd 2, p.376, citing letters from Bacon to Cecil (preserved in the British Library).

**PP. 51-52...** Dawkins 1, p. 164, in reference to Bacon's meteoric rise to positions of high office in King James' government.

### **PART TWO: BACON AND THE ROSICRUCIAN-MASONIC TREASURE TRAIL**

#### **Chapter 5: *The Rise of the Rosicrucians and Freemasons***

**P. 54...** Picknett and Prince, pp. 124-126, in reference to the sudden and violent dissolution of the Knights Templar in the 14<sup>th</sup> Century—and the reemergence of the “Templar mystery school” as a secret underground movement known as The Invisible College, and its subsequent impact on the Renaissance.

**P. 54...** John J. Robinson, *Born In Blood*, published by M. Evans & Company, New York, 1989, p. 17, p. 31, in reference to the underground remnants of the Knights Templar appearing in England as a secret organization known as The Great Society.

**P. 54...** Michael Baigent and Richard Leigh, *The Temple and the Lodge*, published by Arcade Publishing, New York, 1989, p. 141, in reference to the underground Rosicrucian movement known as The Invisible College, and its eventual influence on the formation of Speculative Freemasonry. This sourcebook will be hereafter referred to as Baigent and Leigh.

**P. 54...** Frances A. Yates, *The Rosicrucian Enlightenment*, published by Barnes & Noble Books, New York, 1972, p. 39, in reference to John Dee's philosophical works as the driving force behind the formation of a Rosicrucian Order and the Rosicrucian manifestos. This sourcebook will hereafter be referred to as Yates.

**P. 55...** Dawkins 1, in reference to the strong tradition maintained in still existing Rosicrucian societies that recognize Bacon as having been made the original Imperator of the Rosicrucians following the first publication of *The Advancement and Proficiency of Learning* in the early years of the 17<sup>th</sup> century.

**P. 57...** Manly P. Hall, *Freemasons & Rosicrucians The Enlightened*, published by Cornerstone Book Publishers, 2005, edited by Michael R. Poll, p.119, comparing the similarity of writing style of the *Fama Fraternitatis*, *Fama Confessio* and Bacon's *New Atlantis*. This sourcebook will hereafter be referred to as Hall 1.

**P. 57...** W.F.C. Wigston, *Bacon, Shakespeare and the Rosicrucians*, published by Kessinger Publishing, Whitefish, MT, 2005, pp. 16-19, in reference to the strikingly identical agenda shared by the Rosicrucian Manifestos and Bacon's Works (especially *The New Atlantis*). This sourcebook will hereafter be referred to as Wigston.

**P. 57...** Wigston, pp. 24-29, in reference to the highly suspicious circumstances with regard to the mysterious Johann Valentin Andrea as the supposed author of the *Chymical Wedding*.

**P. 58...** *The Holy Bible, Authorized King James Version*, published by National Publishing Company, Philadelphia, 1978, p. 708, quoting *Proverbs, Chapter 25, verse 2*. This sourcebook will hereafter be referred to as KJV.

**PP.58-59...** Tudhope, pp. 5-16, in reference to Bacon as the creator of Speculative Freemasonry and the Hiramic legend.

### **Chapter 6: *The King James Bible***

**P. 62...** Smedley, p. 91, in reference to the Puritan leader John Rainoldes stressing the need for a uniform (English) translation of the Bible (1603).

**P. 62...** Charlton Heston... cited in a televised interview in 1992. Heston made the quoted statement comparing the *King James Bible* to the works of Shakespeare.

**P. 62...** Edwin D. Lawrence author of *Bacon is Shakespeare*, quoted statement is from a lecture given by Lawrence on October 9, 1912.

**PP. 63-67...** KJV, References and quotes from p. 1, p. 125, p. 223, pp. 629-630.

**P. 64...** KJV, p. 649, quoting *Psalms 80, Verse 13*.

**P. 65...** KJV, p. 630, quoting *Psalms 45, Verse 17*.

### **Chapter 7: *Inventing America***

**P. 68...** Manly P. Hall, *The Lost Keys of Freemasonry*, p. 243, in reference to Bacon's vision of America as the ideal location for his "Philosophic Commonwealth." This sourcebook will hereafter be referred to as Hall 2.

**P. 68...** Manly P. Hall, *The Secret Destiny of America*, published by The Philosophical Research Society, Los Angeles, 1991, pp. 107-116, in reference to Bacon's concept of an ideal Rosicrucian society as described in his *New Atlantis* as the model for America. This sourcebook will hereafter be referred to as Hall 3.

**P. 68...** Karl F. Hollenbach, *Francis Rosicross*, published by Dunsinane Hill Publications, Ekron, Kentucky, 1996, pp. 82-83, in reference to the establishment of a Rosicrucian community in Pennsylvania (1694). This sourcebook will hereafter be referred to as Hollenbach.

**P. 68...** Dawkins 1, p. 279, in reference to Bacon as one of the founding members of the Virginia Company, and a co-author of the Virginia Charter—"the germ of the later Constitution of the United States."

**P. 69...** Jackson 1, p. 53, in reference to Thomas Jefferson carrying a portrait of Bacon with him everywhere he went.

**P. 69...** Hall 3, p. 134, Hall is quoted: "Franklin spoke for the Order of the Quest, etc."

**PP. 69-70...** Dawkins 1, pp. 278-280, in reference to the shipwreck of the *Sea Venture* and its influence on the Shakespearean play *The Tempest*.

**PP. 70-71...** Jackson 1, p. 53, in reference to colonial Hog Money being minted with the image of the boar from Bacon's coat of arms appearing on one side of the coin, and a likeness of the *Sea Venture* on the reverse side.

**P. 72...** Christopher Knight & Robert Lomas, *The Hiram Key*, published by Fair Winds Press, Gloucester, MA, 1996, p. 292, quoting: “Waldseemuller got the name right but the explanation wrong, etc.” This sourcebook will hereafter be referred to as Knight & Lomas.

**P. 73...** Knight & Lomas, p. 290, in reference to the ancient Nasorean word “Merika,” designating the North American Continent.

### **Chapter 8: *Fall From Grace***

**P. 74...** Dodd 2, p. 329, in reference to Edward Coke’s abusive behavior toward witnesses at Essex’s trial while interrogating them—with Bacon having to restrain him.

**P. 74...** Nieves Mathews, *Francis Bacon The History of a Character Assassination*, published by Yale University Press, New Haven and London, 1996, pp. 30-31, in reference to the rivalry between Bacon and Edward Coke which intensified when they both competed for the matrimonial hand of Lady Hatton. This sourcebook will hereafter be referred to as Mathews.

**P. 75...** Dodd 2, p. 333, in reference to the bitter, public exchange of words between Bacon and Coke in which Coke betrayed a state secret by calling Bacon “the Queen’s bastard.”

**P. 75...** Dodd 2, p. 334, in reference to Bacon’s letter to Cecil about Coke’s “Queen’s bastard comment.” The veiled wording of the letter was an appeal to restrain the rogue Attorney General from any further public outbursts.

**P. 76...** Mathews, pp. 115-118, in reference to King James and George Villiers excessive and corrupt abuse of selling patents and monopolies.

**PP. 76-77...** Ross Jackson, *Shaker of the Speare*, published by Book Guild Publishing, Sussex, England, 2005, p. 398, quoting Jackson: “The Inn and Hostelries monopoly has been originally established with good intentions, etc.” This sourcebook will hereafter be referred to as Jackson 2.

**P. 77...** Mathews, p. 119, in reference to Bacon urging King James to revoke all abusive patents.

**P. 77...** Jean Overton Fuller, *Sir Francis Bacon: A Biography*, published by George Mann, Maidstone, UK, 1994, p. 279, in reference to opposition by Buckingham and the majority of the King’s Privy Council to Bacon’s proposal to abolish the Inns and Hostelries Monopoly.

**P. 78...** Jackson 2, pp. 375-376, in reference to Coke as a “brilliant but pedantic, arrogant, insensitive self-righteous, jealous, inconsistent and quarrelsome opportunist... the hanging judge archetype”—while Bacon was “brilliant...honest to a fault, incorruptible... the mediator archetype.”

**P. 78...** Mathews, p. 104, in reference to Coke being snubbed by King James who appointed Henry Montagu Lord Treasurer (rather than Coke). Coke, after a 24 year absence from Parliament then got back into the upper House where he could “rule over 400 men instead of one.”

**P. 78...** Mathews, p. 103, citing a letter from Bacon to King James (Feb. 25, 1516), in which Bacon refers to Coke as a man who “plowed according to his own tides, but not the tides of business.”

**PP. 78-79...** Mathews, p. 131, in reference to Coke having been involved in creating the very patents and monopolies he was now, as the Grand Inquisitor of Parliament's Committee of Grievances, opposing.

**P. 79...** Mathews, p.136, in reference to King James' determination that he was not going to give up Buckingham at any cost—turning attention away from Buckingham, “who could not be touched,” toward Bacon, the “obvious candidate,”

**P. 79...** Jackson 2, pp. 406-407, in reference to Coke making use of an old parliamentary precedent by which he re-established the upper and lower houses of Parliament into a court.

**PP. 79-80...** Jackson 2, p. 407, quote: “Coke did not mention that the custom was initiated 259 years before as a weapon of factional rivalry, etc.”

**P. 80...** Jackson 2, p. 407, in reference to Coke's indictment of Bacon and Montagu as the persons most responsible for the abuses of patents and monopolies because they had (according to Coke) mislead the King with bad advice.

**P. 80...** Mathews, P. 133, in reference to King James' false display of outrage that he had “been misinformed” by his Chancellor and Treasurer, and that they “should be left to answer and fall as they acquit themselves, for if they cannot justify themselves they are not worthy to hold and enjoy those places they have under me.”

**P. 80...** Mathews, p. 125, in reference to Bacon's dismissal of John Churchill for a “long series of dishonest acts” which are well recorded in state papers, Journals of Parliament and the Order Books of Chancery.

**PP. 80-81...** Mathews, p. 140, in reference to Coke enlisting the false testimony of John Churchill and other corrupt individuals as witnesses against Bacon.

**P. 81...** Mathews, p. 125, quote: “if corrupted he was—rather than the reverse, etc,”

**P. 81...** Jackson 1, p. 61, in reference to Bacon’s statement to King James: “those who will strike at your Chancellor, it is much feared, will strike at your crown.”

**P. 81...** Mathews, pp. 179-171, in reference to not one case (in more than 8000) having been reversed during Bacon’s entire tenure as Chancellor.

**P. 83...** Dodd 3, quoting from Bacon’s notes on the matter of complying with the King’s command to sacrifice himself by pleading guilty.

**PP. 83-84...** William Hepworth Dixon, *The Story of Lord Bacon’s Life*, published by John Murray, Albemarle Street, London, 1862, pp. 329-430, quote: “Thus, on a scrutiny, unparalleled for rigour and vindictiveness, etc.” This sourcebook will hereafter be referred to as Dixon.

**P. 84...** Dixon, pp. 430-442, the entire content of Bacon’s written response to the charges brought against him are given.

**P. 85...** Dawkins 1, p. 287, in reference to the four men who retrieved the Great Seal from Bacon (May 1, 1621).

**P. 85...** Mathews, p. 180, quoting from Bacon’s letter to Buckingham, dated May 31, 1621: “Good my Lord procure the warrant for my discharge this day, etc.”

## **Chapter 9: *End Game***

**P. 87...** Jackson 2, pp. 431-432, in reference to Buckingham extorting Bacon into handing over York House to him in order to receive the full pardon King James had already promised.

**P. 88...** William Shakespeare, *Timon of Athens* from *The COMPLETE WORKS OF William Shakespeare COMPRISING HIS PLAYS AND POEMS*, published by Spring Books, London, 1905, Act 1, Scene 1, with regard to Apemantus: “He’s opposite to humanity.” This sourcebook will hereafter be referred to as Shakespeare, Complete Works.

**PP. 80-90...** Shakespeare, Complete Works, p. 678, *Timon of Athens*, Act IV, Scene III, the exchange of insults between Timon and Apemantus is quoted.

**P. 90...** James Spedding, *The Letters And The Life of Francis Bacon Vol. VII*, published by Longmans, Green, Reader and Dyer, London, 1874, p. 429 the words “good pens who forsake me not” are quoted in a letter from Bacon to Tobie Matthew, dated 1623. This sourcebook will hereafter be referred to as Spedding.

**P. 91...** Dawkins1, quoted: “Francis Bacon was known to work fast, quoting from memory, etc.”

**PP. 91-92...** Dawkins 1, in reference to the wealthy Herbert family as patrons of the Areopagite group of poets whose members were associated with the Shakespeare circle.

**PP. 92-93...** Dawkins1, pp. 34-35, in reference to the connection between Heminge, Condell and the actor “Shakespeare.”

**P. 93...** William Shakespeare, *Mr. William Shakespeares Comedies, Histories, and Tragedies*, published (printed) by Isaac Jaggard, and Ed. Blount, 1623, quoting from Ben Jonson’s “To the Reader” on the first page of the Folio. This sourcebook will hereafter be referred to as Folio.

**P. 94...** Thomas Sprat, *The History of the Royal Society of London, for the improving of Natural Knowledge*, published [printed] by J. Knapton [et al], London, 1734, pp. 35-

36, in reference to Bacon as the originator of the concept for The Royal Society: “who had the true imagination of the whole Extent of this Enterprise [The Royal Society].”

**PP. 94-95...** William Rawley, *Manes Verulamiani*, originally published [in Latin] by William Rawley, 1626, republished by Bacon Society of America, 119 E. 19<sup>th</sup> St., New York, 1927, transcribed into English Verse by Willard Parker, quoting Ben Jonson: “One, though he excellent and the chief, etc.” This sourcebook will hereafter be referred to as Manes.

**P. 95...** Steven Sora, *The Lost Treasure of the Knights Templar*, published by Destiny Books, Rochester, VT, 1999, p. 229, in reference to William Rawley and Thomas Bushell hiding Bacon’s Shakespeare manuscripts away, very possibly at Oak Island, Nova Scotia.

## **Chapter 10, *The Rise of the Stratfordians***

**P. 96...** Folio, Leonard Diggs’ eulogy titled *TO THE MEMORIE of the deceased Authour Maister W. Shakespeare*, in reference to “thy Stratford Monument.”

**P. 96...** Edwin Durning Lawrence, *Bacon Is Shakespeare*, published by Kessinger Publishing Company, Whitefish, MT, U.S.A., 1910, p. 53, in reference to Shaksper the malt dealer having “sued Philip Rogers for several bushels of malt sold to him at various times” during 1604. This sourcebook will hereafter be referred to as Lawrence.

**P. 97...** Dodd 3, p. 252, quoted: “The effigy which stands in place of the ‘curious original’ is in general outline to the same, but the cushion takes the place of the bag, etc.”

**P. 97...** Dodd 3, pp. 249-250, in reference to the original “Stratford Bust” of Shaksper that is depicted in Sir William Dugdale’s book *Warwickshire*.

**PP. 97-98...** Anderson, p. xxvi, in reference to David Garrick launching Stratford into “the Shakespeare industry,” a “tourist mecca that Stratford has remained to this day.”

**P. 98...** Jackson 1, pp. 78-79, quoted: “Many books were written about Will Shaksper, and an uncritical and unquestioning public consumed them with great interest, etc.”

**P. 99...** Delia Bacon, *The Philosophy of the Plays of Shakespeare Unfolded*, published by Groombridge and Sons, Paternoster Row, London, 1857, with a Preface by Nathaniel Hawthorne, in reference to the “Baconian rhetoric” as the foundation for the Shakespearean works.

**P. 99...** Mark Twain, *Is Shakespeare Dead? From my Autobiography*, published by Harper & Brothers Publishers, New York and London, 1909, p. 23, quote: “we set down the ‘conjectures’ and ‘supposes,’ and ‘maybes,’ and ‘perhapses,’ etc.”

**P. 100...** *The Man Who Shot Liberty Valence*, directed by John Ford, Paramount Pictures, CA, U.S.A. 1962, in reference to the line: “When the legend becomes fact, print the legend.”

## **Chapter 11, *The Shakespeare Problem***

**P. 102...** Lawrence, p. 36, in reference to Shaksper’s “so-called” signatures.

**P. 103...** Folio, quoting: *Sweet Swan of Avon* from Jonson’s eulogy titled *To the memory of my beloved, The Author Mr. William Shakespeare: And what he hath left us*.

## **Chapter 12, *Character Assassination and Disinformation***

**PP. 105-106...** Thomas Babington Macaulay, *Critical, Historical, and Miscellaneous Essays and Poems by Thomas Babington Macaulay*, published by BiblioLife, LLC, Charlestown, SC, 2009, p. 143, p. 173, p. 179, p.194, quoting from Macaulay's Essay titled *Lord Bacon* which was originally published in the *Edinburgh Review*, July, 1837.

**P. 106...** Dodd 2, p. 335, quoting Winston Churchill on Macaulay.

**P. 106...** Penn Leary, *The Second Cryptographic Shakespeare*, published by Westchester House Publishers, Omaha, Nebraska, U.S.A., 1990, p.111, in reference to the Friedmans not disproving that Bacon was Shakespeare. This sourcebook will hereafter be referred to as Leary.

### **Chapter 13, *The Oxfordians***

**P. 107...** Anderson, p. xxvii, quoting Orson Wells in a 1954 interview.

**P. 108...** Anderson, p. 238, in reference to de Vere's possible collaboration with other writers.

**PP. 108-109...** Anderson, entire book, regarding Anderson's suspiciously excessive use of auxiliary modifying words such as "probably, possibly, might have, would have, could have, etc. This form of supposition and extrapolation is the entire basis for Anderson's case without ever producing any hard evidence.

**PP. 109-110...** Anderson, p. 76, quoting Anderson: "During the celebrations... de Vere must have met Henri of Navarre." And "De Vere probably also met the fifty-one-year-old- poet Pierre de Ronsard." There is no evidence that De Vere ever met either of these men. It's an example of how Anderson (throughout his entire book) constantly has de Vere meeting people through the power of sheer supposition.

**P. 110...** Tom Bethell, *The Case for Oxford*, published (online) by the Atlantic Monthly website, quoting Bethell: “It is possible that at this time Oxford met Henry of Navarre... in many respects Henry seems to have been a man after Oxford’s own heart.” Again, this is the standard technique by which the Oxfordians invariably invent history by simply suggesting that a meeting or an event “might have” or “could have” occurred.

**PP. 111-112...** Anderson, p.305, quoting Anderson: “A tantalizing cover page, etc.,” in reference to the “Northumberland Manuscript.” Amazingly, Anderson is trying to imply that De Vere is connected to a document that certifiably belonged to Francis Bacon. The importance of the manuscript is that it is the only surviving Elizabethan document in which both Bacon’s name and Shakespeare’s name appear repeatedly side-by-side. No where are the names De Vere or Oxford present.

**P. 112...** Anderson, p. 305, quoting from *Sonnet III*: “Thence comes it that my name receives a brand.”

#### **Chapter 14, *The Concealed Poet***

**P. 115...** Edwin A. Abbott, *Francis Bacon an Account of HIS LIFE AND WORKS*, published by Macmillan and Co., London, 1885, pp. 447-448, Abbott quoted: “Bacon’s style varied almost as much as his handwriting, etc.”

**PP. 115-116, Jackson 1**, pp. 31-32, in reference to Gerald Massey, Alexander Smith and Thomas Carlyle’s comparisons of Bacon’s writing style in his philosophical works with the style and thinking of Shakespeare.

**P. 116...** Dawkins 1, p. 167, quoting from Bacon’s letter to John Davies of Hereford: “So desiring you to be good to concealed poets, etc.”

**P. 116...** Dawkins 1, p. 168, quoting from a letter from Tobie Matthew to Bacon:  
“The most prodigious wit, that I ever knew... though he be known by another.”

**P. 116...** Mathews, p. 421, quoting John Aubrey on Bacon as “a good poet, but concealed.”

**P. 116...** Dawkins 1, p. 173, quoting Shelly: “Lord Bacon was a poet. His language has a sweet and majestic rhythm, etc.”

### PART THREE: BACON’S SMOKING GUNS: THE HARD EVIDENCE

#### **Chapter 15, *The Name Shakespeare***

**P. 119...** Anderson, p. 199, in reference to de Vere’s participation as a combatant in jousting tournaments.

**P. 119...** Dawkins 1, p. 109, in reference to the Greek name Pallas Athena literally meaning “Spear Shaker” or “Shake Spear.”

**P. 120...** Gabriel Harvey, *Apostrophe ad eundem*, printed [published] as Gratulationis Valdinensis Liber Quartus [The Fourth Book of Walden Rejoicing], London, Sept., 1578, quoting from Harvey’s address: “Vultis Tela Vibrat.”

**P. 120...** Charlton Ogburn, *The Mysterious William Shakespeare The Myth And The Reality*, published by EPM Publications, Inc., McLean, Virginia, 1984 [originally published in 1911], p. 597, quoting Ogburn: “It is a remarkable address, etc.”

**P. 121...** Dawkins 1, p. 108, in reference to the shimmering (shaking) effect of the sun’s rays shining on the ancient statue of Pallas Athena on top of the Acropolis.

**P. 121...** Dodd 2, p. 101, quoting de La Jessee’s poem to Bacon—referring to Bacon’s Muse Pallas Athena (the Spear Shaker).

## Chapter 16, The *Manes Verulamiani*

PP. 123-124... Manes, quotes.

P. 124... Manes, quote.

P. 124... Manes, quotes.

## Chapter 17, *Love's Labour's Lost and honorificabilitudinitatibus*

P. 126... Shakespeare, Complete Works, Love's Labour's Lost, p. 174, Act V, Scene I, in reference to the quoted word *honorificabilitudinitatibus*.

P. 127... Francis Bacon, Promus of Formularies and Elegancies, published by Kessinger Publishing Company, Whitefish, MT, 2005, a republication from *Bacon Is Shake-speare* by Edwin Durning Lawrence, 1910, in reference to shorter variations of *honorificabilitudinitatibus* quoted in the *Promus*: p. 203: "honorificabo," p. 245: "honorem," p. 247: "honoris," and p. 268: "honores." This sourcebook will hereafter be referred to as Promus.

P. 127... Dante Alighieri, De Vulgari Eloquentia, Liber Secundus, printed 1304, VII, 6, citing the word *honorificabilitudinitate*.

P. 128... Shakespeare, Complete Works, Love's Labour's Lost, p.174, Act V, Scene I, quoting: "what is a.b. spelt backwards with the horn on its head, etc."

P. 129... Dodd 2, p. 50, in reference to Bacon not being able to pass by a JEST.

## Chapter 18, *The Names in Anthony Bacon's Passport*

**P. 130...** Dodd 2, p. 175, in reference to Anthony Bacon's house at Bishopsgate which included a theater where the early Shakespeare plays were privately performed.

**P. 130...** Shakespeare, Complete Works, *Love's Labour's Lost*, p. 159, Act I, Scene I, in reference to the characters Biron, Longaville, Dumain and Boyet as the studious young Lords in attendance at the court of Navarre.

**P. 130...** Dawkins 1, p. 253, in reference to the names that are signed in Anthony Bacon's passport which match the names (with slight variations in spelling) of the four Lords at the court of Navarre in *Love's Labour's Lost*.

### **Chapter 19, *The Northumberland Manuscript***

**P. 131...** Dodd 2, p. 159, in reference to the ornate handwriting on the Manuscript to be that of John Davies of Hereford (one of Bacon's finest scribes).

**P. 132...** Shakespeare, Complete Works, *The Rape Of Lucrece*, p. 1035, the phrase "Revealing day through every cranny spies" appears on the poem's 11<sup>th</sup> page.

**P. 133...** Dawkins 1, p. 304, in reference to the name Shakespeare not appearing on any printed play until 1598 (after the Northumberland Manuscript was written).

### **Chapter 20, *Shakespeare's Works Ripe with Bacon's Phraseology***

**P. 137...** Promus, pp. 194-286, quoting from Bacon's *Promus* and the respective works of Shakespeare.

**PP. 137-138...** Shakespeare, Complete Works, quotes from the given Shakespearean works and respective quotes from Bacon's Philosophical works.

**P. 138...** Robert Theobald, *Shakespeare Studies in Baconian Light*, published by Kessinger Publishing Company, Whitefish, MT, 2003, p. 202, quoting Theobald: “If Bacon was Shakespeare, the *Promus* is intelligible, etc.”

## **Chapter 21, *Intimate Details***

**P. 139...** Apothegms, pp. 184-185, *Apothegm 35*, quoting sir Nicholas Bacon’s “Hang Hog” anecdote.

**P. 139...** Shakespeare, Complete Works, *Merry Wives of Windsor*, p. 57, Act IV, Scene I, Mrs. Quickly: “Hang Hog is Latin for bacon, I warrant you.”

**P. 140...** Shakespeare, Complete Works, *Merry Wives of Windsor*, p. 48, Act II, Scene II, Falstaff: “I, I, I, myself...”

**P. 140...** Shakespeare, Complete Works, *First Part of King Henry IV*, p. 391, Act II, Scene 1, 2 Carrier: “I have a gammon of bacon, etc.”

**PP. 140-141...** Shakespeare, Complete Works, *First Part of King Henry IV*, p. 392, Act II, Scene II, Falstaff: “bacon-fed knaves, etc.” Falstaff: “On, bacons on!”

**P. 141...** Shakespeare, Complete Works, *Macbeth*, p. 935, Act IV, Scene I, Witches: “Double, double toil and trouble; Fire burn; and, cauldron bubble.”

**P. 141...** Shakespeare, Complete Works, *Macbeth*, p. 936, Act IV, Scene I, Hecate: “Black spirits and white, etc.”

**P. 142...** Shakespeare, Complete Works, *First Part of King Henry IV*, p. 394, Act II, Scene IV, in reference to the “Francis page.”

**P. 142...** Shakespeare, Complete Works, *First Part of King Henry IV*, p. 405, Act IV, Scene II, the keyword “swine” is connected to the name St. Alban’s by precisely 111 words—all referring to Bacon.

**PP. 142-143...** Shakespeare, Complete Works, *Merry Wives of Windsor*, p. 58, Act IV, Scene II, the keyword “swine” is the 33<sup>rd</sup> word in Mrs. Page’s song.

## **Chapter 22, *Henry VII***

**P. 145...** Shakespeare, Complete Works, *Life and Death of King Richard III*, p. 596, Act V, Scene V (the final page of the play) Lord Stanley places the crown he has “pluck’d” from Richard’s lifeless head onto Richmond’s [Henry’s] head: “Lo, here, this long-usurped royalty [crown] from the dead temples of this bloody wretch have I pluck’d off, to grace thy brows withal.”

**P. 145,** Shakespeare, Complete Works, *King Henry VIII*, p. 598, Prologue, Bacon begins the play with the same somber prose he uses at the conclusion of *The History of the Reign of King Henry VII*: “See how soon this mightiness meets misery: And if you can be merry than I’ll say a man may weep upon his wedding day.”

**P. 145...** Francis Bacon, *The History of the Reign of King Henry VII*, in reference to Henry’s victory over Richard: “After the victory his soldiers acclaimed Henry King, and Lord Thomas Stanley placed on his head the ‘crown’ of Richard III, found among the battle spoils.” In reference to Henry’s death: “So that he dwelleth more richly dead in the monument of his tomb, than he did alive in Richmond or any of his palaces. I could wish he did the like in this monument of his fame.”

## Chapter 23, *Rosicrucian-Freemasonry in Shakespeare*

**P. 146...** Shakespeare, Complete Works, *Anthony and Cleopatra*, p. 775, Act V, Scene II, Cleopatra: “With greasy aprons, rules, and hammers shall uplift us.”

**P. 146...** Shakespeare, Complete Works, *Coriolanus*, p. 711, Act IV, Scene VI, Menenius: “You have made good work, you and your apron men.”

**P. 146...** Shakespeare, Complete Works, *Measure for Measure*, p. 102, Act III, Scene II, Clown: “and furred with fox and lamb-skins, too, to signify that craft, being richer than innocency, stands for the facing.”

**P. 146...** Shakespeare, Complete Works, *Second Part of King Henry VI*, p. 511, Act II, Scene III, Peter: “Here, Robin, an if I die, I give thee my apron:—and, Will, thou shall have my hammer.”

**P. 146...** Shakespeare, Complete Works, *Anthony and Cleopatra*, p. 753, Act II, Scene III, Anthony: “I have not kept my square; but that to come shall be done by the rule.”

**P. 147...** Shakespeare, Complete Works, *Julius Caesar*, p. 719, Act I, Scene I, Flavius” “Speak, what trade art thou, etc?”

**P. 148...** Shakespeare, Complete Works, *Life and Death of King Richard III*, p. 561, Act I, Scene I, Clarence: “He harkens after prophecies and dream, etc.”

**P. 149...** Shakespeare, Complete Works, *Love’s Labour’s Lost*, p. 163, Act I, Scene II, Don Armado: “I will visit thee at the lodge.”

**P. 149...** Shakespeare, Complete Works, *Love’s Labour’s Lost*, p. 178, Act V, Scene II, Dumain: “Will you Vouchsafe with me to change a word, etc.”

**P. 150...** Shakespeare, Complete Works, *Love's Labour's Lost*, p. 161, Act I, Scene I, Biron: "If I break faith, this word shall speak for me, etc."

**P. 150...** Shakespeare, Complete Works, *Merry Wives of Windsor*, p. 62, Act V, Scene 1, Falstaff: "there is divinity in odd numbers."

**P. 150...** Shakespeare, Complete Works, *Love's Labour's Lost*, p. 160, Act I, Scene I, Biron: "to seek the light of truth, etc."

**P. 150...** Shakespeare, Complete Works, *Hamlet*, p. 956, Act II, Scene II, Polonius: "I will find where truth is hid, though it were hid indeed within the center."

**P. 151...** Shakespeare, Complete Works, *The Tempest*, p. 20, Act V, Scene I, the final word in the play is "free" (spoken by Prospero). It is two of Bacon's coded signatures, i.e. **33** (Simple Cipher) and **111** (Kaye Cipher).

**P. 151...** Shakespeare, Complete Works, *Macbeth*, p. 933, Act III, Scene III, Banquo is murdered in the same manner as Hiram Abiff's murder.

#### **Chapter 24, Bacon's Use of Secret Symbols in His Engraving Blocks**

**P. 153...** Smedley, p. 99, quoting Smedley: "Francis Bacon was directing the production of a great quantity of the Elizabethan literature, etc."

**PP. 156-157...** B.H.G. Wormald, *Francis Bacon: History, Politics & Science, 1561-1626*, English translation of Bacon's *De Sapientia Veterum* (Wisdom of the Ancients) 1609, published by the Press Syndicate of the University Cambridge University Press, New York, 1993, p. 93, quoting Bacon: "the ancients have given under the person of Pan an elaborate description of universal nature, etc."

**P. 157...** Smedley, p. 98, in reference to the same printing block being used for headpieces in *Venus and Adonis*, the *King James Bible* and the 1623 *Shakespeare Folio*.

**PP. 157-158...** Smedley, p. 96, in reference to Bacon's AA design appearing on a reprint of a falsely dated book titled *Furtivus Literatum Notis* (1591) by Giambattista della Porta. The original edition of Porta's book was printed in 1563 without the AA headpiece—but the 1591 reprint, which included the AA headpiece gave the false date of the original 1563 printing.

**P. 159...** Geffery Whitney, *A CHOICE OF EMBLEMES and Other Devises*, published by Francis Raphelengius, Imprinted at Leydon In the house of Christopher Plantyn, 1586, p. 53a, the emblem titled *In Dies Meliora*.

**P. 160...** Francis Bacon, *De Dignitate et Augmentis Scientiarum (Advancement of Learning)*, Printed [published] by Petri Mettayer, Paris, 1624, the frontpiece of the Title page. This sourcebook will hereafter be referred to as *Advancement of Learning*, French Edition.

**P. 161...** Henry Peacham, *Minerva Britanna*, published by Henry Peacham, London, 1612, p. 34, emblem showing Bacon stamping at the Serpent of Ignorance with a staff. The emblem is dedicated to “the most judicious, and learned, Sir Francis Bacon.” This sourcebook will hereafter be referred to as Peacham.

**P. 162...** Peacham, p. 33, emblem shows a disembodied hand (wearing a falconer's glove) holding or shaking a spear. This page juxtaposes page 34 (“to the most judicious, and learned Sir Francis Bacon”). It is no accident that the “spear shaking” hand emblem appears on page **33**.

**PP. 163...** Peacham, Title Page, emblem shows Bacon's hand reaching out from behind a stage curtain, holding a pen, writing on a scroll.

### **Chapter 25, *The Droeshout Engraving, the Folio, the Monument***

**P. 165...** Folio, Title Page.

**P. 166...** Folio, Portrait Verse: "To the Reader."

**P. 166...** Folio, in reference to the Fra Rosi Crosse seals being used in Heminge and Condell's first and second dedicatory pages.

**P. 167...** Folio, quote from Ben Jonson's Eulogy titled *To the memory of my beloved, The Author Mr. William Shakespeare: And what he hath left us*: "Of all, that insolent Greece, or haughty Rome, etc."

**P. 167...** Manes, Ben Jonson's elegy: "He hath filled up all the numbers... compared to insolent Greece and haughty Rome, etc."

**P. 169...** Folio, quote from Leonard Digge's Eulogy: "And Time dissolves thy Stratford Monument, etc."

**P. 169...** Folio, Bacon's (concealed) Eulogy titled "To the memorie of M.W. Shakespeare" signed with his personal Masonic I.M. mark.

**P. 171...** Dodd 3, p. 250, quoting Dodd: "Its correctness, etc."

### **Chapter 26, *The Timeline***

**P. 174...** Shakespeare, Complete Works, Hamlet, p. 946, Act I, Scene I (immediately preceding the re-entrance of Hamlet's father's ghost), Horatio: "A mote it is to trouble

the mind's eye... Disasters in the sun; and the moist star, upon whose influence Neptune's empire stands, etc.”

**P. 174...** Folio, in reference to Horatio's 15 line “Moist star” speech (Act I, Scene I, quarto version). Notice that the entire speech has now been omitted.

**P. 175...** Shakespeare, Complete Works, Hamlet, p. 966, Act III, Scene IV (after killing Polonius) Hamlet makes a lengthy speech to his mother the Queen which includes the following words: “Sense, sure, you have, else you could not have motion: but sure that sense is apoplex'd: for madness would not err; nor sense to ecstasy was never so thrall'd but it reserv'd some quantity of choice to serve in such a difference.

**P. 175...** Folio, Hamlet, Act III, Scene IV, the abovementioned 42 words (from the quarto version) beginning with “Sense, sure you have, etc.” have now been purged from the play.

**PP. 175-176...** Dawkins 1, in reference to Dr. William Harvey as the discoverer of blood circulation, and Bacon's private physician.

**P. 176...** Shakespeare, Complete Works, Romeo and Juliet, p. 915, Act IV, Scene I, Friar Lawrence: “And this distilled liquor drink thou of, etc.”

**P. 176...** Shakespeare, Complete Works, Second Part of King Henry VI, p. 517, Act III, Scene II, Warwick: “See how the blood is settled in his face, etc.”

**P. 176...** Shakespeare, Complete Works, Coriolanus, p. 685, Act I, Scene I, Menenius: “I send through the rivers of your blood, etc.”

**P. 176...** Shakespeare, Complete Works, King John, p. 345, Act III, Scene III, King John: “Had bak'd thy blood, and made it heavy, thick, etc.”

**P. 176...** Spedding, p. 429, in reference to Prince Charles' insistence that Bacon write a history of King Henry VIII: quoting from a letter from Bacon to Tobie Matthew dated 1623: "Since you say the Prince hath not forgot his commandment touching my History of Henry 8<sup>th</sup>, I may not forget my duty."

**P. 176...** Shakespeare, Complete Works, King Henry VIII, p. 615, Act III, Scene II, in reference to the historical fact that only the Dukes of Norfolk and Suffolk were dispatched to retrieve the Great Seal from Cardinal Wolsey—but instead the Shakespeare version has added the Earl of Surrey and the Lord Chamberlain (consistent with the retrieval of the Great Seal from Bacon). Norfolk: "Hear the king's pleasure, cardinal: who commands you to render up the great seal presently."

### **Chapter 27, *The Saint Alban's Venus and Adonis Mural***

**P. 178...** Lionel and Patricia Fanthorpe, The World's Most Mysterious People, published by Anthony Hawke, Ontario, Canada, 1998, pp. 186-187, quoting: "Francis Bacon lived at Gorhambury, less than three miles from St. Albans, where the White Hart Inn contains an amazing mural dating from about 1600... It shows detailed scenes from Venus and Adonis, which was published in 1593. Leading historian and art expert Dr. Clive Rouse is on record as saying that this unique painting is of major importance."

**P. 178...** Francis Carr, Venus and Adonis at the White Hart Inn, St. Albans, online (Google) article by Francis Carr, 2005. Upon the 1985 discovery of the mural, Francis Carr was the first historian to examine and photograph the work. In his article he states: "Experts from the Warburg Institute have concluded that the subject is definitely the death scene from Venus and Adonis. Dr. Clive Rouse, a leading art expert and historian

and a specialist in Panel paintings, says that this large painting is a major national treasure. It is priceless. I cannot overestimate the importance of this startling find. There is no Elizabethan wall painting of better artistic quality outside the great houses like Hampton Court.”

**P. 178...** Wigston, p. 85, p. 87, in reference to the symbolism of Venus and Adonis as an important Rosicrucian theme.

**P. 178...** Dawkins 3, p. 68, in reference to Bacon’s observatory on top of Prae Wood Mount.

### **Chapter 28, *Sweet Swan of Avon***

**P. 180...** Folio, “Sweet Swan of Avon” is quoted from the second page of Ben Jonson’s Eulogy of Shakespeare titled *To the memory of my beloved, The AUTHOR Mr. William Shakespeare: And what he hath left us.*”

**P. 180...** Shakespeare, Complete Works, *King John*, p. 356, Act V, Scene VII, Prince Henry: “Tis strange that death should sing I am the cygnet to this pale faint swan, etc.”

**P. 180...** Folio, “Thou art a Moniment without a tombe” is quoted from the first page of Ben Jonson’s eulogy of Shakespeare “The AUTHOR.”

**P. 181...** Dawkins 1, p. 34, in reference to Mary Sidney Herbert as the patroness of the Shakespeare Circle. Dawkins says “Mary and her husband patronized the stage and literature—so much so that ‘in her time Wilton House [the Pembroke’s’ county seat] was like a college, there were so many learned and ingenious persons’. These persons... included the group that was directly associated with the author Shakespeare.”

## PART FOUR KABBALISTIC THEOSOPHY AND THE “WINCHESTER GOOSE”

### Chapter 29, *Bacon’s Theosophy*

**P. 184...** Dorothea Waley Singer, *Giordano Bruno his Life and Thought*, published by Henry Schuman, New York, 1950, pp. 35-34, pp. 50-54, in reference to Bruno’s “London Circle,” his views on an infinite universe filled with countless suns with their own solar systems—and the Kabbalistic Theosophical concept of a universal soul in which all souls are joined or entangled.

**P. 185...** Shakespeare, Complete Works, Sonnets, p. 1050, Sonnet 59 (reflecting Bacon’s view of reincarnation) is entirely quoted.

**P. 186...** Spedding, p. 429, in reference to a letter Bacon sent to Tobie Matthew (1623) Bacon is quoted: “And since I have lost much time, etc.”

**P. 186...** Shakespeare, Complete Works, Troilus and Cressida, p. 659, quoting the final sentence of the play: “It should be now, but that my fear is this, etc.”

## PART FIVE SARAH WINCHESTER: HEIRESS TO BACON’S LEGACY

### Chapter 30, *The Belle of New Haven*

**P. 190...** *The Winchester Mystery House*, published by The Winchester Mystery House, San Jose, California, 1997. p. 8, some of the general information given is derived from this official publication by The Winchester Mystery House. This sourcebook will be hereafter referred to as WMH.

**P. 190...** Richard Allan Wagner, *Personal Notes for The LOST SECRET of William Shakespeare* (Digitized ebook 2<sup>nd</sup> Edition), published by Richard Allan Wagner, Los Angeles, 2010. Most of the specific details given are derived from my personal notes

from my own research at the Winchester Mystery House from 2000 to 2008, and from the archives of the New Haven Museum & Historical Society, New Haven, CT, from 2000 to present. This sourcebook will hereafter be referred to as Wagner.

**P. 190...** Wagner, in reference to Leonard Pardee supplying ambulances to the Union Army during the Civil War.

**P. 190...** Ralph Rambo, *Lady of Mystery*, published by THE PRESS, San Jose, California, 1967, p. 11, in reference to Sarah Pardee being dubbed the “Belle of New Haven.” This sourcebook will be hereafter referred to as Rambo.

**P. 191...** Wagner, in reference to the Rosicrucian-Masonic environment Sarah Pardee was raised and schooled in.

**P. 191...** Wagner, in reference to Susan and Rebecca Bacon having been Sarah’s classmates.

**P. 191...** Leary, p.19, in reference to Delia Bacon’s book *The Shakespeare Problem Restated* (1857).

**P. 191...** Wagner, in reference to Delia Bacon’s public lectures at New Haven.

**P. 192...** Rambo, p. 8, Rambo is quoted: A few claimed she [Sarah] was a Theosophist.”

**P. 192...** Wagner, in reference to Sarah being an adherent of both Bacon’s Theosophical views and Rudolph Steiner’s “Ever Building Universe” Theosophical view.

**P. 192...** Rudolph Steiner, *Rosicrucian Wisdom An Introduction*, published by Rudolph Steiner Press, East Sussex, UK, 2000, pp. 25-27, in reference to Steiner’s Theosophical view of the universe as a unified organism and cosmic soul in which all souls are regarded an integrated whole that is ever building and always evolving.

### **Chapter 31, *William and Annie***

**P. 193...** Wagner, in reference to William Winchester being name after the great U.S. Attorney General William Wirt.

**P. 193...** WMH, p. 45, in reference to Oliver Fisher Winchester founding the Winchester Repeating Arms Company.

**P. 193...** Wagner, in reference to the Pardee and Winchester family's being socially acquainted and William's younger sister Annie being another of Sarah's classmates.

**P. 194...** Wagner, in reference to a number of Sarah's uncles and cousins being Freemasons—most of whom moved to California.

**P. 194...** WMH, p. 8, in reference to Annie Pardee dying as an infant of Marasmus.

**P. 194...** Wagner, in reference to the fortune Sarah inherited upon William's untimely death in 1881.

### **Chapter 32, *Europe and California***

**P. 195...** Rambo, p.6, in reference to Sarah taking a "trip around the world," then settling in San Francisco.

**P. 195...** Wagner, in reference to the New Haven Register (dated 1886) listing Sarah Winchester as having been "removed to Europe."

**P. 196...** Wagner, in reference to Sarah purchasing land in the Santa Clarita Valley from Dr. Robert Caldwell.

**P. 196...** Wagner, in reference to Sarah's cousin Enoch Pardee and his son George (who went on to become Governor of California) both prominent citizens of Oakland.

**P. 196...** Wikipedia (Google), in reference to Enoch Pardee having been a Bohemian Club occultist, and Theodore Roosevelt (also a member of the Bohemian Club) traveling to California to ask George Pardee to be his 1904 Vice Presidential running mate.

**P. 196...** WMH, p. 40, in reference to President Theodore Roosevelt trying (unsuccessfully) to visit Mrs. Winchester.

### **Chapter 33, *The House***

**P. 197...** Wagner, in reference to the House being under construction 24 hours per day, 7 days per week, 365 days per year for the last 28 years of Mrs. Winchester's life—and the fact that she incorporated a labyrinthine design into the construction of the House.

**P. 198...** Wagner, in reference to the numerous oddities of the House, with many people comparing the strange features to the work of the late Dutch artist M.C. Escher.

**P. 200...** Wagner, in reference to Mrs. Winchester incorporating the numbers 7, 11, and 13 into many of the House's features, i.e. the number of stairs, windows, railings, etc. throughout the structure.

**P. 200...** WMH, p. 21, p. 36, in reference to the modern amenities and innovations Mrs. Winchester added to the House.

**PP. 200-201...** Wagner, in reference to Mrs. Winchester's death in 1922 and the disposition of all of her property (in accordance with her Will) by both her niece Marion Marriott and her attorney Roy Leib.

### **Chapter 34, *The Folklore***

**PP. 202-203...** Wagner, in reference to the folklore story depicting Mrs. Winchester as an eccentric spiritualist trying to both appease and confuse evil spirits in accordance with instructions she allegedly received from the medium Adam Coons.

### **Chapter 35, *Dispelling the Myth***

**P. 205...** Wagner, in reference to the words “we’ll never know what Mrs. Winchester’s thoughts and motives were” (or words to that effect) are repeatedly recited by most members of the WMH staff to all visitors. I don’t presume to be able to read the thoughts of the many dedicated WMH staff members. But I have often wondered if they truly believe what they are saying or have simply adopted that phraseology out of habit. From my perspective, telling visitors “we’ll never know” seems to be a fairly safe and benign statement. However, it tends to send a message that all investigative endeavors to discover what Mrs. Winchester’s motives and thoughts were have been completely exhausted, and therefore the matter is closed.

**P. 205...** Rambo, p. 8, in reference to Rambo’s statement that Mrs. Winchester had no spiritualist leanings as corroborated by Henrietta Severs, her nurse and close friend of many years.

**P. 206...** Wagner, in reference to the fact that Mrs. Winchester maintained a highly significant amount of stock in the Winchester Repeating Arms Company, earning (on average) approximately \$1000 per day in royalties for the rest of her life. If, as the folklore contends, she thought she was “cursed” by the Winchester fortune, why would Mrs. Winchester continue to profit from it?

**P. 206...** Rambo, p. 8, Rambo is quoted: “Thousands of words have and will be written about the Mystery House and its Lady but the Great Question has yet to be answered,—Why? Why?”

### **Chapter 36, *Mystery Solved***

**P. 214...** WMH, p. 10, in reference to Sarah receiving 777 shares of stock in the Winchester Repeating Arms Company following William’s death in 1881.

**P. 214...** Wigston, p. 22, in reference to F.B. Architect as a code name for Francis Bacon Architect in the *Fama Fraternitatis*.

**P. 214...** Yates, p. 11, in reference to Vitruvius’ view that Architecture is the highest form of mathematics and science.

**PP. 214-215...** Sharan Newman, *The REAL HISTORY Behind the Da Vinci Code*, published by Berkley Books, New York, 2005, pp. 74-75, in reference to Leonardo Fibonacci’s discovery of the numerical system of “Phi” AKA the Divine Ratio or Golden Mean. This number system is now known as the Fibonacci Sequence.

**P. 215...** Picknett and Prince, p. 135, in reference to the Rosicrucian Movement as the cause of the Renaissance: “it is scarcely an exaggeration to say that Rosicrucianism was the Renaissance.”

### **Chapter 37, *Sarah’s Puzzle***

**PP. 219-220...** E.R. Johnston, *Masonry Defined A Liberal Masonic Education*, published by NATIONAL MASONIC PRESS, Inc., Shreveport, Louisiana, 1930, pp.

300-303, in reference to features and symbolism of “Jacob’s Ladder.” This sourcebook will hereafter be referred to as Johnston.

**P. 222...** Shakespeare, Complete Works, *Troilus and Cressida*, p. 651, Act IV, Scene V, Ulysses: “And wide unclasp the tables of their thought, etc.”

**P. 222...** Shakespeare, Complete Works, *Richard II*, p. 382, Act V, Scene V, King Richard: “And these same thoughts people this little world, etc.”

**P. 225...** Shakespeare, Complete Works, *Richard II*, p. 382, Act V, Scene V, King Richard: “yet I’ll hammer’t out.”

**P. 228...** Tudhope, p. 8, in reference to Francis Bacon’s personal copy of *The Advancement of Learning* (currently in the British Museum). On page 45, in the margin next to Proverbs 25, Bacon drew Pan’s crooked staff, and beneath it he wrote the words “Hide and Seek.”

**P. 228...** KJV, *Genesis*, p. 4, Chapter 4, Verse 22, in reference to “Tubal-cain, an instructor of every artificer in brass and iron.”

**P. 230...** Johnston, p. 283, in reference to the Hourglass “an emblem used in the [Masonic] third degree... to remind us by the quick passage of its sands of the transitory nature of human life.”

**P. 240...** Johnston, p. 519, under the heading “Travel,” in reference to Masons always considered to be traveling from west to east in search of Light.

**Chapter 38, *Higher Dimensional Geometry: Why the Winchester House Seems So Mysterious***

P. 242... Wagner, in reference to the emphasis on scientific studies as shown in the printed curriculum of “The Young Ladies Collegiate Institute” of New Haven.

P. 243... Wagner, in reference to the science curricula Sarah studied.

P. 244... Michio Kaku, *Hyperspace*, published by Anchor Books DOUBLEDAY, New York, London, Toronto, Sydney, Auckland, 1994, pp. 36-37, in reference to Riemann’s discovery that the laws of nature appear simple when expressed in higher-dimensional space. “Riemann concluded that electricity, magnetism, and gravity are caused by the crumpling of our three-dimensional universe in the unseen fourth dimension.” This sourcebook will hereafter be referred to as Kaku.

P. 247... M.C. Escher, *The World of M.C. Escher*, published by Harry N. Abrams, Inc., Publishers, New York, 1971, p. 16, quoting Escher: “But the spherical world can’t exist without the emptiness around it, etc.”

P. 248... Kaku, p. 86, quoting Kaku: “This one equation... governs the properties of dynamos, radar, radio, television, lasers, house-hold appliances, and the cornucopia of consumer electronics that appear in everyone’s living room.”

P. 249... Kaku, p. 86, quoting Kaku: “I learned that these [Maxwell’s] equations collapse into one trivial-looking equation when time is treated as the fourth dimension. In one masterful stroke, the fourth dimension simplifies these equations in a beautiful, transparent fashion. Written in this way, the equations possess a higher *symmetry*; that is, space and time can turn into each other.”

### **Chapter 39, *Winchester Numbers***

**P. 251...** Wagner, in reference to the House's 47 staircases as specified in the official WMH literature. Some online websites describe the House as having 40 staircases. Even some of the WMH's tour guides say that there are 40 staircases. However, every edition of the official Winchester Mystery House book has always indicated that there are 47 staircases. In 2000 (when I was starting my research on the House) I asked the WMH General Manager Shozo Kagoshima what the correct number was. He told me to go with what the WMH book says.

**PP. 253-254...** Jea Yu and Russell Lockhart, *Secrets of The Underground Trader*, published by McGraw-Hill, New York, 2004, in reference to the number 13 as the eighth ordinal number in the Fibonacci Sequence. Quoting Yu and Lockhart: "In the Fibonacci series, it is at the eighth ordinal point that the ratios, etc."

**P. 255...** Kaku, p. 159, in reference to the  $E(8) \times E(8)$  Symmetry.

**P. 256...** Kaku, p, 130, quoting Richard Feynman: "You can recognize truth by its beauty and simplicity... because the truth always turns out to be simpler than you thought."

**P. 256...** Sir William Thompson (Lord Kelvin), *On Vortex Atoms*, published under the auspices of the Royal Society of Edinburgh, Vol. VI, 1867, pp. 94-105, in reference to the properties of the Vortex Atom.

**P. 257...** William Rowan Hamilton, *Lecture On Quaternions* [communicated to the Royal Irish Academy, 1843], published by Hodges and Smith, Dublin, 1853, pp. 27-30, in reference to the methodology of Quaternions.

#### **Chapter 40, *The Spider-web Window***

**P. 264...** Wagner, in reference to Hamilton's influence on Sarah Winchester's discovery of the symmetric dynamics of the Winchester Algorithm.

**P. 265...** Kaku, p. 173, in reference to the 24 modes of "conformal symmetry" in Ramanujan's "Modular Function."

**P. 265...** Kaku, p. 173, quoting Kaku: "It's as though there is some kind of deep numerology being manifested in these functions that no one understands."

**Epilogue**, Wagner, pp. 268-269.

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