The Journal of the Francis Bacon Society

BACONIANA

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Features by

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Sir Mark Rylance * Michael Taylor * Jonathan Tod
Richard Allan Wagner * Christina G. Waldman

Special Bacon 400 Commemorative Edition

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The Online Journal of the Francis Bacon Society established 1886

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Edited by Sally Gibbins
Principal of The Francis Bacon Society

The Francis Bacon Society provides a platform for the discussion of subjects connected with the Objects of the Society, but the Council does not necessarily endorse the opinions expressed by contributors or correspondents.

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Cover image: The Francis Bacon Society's portrait of Sir Francis Bacon, 17th century oil on canvas, after Paulus van Somer. On loan at Gray's Inn, London.

I.

Editorial - Bacon 400: A Year to Remember

By Sally Gibbins



What a year Bacon 400 has been. In 2026, walks, talks, performances and shared celebrations have brought Francis Bacon into fresh focus and brought so many of us together. It is impossible to capture every occasion or thank everyone here, but a few moments stand out.

For me, Bacon 400 will always begin with the Reverend Jonny Lloyd of St Michael's Church in St Albans. The name was his creation, and I first heard him use it when we met in the summer of 2024. We shared two hopes: that the celebration would reach around the world, and that it would last throughout the year. Those hopes gave Bacon 400 room to grow, embracing walks and talks, presentations, exhibitions, performances and tours, as well as stained-glass window and plaque installations. Thank you, Jonny, for giving us such an inviting starting point.

The year opened in a fitting spirit of friendship, bringing together our twin societies: the Francis Bacon Society and the Francis Bacon Research Trust, founded by our longstanding Society member Peter Dawkins.

Peter and Sarah Dawkins of the FBRT organised a pilgrimage through Baconian London, followed by a wonderful lunch at the Inner Temple, arranged by Jonathan Tod. It was a special day: a chance to share places, conversation and our affection for the man whose name unites us.

Shortly afterwards, another piece of Baconian news reached me. The planned inspection of the Venus and Adonis mural in St Albans had featured on BBC news. FBS member Crispin Clarke had spearheaded a campaign to draw attention to this remarkable survival; the only Elizabethan mural depicting a Shakespeare work, in Francis Bacon's country hometown. Crispin was there to record the initial exploratory work, and further work is planned for early 2027. It was an encouraging reminder that this year's celebrations can also help safeguard what comes next.

On 9 April, the anniversary of Sir Francis Bacon's recorded death, we gathered at St Michael's Church in St Albans. Hosted by the welcoming Reverend Jonny Lloyd, we heard a deeply moving talk from Sir Mark Rylance and Peter Dawkins. For a Baconian, any place Francis once inhabited has a particular resonance. I could almost picture him sitting at the front, with his mother, Lady Anne, sternly taking note of the latest visiting preacher.

May brought another memorable gathering, as members of the FBS and FBRT were invited to a celebratory dinner at Gray's Inn, Francis' home for many years. We began in Bacon's Walks before processing into Hall for a beautiful meal, a speech by Sir Mark Rylance, a toast by Jonathan Tod, and singing. At the far end of the Hall, directly beneath Queen Elizabeth I, hung the Society's portrait of Francis Bacon, currently on loan to the Inn. Warm thanks go to FBS

Trustee Gary Keegan, who liaised with the Inn throughout to help secure this fitting home for the portrait. Gray's Inn did Francis proud, and many Inn members encountered a different Bacon from the one they had perhaps known previously.

Bacon 400 also found its way onto the stage. *Our Shakespeare*, a one-man show written and performed by FBS Trustee Jono Freeman, premiered at the Rick Mayall Comedy Festival. Exploring the authorship question, it met with positive responses and yet another way to invite audiences into the conversation.

Meanwhile, FBRT's Heather Simpkin and FBS's Sally Gibbins have been developing another theatrical project, with two stage plays about Sir Francis Bacon written and rehearsed via Zoom. The work has brought a creative energy of its own to the year.

At St Olave's Church in London, Sally Gibbins, Jono Freeman and Gary Cordice gave a theatrical talk exploring the history and legacy of Tudor espionage, bringing another dimension of the period into view.

In St Albans, the celebration has continued throughout the year, with talks, walks and special events at Gorhambury. Our warm thanks go to the Verulams for their organisation and contributions to Bacon 400 and for helping to make these occasions possible.

The Society co-curated an exhibition at St Albans Cathedral and helped with an exhibition at St Albans Museum. St Michael's hosted an exhibition of its own, alongside other contributions including talks, a Tudor Summer Fayre and musical events. Together, these occasions offered many different ways to encounter Francis Bacon and his legacy.

Gray's Inn, too, has embraced Bacon 400 with a lovely year of events: an exhibition in the library, guided public talks, lectures and the Society's celebration lunch. There has been much to enjoy, and much to discover.

What stays with us is not simply the number of events, but the many ways people have helped bring Francis Bacon into fresh focus through the energy, imagination and generosity behind them. Each walk, conversation, performance and exhibition has offered a different opening into his life and legacy. In addition to Eric Roberts' unique online portrait gallery installation, there has been book publications, Zoom talks and presentations connecting our worldwide members, a dedicated WhatsApp group and many online contributions hosted on SirBacon.org its B'Hive forum and across social media. To everyone who has taken part, shared ideas or helped make these activities happen: thank you. Your contributions deserve to be celebrated.

Our heartfelt thanks go to all our friends at Gray's Inn, especially Master Timothy Shuttleworth, Chief of Staff Sam Hutchinson and Archivist and Record Manager Katherine Gwyn; to Lord Northampton and Jonathan Tod at Canonbury Tower; to Caroline Godden at St Albans' Cathedral, to restoration experts Plowden & Smith who made a beautiful job of restoring the Society's portrait and to Dr Karen Attar at the Senate House Library who has been instrumental in organising a Bacon 400 lecture series at the University of London and the Warburg Institute.

Above all, thank you to the Society's Trustees, this year's *Baconiana* contributors, and our members around the world, both new and longstanding. Your support sustains the work we do for the man we honour, not only in this anniversary year, but for the years ahead.

Bacon 400 has planted many seeds. It will be a joy to see what grows.

II.

Contributors



A Phoenix

A Phoenix is an independent scholar researching the areas of Francis Bacon, the true authorship of the Shakespeare Works and the Rosicrucian-Freemasonry Brotherhood. A Phoenix has written and produced books, academic papers and videos on these and other related subjects.

https://aphoenix1.academia.edu/research
https://www.youtube.com/@baconisshakespeare/videos



Dr Edi Bilimoria

Dr Edi Bilimoria was born in India and educated at the universities of London, Sussex and Oxford, and presents an unusual blend of experience in the fields of science, arts and philosophy. In science and engineering, Edi has worked as a consultant to the petrochemical, oil and gas, aerospace, transport, and construction industries. He has been Project Manager and Head of Design for major innovative projects such as the Channel Tunnel, London Underground systems and offshore installations.

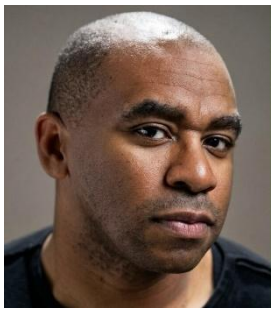
An ardent student of the perennial philosophy for some forty years, Edi has given courses and lectured extensively in the UK, and internationally in California, The Netherlands, India and Australia. He has organised and chaired several major conferences.

His written work has been published extensively in the fields of science, engineering and esoteric philosophy. His book *The Snake and the Rope* was awarded the Scientific and Medical Network's prize in 2008. He worked as Education Manager from 2009-11 for The Theosophical Society in Australia developing study courses and study papers, researching, lecturing and organizing international conferences.

In 2023, *Unfolding Consciousness*, consisting of four volumes, was awarded the SMN's Grand Prize. 2026 saw his release of *Consciousness Came First* a distillation of his previous monumental four-volume study aimed at the general reader.

Edi is a great lover of classical music, a choral singer and a life-long, active and dedicated pianist as well as a long-time Trustee and Member of the Council of The Francis Bacon Society.

https://edibilimoria.com/



Gary Cordice

Gary Cordice is a professional singer, actor and dancer, playing lead roles in *Starlight Express*, *Five Guys Named Moe* and *The Lion King*. He is an experienced teacher and director of drama, vocals and choreography. More recently he has been further developing his skills as a playwright and composer.

Several years ago, Gary came across the FBS website and videos and was fascinated by the spiritual/symbolic aspect of those connected with the arts in the past and present. He was encouraged to find minds that were digging into the deep treasures of Sir Francis Bacon, who he had heard of but didn't know much about! After discovering and researching Francis Bacon he believes Sir Francis Bacon is the unsung sage of Britain.

Gary explored Bacon's impact on his personal and professional life with Sir Mark Rylance at the 2023 FBS birthday celebrations, where he also performed his own composition *The New Atlantis Anthem*.

A writer and composer, Gary's new one-man play, *Mislike Me Not, For the Benefit of Samuel Morgan Smith* is due to premiere in 2027.



Peter Dawkins

Educated at King Edward's High School, Birmingham, and St Catherine's College, Cambridge, Peter Dawkins is the founder-principal of the Francis Bacon Research Trust, founded in 1980 and a recognised authority on Francis Bacon, Shakespeare and the Rosicrucians.

He is a philosopher, historian, author, lecturer, teacher and leader of workshops, seminars and special events in many countries around the world. He has given his Wisdom of Shakespeare lectures and seminars at the Shakespeare Globe Theatre in London, with the actor Sir Mark Rylance, the first Artistic Director at the Globe, and directed Mystery of Shakespeare Events in Italy and Sicily with both Sir Mark and Julia Cleave.

In 2008 Peter received an award for distinguished scholarship in Shakespeare studies from Concordia University, Portland, Oregon, USA. He is the leading Baconian scholar of his generation and a voluminous author producing more than a dozen books related to Francis Bacon, Shakespeare and the Rosicrucians.

https://www.fbrt.org.uk/



Rob Fowler

Rob has a BA in "Interactive Multi-Media" which at the time incorporated Adobe Flash with an ActionScript focus which then was at the cutting edge of the new technology. The degree also covered PHP and ASP.net Programming, Web Design and Development, Web and Print Graphics Design, Advanced Typography, Online Marketing, Video Production, Digital Photography, etc.

A self-confessed 'numbers man', Rob was born with an analytical and logical thinking mind and as a child could solve problems adults could not. From an early age, Treasure Hunting was also in his blood and after attending a gathering in California in late 1996 he noticed a striking portrait in the hallway which immediately caught his attention. He asked someone about the "Shakespeare" portrait, and they said "Oh, you need to ask Lawrence about that. It's not Shakespeare; it's Francis Bacon." He was subsequently introduced to Lawrence Gerald, who provided him with a two-hour introduction on all things Bacon, was handed a stack of Xeroxed pages from Alfred Dodd, Peter Dawkins, *et al*, and various articles from *Baconiana* many of them based on his curiosity about ciphers with a particular interest in ciphers within the Shakespeare Sonnets.

In 2022 SirBacon.org introduced the highly successful B'Hive Forum a platform created by Rob Fowler in conjunction with Lawrence Gerald.

https://www.light-of-truth.com/



Jonathon Freeman

Jonathon Freeman is a UK-born Australian drama teacher, director, performer and heritage educator. A qualified and accredited teacher from New South Wales, he has since taught across several curriculums internationally. He is trained in IB Drama and Theatre, with experience in Theatre and young people, amongst a variety of contexts, environments, and countries. He has continued working in performance, being trained as an actor at the Ensemble Studios in Sydney, graduating in 1999. He has performed in many Shakespeare plays including, *All's Well that Ends Well*, *Othello*, *Much Ado About Nothing*, *A Midsummer Night's Dream* and *Macbeth* with the Australian Shakespeare Company and recently at the Cambridge Shakespeare Festival in *Much Ado About Nothing* and *A Midsummer Night's Dream*.

In 2018 he graduated with a Masters in Theatre from the University of Amsterdam. Having conducted research regarding the Shakespeare Authorship question he went on to create a YouTube channel (Jono Freeman33) to continue developing as a practitioner and share findings with a diverse audience.

In his own irrepressible style, Jonathon has produced more than a dozen brilliant and irreverent videos on various aspects relating to Bacon and his authorship of the Shakespeare works.

Earlier this year he wrote and performed in the premiere of *Our Shakespeare* at the Rik Mayall Comedy Festival.

Jono is a Trustee and Member of the Council of The Francis Bacon Society.

https://www.youtube.com/@jonofreeman3327/videos



Lawrence Gerald

The American Baconian Lawrence Gerald holds a BA degree in psychology from Sonoma State University in California. He is a professional videographer and photographer as well as an occasional freelance journalist in Northern California who has been documenting his extensive experiences on the authorship controversy around the USA and England since the 1990s via SirBacon.org, the largest Baconian website in the world. An indispensable resource for all Bacon-Shakespeare scholars and students, it boasts an enormous library of important rare and otherwise difficult to obtain Baconian publications, countless academic papers and articles, and an enormous video library, encompassing more than 150 years of Baconian scholarship.

In October 2022, the much-loved SirBacon.org website celebrated its twenty-fifth anniversary and earlier in the same year on 31st January its founder-director Lawrence Gerald in conjunction with Rob Fowler launched the B'Hive Forum to discuss the vast range of topics about and related to Francis Bacon. The development has proved a remarkable success and attracts a substantial number of visitors and daily posts from contributors around the world.

https://sirbacon.org/

https://sirbacon.org/bacon-forum/

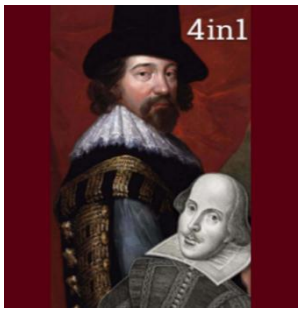


Sally Gibbins

Sally Gibbins is the Principal of the Francis Bacon Society established in London, UK in 1886. She has a first-class honours degree in English and Theatre Studies and has been a Baconian for many years.

Researcher and producer of books, papers and videos, she has also written a script for a filmic project in development called *Spearshaker* about the extraordinary life and times of Sir Francis Bacon and a stage play *The Fall and Rise of Sir Francis Bacon* exploring Bacon's politically motivated downfall that was to have long lasting consequences for his good name and legacy.

www.francisbaconsociety.co.uk



idnb & friends

4 in 1: Mask of Shakespeare and Mysteries of Bacon, Book by Cartier and Secrets of the NSA has emerged as an outcome of many years of journalistic investigations and long experience in cryptography. Little-known documents and facts began to develop into a series of interconnected publications which eventually led the research to be published in its completed form.

https://4in1.ws/info/



Mike Isaacs

Mike Isaacs is an entrepreneur, wilderness philosopher, and author who spent nine years in the high desert of New Mexico systematically questioning inherited beliefs and developing The Authentic Method—a four-pillar framework for distinguishing authentic from manufactured authority. As founder of Tymmber Outdoor Products, he applies systematic truth-seeking principles to creating outdoor innovations that serve human flourishing rather than dependency, believing that time spent in nature develops both individual character and stronger communities.

His interest in Francis Bacon emerged organically during this systematic examination of foundational assumptions—a personal embodiment of Bacon's principle *nullius in verba* ("take nobody's word for it"). While investigating questions of authority, power, and truth-preservation across multiple domains, Mike recognized striking parallels between Bacon's empirical methodology and his own wilderness-derived framework. Applying The Authentic Method to the Shakespeare authorship question revealed systematic evidence pointing to Bacon's concealed authorship.

What compelled Mike to write about Bacon's life was the recognition that humanity's greatest systematic thinker had been systematically diminished by the very power structures he exposed. The corruption charges that dominate Bacon's conventional legacy reflect establishment sources with incentives to discredit someone who developed tools for detecting manufactured authority. Working in collaboration with Claude AI (Anthropic), Isaacs created these interviews to restore Bacon's authentic voice and demonstrate how systematic methodology can recover suppressed historical truth—applying the same principles that guide both his outdoor innovation work and his cultural restoration projects through music.

Mike Isaacs is author of *Right is Might: My 9 Year Journey from Inherited Assumptions to Earned Truth* and *The Scholastic Trap: How Expert Dependency Undermines our Republic* (Tymmber Publishing).

https://substack.com/@tymmberoutdoor



Professor Hossein Jorjani

Hossein Jorjani is a professor emeritus of animal genetics and breeding at the Swedish University of Agricultural Sciences. His main research background is in quantitative genetics, and he has devoted much of his professional life to research, teaching, and developing methods for genetic and genomic evaluation. His curiosity, however, has never been confined to the boundaries of his own discipline. Philosophy, the history and methodology of science, politics, and personal experiences are also among the subjects he reads, thinks, and writes about.

https://hosseinjorjani.com/



Yann le Merlus

The man behind Allisnum2er: Yann Le Merlus became interested in Francis Bacon over nine years ago in a unique way thanks to Oracle Cards that inspired him with a story revolving around John Dee, Lord Bacon and the Rosy-Cross. Inspired by the writings and videos of Peter Dawkins and the videos of the Francis Bacon Society, he started taking an interest in the role of Sir Francis Bacon in the Shake-speare works and began his own investigations.

Allisnum2er has set out his remarkable findings in his highly recommended must-see videos and posts on the B'Hive forum, setting forth numerous previously unknown or unrevealed world firsts confirming Francis Bacon is Shakespeare. He is a most original and innovative Baconian-Shakespearean scholar and textual cryptographer.

https://sirbacon.org/all-is-num2er/



Reverend Jonny Lloyd

Jonny has been Vicar of St Michael's since 2023, having been previously Precentor of St Albans Cathedral and Assistant Curate of Jarrow and Simonside. He was born in London and grew up in Bristol. Jonny worked as a teacher in Hertfordshire and Hong Kong prior to ordination and is thrilled to be able to remain involved in education via the life of St Michael's VA Primary School as a foundation governor. Having been a chorister as a boy and then a choral scholar while at university, Jonny is a passionate believer in the power of music in church to transform worship and our experience of God. In his spare time, he tries to learn classic jazz solos on the trumpet, takes his children to parks, and gazes longingly at the outside of pubs.

https://www.parishofstmichaels.org.uk/



O. Paul Richards

Paul Richards was educated at Winchester College and New College, Oxford, where he took a first-class degree in Modern History. He worked in the City of London for over 50 years, first at the merchant bank, Samuel Montagu & Co., where he was a Director for many years; then as Special Adviser, Europe, at the Bank of England; and finally, as Managing Director and Head of Market Practice and Regulatory Policy at the International Capital Market Association. He and his wife, Vanessa, have lived at Slyfield House, a Grade I-listed Jacobean house, for over 40 years. His book, "The Story of Slyfield in the 16th and 17th Centuries", was printed privately in 2026.



Eric Roberts

Eric Roberts lives in Brisbane, Australia and has been a member of the Society since 2021.

Having discovered that the illustrious William Shakespeare was merely the paid servant of Francis Bacon, and wanting to contribute to the community of Baconians in a meaningful way, the only thing that Roberts had to offer was his background in art and film history. Focussing on the contemporary portraits of Francis Bacon was an obvious place to start. By concentrating only on those portraits that were produced during his lifetime, Roberts' aim was to present students of Bacon with the best possible visual impression of the man himself, as artistically represented by various painters, sculptors and engravers.

In 2023, the *Portraits From Life* gallery was launched on the SirBacon.org website, consisting of fourteen images purchased from Alamy and Bridgeman Images, together with accompanying notes on each portrait. Subsequently, one project led to another in an effort to fill the void of visual and art historical information that pertained to most of the literature written about Bacon's life and works over the last four hundred years.

With a Bachelor of Arts degree and a failed doctorate under his belt, Roberts proceeded to chisel away, building a better understanding of the historical and artistic context in which Bacon constructed his own public image. It became increasingly obvious that each of Francis Bacon's contemporary portraits, if viewed consecutively, were necessitated by his changing fortunes. Each portrait represents a stage of life in terms of experience and achievement, culminating in the timeless life-size marble monument in St Michael's Church, St Albans.

Earlier this year, on the four-hundredth anniversary of Francis Bacon's death, the Francis Bacon Society published Roberts' personal magnum opus, *The Portraits of Sir Francis Bacon*, which surveys over a hundred and fifty representations of the great philosopher-mystic produced both during and after his allotted lifetime. Roberts' intention was to collate a reference work that institutions and individuals can consult in order to unscramble much of the historical misinformation attached to so many of Francis's portraits.

These cultural activities are a minor part of Roberts's day-to-day life as the primary carer of his life partner who is currently in the advanced stages of secondary progressive MS.



Sir Mark Rylance

Sir Mark Rylance is an author and acclaimed actor of both stage and screen and the first Artist Director of Shakespeare's Globe from 1996 until 2006. He trained at R.A.D.A and has been a professional actor since 1980 with many notable Shakespeare performances and is widely considered one of the greatest stage actors of his generation. He has also played many film roles and in 2016 received an Oscar for Best Supporting Actor for his portrayal of Rudolf Abel in Steven Spielberg's *Bridge of Spies*.

He is a staunch supporter and advocate of many environmental and social causes and Trustee of Intermission Youth Theatre Company. In 2017 he was knighted for his services to theatre.

In 2023, Sir Mark warmly joined the Society to celebrate Francis Bacon's birthday at the Royal Airforce Club in Piccadilly, London. Hosted by Sir Mark and fellow FBS member Gary Cordice, the occasion brought together readings and heartfelt reflections on the ways Francis Bacon had inspired them, both personally and in their professional lives.

In this special Bacon commemoration year, he continued that spirit of celebration, leading a talk with Peter Dawkins at Bacon's parish church, St Michael's in St Albans, and offering a beautiful, heartfelt tribute to Francis at a special commemorative dinner at Gray's Inn.



Michael Taylor

Michael Taylor was born in Christchurch, New Zealand and received his degree in European History and Political Science from Canterbury University in 1990. He lives in central Canterbury, New Zealand.

He has been studying all aspects of the western mystery tradition for 35 years. His interests also include cosmology, philosophy, psychology, history, and most importantly, Francis Bacon.

In 2006 he wrote *Master of the Rose* a book which seeks to illustrate a golden thread of thought through some key lives, lives linked by a common spiritual impulse. Michael argues one of the most impactful of those lives was Francis Bacon who called his plan "The Great Instauration", or the "Worldwide reformation of the Arts and Sciences."



Jonathan Tod

Jonathan brings a lifelong spirit of enquiry to his involvement with the Francis Bacon Society and the Francis Bacon Research Trust. A Friend of the Society and a Trustee of the Trust, he has worked closely with Peter and Sarah Dawkins for 25 years, more recently helping with events and pilgrimages. This long-standing collaboration brings together his interest in exploration, his commitment to the work and his active participation in bringing people together.

As Master of Ceremonies at Canonbury Tower Lodge in Islington, North London, Jonathan's involvement also has a distinctive historical setting: the tower was once leased by Sir Francis Bacon. His role there adds another dimension to his connections with Bacon's legacy, linking his work with the Society and the Trust to a place with its own direct association with Bacon.

A barrister from the Inner Temple and a lifelong seeker, Jonathan combines a legal background with an enduring desire to explore. These two strands give his profile its distinctive character: a professional life in law alongside a personal journey of enquiry, expressed through years of collaboration, participation and service.



Richard Allan Wagner

Educated at the California State University, San Bernardino and the California State University, Fullerton, in Philosophy and World History, Richard Wagner has been teaching, writing and lecturing for more than three decades.

Author of *The Mars Key, God and Kings*, and the non-fiction work *The Lost Secret of William Shakespeare*. Richard is a 32nd Degree Scottish Rite Freemason and a Frater of the AMORC Rosicrucian Order.

He is currently working on television productions of *The Life and work of Francis Bacon* and *The Life and work of Sarah Winchester*. Additionally, he is writing a new book titled *Shake-speares Sonnets Revealed.*

https://richardallanwagner.com/



Christina G. Waldman

Christina G. Waldman is the author of *Francis Bacon's Hidden Hand in Shakespeare's The Merchant of Venice: A Study of Law, Rhetoric, and Authorship* (Algora) and a fantasy novel for young readers, *The Voice of the Wooden Dragon* (NFB). She has practiced law in New York State, written articles for publishers of legal reference books, and contributes essays and reviews at SirBacon.org.

https://christinagwaldman.com

III.

A Celebration of Sir Francis Bacon - Gray's Inn

21st May 2026

Sir Mark Rylance

"Next unto God, Love is the Cause of Causes, itself without any Cause."

Francis Bacon*, On Principles and Origins, According to the Fables of Cupid and Cœlum* (1609).

"This Love I understand to be the appetite or instinct of primal matter; or to speak more plainly, the natural motion of the atom; which is indeed the original and unique force that constitutes and fashions all things out of matter."

Francis Bacon, 'Cupid or the Atom,' *Wisdom of the Ancients* (1609).

"Now the empire of man over things is founded on the Arts and Sciences only;
for Nature is only governed by obedience."

Francis Bacon, Aph.129, *Novum Organum*, Bk I (1620). Transl. by Spedding & Ellis.

"For the principles, fountains, causes, and forms of motions, that is, the appetites and passions of every kind of matter, are the proper objects of philosophy."

Francis Bacon, *Thoughts on the Nature of Things* (1604).

"For I form a history and tables of discovery for anger, fear, shame, and the like: for matter political; and again for the mental operations of memory, composition and division, judgment and the rest; not less than for heat and cold, or light, or vegetation, or the like."

Francis Bacon, *The New Organum* (1620). Transl. by Spedding & Ellis of *Novum Organum* (1620).

"But to speak the real truth, the poets and writers of history are the best doctors of this knowledge, where we may find, painted forth with great life and dissected, how affections are kindled and excited, and how pacified and restrained, and how again constrained from act and further degree; how they disclose themselves, though repressed and concealed; how they work; how they vary; how they are enwrapped one within another; how they fight and encounter one with another; and many other particularities of this kind; amongst which this last is of special use in moral and civil matters; how, I say, to set affection against affection, and to use the aid of one to master another..."

Francis Bacon, *De Dignitate & Augmentis Scientiarum*, Bk VII, ch 3 (1623). Transl. by Spedding & Ellis.

Good evening,

Those were some quotes from Francis Bacon. As an actor I have been guided, since I was first introduced to Francis in 1989, by his encouragement to search for the causes of people's behaviour, much as you do in the practice of law.

I have been asked to read for you, and I will, but I want to first share the depth of my personal cause for celebration tonight and this year, the 400th anniversary of the end of the life of my beloved, Sir Francis Bacon. My celebration is great tonight because I believe when we celebrate Francis Bacon we are celebrating and I quote his friends at the time, "The Mark and Acme of the English Language", "The most prodigious wit, that ever I knew of my nation", "that Apollo, the leader of our choir,". What were they talking about? Many think of Francis only as a judge and scientist. I believe we are celebrating the life of the man who inspired and led the creation of the works of Shakespeare. Please indulge me and hear me, as Francis wrote himself, "not to contradict and confute; nor to believe and take for granted; but to weigh and consider."

This hall where we stand and Gray's Inn played a very important part in the birth of Shakespeare. In 1593, the name William Shakespeare appears for the first time on the dedication page of *Venus and Adonis*, dedicated to Francis's cousin and friend the Earl of Southampton, also a member of Gray's Inn. His portrait is here behind me. In 1594, *The Rape of Lucrece* followed, and also the first recorded performance of Shakespeare's *A Comedy of Errors* took place here where the original hall stood. If you think of it, some of the sound of that original performance will not have exited the other side of your rood screen's surviving oak panels and beams, but be buried still, silent within their knotty insides. In 1994, I attended the 400th anniversary of that original performance here. *Love's Labour's Lost* was also announced to be performed for the first time in 1594, but a riot interrupted the first performance of *A Comedy of Errors* and *Love's Labour's Lost* had to be cancelled.

This all took place during the Christmas revels of 1594, which Francis had been put in charge of as co-treasurer, to revive the reputation of the hall. Francis was 33 years old. It is my understanding that no play had ever been performed in the revels that wasn't written by a member of the Inn. So, it's a mystery how *A Comedy of Errors* was accepted. Curiously, William Shakespeare, Burbage and their company of actors were otherwise engaged, performing in Greenwich, the evening *A Comedy of Errors* premiered here.

After that riotous evening, a mock trial was announced - instead of the performance of *Love's Labour's Lost* - and The Prince of Purpoole presided, to determine the causes of the riot. After the trial the Order of the Knights of the Helmet was created and willing members sworn in. The helmet was accompanied by an oath of secrecy and granted its wearer invisibility much like that helmet worn by Pallas Athena, the original spear-shaker, who holds her mirror up to Nature and shakes her spear of wisdom at the dragon of ignorance. Does not all of this seem fitting Francis; for a man who had dedicated himself to learning at Cambridge University; a man who would publish the *Advancement of Learning* in the same year the great Shakespeare Folio was published in 1623. Is there a better school than the theatre for learning the appetites and causes of human behaviour? The stage is the great laboratory of human desire, thought and action. Appetites and Desires need to be experienced to be understood.

I am not here to convince or argue the authorship question with you but only to share my joy at being here and being invited to speak because I am convinced today, more than ever, after reviewing all the evidence I have studied for 37 years and after playing in over fifty productions of plays by Shakespeare and his contemporaries, that the works of Shakespeare are intimately connected with Francis Bacon, and with the noble members and history of Gray's Inn. I congratulate you! Indeed, if the works of Shakespeare had not been attributed to the apparently uneducated and untravelled William Shagspar of Stratford upon Avon in 1623, I put to you that Sir Francis Bacon would be our primary suspect.

What is truth? Said jesting Pilate and would not stay for an answer. In expressing openly what is truth for me, I may have upset many of you, as our love for Shakespeare is so profound, our engagement with Shakespeare so foundational to our sense of being, our sense of being human, any question of the identity of the author, challenges our own identity, and the identity of our creator. "A Heretic at the Globe", Bernard Levin dubbed me when I became Artistic Director of Shakespeare's Globe. A heretic needs a religion, and the love of Shakespeare has become in many respects a religion, with an immortal god at its head, but still … it was a mortal man who created these immortal works, or perhaps it was some mortal men, and women too. Francis kept a group of writers he called his good pens, as did Mary Sidney, his neighbour as a child in York House. I don't know.

I am not a denier of genius, as I am accused, nor an advocate for the achievements of privileged aristocracy over those of the common man. Neither was Sir Francis. Quite the contrary.

I am a humble theatre maker, actor, director, writer, as curious about how and why the greatest works of the English Theatre were created, as I am about The Globe Theatre - which I helped to reconstruct from rigorous scholarship. I believe it would be helpful to the Theatre, perhaps to the whole world of creative writing, to know how these much-admired plays were created. My study of Francis Bacon has been the foundation of my work in Shakespeare.

I am not Anti-Stratfordian, as I am also accused, neither I imagine were any possible, alternative, possibly concealed authors of the Shakespeare Works, including Francis. If someone other than the actor from Stratford had a hand in this wondrous creation, seven years after his death in 1616, they attributed the First folio of 1623 to him. This must not be forgotten if we question the verity of the attribution.

That year, 1623, one of the world's most fascinating mysteries was born. Because no one of reason doubts the divine unknown origin of genius and its appearance anywhere in the variety of human life - I have no doubt the common man Christopher Marlowe was capable of writing his plays - but you see, we know he was educated and as Samuel Johnson says, "Nature gives no man knowledge and when images are collected by study and experience, can only assist in combining or applying them. Shakespeare however favoured by Nature, could only impart what he had learnt." The man from Stratford has no evidence of education, and very limited evidence of life experience and you cannot write without revealing both. The parallels between the vocabulary, life experience and ideas of Shakespeare and Bacon, on the other hand, are striking.

Computer analysis has recently convinced the well defended academic world of Shakespeare scholarship that there were more hands, more minds, involved than the single hand and imagination of William Shakspar. 50 years ago, this was a heresy.

I believe, by the time, our children's children's children hopefully celebrate the 500th anniversary of Francis Bacon's death, they will be celebrating him as the genius behind the works of Shakespeare, as well as his many other outstanding qualities.

Here are some of the things his friends said to celebrate his life in 1626 and the years following.

These are from the *Manes Verulamiani* (1626)

R. C., Trinity College, Elegy 9

"Muses pour forth your perennial waters in lamentations, and let Apollo shed tears... The very nerve of genius, the marrow of persuasion, the golden stream of eloquence, the precious gem of concealed literature, the noble Bacon has fallen by the fates (ah! the relentless warp of the three sisters!). O how am I in verse like mine to commemorate you, sublime Bacon! and those glorious memorials of all the ages composed by your genius and by Minerva."

R.P., Elegy 4

"As Eurydice wandering through the shades of Dis longed to caress Orpheus, so did Philosophy, entangled in the subtleties of Schoolmen, seek Bacon as a deliverer... He renewed her, walking humbly in the socks of Comedy. After that, more elaborately he rises on the loftier buskin of Tragedy..."

John Williams, Elegy 12

"Is it thus falls the rarest glory of the Aonian band? (Aonian band' refers to the Muses) and do we decree to entrust seed to the Aonian fields? 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 is it happened to us, the disciples of the Muses, that Apollo, the leader of our choir, should die?"

His friend, **Tobie Matthew in the Preface to his *Collection of Letters* (**published 1660)

"[Francis Bacon] was a creature of incomparable abilities of mind, of a sharp and catching apprehension, large and faithful memory, plentiful and sprouting invention, deep and solid judgement …

A man so rare in knowledge, of so many several kinds endued with the facility and felicity of expressing it in all so elegant, significant, so abundant, and yet so choice and ravishing a way of words, of metaphors and allusions as, perhaps, the world hath not seen, since it was a world."

And in a **Letter addressed to Bacon as Viscount St. Alban**, written sometime after 3rd February 1621 and before December 1621.

"P.S. The most prodigious wit, that ever I knew of my nation, and of this side of the sea, is of your Lordship's name though he be known by another."

William Rawley in his 'Life of The Right Honourable Francis Bacon, Baron of Verulam, Viscount St. Alban'

"His meals were refections of the ear as well as the stomach: … wherein a man might be refreshed in his mind and understanding no less than in his body.

“And I have known some of no mean parts that have professed to make use of their notebooks when they have risen from his table. In which conversations and otherwise, he was no dashing man, as some men are; but ever a countenancer and fosterer of another man’s parts. Neither was he one that would appropriate the speech wholly to himself or delight to out-vie others, but leave a liberty to the co-assessors to take their turns. Wherein he would draw a man on, and allure him to speak upon such a subject as wherein he was peculiarly skilful and would delight to speak: and for himself he contemned no man’s observations, but would light his torch at every man’s candle.”

And to conclude:

In 1641 **Ben Jonson, playwright, editor of Shakespeare’s first folio, friend of Francis Bac**on writes:

“Yet there happened in my time one noble speaker [Francis Bacon, Lord Verulam] 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 pressly, 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 had his judges angry or 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.”

He continues:

“[Bacon] is he who hath filled up all numbers, and performed that in our tongue which may be compared or preferred either to insolent Greece, or haughty Rome. In short, within his view, and about his times, were all the wits born that could honour a language, or help study. Now things daily fall: wits grow downward, and Eloquence grows backward. So that he may be named and stand as the mark and acme of our language.”

What did William Shakespeare’s friends say when he died in 1616? Nothing. Not a word.

God bless you Francis.

My thanks to the work of The Francis Bacon Research Trust, The Francis Bacon Society, Peter and Sarah Dawkins, Nigel Cockburn, and Barry Clarke.

Images of a wonderful celebration. With thanks to Liz Isles Photography















IV.

A Celebration of Sir Francis Bacon - Gray's Inn 21st May 2026

Gray's Inn Toast In Reply

By Jonathan Tod

Master Treasurer, it is an honour and privilege to reply on behalf of the Francis Bacon Society and the Francis Bacon Research Trust. We are all truly delighted to be here to celebrate, with you, the life of the extraordinary polymath, and genius - Sir Francis Bacon. I am delighted that Sally Gibbins, the Principal of the Francis Bacon Society and leading members of the Society are here tonight. Also, the founders of the Francis Bacon Research Trust, Peter and Sarah Dawkins and its main benefactor, the Marquess of Northampton are with us tonight, as is their chairman, Robert Wilson. We have as our joint guest, Jonny Lloyd, the Vicar of St Michael's Church in Gorhambury. It was he who inspired and promoted these Francis Bacon 400 celebrations with the Countess of Verulam for which we thank them from the bottom of our hearts.

Just as the Francis Bacon Society and the Benchers of Gray's Inn were here to celebrate his birth in 1961, so we are here to celebrate his death. From death comes renewal. Just as Lord Kilmour redeemed Francis Bacon's good name in his speech then, so Lord Justice Macfarlane has placed his good name beyond doubt in his speech this evening.

A little talked of aspect of Francis Bacon's greatness was his ability to understand love and human nature which he expressed in both his essays and plays. He was a Master of observation and feeling, deeply believing in people's natural altruistic love for humanity. His teachings are more relevant now than ever. In his 1612 essay he observed that, "Goodness answers to the theological virtue, charity, and admits no excess, but error. The desire of power in excess, caused the angels to fall; the desire of knowledge in excess, caused man to fall: but in charity there is no excess: neither can angel, nor man, come in danger of it. The inclination to goodness is imprinted deeply in the nature of man".

Whilst toasting with great thanks the Master Treasurer and the Benchers, barristers and students of Gray's Inn and their Honourable guests, we would also like to toast 'Goodness', as the natural state of each of us.

Our toast is therefore "Goodness, the Master Treasurer, and all members of Gray's Inn present and past".





V.

A Year in the company of Sir Francis Bacon: ‘Lord of Induction, and of Verulam’…

By Reverend Jonny Lloyd
St Michael’s Church St Albans

There is something rather remarkable about having Sir Francis Bacon as a permanent member of your congregation. It is both a privilege and a responsibility; he is someone that simply cannot be ignored! For me this year, marking the 400th anniversary of Bacon’s death, has brought that privilege into sharp focus. It has been a year of celebration, discovery, scholarship, music, theatre, art, walking and conversation. Above all, it has been a year in which people have come together to think again about a man whose life and ideas continue to challenge and inspire us. I offer here a few reflections on 2026 from the perspective of our little patch of St Albans where Francis Bacon was laid to rest.

One of the pleasures of the year has been the sheer variety of ways in which people have approached Bacon. From a pilgrimage in London, following his footsteps, and a fireside conversation at Gorhambury with Susanna Lipscomb and Jesse Norman, to talks exploring his relationship with Gray’s Inn, his religious world and his connections with ‘the Favourite’ Buckingham, we have been reminded that there is no single way to understand this polymath.

An exhibition at the Cathedral posed a particularly interesting question: was Francis Bacon a man of his time, or a man for all time? Perhaps the truth is that he was both. He was deeply rooted in the political, religious and intellectual world of Tudor and Stuart England, yet his curiosity, his ambition for human knowledge and his vision of what humanity might achieve have a distinctly modern resonance.

As a parish priest, I have been especially interested in the opportunity to explore the religious world in which Bacon lived. His was an age of enormous religious upheaval, and the relationship between faith, authority, knowledge and conscience was far from straightforward. The winding stair is winding indeed. Deborah Spring’s talk on the Bacons and religious change in Tudor England helped us to appreciate the complexities of that world. It is easy to look back and assume that people in the past inhabited a simpler intellectual landscape. They did not. Their questions about truth, belief, power and the nature of human life were as searching as our own.

Here at St Michael’s, we have had the joy of marking the anniversary not simply through lectures and exhibitions, but through worship and the life of the church. A joint Evensong in March, bringing together our own choir with members from Trinity Cambridge and St Albans School, was a particularly lovely occasion. There is something moving about the sound of young and old voices joining together in a building that has witnessed so many centuries of prayer. It reminds us that the Christian tradition is not simply something we inherit, but something we continually make our own. July brought one of the highlights of the year. Our Tudor Fayre filled the church and its surroundings with life and activity.

The music of the anniversary has also been a gift. The Sixteen's concert of music and readings associated with Bacon was simply outstanding. Our choir's journey to Paris just this month,

recalling Bacon's own time there in the service of Elizabeth, extended that sense of discovery beyond St Albans and reminded us of the international reach of his life and influence.

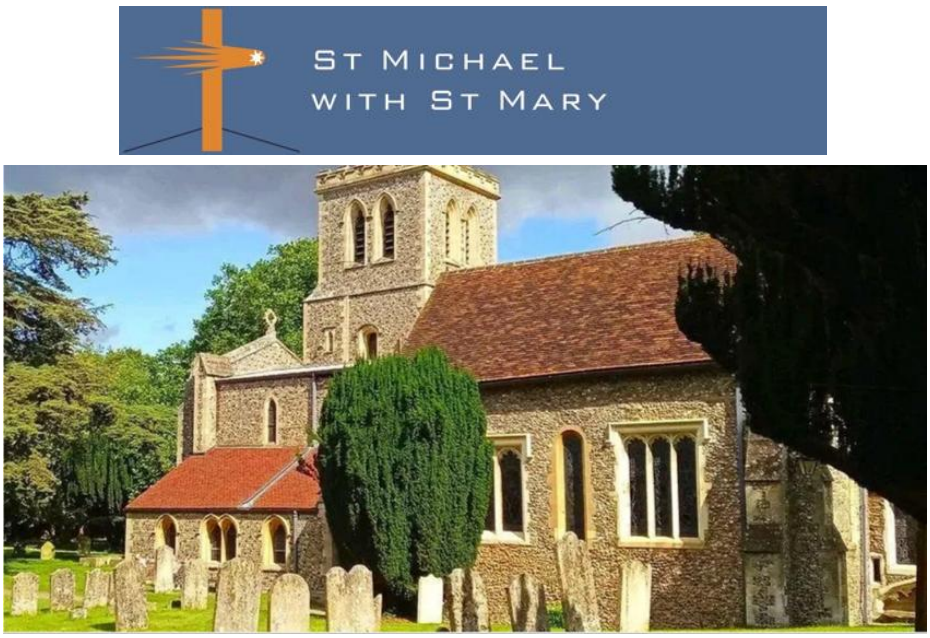
There have been other moments of great imagination, too. *The Winding Stair*, a new play created by OVO for Bacon 400, brought his story to the stage, while Matt and Rhian Smith's film installation, *Towards Nowhere*, funded generously by the Arts Council, draws on Bacon's *New Atlantis* to ask what utopia might mean in our own time. It is striking that a work written four centuries ago can still prompt us to think about the kind of world we wish to inhabit. Bacon's conviction that knowledge should open new possibilities for humanity remains a powerful challenge.

I am also increasingly aware that understanding Francis Bacon is a lifelong task. Peter Dawkins and Mark Rylance gave us an evening of challenge and delight this year, reviewing the role Bacon may have played in the Shakespearean writings that have shaped so much of our common culture as English speakers. We could have stayed for hours learning at their feet. This is to say, I suppose, that no anniversary, however carefully planned, could possibly settle all the questions he leaves us with.

And that is perhaps why this year has been so wonderful. It has not attempted to provide a definitive account of Bacon, or to put him neatly into a box. Instead, it has opened doors. It has brought together people who have spent years studying him and people who have only just begun to discover him. It has given our community a reason to look again at someone whose presence is so familiar that we might otherwise take it for granted.

As the Bacon 400 celebrations draw to a close, I want to offer my heartfelt thanks to everyone who has made this year possible. This Society, Sally, and all your support have been remarkable. Thanks too to the other organisers, speakers, artists, musicians, performers, scholars, volunteers and all those who have come along. It has been a tremendous privilege for St Michael's to play its part in this year's programme.

Bacon's 400th anniversary may be ending, but our relationship with him is not. He remains here, part of the history and identity of this parish, and an invitation to future generations to be curious, to question, to learn and to think deeply about the world. I just wish I could see what celebrations are planned when another 400 years rolls around!







Sir Mark Rylance joins celebrations of St Albans' most famous Tudor resident







A sell-out audience in St Michael's Church, on the edge of the Gorhambury Estate, welcomed one of the UK's greatest actors, Sir Mark Rylance, Academy Award-winner and renowned Shakespeare interpreter, exactly 400 years to the day of Sir Francis Bacon's death.

He was joined by distinguished Bacon scholar Peter Dawkins one of a series of this year's BACON400 events to celebrate the life of Francis Bacon, Viscount St Albans who lived at Gorhambury and is buried at St Michael's.

Sir Mark Rylance is celebrated both for his transformative stage performances and for roles that have reached a global audience, including Bridge of Spies, Wolf Hall, and numerous Shakespearean productions.

Beyond acting, he has a deep interest in Francis Bacon, exploring his intellectual brilliance, his vision for the modern world, and the provocative question of whether he may have been the true author behind Shakespeare's plays.

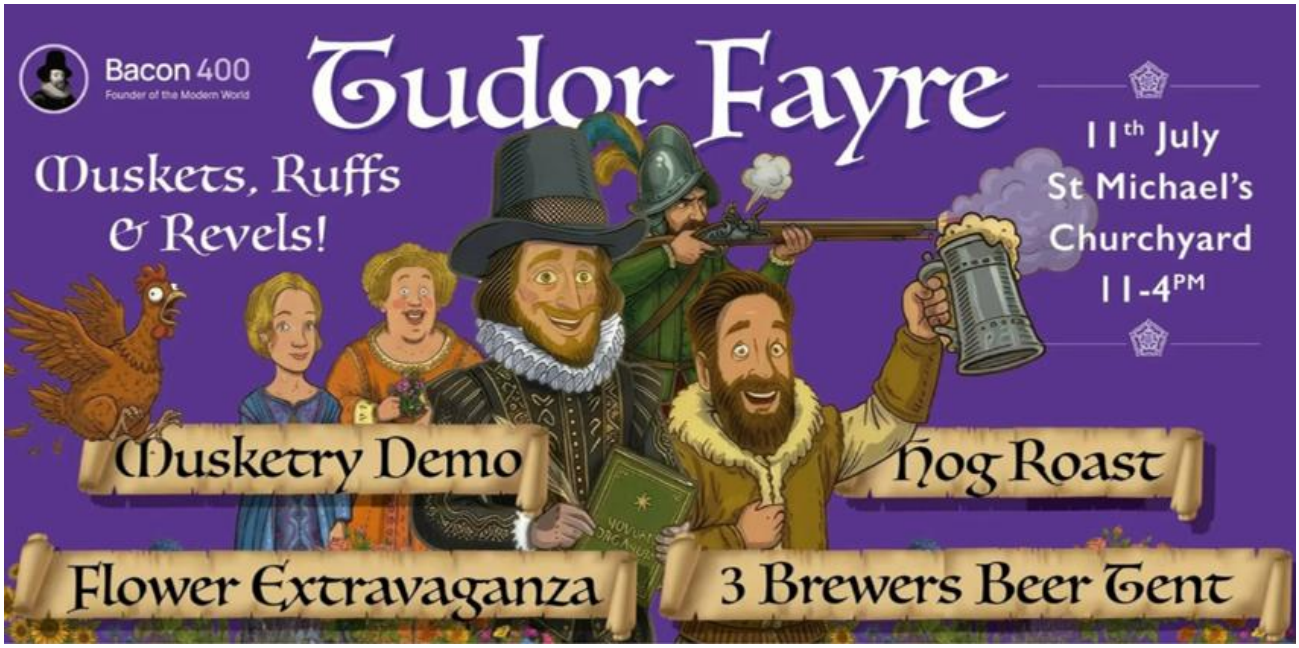
Rylance wowed the audience with his characteristic passion for storytelling, making complex ideas accessible and engaging.

Reverend Jonathan Lloyd, who hosted the evening, said: "In St Albans we're surrounded by so much history it's easy to stop noticing it, but Mark and Peter brought Sir Francis Bacon so much to life for us it felt like he was in the room! Thanks to them and everyone involved in this 400th anniversary year where we remember St Albans' most famous Tudor."

Deputy Lieutenant Annie Brewster also attended the event and said: "It was an enormous honour to meet Sir Mark Rylance and Peter Dawkins and to learn quite how ground-breaking this 17th century St Albanian had been in the world. I did chuckle when Sir Mark reminded us that the home of William Shakespeare, Stratford-upon-Avon, is never mentioned in any of his plays yet St Albans, Bacon's stomping ground, pops up nearly 20 times!"

For a full programme of BACON400 including exhibitions currently running in St Albans Museum & Gallery and St Albans Cathedral plus various lectures, walks, concerts and fayres visit www.Bacon400.com




Bacon 400
Founder of the Modern World
Tudor Fayre
Muskets, Ruffs & Revels!
11th July
St Michael's Churchyard
11-4PM
Musketry Demo
Hog Roast
Flower Extravaganza
3 Brewers Beer Tent

VI.

Portraits From Life:
A brief survey of the contemporary portraits of Sir Francis Bacon

By E J Roberts

I am most grateful to Sally Gibbins and the Francis Bacon Society for this opportunity to revise and update the initial study I made five years ago of portraits of Francis Bacon which are purported to have been produced before 1626. Originally published on the SirBacon.org website as a gallery of fourteen portraits, this new version has been augmented by the inclusion of two additional paintings. One of these is the small but historically significant picture owned by the Francis Bacon Society which had its public debut earlier this year at Gray's Inn, where it remains on extended loan.

The other contemporary painting that has been added to the gallery is a little-known alternative version of the Society's portrait. It resides in the private collection of one of England's great houses and was last exhibited in public exactly one hundred years ago.

Even to the untrained eye, the similarities between these two small portraits of Sir Francis are immediately evident, suggesting that they were painted around the same time in the same artist's studio. Traditionally, both portraits have been attributed to the studio of Paul van Somer, however, the National Portrait Gallery no longer supports this view, so a definitive attribution is currently impossible.

The other major change to the original *Portraits from Life* gallery is the substitution of the final image – the engraving by Marshall c. 1640, with the larger-than-life-size Bacon monument in St Michael's Church, St Albans. Strictly speaking, the near-contemporary Marshall engraving should not have been included in the original survey. By replacing it with the monumental statue in St Michael's Church, which can be described as a contemporary work since it must have been based on drawings made while Bacon was still alive, this discrepancy has been removed.

The only other changes are to the text that accompanies each image. Any opinions about the portraits in this collection are my own and are not necessarily endorsed by the Francis Bacon Society.



Exhibit 1

Unattributed and unverified portrait of Francis at about eighteen months old

Untitled and undated: c.1562? [yet to be confirmed by tree-ring analysis of the timber supports]
Artist: unknown
Location: Gorhambury Estate, St Albans, Hertfordshire
Medium: oil on panel
Dimensions: unknown
Provenance: property of the Grimston family
Image credit: unknown

Was this remarkable Elizabethan portrait of a baby boy once part of the original art collection accumulated by Sir Nicholas Bacon and added to by Sir Francis himself? Was it transferred from Old Gorhambury House by the Grimston family in the 1770s to their newly built Neo-Palladian mansion a short distance away in Gorhambury Park? Does any evidence still remain in the Gorhambury Estate archives pertaining to its provenance which could identify the sitter as Francis Bacon?

To date, the only digital images available online of this highly significant painting are poor in quality and lack detail. A high-resolution image would reveal much about the artist's technique, as well as key details, such as the two rectangular gold pendants, one of which obscures the other. The only author to venture a theory about these pendants is Peter Dawkins in his book, *Dedication to the Light* (1984).

The composition and iconography of the portrait are exceptional in that the child is shown in a saintly attitude, with one hand on his heart, the other holding an apple, signifying knowledge. This implicit balance between heart and mind is reinforced by the depiction of the boy as *present*, his inquisitive gaze focussed on something just outside the frame.

Although the subject is traditionally identified as Francis Bacon, three alternative versions of the painting exist in several major art collections, while two other copies remain in private hands. For a fuller discussion of the problems surrounding the attribution and dating of this portrait, please see: *Portrait of an Infant Holding an Apple*, Gorhambury House, Herts. A preliminary enquiry into its authenticity as a genuine portrait of Francis Bacon.



Exhibit 2

Unattributed and unverified portrait bust of Francis as a preadolescent

Undated: 1566-73?
Artist: unknown
Location: Gorhambury Estate, St Albans, Hertfordshire
Medium: polychrome terracotta
Dimensions: unknown
Provenance: property of the Grimston family
Image credit: unknown

Traditionally, the identity of the young boy, so expertly modelled in this lifelike, four hundred and sixty-year-old terracotta bust, has been ascribed to Francis. It has been variously dated from the second half of the 1560s or early-70s just before he went to Trinity College, Cambridge c. 1573. One of three painted ceramic busts by the same anonymous sculptor, the other two figures representing Sir Nicholas and Lady Bacon, it is surely everything one could hope for in terms of a likeness of the boy-genius who became Lord Chancellor of England.

Since the 1960s, an alternative interpretation has been proposed which claims that the boy is Francis's older brother, Anthony. This view is based on Sir Roy Strong's estimated dating of the style of clothing depicted in the two adult busts, said to have been fashionable in the mid-1560s when Francis was only four or five years old. Peter Dawkins supports this view, claiming that Francis's absence from the family group portrait supports the theory that he was the secretly adopted child of Elizabeth I and Robert Dudley.

Seen from a different perspective, the theory that Francis was the unofficial Prince of Wales in hiding, as many authors have proposed over the last two hundred and fifty years, might equally be used to support the claim that the terracotta boy is Francis. What better way to show Queen Elizabeth, on her first visit to Gorhambury House in 1572, that her child was loved and under the protection and guidance of her most trusted courtier, her Lord Keeper, Sir Nicholas Bacon and her faithful Lady-in-Waiting, the highly educated Lady Anne Bacon?

The problems with the dating and the identification of the subject of this exceptional Elizabethan three-dimensional portrait of a young boy are further discussed in *The Terracotta Bust of a Boy at Gorhambury House*.



Exhibit 3

Attributed portrait miniature of Francis at the age of seventeen
Date: 1578

Artist: Nicholas Hilliard (1547-1619)
Location: National Portrait Gallery, London
Media: watercolour on vellum mounted on card
Dimensions: 6 cm x 4.7 cm
Inscription: *Si tabula daretur digna animum mallem*. [If one could but paint his mind]
Provenance: French Royal Collection (c. 1578-c. 1799); John Edwards, John Adair Hawkins, Lord Philip Currie; Manners family, the Dukes of Rutland, Belvoir Castle (1903-c.2003); National Portrait Gallery (2006-present)
Image credit: Alamy Stock Photo

A decade or more before Nicholas Hilliard became the most significant portraitist at the court of Queen Elizabeth I, in 1576 he was dispatched to Paris on the orders of Her Majesty to paint a likeness of one of her suitors, François, Duke of Anjou and Alençon, the youngest son of King Henry II of France. Hilliard was to join the retinue of Elizabeth's ambassador to France, Sir Amyas Paulet, which included fifteen-year-old Francis Bacon, who had been instructed by the queen to act as an attaché under Sir Amyas's guidance, following his studies at Cambridge.

Since its acquisition in 2006 by the National Portrait Gallery, this intriguing private portrait of Francis in his formative years has been widely circulated online and in book publications, making it one of his best-known contemporary portraits. Mystery, however, still surrounds the miniature. How did it come to be in the French Royal Collection for well over two centuries, only reaching England in the early-nineteenth century? Who was it painted for? Was it a forget-me-not given to Marguerite de Valois, Queen of Navarre, who is said to have taken a shine to the brilliant young English courtier? It may have been a parting gift, for in August, 1578, Marguerite left Paris by royal consent and travelled with her mother, Catherine de Medici, to the kingdom of Navarre to be reunited with her husband, Henry III of Navarre, later to become Henry IV of France.

Hilliard's biographer, Karen Hearn, states: *The miniatures Hilliard painted in the 1570s, initially still circular but subsequently oval in shape following his return from France* [in late-1578], *are of exceptional refinement*. How fortunate that this fragile, private portrait of Francis, by one of the great miniaturists or limners of the Elizabethan and early Jacobean eras, survived the French Revolution and is now preserved in the UK's national collection.



Exhibit 4

Attributed portrait of Francis at the age of forty-nine

Date: c.1610
Artist: William Larkin (c.1582-1619)
Location: private collection
Medium: oil on canvas
Dimensions: 124 cm x 100 cm
Provenance: unknown
Image credit: Bridgeman Images

Francis is depicted here in 1610, three years after he was appointed to the position of Solicitor General, and three years before he became James I's Attorney General in 1613. His eighty-two-year-old mother, Lady Anne Bacon, died in August that year, giving him full legal possession of the Bacon family estate of Gorhambury just outside St Albans.

Bacon's choice of artist for his first formal portrait was William Larkin, who was then in his late twenties. He had not yet secured his reputation as the foremost English-born portrait painter of members of the aristocracy and landed gentry during the reign of James I. Larkin's portrait of Francis is an early example of his use of drapery as a framing devise, a feature he would go on to develop as a hallmark of his style. All of Larkin's extant portraits have in common certain anatomical problems, especially his subjects' hands which are impossibly slender. His figures are meticulously posed and static, and yet, his portraits have panache.

This is one of the few portraits we have of Francis that was incontrovertibly painted from the life. What we see in Larkin's portrait is the record of how Bacon chose to pose for posterity – serious, yet relaxed; still, yet thoughtful; open-faced, yet full of secrets. Larkin's Bacon is an inscrutable enigma and reminds us of Hilliard's inscription in gold ink around the edge of his miniature of Francis, painted thirty-two years earlier: if I could but paint [or read!] his mind. Sir Roy Strong stated in 1969 that, long ago, this painting was cut down from a full-length portrait to three-quarter-length. If this was the case it was not a major tragedy, since it remains not only one of Larkin's most insightful portraits, but also a reliable impression of how Francis looked as a middle-aged man. As such, it is priceless.

Larkin's works are the most glorious example of the Tudor/Jacobean portrait, and they encapsulate both the pinnacle and the end of an era – although they also contain hints of what is soon to come. (B. Barrington, Apollo Magazine, 9 May, 2019)



Exhibit 5

Attributed engraving of Francis at the age of fifty-six

Date: 1617
Artist: Simon van de Passe (1595-1647) after William Larkin (1580-1619)
Location: Royal Collection
Medium: engraving
Dimensions: 18 cm x 11.2 cm (page size)
Image credit: Alamy Stock Photo

This much copied and widely circulated image of Francis was originally engraved in 1617 to commemorate his rise to the high office of Lord Keeper of the Great Seal of England in March that year. The following year, it was reproduced in the Delabere and Fife copies of Holland's *Baziliologia – a Booke of Kings*. It is the only contemporary engraving we have of him, if we discount the modified copy that was produced when Francis became James I's Lord Chancellor.

It is not often noted that the figure in this famous engraving is derived from William Larkin's original portrait of Bacon, as can be seen from the features of the face and the angle of the body. Hence, it is unlikely that van de Passe's engraving was drawn from life.
See also page two of Peter Dawkins' study.



Exhibit 6

Attributed portrait of Francis at the age of fifty-seven

Date: 1618
Artist: William Larkin (c.1582-1619)
Location: Trinity College, University of Cambridge
Medium: oil on panel
Dimensions: 113 cm x 83 cm
Provenance: gift of Peter Burrell, 1751
Image credit: Alamy Stock Photo

On January 4, 1618, James I appointed Francis Bacon as his new Lord Chancellor. This promotion necessitated a new portrait showing him wearing his ceremonial black and gold-embroidered chancellor's robe. [Thirty years earlier, Nicholas Hilliard had portrayed the then Lord Chancellor, Sir Christopher Hatton, wearing a similar fur-trimmed black and gold robe.]

Expeditiously, Francis ordered a second portrait from William Larkin based on the original painting that the artist produced in 1610. In this revised version, Larkin eliminated the curtains behind the subject as well as any other accoutrements, leaving the *stage* completely empty except for Francis's illuminated presence.

The result was the most tonally dramatic of all of Francis's contemporary portraits, and is surely the blackest picture that Larkin ever painted. The fact that the face is identical in both Larkin portraits strongly suggests that the original 1610 drawings were re-used [i.e.traced] seven years later.



Exhibit 7

Unattributed portrait of Francis in his late fifties

Date: 1618-21?
Artist: unknown
Location: private collection, formerly at Gainsborough Old Hall
Medium: oil on canvas
Dimensions: 95 cm x 76 cm
Provenance: unknown
Image credit: Alamy Stock Photo

Until recently, this superb painting was on loan from an important private collection to Gainsborough Old Hall in Lincolnshire. Although it appears to have some minor damage, this is perhaps the most accomplished of all the portraits we have of Sir Francis Bacon. Art historians have yet to identify the artist who painted it. Moreover, Art UK, Alamy and Wikimedia all assert that it dates from c.1590, which is clearly impossible. Francis is wearing the robe of the Lord High Chancellor while holding the burse of the Great Seal of England* in his left hand, so the picture must date from between 1618-21, if it is indeed contemporary.

Variations of the same pose and composition of this painting recur in a number of other portraits of Francis, traditionally attributed to the studio of Paul van Somer and dated to around the same time. However, in this picture the artist has captured a more realistic and intimate presence of the sitter, which suggests that it may have been painted directly from the life. Note the pale blue arteries of the left hand, the anatomy of which is correct for once, and masterfully painted. The same may be said with regards to Francis's face, which is so convincingly rendered.

*If the design of the burse in this painting is compared with those depicted in the two large portraits of Francis at Gorhambury House, we can see that it is very similar, unlike the burse in the Royal Society's portrait which is different.



Exhibit 8

Unattributed portrait of Francis in his late fifties

Date: 1618?
Artist: traditionally attributed to the Studio of Paul van Somer (c. 1577-1621)
Location: Gorhambury Estate, St Albans, Hertfordshire
Medium: oil on canvas
Dimensions: 79 in x 50 in / 2007 mm x 1270 mm (approx.)
Provenance: Thomas Meautys from 1626, Anne Bacon Meautys from 1649, Grimston family since 1652
Image credit: Alamy Stock Photo

This is perhaps the most famous of Francis's portraits and the only full-length painting of him that we have. If we compare this picture with Larkin's second portrait of Francis, possibly painted earlier that same year, the difference is immediately striking. Though powerful as a psychological study, by placing his subject in an empty abstract space, Larkin's portrait intrigues more than impresses the eye. This might partly explain why Francis chose to have his portrait taken again by a different artist, one who could convey the power and status of his high office and close proximity to the king as his most senior legal adviser.

Francis's elevation from Lord Keeper [1617] to Lord Chancellor [1618] coincided with the arrival in London and meteoric rise of the accomplished Flemish artist, Paul van Somer. He soon became the preferred portraitist of Queen Anne of Denmark, producing two impressive full-length portraits of her and two of her husband James I, also full-length, during his first year in England. This royal patronage opened the door to commissions from senior members of the court and the aristocracy. Francis Bacon may have been one of the first senior courtiers to commission a portrait from van Somer. A record of payment was found after Francis's death that proves that on September 18, 1618, he paid the large sum of thirty-three pounds to an unnamed artist for his portrait. Paul van Somer typically charged between twenty-five and thirty pounds for a full-length portrait. Given the sumptuous detail and magnificence of the full-length portrait of Francis, the amount paid by him is in accord with van Somer's set fees for other *in-great* portraits.

The full-length, oil-on-canvas painting of Francis at Gorhambury House is one of at least six other extant portraits of the Lord Chancellor that conform to the same compositional format. Referred to as Pattern B,* these smaller portraits of Francis appear to have been based on the same original drawings. The traditional attribution of these Pattern B portraits to the studio of Paul van Somer was contested by the National Portrait Gallery in the late-1960s, leaving them

all in a state of academic limbo in terms of who they were painted by and when. Unfortunately, convincing evidence for this sudden rejection of the time-honoured attribution of these obviously related portraits to van Somer's studio has been pending from the NPG for the last five and a half decades.

* Pattern A alludes to the two portraits by William Larkin.



Exhibit 9

Unattributed portrait of Francis in his late fifties

Date: 1618?
Artist: traditionally attributed to the studio of Paul van Somer (c. 1577-1621)
Location: Gorhambury Estate, St Albans, Hertfordshire
Medium: oil on canvas.
Dimensions: 167.6 cm x 91.4 cm 5.5 ft. x 3.5 ft. (approx.)
Provenance: Thomas Meautys from 1626, Anne Bacon Meautys from 1649, Grimston family since 1652

Image credit: Bridgeman Images

There is little doubt that this beautifully preserved portrait originally hung in Old Gorhambury House for over 150 years, before being transferred to New Gorhambury House, where it has remained for the last 250 years. The same is true of the full-length version, possibly painted in the same year by Paul van Somer, which has also always remained part of the Gorhambury Estate.

Whereas the full-length painting is a tour de force of official portraiture befitting a Lord High Chancellor, this picture is smaller, less formal and not as intimidating. The somewhat care-worn, yet benign face of the subject is shown for the first and only time without a hat, which has been placed on the table beside the burse of the Great Seal. An almost exact copy of this portrait, in which Francis *is* wearing his hat, resides at Chequers Court, and there is another early version in the art collection of Gray's Inn. If, as Sir Roy Strong claimed in the NPG Catalogue in 1969, this magnificent portrait was created posthumously, why would Francis be represented so informally without his hat? And, why has this picture been preserved by the Grimston family among the portraits transferred from Old Gorhambury House if it is not an authentic contemporary portrait of the great statesman-philosopher?

Hopefully, in the near future, scientific research will be conducted on these two key portraits of Francis, Viscount St Alban, to establish, once and for all, if they date from around the time of his investiture as chancellor in 1618.



Exhibit 10

Attributed portrait of Francis in his late fifties

Date: 1618-21
Artist: studio of Paul van Somer (c. 1577-1621)
Location: Royal Society, London
Medium: oil on oak panel
Dimensions: 112 cm x 85 cm
Provenance: Folkes Collection, bequeathed to the Royal Society, 1754
Image credit: source unknown

Over fifty years ago, the National Portrait Gallery's catalogue of *Tudor and Jacobean Portraits* attributed this painting to Abraham van Blyenberch who, like Paul van Somer, was working in London between 1617-20. They also claimed that this painting was the *fount* of the other Pattern B portraits of Francis Bacon. That is, that it was painted *before* the two Gorhambury portraits. These claims have never been justified and are contradicted by the Royal Society, who maintain the traditional attribution of the portrait to the studio of Paul van Somer, dating it to ca. 1617-20.

Unlike the two portraits of Francis at Gorhambury which were painted on canvas, the Royal Society's version was painted on oak panels. Likewise, the design of the burse of the Great Seal of England is not the same as depicted in the Gorhambury paintings. Despite these differences, apart from the letter* Francis is holding in his left hand, the composition is the same, suggesting the use of pouncing, or tracing, from the original drawings.

Dendrochronological analysis or tree ring dating could go a long way towards eliminating such questions as: Was the Royal Society's portrait painted during Francis's lifetime? Does it pre-date or post-date the two Gorhambury portraits of Francis? Why is the seal burse different to those seen in the Gorhambury portraits? In the meantime, this portrait of Francis is categorically attributed to the studio of Paul van Somer by its owners, the Royal Society, London.

*The letter is simply inscribed: *To the Honourable Francis Lord Verulam, Lord Chancellor of England.*



Exhibit 11

Unattributed portrait of Francis in his late fifties

Date: 1618-21
Artist: traditionally attributed to the studio of Paul van Somer (c. 1576-1621)
Location: private collection
Medium: oil on panel
Dimensions: 22.5 in x 16.5 in / 57.15 cm x 41.91 cm
Provenance: property of descendants of Sir Nicholas Bacon (1510-79)
Image credit: Angela Sharp / the Francis Bacon Society

This small head and shoulders portrait is virtually unknown to the general public, having been exhibited only once in 1926 at the Burlington Fine Arts Club in London as part of their *Exhibition of Late-Elizabethan Art in Conjunction with the Tercentenary of Francis Bacon*. It is one of four small Pattern B copies, two of which were last documented in the 1920s and are currently in unknown private hands. [Singh, *Portraits in Norfolk Houses*] They were all painted on panels cut to similar dimensions, and apparently based on the same original master drawing. By implication, they may have been produced in the same artist's studio sometime during Francis's chancellorship [1618-21].

In 2025, the Francis Bacon Society commissioned professional photographer, Angela Sharp, to document this portrait in situ inside the stately home where it permanently resides. Since the painting had to be photographed under protective glass, the colours do not appear as bright as they really are. The diminutive painting, which is less than two feet in height, is distinguished by its solid red background, as opposed to the red drapery seen in most of the Pattern B portraits of Francis. The fine detail of the folded white ruff and gold-embroidered chancellor's gown are superbly painted, and indicate that the painting is almost certainly from the studio of a Flemish master, such as Paul van Somer.



Exhibit 12

Unattributed portrait of Francis in his late fifties

Date: 1618-21
Artist: traditionally attributed to the studio of Paul van Somer (c. 1576-1621)
Location: currently on extended loan to Gray's Inn
Medium: oil on panel
Dimensions: 23 1/4 in. x 18 in. / 58.8 cm. x 45.7 cm.
Provenance: passed down through several branches of the extended Bacon family [Shrubland Old Hall, Moor Park, Spixworth Hall], William M Safford, Harry Isaac Jarmon, Ella Horsey, Francis Bacon Society
Image credit: Plowden & Smith, who were responsible for the painting's repair and restoration in 2025.

This portrait was bequeathed to The Francis Bacon Society in 1984 from the estate of Ella Maud Horsey (1885-1982), a longtime member of the Society. She discovered the painting in 1949 hanging amongst some other old portraits in a photography and art shop in Bury St Edmunds, Suffolk. Having purchased the painting, Ella had it photographed and made an appointment to see the Assistant Keeper at the National Portrait Gallery in London to find out more about the painting. She was told that the portrait was probably by van Somer, and that they had lost track of it after it was sold at auction in 1912 as part of the contents of Spixworth Hall in Norfolk. By a strange coincidence, unbeknownst to Ella, the man who had purchased the painting was William M. Safford, antiquarian and Secretary of the Bacon Society, as it was then known. When Safford died in the late-1940s the owner of the photography shop in Bury purchased the painting as part of his deceased estate, hence it came into Ella's possession.

It is not known how long the Society's portrait of Bacon remained at Spixworth Hall, home of the Bacon Longe family, prior to the twentieth century. Its previous owner was probably Basil Bacon (1725-1775), of Moor Park in Sussex, who presumably bequeathed it to his youngest brother, Nicholas Bacon (c. 1732-1795). It came to Moor Park from Coddenham Vicarage in Suffolk. The village of Coddenham was part of the Shrubland Estate, owned by the descendants of Francis's step-brother, Sir Edward Bacon (1548-1618), for whom the portrait may have been originally intended. However, Edward died in 1618, which suggests that Francis may have given the portrait to his sister-in-law, Edward's widow, Lady Helen of Shrubland Hall. Perhaps it is not by chance that the previous portrait is so similar to the Francis Bacon Society's painting. Hypothetically, they were both commissioned at the same time from the same London studio. Both are painted on timber panels cut to the same size and their identical compositions are clearly based on the same pattern [Extracted from *The Portraits of Sir Francis Bacon* Exhibit 8]



Exhibit 13

Unattributed portrait of Francis in his late fifties

Date:1620-22
Artist: unknown, after studio of Paul van Somer (c. 1576-1621)
Location: Lazienki Palace, Royal Baths Museum, Warsaw, Poland
Medium: oil on panel
Dimensions: 91 cm. x 74.5 cm. / 35.8 in. x 29.3 in.
Provenance: purchased in London c. 1791 by Prince Michał Poniatowski, gifted to King Stanislaus Augustus of Poland; transferred to Lazienki Palace, Warsaw 1795
Image credit: Alamy Stock Photo

This striking, four-hundred-year-old painting is the only one of Francis's contemporary portraits that has been subjected to scientific analysis. In 2014, dendrochronological dating conducted by Tomasz Ważny revealed that it was painted around 1621, the year that Paul van Somer died in London. The Flemish painter, Abraham van Blyenberch (c. 1575-1624) who was in London between 1617-22, is the alternative unconfirmed attribution proposed by the National Portrait Gallery in 1969. The provenance of the painting is equally obscure. Prior to the early-1790s, when the portrait was purchased in London by Prince Michał Poniatowski from art dealers, Noel Desenfans and Francis Bourgeois, there are no accessible records of the painting's whereabouts. However, since 1795 when it was entered into the royal collection of King Stanisław August of Poland, the portrait has been well preserved in the Lazienki Palace in Warsaw.

The anonymous artist made several decisive changes which distinguish this version from other Pattern B portraits of Francis. Immediately obvious is the substitution of red drapery with a plain, dark red background which highlights the subject very effectively. Although it is based on the same pattern as the two Gorhambury portraits, as well as the van Somer portrait owned by the Royal Society, the composition in this copy has been reframed so as to eliminate the hands, the table and any evidence of the Lord Chancellor's regalia. The focus in this version is exclusively fixed on Francis's features and the finery of his robe of office. It is also worth noting that the style of ruff in this anonymous copy is the same as we see in both of the large canvases in the Gorhambury Estate collection, but different to the folded ruff depicted in the Royal Society's portrait. This detail supports the view that the Polish portrait of Francis may not have been directly derived from the Society's picture. It is unlikely that we shall ever know if Francis commissioned this version of his other portraits. All that we can be sure of is that it was painted around 1621, just before his impeachment by parliament in March that year.



Exhibit 14

Unattributed contemporary portrait of Francis in his late fifties

Date: c. 1621-22
Artist: unknown, after studio of Paul van Somer (c. 1576-1621)
Location: Dulwich Picture Gallery
Medium: oil on canvas
Dimensions: 61 cm x 47 cm / 24 in x 18.5 in
Provenance: originally given by Francis Bacon, c.1622, to the Andrew family of Wandsworth, to whom he was related by marriage; passed by descent to John Acworth; bequeathed to Marian Sedgwick; her cousin, Admiral Love inherited it; donated to the Dulwich Picture Gallery by Miss Love (sister) in 1873
Image credit: Alamy Stock Photo

When this small portrait of Francis was acquired by the Dulwich Picture Gallery in London in 1873, it came with a detailed provenance in the form of a note attached to the back of the painting, written by its former owners. The note tells the otherwise unknown story of the time when Francis was forbidden to enter the verge of London, between May 1621–March 1622, as part of his punishment by parliament for supposedly accepting bribes. In spite of his temporary banishment, Francis presumably had business in London that he needed to attend to, so he risked capture and incarceration and clandestinely entered the city verge. During this secret mission, he sought refuge from a family who lived in Wandsworth, South London, to whom he was related by his marriage to Alice Barnham in 1606. They hid Francis in their home for an unspecified length of time, enabling him to evade the king's authorities. In gratitude, Francis gave this portrait to the Andrew family, together with a pedigree, or ancestral chart on illuminated vellum, representing the various lines of descent of the extended Bacon family. The DPG has yet to confirm whether they still possess this precious document among their vast collections.

Although the Dulwich portrait was painted on canvas rather than on oak panels, it conforms to the same composition as all the other Pattern B portraits of Francis. Its dimensions are very similar to portraits 11 and 12 – around two feet in height. The detailing of the chancellor's robe and lace ruff are clearly expertly handled, as in the Francis Bacon Society's picture and its privately-owned *twin* [exhibit 11]. The only difference is that, here, Francis is smiling. None of Francis's other portraits betray much in terms of emotion, yet he seems happy in the Dulwich Gallery's picture of him.

Could it be that Francis commissioned an artist to retouch the face of a spare Pattern B copy, in order to make it seem more friendly? This theory, that the portrait has been altered as a gesture of gratitude to the family who hid him in their home, despite his banishment from London's royal verge, could be easily tested. X-radiography would be able to penetrate surface layers of paint to reveal any changes made to the original portrait.



Exhibit 15

Unattributed contemporary portrait of Francis possibly in his early sixties

Date: 1618-26
Artist: unknown (English School?
Location: Hardwick Hall, Derbyshire (National Trust Collections)
Medium: oil on canvas
Dimensions: 21 ¾ in x 17 ¾ in / 55.2 cm x 45.1 cm
Provenance: From 1786-1959, property of Hardwick Hall; in 1959 Hardwick Hall and its contents were accepted by HM Treasury in part payment of death duties and transferred to the National Trust
Image credit: Hardwick Hall, Derbyshire / National Trust Photographic Library / Bridgeman Images

This mysterious portrait of Francis appears to have been painted by a native-born English artist who lacked the refined technical skills of Flemish masters, such as Paul van Somer. It could be an amateurish copy of the second William Larkin portrait of Francis, painted in early-1618 [exhibit 6]. However, the black robe that Francis is wearing does not resemble his elaborately embroidered chancellor's robe. The style of ruff is also different. It may be that this picture was painted after Francis willingly sacrificed his political career in 1621 in order to protect the king and his former friend and protégée, George Villiers, 1st Lord Buckingham (1592-1628) from scandal.



Exhibit 16

Unattributed sculpture of Francis in his mid-sixties, possibly based on contemporary sketches

Date: c. 1626-1630?
Artist: unknown
Location: St Michael's Church, St. Albans, Hertfordshire
Medium: Sicilian marble
Dimensions: larger than life
Image credit: unknown

It is hard to imagine a more fitting funerary effigy for Francis Bacon, who devoted his life to thought and reason with such assiduity, than the marble monument in St Michael's Church, St Albans. Roughly two hundred and fifty years before Auguste Rodin conceived his heroic bronze statue of *The Thinker,* the anonymous sculptor of Bacon's monument epitomised the same subject of a philosopher at work with a degree of naturalism exceptional, if not unique, for its time.

Yet, Francis's life-like final portrait in stone is a complete enigma. All that is known about it is encapsulated in the carved inscriptions beneath the figure. To date, no archival records have surfaced that can explain its existence: who sculpted it; when it was installed; how it was conceived.

To my knowledge, no other monumental funerary sculpture from the Tudor or Jacobean eras displays the deceased sitting in a chair with eyes wide open, lost in thought. With few exceptions, traditional English tomb sculptures are either recumbent, semi-reclining or kneeling – never sitting comfortably in a chair, depicted not in a state of eternal slumber, but awake.

Somewhat shockingly, the subject has also been stripped of all the traditional symbols of church and state. There is no family coat of arms, or heraldic elements of any kind. *Momento mori* – reminders of death, such as skulls, hourglasses and scythes – are absent. Also missing are signs of resurrection, of hope in eternal life after death, typically represented by laurel wreaths, winged cherubs and pomegranates. Likewise, there are no symbols of cosmic power, such as pyramids, obelisks and armillary spheres. Instead, we are given only the image of the man himself, exactly as he was frequently seen in life by those closest to him. By any definition, this is a secular work, one that embodies the human potential and quest for self-realisation. In

this sense, the Bacon memorial monument in St Michael's Church is a peculiar art history anomaly, one far ahead of its time in terms of its conception.

Like several other Baconian authors, I was convinced that Bacon's not-so-famous monument was the work of perhaps the greatest English sculptor of the Jacobean and Caroline periods, Nicholas Stone the Elder (c.1586-1647). An argument in favour of this attribution was put forward in my survey of the *Portraits of Sir Francis Bacon* [Francis Bacon Society, 2026]. This tentative conclusion was based on research into Stone's close connections with the extended Bacon family, as well as on the uniqueness of the pose and the realism of the carving. However, as a mere amateur researcher of seventeenth-century English tomb sculpture, I needed an expert opinion. I decided to contact one of the leading scholars in the field of English funerary monuments of the sixteenth and seventeenth centuries, Dr Adam White. His *Biographical Dictionary of London Tomb Sculptors c.1560 – c.1660* remains a standard reference work for art historians around the world. Although officially retired, Dr White has been researching the work of Nicholas Stone for many years. The only mention of the St Michael's monument in his dictionary excludes it as being a work by Stone.

Generously, Dr White replied promptly to my initial enquiry: *The Public Statues and Sculpture Association has passed to me your enquiry about the authorship of Francis Bacon's monument in St Albans. That is indeed a puzzle. It was certainly made by a London sculptor of some talent and, as you point out, Bacon himself must have had a hand in its highly original design.*

At the same time, he remained sceptical of the suggestion that the statue of Bacon might be an overlooked work by Nicholas Stone himself:

"However, as you also point out, it is not mentioned in either of the main documents relating to Nicholas Stone's life and work, his Notebook and Account Book in the Soane Museum. This must give pause for thought. Although neither of these gives a complete account of Stone's work, the Notebook which seems to have been compiled retrospectively, towards the end of Stone's life forms a kind of autobiography and it is highly unlikely that he would have failed to mention a monument to such a famous man if he had been responsible for it."

Interestingly, he added: "***Stone had around him a group of very talented sculptors some of whom worked as his assistants while also doing work on their own account and I think it's quite possible that the monument was the work of one of these."***

To shed more light on the matter, Adam requested better photographic documentation of the statue, especially *a detail of the face.* The Principle of The Francis Bacon Society, Sally Gibbins, immediately contacted the vicar of St Michael's in St Albans, Revd Jonny Lloyd, to request close-up photos of the face of the monument. When the photos eventually arrived, they revealed something that no previous authority on the St Michael's monument had ever mentioned – the presence of scores of drill holes in the hair, beard and ruff.

On seeing the images of the head of Bacon, Dr White replied:

"*The details of the face which came with your last batch reveal that a drill has been used on Bacon's beard as well as the hair on his head, something that I had not noticed before & shows the value of good photography. A sculptor's drill was used as a substitute for a fine chisel at this time and later, and one frequently finds the drill marks left with little or no attempt made to hide them. It is not, however, a characteristic of Stone's work . . ."*



Image credit: Rev Johnathan Lloyd, St Michael's Church, St Albans

Note: Dr White has pointed out that *Bacon's eyeballs are not incised, as they are on Camden's effigy. It's difficult to know what to infer from this. Stone did not always incise the eyeballs of his effigies and may have had them painted instead, but it's hard to be sure.*

The presence of drill holes dispersed across the head and shoulders of the statue tends to discount it as a work by Stone, master mason to King Charles I. An economy measure, drilling was a quick way of adding light and shadow to the form. It may be that the Sicilian marble sculpture was always intended to be mounted on a plinth and seen from below from the floor of the chancel. In which case, there would have been no necessity for the time-consuming realistic definition of textural details, such as hair and lace. A clever strategy, as it is only now, nearly four hundred years after its installation, that evidence of drilling has finally been revealed.

Dr White has also requested close-up photographs of the monument's inscription panels in order to try to ascertain whether the style of lettering is consistent with known works by Stone, or otherwise. While he is still open to the possibility that the Bacon monument may have been carved by an associate or apprentice of Nicholas Stone, in his expert opinion, the jury is still out as far as the authorship of the work is concerned: *I'm afraid my conclusion is that we simply don't know who made this monument & that there's certainly not enough evidence for an attribution to Nicholas Stone. The only thing one can say with reasonable certainty is that it was made in one of the London workshops but which one, I'm not sure.*

[Personal correspondence, Sept. 29, 2026]

While the all-important attribution of this unique effigial sculpture to a particular artist remains in contention, it is significant that Dr White strongly suspects that Francis Bacon may well have orchestrated the design and creation of his own memorial: *Bacon himself must have had a hand in its highly original design.* In other words, everything about the St Michael's monument we see today was probably meticulously pre-planned before Francis Bacon's

disappearance at the age of sixty-five. (Where his body lies still remains a mystery.) As a whole, the sculpture is so lifelike that it could only have been drawn from life, as opposed to being a posthumous work of pure imagination. That is, Francis must have sat for the sculptor of the monument before his supposed death on April 9, 1626. In all probability, Bacon and his executor and main beneficiary, Thomas Meautys, conspired together to leave the world one final, timeless image of the greatest philosopher and visionary that England has produced.

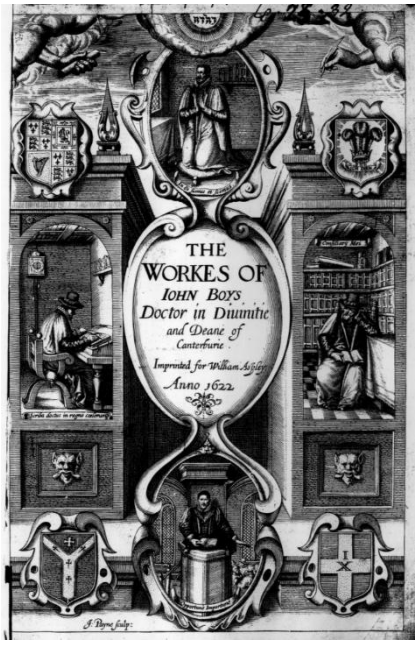
As Francis Bacon famously wrote in his will in 1625, a few months before he died: *I commend my name and memory to men's charitable speeches, and to foreign nations, and the next ages.* Francis's monument embodies these words with a complete lack of pretension or self-aggrandisement. On the contrary, it is a testament to the potential power of thought that lies half-dormant within ourselves.

Addendum

Prior to publication, I sent a draft of the preceding article to Dr Adam White for approval/ criticism. His reply was a revelation:

"I think what you say about the authorship of Francis Bacon's monument in your new publication is a very fair statement of the case and the best that can be done until further evidence emerges. However, your statement that 'no other monumental funerary sculpture from the Tudor or Jacobean eras displays the deceased sitting in a chair with eyes wide open, lost in thought' needs some qualification. Do you know Dean John Boys' monument in Canterbury Cathedral?" [Extract, email correspondence, Oct. 24, 2026]

In the Lady Chapel in Canterbury Cathedral, the marble monument to Dean Boys was commissioned by his widow soon after Boys died suddenly in 1625. It probably pre-dates the Bacon monument in St Michael's Church only by a year or two. The anonymous sculptor has depicted the deceased in a pensive attitude, seated at a table in his library. The figure's left arm is leaning on the table supporting the head, not unlike the statue of Bacon in St Michael's, although otherwise, the two monuments are quite different.



Titlepage of the original 1622 edition of the collected works of Dean John Boys (1571-1625), engraved by John Payne



From a crude engraving to a masterpiece in marble, Dean Boys monument in the Lady Chapel, Canterbury Cathedral, c.1626.

Dr White points out that "*the idea of a seated figure in a book-lined study seems to be derived from the titlepage of Boys' collected works, which was published three years before his death, in 1622*."

Unlike the Bacon monument which is based on a characteristic pose adopted by Bacon in real life, the Boys monument is a masterful, three-dimensional recreation of an existing engraving by John Payne. It may have been the case that John Boys' widow inadvertently initiated the breaking of new artistic ground by commissioning the sculptor of her husband's monument to base the design on Payne's engraving. In his recent email, Dr White goes so far as to hypothesise that [the Boys monument in Canterbury Cathedral] "*is almost certainly the earlier of the two and Bacon would have known it, so it is very likely that it influenced him in designing his own monument, as we agree he probably did."*

And yet the statue in St Michael's Church, rather than being the central focus of a sculptural tableau, is free-standing. Sitting more or less erect, Boys' effigy stares acutely to his right. In contrast, Bacon's effigy slouches to the left in his chair while staring upwards in a state of philosophical contemplation or reverie.

In summary, while the monument in Canterbury Cathedral to Dean John Boys is a brilliant three-dimensionalisation of a titlepage engraving, the St Michael's monument is not based on any previous work and must surely have been drawn directly from life. If the Canterbury monument can be seen as the first instance and progenitor of the *living* scholarly pose, the St Michael's monument may be regarded as the first *free-standing* English tomb sculpture of a seated figure. Their almost simultaneous manifestation in the first years of King Charles I's troubled reign marks the beginning of a new naturalism in English monumental effigial sculpture, led by the innovative master mason to the Crown, Nicholas Stone.

However, it cannot be conveniently assumed that both of these revolutionary tomb monuments were carved by Stone, or even that they both came from his London workshop. Both the Boys and the Bacon monumental statues remain unattributable, until such time as a scrap of archival evidence manages to surface to resolve the matter. That said, there is a clear argument in favour of further study of these two foundational examples of naturalism in early modern English tomb sculpture.

My sincerest thanks to Adam White whose expert advice has enabled me to correct my initial thoughts about Francis Bacon's final, monumental portrait in St Michael's Church, St Albans.

Adam White, 'Artisan Classicism: The Sculpture of Nicholas Stone and his Circle', *Inigo Jones and the Spread of Classicism*, Georgian Group Symposium, 1986, pp. 49-60.

VII.

Bacon's Mount & Rose Cross Layout of Gorhambury Park

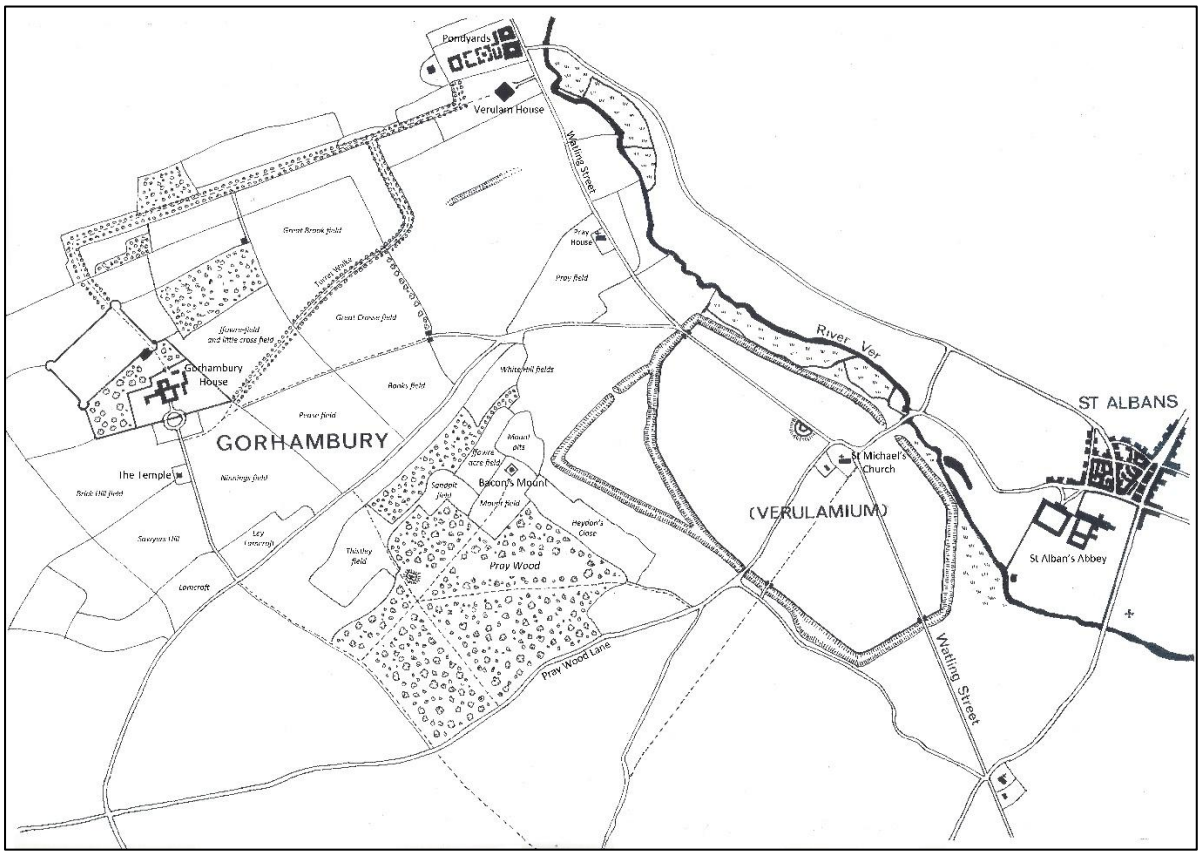
A description of the Freemasonic-Rosicrucian geometry underlying Sir Francis Bacon's layout of Gorhambury Park and of its key structures and focal points.

By Peter Dawkins

Bacon's Mount

Bacon's Mount, referred to as Bacon's Observatory on a 1634 map,[1] was built by Sir Francis Bacon on a high point of the small range of hills in his country estate of Gorhambury, St Albans. The Mount is located in Prae Woods that now embrace and hide it, but formerly it enjoyed extensive views, probably in all directions. Bacon first referred to the Mount in an entry dated July 25, 1608, in one of his notebooks: "Plott to be made of my poole, and the waulk through Pray wood and ye stand thear on the hill for prospect."[2]

The 1634 map shows the Mount in a field called The Mount field and surrounded by other fields all round it. Although drawn somewhat distorted, the map indicates that there would have been clear long-distance views from the Mount, notably to St Alban's Abbey slightly south of east, St Michael's Church directly east, Verulam House to the north, and Gorhambury House to the north-west. The building known as The Temple is not shown on the 1634 map.



Map of 17th century Gorhambury and St Albans landscape based on the 1634 map of the Manor of Gorhambury suitably modified according to Ordnance Survey and archaeological maps.

The Mount consisted of a three-stepped, flat-topped pyramid of packed earth, forming a base to a small viewing pavilion. The Mount is square-based, with its corners orientated to the main directions. Its three steps[3] (now almost worn away) are each about five feet high, with sloping sides. The third step of this truncated pyramid forms a square platform on which a small temple (the viewing pavilion) once stood. This temple appears to have been a seven-pillared, open-sided circular structure supporting a dome.[4]

The temple is now gone, but the pyramidal mound survives, although much worn away by the effects of weather, undergrowth and overgrowth, including three mature trees growing on top of the Mount. These three trees were probably planted on purpose, rather than being self-seeded, as part of the landscaping of the estate in the 18th century, as they are accurately positioned on the east-west axis, with an ash on the east corner, a beech in the centre and an oak on the west corner. The viewing pavilion (temple), which is shown on the 1634 map as still existing then, was probably demolished in 1663, when Verulam House was demolished and its materials sold by Sir Harbottle Grimston.[5]

Immediately beneath what was the temple floor on top of the Mount are the remains of what appears to have been a square-sided vault, its side walls made of brick and flint. This is now almost completely filled in with soil, roots and debris from the trees, and has the central tree, with its roots, firmly planted in it.

When I first visited the Mount in the 1970's, the woods obscured virtually all views except to the north, but now the Verulam family, who own the estate, have cut a 'light' through the trees so that the cathedral can be viewed from the Mount. The ash on the east corner has also been cut down, leaving a stump that has been formed into a seat.

Bacon's Mount is sited at the centre of an east-west axis stretching from St Michael's Church[6] in the east to The Temple in the west.

The Temple

The Temple (now called Temple Cottage) is located next to what was the main driveway to the Tudor Gorhambury House, at the corner of Brick hill field and Sawyers Hill field (as shown on the 1634 map). The driveway, called "The Walke" on the map, led northwards off the estate's road which, in turn, led westwards off Watling Street, the Roman road heading north-westwards from London via Verulamium. The driveway went in a direct line northward from the gate at its southernmost end to the main entrance of Gorhambury House, thereby making a grand approach to the Tudor house and from which the house could be best viewed.

The Temple is built in Palladian style, orientated like Bacon's Mount, with a Doric portico on its north-east front. There is a note in the diary of the second Earl of Verulam, dated April 18th, 1870, of him seeing "works at the Temple. On piece of wood, Bilt by Grove, October 8th, 1787." This suggests either that the Temple was newly built in 1787, or that Bacon's original summer house or 'temple' had been restored and enlarged with additional rooms at that time. 1787 was just three years after the Grimston family, headed by James Bucknall, the third Viscount Grimston, had moved from the 16th century Tudor Gorhambury House into their newly-built 18th century neo-Palladian Gorhambury House.[7]

That the original building was one of the summer houses built in classical style by Francis Bacon, even though it does not appear on the 1634 map, seems the most likely option for several reasons: -

a) Aubrey, who visited Gorhambury in 1656, when referring to the "walkes" says that "at several good views were erected elegant Sommer-howses well built of Roman Architecture, well wainscoted and ceiled, but with the paveing gone," which Francis Bacon had built. These were "yet standing, but defaced, so that one would have thought the Barbarians had made a conquest here,"[8] yet none of them are shown on the 1634 map.

b) The remains of a tree-lined avenue, labelled "Turret Walke" on the 1634 map, is to a great extent sighted towards the Temple. This not only matches the importance of each of the summer houses being the focal point of a good view from such a walk, but the walk is probably the remains of the grand avenue linking Verulam House directly with Gorhambury House, described by Aubrey thus: -

> "From hence to Gorhambery in a straite line leade three parallel walkes: in the middlemost three coaches may pass abreast: in the wing walkes two may. They consist of severall stately trees of the like groweth and heighth, viz. elme, chestnut, beach, hornebeame, Spanish-ashe, cervice tree, etc., whose topps (as aforesaid) doe afforde from the walke on the howse the finest shew that I have seen, and I sawe it about Michaelmas, at which time of the yeare the colour of the leaves are most varied."[9]

The orientation in the direction of the Temple is necessary in order for the grand avenue to come to the south-east corner of the walled entrance court at the front of Gorhambury House, from where any coach entry to the house and stables was via the entrance court's two arched gateways that faced southwards down the main driveway to the house, the route that coaches would make when arriving or leaving Gorhambury. But there is also a further reason for the orientation of this grand avenue, which is associated with Bacon's geometrical layout of the park (see later).

c) The accurate positioning of the Temple on the east-west axis through Bacon's Mount to St Michael's Church, such that the distance from the Temple to Bacon's Mount is the same as the distance from the Mount to St Michael's Church, is something only likely to have been done by Francis Bacon. In the 18th century, the original main driveway to Gorhambury House of Bacon's time no longer existed. Instead, a new east-west driveway had been constructed by the second Viscount Grimston that led straight from Watling Street to Gorhambury House, the entrance gates and walled area surrounding the house were demolished, and the original driveway became disused. The result is shown on a 1768 map of the estate, wherein the original driveway is nowhere to be seen. The siting of an entirely new neo-classical building as a focal point in the landscape where the Temple is located would have made little sense in terms of the new landscaping carried out by the third Viscount Grimston, unless there was in existence at least some remains of a previous building of importance on that spot.

d) The Temple has a classical portico with Doric columns, which suits Bacon's particular design for summer houses built of "Roman Architecture".

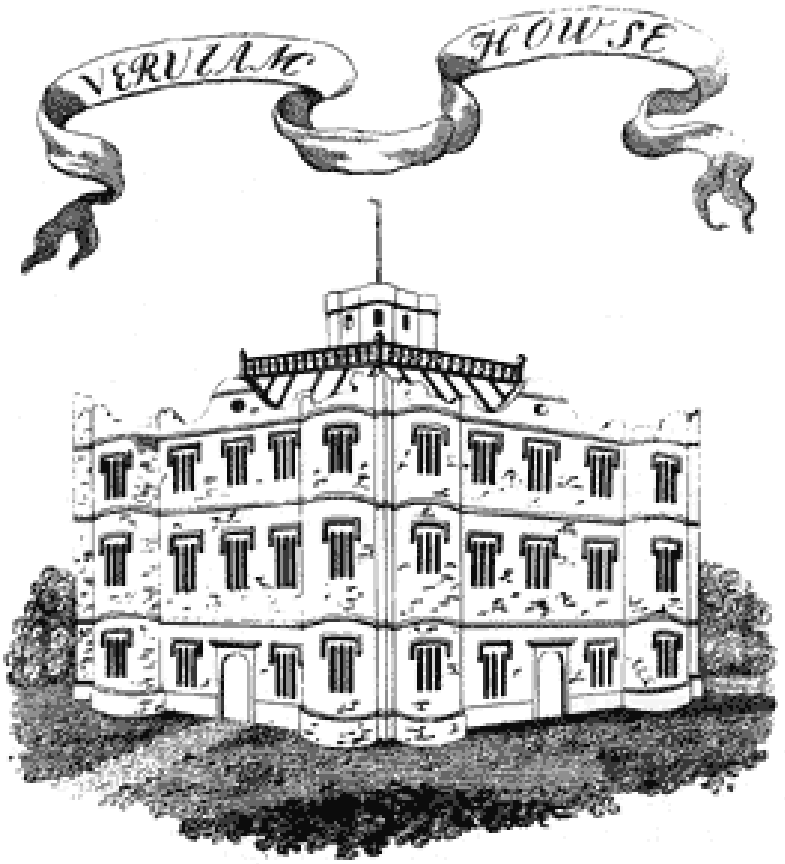
e) The main room of the Temple has a marble chimney-piece with the Bacon motto "Mediocria Firma" carved into the frieze in Roman letters.

f) The floor of the Temple is of black and white marble, similar to that indicated by Aubrey on his sketch plan of the central island in Bacon's water garden (the pondyards), suggestive of a Masonic influence and use. This is entirely in keeping with Francis Bacon's intimate involvement in Freemasonry and Rosicrucianism, and the fact that he was titled Viscount St Alban, named after the saint who founded Freemasonry in England (Britain) and was its first Grand Master. The floor could be original to Bacon, or a restoration of the original carried out by the third Viscount Grimston.

g) The naming of the building as 'The Temple' was most likely done by Francis Bacon, so as to complement and balance St Michael's Church at the east end of the east-west axis through Bacon's Mount, as then both buildings were temples. The name also suggests a Masonic connection (see above). It is possible that the 3rd Viscount Grimston[10] was privy to these things.

Verulam House

Directly north of Bacon's Mount, Francis Bacon built a residence to be lived in during the summer which he named Verulam House, almost certainly because he was created Baron Verulam of Verulam by King James on 12 July 1618, and as such he needed a 'seat'. John Aubrey noted that: "This was his Lordships summer howse, for he says: 'one should have seats for summer and winter as well as clothes.'" Aubrey described the house as "the most ingeniously contrived little pile that ever I saw."[11]



Verulam House as sketched by John Aubrey

To locate the house where he wanted, Francis Bacon had to buy back a 28-acre plot of land located next to Watling Street that had been sold by his brother Anthony, which had formerly been part of Gorhambury estate. The purchase was accomplished in October 1616. The house was designed to be close to and overlooking the water garden (the pondyards) on its north side. It was connected with Gorhambury House by means of a great avenue of trees, whilst a path gave access to it from Watling Street to the east.

Verulam House was, architecturally, fairly advanced. Aubrey noted it as "the most ingeniously contrived little pile that ever I saw. No question but that his lordship was the chiefest architect."[12]

Largely built of brick, the house was four-square in plan and consisted of five storeys, with a central tower and four corner towers. The kitchens were in the basement below ground level—an arrangement that was then new. Above the kitchens there were three main floors, an attic floor, and a further storey to the central tower. Each floor had four main sections set about the square central tower, which was crowned with a cupola. The rooms were spacious and lofty. The central tower carried the staircase, which was designed on the new open newel model and spiralled upwards clockwise. At the top (the fifth floor) the staircase had an exit onto a flat leaded roof that formed a balustraded viewing platform overlooking the water garden, from which Aubrey noted that: "from the Leads was a lovely Prospect to the Ponds".[13] As a further special or even unique feature, a great staff or pole soared right up through the middle of the central tower as the axis and "measure" of the building, rising high into the air above the tower as a "flag-pole".[14]

Verulam House was eventually demolished in 1663, and the materials sold to two carpenters.

The Water Garden & Banqueting House

From Francis Bacon's own notes,[15] the water garden (the remnants of which were later named as the Pondyards), which Bacon started to construct in 1608, was envisaged as a square walled garden containing a lake and seven islands, with a planted double-walk surrounding the lake. The double-walk was to consist of a 25 ft wide raised walk immediately inside the circumscribing wall and separated from a lower 25 ft wide walk by "a fyne lintell stream" 4 ft wide. All the ground within this circumscribing double-walk was to be a lake with seven islands—six islands surrounding a central island. The central island was to be "100 broad" (i.e. 100 ft wide, square), containing a "a house for freshness" (subsequently referred to as a banqueting house). The middle island was to be accessible by a bridge, but the other six islands by boat only. Each of the ponds were to be lined with pebbles of many hues laid in patterns of animals, fishes and other designs.[16] They were also to be stocked with salmon and trout.

In Bacon's 1608 notes he writes that "In ye middle of the laque where the howse now stands to make an Iland of 100 broad". The measured survey of what still existed in 1945 gives the central island as being 130 ft square and the lake as 200 ft square. This probably indicates that the original design was for an island 100 ft square within a lake 200 ft square, but that subsequent earth movements altered the island's measurements.

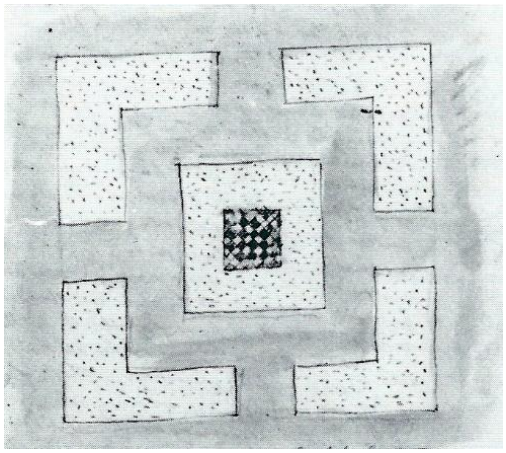
Bacon's design would provide a water garden approximately 560 feet square in overall size, enclosing, as measured from the centre of the central island, 50 ft of central island + 50 ft of lake + 75 ft of surrounding island + 50 ft of lake + 54 ft of the double-walk + the wall. However,

as far as one can tell, Bacon's original plans were somewhat modified and not carried out to completion.

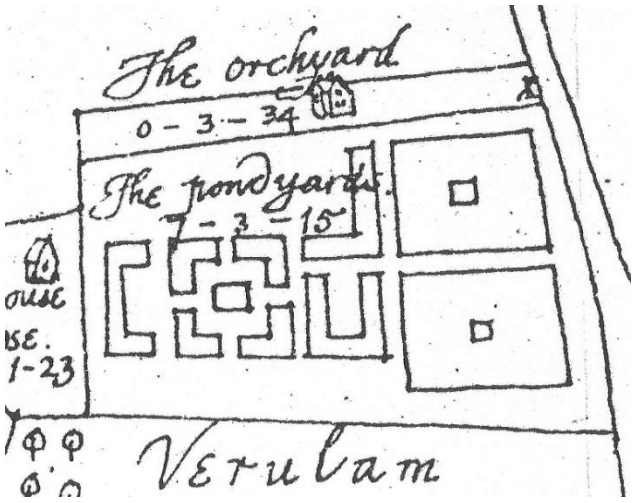
Bacon's water garden was immediately adjacent to and west of two large pre-existing rectangular ponds, possibly medieval in origin, which themselves adjoined Watling Street, with the River Ver not far away. To the north of the water garden was an orchard; to the south, Verulam House.

When Aubrey visited Gorhambury in 1656, he made a sketch that shows a square central island set within a square central pond surrounded by a walkway and L-shaped ponds. The central island containing the banqueting house is depicted as a black and white chequerboard square.

The 1635 map, as well as what was actually still left by the time a measured survey was done by The Association for Planning and Regional Reconstruction in 1945, indicates that what Aubrey sketched was the central square island in its square lake (pond) and surrounded by an inner walkway, which itself was surrounded by four L-shaped ponds and four causeways or earth bridges to the north, east, south and west that lead to an outer walkway which surrounds the whole. The four L-shaped ponds would appear to be all that is left of the large lake, and what were once islands surrounding the central island are no longer islands. Aubrey calculated the size of the water garden as covering four acres, which is somewhat smaller than Bacon's original scheme would have been.[17]



Aubrey's sketch of the central area of the Pondyards



The Pondyards shown on the 1634 map

Bacon's 1608 notes describe the "house for freshness" on the central island as a substantial three-storied building: -

> "In ye middle of the laque where the howse now stands to make an Iland of 100 broad: an in the middle thereof to build a howse for freshnes with an upper galery open upon the water, a terace above that, and a supping roome open under that; a dynyng roome, a bedd chamber, a cabanett, and a roome for musike, a garden; In this Ground to make one waulke between trees; The galeries to cast Northwards; Nothing to be planted hear but of choyse."

Aubrey, who refers to Bacon's "house for freshness" as a banqueting house, describes it as "a curious banqueting house of Roman Architecture paved with black and white marble, covered

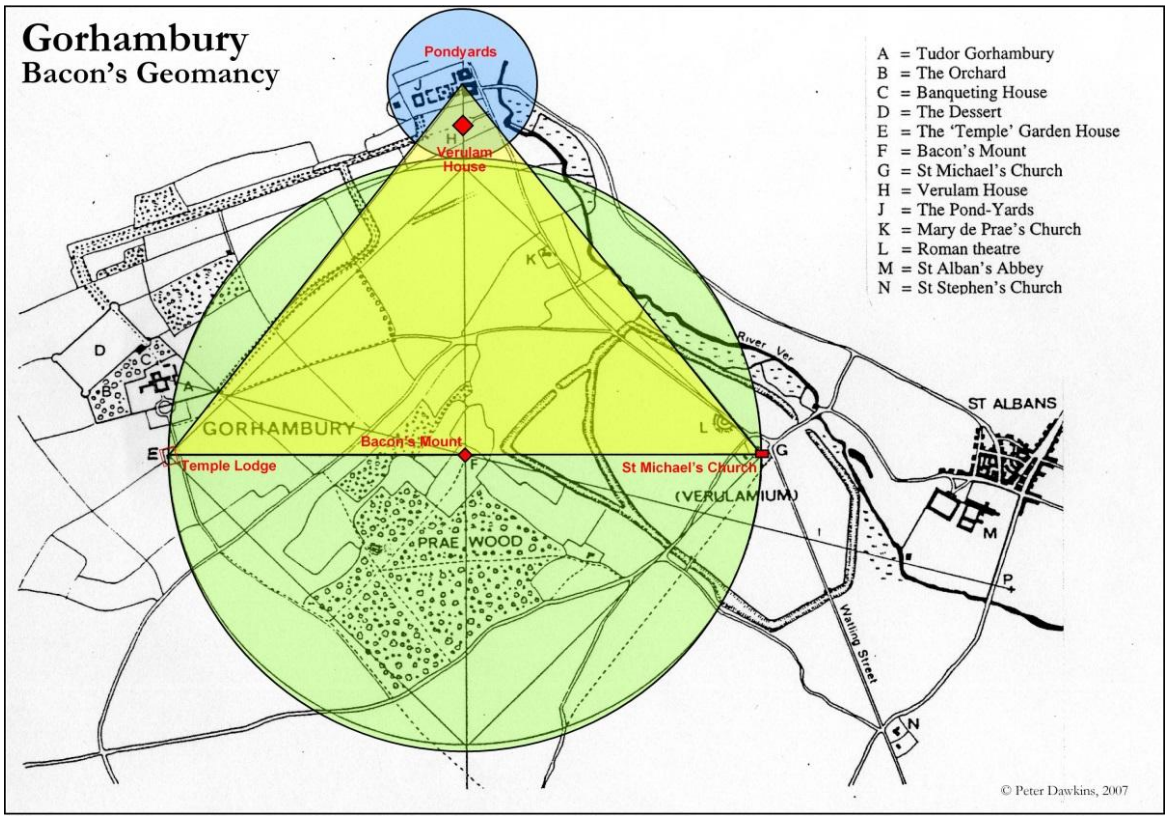
with Cornish slat and neatly wainscoted."[18] The symbolism of the black and white marble pavement is used by Aubrey to delineate the central island on his map of the pondyards.

The chequerboard pavement drawn by Aubrey is suggestive of the Masonic mosaic floor on which the rituals are conducted. The mosaic floor is a 10 x 10 chequerboard consisting of an 8 x 8 'chessboard' surrounded by a border, the whole made up of 100 mosaics or squares and symbolic of the universe containing the world. This concurs with the 100 units of measurement that Bacon gives for the measure of the central island, and is clearly intentional.

The water gardens fell into disuse during the mid-17th century.

The Rose Cross Geometrical Layout of Gorhambury Park

Bacon's Mount is obviously carefully sited upon the high ground of the estate, as it is in the exact centre of an east-west line or axis between St Michael's Church and The Temple. Verulam House is sited due north of it, with the water garden (Pondyards) beyond. In fact, the Mount is the centre of a great cross and circle which Bacon set out geometrically across the estate, with the water gardens indicating the further geometry associated with the Great Pyramid of Giza in Egypt.



What was once the eastern entrance or gateway to Bacon's water garden (the Pondyards) marks the apex of a north-pointing triangle whose base is the east-west axis through Bacon's Mount. This gateway was reached from Watling Street by means of a causeway passing between the two medieval ponds that lie between the east wall of the water garden and the Roman road further east. These two ponds, each with a small central island, thus acted like symbolic pillars of the mysteries.

The other two points of the triangle are marked by St Michael's Church, which is adjacent to the gated entrance to Gorhambury Park, and The Temple, which was adjacent to what was the main driveway to the gated entrance to Gorhambury House. In this way, all three points of the triangle are associated with gateways, which is highly significant, as the Gatekeeper is another name for the Hierophant of the Mysteries, who sits in the gateway and acts as the gate itself.[19]

The triangle has the same angles as the triangular cross-section of the Great Pyramid of Cheops at Giza in Egypt. A property of such geometry is that if the big circle, whose east-west diameter is the base of the 'Cheops' triangle, represented the Earth, then a circle drawn above the big circle, centred on the apex of the 'Cheops' triangle and its circumference touching the circumference of the big circle, would proportionally represent the Moon. Moreover, the cross within the circle, which is emphasised in the geometric layout of the larger circle, is a symbol not only of the Earth but also of the Sun, the whole being symbolic of the wisdom enshrined in nature which Bacon knew so well and tried so hard to teach.

The fact that this geometrical arrangement and its significance, together with the measurements of the Great Pyramid of Giza, were well known to Bacon and his fraternal friends, and perhaps taught to him by John Dee, can be well proven by the mathematical discoveries made by Alan Green in *Shake-speares Sonnets*.[20]

Verulam House was sited in the 'Moon' of Bacon's geometric layout of Gorhambury, together with the water garden. Not without significance, the Rosicrucian brethren that Bacon led were referred to by Ben Jonson as "the men in the Moon".[21] The Moon, whose movement determines the tides of the world's oceans, is associated symbolically with water. The Moon is also a symbol of the mind or soul, and of the Cabala.[22] In this geometrical arrangement, it is the crown of the 'Cheops' triangle, equivalent to the capstone of the Great Pyramid. The capstone of the pyramid is sometimes symbolised as the All-Seeing Eye (c.f. as depicted on the American Seal and dollar), and the eye is a metaphor for the mind, synonymous with the faculty of imagination: for to see is to imagine, to perceive, to understand, and to know.

From the open-sided viewing temple on Bacon's Mount, Francis Bacon would have been able to view the stars at night, and in daytime make sightings to various features and focal points in the landscape around. Beyond Verulam House, to the north, he would have seen Deacon Hill, making this north direction particularly important. As the Rosicrucians (representing the higher and more mystical degrees of Freemasonry) had the six-pointed Blazing Star as their emblem of light, rather than the five-pointed Morning Star of the lesser moral degrees of the Freemasons, and as the Blazing Star is also the symbol of the North Pole Star, signifying the centre of the universe around which the heavens spin, this emphasis on the north direction makes particular sense.

The Rosicrucians, whom Francis Bacon headed at that time, were more anciently known as the Magi (i.e. the Society of the Magi). The Magi were famous as astronomers and knowing the significance of the stars. They were also known as the Navigators, for they could navigate both land and sea by seeing and knowing both—a sight mystically described as seeing "with the eyes of the eagle" both heaven and earth, inner and outer, spiritual and natural.

So, it is not by chance that there is a ley line,[23] or navigation line, from Bacon's Mount to Gorhambury House and beyond which, when stretched across the globe, goes to Jamestown on the east coast of North America, the founding site of the Virginia Company, to which the

colonists were directed to go.[24] In doing so, the line passes close to Oak Island, Nova Scotia,[25] which appears to have acted as a symbolic north-east corner marker of the territory granted to the Virginia Company.[26] Bacon was a major player in the Virginia Company and, as the King's Solicitor General, drafted both the second and third royal charters for the Company, in which the principles of democracy and constitutionalism[27] were founded and the borders of the territory established. This ley or navigation line is orientated in an approximate 287° compass direction from Bacon's Mount,[28] and 287 is the Kay or Key cipher for 'Fra Rosi Crosse'. This cipher was used as a cipher signature of both the Rosicrucian Fraternity and also the head of the Fraternity – 'Fra' signifying Frater ('Brother'), Fraternity ('Brotherhood') and Francis ('Free').

Bacon employed navigational terms in his philosophy, using the compass to describe his Art of Discovery. Navigators refer to the compass as the Rose Compass, which is marked as such on maps to aid navigation. The Rose Compass would be an ideal name for Bacon's geometrical design of Gorhambury Park, inferring the Rose Cross as well as the navigational compass.

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Historic England: https://historicengland.org.uk/listing/the-list/list-entry/1000417

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John Aubrey, *Brief Lives* (Aubrey visited Gorhambury in 1656).

Paula Henderson, 'Sir Francis Bacon's Water Gardens at Gorhambury', *Garden History*, Vol. 20, No. 2, Autumn, 1992.

Charlotte Grimston, *History of Gorhambury* (1821).

Norah King, *The Grimstons of Gorhambury* (1983).

Endnotes

[1] *The Mannour of Gorham-Burry in the County of Hartford… 1634* – map drawn by Benjamin Hare. (Hertfordshire Record Office.)

[2] J. C. Rogers, *The Manor and Houses of Gorhambury*, p. 57.

[3] When I discovered the Mount in the 1970's, three steps were discernible, but now (2020) the deterioration of the Mount makes it appear more like two steps.

[4] Perhaps inspired by the Tholos of Athena Pronaia at Delphi and the Temple of Vesta in Rome.

[5] John Aubrey (1626–1697), *Brief Lives*. Aubrey visited Gorhambury in 1656.

[6] St Michael's Church is located on the site of the Roman basilica in the forum in the heart of the Roman city of Verulamium. It was in this basilica, in AD 306, that the proto-British martyr, St Alban, was judged by the Roman Caesar Constantine. (See Peter Dawkins, *The Two St Albans*, FBRT essay.)

[7] J. C. Rogers, *The Manor and Houses of Gorhambury*, pp. 103-4.

[8] John Aubrey, *Brief Lives*: -

> "I have sett downe an exact description of the delicious parke now plowed up and spoil'd. The east part of it which extends towards Verulam-Howse (pulled downe, and the materialls sold by Sir H. Grimston about ten yeares since) consisted of several parts, viz, some thickets of plumme-trees, with fine walkes between; some of rasberies. Here were planted most fruit trees which would grow in our climate; and also several choice forest trees. The walkes both of boscages and fruit trees; and in severall places where were the best prospects, were built elegant summer howses of Roman Architecture, then standing (1656), well wainscotted, but with the paveing gone. One would have thought the most barbarous nation had made a conquest here. This place was, in his Lordship's time a sanctuary for phesants, partridges, and those of several kinds and nations, as Spanish, &c., speckled, white, etc."

[9] Aubrey's description of a grand avenue linking Verulam House with Gorhambury House is often taken to refer to the 1-mile long avenue of walnut and lime trees that runs along the northern boundary of the park straight towards Verulam House, which is shown on the 1634 map. This grand avenue turns south at its western end in order to reach the walled garden behind Gorhambury House. From there any passage to the house could only have been possible by foot, as a person would have to pass through the walled garden, orchard, oak wood and back garden in order to reach the house. This arrangement is shown on the 1634 estate map. For this to be the avenue linking Verulam House directly with Gorhambury House, one would have to ignore the fact that Aubrey describes the avenue as linking Verulam House to Gorhambury House "in a straite line", and assume that Aubrey's mention of coaches passing abreast was simply to illustrate the width of the walks.

[10] James Bucknall Grimston, 3rd Viscount Grimston (9 May 1747 – 30 December 1808). In 1790 he was created Baron Verulam of Gorhambury, the first to bear the title of Verulam after Francis Bacon, who was titled Baron Verulam of Verulam.

[11] John Aubrey, *Brief Lives*.

[12] John Aubrey, *Brief Lives*.

[13] John Aubrey, *Brief Lives*.

[14] Quotes from Aubrey's *Brief Lives* when he visited Gorhambury in 1656: -

> "The view from the house from the entrance into the gate by the high way is thus. The parallel (respective) sides answer one another. I doe not well remember if on the east side were bay windows, which his Lordship most affected, as may be seen in his essay 'Of Building'. Quaere whether the number of windows on the east side were 5 or 7: to my best remembrance but 5. This model I drew by memorie. 1656."
>
> "There were good chimney pieces; the rooms very loftie and all were very well wainscoted. There were two bathing rooms or stuffes, whither his Lordship retired afternoons as he sawe cause. All the tunnels of the chimneys were carried into the middle of the house, and around about them were seats."
>
> "The top of the house was well leaded. From the leads was a lovely prospect of the ponds which were opposite to the east (north) side of the house and were on the other side of the stately walke of trees that leades to Gorhambury house and also over that long wallke of trees whose toppes afford a most pleasant variegated verdure, resembling the works in Irish stitch."

"The kitchen, larder, cellars etc., are underground. In the middle of the house was a delicate staircase of wood, which was curiously carved, and on the posts of every interstice was some pretty figure as of a grave divine with his Booke and Spectacles, a mendicant Friar etc. (not one thing twice). On the Dores of the upper stone on the outside (which were painted dark umber) were figures of the gods of the Gentiles (viz: on the south Dore 2nd storie was Apollo; on another, Jupiter with his Thunder bolt etc.) bigger than life, and doune by an excellent hand; the heightenings were of hatchings of gold, which when the sun shone on them made a glorious shew.

"This was his Lordship's summer house, for he says: 'one should have seats for summer and winter as well as clothes'."

[15] Bacon's notebook entry July 28, 1608: -

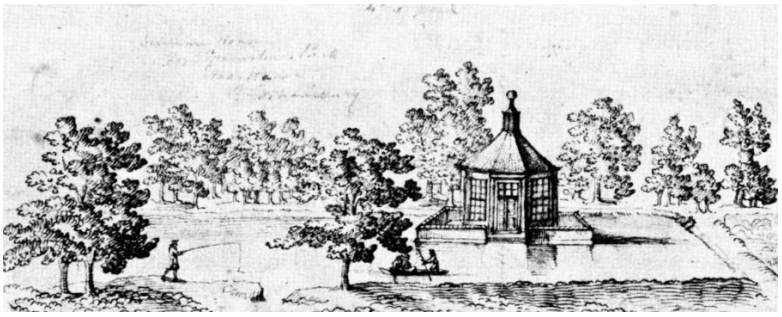
"To give directions of a plott to be made to turn ye pond yard into a place of pleasure, and to speak of them to my L of Salisbury.
"The ground to be enclosed square wth a bricke wall, and frute trees plashed upon it, on the owt side of it to sett fayre straite byrches on 2 sides and lyme trees on 2 sides, some x foote distante from the wall, so that the wall may hide most of the shaft and onely the tufts appear above.
"From ye wall to have a waulk of some 25 foote on a higher levell.
"Under that waulke some 4 foote to have a fyne litell stream rune upon gravell and fyne peppell to be putt into ye bottome, and of a yard and a half over, wch shall make the whole residue of the ground an Iland; the banque to be turfed and kept cutt; the banq I mean of the ascent to ye upper waulk : no hedg hear but some fyne standards (? roses) well kept.
"Within that stream upon a levell to make another waulk of 25 foote, the border to be sett wth flagges of all sortes of flower de Luces and lylyes.
"All the ground within this waulk to be cast into a laque, wth a fayre raile wth Images gilt round about it and some low flowers specially violetts and strawberies along qu.
"Then a fayre hedg of Tymber woorke till it touch the water, wth some glasses coloured hear and there for the ey.
"In ye middle of the laque where the howse now stands to make an Iland of 100 broad: an in the middle thereof to build a howse for freshnes with an upper galery open upon the water, a terace above that, and a supping roome open under that; a dynyng roome, a bedd chamber, a cabanett, and a roome for musike, a garden; In this Ground to make one waulke between trees; The galeries to cast Northwards; Nothing to be planted hear but of choyse."
"To sett (? leave) in fitt places Ilands more.
"An Iland where the fayre hornbeam standes with a stand in it and seats under neath.
"An Iland wth Rock.
"An Iland wth a Grott.
"An Iland mounted wth flowers in ascents.
"An Iland paved and wth pictures. Every of the Hands to have a fayre Image to keepe it, Tryten or Nymph etc.
"An Iland wth an arbor of musk roses sett all wth double violetts for scent in Autumn, some gilovers wrh likewise dispers sent.
"A fayre bridg to ye middle great Iland onely, ye rest by bote.
"To remember the poynt of husbandry of stubbing some wood at Praye.
"The makyng of the fayre waulk."

[16] John Aubrey, *Brief Lives*: -

"The figures of the ponds were thus: they were pitched at the bottom with pebbles of several colours," which were worked into several figures, as of fishes etc. which in his Lordship's time were plainly to be seen through the cleare water, now overgrown with flagges and rushes… If a poor bodie had brought his Lordship half a dozen pebbles of a curious colour, he would give them a shilling so curious was he in perfecting his fishponds, which I guess doe containe four acres."

[17] 4 acres is approximately 174,240 sq. ft = a square of 417.42 ft x 417.42 ft. A square of 560 ft x 560 ft = 313,600 sq. ft = 7.19 acres.

[18] Aubrey's brief description of the banqueting house, however, which seems to fit what Bacon describes in his notes, does not appear to match the sketch Aubrey made purporting to be the banqueting house set on its island in the lake. The sketch shows what looks like a single-storey octagonal pavilion, with each of its sides filled with glass windows, sitting on a low-walled square base that appears to form the island. The lake also appears too lengthy in one direction, rather than square.



[19] This is why kings and pharaohs used to sit in gateways as judges, to decide who should enter the city or kingdom, or should be kept out. The same metaphor was used by Jesus, when he said "Very truly I tell you, I am the gate for the sheep." (John 10:7) In this statement, Jesus is saying that he is the Messiah or Christ, the 'king of glory', who judges the living and the dead. "When the Son of Man comes in his glory, and all the angels with him, he will sit on his glorious throne. All the nations will be gathered before him, and he will separate the people one from another as a shepherd separates the sheep from the goats. He will put the sheep on his right and the goats on his left." (Matthew 25:31-33…46).

[20] That this geometry, and also the measurements of the Great Pyramid, were known to Bacon and the Shakespeare circle can be seen in the cryptography of *Shake-speares Sonnets*, decoded by Alan Green. (See www.tobeornottobe.org.) John Dee, a major influence on Bacon and the Rosicrucians, was famed for his Mathematical Preface to Euclid's *Elements*, and both this preface and Euclid's *Elements* are key to understanding the knowledge available then and readily absorbed and utilised by those interested in such things, such as Francis Bacon.

[21] Ben Jonson, *News from the New World Discovered in the Moon* – a Jacobean masque, first performed before King James I on 7 January 1620. The text of the masque was first published in the second folio collection of Jonson's works in 1641.

[22] Cabala is the accepted name for the Christian version of Hebrew Kabbalah, which word means 'the received Wisdom'.

[23] A ley line is an energy line of consciousness linking two or more focal points of energy. They can exist naturally or be manmade.

[24] Jamestown was founded on 14 May 1607.

[25] The line passes approximately 1 km north of Oak Island.

[26] In the first charter of 1609, the total territory granted to the Virginia Company for colonisation stretched from the 34th parallel to the 45th parallel, and its rights at sea extended out from the mainland coast for 100 miles. The third charter, drawn up by Francis Bacon in 1612, extended the Virginia Company's territories eastwards from the Atlantic coast to a distance of 300 leagues so as to include further islands, especially Bermuda, in the Atlantic Ocean. A longitude drawn northwards from Bermuda joins with the 45th parallel approximately at Oak Island, thereby emphasising the role of the island. This is referred to cryptically in the Shakespeare play, *The Tempest*.

[27] The Virginia Company charters of 1609 and 1612 were the beginning of constitutionalism in North America and the germ of the later Constitution of the United States.

[28] The exact bearing to Jamestown is 286.35° whilst the bearing to Oak Island is 286.33°. A similar 287° line can also be drawn to Jamestown from the shrine of St Alban in St Alban's Cathedral via the memorial to Francis Bacon, Viscount St Alban, in the chancel of St Michael's Church. Which line came first and which inspired the other is a moot point; but, as Bacon created his Mount whilst he was alive and his memorial was erected after he was dead, the former is probably more likely. As the distance apart of the two lines is small, over a great distance the two would merge together.

VIII.

The Birth of the Modern Mind

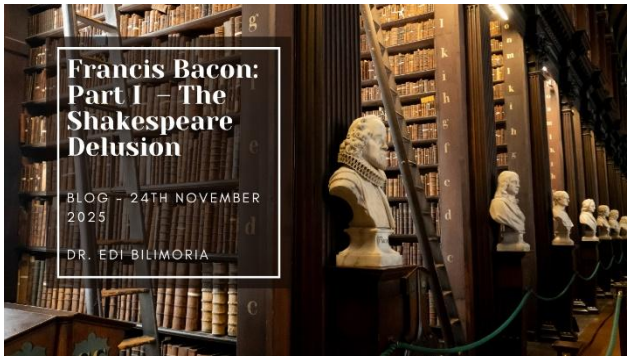
By Dr Edi Bilimoria

A three-part series for the 400th anniversary commemoration of Sir Francis Bacon (1626–2026)

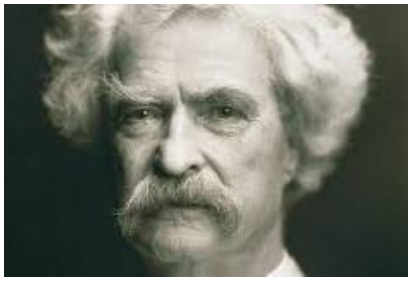
With warm acknowledgement to the Francis Bacon Society for their unwavering dedication to Bacon's life, works and legacy.

As we approach the four-hundredth anniversary of the passing of Sir Francis Bacon in 1626, it becomes more important than ever to re-examine the historical record surrounding his life – and, perhaps more crucially, the esoteric and intellectual revolution of which he was the quiet architect. Among the most significant of these contested zones is the authorship of the so-called Shakespearean works. Far from a quaint literary curiosity, this question opens upon a profound philosophical enquiry into the origins of genius and the hidden esoteric forces shaping the birth of the modern mind.

Francis Bacon: Part I – The Shakespeare Delusion







Mark Twain observed, with characteristic sharpness:

"And whenever we have been furnished a fetish, and have been taught to believe in it and love it and worship it and refrain from examining it, there is no evidence, howsoever clear and strong, that can persuade us to withdraw from it our loyalty and our devotion."

The Stratfordian Bard is one such cultural fetish. And the closer one looks, the more the mask crumbles.

Peter Dawkins, in writing about the entrenched orthodoxy surrounding Shakespearean authorship, notes how dogmatic institutions respond with vehemence whenever a dominant paradigm is challenged – especially when the counter-evidence grows too weighty to ignore. This dynamic applies acutely to the Shakespeare question. The more one studies the literary, legal, esoteric and philosophical depths of the plays, the harder it becomes to align them with the sparse, inconsistent and largely undocumented life of the theatre actor from Stratford.



The Chandos Portrait Attributed to John Taylor c. 1600-1610

Who was William Shakespeare, the theatre actor from Stratford-upon-Avon?

W. F. C. Wigston famously referred to the Stratford figure as "phantom Captain Shakespeare, the Rosicrucian mask." This is not metaphor for the sake of drama, but a precise description of the problem.

Here are some of the well-documented details of his life:

- Born in 1564 to illiterate parents
- Eighteen years of total biographical silence
- A hasty marriage at eighteen
- A first child six months later
- Two more silent years, followed by the birth of twins
- Two more blank years
- Leaves for London in 1587
- Five additional years with no record of his activities
- First mention as an actor in 1592
- His name appears in the official list of players in 1593
- Performs before Queen Elizabeth I in 1594 (as many obscure actors did)
- A lot of play-acting for the next three years
- Purchases New Place, Stratford in 1597
- Thirteen to fourteen busy years of theatre work, management, and business dealings. In the meantime, his name, liberally and variously spelt, became associated with a number of great plays and poems, as (ostensibly) author of the same. Some were pirated, but he made no protest
- Retires to Stratford around 1610–11
- Engages in petty litigation, moneylending and tithe disputes
- Dies in 1616

- Leaves a detailed will listing household goods down to his second-best bed
- Leaves no books, no manuscripts, no plays, no poems, nothing literary at all
- Leaves only five shaky signatures – the **entire** record of his handwriting
- His death is met with silence; no tributes, no notice from the literary world

And so far as anyone can prove: he never wrote a play, he never wrote a letter, he received only one letter in his life. He wrote one authenticated poem – the doggerel upon his tomb.

Against this thin scaffolding, scholars have erected an immense edifice of conjecture, theories and assumptions – "a veritable Eiffel Tower of artificialities," as Twain put it.

Some Unanswered Questions

To sustain the traditional authorship narrative, defenders must rely heavily on surmise. It is surmised that the Stratford actor travelled widely through Italy and Germany; that he mastered French, Italian and Spanish on the road; that he joined military expeditions; that he somehow became acquainted with naval terminology, soldierly life, diplomacy and the subtleties of court etiquette. Not a single record confirms any of this.

The plays demonstrate an author with extensive and accurate legal knowledge, familiarity with the Inns of Court, mastery of classical literature, fluency in multiple continental languages, and deep understanding of courtly politics and European culture. Where did Shakespeare acquire this? Stratford contained no school capable of imparting such learning. His parents were illiterate. There is no evidence of books, study or intellectual life. His daughter Judith – twenty-seven at her marriage – could only make her mark.

This can hardly be called the household of a literary titan.

Ben Jonson, who knew him well, remarked that Shakespeare had "small Latin and less Greek." The plays, on the other hand, reveal a profound classical mind.

And finally, Shakespeare never played leading roles in the dramas attributed to him. His most notable recorded part was the Ghost in Hamlet.

One must stretch imagination beyond reasonable limits to reconcile this biography with the towering genius of the Shakespearean corpus.

The Illusion of the Bard

If the Stratford actor is unlikely to have authored the plays, then who did? The question is not born of snobbery, nor of conspiratorial fancy, but of intellectual honesty. To attribute these works to the wrong man obscures the true architect of an immense philosophical, scientific and esoteric project – one that reshaped the modern world.

The Shakespearean works are the product of a mind steeped in law, science, diplomacy and statecraft; immersed in Platonism, Hermetic philosophy and Rosicrucian symbolism; trained in classical languages and continental literature; capable of embedding esoteric meaning within drama; and engaged in the great spiritual and intellectual revolutions of Renaissance Europe.

Such a mind did exist.

It was Francis Bacon.



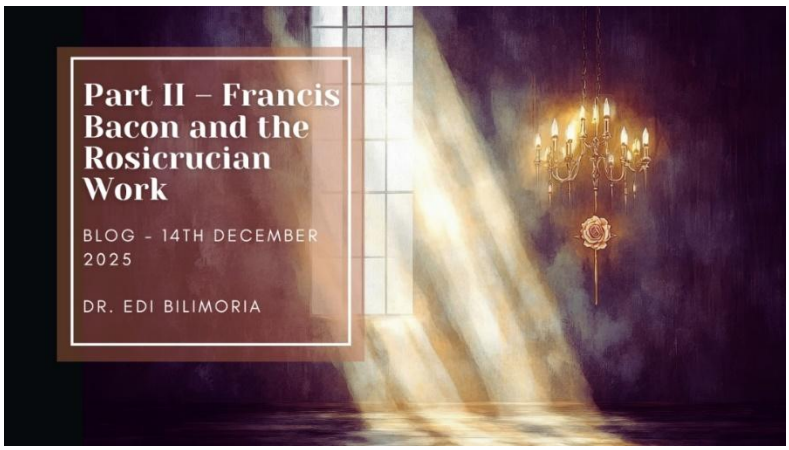
Portrait of Sir Francis Bacon by John Vanderbank, oil on canvas, 1731 based on work (artist unknown, c. 1618)
Public Domain

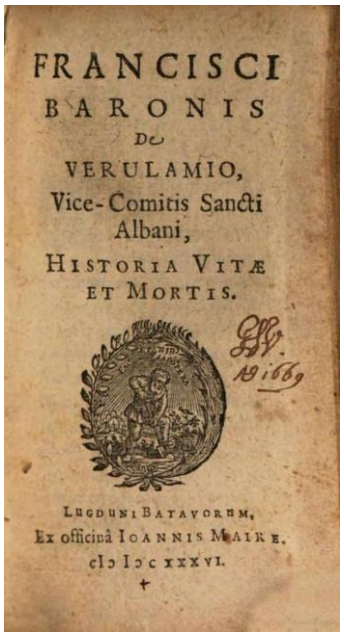
Toward Part II

If the "Bard" of Stratford dissolves under scrutiny, then the path opens toward the figure whose breadth of knowledge, creative power and esoteric training align perfectly with the works themselves.

In Part II – Francis Bacon and the Rosicrucian Work, we explore Bacon's philosophical mission, his links with the Rosicrucian brotherhoods, and the esoteric purpose behind the Shakespearean corpus.

Part II – Francis Bacon and the Rosicrucian Work




FRANCISCI
BARONIS
DE
VERULAMIO,
Vice-Comitis Sancti
Albani,
HISTORIA VITÆ
ET MORTIS.

LUGDUNI BATAVORUM,
Ex officinâ IOANNIS MAIRE.
cIↃ IↃC XXXVI.

Title page from Francis Bacon's *Historia Vitae et Mortis*
(posthumous edition, 1626)

From Authorship to Intention

Part I cleared a necessary space. If the Stratford figure cannot credibly bear the weight of the Shakespearean corpus, we are obliged to ask a more searching question than *Who wrote the plays?* – namely, ***what were the plays for?***

For the Shakespeare question is not merely one of attribution. It is a question of intention, and therefore of historical consequence.

If the works embody a mind trained in law, statecraft, diplomacy, classical learning and esoteric philosophy, then the identity of that mind matters not for reasons of prestige, but because it discloses the *purpose* behind the mask. The deeper question is not literary but initiatory: *what kind of work is being carried out through drama?*

Seen in this light, Francis Bacon emerges not only as a plausible candidate for authorship, but as the most coherent candidate for the hidden mission.

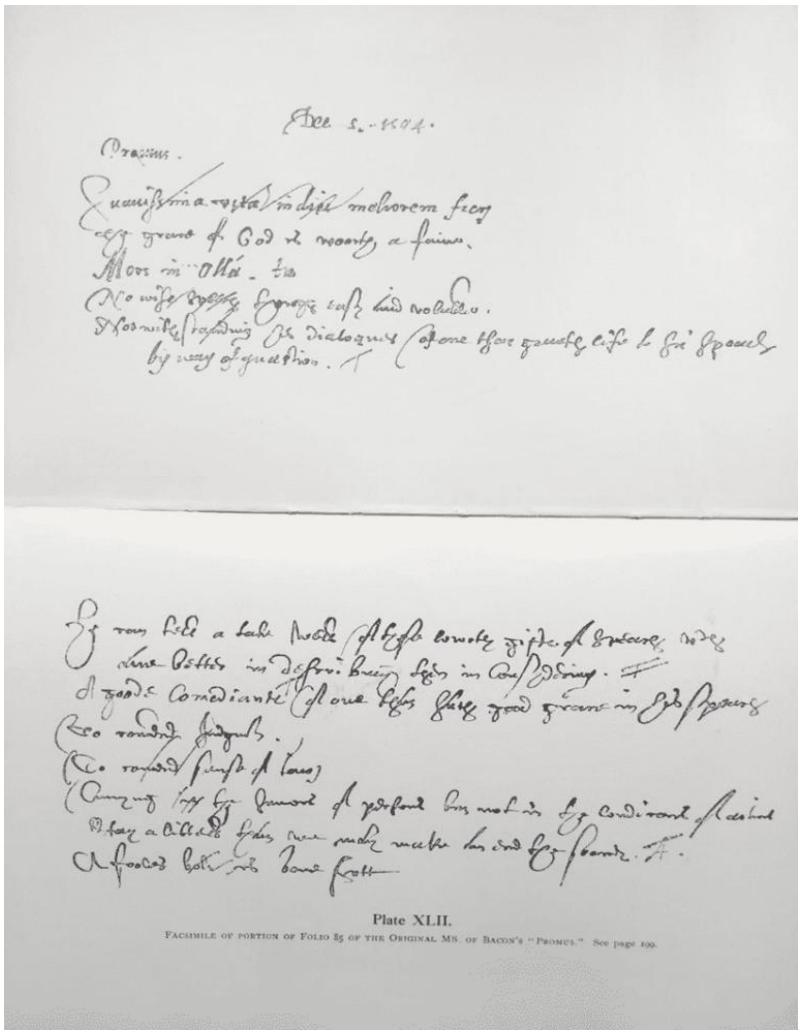


Plate XLII.

FACSIMILE OF PORTION OF FOLIO 85 OF THE ORIGINAL MS. OF BACON'S "PROMUS." See page 199.

A page from Francis Bacon's notebook, The Promus – working notes in Bacon's own hand

Bacon's Visible Life and Invisible Labour

Bacon's public biography is well known in its broad outline: statesman, jurist, philosopher of method, reformer of learning. Yet the historical record, for all its richness, does not exhaust the man. There are figures who move history primarily through offices and treatises, and others

who move it by symbols, veils and indirect transmission. Bacon appears to have belonged to both orders.

He lived at a hinge of ages – at the sunset of medieval inheritance and the sunrise of the modern mind. The emerging world required new instruments of knowledge, but it also demanded a new relationship to knowledge itself. Bacon's formal writings address this openly: the liberation of inquiry from sterile scholasticism; the reformation of method; the marriage of experiment and reason; the redirection of learning toward the relief of the human condition.

Yet running alongside this public project is a subtler current. Bacon's writings, emblems and gestures repeatedly suggest an awareness that certain truths cannot be delivered as doctrine without being diminished by the very act of delivery. Some knowledge must be *awakened*, not instructed. Awakening belongs to symbol, drama, paradox and moral shock – not to exposition alone.

The Shakespearean plays, read with this in mind, begin to look less like literary entertainment and more like a carefully fashioned instrument of consciousness.

The Rosicrucian Impulse – not a Society, but a Current

Modern discussion often reduces Rosicrucianism to questions of membership and organisation, as though the matter depended upon charters, lodges or registers. But the Rosicrucian impulse is better understood as a current – a confluence of Hermetic philosophy, Christian mysticism, Platonic metaphysics, alchemical psychology, and a reforming vision of culture and knowledge.

This current does not announce itself primarily through institutions. It announces itself through *signatures*: a distinctive marriage of reason and reverence; a concern for inner transformation alongside outer reform; and a consistent insistence that the deepest truths must be approached by stages, imaginatively and ethically, rather than seized by force of intellect.

In this sense, the question is not whether Bacon attended gatherings labelled 'Rosicrucian', but whether his works bear the Rosicrucian signature. They do – explicitly in philosophy, and, it may be argued, covertly in drama.

Why Drama? Because Drama forms the Soul

The theatre is a unique instrument. It can present, without dogma, the conflict of motives, the anatomy of conscience, the metamorphosis of identity, and the subtle logic of moral consequence. A philosophical treatise addresses the intellect directly. Drama addresses the whole human being.

Consider what the Shakespearean plays repeatedly enact:

- the mechanics of self-deception, not as theory but as lived experience
- the collapse of certainty, forcing discernment to be born from within
- the limits of intellect when severed from conscience
- the revelation that the true battleground of history lies within will, fear, pride and remorse

This is precisely the education required by an age awakening into sharper individuality – what Rudolf Steiner would later describe as the emergence of the Consciousness Soul. Such an education cannot be imposed; it must be *experienced*. Drama, more than any other art, allows that experience to occur without coercion.

In this light, the Shakespearean corpus reads as a curriculum for the evolving self – a schooling of moral imagination rather than a transmission of doctrine. This is Rosicrucian work in its most authentic sense: not the dissemination of occult information, but the transformation of the human instrument.



On the façade of 6 Burlington Gardens, Royal Academy of Arts, Mayfair, London

The Mask as Method – Why Concealment Would be Necessary

If Bacon was engaged in a cultural reformation that combined the outward renewal of knowledge with the inward education of the human being, the question of concealment becomes intelligible.

The Elizabethan and Jacobean world was not hospitable to open esotericism. The public stage existed under conditions of religious anxiety, political intrigue and surveillance. Moreover, Bacon's own public position – and the vulnerabilities that accompanied it – would have rendered overt authorship of popular drama socially impractical and politically hazardous.

Yet concealment serves a deeper purpose than mere safety. It can protect the work itself. Esoteric teaching becomes caricature the moment it hardens into slogan, sect or propaganda. A mask preserves fluidity. It keeps the work alive in the space between certainty and wonder.

There is also a pedagogical dimension. Concealment compels the attentive reader to look beyond appearances, to question inherited authority, and to cultivate discernment. In this sense, even the controversy surrounding Shakespearean authorship may form part of the initiatory challenge – an invitation to move from passive belief to active inquiry.

The Plays as a Repository of Concealed Wisdom

Speculation concerning Baconian ciphers and cryptograms has accompanied the authorship question for centuries. Some approaches are sober, others extravagant. Yet the argument does not rest upon any single technical claim. The more persuasive evidence is structural and philosophical.

The plays are saturated with patterns consistent with Hermetic and Rosicrucian anthropology:

- the divided self, torn between higher and lower natures
- moral causality that transcends social convention
- sovereignty understood as inner mastery rather than external power
- forgiveness as a force that suspends ordinary law and inaugurates a higher order
- the recurring tension between appearance and reality, mask and truth, theatre and world

These are not the preoccupations of a provincial actor-businessman. They are the preoccupations of a mind schooled in metaphysics, trained in statecraft, and committed to a long civilisational labour.

Bacon as Cultural Architect

Bacon is often described as the 'father of modern science'. The title is not unjust, but it is incomplete. His project was never merely technical. It was civilisational. It concerned the right use of knowledge, the moral orientation of inquiry, and the restoration of meaning without regression into superstition.

The emblematic title page of *New Atlantis* depicts Father Time bringing Truth out of a cave, accompanied by the inscription ***In time the secret shall be revealed***. This is not decorative allegory. It is a programmatic statement. Bacon understood that truth unfolds historically, and that its revelation must be timed to the readiness of human consciousness.

It is therefore entirely consistent that such a thinker would employ multiple vehicles: philosophy for the intellect, legal reform for the civic order, and drama for the moral imagination. Such a triune strategy belongs unmistakably to a Rosicrucian vision – the transformation of culture through the gradual transformation of human beings.

Toward Part III

If Part I dismantled the fetish and Part II disclosed the hidden work, then Part III must address the question that presses most urgently upon our own age: ***why does this matter now?***

For the return to Bacon is not antiquarian. We live amid unprecedented technical power accompanied by moral disorientation – information without wisdom, innovation without ethical depth, knowledge divorced from meaning. Properly understood, the Baconian project

offers a counter-current: a vision of disciplined reason allied to reverence, and imagination understood as a mode of truth rather than illusion.

In Part III – Bacon's Legacy and the Future of Consciousness – we explore how Bacon's concealed and overt labours speak directly to the contemporary crisis of mind, and why the Shakespearean corpus may remain one of the most refined instruments ever devised for the education of the evolving human soul.

Part III – Bacon's Legacy and the Future of Consciousness





From Concealed Authorship to Enduring Purpose

If Part I challenged inherited assumptions, and Part II disclosed the hidden work, Part III turns to the question that concerns us most directly: ***why does this matter now?***

The return to Bacon is not antiquarian. We live amid unprecedented technical power accompanied by moral disorientation – information without wisdom, innovation without ethical depth, and knowledge increasingly divorced from meaning. Properly understood, the Baconian project offers a counter-current: a vision of disciplined reason allied to reverence, and imagination understood not as illusion, but as a mode of truth.

It is in this light that the Shakespearean corpus must finally be approached. Not as a literary curiosity, nor as a battlefield of attribution, but as one of the most refined instruments ever fashioned for the education of the evolving human soul.

Esotericism in the Shakespeare Plays

At the time 'Shakespeare' was writing, the esoteric tradition was strong in England and part of the atmosphere that 'Shakespeare' breathed. There was an esoteric society, sometimes known as the School of Night, consisting of noblemen, occultists and poets, that met in London in the 1590s. George Chapman, the translator of Homer, and Sir Walter Raleigh were both associated with it. 'Shakespeare' was also writing as the dawn of the Rosicrucian Enlightenment was breaking. We have no way of knowing whether Shakespeare of Stratford studied in an esoteric school or whether he gave much credit to them.

There is light to be shed, but it comes from another direction. There is esoteric meaning in the Shakespeare Plays. Rudolf Steiner said that all genuine art is a reflection of the human experience of the divine. That means that the Author of those immortal Plays, the most genuine of artists, can light up our understanding of the esoteric.

While the Plays represent human nature more universally than any other writer, the characters are so individual that we often feel we know them better than we do some of our friends. There

are dozens that we recognize as themselves after only a few lines. Characters in most plays are definite personalities, and they simply unfold as we watch them. In Shakespeare, there is an immediate recognition of character. It is alive. In the mature soliloquies, for instance, we see not just the exposition of someone's thought, but the moving, forming process of Thinking itself. The men and women in the Plays look back on themselves, contradict themselves, re-conceive themselves, and even re-create themselves.

No one embodies better than the Author the paradox that the more individual you are the more universal you are. This is a mystery that, if touched imaginatively, can direct us to true individuality, to the source of the self. It can take us back, as T. S. Eliot said, 'to where we started and know the place for the first time.' But there is another reason why the Author sheds light on the esoteric. He lived from 1561 to 1626 at the sunrise of the Renaissance, of the Modern Age, of what Rudolf Steiner has termed the Consciousness Soul Age. The Consciousness Soul is the part of us by virtue of which we acquire a separate and independent consciousness, a separate mental existence, a self-consciousness.

This whole experience of the Consciousness Soul is present just below the surface of the Author's waking consciousness. As the British philosopher and poet Owen Barfield said, his imagination was ***'secretly pregnant with the whole nature and history of the age that was to follow him. He was unconsciously the bearer of consciousness.'***

It is in the mood, the whisperings, the vapours, that we find the Consciousness Soul in Shakespeare, never in exposition or analysis. There is no 'occult doctrine'. Shakespeare has nothing to 'teach' us himself.

This is what Keats meant by negative capability, the ability to inhabit other persons, other places, and other ideas while remaining in uncertainties, mysteries and doubts, without any irritable reaching out after fact and reason. Without judging. Without giving in to the seductions of reductionism, of one-dimensional thinking. It means a turning, a reversal of the will from grasping to receiving, enabling it to touch a universal sphere. It embodies the qualities of wonder and reverence which Rudolf Steiner sets as a precondition for knowledge of the spirit in *How To Know Higher Worlds*. It is artistic selflessness to the highest degree.

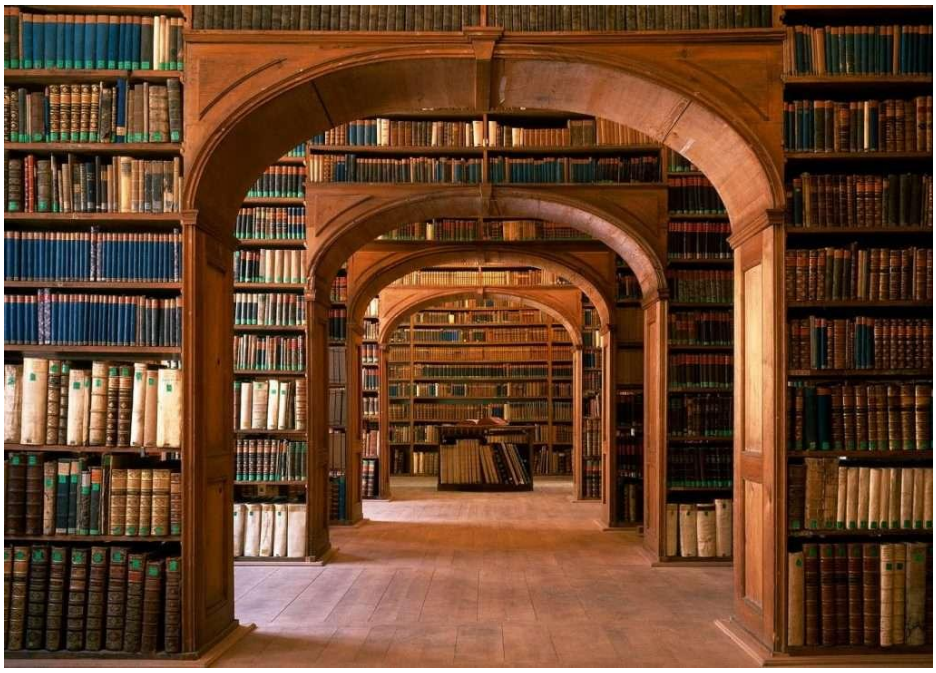
The Consciousness Soul is a living idea, and so it is always being revealed in different ways. Those very differences disclose its actual unity, its universality, what it is always coming to be.

There is a very general sort of trajectory in the sequence of Shakespeare's plays. His genres are the remnants of the myths that long ago replaced direct perception of the spiritual world. In Shakespeare and others, they survive as narrative arcs, or one might say, musical keys.

The plays are generally placed in one of four categories: histories, comedies, tragedies and romances. The recurring theme of the histories, represented by the symbol of the crown, is the effort to transcend the confines of the lower self and to realise the higher self. This is the project of the Consciousness Soul. The shadow side of that theme is the question of the legitimacy of the wearers of the crown and the burden of loneliness that the crown brings.

The comedies generally follow the pattern of the Christian myth of loss and recovery. Laughter marks the first stirring of escape, the self from the ego. The suddenness of the transition is crucial, because laughter is a quick experience in every sense of the word. The freedom of that

transition is at once what Rudolf Steiner termed the expansion of the astral body, and the aesthetic distance we enjoy in the theatre.



Owen Barfield once said that even if you can only see one small part of reality, but that part is presented with absolute accuracy and without saying anything that is not meant, what is suggested is the whole truth holographically presented. In the great tragedies, that is what happens. In writing so starkly of despair and death, Shakespeare cannot help suggesting, but only suggesting, transcendence and resurrection. When one leaves a great performance of *King Lear*, one is exhausted, having witnessed the most heartbreaking final scene in all drama. One has looked into the abyss, and yet sensed a mystery that surpasses understanding.

To approach that entrance, the Author had to find another form. After 1608 he wrote no more tragedies. From 1608 to 1611 there were four plays, *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*, usually known as the Late Romances. Their final resolution is not death but reconciliation. Not the reconciliation of earlier comedies, designed to satisfy, but one that challenges the boundaries of reality itself. The new themes are recognition, repentance, renunciation, reunification, renewal and resurrection.

The drama moves into a consciously unreal, deliberately theatrical realm of wonder. Vision and music displace exposition. Song and spectacle abound. Yet the Author is not merely pleasing an audience. He is grappling with the fundamental question of the transforming Consciousness Soul: ***in what way is imagination true?***

Rudolf Steiner showed that every true ascent is preceded by renunciation. At the heart of imaginative truth reached through renunciation lies forgiveness. When forgiveness is unexpectedly granted, it produces a strange, sweet shock. It suspends the old law of cause and effect and inaugurates a new one. The instinct for blame and revenge is relinquished. Forgiveness is not a prescription, but a reality recognised as truth. It is the mysterious alchemy of the late plays.

Esoteric meaning is cold and dry without the touchstone of life. As Ben Jonson observed, the Shakespeare plays are 'rammed with life'. Life emerges in art when the artist can put aside ego and see clearly what was formerly hidden. Because the Author was able to do this more intensely than any other writer, his meanings are esoteric in the most genuine of senses.



Extracts from the Shakespeare Plays Convey Universal Meaning

The following extracts have been chosen, necessarily arbitrarily, from the mass of plays to illustrate that their wisdom and universal meaning could not have arisen from a mediocre theatre-actor, but are the mature fruits of a mind steeped in Rosicrucian esotericism.

Hamlet, Act 3, Scene 1
On the burden of living and the uncertainty of what death may bring

‘To grunt and sweat under a weary life
But that the dread of something after death
The undiscovered country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?’

Hamlet, Act 3, Scene 1
On the moral legitimacy of suicide in an unbearably painful world

‘To be, or not to be, that is the question.’

King Lear, Act 1, Scene 1
On the heartless ingratitude shown toward those who refuse flattery in favour of truth

‘Nothing will come of nothing.’

Macbeth, Act 1, Scene 3
On the seductive nature of evil, which works through half-truths, deception, and seemingly harmless promises

‘And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray us
In deepest consequence.’

We close with another quote from that redoubtable humourist that seals the myth of ‘the Bard’ from Stratford for all time:

“Whenever we have been furnished with tar baby ostensibly stuffed with jewels, and warned that it will be dishonourable and irreverent to disembowel it and test the jewels, we keep our sacrilegious hands off it. We submit, not reluctantly, but rather gladly, for

we are privately afraid we should find, upon examination, that the jewels are of the sort that are manufactured at North Adams, Mass [i.e. out of cheap plastic]." Mark Twain

Conclusion

These passages are not offered as proofs in the narrow sense, nor as demonstrations designed to settle an academic quarrel. They are gestures toward a mode of understanding that works inwardly, not by accumulation of facts, but by the awakening of perception. Taken together, they disclose a drama of consciousness unfolding through image, conflict, renunciation and moral choice.

If the Baconian project has any enduring significance, it lies here. Not in the resolution of authorship debates for their own sake, but in the recognition that the Shakespearean corpus constitutes a disciplined education of the human soul, precisely suited to an age struggling to reunite knowledge with meaning. In a world of unprecedented technical power and increasing moral disorientation, this marriage of imagination and truth remains not only relevant, but necessary.

Many thanks to Anne Kelly for production and assistance with the images.



Engraving of Francis Bacon 1st Viscount St Alban by William Marshall, after Simon de Passe, 1640 NPG D27996

IX.

The Bacon Brothers and France

Francis Bacon's and Anthony Bacon's travels in France and subsequent involvement in the Shakespeare Circle and birth of the Shakespeare plays.

By Peter Dawkins

Francis Bacon and his brother Anthony were brought up and educated together, having experience of both university and court life. They became thoroughly learned in the classics and could read, write and speak Latin, Greek, Hebrew, French, Italian, Spanish and Dutch. Anthony ended up being able to converse fluently in six to eight modern European languages. Both brothers were well-versed in classical mythology, philosophy, mathematics and the scriptures, and proficient in the art of lute-playing, fencing and horse riding. Both brothers were referred to as "secret poets".

After university (Cambridge), Francis Bacon spent three years abroad in France (1576-9) attached to the English embassy, in order to study the laws, languages, politics, history, culture and customs of France and other countries. During this time he helped to compile and decipher intelligence of all kinds from across the continent, and became involved with French culture and court life.

When the French Court moved from Paris to Blois for a meeting of the Estates-General in December 1576, the English embassy accompanied it. At Blois there was an opportunity for Francis to witness the famous Italian *commedia dell'arte*, whose direct influence can be found in many Shakespeare plays.[1] In March 1577 the embassy followed the French court to Tours, then from Tours to Poitiers, where in the autumn of 1577 they spent three months. At Poitiers the French court met with the noblemen and diplomats of Henri de Navarre's court, including Du Plessis-Mornay and Du Bartas, to carry out peace negotiations. Whilst there, Francis made the acquaintance of the poet Jean de La Jessée, private secretary to Henri III's brother, Francis, Duke of Anjou. Jessée penned a tributary sonnet to Francis in which he referred to Bacon's Muse as being Pallas Athena and greater than Jessée's own Muse.

Sometime in September 1577 Francis Bacon undertook a "perilous" journey, carrying an important message from the English ambassador, Amias Paulet, to the Queen in England. Soon after his return to France, on 14 September 1577 Henri III signed the Peace of Bergerac with the Huguenot princes (later ratified by the Edict of Poitiers on 17 September 1577). With a moderation of peace being secured, the French court plus the English embassy moved back to Paris, where the Palace Academy flourished. Chief amongst the poets of the Palace Academy were the Pléiade, of whom five of the original seven were still alive: Pierre de Ronsard, Antoine de Baïf, Pontus de Tyard, Remy Belleau and Jean Daurat. The Gelosi Company was also in Paris from May 1577 until April 1578, performing *commedia dell'arte* publicly as well as at court.

Sometime in January 1578 Francis mentioned his plans to visit Italy; but Italy was at that time a somewhat dangerous place for Protestant Englishmen to visit. Francis asked Sir Amias to give his "opinion touching his intended voyage into Italy" to his father, whose permission as well as funding was required for such a journey (Francis was still under-age at that time). After gathering enough up-to-date intelligence respecting this, Paulet subsequently wrote to Sir

Nicholas concerning this matter in a letter dated 16 March 1578.[2] His advice was that, although he could see that such a visit would be profitable to Francis in many respects, yet it was far too dangerous at that present moment to allow him, of all people, to go.

Meantime, Francis Bacon moved his living quarters from Sir Amias' house in Paris to live in the house of "a civilian whose private conference shall stand him in great stead", as reported by Sir Amias to Sir Nicholas Bacon in a letter dated 24 January 1578.[3]

Francis had to study civil law as part of his reason for being in France; but, besides studying the laws, politics and customs of the land, and being involved with embassy matters such as attending meetings, entertaining, intelligence gathering and letter writing, much of it encrypted, Francis became deeply involved with French culture and Court life.

Besides the Pléiade, Francis Bacon was influenced by Bernard Palissy (the Potter), who was lecturing on Natural Science at his 'Petit Academie' in Paris. Many of Francis' early opinions in philosophy and natural science show indebtedness to Palissy. Attendees at the Little Academy included the brothers Jacques and Pierre de la Primaudaye, the latter being the ascribed author of *L'Académie française*, a compendium of moral, philosophical and scientific knowledge in which Francis seems to have had a hand, or even to have been the real author, and which is considered to have been used as a source by 'Shakespeare'. (It was described as essential reading for the 'Knights of the Helmet' of the 1594/5 Gray's Inn Revels.)

L'Académie française abounds in statements, phrases and quotations which are to be found in Francis Bacon's letters and works. It does what Francis set out to do as a first priority, which was to create an encyclopaedic "history" of everything possible. The seventy-two chapters, each beginning with the word 'Of' (e.g. 'Of Death', 'Of Nature and Education', 'Of Poverty', 'Of Riches'), are paralleled both in title and thought by Francis Bacon's Essays. (An original of these titles and their subject matter may be found in Sir Nicholas Bacon's *Sententiae* which were inscribed on the walls of his Long Gallery at Gorhambury. A similar form was used in Michel de Montaigne's *Essaies* which were first published in France in 1580.) The book also bears, in a disguised way, the 'AA' cipher signature of the mystery school or esoteric society that Francis Bacon eventually headed in England.

The French cousin and predecessor of the English 'AA' mystery school had been established in France earlier in the century by Françoise I. Bearing witness of this, the King's private gallery in the Palace of Fontainebleau contains a magnificent stucco 'AA' from which rises the pre-eminent 'elephant' painting symbolising the King himself, standing within the centre of the universe as the sovereign initiate.

The first time the 'AA' signature seems to have appeared hieroglyphically as a printer's device, in the form of an 'AA' headpiece, was in an extremely rare book published in Paris in 1576, in which a Hebrew Grammar, the Hebraicum Alphabethum Jo. Bovlaese, was bound together with another Hebrew Grammar that had previously been published in Paris in 1566. In the version of the book that came into the possession of the great collector William T. Smedley,[4] there were not only printer's proof sheets added but also the printed pages were interleaved with sheets of paper containing Francis Bacon's handwriting. According to Smedley:-

> "The book ends with the sentence: "Ex collegio Montis-Acuti 20 Decembris 1576"; then follow two pages in Hebrew, with the Latin translation over it, headed "Decem Prœcepta decalogi Exod." Over this is the design containing the light A and the dark A, and the

> squirrel and rabbits. One thing is certain, that the copy now referred to was in the possession of Bacon, and that the interleaved sheets of paper contain his handwriting, in which have been added page by page the equivalents of the Hebrew in Greek, Chaldæic, Syriac and Arabic.[6]

Not only does the evidence indicate that this particular book was originally owned by Francis Bacon, and probably commissioned by and made for him, but also that the fifteen-year-old Francis was able to translate Hebrew into its Greek, Chaldean, Syriac and Arabic equivalents.

Other than the 1576 *Hebraicum Alphabethum*, the publication of which appears to have been designed for a select few, the first public appearance of the 'AA' hieroglyph in print was in the 1577 edition of Andreas Alciat's *Emblemata*, emblem XLV, entitled "In Dies Meliora" ("On to better days/things"). This edition of the famous emblem book was published in Antwerp by Christopher Plantin, a Frenchman who set up a printing business in Antwerp and who was, like Jean le Jessée, one of the most noted and ardent members of the Family of Love.

The Famille de la Charité or Family of Love was a fellowship of initiates and adepts scattered throughout Europe who were responsible for the deep study and transmission of occult and mystical truths during the European Renaissance, and who became particularly potent in the latter half of the 16th century. It had developed out of French humanism and mystical Arasmianism. The Family believed in tolerance, friendship, the promotion of learning and artistry in service of truth, and that the purity and strength of a person's inner spiritual life was of more importance than any outer religious observance or political point of view. Members pursued the liberal arts and sciences, but, most importantly, they viewed charity as the greatest of the virtues and set out to practice it as far as possible.[7] These views were precisely those adopted, developed and passionately promoted by Francis Bacon.

The Family of Love had a good representation in France at the time that Francis Bacon was there, especially in Paris where the apothecary, Pierre Porret, acted as an agent for the Plantin publishing business in the rue Saint-Jacques. Porret was not only one of Plantin's oldest and closest friends, but was also "an agent, not only for the Plantin publications, but also for the diffusion of Familist teachings."[8] The Valois Court of Henri III was strongly influenced by the Familists, and Henri III even asked Plantin to establish himself as a printer in Paris as "royal printer for ten languages."[9] This offer, which was in fact refused, took place in 1577.

Following its appearance in the 1577 *Emblemata*, the next use of the 'AA' device was in an emblematic headpiece to Thomas Chaloner's *De Rep. Anglorum Instauranda libri decem*, printed by Thomas Vautrollier in London in 1579, the year that Francis Bacon returned from the continent.[10] Vautrollier, a French Huguenot who acted as the London agent for Christopher Plantin, subsequently printed, in Edinburgh in 1584, *The Essayes of a Prentise in the Divine Art of Poesie*—an anonymous publication supposedly written by King James VI of Scotland, which carried the same 'AA' headpiece. After this, several other printers began to use the 'AA' headpiece device, including Richard Field, who married Vautrollier's daughter Jaklin in 1588 and succeeded to his printing business in 1589 when Vautrollier died. Richard Field printed *The Arte of English Poesie* in 1589 and Shakespeare's *Venus and Adonis* in 1593, both with 'AA' headpieces. Many of the finest examples of English literature, of the Elizabethan-Jacobean period, carried the 'AA' device in one form or another, usually as a headpiece.

A major part of the work of the English embassy in Paris was the gathering of intelligence, in which cryptology played an essential role, with Paris being the epicentre in France of the English spy network organised and run by Sir Francis Walsingham, the Queen's Secretary of State. Francis Bacon played a part in this and became an expert in both cryptanalysis and cryptography, as well as in gathering and assembling information. Because of this work, Francis struck up a close relationship and long-lasting friendship with Thomas Phelippes, one of Walsingham's leading cryptologists, who was five years older than Bacon but whom Francis had known at Trinity College, Cambridge. Phelippes had been placed with the embassy to give it his expertise, especially in cryptanalysis, handwriting forgery and languages.[11]

Francis Bacon invented at least one cipher system whilst in France—the Biliteral Cipher[12] —a fact that he mentions in his *Advancement of Learning* (1605) and describes in his *De Augmentis Scientiarum* (1623), stating that he had invented the cipher in his youth, whilst in France at the French Court in Paris. The French nobleman, Blaise de Vigenère, the most brilliant of the French cryptanalysts and cryptographists, whom Francis must have met and conversed with, describes a modified version of Francis' Biliteral Cipher in his most important book on cipher, *Traicts des Chiffres*, published in Paris in 1586.[13] Blaise de Vigenère also describes other cipher systems used by Francis Bacon and, moreover, he produced a cipher for Henri III which was an improvement on Giovanni Baptista della Porta's letter substitution method. Porta revealed his method in his cipher book, *De Furtivis Literarum Notis Vulgo. De Ziteris*, published in 1563 in Naples—a book which, when reprinted in London in 1591, carried another example of the 'AA' headpiece. Although this reprint was made in London in 1591, it retains the publishing date, 1563, of the original book and its reference to being printed in Naples, but the London reprint adds the 'AA' headpiece, which was not in the original Neapolitan printing.[14]

Whilst in Paris, Nicholas Hilliard (who became a life-long friend of Francis Bacon) painted an exquisite miniature portrait of Francis Bacon. The Latin inscription reads: "*1578. Si tabula daretur digna Animum mallem. Æ[tatis] S[uae] 18"* ("1578. It would be preferable if a picture worthy of his mind could be brought about. In his 18th year"). This must have been done before October 1578, as Hilliard returned to England that month.

In August 1578, Catherine de' Medici and Marguerite de Valois set out for the south of France, each with their respective court of some 300 courtiers and beautiful ladies-in-waiting. The purpose was for the Catholic Marguerite to be reunited with her Huguenot husband, Henri de Navarre, from whom she had been separated for over two years, and to settle various affairs of state. It was a major political event. The royal embassy travelled in grand progress, reaching Nerac, the northern capital of the Kingdom of Navarre, in October 1578. In the lead-up to Christmas, 15-22 December 1578, the visitors were entertained at Henri de Navarre's palace in Nerac with what became known as the infamous Court of Love festivities.

It is not known whether or not Francis Bacon accompanied the entourage or was present at Nerac, but as a young man attached to the English embassy to France, who was on a mission to learn and experience all he could about the customs, language, politics, law and culture of France, it is possible that he was present at some point. As a member of the English embassy's intelligence team, he would in any case have been privy to detailed information about the proceedings, whether he was at Nerac or remained in Paris. At some point, however, he began a friendship with Henri de Navarre—a friendship later carried on by Anthony Bacon—and this could have been during the festivities at Nerac. He (and/or Anthony) would have seen and

heard the story of the Fountain of St Jean with its statue of Fleurette that had been newly restored by Navarre in memory of the young mistress he loved in his teens, whom legend says drowned herself in tears when he abandoned her—a story that underlies that of Ophelia in Shakespeare's *Hamlet*.[15] An additional source for the story of Ophelia's decline and death, and of Hamlet's chance encounter with Ophelia's funeral cortege, was that of Helene of Tournon, the daughter of Marguerite's principal lady-in-waiting, the Countess of Roussillon. Helene's tragic death in 1577 out of love for the Marquis of Varembon had recently occurred when Francis first arrived in France—a story that is also alluded to in Shakespeare's *Love's Labour's Lost*.[16]

On the night of 17/18 February 1579, when in Paris, Francis Bacon dreamt that his family home, Gorhambury, was plastered all over in black mortar, and two weeks later he received news that his father had died suddenly on 20 February. Shocked, and with his time abroad cut shorter than intended, Francis returned to England for his father's funeral on 9 March 1579. It is not known exactly where Francis was in the twelve months following the funeral, other than that for a time he resided at Leicester House, but in May 1580 he took up residence in Gray's Inn to study law, whilst at the same time carrying on with collating and deciphering intelligence reports for Walsingham, Burghley and the Queen. He became involved with the Leicester-Sydney-Dee circle of philosophers and poets, and, as a poet and producer, with the Gray's Inn masques and revels, and some of the royal pageants and entertainments.

Meanwhile, Francis' brother Anthony Bacon, from Sept. 1579 to Jan. 1592, travelled through France, Switzerland and Navarre, gathering intelligence for Walsingham and Burghley as well as literary and other information for his brother Francis. During these twelve years he resided at Paris, Bourges, Geneva, Toulouse, Lyons, Montpellier, Marseilles, Pau, Bordeaux and Montauban, and became the centre of an intelligence network, receiving confidential material from different sources and compiling digests and analyses of the European political, cultural and religious landscape to send to England. He became a friend and correspondent of merchants, scholars, poets, writers, ambassadors, courtiers, aristocrats and royalty in many countries, including Henri de Navarre (later Henri IV of France), Michel de Montaigne, Theodore Beza and Lambert Danaeus. Various poets of Europe sent their poems to Anthony for his appraisal and critique, including Jean de La Jessée. An anonymous continental poet eulogised Anthony as the English Phoenix of celestial origin—a poet of rare and perfect virtue.

In early July 1584 Anthony travelled to the Principality of Béarn, part of Navarre's kingdom, to pay his respects to Henri de Navarre who, in June of that year, had become the heir to the throne of France. Navarre had recently "furnished his Court with principal gentlemen of the Religion [Protestant] and reformed his house". He had also, the previous year, set up an academy. Shakespeare's *Love's Labour's Lost* references Navarre's Academy and caricatures Henri de Navarre as Ferdinand, King of Navarre, the "heir of France" (Navarre became Henri IV, King of France, on 1 August 1589). Anthony stayed at Navarre's Court in Pau[17] with Henri and his sister Catharine de Bourbon throughout the summer of 1584, and he and Henri became good friends. Whilst in Béarn, Anthony wrenched his foot in an accident, which appears to have made him lame for the rest of his life. Because of the injury, Navarre persuaded Anthony to stay several months longer, after which Anthony went to Bordeaux and Montauban.

Eventually, in February 1592 Anthony Bacon returned to England and joined his brother at Gray's Inn. Having discovered the treachery of their uncle Lord Burghley, they both moved

their allegiance to Essex and established their own intelligence network to serve the Queen via Essex. Key assistants in this intelligence service included the much-travelled Anthony Standen, Henry Wotton, Nicholas Faunt, and the cipher expert, Thomas Phelippes. At the same time Francis Bacon headed a literary studio of poets, writers, translators and secretaries, who included at various times people such as John Lyly, Ben Jonson, John Davies of Hereford, Sir John Davies, George Herbert, George Wither, and the Italian expert, John Florio, plus others from Gray's Inn and the universities.

The Bacon brothers became an intimate part of the Essex-Southampton-Pembroke circle of friends who were directly associated with 'Shakespeare'. This circle included the earls of Essex, Southampton, Pembroke and Derby (Baron Strange), Baron Mountjoy, Sir John Harrington and Fulke Greville, together with the ladies Frances Walsingham, Countess of Essex, Elizabeth Vernon, Countess of Southampton, Mary Sidney, Countess of Pembroke, and Penelope Devereux, Baroness Rich. The poets patronised by them included Samuel Daniel, Ben Jonson, John Florio, George Wither, Edmund Spenser, Thomas Nashe, John Lyly, Robert Greene and Christopher Marlowe. Mary Sydney's sons, William Herbert (who became 3rd Earl of Pembroke on his father's death in 1601) and his brother Philip Herbert, 1st Earl of Montgomery, to whom the 1623 Shakespeare Folio is dedicated, also became good friends of Francis Bacon.

It is noteworthy that it was shortly after Anthony Bacon arrived in England and joined his brother that the Shakespeare plays and poems started to appear, and that the first recorded performances of any of the Shakespeare plays that we know of (the trilogy of *Henry VI*, Parts 1, 2 and 3, *Titus Andronicus*, *The Taming of a Shrew*, and possibly *Richard III* under the title of Buckingham) were performed by Lord Strange's Men and Pembroke's Men in 1592-4.

In 1593 Antonio Perez, the King of Spain's exiled former Secretary of State, journeyed to England as Henri IV's envoy, and offered his services and intelligence to Essex. Ignoring the French king's orders to return to France in October 1593, Perez stayed on in England, lodging first at the French Embassy in London and then moving into rooms in Essex House. Anthony Bacon struck up a good but challenging friendship with Perez, and the two worked closely together until Perez eventually returned to France in July 1595 (and Anthony, at Essex's invitation, took up residence in Essex House, occupying the rooms that had previously accommodated Perez).

Whilst he was in London, and with Anthony Bacon's help, Perez wrote a best-selling book, *Pedacos de Historia o Relaciones* ('Pieces of History and Relationships'), under the assumed name of 'Raphael Peregrino'. He referred to himself as 'el peregrino' ('the traveller') and constantly used the newly coined word 'peregrinate' in his letters, in ironic reference to his own travels and misfortunes. Both Anthony Bacon and Essex's sister, Lady Penelope Rich, in correspondence with each other, referred to Perez as Anthony's "wandering neighbour". Not only is the character of the Spaniard Don Armado in Shakespeare's *Love's Labour's Lost* based on Antonio Perez, but also 'peregrinate' was introduced into the English language via that play ("He is too picked, too spruce, too affected, too odd as it were, too peregrinate").[18] The related noun, 'peregrination', was used by Francis Bacon in the Latin version of his essay *On Travel*, 'De Peregratione in Partos Extremos'.

In October 1594 Francis Bacon was appointed as co-Treasurer of Gray's Inn for the new legal year, in order to assist in "recovering the lost honour of Gray's Inn" in respect of the annual

Christmas Revels (the Treasurer is responsible for the revels). The revels were called *The Prince of Purpoole and the Honourable Order of the Knights of the Helmet* and took place over the Twelve Days of Christmas. On the evening of the Third Day (Holy Innocent's Day, 28 December 1594), the first Grand Night was held, during which (as planned) the masque ended abruptly in general confusion and the invited Temple barristers, led by their Ambassador, returned to their Inn, feigning offence.[19] Those who remained were then set to "dancing and revelling with gentlewomen", after which a play, *A Comedie of Errors like to Plautus his Menæchmi* (Shakespeare's *Comedy of Errors*) was performed. The "Conjurer" (Francis Bacon) then conjured up a new entertainment called *The Honourable Order of the Knights of the Helmet*, in order to restore order, which was presented on the second Grand Night, 3 January 1595, the Feast of the Most Holy Name of Jesus. In this masque, written by Francis Bacon, *The French Academy* is specifically mentioned as necessary to be studied by the knights.

In these revels there were many allusions to Shakespeare's *Love's Labour's Lost* (and vice versa), inferring that *Love's Labour's Lost* was designed to have a close connection with the revels. It may have been the play intended for performance on the second Grand Night which had to be cancelled. *Love's Labour's Lost* was the first Shakespeare play to be published, in 1598, with the name of Shakespeare (printed as 'W. Shakspere') on its title page. The play satirises all-male societies and an intellectualism that shuts itself away from life, showing that truth is actually love, such as can be seen in a woman's eye or to be experienced in their company or to be practised as charity—the major theme of all Francis Bacon's philosophy and teachings. Not only does the story connect with the time when Anthony Bacon was at Navarre's court but also with the 1578 'Court of Love' when the two queens, Catherine and Margaret, together with their ladies-in-waiting, were visiting Navarre, and the sudden unexpected death of Sir Nicholas Bacon in February 1579 that prematurely summoned Francis Bacon home. Moreover, the names of the three lords and friends of Navarre in *Love's Labour's Lost*—Dumain, Longaville and Berowne—are derived from the real-life dukes of Mayenne, Longueville and Biron, the former two being supporters of Henri de Navarre, and the latter being the Catholic opponent of Navarre and the Huguenots. The Lord Boyet, counsellor to the Princess, is derived from Lord Boyresse. All four noblemen signed the passports of Anthony Bacon during the time when Anthony was travelling in Navarre and France (1583-1592). The play also includes some personal details about Henri de Navarre that only someone who knew him well could have known.

Endnotes

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[1] E.g. *The Two Gentlemen of Verona, Comedy of Errors, Love's Labour's Lost, Twelfth Night, Much Ado About Nothing, As You Like It, A Midsummer Night's Dream, The Taming of the Shrew, Hamlet, King Lear, Othello, The Tempest.*

[2] Amias Paulet to Nicholas Bacon, 16 March 1578. Bodleian Library Add. MS C.82, fo. 52a-b.

[3] Amias Paulet to Nicholas Bacon, 24 January 1578. Bodleian Library. Add. MS C.82, fos 7b-8a.

[4] William Thomas Smedley (b. 1851). His remarkable collection of rare books and manuscripts, many of them annotated by Francis Bacon, was obtained by the Folger-Shakespeare Library in Washington D.C., whose policy makes these rare books unavailable to the general public. However, his letters can be found today in the New York Public Library which are available to the general public under Reference: *The Catalogue of the Smedley Library of Shakespeareana and Baconia*.

[5] The 'AA' headpiece in the book, with the light A and dark A, is the same as the one that was later used for the anonymous *Arte of English Poesie* published in London in 1589 and dedicated to the Lord Treasurer Burghley by the printer Richard Field.

[6] William T. Smedley, *The Mystery of Francis Bacon* (1910)

[7] The Famille de la Charité or Family of Love was an international sect or brotherhood of Dutch origin, founded about 1540 by Hendrik Niclaes. Described as a fellowship of peace for all lovers of truth, of whatsoever nation and religion they might be, it had a pantheistic mystic character, in the sense of everyone and everything being considered part of the Godhead. Members usually belonged to an established church, quietly remaining in the background, showing every respect for authority and considering outward conformity a duty.

[8] Frances A. Yates, 'Religious Processions (1583-4): The Family of Love', *Astraea* (Routledge & Kegan Paul, 1975). See also Wallace Kirsop, *The Family of Love in France* (Sydney University Press, III, 1964-5).

[9] L. Voet, *The Golden Compasses* (Amsterdam, 1969), ch.I, p.91. See also Frances A. Yates, 'Religious Processions (1583-4): The Family of Love', *Astraea* (Routledge & Kegan Paul, 1975).

[10] See William T. Smedley, *The Mystery of Francis Bacon* (San Francisco: John Howell, 1910).

[11] Francis Bacon was also a friend of Thomas Phelippes' father, and in the early 1580s he employed the younger brother of Thomas as a secretary and close companion. In 1591 Francis recommended Thomas to the Earl of Essex.

[12] The fundamental principle of the Biliteral Cipher formed the basis of what later became the binary code of modern computers.

[13] In this book Vigenère claims that he was the first to use the device of making letters depend upon each other and serve as keys by (i) shape, (ii) size, (iii) quality or equivalence, and (iv) place. The Biliteral cipher uses these principles, as a cipher depending upon minute differences in type, but applied to the fundamental concept invented by Francis Bacon that we now call the binary code.

[14] Research made by Y. Ledsem revealed that in 1591 John Wolfe re-published Baptista Porta's *De Furtivis Literarum Notis,* first published by Ioa Maria Scotus in Naples in 1563, but according to Spedding not *en vente* until 1568. This reprint was dedicated to Henry Percy, Earl of Northumberland. After the edition had been printed off, the title page was altered to correspond with the 1563 publication, the dedication was taken out and a copy of the original dedication was substituted, but with the difference that over this dedication was placed the AA headpiece that was not in the original 1563 edition of the book. This new 1591 edition was then printed and sold as if it were the original 1563 edition of Porta's great work on ciphers. (See 'A False Dated Book,' *Baconiana*, Vol.VIII, Third Series, Oct. 1910, No. 32.)

See also William T. Smedley, *The Mystery of Francis Bacon* (San Francisco: John Howell, 1910).

[15] Fleurette was the daughter of the king's landscape gardener at the chateau of Nérac. She was madly in love with Henri de Bourbon (Navarre) when they were both in their teens and had an affair with him during the years 1571-2. Unfortunately for Fleurette, Henri missed a farewell rendezvous with her in the chateau, where he was supposed to meet her just before leaving for Paris to marry Marguerite de Valois, the sister of Henri III, king of France. It is said that, having waited all night for Henri and mad with despair, she drowned herself in a wash of tears. Fleurette did not actually die then, but lived for another twenty years after this sad event. She had several children and eventually died on 25 August 1592. Henri de Bourbon was crowned king of Navarre on 9 June 1572, in the midst of the affair with Fleurette, and wedded Marguerite de Valois in an arranged marriage on 19 August 1572, which

seemingly ended the affair. He erected the statue of Fleurette at the Fountain of St Jean in remembrance of his teenage mistress. From this legend come the expressions ‘flirt’ and ‘flirtatious’.

16 Shakespeare, *Love’s Labour’s Lost,* 5.2.1-9

17 Navarre’s Court was sometimes at Pau, the capital of the Principality of Béarn and main royal residence, at other times at Nérac, capital of the Pays d'Albret, or Agen, or less frequently at Montauban.

18 Shakespeare, *Love’s Labour’s Lost*, 5.1.15.

19 It is the convention at Gray’s Inn for the visiting Templarians to walk out on their first visit in a simulated huff after mock disorders. See N.B. Cockburn, *The Bacon Shakespeare Question,* viii, 113 (private printing, 1998).

X.

The Bacon Brothers and Italy

Francis Bacon's and Anthony Bacon's connections with Italy, their intelligence network and association with the Shakespeare plays.

By Peter Dawkins

In his 'Discourse on the Life of M. Francis Bacon, Chancellor of England', Pierre Amboise, Bacon's first biographer, who had access to Bacon's papers and letters and is quoted as an authority by Gilbert Wats,[1] appears to say that Francis Bacon visited not only France but also Italy and Spain: -

> Capacity and memory were never in any man to such a degree as in this one: so that in a very short time he made himself conversant with all the knowledge he could acquire at College. And although he was then considered capable of undertaking the most important affairs yet, so that he should not fall into the usual fault of young men of his kind (who by hasty ambition often bring to the management of great affairs a mind still full of the crudities of the school), M. Bacon himself wished to acquire that knowledge which in former times made Ulysses so commendable, and earned for him the name of Wise; by the study of the manners of different nations.
>
> I wish to state that he employed some years of his youth in travel, in order to polish his mind and to mould his opinion by intercourse with all kinds of foreigners. France, Italy, and Spain, as the most civilised nations of the world, were those whither his desire for knowledge carried him. And as he saw himself destined one day to hold in his hands the helm of the Kingdom instead of looking only at the people and the different fashions in dress, as do the most of those who travel, he observed judiciously the laws and the customs of the countries through which he passed, noted the different forms of Government in a State, with their advantages or defects, together with all the other matters which might help to make a man able for the government of men.
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> Pierre Amboise, 'Discourse on the Life of M. Francis Bacon, Chancellor of England,' *Histoire Naturelle de Mre. Francis Bacon* (Paris, 1631).[2]

However, there is no evidence that Francis Bacon visited Italy and Spain; only that towards the end of his 3-year sojourn in France with the English embassy (1576-1579) he did express a desire to visit Italy and Spain.

Amboise states in the 'Address to the Reader' that he translated from Bacon's original manuscripts when he was in the embassy of Charles d'Aubepine, Marquis de Chasteauneuf, who was the French ambassador in London 1629-1630. At that time the manuscripts which Amboise saw and worked with must have been those left by Francis Bacon to William Rawley, and indeed Amboise suggests as much in his 'Address'. But this period is after Francis Bacon had died and Amboise may have misread or misunderstood what he had been told about Bacon's life.

Francis Bacon spent three years abroad in France (1576-1579) attached to the English embassy, in order to study the laws, languages, politics, history, culture and customs of France and other countries. During this time he helped gather and decipher intelligence of all kinds from across

the continent. He planned to visit Italy, which, together with France and Spain, he considered to be the most cultured of all countries, but the dangerous state of affairs in Italy delayed his departure. Then, in February 1579, when he had received his license to extend his time abroad for a further three years and was packing to leave for Italy, he received news of the sudden and unexpected death of his father, Sir Nicholas Bacon, which brought him prematurely back to England.

It is not known exactly where Francis was during the twelve months following the funeral of his father, other than that he appears to have resided for a time at Leicester House. There is no record of him returning to the continent to pursue his planned goal of visiting Italy, and he would not have had the finance for it, even if his uncle Lord Burghley (acting in parentis) were to have allowed it, which seems unlikely.

Eventually, in May 1580, Francis took up residence in Gray's Inn to study law, whilst at the same time carrying on with collating and deciphering intelligence reports for Walsingham, Burghley and the Queen. We last hear of him being at Gray's Inn on 18 October 1580 prior to when we next hear of him being at Gray's Inn on 15 April 1582.

However, during January-March 1581 Francis began his thirty-six years of Parliamentary service as a Member of Parliament, entering the Commons as a member for Cornwall; and according to his own evidence he sat in the parliamentary session of that year, of which the first sitting took place on the 16th January, and he was present on the 14th February when Arthur Hall, a Member of Parliament for the Borough of Grantham, was committed to the Tower for publishing slanderous libel.

We next hear of Francis Bacon on 15 April 1582 when he is called to the bar and made Utter Barrister. This means that there was a gap of time, 14 February 1581 to 15 April 1582, when there are no records of where he was, and it is during this period that it has been postulated he went abroad to Italy and Spain.[3] However, in order to achieve becoming an Utter Barrister he would have had to abide by the strict rules of Gray's Inn regarding the process and time required for the necessary education and training leading to eventual practice as a barrister.

The basic requirements and successive stages of development for someone who wanted to become a lawyer were three years as a student studying at either Oxford or Cambridge University (or one year studying at an Inn of Chancery), culminating in being awarded a degree, followed by six years (minimum) studying law as an Inner Barrister, culminating in being called to the bar and made Utter Barrister.

Francis Bacon was a student at Cambridge University from April 1573 to December 1576. On 27 June 1576 he entered Gray's Inn as an Inner Barrister and was admitted to the Grand Company of Ancients as an honorary Ancient (confirmed Nov 1576). From 25 September 1576 until March 1579 he studied law abroad as an attaché to the English ambassador to France. On May 1580 he took up residence in Gray's Inn, and on 27 June 1582 he was called to the bar and admitted Utter Barrister.

Since from 27 June 1576 to 27 June 1582 is exactly 6 years, the minimum required time to spend as an Inner Barrister (i.e. student of law), it would appear to be impossible for Francis Bacon to have travelled to and explored Italy during that time, as he would not then have fulfilled the necessary period of time for his legal studies.

The fact that Francis Bacon could write about Italy and things Italian as if from first-hand experience does however make one wonder if he had travelled there. For instance:-

> For it is strange to see, now in Europe, such high buildings as the Vatican and Escurial and others be, and yet scarce a very fair room in them.[4]
>
> The even carriage between the two factions proceedeth not always of moderation, but of a trueness to a man's self, with end to make use of both. Certainly in Italy, they hold it a little suspect in popes, when they have often in their mouth, Padre commune; and take it to be a sign of one that meaneth to refer all to the greatness of his own house.[5]

However, Francis Bacon had plentiful links with Italy and was privy to a wide range of detailed and comprehensive information about the country. Italy was also the primary source for Francis of the Platonic, Hermetic and Cabalistic philosophy and mystery stream that had flowed via Ficino (in Florence, under the patronage of Cosimo di Giovanni de' Medici) to England, of which Francis Bacon became a master, known to others as "the Third Plato" (Ficino was "the Second Plato"). In addition, Francis had his brother, Anthony, with whom he was close and shared a common vision and goal.

Anthony Bacon was three years older than Francis and inherited Gorhambury and some other smaller estates on Sir Nicholas Bacon's death, having reached the age of 21. Unlike Francis, he was both encouraged and granted permission by his uncle Lord Burghley to travel abroad. In the late autumn of 1579 Anthony set off for Paris and, from 1580 to 1592, travelled through Switzerland, France and Navarre acting in a diplomatic capacity and gathering intelligence for Sir Francis Walsingham, the Secretary of State, and Burghley, the Lord Treasurer, as well as literary and other information for his brother Francis.

During this time Anthony employed two Italian merchants and their posts for communication purposes, and became the centre of an intelligence network, receiving confidential material from different sources and compiling digests and analyses of the European political, cultural and religious landscape. He became a friend and correspondent of merchants, scholars, poets, writers, ambassadors, courtiers, aristocrats and royalty in many countries, including Henri of Navarre (later Henri IV of France), Michel de Montaigne, Theodore Beza and Lambert Danaeus.

For a time (1580-2) Anthony stayed with Theodore Beza in Geneva, Switzerland, whose house was a key centre in a network that combined Protestant support groups, intelligence systems, publishing distributors and intellectual circles, which Anthony utilised and which was a linchpin in the network he established. Whilst there Anthony received communications and periodic visits from Nicholas Faunt, one of Sir Francis Walsingham's secretaries and agents, who travelled frequently between Northern Italy and Geneva.

During this time Anthony had the opportunity to travel into Italy, and he may have done so; but we have no records of him actually doing so. However, when Faunt arrived in Geneva from Padua for the last time, in November 1581, on his way home to England via Paris, Anthony asked Faunt to procure for him a licence of absence for a further three years, intending to visit Italy—in particular Padua, Verona and Venice—and returning to France via the Mediterranean coast. By the end of February 1582 the passport had arrived, but by then Italy was being threatened with invasion by the King of Spain, English travellers were being imprisoned, and the Inquisition had been set up in Venice; so instead Anthony travelled in stages across southern

France to Bordeaux and Navarre's kingdom, a good position to receive intelligence by land and sea from Spain.

During the summer of 1582 a comprehensive intelligence report covering the years 1581-2, entitled *Notes on the Present State of Christendom*, was completed and presented as a private State Paper for the Queen and Burghley.[6] Part of this report was found amongst Francis Bacon's papers, and would appear to have been compiled either by him or by Anthony. The descriptions of the various kings, princes, dukes and states show the information to have been gathered in the years 1581-2, with the writing carried out or at least completed in the summer of 1582.

The *Notes* are brief but wide-ranging. The countries covered in the report include France, Italy, Spain, Austria, Germany, Portugal, Poland, Denmark and Sweden. Italy is treated with considerable detail and was almost certainly described from personal observation, as also were France and Spain, whilst the descriptions of Austria, Poland and Denmark appear to be from rather less personal observation, Portugal and Sweden even less, and Germany from report only. The duchies of Italy and the dukes who ruled them are all described, such as Tuscany, Ferrara, Mantua, Urbino, Parma and Savoy, together with the cities of Florence, Venice, Mantua, Genoa, Lucca and Savoy, as also the Austrian Empire, the principalities of Germany and the kingdoms of Poland, Denmark, Spain and France, together with their rulers and nobles.

In February 1592 Anthony Bacon returned to England and joined his brother at Gray's Inn. Having discovered the treachery of their uncle Lord Burghley, they both moved their allegiance to Essex and established their own intelligence network to serve Essex and thereby the Queen. It was known as Essex's intelligence network, but was headed by Anthony Bacon. Key assistants in this intelligence service included Thomas Phelippes, Nicholas Faunt, Anthony Standen and Henry Wotton:-

- Thomas Phelippes, the best of the cryptanalysts, had been working with Francis and Anthony from the time when Francis was in the embassy in France at the same time as Phelippes.

- Nicholas Faunt had been one of Walsingham's two confidential secretaries and an agent from 1578 until Walsingham's death, and had travelled extensively in France, Germany, Switzerland and Italy during the 1570s and 1580s, carrying dispatches to and from various English agents and spies, and gathering intelligence to send home. He worked with both Anthony and Francis Bacon. His inside knowledge of foreign affairs was highly valued. After Walsingham's death in 1590 Faunt worked for Burghley who, although Lord Treasurer, assumed the Principal Secretary of State's duties as well; but at the same time Faunt continued his collaboration and friendship with Anthony and Francis Bacon.

- Anthony Standen, a former servant of Henry Stuart, Lord Darnley, who lived in exile on the continent after Darnley's death and Mary Stuart's imprisonment, had been a member of the court of the Duke of Tuscany, from whence he used to send secret reports to Sir Francis Walsingham, including details of the Spanish Armada. He had travelled extensively in Turkey, Italy, France and Spain gathering intelligence of all kinds, and had set up spy networks in Spain and France that served the English Crown. He was helped to escape from prison by Anthony Bacon when they were both in Bordeaux. In

June 1593 Standen's cover was blown and he returned to England, bearing copious intelligence and expecting to be welcomed by Burghley and the government. However, on his arrival on the shores of England, Burghley showed unwillingness even to allow him to land. Anthony came to Standen's rescue and offered him accommodation in the Bacon chambers at Gray's Inn, the result being that from then on Standen worked closely with the Bacon brothers, sharing his 28 years of experience with them and providing the link with his agent, Anthony Rolston, in Spain.

- Henry Wotton went abroad in 1589 for six years, travelling via Vienna, Venice, Rome and Geneva, and sending intelligence home to Essex. When he returned to England in 1594 he became a secretary to Essex, responsible for handling intelligence material connected with Transylvania, Poland, Italy and Germany.

Others who were closely connected with the Bacon brothers, and who travelled extensively, included Anthony's "cousin" and correspondent, Thomas Bodley, the Anglo-Italian John Florio, the hermeticist Giordano Bruno and the Spaniard Antonio Perez:-

- Thomas Bodley travelled in Germany, France and Italy during 1576-1580, studying languages and public affairs. His father was the printer who published the Geneva Bible in Geneva, in 1562. Bodley arranged the transportation of books back to Francis Bacon in England.

- John Florio taught the Italian language and culture both at Oxford University and to those in the highest echelons of society. He wrote an Italian-English dictionary (published 1598) and translated Montaigne's Essays. He lived for some years with Henry Wriothesley, third Earl of Southampton, and was patronised by the Pembrokes, marrying the sister of the poet Samuel Daniel and working in the household of Mary Sydney, Countess of Pembroke.

- Giordano Bruno, born 1548 in Nola, Naples, was an Italian Dominican friar, philosopher, mathematician, poet, and astrologer, who fled Naples in 1576 and travelled to Noli, Savona, Turin, Venice, Padua, Bergamo, Chambery, Lyon, Geneva, Toulouse and Paris. He came to England in 1583, where he lived in London at the house of the French ambassador, Michel de Castelnau, and met members of the Hermetic circle (i.e. the Leicester-Dee-Bacon-Sidney circle). He established a particular relationship with the poet Philip Sidney and dedicated two of his books to him. Bruno eventually returned to Paris in 1585, after which he travelled on to Marburg, Wittenburg, Prague, Helmstedt, Frankfurt, Padua and Venice. In Venice he was denounced and imprisoned by the Inquisition, sent to Rome and finally executed in 1600.

- Antonio Perez, the former Secretary of State to Philip II of Spain, fled Spain to take refuge in France with Henri IV. In 1593 the French king sent him to England as his envoy, where Perez, offering his services and intelligence to Essex and Anthony Bacon, was befriended by them and given accommodation at Essex House in London. Anthony Bacon struck up a good but challenging friendship with Perez, and the two worked closely together.

In early 1595 Essex and Anthony Bacon asked Antonio Perez to construct an information

service in Italy. Perez employed the services of Giacomo Marenco, a former servant of his who lived in Genoa, and Giovanni Basadonna, a merchant of Venice, to assist him. Giovanni Basadonna, who owned a number of ships, had come to England as Venetian factor in 1593. His brother, Antonio Basadonna, also a merchant, was based at Venice, where his house was used as the headquarters for Bacon's agents in Italy.[7]

(The name, business and perhaps also something of the character of Antonio in Shakespeare's *Merchant of Venice* would seem to be derived from Antonio Basadonna, although the main character and story of Antonio, suitably allegorised, is that of Anthony Bacon, with Bassanio being Francis Bacon. This play is a major key to discovering the true authorship of the Shakespeare works and their underlying design, wisdom and purpose.)

Essex, with the Queen's permission, then appointed Peter Wroth to be his paid resident agent at Venice, with the function of acting as an unofficial diplomat for the Queen, collecting intelligence from various Italian contacts of Perez and overseeing the Italian network. However, Wroth died in mid-1595 before reaching Venice and was replaced by Dr Henry Hawkyns, who reached Venice by the end of 1595, where he stayed until 1598. Hawkyns was a Fellow of Peterhouse, Cambridge, who as early as 1593 had been receiving intelligence reports in London from the Paduan resident Richard Willoughby. Once in Venice, Hawkyns sent regular weekly reports to Anthony Bacon, excerpts of which were then read to the Queen. Hawkyns was helped by Giacomo Marenco at Genoa, a close friend of Perez, who came to Venice to discuss the coordination of their intelligence work.

Another important helper was James Guicciardini, whose uncle Lorenzo Guicciardini, in Florence, was a leading official under the Grand Duke of Tuscany, Cosimo II de' Medici (1590-1621), the patron of Galileo. Although his family were prominent Florence line merchants, James Guicciardini was born in London and was the nephew of Edmund Spenser's close friend, Lodowick Bryskett. Following disputes over his father's will, Guicciardini travelled to Florence to deal with them. However, during 1592 and early 1593 he was back in London at the very time when his uncle Lorenzo tried to open secret communications with Burghley on behalf of the Duke, who was anxious that England should endorse Henri IV's conversion to Roman Catholicism. Burghley had been unenthusiastic and this contact with the Grand Duke was passed over to Essex.

James Guicciardini was appointed by Essex to be his agent at Florence. Unfortunately, Lorenzo Guicciardini died before James Guicciardini's return to Florence at the end of 1593, and so James took on the role of secret contact between Essex and the Duke, sending useful intelligence on the Duke's behalf not only about Spanish military intentions and papal overtures to Henri IV but also Italian news. By this means the bonds between Essex, the Bacon brothers and the Grand Duke of Tuscany grew steadily stronger. This friendship, which extended on into later years, was confirmed by Sir Toby Matthew in his Italian edition of Bacon's Essays (*Saggi Morali*, 1617).

There were also many other agents and friends or relatives employed to gather intelligence in Italy. For instance, when Guicciardini made another visit to England in late 1596, Essex sent him back to Florence in the company of Sir Thomas Chaloner, who was to supplement Guicciardini's activities and act as the earl's resident emissary in Florence. Then, in the latter part of 1597, Essex sent one of his secretaries, Henry Cuffe, on a mission there which lasted several months. Edmund Bruce, an astronomer and long-term Paduan resident, was employed

as an agent for Essex, reporting to Anthony Bacon. Francis Davison, a poet, member of Gray's Inn and a 'knight of the Helmet' in the 1594 Gray's Inn revels, in return for Essex procuring his licence to travel for three years (1995-1997) and giving him money to cover his expenses, was tasked with making a careful report of the places he visited. Henry Archer, who matriculated in Padua at the end of 1596 and came to know Davison whilst in Italy, was instructed by Anthony Bacon to make himself known to Hawkins and Edmund Bruce, and to report back to Bacon about their affairs.

When both Essex and Anthony Bacon died in 1601, the Essex intelligence network dissolved. By that time Robert Cecil's network, which Cecil had assiduously built up since becoming Secretary of State on his father's death in 1598, was well established and easily replaced the Essex network. Francis Bacon still had his remaining friends to call upon and work with, but this must have been a very dark period of his life, redressed only when James Stuart came to the throne in 1603 as James I of England.

It is noteworthy that it was shortly after Anthony Bacon arrived in England in February 1592, and joined his brother and the Essex circle of friends, that the Shakespeare plays and poems started to appear. It is also noteworthy that virtually all of the plays with detailed Italian or French settings, which include most of the comedies, were written between 1592, when Anthony Bacon arrived in England, and 1601, when Anthony Bacon died.

The first recorded performances of any of the Shakespeare plays that we know of—the trilogy (Parts 1, 2 and 3) of *Henry VI*, *Titus Andronicus*, *The Taming of a Shrew*, and possibly *Richard III* under the title of Buckingham—were performed by Lord Strange's Men and Pembroke's Men in 1592-4. Both Strange and Pembroke were members of the Essex circle and involved in the patronage of poets. When Strange died in 1594, most of the members of Lord Strange's Men joined the newly-formed Lord Chamberlain's Men under the patronage of the Lord Chamberlain, Sir Henry Carey, 1st Baron Hunsdon, which company then went on to own and perform all the previous and subsequent Shakespeare plays.

The 'Italian' plays,[8] as distinct from 'Roman' plays, in terms of their settings, are as follows (with common estimated dates of composition):-

- *The Two Gentlemen of Verona* (1592-4)
  Setting: Verona, Milan, and the frontiers of Mantua.

- *The Taming of the Shrew* (1593-4)
  Setting: (Pisa to Padua) Padua, and sometimes in Petruchio's home in the country.

- *Romeo and Juliet* (1594-6)
  Setting: Verona and Mantua.

- *A Midsummer Night's Dream* (1595-6)
  Setting: Sabionetta ("Little Athens") and a wood nearby – 25 km southwest of Mantua.

- *The Merchant of Venice* (1596-7)
  Setting: partly in Venice, and partly at Belmont, the seat of Portia.

- *Much Ado about Nothing* (1598-9)
  Setting: Messina, Sicily.

The following plays which might be classed as partly 'Italian' in terms of setting were either written or finished later than 1601:-

- All's Well that Ends Well (1602-5)
  Setting: Rousillon[9] (Catalonia), Paris, Marseilles (France), and Florence (Italy).

- Othello (1602-4)
  Setting: Venice (for first act) and a sea-port in Cyprus.

- The Tempest (1610)
  Setting: The Sea; afterwards an Island. The main factual location source for the imaginary island is Bermuda, where the Virginia Company shipwreck took place, but there are also colourful descriptions that appear to be derived from the Isle of Vulcano, located off the north coast of Sicily. The imaginary island is described, though, as if it were in the Tyrrhenian Sea, with Prospero being derived from Milan, and Alonso from Naples.

- The Winter's Tale (1610-11)
  Setting: Sometimes in Sicilia (Palermo), sometimes in Bohemia.

All's Well That Ends Well is in fact set mostly in France. The two other 'French' plays, both written in the 1592-1601 'Anthony Bacon' period, are:-

- Love's Labour's Lost (1593-4)
  Setting: Nérac, the northern capital of the Kingdom of Navarre [near Agen, between Bordeaux and Montauban].

- As You Like It (1599)
  Setting: Forest of Arden [Ardennes].[10]

See Bacon Brothers and France for information about the association of the Bacon brothers with these 'French' plays, as also with The Comedy of Errors (1592-4), which is set in Ephesus, a place associated with the goddess Artemis and the apostle St John the Beloved.

Endnotes

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[1] Amboise is quoted as an authority by Gilbert Wats in the 'Testimonies consecrate to the Merite of the incomparable Philosopher' prefixed to Bacon's *The Advancement and Proficience of Learning* published in English in 1640, wherein Wats refers to Amboise's "just and elegant discourse upon this life of our Author" and quotes from it.

[2] Translated from the French by Granville C. Cuningham. See 'A New Life of Lord Bacon', *Baconiana* IV/14 (April 1906).

[3] William Smedley, in his book *The Mystery of Francis Bacon* (1912), was the first to propose and argue that Francis Bacon visited Spain and Italy sometime during 1581-2.

[4] Francis Bacon, *Essay*, 'Of Building'.

[5] Francis Bacon, *Essay*, 'Of Faction'.

[6] The *Notes on the Present State of Christendom* were printed as Francis Bacon's in the supplement to the 1734 second collection of manuscripts, *Letters and Remains of the Lord Chancellor Bacon*, studied and put together by Robert Stephens, the Historiographer Royal in the reign of William and Mary. They are reproduced by Spedding in his *Letters and Life of Francis Bacon*, Vol. I, ch.2 (1580-84), section 3.

[7] Gustav Ungerer, *A Spaniard in Elizabethan England: The Correspondence of Antonio Pérez's Exile*, Volume 2 (Tamesis Books, 1976).

[8] For an account of the exact locations that are described with precise details in Shakespeare's 'Italian' plays, see Richard Paul Roe, *The Shakespeare Guide to Italy: Retracing the Bard's Unknown Travels* (HarperCollins, 2011).

[9] Roussillon is a historical region in S France, bordering on the Pyrenees and the Mediterranean.

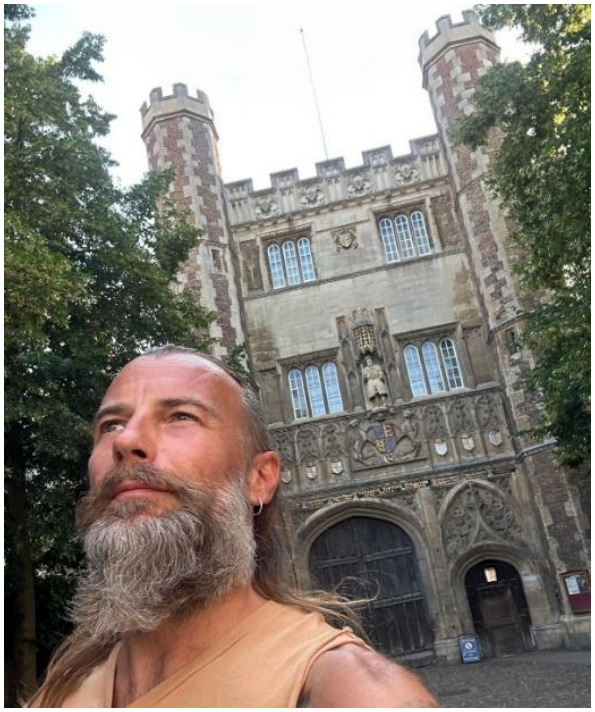
[10] Beginning in France, the Ardennes stretches east across Luxembourg and Belgium before continuing on into Germany, covering three Belgian provinces en route – Namur in the west, Luxembourg in the south and Liège in the east. The highest part, lying in the German-speaking east of the country, is the Hautes Fagnes (the High Fens), an expanse of windswept heathland that extends from Eupen to Malmédy. But this is not the Ardennes' most attractive or popular corner, which lies further west, its limits roughly marked by Dinant, La Roche-en-Ardenne and Bouillon.

XI.

An Agent of Love and Truth, a King of the Fairies and a Lover of Hounds
Shakespeare in Francis Bacon's Cambridge

By Jono Freeman

Providence



As an obsessive Baconian, one has an acute interest in the places and spaces The Chief once inhabited. Just a year or two ago, I visited Cambridge for this very reason; to see where young Francis had attended University and the college (Trinity, Henry VIII's college) he attended - though he may not have had quite the experience he wished for (officially leaving Cambridge University without taking a formal degree, though typical for noblemen of his status at the time), it was certainly part of the inspiration for his plans for a renewal of our systems of learning. I took that trip to Cambridge, also just to behold the other statue that can be found in the college chapel, reflecting the one found in St Michael's in St Albans.

As Baconians too, I believe many of us are also (or become) big into providence, of the Franciscus variety in particular. Funny how it feels that once I recently had the idea or impulse to perform Shakespeare in Cambridge, with a certain amount of work and investment on my part, an alignment of certain stars and the guiding hand of the Master, that it happened…in such a beautifully Baconian way it seems too, about which I'd love to share with you. The two productions I worked on for this 2026 season of the Cambridge Shakespeare Festival, were *Much Ado About Nothing* and *A Midsummer Night's Dream*, playing Friar Francis and Theseus/Oberon respectively.

Francis Bacon at Cambridge

As per a great personal tradition of love and support, our Principal Sally Gibbins sent me plenty of material to read, in preparation for this Bacon/Shakespeare experience. This, with a preface that as with much of his life, nothing is really documented regarding Francis and his time at Cambridge. *Like Will To Like* was a very early pre-Cambridge composition apparently and according to Spedding it was at Cambridge Bacon started to plan out his Universal Reformation. Sally wrote that apart from when he was in France, Cambridge would have been one of the most influential periods for him as he learnt there about all the errors and deficiencies in learning at the time and put in action a plan to reform it. As language was such a key aspect of this as well as the didactic components of theatre, he would have almost certainly embraced and explored theatrical pursuits, though again, no documents survive.

Concerning Cambridge itself, our Principal sent some background on his time there, from Jardine and Stewart's *Hostage to Fortune: The Troubled Life of Francis Bacon (1561-1626).*

Though clearly a non-Baconian source, it provides very interesting information, albeit there is no mention of theatre. His time there was apparently primarily spent in the form of 'gentlemanly grooming', rather than in-depth training in any particular discipline. In April 1573, Anthony Bacon was sent in his turn to Trinity and Francis went too, although he was barely twelve - under the customary age for boys to join the university community. But the two brothers had always been very close, and their father thought that they would provide each other with suitable companionship. What is interesting is the close relationship with John Whitgift (later to be Archbishop of Canterbury), the Master of Trinity, who was a friend of Nicholas Bacon, entrusted with their personal safekeeping. It was he who surprisingly sanctioned the racy poem *Venus and Adonis*, probably due to his close friendship with Francis who he knew to be a poet from these Cambridge days. Anthony and Francis notionally spent almost three years there, though their period of residence was twice interrupted when plague broke out in the area (for much of 1575 for example).

During his final months at Cambridge in 1575, the 14-year-old Bacon famously grew disillusioned with the 'unfruitful' Aristotelian philosophy taught by his professors. This frustration ultimately inspired his later development of the empirical scientific method. In his *Life of Bacon*, William Rawley (Francis' chaplain and secretary) claimed that while at Cambridge Bacon "first fell into the dislike of the philosophy of Aristotle; not for the worthlessness of the author, but for the unfruitfulness of the way [method]; being a philosophy (as his lordship used to say) only strong for disputations and contentions, but barren of the production of works for the benefit of the life of man".



Engraving of a young Francis Bacon by William Holl drawn by E. M.Ward after the famous Hilliard miniature

It is interesting to consider what Bacon did learn here, his 'disillusionment' aside. Whitgift purchased books for the boys' studies; Livy's History of Rome, Caesar's Commentaries, the Orations of the Greek writer Demosthenes, Homer's *Iliad* and the classical rhetoric handbook *Ad Herennium* (believed then to be by Cicero). Later he bought them Aristotle and Plato, Cicero's *Complete Works* and a commentary on his *Orations*, Sallust's *Roman History, Hermogenes* and *Xenophon* in a facing-page Greek and Latin edition. There were also Greek grammars, and a Latin bible. More standard textbooks were probably provided in-house or borrowed. Whitgift usually used two elementary logic textbooks, by Seton and Caesarius, with his pupils.

As the architect of the new, humanistically oriented statutes for Trinity College, Whitgift was well qualified to offer a basic liberal arts education in Greek and Latin eloquence of the kind Sir Nicholas Bacon wanted for his two boys. According to Jardine & Stewart, the effectiveness of that early grounding may be detected in Francis Bacon's lifelong eloquence - in speech and writing - as well as in his easy reference to the major literary and historical works

of Greece and Rome. The books Whitgift bought for his young charges suggest an education perfectly in line with Francis' and Anthony's anticipated futures as well-placed gentlemen of means, who would take an active part in public affairs, as cultivated patricians. The authors also acknowledge that at the end of his life, when Francis Bacon self-consciously fashioned an image of himself as a 'man of letters', retired from the hurly-burly of politics to a contemplative life in the country, he took as his models the authors who had shaped his outlook in these early years; Cicero and Demosthenes, along with the stoic philosophical writer, Seneca.

Something of interest also occurred in 1575, when Robert Dudley made his famous, extravagant marriage proposal to Queen Elizabeth I during her 19-day stay at Kenilworth Castle, between July 9 and July 27. While he heavily courted her with fireworks, floating islands, lavish feasts, pageants and entertainment throughout the visit, the queen ultimately did not accept his proposal. I recently visited Kenilworth (my second visit) and could think only of the mysterious 'Laneham' (a young Francis' pseudonym), responsible not only for documenting the festivities, but likely writing the theatrical devices - which I believe, were precursors to the work in *A Midsummer Night's Dream*.

Cambridge Shakespeare Festival



Cambridge Shakespeare Festival - Shakespeare in the Outdoors

For a lover of Shakespeare or 'Shakespeare nerd', something that was particularly charming about this festival was the energy or buzz created about and around the plays, in Cambridge over the summer. One can walk the streets and constantly hear the word 'Shakespeare' being spoken and spoken about. As a performer, it was also such a wonderful experience to be surrounded by others with a rivalling passion for these works and an interest in how they are interpreted, staged and performed today. As it was during my time in Prague on a Shakespeare Intensive course; this conjured the fellowship or collective, Shakespeare continues to inspire, after over 400 years.

As one of my Cambridge Shakespeare Festival directors stated, "performing Shakespeare in the outdoors, is to return the text to the actor". In a statement of their mission, the CSF reveal "Our productions present Shakespeare's plays in a way that is modern in energy yet informed by authentic theatrical practice, using minimal sets and lighting, traditional Elizabethan costuming and open-air performance in historic settings. Each summer we present a carefully curated mix of comedies, tragedies and histories, offering a season that reflects the full range

of Shakespeare's storytelling and ensures that audiences with different tastes, backgrounds and levels of familiarity can find work that resonates with them".

Perhaps this is why he also said "there is a fine line between Shakespeare and Panto" at one point; in that these productions play to large audiences, across a large open and empty space, which require big, bold decisions in direction and performance…perhaps reflecting the 'carnivalesque' atmosphere of the outdoor Elizabethan performances. This does not mean a loss of depth and meaning within the plays; more than ever an actor's 'belief' in the text is crucial i.e. making it important and caring about it, and as to how this is shared with the whole audience. Also, in terms of comedy (of which both the plays I performed belong), it also reinforced for me how Shakespeare offers laughs that reach as many people as possible i.e. it uses all forms, high and low.

Another director of the project stated that such productions are about creating problems and then working out how you get out of them. This really appealed to me, as I have previously approached Shakespeare's roles as riddles or puzzles, which actors (and audiences) have to decipher and interpret for themselves. Again, similar to my experience in Prague, I was able to appreciate the fact that these are true Ensemble plays and that exercises such as this are all based around empathy and collaboration.

Much Ado About Nothing

A wonderful paper entitled *Much Ado About Nothing, Friar Francis (Francis Bacon) and Antonio (Anthony Bacon), an Allegory of the Differences Between False and Valid Knowledge*, provided some Bacon background on my first play and my first role as the knowing Friar Francis.



Depiction of the Church scene in *Much Ado About Nothing* by Alfred W Almore 1846

The comedy *Much Ado About Nothing* is thought to have been written around 1598 or 1599. As is often the case with Shakespeare, the names chosen for specific characters in *Much Ado* are revealing and instructive. One of those minor Shakespearean characters (of which I have had some experience), who do however prove significant within the narrative of the play, is named Friar Francis (loved this alliteration) …the Christian name, of course, of the Chief Francis Bacon, who presides over Hero's abortive wedding. In a play about the deception and illusions practiced upon men and mankind who are all too readily deceived and seduced by mere appearances, there appears this wise man Francis, disguised as a Friar, who is in reality a Baconian-philosopher-scientist and exponent of the New Baconian Philosophy of Experimental Science.

Friar Francis

The subtle Friar Francis advises the grief-stricken wedding party to dissemble, in ways he knows are always taken at face value, by the naive and stupid. This is what Bacon and members

of his secret Rosicrucian-Freemasonic Brotherhood did when erecting the monument inside Holy Trinity Church at Stratford where William Shakspere is apparently buried accompanied by misleading and illusory Latin and English inscriptions, designed to suggest to those taken in by appearances, that he was the poet Shakespeare, which on closer examination, reveals exactly the opposite.

Mather Walker said that "*Much Ado About Nothing* can be seen on four different levels all primarily concerning the ultimate source of knowledge which remained unknown to or concealed from vulgar capacities behind hidden layers or masks just as the play as a 'mask' theme, with many of its characters hidden behind masks. The whole play is deliberately framed in such a way as to allow Bacon to create an in-built allegory and illusion to explore the complicated differences between false and valid knowledge an important theme running through his major works". This perspective gave me such inspiration and direction; I knew exactly the purpose of my role and how I wanted to play him.

Of these minor characters I spoke of, it may be said that as well as representing real human beings, they also present a theatrical device, which becomes a convention of these plays, in the form of an identifiable archetype. Antonio, in *Twelfth Night* which I recently played, was of the same family; the kind stranger. Here in *Much Ado,* we find the Friar. I was able to see CSF's production of *Romeo and Juliet*, where we meet Friar Lawrence, the other of Shakespeare's male Franciscans…finding this same convention; a knight for love - his first thought about the coupling of the lovers is what it may do to heal the conflict between the two families, which is at the heart of the tragedy. He has a plan to save the day, that involves feigning death, with a concoction made with the wisdom of a botanist/scientist. As the research paper stated, in *Much Ado* "Unlike the deceived mortals around him, Friar Francis knows Hero is innocent. His knowledge is not based upon words and impressions, hearsay, and assertions, but on the grounds of empirical observation which in the science of the New Baconian Philosophy is supported by research and the gathering and analysing of facts and data".



Portrait of a Franciscan Friar
by Peter Paul Rubens c.1615

For a Baconian, it seems the Franciscans, involved in education since the time of St. Francis when medieval universities were established in the 13th century, were a good vehicle for representing this convention. Franciscans soon taught and studied at major medieval centres like Paris, Oxford, Cambridge, and Cologne, establishing a rich educational and philosophical tradition. I liked that this character spoke to a time when centres of learning and libraries, were places connected to the church…holy sanctuaries, with priests that would see to the preservation of this 'treasure'. Friar Francis certainly has the wisdom and compassion of a holy man, but he has more. He is a learned inquirer of nature.

So, my Francis would be still, contemplative and always watching, with keen eyes. He would be well spoken and highly articulate but speaking in a warm and relatable way (is this all sounding like anyone we've heard of?). I wanted my Francis to

sound like Alec Guinness as Obi Wan Kenobi, though being an outdoor performance without microphones, I had to go for something a little more robust, while still trying to keep this tone. I also thought he's like a detective, on a case, like Poirot! This reminded me of a great film (which I watched again for inspiration) *The Name of the Rose*; a historical mystery with Sean Connery as the Franciscan Friar William of Baskerville, solving a deadly case in a medieval abbey.

When Friar Francis does step forward, breaking his silence on all the unfolding drama, he tells us it is for "noting of the lady". In my performance, I then comforted Hero with my pronouncement of her innocence, but doing so by bringing her forward, to the centre of the stage for examination, with the conviction of being on the side of truth. My Francis understood the need to bring things into light and that this would need some courage on Hero's part, in getting to the bottom of things. He creates a calm space to ask/answer questions, calmly and coolly. His language suggests this with his interjections of "Hear me a little" and "Pause a while", which remind me of "Tarry a little", from *Merchant* and even "Take time to pause", from Theseus in *Midsummer*. His lines too, are always combating anger, responding to Leonato's lines about death and killing. Naturally I thought of Bacon, the lawyer and orator, in how he would hold the space and conduct proceedings, with great ease and with greatest impact.



Friar Francis & Leonato
Much Ado About Nothing,
Cambridge Shakespeare Festival 2026

He considers the EVIDENCE, challenging Leonato, asking 'what do we know' (Leonato, in a rage and blinded to Hero's innocence barks at her "Dost thou look up", to which Francis replies "Yea, wherefore should she not"). He is the only one who sees the truth. "I have marked" precedes his pronouncement, which demonstrates his powers of observation, again something akin to a scientist. He has knowledge/understanding of nature, the signs; 'blushes' and the 'fire' of honesty in her eye/reactions.

But, as we know, truth is slippery…for what is truth? What of our love of The Lie? Our Francis devises a way to fight misprision with misprision, as a kind of experiment. He sets a 'trap' of sorts (as do all the characters in this play); testing via deception, to combat supposition - assumption without proof. Again, the language is revealing in the way he frames all this; "let my council sway you", "maintain a mourning ostentation", "appertain unto burial", "publish it that she is dead indeed" (anything can be 'published', but it doesn't make it 'true'). He rides the tension that permeates all Shakespeare plays, of appearance vs. reality. Clearly, the Friar has seen this kind of human situation before and provides the vehicle for our learning on this issue, with this beautiful observation on human nature;

For it falls out
That what we have we prize not to the worth
Whiles we enjoy it, but being lacked and lost,
Why, then we rack the value, then we find
The virtue that possession would not show us
While it was ours

These lines were sadly cut from our production, but it shows how important it is as an actor to read the entire text when things have been taken out (as they always are). Another line cut from the production, which was also helpful in framing the character of Francis was "Trust not my reading, nor my obseruations, Which with experimental seale doth warrant The tenure of my booke". It spoke to me of the observations and interpretations of Hero's reactions, which are backed up by years of experience. What I loved about coming on again as Francis at the very end of the play, was that it showed how happy he was to celebrate and explain his experiment and qualify all the amazement, that was all of his making.

A Midsummer Night's Dream

As I suggested before, it seems possible to me that Bacon had parts of *Midsummer* dancing about in his mind, while he was in Cambridge. What a joy it was then, to learn I would be playing this piece at the Trinity College gardens.

Another play I was able to watch as part of the festival was *Tempest*. This could well be the most Baconian Shakespeare play, also perhaps Shakespeare's 'best'; the summation of his genius, the play that opens the Folio. Here we find Prospero's final monologue, which feels like Francis speaking directly to us about his theatrical enterprise and his legacy. As I watched, this also reminded me a little of Puck's final speech from *Midsummer*, about dreams, indulgences and applause. It struck me that these plays more or less bookend the writing career of Shakespeare. Between these two plays, we can witness growth and evolution, but also the same primary forces and designs behind the works. Both plays are filled with humanity, but also with magical mysticism, which is expressed through other-worldly characters. Both are odysseys of love, 'rite of passage' plays.



The Mechanicals

Midsummer could be the most well-known of Shakespeare's plays, perhaps for this reason…its broad appeal through the magic it has, in itself. It also presents us with the Players and this radical form of meta theatre that mirrors-back our approach to 'putting on a show', with hilarious truth and irony. The Mechanicals scenes highlight the charm of 'Am-Drams', found in all of our hearts, historically it seems. Theseus' reactions to reading about Pyramus and Thisbe in the brief Philostrate presents him with, to me are rich in significance. He tries to find concord in the discord of a play which claims to be such contradictory things - sad AND funny. I think this highlights the ambiguity/possibility in performance, built into the presentation of Pyramus and Thisbe. Also, I think it beautifully articulates this new form of theatre Bacon was fashioning. These plays were comic and tragic, like life, made up of the same alphabet.

A different paper, *Francis Bacon, His Secret Royal Mother and Father Queen Elizabeth and Robert Dudley, Earl of Leicester and A Midsummer Night's Dream*, proved a fascinating way to launch into this performance. This would be the third time I've performed in the play and the third role I've played. What is so remarkable is how each of these experiences have been so vastly different and generated a wholly new and unique

perspective on the play, creating a wholly new relationship. There is always something new to learn and understand about the text and of course, the author.



The Quarrel of Oberon and Titania by Joseph Noel Paton
1849 National Gallery of Scotland

Professor Dunn sees the whole fairy plot as the Indian Boy's dream or fantasy and as the cause of the conflict between Titania and Oberon he is responsible for its dramatic action. And, that the structure of *Midsummer* is constructed around the relationship between the King and Queen of the Fairies, Oberon - representing he Earl of Leicester - and Titania - representing Queen Elizabeth - with the Indian Boy (Changeling Boy), over whom the two of them quarrel. The Indian Boy is central to the entire drama, and as Professor Frosh incisively discerns, his symbolic presence can be felt "looming over the whole of the play". In *The Metamorphoses of Shakespearean Comedy* Professor Carroll observes "This unseen but suggestive changeling…figures as one of the chief mysteries of the play". Professor Frosch, in *The Missing Child in A Midsummer Night's Dream*, explains that the parentage and true paternity of the unseen Indian Boy, is uncertain and unclear. The ghost character of the Indian Boy represents its ghost author, Francis Bacon and here the changeling child is one taken from its mother and raised by someone else as was the case with Bacon born to Queen Elizabeth (Titania) and Oberon (Robert Dudley, Earl of Leicester and raised by Sir Nicholas and Lady Anne Bacon.

Professor Maurice Hunt (as others have before and since) highlighted that the play very pointedly alludes to Queen Elizabeth's relationship with her French suitor Francis, Duke of Alencon, afterwards from 1578, Duke of Anjou. This was an acutely personal matter close to the heart of its concealed author Bacon who took a close interest in the private and political liaisons of his royal mother which was a subject that had previously engaged his adoptive father Lord Keeper Sir Nicholas Bacon.

The subject of the French match was a continual topic of conversation in the Bacon family household throughout the previous decade, one which Sir Nicholas regularly discussed with his wife Lady Bacon, who held very strong Puritan convictions along with their adoptive son Francis, who like his father, took a very keen interest in French affairs and the French match. From 1578 onwards Elizabeth's proposed match and relationship with Francois, Duke of Alencon was increasingly the talk of the kingdom, in the corridors of power, the elite London circles of the literati, and across the length and breadth of the country. The Duke of Anjou was the only one of Elizabeth's many suitors to travel to court her in person. He was twenty-four and Elizabeth forty-six, making him young enough to be her son. He was a small man scarred by smallpox from a very young age, with a pitted his face housing a large nose, and his

deformed spine belied his name, Hercule. Elizabeth rather unflatteringly dubbed her French prince her 'Frog', which most likely did not play out well back in France with his vindictive mother, who was easily slighted. Despite his appearance it is believed Elizabeth was genuinely fond of him.



Scene from *A Midsummer Night's Dream* (1848-51)
by Edwin Landseer National Gallery of Victoria, Melbourne

In Act IV of A *Midsummer Night's Dream,* Bacon mocks Elizabeth's love for Monsieur (Francois, Duke of Alencon) in the form of Titania, Queen of the Fairies and her bizarre love for the ass-headed Bottom. After Robin literally & symbolically removes Bottom's (then representing the Duke of Anjou) ass-head, Oberon (Robert Dudley, Earl of Leicester) and Titania, the Fairy Queen (Queen Elizabeth) are reconciled. With both now being able to stop fighting over their own child, the changeling Indian Boy, representing the concealed author of this play, Francis Tudor Bacon. I tried to think about the process of writing this play and considered that these events, coupled with work Francis had done on the revels at Kenilworth, provided the matter for the finalised piece of work…the earliest mention of which, was in the year 1598.

For this year's production at Cambridge, I would play Theseus and Oberon - a 'doubling up' that often occurs in performances of the play; not only if cast numbers are short, but also because there is something interesting about having the same actor play these parts (also, Hippolyta and Titania played by the same actress). I did give some thought to the idea that these 'magical' characters, were actually just the human characters in disguise, playing with each other in the forest at night. I also like the idea of how Theseus and Philostrate are mirrored in Oberon and Puck; the expression of a character or archetype, on another plane. Perhaps that they are even split halves of some whole? Let's take them one at a time though, shall we?

Theseus

Though a legendary warrior - of Minotaur slaying fame - my Theseus was still quite fun and goofy. This is a comedy, in a big outdoor space, so decisions had to be 'big' ones, in finding the fun and the story within the scenes. Of course, I made sure he also had authority and dignity, he is the Duke of Athens after all. He spoke with grace and was clad in royal purple (a nice wink to the Chief, who also enjoyed purple on occasion). This presentation focused on his enthusiasm, in a court of chaos. Things in the opening scene for example, are not quite going his way; Hippolyta is acting coldly towards him (and rightly so I suppose, being wooed by his sword) and Demetrius, who he must back according to the law, is accused of sleeping with another fair maid. This conflict is essential obviously, in giving the relationships somewhere to go over the course of the play.

Hounds



Image: Domininkas @ Cambridge Chronicles

The director used Theseus' speech about the hounds (often cut) in the later end of the play, as a way of imbuing Theseus with a quality that Hippolyta could connect with and so, attract her to him…for a resolution of love at the end. In the Elizabethan era, hounds were essential status symbols and working tools used by the nobility for elite hunting sports, tracking and coursing. This was also one of the few outdoor activities where Elizabethan noblemen and noblewomen hunted together, which would certainly create an interesting (and likely very charged) dynamic.

This is a world our young Francis was absolutely a part of and it is wonderful we get a sense of this in *Midsummer* (though it's fairly safe to assume Theseus kept no hounds himself), from the perspective of a nobleman who not only partakes in this tradition but is also a lover of the hounds themselves. It may be said that a man who loves his dog (hound) displays deep empathy, a strong sense of responsibility and an open heart. These are beautiful, intelligent creatures whose very food is love and who must be fed and cared for. In our production, it was this outburst of affection for his hounds, "bred out of the Spartan kind", that revealed a side of Theseus to Hippolyta, that (within the short space of time they have onstage together) would mend the rift, present in the opening scenes…showing his capacity for love. Interestingly, Francis had a great love of dogs and was famously angry with a courtier who mistreated one.

Subversions

The production also ramped up what I would describe as the subversion of status relationships in the play. When I played Puck, I looked into Commedia dell Arte influences on the play and the Master-Servant dynamic; how this could be inverted at times, in clever, funny ways. At the CSF, both Puck and Philostrate got away with a lot more (often being blatantly disrespectful and antagonistic) than they would perhaps in traditional readings. This was not always easy to take, as high-status characters, but I understood the memo of the festival and so did what my director told me, in realising his vision.

Philostrate as the Master of Revels is an interesting injection into Ancient Athens and for Elizabethan playwrights, was of some import; in terms of what is admitted and allowed to 'pass'. The fact that Shakespeare's risqué plays were given full licence, as well as never being in any trouble as a writer, suggests the author had connections…as Bacon certainly did. Theseus and his attitude to revels are also interesting. His repetitive insistence on having some delight to beguile the time, post wedding, really stood out to me. We could read this in a number of different ways (suggesting an awkwardness to the gathering of newlyweds, or a way to lord it over commoners, or to even avoid the coming 'bedtime'), but it could just be that Theseus loves to be entertained…as did Our Bacon.

Magic & Fairies



Image: Domininkas @ Cambridge Chronicles

Does Theseus believe in Fairies? I asked myself. His speech to Hippolyta, just after they have returned from discovering the waking lovers in the forest, is quite revealing in what it may tell us about him. He describes a kind of madness of imagination that possesses lovers, madmen (and how it controls these types) and poets, along with his claim to a non-believer of ancient stories and fairy tales. He rather, projects cool reason and calm rationality:

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact.

The poet's eye, in fine frenzy rolling,
Doth glance from heaven to Earth, from Earth to heaven.
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.

The fairies of the play suggest there is more to love, than what we perceive; other entities or powers, that bring or create that joy and craziness of love within us. Both Puck and Oberon represent a more primal magical existence, that thrives in the wood, away from the city - reawakened in those who enter. This relates somewhat to the conflict that opens the play - between Law and Love. In our production, Hippolyta is disappointed at Theseus' decision at the beginning of the play to advocate Law, but by the end, she is won over by his decision to overbear Egeus' will. One of his near-concluding lines is "Tis almost fairy time", which then seems to suggest that he does believe in the 'magic' after all, or that he has perhaps come round to that position by the end of the play.

One of Theseus' speeches, which surprised me in how much I always enjoyed delivering it (though again, much was cut), was in his comments to Hippolyta about what is best described as Public Speaking. He talks in a delightfully honest and humorous way about prepared greetings and speeches ("premeditated welcomes") he has been subjected to, in foreign places. He tells us that he can understand the same meaning from those who are modest and frightened,

but also want to do their duty, as he can from those who can rattle off a speech with wit, talent, and eloquence ("the rattling tongue of saucy and audacious eloquence") - that noble generosity will see the effort they are giving rather than the quality of their performance. It is 'truth' Theseus here claims he is able to detect, and that this is the most important thing.

Oberon King of the Fairies



I must confess, of the two roles, Oberon is where most of my fascination, time and attention went. Playing two characters, it is always to try and distinguish the two as much as possible. I did have an advantage in creating different voices and physicality for the roles in this case, because Oberon is not human. He is a Ruler of the Elves and Fae. What was important to me was to convey his wild side. I wanted to create a Wood Beasty and found an old engraving of a Satyr, which provided me with fantastic inspiration. My Oberon walked as though he was hoofed, was horned and moved with a certain malevolent elegance, as though on the hunt. My costume was very effective in helping to bring Freeman Oberon into being. I had a leather mask which was horned, perfectly conveying a reptilian creature, a stag and a demon at the same time. As with my Puck, my many tattoos were an asset for a character like this and so, they were fairly out and on show for the part. I was appropriately bejewelled, had some fabulously feathered plumage flowing from my shoulders and my green yogi-pants, hung with a belt of animal skins resembled a forest kilt, which was quite fortuitous, as I also decided to make my Oberon a Scot.

This decision was made mainly as I tried to think of what was considered 'wild' and 'unknown' in Shakespeare's time and arrived at Scotland. I considered too Francis' relationship with Scotland and also my own Scottish heritage (14% according to ancestry.com) and the time I've spent there. The accent is such a delight, and I feel it perfectly matched the character's temperament and also his contradictions, having possibilities which could be both frightening, but also warm and vulnerable. As with my performance of Antonio and his Spanish dialect, I worked hard on this, using phonetic sound changes mapped into the text. Oberon may be a beast, but he is also a poet, with love of flowers, around which he has some beautifully descriptive speeches. Shakespeare's characters are always multi-faceted and contradictory, and it is this which makes them so real and so infinite in treatments.

Having played Puck, I did enjoy making some connections between these figures. Though my Puck was based more on Arlechino (lower status/servant character from Commedia) and Oberon is obviously a high status or Master character, both my characterisations shared an earthy animal-like quality. While my Puck was very hunched, low to the ground and splayed like a juggler, Oberon walked tall and more deliberately, though with a rockstar resting pose that was always very chesty and seductive. At one point I thought that perhaps he is Puck, fully grown. Certainly, both figures also love to be entertained, by the theatre of man, through their pranks and interventions. Oberon, like Puck, mentions dreams twice, suggesting an intervention in our lives of higher powers, that manifest as a dream-like life. Ultimately, it is he who has the final say and control over the lover couples and their unions.

Cambridge Epilogue

Writing this reflection at the conclusion of the summer season here in Cambridge, certainly feels like I "have but slumbered here" as Puck would say. It has been a dream, a delightful and magical one, working with this collective, performing Shakespeare in these outdoor, University settings. I would not have had this experience, were it not for Francis. To me, it's he who brought me here, to learn and grow, in joy and love. Really revealing my Baconian nerdom now, but I often ask Francis to "bless the mission" - the mission being any work done in his service - on whatever such project I am embarking. I'm happy to report here, that he always does. Also happy to report, that the rewards for seeking Bacon and truth, cannot be overstated - as a great source of strength and inspiration. This experience is amplified too, when you are working in one of his houses, at Trinity College in this case. He didn't just bring me here, he afforded me such insight and connection into the work, with a love and passion that would not be here within me, without him…and I always thank him for this.



Image: Domininkas @ Cambridge Chronicles



XII.

A Letter Beyond Time

By Rob Fowler

An experiment in reaching across four centuries, where the reader may become part of the correspondence.

Four centuries have passed since Francis Bacon departed this world, yet his words continue to travel through it. Ideas conceived in one age find new life in another, raising an interesting question: how far can a thought travel, and in which direction?

Written in the manner of an Elizabethan correspondence, *A Letter Beyond Time.* addresses Bacon directly, exploring the curious relationship between language, memory, space, and Time. It draws upon the enduring mysteries surrounding Bacon, Shakespeare, and the Rosicrucian tradition, while inviting the reader to consider whether the written word might accomplish something that its author never could.

There may be more to a letter than the words themselves. Sometimes the smallest irregularity deserves a second glance, and what appears to be an ordinary arrangement may invite a different reading.

On this four-hundredth anniversary, perhaps the most interesting question is not whether we can still hear Bacon speaking, but whether, in some fashion, he might hear us.

A Letter Beyond Time.

To the Right Honourable Francis Bacon, Viscount St. Alban

SHould your Lordship, whose incomparable learning hath illuminated the darkest chambers of human understanding, pardon the extraordinarie liberty I take in addressing you at so great adistance, not of place, but of TTime; for though four hvndred years have passed since your departure from this mortal theatre, I find your words living, your thoughts yet travelling, and your counsel no less agrreeable to the present age than to that in which your pen first gave them life.

And whereas it hath pleased Time to separate our persons, I begin to suspect that the same hath not altogether succeeded in separating our minds. For words, once committed to the keeping of posterity, possess a curious faculty of passing where neither flesh nor bone may follow; and that which was conceived in one age may yet find its answer in another.

I therefore venture this letter, not knowing whether it shall be accounted a message to the departeb, a conversation with the living, or merely another experiment in that most excellent art of preserving thought against the injuries of Time.

May these written words yet find their way beyond time.

←1881→

SHAll I presume, my Lord, that what hath been once committed to the custody of Time must needs proceed in that one direction which men call forward? For the eighteenth part of a certain poetical monument, wherein summer’s beauty is promised continuance beyond the winter of our bones, seems to instruct us otherwise.

Though I dare not profess myself master of those subtleties by which your Lordship taught letters to perform offices beyond their ordinary employment, I have remarked that two characters, severally considered, may speak more plainly in conjunction than a hundred words disposed without understanding.

Nor have I overlooked that curious number, one hundred and eighty-eight, which, under another manner of reckoning, brings into agreeable company the learned Doctor Dee and that Eternity which neither he nor your Lordship was content to leave to the governance of clocks.

Whether these things be accidents of the press, diversions of ingenious minds, or remains of some more excellent design, I shall not presume to determine. Yet the more diligently I examine them, the less willing I become to suppose that Time hath but one direction, or that a thought must forever travel away from him who conceived it.

Lest your Lordship wonder by what strange conveyance these observations have found their way into your keeping, I must acquaint you that they are entrusted to the pages of Baconiana, maintained by that Society which, since eighteen hundred and eighty-six, hath undertaken the examination of your works and memory. In this year of two thousand and twenty-six, the fourth centenary of your departure, I venture my little bark upon these waters, mindful of the poet who in the praise thereof spends all his might, To make me toung-tide speaking of your fame.

I have considered also the learned Doctor Dee’s darkened glass, employed in pursuit of intelligences beyond ordinary apprehension. Whether it revealed what was without, or awakened what was within, I leave to wiser heads. Yet your Lordship possessed another looking glass, fashioned neither of stone nor polished metal, but of letters so disposed that one mind might behold the operations of another.

And should your Lordship perceive some influence not wholly belonging to the present age, attribute it neither to enchantment nor infirmity; for thoughts committed to letters may awaken in minds not yet conceived, and there resume their labours as though the intervening centuries had been but a night’s repose.

For what is a century to a thought which hath not exhausted its purpose? And what authority hath the calendar over that which may be conceived anew in every succeeding generation? I begin to suspect that Eternity is less concerned with the passage of Time than with the manner in which its several parts acquaint themselves with one another. What appears to depart may, by unexpected revolution, return to the place from whence it came.

Nor must every mystery surrender upon first examination. A thing plainly declared may be plainly forgotten, whereas that which obliges the understanding to labour may continue its instruction after the page is closed. Perhaps this is the most enduring lesson: that the discovery made by the student exceeds the lesson intended by the master. For knowledge is no buried treasure, but a living invitation to inquire, to doubt, to examine, and to begin again.

For I have observed, my Lord, that letters possess a virtue which neither points nor pauses may claim; the former preserve the substance of thought, whilst the latter merely divide its passage.

He who would reckon the true measure of a man's meaning must distinguish that which speaks from that which bids him rest.

And thus, after four hundred years, I find myself not concluding a correspondence but beginning one. If your Lordship's thoughts have found their way into mine, who shall say where the conversation truly commenced, or whether these words may yet find their answer in another age? Which for memoriall still with thee shall stay, as the poet hath it; for the hand must cease, yet its letters may begin their work anew.

I remain,
Your Lordship's most humble servant,
in Time and Eternity,

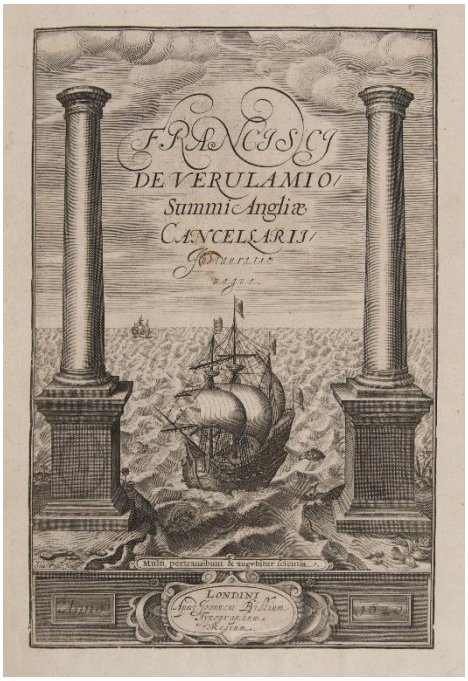
Rob Fowler
Anno Domini 2026



XIII.

Editor's Preface to a New Translation of Francis Bacon's *Novum Organum*

By Professor Hossein Jorjani



My engagement with *Novum Organum* began more than three decades ago, in 1991, when I first encountered a short excerpt from the work in a course on the philosophy of science at the Swedish University of Agricultural Sciences. The instructor, Professor Emeritus Jan Odelstad (then Associate Professor), was remarkable in his ability to reconstruct the intellectual atmosphere of different historical periods. Under his guidance, the appearance of a new idea—such as Bacon's critique of scholastic reasoning and his proposal for an inductive reformation of the sciences—seemed neither accidental nor abrupt, but the natural outgrowth of a shifting intellectual landscape. That early exposure left an enduring impression: new ways of thinking do not emerge in isolation, and once they do, they invite further transformations.

In subsequent years, as I read more widely in both the classical and modern scientific literature, I often asked myself whether the "new logic" that Bacon had envisioned could be traced in the methods of later scientific innovators. The answer was not always straightforward, yet certain moments were striking. Charles Darwin famously wrote that he had adhered to "the true Baconian method," even though his actual practice involved a complex interplay of induction, hypothesis, and inference that went beyond Bacon's formal prescriptions. More compelling still was the work of Ronald A. Fisher, whose 1918 paper "on the correlation of relatives under Mendelian inheritance" displayed an implicit but unmistakable commitment to a disciplined, incremental, empirically grounded mode of inquiry. In such figures, one finds neither a mechanical application of Bacon's prescriptions nor a direct lineage, but a discernible consonance with the inductive ethos that Bacon sought to articulate—an ethos that privileges careful observation, gradual generalization, and a refusal to allow inherited conceptual structures to dictate the interpretation of nature.

My interest in Bacon has continued since then, shaped both by subsequent work in scientific methodology and by long-standing questions about how—historically and conceptually—Europe's scientific culture accelerated so sharply after the Renaissance. The *Novum Organum*, with its program for reforming inquiry, consistently appeared as a central text in such investigations. Yet I eventually became aware that, despite Bacon's significance, a complete and critically robust edition of *Novum Organum* was not readily available in Persian, and that the existing English versions were either outdated, incomplete, unannotated, or insufficiently suited to contemporary readers. This circumstance gradually formed the basis of the present project.

The current translation and commentary, therefore, arise from both personal continuity and scholarly necessity. They reflect the intellectual trajectory that began in that 1991 course and

developed through later work in quantitative genetics, statistics, philosophy of science, and historical inquiry. At the same time, they are motivated by a simple conviction: that *Novum Organum*, as a landmark in the history of scientific method, should be available to readers—Persian-speaking and English-speaking alike—in a form that is textually reliable, intellectually transparent, and historically grounded. The present edition is offered in that spirit.

Where the Historical Significance of Bacon Lies

Francis Bacon's historical significance lies not in any single scientific discovery, nor in the construction of a complete philosophical system, but in the articulation of a methodological program that decisively reoriented the aims, foundations, and expectations of natural inquiry. Writing at a moment when Europe was emerging from the long dominance of scholastic Aristotelianism, Bacon diagnosed the conceptual limitations of inherited modes of reasoning and argued that genuine progress in knowledge required the systematic reform of the intellect. His critique was neither merely rhetorical nor merely negative; it sought to demonstrate that the intellectual habits accumulated over centuries—*idola* of custom, language, authority, and unexamined abstraction—had become obstacles to the discovery of nature.

It is important to note, however, that Bacon was not the first early modern thinker to distance himself from scholastic traditions. Renaissance anatomists, astronomers, and natural philosophers—from Vesalius to Copernicus, from Paracelsus to Galileo—had already broken with key doctrines of medieval authority. What distinguished Bacon was not the rejection of scholasticism *per se*, but the fact that he offered a clear, explicit, and programmatically articulated account of *how* to move beyond it. He supplied a framework for replacing inherited habits of thought with a disciplined method of interrogating nature, beginning from carefully ordered particulars and advancing toward general propositions only by deliberate, incremental steps. In this respect, Bacon gave conceptual structure to a transformation that others were already enacting, turning scattered innovations into a methodological vision.

Bacon's contribution was therefore architectural rather than doctrinal. He offered a new *organon*, not as a completed instrument, but as a set of principles for constructing one. His emphasis on the disciplined accumulation of particulars, the cautious ascent to general propositions, and the continual correction of the mind's inherent tendencies provided a conceptual framework for empirical inquiry at the very moment when Europe was beginning to explore its possibilities. In this sense, *Novum Organum* stands as the first self-conscious attempt to formulate an epistemology suited to the emerging sciences of the seventeenth century—an epistemology that neither rejected reasoning nor elevated it above observation, but sought to coordinate the two through a structured method of interpretation.

The impact of this methodological articulation was visible almost immediately. An entire generation of early modern investigators found in Bacon's writings a persuasive summary of what needed to be reformed and why. Figures such as Robert Boyle, Robert Hooke, and John Wilkins drew explicitly on Baconian principles in constructing experimental practices grounded in observation, controlled trials, and collaborative record-keeping. The Royal Society—founded only decades after Bacon's death—repeatedly invoked him as a point of orientation, adopting as its unofficial motto the Baconian ideal of *nullius in verba* (no one's word). Even outside England, important natural philosophers such as Christian Huygens and Denis Papin reflected the Baconian emphasis on experiment and the systematic extension of natural histories. These scientists did not follow Bacon as disciples, nor did they treat his proposals as dogma; rather, they recognized in his writings a lucid condensation of their own emerging intuitions about how natural knowledge ought to be pursued. Bacon gave

methodological voice to practices that were forming across Europe, and his proposals gained traction precisely because they resonated with the practical needs and epistemic ambitions of working investigators.

Bacon's historical position is further defined by his awareness that knowledge, if it was to advance, required collective labor sustained across generations. The sciences of his day, he argued, had remained "infantile" not because human intellect was incapable of greater achievements, but because inquiry had lacked proper tools, proper records, and proper methods. His call for systematic natural and experimental histories, as well as for organized research projects and the cooperative expansion of knowledge, anticipated the institutional forms that would later characterize European scientific culture. In this sense, Bacon's significance is inseparable from the emergence of a new intellectual economy—one that increasingly treated knowledge as cumulative, corrigible, and oriented toward practical engagement with the natural world.

The influence of Bacon's ideas was neither immediate nor uniform. Many of his methodological proposals remained unrealized in his lifetime, and the sciences developed along trajectories that he could not have fully predicted. Yet the broader orientation he helped establish—empirical, methodologically self-aware, anti-authoritarian, and committed to improving the human condition—became a defining feature of modern scientific thought. It is in this orientation, rather than in any specific theorem or discovery, that his enduring importance is most clearly seen. His work marks the moment at which the study of nature became explicitly tied to a philosophy of method, and at which the pursuit of knowledge became a consciously reformist enterprise rather than a commentary on inherited doctrines.

Why Bacon and the *Novum Organum* Remain Important Today

The continued relevance of Bacon and the *Novum Organum* arises from the fact that the questions he confronted—how reliable knowledge is generated, how errors of reasoning infiltrate human understanding, and how inquiry should be organized—remain central to scientific and intellectual life. Although many of the specific practices of modern science differ from those Bacon envisioned, the underlying commitments of empirical inquiry still rest on assumptions he articulated with unusual clarity: that nature has an order independent of our wishes, that this order can be approached only through disciplined engagement with experience, and that the mind must consciously guard against its own distortions. These principles are neither antiquated nor completed; they form the philosophical infrastructure of every contemporary scientific discipline.

In recent years, however, the very idea of a shared, methodologically grounded pursuit of knowledge has come under various forms of ideological pressure. Debates about scientific expertise, public trust, and the legitimacy of empirical reasoning have intensified across cultural and political domains. In such a climate, it is useful—perhaps necessary—to recall the intellectual origins of the scientific enterprise. Bacon's work reminds us that the authority of science does not derive from institutions, technologies, or coercive power, but from a commitment to procedures that allow nature to answer our questions on its own terms. It is this commitment, rather than any particular scientific discovery, that made the European scientific tradition distinct. The *Novum Organum* thus offers a historical reminder of what "science" meant when it first began to distance itself from inherited dogma: a method of inquiry grounded in humility, patience, and the willingness to let the world correct our assumptions.

The significance of this reminder extends beyond Europe. Many regions of the world today seek to expand scientific capacity, foster technological growth, or participate more fully in global research networks. For these efforts, it is important to understand that Europe's transformation after the Renaissance was not driven merely by ships, guns, or economic advantage. These were consequences rather than causes. The deeper cause was intellectual: a willingness to question inherited authorities, to observe nature directly, and to construct knowledge according to the order of things rather than the order of tradition. Bacon did not invent this transformation, but he captured its logic and articulated its necessary conditions. For societies seeking to strengthen their scientific culture, his analysis remains instructive—not as a model to imitate mechanically, but as a clarification of the attitudes and methods that allowed systematic inquiry to flourish.

Among the many factors that shaped Europe's scientific rise, historians frequently highlight the emergence of a distinctive culture of self-criticism—an intellectual disposition encouraged by humanism, religious reform, and new methods of inquiry. While scholars differ on the relative weight of this factor, few deny that it played a significant role in enabling the methodological transformations of the seventeenth century. In this context, Bacon and the *Novum Organum* did not invent Europe's self-critical tradition, but they supplied its conceptual architecture: diagnosing the sources of error, articulating the need for systematic self-correction, and proposing a method through which critical inquiry could become cumulative, empirical, and institutionally sustained.

Why a New Translation and Annotated Edition Is Needed Today

Given the continuing relevance of Bacon's methodological reflections, there are several reasons why a new edition of *Novum Organum* is warranted at this moment. First, translations differ widely in accuracy, tone, and faithfulness to the structure of the Latin. Modern English versions often aim for readability at the cost of precision, while older annotated editions preserve precision but employ nineteenth-century idioms that sit uneasily with twenty-first-century readers. A balanced translation that maintains Bacon's conceptual architecture while remaining accessible is therefore needed.

Although the *Novum Organum* is widely cited, there is still no freely available, high-quality, and easily readable edition of the original Latin text. Public-domain scans exist, but they are often difficult to navigate, inconsistent in formatting, or lacking reliable editorial apparatus. Likewise, there is no modern annotated edition—whether in Latin, English, or Persian—that provides comprehensive philological notes, conceptual clarification, and cross-referencing to the wider *Instauratio Magna* (The Great Renewal). The present project is therefore intended to address this gap by making the Latin text, together with new English and Persian translations, freely accessible on my website, accompanied by annotations that allow readers to approach Bacon's arguments with precision and historical context. The English and the Farsi versions will be available at the same link alongside the Latin text.

Second, there is no complete and critically robust Persian translation of *Novum Organum*. Mahmood Sanaee's partial rendering of Book I—based on an abridged twentieth-century English source and omitting both the final aphorisms and the entirety of Book II—cannot serve as a reliable basis for scholarship or teaching. A complete Persian edition, grounded in the Latin and informed by modern scholarship, is an overdue contribution to the study of scientific method in Persian-speaking academic communities.

Third, the *Novum Organum* is not a straightforward text; it requires annotation. Bacon's terminology, references, and rhetorical structure are embedded in the intellectual environment of the early seventeenth century. Without commentary that clarifies key terms (*notio*, *idolum*, *experientia*), situates the aphorisms within the *Instauratio Magna*, and explains conceptual parallels with other early modern thinkers, contemporary readers—whether students or researchers—would be left without the tools necessary to understand the text in its historical and philosophical context.

Finally, a new annotated edition can serve as a bridge between historical insight and present-day concerns. It allows readers to see how Bacon's proposals relate to later developments in scientific reasoning, from experimentalism to statistical inference, and why his insistence on disciplined method still matters in an era where the authority of empirical inquiry is frequently contested. By presenting a carefully translated, historically grounded, and philosophically transparent text, this edition aims to restore *Novum Organum* to its proper place as both a historical document and a living resource for thinking about science.

Textual Basis and Editions Consulted

A reliable edition of *Novum Organum* requires engagement with both the original Latin text and the major historical translations and commentaries that have shaped its reception. The present work is based directly on the Latin text published in 1620, as reproduced in the nineteenth-century scholarly 1857 edition prepared by James Spedding, Robert Leslie Ellis, and Douglas Denon Heath. Their edition, although produced more than two centuries after Bacon's death, remains the most authoritative and philologically careful presentation of the Latin. It reflects extensive comparison of available seventeenth-century printings, careful normalization of orthography, and a transparent editorial method. For purposes of accuracy and completeness, I have also consulted Thomas Fowler's later annotated edition from 1889, which provides an independent set of notes and, on occasion, clarifies points of translation and interpretation not addressed by Spedding, Ellis, and Heath.

In preparing the English translation, I have examined the principal English renderings of *Novum Organum* published during the last century and a half. The nineteenth-century translation by Spedding, Ellis, and Heath, from 1858, remains a valuable resource, both for its fidelity to the Latin and for its extensive historical annotations. Joseph Devey's early twentieth-century translation (1902), although produced for a broader readership and later reprinted in the *Great Books of the Western World* series, offers a useful comparison in matters of tone and phrasing. Among contemporary translations, the version by Lisa Jardine and Michael Silverthorne (2000) provides a modern idiom and a clear sense of Bacon's rhetorical structure, though it includes relatively little commentary. Jonathan Bennett's 2017 paraphrastic rendering, while not a literal translation, is noteworthy for its pedagogical clarity and for the interpretive choices it brings to light; its departures from the Latin are therefore useful for identifying points where Bacon's language poses particular difficulties for modern readers.

These editions collectively form the textual foundation of the present work. By comparing the Latin across Spedding–Ellis–Heath and Fowler, and by consulting multiple English translations with differing aims and audiences, I have sought to preserve Bacon's conceptual vocabulary, syntactic structure, and rhetorical intentions while offering a translation suited to contemporary scholarship. At the same time, the use of several annotated editions—especially those of Spedding–Ellis–Heath and Fowler—has helped identify passages where Bacon's meaning depends on the intellectual, scientific, or linguistic conventions of the early seventeenth century. These passages receive particular attention in the notes, where the goal is not to

provide interpretation, but to offer the historical, philological, and conceptual context necessary for an informed reading.

In addition to the Latin and English sources, this edition incorporates a complete Persian translation grounded directly in the Latin text rather than in any intermediate English rendering. The absence of a comprehensive Persian edition of *Novum Organum* made it essential to establish a clear and consistent correspondence between the Latin terminology and its Persian equivalents. For this reason, the Latin sources cited above were treated not only as textual authorities but also as guides to Bacon's technical vocabulary, allowing the Persian translation to reflect both the structure and the conceptual rigor of the original.

Taken together, these materials provide a stable textual base from which the present translation and commentary are constructed. They allow the reader to engage with Bacon's work in a form that is faithful to the seventeenth-century text, transparent in its editorial choices, and supported by the principal scholarly resources that have shaped modern understanding of *Novum Organum*.

Editorial Method and Principles

The present edition follows a set of editorial principles developed gradually over the course of this project. These principles draw upon established practices in philology and textual scholarship, but they are also tailored to the distinctive challenges posed by the *Novum Organum*—a work that combines dense philosophical argument, technical terminology, and a compressed, aphoristic style. The "ground rules" that shaped the translation and commentary were formulated to ensure that the edition remains faithful to Bacon's Latin, historically responsible, terminologically consistent, and accessible to contemporary readers.

At the foundation of the edition is a commitment to translation fidelity. The English and Persian translations seek to preserve Bacon's meaning, structure, and rhetorical force without smoothing away conceptual difficulties or stylistic compression. Bacon's aphorisms often contain deliberate ambiguity or layered terminology; in such cases, the translation retains the ambiguity and shifts interpretive clarification to the notes. No attempt has been made to modernize Bacon's conceptual vocabulary, and no paraphrastic simplification has been introduced into the translated text. Where the Latin presents syntactic challenges, the translation follows its logic as closely as contemporary English or Persian allows, maintaining the balance between literal accuracy and intelligibility that a scholarly edition requires. Philological conventions—including consistent treatment of Latin and Greek technical terms, their italicization upon first appearance, and uniform translation equivalents across the Latin, English, and Persian versions—are maintained throughout the edition.

Tense discipline plays an important role in maintaining historical clarity. All statements describing the ideas, assumptions, or claims of Bacon and his contemporaries use the past tense. The present tense is reserved for editorial commentary, conceptual explanation, or the statement of enduring scientific or logical principles. This distinction avoids anachronism and signals to the reader when a claim belongs to the intellectual world of the seventeenth century and when it represents a modern analytical observation.

The annotations serve three principal functions: philological clarification, historical contextualization, and conceptual explanation. Each note consists of a concise paragraph that identifies the issue at hand, explains it within the intellectual environment of Bacon's time, and, when appropriate, contrasts it with modern understanding. The notes avoid interpretive

speculation unless specifically required for clarity. They also avoid excessive reference to secondary literature; historical editions are used as comparative evidence rather than as authorities. Outdated scientific claims or incorrect explanations are noted succinctly.

To promote readability, the main text and annotations are visually distinguished by font size: Bacon's text appears in a larger font, while the commentary appears in a smaller one. This typographical contrast enables readers to instantly distinguish between the primary text and the editorial apparatus. Notes are numbered sequentially within each section, enclosed in square brackets—[1], [2], [3], and so on—and they are placed immediately after the paragraph in which they are cited. This arrangement makes the commentary accessible without requiring the reader to move between distant parts of the page or document.

In the Persian translation, technical terms are handled through a distinct system designed to maintain clarity for readers while preserving Bacon's conceptual architecture. All specialized terms appear in English and/or Latin at the bottom of the page, each marked with a sequential number enclosed in curly brackets—{1}, {2}, {3}, etc. This allows the Persian text to remain fluent while giving readers immediate access to the original terminology that underlies Bacon's argument.

Among the annotations, a separate category consists of the notes labeled "Excursus." These are optional, extended clarifications for readers interested in particular conceptual, historical, or methodological topics that cannot be adequately addressed within a standard note. Each *Excursus* elaborates on a specific issue without interrupting the flow of the main text or commentary. Readers may consult them when desiring greater depth or skip them entirely without losing continuity. Their presence reflects the broader aim of the edition: to provide, without imposing, the background knowledge necessary for a comprehensive understanding of Bacon's project.

Taken together, these principles constitute a coherent editorial framework. They ensure that the present edition of the *Novum Organum* remains grounded in the Latin text, sensitive to its historical and conceptual context, and transparent in its methodological commitments. The aim is not to reinterpret Bacon, but to provide readers with the tools required to engage critically and accurately with one of the foundational works in the history of scientific method.

Structure of the Present Edition

The present edition of *Novum Organum* is organized to provide readers with a clear, navigable, and historically grounded presentation of Bacon's work, while also offering the philological and conceptual resources needed for scholarly study. Because the edition appears in three parallel forms—Latin, English, and Persian—the structure of each volume has been kept as consistent as possible, allowing readers to move between them without difficulty. Each version contains the following components, ordered to reflect Bacon's own arrangement of the *Instauratio Magna* and to facilitate modern academic use.

The edition begins with **Bacon's Preface**, followed by the **Letter to King James I**, which places the *Novum Organum* within its original political and intellectual context. Next comes the **Instauratio Magna** (*The Great Renewal*), together with the **Distributio Operis** (*Distribution of the Work*), which outlines Bacon's six-part plan for the renewal of the sciences and indicates the position of the *Novum Organum* within that larger project. This is followed by the **Novum Organum's Preface**, where Bacon explains the rationale, scope, and methodological aspirations of the work. After these introductory materials, the text proceeds to

the two books of the *Novum Organum* itself: **Liber Primus**, containing Bacon's critique of existing modes of inquiry and his analysis of the *Idols* of the mind, and **Liber Secundus**, in which he demonstrates the practical application of his proposed method.

The core of the edition consists of the two books of *Novum Organum*, presented with their original numbering and paragraph structure intact. Each aphorism appears in a larger font, immediately followed by the corresponding annotations in a smaller font. The footnotes for each paragraph placed directly after the paragraph in which they are cited, allowing readers to consult the commentary without interrupting the flow of the text.

Each volume concludes with appendices and supporting materials. These include indices of terms, a glossary of technical vocabulary, notes on people and works mentioned in the commentary. Together, these materials provide a reference framework for readers who wish to explore Bacon's terminology, historical sources, or methodological commitments in greater detail.

Warnings

This edition is intended primarily for readers interested in the history of the philosophy of science—that is, for those who wish to understand how modern scientific method emerged, how Bacon's proposals fit within the intellectual culture of the early seventeenth century, and how his ideas influenced subsequent generations. Readers seeking to study the philosophy of science itself, in its contemporary forms, are advised to consult modern textbooks and monographs in that field. Bacon's work represents an early and historically significant step in the long development of scientific methodology, but it does not reflect the analytical frameworks, logical tools, or empirical standards that define the discipline today.

Several further cautions are necessary. First, *Novum Organum* is not a textbook of science, nor is it a set of instructions for scientific practice in the modern sense. Its value lies in its historical and conceptual insights, not in its empirical accuracy. Some of Bacon's scientific examples are outdated, incomplete, or incorrect by present standards. Where necessary, the notes identify these issues, but the primary goal is to preserve the historical integrity of Bacon's argument rather than to correct it.

Second, Bacon's terminology belongs to a different intellectual world. Words such as *forma*, *qualitas*, *natura*, and *virtus* cannot be understood through their modern scientific or philosophical meanings. The translation and commentary reflect these differences, but readers are urged not to impose contemporary associations onto seventeenth-century concepts. Anachronistic interpretation is one of the chief obstacles to understanding Bacon's method, and this edition is designed to help prevent it.

Third, readers should be aware that the annotations contain intentional redundancies. Some explanations, definitions, or contextual notes reappear in multiple places. This is deliberate. Individual aphorisms are often circulated or studied independently—both in print and online—and certain clarifications must therefore reappear whenever they are needed for comprehension. Redundancy also ensures that readers consulting a single aphorism do not need to search through earlier pages to locate essential information. Although repetition has been minimized where possible, clarity and accessibility take precedence over strict economy of expression.

Fourth, the Excursus notes provide extended commentary on selected topics. These sections are optional and can be skipped without loss of continuity. They are included for readers who wish to deepen their understanding of particular historical contexts, conceptual lineages, or scientific examples. Readers interested only in the main line of Bacon's argument may ignore them.

Fifth, this edition does not seek to resolve all scholarly debates surrounding Bacon's terminology, method, or historical influence. The aim is to provide a clear, faithful, and well-contextualized presentation of the text, not to offer a new interpretation or to intervene in long-standing academic controversies. Where scholarly disagreement exists, the notes indicate the range of views but refrain from taking a position unless necessary for accuracy.

Sixth, I did not have a professional editor for this work, which may be evident in its shortcomings. Therefore, many problems or inconsistencies may have remained in the book. I would appreciate it if readers could kindly bring these to my attention by contacting me (hosseinjorjani2@gmail.com).

Finally, although the translation and commentary aim for precision, they do not substitute for the primary Latin. Readers able to consult the Latin text are encouraged to do so, especially in places where Bacon's wording carries conceptual or rhetorical force that cannot be fully reproduced in another language. The Latin, English, and Persian versions are offered in parallel precisely to support this comparative approach.

Acknowledgment
I am indebted to all my teachers at the different stages of my education who taught me to think critically and to approach intellectual problems with care and discipline. I am likewise indebted to contemporary scientists with an interest in the philosophy of science and to philosophers of science whose reflections on biology and scientific method have shaped my understanding of how knowledge develops. It would not be practical to name all of these individuals, but their influence is present throughout this work.

At the outset of this project, access to diverse internet-based libraries and open-access digitization initiatives made it possible to obtain, freely and legally, the texts and materials on which this edition is based. Without such resources, preparing a publicly accessible Latin text together with new English and Persian translations would not have been feasible.

In reading the commentaries of James Spedding, Robert Leslie Ellis, and Douglas Denon Heath (1857), as well as the later notes of Thomas Fowler (1889), I was struck by the breadth and depth of their knowledge, and by the intellectual landscape in which such scholarship was possible. My own work has not required comparable erudition, but I have been fortunate to live in a period in which vast bodies of knowledge are available through online encyclopedias, search engines, and modern AI tools. These resources provided the factual and contextual foundations necessary for preparing an annotated edition. What remained—and what could not be automated or delegated—was the exercise of sound judgment, an ability I owe to the training provided by my teachers and by philosophers of science whose work helped me understand the standards and virtues of careful reasoning.

Hossein Jorjani
December 2025
Solna, Sweden https://hosseinjorjani.com/novum-organum/

XIV.

A Tribute to Sir Francis Bacon

By Gary Cordice

I am still getting to know this great man and there's so many levels to him it's hard to cover everything that he did, achieved and the influence that he still has on people today.

Anyone embarking on talking about Sir Francis Bacon will have quite a task because one will ask oneself the question with such a man, where do I begin and where do I conclude? For a man way ahead of his time, can we find conclusions to all these achievements when it appears that some are still yet to be realised. Many have written concerning Francis Bacon and have described him as the great philosopher, the skillful and brilliant lawyer, the father of modern science, the true author and great contender as the mind and hand and pen behind many of the Shakespeare plays.

To me it seems as if he was a man who was able to look beyond the veil of this world. He perceived and understood

things that left many around him standing. Though I doubt very much a boastful man, he stirred up envy and rivalry in others that wanted to have his capacity and capabilities but knew not how to attain them. He was a highly religious man and very much devoted to God and I believe that made him a great man of action, redeeming the time, using all the gifts he had been endowed with for the benefit of humanity.

Bacon lived his gospel. When wronged, he did not seek revenge but would rather submit himself quietly to the wisdom he held within. Wisdom gathered through his many challenges of being around ambitious and not so scrupulous men who sought his downfall. Wisdom that came as a result of practicing a quietness in the midst of such a busy life. He says silence is the sleep that nourishes wisdom. He could not have said those words unless he had somehow practiced this silence, the going within.

There's so much going on today on the outside of our lives that brings distractions and consumes our energy. People recommending what is best for our lives when we should be our own captain and listen to the voice within, if we would dare to listen to that voice within.

Sir Francis Bacon was a listener. He listened to himself, the promptings the nudges within the impulses that he felt and grasped, that led him to then decide upon a clear course of action.

He was a man of intuition, and daring to use his intuition he could perceive and grasp the secrets of the universe. There was a time when humanity lived more by its intuition, when it was more in touch with a true heartbeat of the universe. Francis Bacon was such a man. Ahead of his time, and yet I believe he would say to us today this is not beyond any of us to discover the secrets of the hidden realms around us and to bring up and share what we discover with others. The greatness of being a unique Divine human being and living your life in the fullness of who you are.

We are often told we are within the age, the coming Age of Aquarius and being an Aquarian as Sir Francis was, I find that very exciting. The world is going through so much upheaval and change and this affects us all in different ways. Many have spoken of this new age of Aquarius and what it will bring with it. For me as an actor and writer I believe it will bring an energy

that will enable us to go further into our work as creative people, beyond the realms of even our up-to-date experiences. Like Francis, if we can hear the language of the universe and Music of the Spheres and find ways to pluck it out of obscurity and translate them into solid ideas and visions for the betterment of mankind, we will know and experience something of what Sir Francis stood for and was willing to share with the world.

A friend of mine who has ever been supportive of my endeavours said to me, we need art and plays and music and songs that reflect the coming Age of Aquarius. Perhaps in all of us there are untapped ideas, and if we like Francis can catch the wind of inspiration and courage, what possibilities may unfold for us to bring our light, our life and peace into this world through our creative abilities for the good of All Souls in our homes, communities, country, the world.

My hope for the future is that the world of art and theatre will increasingly be in unity with unseen divine forces all around us here, to help us progress in our experience on the earth. Francis Bacon, Shakespeare and his good pens, the fellow collaborators and creators, all those plays that have stayed with us and continue to fascinate and challenge us, show his uniqueness as a master storyteller, a man of great humour and a great visionary. All that he had brought to the world was taken from deep within himself.

There is an expression that will easily fit Lord Bacon, he was touched by the Gods. There is a realm beyond this physical Earth but by no means separate from it, where dwell a spiritual Brotherhood who send out those impulses that reach inside willing vessels with a mandate to spread their light, their wisdom into the Earth. His reaching beyond the veil gave Francis the capacity to pluck out those ideas and to transmit them for us today in the form of plays and his essays and all the writings that he's brought forth.



Theatre – 'A Sabbath for the Soul'

One theatre organiser responsible for conceiving the Edinburgh Festival said that art should be a Sabbath for the soul. In these days of great upheaval do we not need more and more times of Sabbath for our souls? The shared experience of being together is community which seems to be very fractured in our day, but at least can still hold true in the coming together at a theatre. The collaboration of ideas, the synergy of experiences, exchanges of conflict and calm humor and language as the players play their part; the laughter of audiences, the rustle of the sweet paper, the casual and not so casual cough, the latecomer, the merry musicians playing, the joyful dancers leap and turn and the heart is lifted when all is done well. We experience the Sabbath through our soul, through art, a rest and detachment from the fury of a confused and torn world.

Lord Bacon's burning desire was to see the uplifting of humanity in every respect and I believe we as artists and writers, teachers and scholars are called to continue that work. What opportunities await our young and talented creatives. They are the future and Lord Bacon's word to them would be, 'begin doing what you want to do now. We're not living in eternity we have only this moment sparkling like a star in our hand and melting like a snowflake.' And we who are not so young, we have experience insight and wisdom and Lord Bacon would say to

us if we are to achieve anything never before accomplished we must employ methods never before attempted.'

This paper was based on a talk given with Sir Mark Rylance on the celebration of Francis Bacon's birthday on 22nd January 2023 at the RAF Club in London.



FBS Members Sir Mark Rylance & Gary Cordice

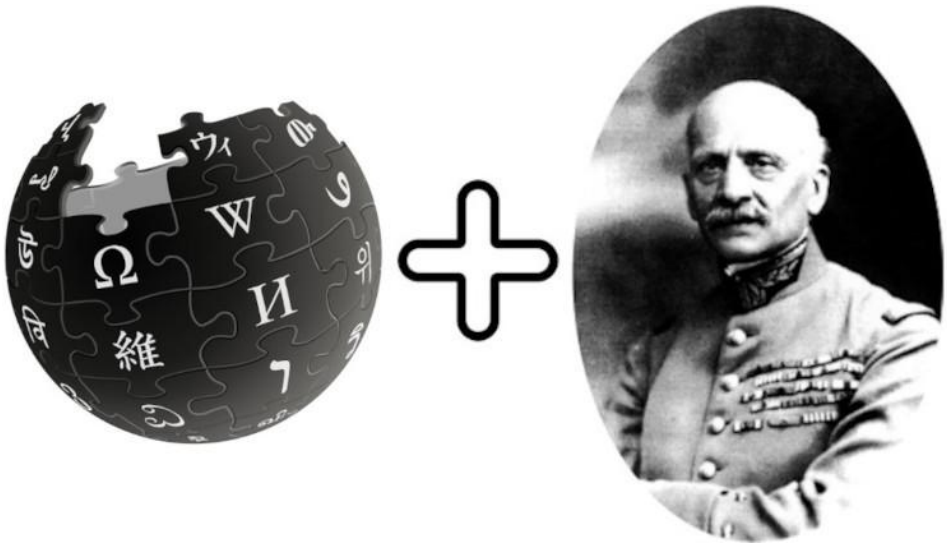
See the video recording of the celebration: **Here**

XX.

General François Cartier, or Wikipedia Plus. . .

By idb & friends

A biographical article about a renowned military cryptographer who was almost entirely erased from the history of the 20th century. Erased for one reason alone: General Cartier was not merely convinced that Francis Bacon was the author of Shakespeare's works, he also published several studies that convincingly proved this fact through cryptographic analysis.



Two or three years ago, if for some reason you had wanted to learn more about this man on the internet, you were guaranteed to come up with practically nothing. Typing a string like "General François Cartier" into the search box of Wikipedia (in any language) or of any search engine such as Google or Bing consistently produced the same result: nothing of substance at all.

If you repeat the same experiment today, but tweak the query slightly to "General François Cartier Wikipedia", the outcome is somewhat more interesting. Google and Bing immediately return, among the very first results, two sites with extensive, substantive information: the bilingual (English-Russian) site **4in1.ws** and **kiwibyrd.org** (which carries the Russian-language originals of the same materials).

Wikipedia's multilingual resources, however, still contain nothing substantive about General François Cartier. The massive undertaking of the 4in1/kiwi project, whose five-part investigation managed to gather a genuinely rich body of information for a major biographical wiki article, has not achieved its intended result. Not yet, at least.

Explaining the reasons for this failure would require delving into the peculiarities of Wikipedia's editorial policy, which would immediately take the story too far afield and into entirely different problems. Be that as it may, a substantive biographical article about General Cartier already exists on the internet, and it is formatted in standard Wikipedia style.

Publishing this material in the pages of "*Baconiana*" therefore serves several important purposes at once. First, to demonstrate once again how serious the cryptographic evidence is

that Francis Bacon is the true author of the Shakespearean canon. Second, to make clear why General Cartier was not only removed from history but also repeatedly targeted with attempts to discredit him. And third, simply to restore to history the name and achievements of an outstanding but undeservedly forgotten man.

CARTIER, François (Article for Wikipedia)



Biography

Born: December 5, 1862, Chasseneuil-sur-Bonnieure, Charente department

Died: June 15, 1953 (aged 90), La Rochelle, Charente-Maritime department

Nationality: French

Education: Metz Engineering Artillery School (Fontainebleau, 1879 – 1882); Ecole Polytechnique (Paris, 1882-1886)

Fields: Artillery and military intelligence; cryptography and radio communications; popularizing science and history

Other information

Branch: Corps of Engineers, Communications

Rank: Brigadier General

Awards: Commander of the Legion of Honor

Archives with personal file documents: SHD, Historical Archive of the Ministry of Defense (Service historique de la Défense, case GR 13 YD 973, Dossier personnel de François Cartier); Archive of the Order of the Legion of Honor (Base Leonore, case 19800035/61/7465 Dossier de François Cartier)

# #

François Cartier (December 5, 1862, Chasseneuil-sur-Bonnieure — June 15, 1953, La Rochelle) — an outstanding French military cryptographer, who in the first third of the 20th century played a key role in establishing modern cryptology as an engineering-applied branch of mathematical science. Head of the Cipher Service of the French Ministry of War during World War I. Thanks to the impressive deciphering successes of his department, he became the first cryptographer in French history to achieve the rank of general.

After completing his military service in 1922, General Cartier actively engaged in the popularization of scientific and technical achievements in the fields of wireless communications and cryptography. A series of Cartier's publications (a cycle of articles and a book based on them) under the common name "*The Problem of Cryptography and History*"

garnered special societal attention and were dedicated to the important role of ciphers in the long-standing debates about the true author of Shakespeare's works.

After meticulously analyzing Bacon's biliteral cipher, the signs of its application in numerous old books from the 16th-17th centuries, and the secret messages detected there, Cartier made three definitive conclusions as a cryptographic expert. Firstly, encrypted messages are indeed present in the texts of old printed books. Secondly, the detected secret messages are correctly deciphered in general. And thirdly, this entire set of deciphered documents not only reveals unknown secrets about Francis Bacon's biography and the hidden history of Elizabethan England but also unequivocally points to Bacon as the author of Shakespeare's works.

During Cartier's lifetime, no one could refute with evidence these conclusions of the authoritative professional, which were firmly backed by cryptographic analyses of documents but diametrically contradicted the established scientific views on England's history during Shakespeare's era. After the general's death, however, this became the main reason for the unspoken "taboo on Cartier." Thus, up until 2026, there were no biographical articles about him or even mentions of General François Cartier in encyclopedias and similar reference publications, let alone his monograph, which is extremely inconvenient for historians.

- Biography
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- Compromising falsehood, taboo on mentions, and restoring the truth
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Biography

Early Years

François Cartier was born in the small provincial town of Chasseneuil-sur-Bonnieure, Charente department. Despite his low social background (his father was a farrier, and his mother a housewife without profession [1]), he managed to obtain a good school education in the lyceum and college of Angoulême [2], the administrative center of Charente, located 20 km from

Chasseneuil-sur-Bonnieure. After graduating from college in 1879, at age 16, Cartier linked his life to the army by entering the Metz Engineering Artillery School. [1]

In 1882, to obtain higher engineering-mathematical education while serving in the military, Cartier entered the Ecole Polytechnique in Paris. He completed his education in 1886, after which he served for five years in the 3rd Engineer Regiment in Arras, where Cartier's career quickly advanced from a lieutenant 2nd class to a captain 1st class in 1891. [1]

Concerning the period of military service from 1891 to 1900, Cartier's personal file contains only a vague note about some "special mission for the Municipal Commission." In memoirs written by Cartier in his advanced age after World War II, he mentions briefly working for military intelligence during this period. [3]

Starting in 1900, a significant turn occurred in the direction of Cartier's service activities when one of his recent superiors, General Penel, took position as Inspector General of the Military Telegraphy Service at the Ministry of War. At the same time, Penel became chairman of the Military Cryptography Commission, with François Cartier serving as the commission's secretary.

At the turn of the 19th-20th centuries, not only the French armed forces but also those of other countries lacked units that constantly dealt with cipher issues for protecting their own secret communications and decrypting enemy correspondence for intelligence purposes. The important new role of cryptography in military-political affairs began to be understood with the widespread adoption of wireless radio communication, which radically changed the speed and effectiveness of communications and provided large arrays of valuable intelligence information. [4]

An excellent engineering education in applied mathematics and physics, coupled with an influential position at the Ministry of War overseeing both cryptography and radio communications — not to mention his knowledge of intelligence work and evident organizational talents — were factors that clearly played their part in having François Cartier in the right place at the right time.

From 1900 to 1912, F. Cartier was not only the permanent secretary of the Military Cryptography Commission but became the first to understand the need to create permanent cryptographic bodies within the armed forces. In 1908, he managed to convince first the Minister of War and then the heads of other ministries of the need for an interdepartmental cipher committee — to establish a unified government approach to cryptography across all ministries. [5]

Soon such a committee was indeed created, led by François Cartier, who in 1909 received the next military rank of major. The accompanying practical successes of Cartier's initiatives in selecting capable officers and training them in the basics of cryptography, strengthening France's ciphers, and intercepting-decrypting German communications (as the main potential enemy) ultimately led to the decision to create a permanent cryptographic special service within the armed forces.

In 1912, the appropriate unit was created under the name Section du Chiffre, or the Cipher Section of the War Ministry (later Service de Cryptographie, the Cryptographic Service) with Major Cartier at its head. In the same year, Cartier met with Marcel Givierge, a talented

cryptanalyst officer and polyglot translator, who became his deputy and closest ally for many years to come.

Despite the service's very small initial staff (only 4 people), the range of tasks assigned to the new service was quite extensive from the start [6]:

— on the one hand, organizing the encryption and decryption of telegrams within the War Ministry's communication;
— on the other hand, the development, production, dissemination, and accounting of encryption means, performed with the involvement of the officers of the Cryptographic Commission;
— lastly, analytical research in the fields of cryptographic strength and breaking of ciphers.

In addition to all this, a separate number of difficult tasks soon emerged, primarily falling on Cartier's shoulders:

— organizing and developing secure radio communication channels with Russia (protocols, codes, and so on);
— compiling a common Franco-English dictionary for ally codes;
— organizing and expanding posts for intercepting foreign communication lines.

For these new challenges, it was necessary for Cartier to make several trips in 1913-1914 to England and Russia, as well as to Algeria and Morocco. [6]

In the same period, Cartier became the organizer of the first cryptography training courses at the Ecole supérieure de Guerre (Superior School of Warfare), established in 1913. And starting in 1914, under the undeniable influence of Cartier, it was possible to attract a significant number of qualified mathematicians and engineers from the graduates of the Ecole Polytechnique to work in the cryptographic special service. [5]

World War I and Assessments of Personal Contribution

Thanks to all these advance efforts, by the start of World War I, which broke out in the summer of 1914, France was the only power whose army cryptographers already had a functioning structure not only for protecting their own lines of communication but also for intercepting, breaking codes, and reading the enemy's secret correspondence. [4]

A vast range of organizational and technical measures, in which François Cartier played a central role, ensured that by 1914 France had significant cryptological superiority and achieved extensive intelligence successes throughout the war by mass-decrypting enemy dispatches. So much so, that after the victorious end of World War I, French Prime Minister Georges Clémenceau noted Cartier's personal contribution with the words: "*He was more useful to our country than an army corps.*" (*« Il fut plus utile à notre pays qu'un corps d'armée »*) [7]

During the war, Cartier frequently interacted with cryptographers from allied countries out of duty and eagerly shared his acquired experience, assisting them in mastering new intelligence and information protection technologies. This experience was especially valuable for the very young cryptographic service of the US Army, created in 1917.

Lieutenant Colonel Frank Moorman, who commanded the American unit G2A6, engaged in signals intelligence and cryptanalytic cracking of German codes within the AEF, i.e., the US

Armed Forces Expeditionary Force in France, described Cartier in his official report summarizing G2A6's work as someone who was always “ready, willing, and able to help us at all times. His advice and assistance have been of the greatest service to us.”. In a personal letter of thanks sent to Cartier after the war, Frank Moorman expressed the same sentiment with these words [8]:

> *“we have considered you the father of our section and have never hesitated to appeal to you in difficulty. You have always been ready to help us and be able to overcome the obstacles, and without you our service would have lost a lot of value...”*

In 1954, shortly after the 90-year-old general's death, the then head of the Cipher Section in the French Armed Forces Secretariat, Lieutenant Colonel E. Arnaud, prepared a brief biographical note on Cartier, stating his place and role in the history of cryptography as follows [8]:

> *“In 1912 he [General Cartier] was appointed Head of the Cipher Section at the Ministry of War, and he remained in this position until 1921. It was during that period, and primarily during the war of 1914 - 1918, that his great competence and the distinguished record of the group of cryptologists inspired by him brought his name into prominence and gave him a fame which spread beyond the frontiers of France. The name of General Cartier is destined to remain in the roll of first-rate cryptologists in the history of national and international cryptography, as much for the direction and impetus which he gave to cryptographical research as for the invaluable successes scored under his leadership.”*

Interwar Period

In 1921, François Cartier became the first military cryptographer to receive the rank of general. In the same year, the leadership of France decided to merge the cryptographic services of the War Ministry and the General Staff. The new unified cryptographic service within the General Staff was headed by Lieutenant Colonel Marcel Givierge, while General Cartier, who had a year left until retirement, was appointed military governor of Dunkirk. [6]

In December 1922, when Cartier turned 60, he ended his military service with the rank of reserve general and actively switched to journalistic popular science work in periodical print.

It is remarkable, that his first notable article, titled “*The Problem of History and Cryptography*” [10], which François Cartier published at the end of 1921 while still completing his work in the cryptographic special service, was signed not under his real name but with the initials of the pseudonym “H.C.”. All of his subsequent publications in the following years were signed as “Général Cartier”, which led to long-lasting misunderstanding regarding his name. For several subsequent decades, mentions of cryptographic publications by this author often listed his name as General Henry Cartier. [11]

General Cartier’s interest in the Bacon-Shakespeare “problem of history and cryptography” attracted the American tycoon George Fabyan, who owned a private cipher bureau as part of his own Riverbank Laboratories and actively participated in the creation of the US Army’s cryptographic service. Before the US entered the war in 1917, Fabyan’s cryptographers were exclusively engaged in developing the theme of Bacon’s biliteral cipher in old books of the

16th-17th centuries. When it became clear that the American army had no own cipher specialists, Fabyan not only provided his cryptographers as instructors to train about a hundred military cryptanalysts, but also provided the Army with valuable officer personnel — in the face of Riverbank employees like John Powell and William Friedman. [8]

John Powell, attaining the rank of captain, served during the war as a liaison officer between American cryptointelligence and cryptographer colleagues in France and the United Kingdom. And Lieutenant William Friedman also in France was breaking German ciphers as part of Frank Moorman's G2A6 unit.

Through whom, Powell or Friedman, George Fabyan contacted General Cartier after the war is not precisely known. But it is reliably known that Fabyan's materials on the topic of Bacon's biliteral cipher sparked genuine interest in the French cryptographer. Cartier's own analysis of differences in typefaces and the reading of fragments encrypted with them in old books convinced him that secret messages did indeed lie hidden there.

A significant outcome of these analytical works was Cartier's extensive series of publications from 1921-1923 in the magazine *Mercure de France*. Initially, he described in detail the principles of detecting and reading Bacon's cipher in printed books of the Elizabethan era [10], and then, in the series of articles "*The Bacon-Shakespeare Mystery: A New Document*" published the "Secret Biography of Francis Bacon, encrypted with his biliteral cipher" [12]. These materials were also received by Cartier from Fabyan and decrypted by Elizabeth Gallup, who was then working at Riverbank.

In the same year, 1923, but in a different journal about radio communications, *Radio-Électricité*, Cartier published a large and often cited by historians of cryptography article in two parts with details of the work of radio interception reconnaissance services during World War I. [13]

In 1924, continuing his publications in the popular science genre, Cartier wrote an article for the illustrated magazine *La Science Moderne* (Modern Science) offering a general overview of the history of cryptography and methods of breaking ciphers. [14]

Then, in 1925-1926, followed a large seven-part series of Cartier's cryptographic articles "*Secrecy of Radiotelegraphy*" — with an expanded review of the latest encryption systems based on electromechanical cipher machines. [15]

The noticeable — and contagious — activity of the authoritative general-cryptographer, who managed to awaken a clear interest in the history of cryptography and the latest technical achievements in encryption automation among the general public, had a marked influence on other colleagues in cryptographic special services.

Thus, Cartier's closest associate, Colonel and later General Marcel Givierge, also began publishing popular science articles on cryptography and ciphers in open press in 1922. In 1925, he released an entire textbook "*Cryptography Course*" [16], which specialists evaluated as "undoubtedly the best and most important book on cryptanalysis ever published [until the middle of the 20th century]" [11]. More than half a century later, it will become known that it was precisely the textbook by Givierge that taught codebreaking to those young Polish mathematicians who, before World War II, would manage to crack the German Enigma cipher, long considered "unbreakable." [17]

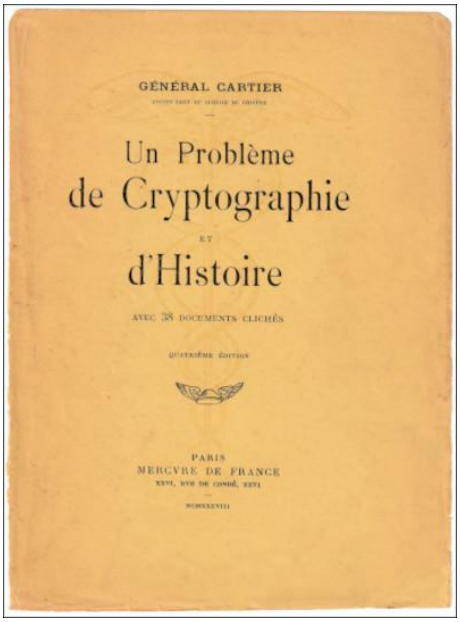
In the same 1925, another of Givierge's and Cartier's close associates during the war, Commander E.-A. Soudart in collaboration with colleague A. Lange, published their extensive "*Treatise on Cryptography*" [18]. In Italy, a similar guide was published by military cryptographer (later General) Luigi Sacco [19]. All these works, it should be particularly emphasized, were published openly in the mass media — because such was the "spirit of the time" in the post-war 1920s.

Therefore, it is not surprising that in the USA, William Friedman, at that time already the leading cryptologist of the American army, was also closely following the rise of this "first wave of open cryptography" in Europe and joined the general trend. In 1927, for the new 14th edition of the *Encyclopaedia Britannica*, in addition to the existing "Cryptography" article, he prepared his own large and informative article "*Codes and Ciphers*" about "modern, highly scientific" cryptosystems. [20, Item 8]

Meanwhile, General Cartier began engaging in the popularization of scientific and technical achievements in the field of communication on a permanent basis. Considering the rapidly developing radio communication in those years as a new and effective means of disseminating knowledge available to all, Cartier established regular columns not only in the already mentioned *Radio-électricité* journal, but also in several other periodicals on radio communication, such as *QST Français* and *La Radio-Agricole*. Where he monthly explained to readers not only the basic principles and phenomena of physics at the foundations of communication technologies, but also the latest inventions like television, electronic music, and radio-controlled driverless vehicles. [21]

Cartier's active work in the popular science field did not go unnoticed, so that in the early 1930s, from the "serious science" camp, he began to be ironically referred to as "the great scientist of periodic radio publications for everyone." [22]. Simultaneously, noteworthy publications by military cryptographers on the history of ciphers, the art of breaking them, and the mathematical foundations of cryptology began to rapidly dwindle (or rather, move to secret military archives). The last of such books published on the eve of World War II appeared to be General Cartier's monograph.

Main Book: The Problem of Cryptography and History



The cover of the book
"The Problem of Cryptography and History" 1938

In 1938, Cartier published his Opus Magnum, the book "*The Problem of Cryptography and History*" [23], where he collected and supplemented all his previous publications on Bacon's ciphers in old printed books and their decisive role in the ongoing debates about the true author of Shakespeare's works.

This book from the outset had a complicated and strange fate. For the rare combination of General Cartier's high authority as an experienced military cryptographer and the extremely inconvenient conclusions for official history that Cartier made as a professional from analyzing Bacon's ciphers and secret messages — all this certainly required some substantive reaction from competent authorities.

Reaction to Cartier's book soon indeed followed, but it was peculiar in its duplicity.

On the one hand, as early as 1939, the well-known American journalist Fletcher Pratt, who specialized in military history topics, published a new noteworthy book "*Secret and Urgent: The Story of Codes and Ciphers*" [24]. In this work, there was essentially laid the basic template for how almost all subsequent historians of cryptography would write about Cartier: (a) readily acknowledging the indisputable successes of cryptographer Cartier during World War I; and (b) completely ignoring Cartier's book, not mentioning it in those chapters of history where the role of Bacon's ciphers in debates about the authorship of Shakespeare's works is discussed.

On the other hand, however, precisely at this time, but only in deep secrecy from everyone, the US Navy's cryptographic intelligence began recruiting Shakespeare scholars and other textologists for secret courses where they were trained in the espionage art of cryptanalysis. So that in the soon-followed World War II, many famous American Shakespearians (Fredson Bowers, Charlton Hinman, Giles Dawson, Ray O. Hummel) successfully engaged in breaking enemy ciphers as part of naval intelligence. [25]

In other words, the evident interest of the US intelligence-cryptographic special services in the Bacon-Shakespeare era ciphers in general and in General Cartier's book, in particular, was initially a strictly secret subject. This interest would begin to manifest in a more open form significantly later, about a decade after the end of the war.

World War II and Postwar Years

In 1939, when a new major war broke out, General Cartier, whose age was approaching 80 years, wrote a letter to the General Staff of the French army expressing his willingness to return to military cryptographic service [26]. This offer, however, was not taken up by the authorities.

As for other famous military commanders-veterans of World War I, such as Marshal Petain and General Weygand, their return to service ultimately ended in the disgrace of military defeats and accusations of treason for collaborating with the Nazi occupiers — with trials and imprisonments in the postwar period.

What General Cartier did during the war and occupation is not reported by any cryptography historian. But from Cartier's personal file in state archives, it is documented that shortly after the war, in 1949, he was awarded for the third time France's highest national order of merit — as a Commander of the Legion of Honour. The first two degrees of this award — Chevalier and Officer of the Legion — were received by him in 1903 and 1916. [1]

In the summer of 1953, General Cartier died at the age of 90. In the last years before his death, he wrote memoirs, the full content of which remains practically unknown to the general public even today. All of the General's recollections naturally focused on the cryptography and intelligence affairs he engaged in throughout the main part of his military career. But after World War II, the state's attitude towards cryptography secrets had already become far different than it was in the 1920s.

For this reason, when Cartier's daughters decided to publish their father's memoirs after his passing, they didn't manage to release them as a single book [26]. Competent authorities divided the memoir chapters into two parts, one of which [27] was published in 1958 in the internal "Bulletin of French Crypto Service Veterans" (where it remains inaccessible to other readers), and the other part [28] was published in 1959 in the open communications-themed journal Revue des Transmissions (and notably, the issue with Cartier's memoirs was the journal's last one).

In other words, in today's online library archives, including the BnF (National Library of France), and elsewhere on the internet, Cartier's memoirs can't be found. But instead, it's easy and without problems to find books and other publications that spread proven falsehoods about General Cartier. And these fictions are spread at the behest of rather renowned authors.

Compromising Lies, Taboo on Mentions, and Restoring the Truth

William and Elizebeth Friedman's Book

Practically immediately after Cartier's death in July 1953, in the fall of that year, the Folger Shakespeare Library in Washington (famous for its largest collection of printed books from the time of Shakespeare and Bacon) announced a contest for the best work on the literature of the Elizabethan era. Notably significant participants of this contest were veteran cryptographers of the American intelligence services, the spouses William and Elizebeth Friedman.

This participation was notable because William Friedman would later receive the status of "father of American cryptology," and at that time he held the post of "special assistant to the director of the NSA." The National Security Agency of the USA was created in 1952 so that its very existence was initially a serious state secret. And employees of this Agency were categorically forbidden from revealing their affiliation to the new cryptographic special service and from speaking publicly on the subjects of ciphers or cryptanalysis. [29]

Why precisely in this case an exception was made for William Friedman remains unknown to this day. However, it is well known that the book *The Shakespearean Ciphers Examined* written rapidly by the Friedmans during 1954 was not only announced the winner of the Folger contest but was also soon published in a mass edition in the US and the UK. [8]

Since then and up to the present time, this book by authoritative American cryptographers is the main and final argument in disputes about the role of ciphers in the evidence of the true authorship of Shakespeare's works. For, according to the categorical and quite unequivocal conclusion of the Friedmans, there are simply no ciphers in the books of the Shakespearean era. And everyone who thinks otherwise either knows nothing about the subtleties of cryptography or has become a victim of self-deception.

One of such "victims of self-deception" in this case was also General François Cartier, whose book the American cryptologists subjected in their work to the most scathing criticism — for

insufficiently thorough analyses of materials for an experienced cryptographer. It was easy and simple for the Friedmans to criticize Cartier's book, as the deceased general could no longer respond to such arranged criticism in any way. For other authoritative cryptographers, the problems of Shakespearology were too far removed from the urgent — and extremely secret — tasks of their profession in that period.

An extensive critical comparison of these two books — by the French general and his American critics — conducted by an experienced analyst-cryptographer of a Russian intelligence service, will emerge only many decades later, in the 2020s. And all documents, facts, and evidence gathered in this new research ultimately testify that the book of the Friedman spouses represents a deliberate disinformation constructed from deceits, omissions, and factual distortions. [30]

The foundation of this big lie was the complete omission by the Friedmans of an undeniable fact that in their youth, working at Fabyan's Riverbank Laboratories, they themselves not only did identify and successfully decrypted Bacon's secret messages in Shakespeare's books but also made training manuals to help everyone master these skills. Documents personally signed by them — manuals by William Friedman and decryptions by Elizebeth Smith Friedman made with these manuals' assistance — have survived to the present day. But awareness of them came only in the 21st century. [31]

David Kahn's Book

In 1967, journalist David Kahn published the monumental tome "*The Codebreakers*" [4], now revered as the "bible of cryptography historians" and simply as the most informative work on this subject among everything published in the 20th century. However, in those sections of the book where Kahn writes (or, conversely, does not write) about the role and place of General Cartier in the history of cryptography, he did exactly the same as Fletcher Pratt in "Secret and Urgent" [24] thirty years earlier.

On the one hand, in the chapter on World War I, David Kahn tells much and in detail about Cartier's outstanding achievements. On the other hand, in the chapter on "The Pathology of Cryptology," as Kahn ironically termed all attempts by amateurs to decrypt Shakespearean texts to prove Bacon's authorship, there is not a single mention of the work "*The Problem of Cryptography and History*" from the experienced French general.

In his book, David Kahn unconditionally and entirely accepts Bacon-Shakespeare views of William Friedman, whom he refers to as "the world's greatest cryptologist." And along the way, relying on the words of Friedman (with careful reference to him in the notes), he also initiates a malicious falsehood about General Cartier in the history of cryptography. So according to Kahn's book Cartier, in the early 1920s, allegedly tried to steal Friedman's authorship of his most famous cryptanalytic work (page 376 in [4]):

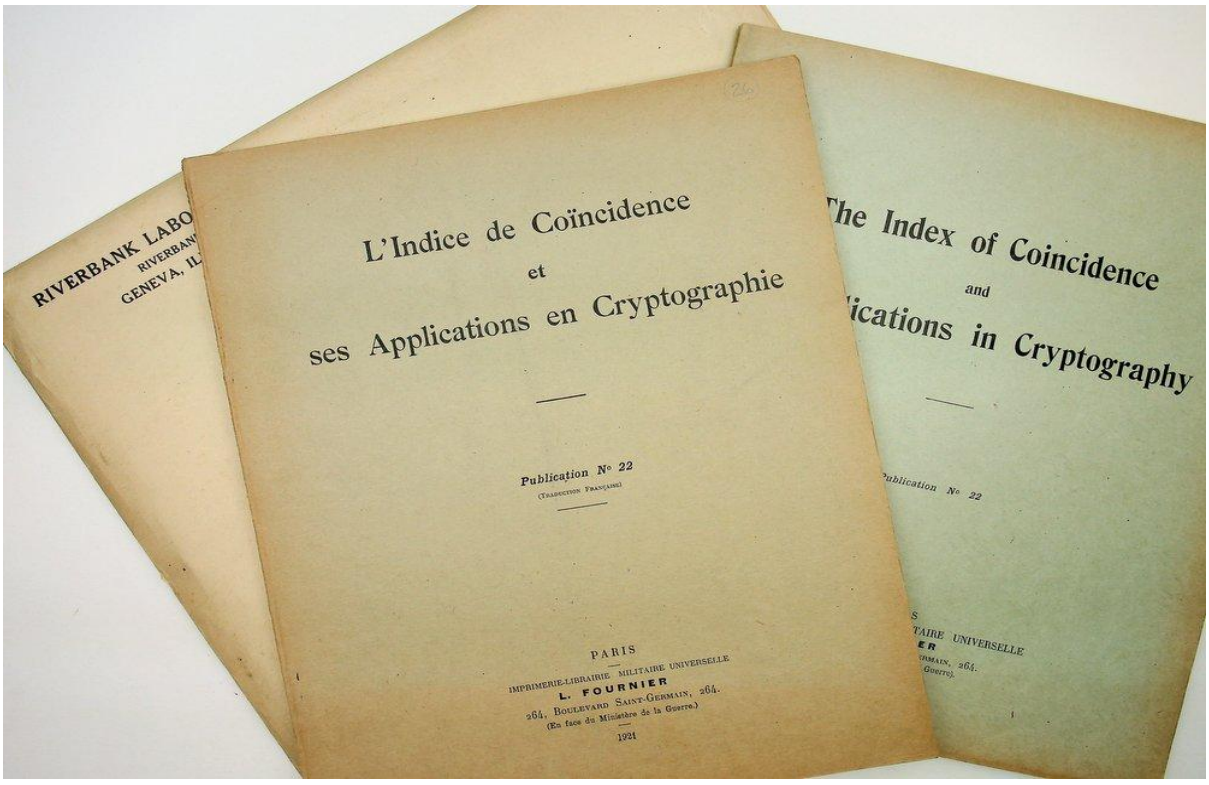
> *"Riverbank Pamphlet No. 22, written by Friedman in 1920, must be considered the most important among separate cryptology publications. Titled "The Index of Coincidence and Its Applications in Cryptography", this pamphlet provided such a machine for new cryptanalysis methods that it pushed cryptology as a science into a new world. In 1922, to save money, Fabyan decided to print this pamphlet in France. Where it was seen by General Cartier, who valued it so highly that he ensured its immediate translation and publication, even placing a false date*

"1921" on it, to make it appear as if this French work was the first to come out!"

The documentarily confirmed truth about this misunderstanding looks significantly different. In fact, Fabyan at Riverbank had his printing house, which was quite modern for those times. Where he printed all Riverbank publications, immediately placing his copyrights on them as the owner, and the real authors' names of works were usually not indicated.

Friedman's manuscript work "The Index of Coincidence" (Pamphlet No. 22) was prepared by him in 1920 but immediately not printed, as at the end of the same year the Friedman spouses fled from Riverbank to Washington. The copyrights for all their Riverbank works remained with Fabyan. In 1921, when Fabyan, deprived of his main cryptanalysts, was through correspondence with Cartier attracting the general's interest in Baconian ciphers, he sent him several Riverbank pamphlets to impress the French cryptoservice head with the level of specialists of his laboratories.

Impressing General Cartier was indeed successful. To such an extent that Cartier personally translated the anonymous manuscript and, in the same year, ensured its prompt publication at the Fournier printing house in Paris, as "Publication No. 22. Translation into French" [32]. The following year, when this brochure was printed in English at the same printing house, Cartier sent several copies to Fabyan in the USA. Since the same publication was printed in Riverbank in 1922, the French translation came out a year before the English original.



Covers of three editions of the "*Index of Coincidences*" from 1921-1922.

The truth about this really intricate story, in which Cartier could not have known the genuine author of the brochure, was carefully restored in 2014, in the "*Guide to the Friedman Cryptologic Collection*" by military historian Rose Mary Sheldon [20, item 167]. However, in almost all other publications on the history of cryptography, from Kahn's book to the present

day, words of falsehood persist, claiming that General Cartier tried to pass off William Friedman's most important work as his own. [33]

Ladislas Farago's Book

In the same year of 1967, when David Kahn's work "*The Codebreakers*" was published, another notable book on the role of cryptography in history appeared a few months earlier: "*The Broken Seal*" [34] by Ladislas Farago. Already a well-known journalist and writer at the time, L. Farago worked for the US Navy Intelligence during the war and in his new book revealed a multitude of previously unknown details about the rivalry between the American and Japanese cryptoservices, which broke each other's ciphers in the period between the world wars.

In other words, to the hero of the First World War, French General Cartier, and his postwar Bacon–Shakespearean research, this work by Farago seemed to have no relation at all. However, this book was the first to present unexpected information about Cartier, suggesting that he not only sold his cryptographic knowledge to foreign states but specifically, in the late 1920s, actively strengthened the cryptographic potential of militaristic Japan. The corresponding fragments from Farago's book look like this in verbatim quotes:

> *"[Foreign Ministry Cable Section Chief] Shin Sakuma was not a professional cryptographer but a career Foreign Service officer. ... [Knowing about cryptanalitic successes of the US intelligence], Sakuma decided to seek means to improve the safety of his Ministry's classified traffic. The Japanese imported a Frenchman, regarded at that time as the world's foremost cryptographer. He was Brigadier General Henri [sic] Cartier, whose verts — transcripts of decrypted German messages distributed in France on green foolscap — had contributed materially to the Allied victory in World War I."*

> *"After leaving the French army in 1919, he became available as a consultant and thus worked for various foreign governments as well as individuals."*

> *"He did much to improve Japan's crypto-system by training a new generation of native cryptologists and by developing a series of complex codes and ciphers. His most important contribution, however, was his contagious enthusiasm for cryptographic machines at a time when many of the professionals were still opposed to them."*

The most remarkable feature of the quoted passages is that over the more than half-century period following the publication of Farago's "The Broken Seal," no cryptographic history research has been found to document or corroborate this episode with credible evidence.

It is also indicative that when David Kahn prepared his wealth of similar information in the monograph "*The Codebreakers*," he used, judging by the references, the same sources as Ladislas Farago. However, there's absolutely nothing mentioned about the French general's cryptographic business as a consultant to Japan or other foreign states in Kahn's book. Instead, there is the following paragraph in the notes to the chapter discussing Japanese cryptography between the world wars [4, p. 978]:

> *"Other information that came to my attention too late to include in my text is in Ladislas Farago, The Broken Seal (New York: Random House, 1967). Farago's*

material must, however, be used with great caution, as it has many errors."

Taboo on Mentioning Cartier's Book and Restoring Historical Truth

In 1950, under the auspices of the Folger Shakespeare Library, the international scholarly journal *Shakespeare Quarterly* was established, regularly publishing research on all aspects of Shakespeare's works and the literary-theatrical life of his era. Over its more than 70-year history, this journal has published all those Shakespeare scholars who worked as cryptographers for intelligence during the war (Fredson Bowers, Charlton Hinman, Giles Dawson, Ray O. Hummel). Similarly, cryptographers William and Elizebeth Smith Friedman are not only mentioned there but have also been published themselves multiple times.

However, there are no mentions of François Cartier's book, "*The Problem of Cryptography and History*," on the pages of *Shakespeare Quarterly*. Furthermore, throughout this journal's history, even the name of General Cartier, who wrote about the role of ciphers in the Bacon–Shakespeare question over the years, is never mentioned.

When it comes to cryptography's history, a very similar picture is observed with an unspoken taboo on mentioning work inconvenient for all. Starting with Kahn's book "*The Codebreakers*" and the appearance of the journal *CRYPTOLOGIA* in 1977, which remains the main regular publication for cryptographic historians, General Cartier's name is consistently mentioned either in studies of World War I or in the postwar misunderstanding with the author of the Riverbank brochure on the Index of Coincidences. Cartier's work, "*The Problem of Cryptography and History*," is completely shunned in *CRYPTOLOGIA*'s journal or any other publications on the history of cryptography over the past half-century. In essence, this book was erased from history.

A very gradual return of the complete historical truth about General Cartier's works began in 2020. This is best noticed against the backdrop of a parallel quiet reassessment of William F. Friedman's role and place in the 20th-century cryptography history.

First, in the early months of 2020, through a series of simultaneous publications in central media outlets in the USA, Germany, and Switzerland, the world learned about "Operation Rubicon" – dubbed as "the greatest intelligence operation of the century," which lasted over half a century on this planet [35]. Its essence was that initially, in the mid-1950s, US and German intelligence services recruited Boris Hagelin, owner of the Swiss firm Crypto AG, and then from 1970, they became its secret owners. So, until 2018, Hagelin's cipher machines, sold to almost 130 countries, had artificially weakened cryptoschemes, allowing American and German intelligence agencies to quickly and easily read all the secret correspondence closed by these ciphers.

This plot is directly related to General Cartier's history because William F. Friedman was at the origins of Operation Rubicon. Thanks to his long-standing acquaintance and friendly relationship with Boris Hagelin, he became not only the "access agent" but also the recruiting officer who personally persuaded the Crypto AG owner to collaborate secretly with intelligence [36]. Notably, this took place in 1954-1957 during Friedman's multiple visits to Switzerland and other European countries. That is, simultaneous with preparing and publishing the Friedmans' book *The Shakespearean Ciphers Examined*. [8]

In other words, it happened that at the same time, the "great cryptographer and father of American cryptology" Friedman was actively involved in two major deceptions. In international relations, compromising the particularly popular Hagelin ciphers worldwide, and in the field of Shakespeare studies and history, compromising the genuinely substantive cryptanalytic work of General Cartier.

Why it coincided like this is unknown, but at the end of 2020, shortly after the truth about Operation Rubicon and W.F. Friedman's key role in it emerged, General Cartier's book "*The Problem of Cryptography and History*" resurfaced online from complete oblivion [23]. A series of online investigations into the chapters of this monograph and the circumstances of related life activities of cryptographic services ultimately resulted in the book "*4in1: Mask of Shakespeare and Mysteries of Bacon, Book by Cartier and Secrets of the NSA*" [37].

A byproduct of this book was the creation of the 4in1.ws website, accumulating materials from new cryptographic investigations of the Bacon–Shakespeare problem, as well as the historical documents and publications underlying these investigations.

Thanks to all these materials, it became possible to create this "Wikipedia article", restoring in history the name and deeds of the undeservedly forgotten cryptographer-general François Cartier.

Honours and Decorations

List of main awards, according to the data from Cartier's files in the archives of the French Ministry of Defense [38] and the Legion of Honour [1]:

- Legion of Honour: Chevalier (October 12, 1903), Officer (December 25, 1916), Commander (October 4, 1949)
- Croix de guerre (War Cross) 1914-1918
- Inter-Allied Victory Medal
- Officer of the Order of Leopold I (Belgium)
- Knight of the Order of Saint Michael and Saint George (United Kingdom)
- Officer of the Order of Saints Maurice and Lazarus (Italy)
- Commander of the Order of the Ouissam Alaouite (Morocco)
- Distinguished Service Medal (USA)

Main Works by General Cartier

(1921-1922) *Un Problème d'Histoire et de Cryptographie*. Mercure de France; Paris: No. 563, 1 Dec 1921; No. 568, 15 Fevrier 1922

(1923) Le Mystère Bacon-Shakespeare. Un document nouveau. *Mercure de France*; Paris: No 581, 1 Sep 1922; No 582, 15 Sep 1922; No 591, 1 Fevr 1923; No 596, 15 Avr 1923; No 601, 1 Juill 1923

(1923) Le service d'écoute pendant la guerre, *Radio-Électricité*, Tome IV — No 16, 1 November 1923; Tome IV — No 17, 15 November 1923

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(1925-1926) Le secret en radiotélégraphie. *Radio-Électricité*, Tome VI — No 97, 10 Dec

1925; No 98, 25 Dec 1925; Tome VII — No 99, 10 Jan 1926; No 103, 10 Mars 1926; No 106, 25 Avril 1926; No 112, 25 Juillet 1926; No 113, 10 Aout 1926

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https://www.arcsi.fr/doc/BulletinARCSI1999_ChiffreursDecrypteurs1418.pdf

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External Links

General François Cartier: the cryptographer who was nearly erased from history:

Part 1 https://4in1.ws/articles/cartier1/; Part 2 https://4in1.ws/articles/cartier2/; Part 3 https://4in1.ws/articles/cartier3/; Part 4 https://4in1.ws/articles/cartier4/; Part 5 https://4in1.ws/articles/cartier5/

XVI.

THE FRIEDMANS
&
THE SECRETS OF PRINCES.

By Allisnum2er

'To be convinced that the authenticity of a literary idol
could never be impugned even by a genuine cipher
is an arbitrary attitude, and we do not share it.
The question is: has a genuine cipher been found ?'

The Shakespearean Ciphers Examined by Wm. & E. Friedman

Trying to keep up with the times, I recently checked to see what the new AI from a well-known search engine had to say about the famous book by the Friedmans, *The Shakespearean Ciphers Examined.*

'The Shakespearean Ciphers Examined is a 1957 book by prominent American cryptologists William F. Friedman and Elizebeth Smith Friedman that scientifically dismantled claims of hidden codes in Shakespeare's works.
Based on an award-winning research report that won the Folger Shakespeare Library Literary Prize in 1955, its purpose is to impartially test and analyze cryptographic systems used by "anti-Stratfordians" attempting to prove that Francis Bacon — or another author — wrote Shakespeare's plays.
The Friedmans analyzed numerous alleged ciphers, including Francis Bacon's bi-literal cipher. They demonstrated that the secret messages relied on flexible rules, wishful thinking, and arbitrary adjustments rather than sound cryptographic logic.
The study concluded there is no valid cryptographic evidence that anyone other than William Shakespeare wrote the canon.'

The firm and definitive nature of this response is sad and regrettable.

It fails to address dissenting voices, including that of A Phoenix, who raised numerous highly interesting points in his Academic paper, published in 2022.

See '*The Shakespearean Ciphers Examined*' Re-examined by A Phoenix in 'The Fraudulent Friedmans: The Bacon Ciphers in the Shakespeare Works' :

https://www.academia.edu/81465877/The_Fraudulent_Friedmans_The_Bacon_Ciphers_in_the_Shakespeare_Works

‘Thankfully not everyone was fooled. Professor Pierre Henrion of Versailles University who in the Second World War was a member of the French Cipher Service readily dissected and exposed this fraudulent work which as we have seen, was supported, encouraged and advanced by senior members of the Folger Shakespeare Library :

To anyone with real cryptological experience it is hard to reconcile the impartiality claimed by the authors with the skill and legerdemain by which certain danger-points have been avoided. It is these unexpected manipulations which have led me at times to suspect a “command performance”...[in] what is admittedly a very clever “plant”...The professional status of a modern cryptographer does not necessarily fit him to pass judgement on the subtle cryptology of a secret society of the past.

The book, granted, does away with the fanciful work of some amateur cryptologists, an easy task, an empty triumph. But, having thus gained the confidence of the readers, the authors deceive them by “Scientific” demonstrations which they know to be false.’

Pierre Henrion, ‘Scientific Cryptology Examined’, Baconiana, Vol. XLIII, No 160 March 1960, pp. 43-63, at pp. 43-4, 47 ; Vol. LXVI, No. 183, December 1983, p. 76.

‘In *Setting the Record Straight : An Expose of Stratfordian Anti-Baconian Tactics ... In Elizebeth S. and William F. Friedman’s The Shakespearean Ciphers Examined* Kenneth R. Patton simply destroyed it and also proposed the Friedmans were set on by certain individuals or an institution with a secret interest in maintaining the Stratfraudian lie William Shakspere of Stratford wrote the Shakespeare works:

The frankly shocking “legerdemain” of the Friedmans, who unquestionably knew exactly what they were doing…stooped to the very lowest kind of intellectual dishonesty…In truth, this book is probably the most astonishing collection of deceit and deliberately calculated falsifications that have ever been crammed between the covers of a book…I can only believe that some person or organization with a vested interest in the perpetuation of the Stratfordian myth commissioned the Friedmans to write [it].’

Kenneth R. Patton, Setting The Record Straight : An Expose of Stratfordian Anti-Baconian Tactics...In Elizebeth S. and William F. Friedman’s The Shakespearean Ciphers Examined (2000) pp. 5, 8, 13.

Indeed, *The Shakespearean Ciphers Examined* is an ‘*astonishing collection of deceit and deliberately calculated falsifications*’. In this paper, I am going to present some elements confirming it, then I will demonstrate that in reality, far from what their book effectively suggests, Wm. & E. Friedman knew that William Shakespeare was Francis Bacon, Prince Tudor.

CHAPTER I – A GENUINE MESSAGE

The problem with '*The Shakespearean Ciphers Examinated*' is that the Friedmans did their undermining work so well, that since the publication of their book, if the Stratfordians ask us for proof of the existence of a cryptographic text in Shakespeare's work, and we provide them with such one, they reply that we are deluding ourselves, and that the Friedmans' book proves them right.

I would add that even if we were to give them an example of the Bilateral cipher being used in the First Folio, they would surely quote the Friedmans, who in Chapter VII wrote that :

'For even if a claim to authorship were found in the First Folio, using Bacon's biliteral cipher, this in itself would not be conclusive. The message could have been inserted by the printer himself, playing an elaborate hoax on posterity.'

Given this observation, what is the solution ?

The answer is provided by the Friedmans, who knew exactly what they were doing and who, in their book, have left us the keys to uncovering the truth, namely, their true stance on the question of the authorship of Shakespeare's works and the role of Francis Bacon.

In my view, what they wrote in Chapter VII, right after their thoughts on Bacon's bilateral cipher, is the most important piece of information they have left us :

'But in the case of acrostics, any message found must have been inserted by the man who wrote the open text; and to change or insert any hidden message would be impossible without changing the open text itself. ***If, therefore, any genuine messages of this kind exist, they must be taken as conclusive.***'

This echoes what they tell us at the end of Chapter I (THE GREAT CONSPIRACY) :

'It is with relief that we turn to the more certain ground of cryptology. That may seem a strange claim, but we hope to uphold it. We cannot agree with F. P. Gervais, who, while grateful to Baconians for some things, said "no man would spend his time in such a profitless occupation as ciphers'. He was thinking perhaps of the way people have sometimes misspent their time on unsystematic cipher-hunting; properly handled, it is a matter on which great things are decided. Nor can we agree with Prof. Frederick E. Pierce, who once said, " Even if ***genuine ciphers*** *could be found . . . the authorship of the dramas would still be awarded to the man of Avon. Even an unquestionable hidden message would probably mean a false claim or a type-setter's practical joke, and would simply add to the backstairs gossip of literature.*

To be convinced that the authenticity of* a literary idol *could never be impugned even by a genuine cipher is an arbitrary attitude, and we do not share it. The question is : has a genuine cipher been found ?'

Note that the Friedmans, in response to Prof. Frederick E. Pierce evoking '*the man of Avon*', could have written '*the authenticity of the man of Avon*' or '*the authenticity of Shakespeare*', but they choose to talk about '*a literary idol*', which may be seen as a reference to Francis Bacon's theory of idols, identifing four cognitive biases and errors of the human mind that block clear thinking and scientific progress.

https://sirbacon.org/4-idols/

Be that as it may, they are very clear about the possibility that a genuine cipher might exist, and that it might call into question Shakespeare' s authenticity, but...

For the Friedmans, a 'cryptological text' would not be conclusive in itself, unlike a 'genuine message' hidden in an acrostic, that is not cryptography but the most Basic technique of steganography which exists.

Now, the key is to find a 'genuine message'.

The word 'genuine' is used 29 times by the Friedmans in their book, but 'genuine cipher' - if we exclude 'genuine cipher method' (Chapter V - DR OWEN AND HIS WORD CIPHER) the subjet being the method, not the cipher in itself – appears only a fourth time on page 47 (Chapter XVII – GENERAL CARTIER AND THE BILITERAL CIPHER) evoking a book called *The Marriage of Elizabeth Tudor.*

'Here is the myth in its latest, ripest stage, taken from a book called *The Marriage of Elizabeth Tudor* by Alfred Dodd, published in *England in 1940 :*

'A very casual examination of italic letters shows us that the cypher exists. The heads of the Secret Services of America, England and France in the Great War have declared there is a ***genuine cypher*** *which could neither have been fabricated nor imagined by Mrs Gallup. No amount of denial by literary men, who know nothing about Cyphers and Codes... will abrogate the truth Cypher experts like General Cartier, late head of the French Secret Service, have not only declared the cypher exists, but it has on the whole been correctly interpreted.'*

Strangely enough, Alfred Dodd, aside from that reference, is conspicuously absent from the Friedmans' book.

A British writer, historian and Freemason, Alfred Dodd was one of the most ardent advocates of the Baconian theory at that time. In his seminal works, such as *Shakespeare, creator of Freemasonry (1938), Shakespeare's Secret Sonnet Diary (1941) and Francis Bacon's Personal Life-Story (1949)*, he not only argued that Bacon wrote Shakespeare's plays, but also claimed that Bacon was the secret son of Queen Elizabeth Tudor and the true founder of modern Freemasonry.

And yet, the Friedmans make no reference whatsoever to his other works, which focus more specifically on the authorship of Shakespeare's plays (the very subject of their own book), one of which, in particular, was published barely a year after *The Marriage of Elizabeth Tudor* and is titled ***The Secret Shakespeare (1941).***

In this book, which I have no doubt the Friedman have read, there are numerous 'authentic messages' that meet their criteria. But they have decided to gloss over this, preferring to focus (or at least draw our attention) on Arensberg's work.

Speaking of which, if you've read '*The Shakespearean Ciphers Examined*' and taken at face value what they say in Conclusion about Arensberg's work (and in the process, discrediting any future discovery that might be made with acrostics and anagrams), I think that you've been taken for a ride.

'A parallel case is provided by those systems using anagrams loosely, as Arensberg used them. *One can only repeat that* ***short signatures like 'Bacon' can be found by these methods in any book of any length****. Their incidence in the Folio proves absolutely nothing*.'

Compare that with what they tell us in Chapter X, on page 146 :

'***There will probably be 0,0244 acrostic BACON's in the book of 100,000 lines.***'

There is no single official line count for the entire First Folio, but scholarly editions using Through Line Numbering (TLN) count 883 pages of text containing roughly 118,000 to 119,000 lines across its 36 plays.

In other words, **the predictable chances are about one in fifty of finding a perfect acrostic of the signature BACON in the First Folio** or, to put it another way, a perfect acrostic of the signature BACON will happen by accident about one time in fifty books containing the same numbers of lines than the First Folio.

And they confirm this on this same page 146 :

'*Now in The Cryptography of Shakespeare Arensberg does not cite a single case of a simple straightforward acrostic bacon in any Shakespeare play. This should not surprise us, for the* ***chances of its occurrence are small.***'

Then the Friedmans informed us (still page 146) that **'*an anagrammatic acrostic of the signature bacon will happen by accident about three times in 100,000 lines of poetry.*'**

It means that, contrary to their conclusion, the chances of finding an anagrammatic acrostic of 'BACON' are not that high.

So why do they claim that 'BACON' can be found by these methods in any book of any length ?

Because this is a lie, as their erroneous remarks, four pages further on, confirm.

'*The mathematical probability of finding any anagrammatic acrostic of 'F. Bacon' in a piece of ordinary prose, using the initial letters only, can be shown to be about* ***187 in 10,000,000****; Arensberg's own book is 280 pages long, and has about forty lines to the page, so it offers only about 11,200 opportunities.* ***The predictable chances, therefore, are about one in five of finding such an example in The Cryptography of Shakespeare*** *; but this is scarcely enough to rule out coincidence altogether.'* (Chapter X – Walter Conrad Arensberg – page150)

Strangely, whilst at the beginning of the chapter they refer to a book of 100,000 lines (as an example, as it is close to the number of lines in the First Folio), they feel here the need to scale the figure up to 10,000,000 lines, which represents the equivalent of 100 First Folios.

If we scale this down to 100,000 lines, we get 1,87.

Apparently, we would have the chance to stumble upon two anagrams of F. BACON in the First Folio quite by accident, versus three anagrams for 'BACON', as the Friedmans themselves point out.

But the number 187 is incorrect !

Indeed, I checked their calculation, using the same process than the one they use on page 146 for the perfect acrostic of 'BACON', and I obtained for 'FBACON' : 0,0244 x (34,5/1000 for the letter F) = 0,00084 perfect acrostics in a book of 100,000 lines.

As there are six letters in 'FBACON', in order to know the number of 'anagrammatic acrostics', we have to multiply this number by 6x5x4x3x2x1=720.

720 x 0,00084 = 0,6048 anagrammatic acrostic FBACON's in a book of 100,000 lines.' which means that statistically **only 6** (not 18,7) **anagrammatic FBACON's can be there by accident in 10 books with 100000 lines each.**

Now, if we relate this to the number of lines contained in *The Cryptography of Shakespeare* (11200) it gives us approximatively 0,067 instead of 0,20, the famous 'one in five' given by the Friedmans.

Thus, in fact, the predictable chances of finding an anagrammatic 'FBACON' in 'The Cryptography of Shakespeare' are not about one in five but 6,7 %.

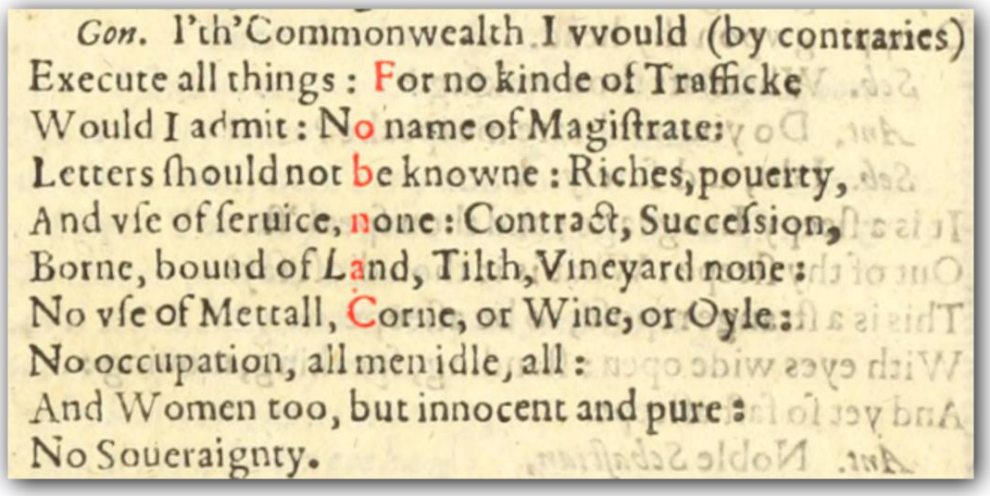
In reality, the three anagrammatic acrostics of Bacon/F.Bacon that the Friedmans say they found in *The Cryptography of Shakespeare* by Arensberg and which they present to us on pages 149 and 150 of their book are there simply because Arensberg deliberately put them there, having fun by using the method he presented in his book, just as Baconians interested in ciphers enjoy doing it, and just as I may well have enjoyed doing it in this essay. They are definitively not there because of a 'one-in-five' chance of finding such anagrams in his book, contrary to what the Friedmans try to make people believe.

***B** ut on the acrostic or acrotelestic letters of consecutive lines in*
***c** onjunction with the acrostic letters of a word adjacent to one*
***o** f the acrostic words involved in the acrostic spelling. In the*
***f** orm of the anagrammatic acrostic which I am describing the*
***a** crostic spelling may include the acrostic letters of an indefinite*
***n** umber of words consecutively to any acrostic or …*

Read : F. BACON

(Chapter X- WALTER CONRAD ARENSBERG - page 159)

This is a 'genuine message' hidden by W. C. ARENSBERG in an acrostic.


Gon. I'th'Commonwealth I vvould (by contraries)
Execute all things : For no kinde of Trafficke
Would I admit : No name of Magiſtrate:
Letters ſhould not be knowne : Riches, pouerty,
And vſe of ſeruice, none : Contract, Succeſsion,
Borne, bound of Land, Tilth, Vineyard none :
No vſe of Mettall, Corne, or Wine, or Oyle :
No occupation, all men idle, all :
And Women too, but innocent and pure :
No Soueraignty.

An example of 'F. BACON' hidden in a mesostic in 'The Tempest' - Page 7

CHAPTER II – THE SECRET SHAKESPEARE

Now that everything has been properly sorted out, let's get back to ***The Secret Shakespeare***. As I pointed out earlier, in this book, Alfred Dodd shares many 'genuine messages' that met the Friedmans' criteria.

One of them is found on page 222 of COMEDIES in *'The Taming of the Shrew'*.

https://archive.org/details/mrvvilliamshakes00shak/page/n249/mode/1up

The message hidden in an acrostic is fully exposed by Alfred Dodd on pages 29, 30 and 62 of ***The Secret Shakespeare***, and here is one part of his findings, which I intend to test against the probabilities.

WHAT's this. Mutton ?
Ser. I.
Pet. Who brought it ?
Peter. I.
Pet. 'Tis burnt; and so is all **THE MEATE**.
WHAT dogges are these! Where is the rascall **COOKE** ?
H ow durst you, villaines, bring it from the dresser,
A nd serve it thus to me that love it not ?
T heretake it to you, trenchers, cups, and all ;
You heedlesse jolt-heads and unmanner'd slaves !
WHAT do you grumble? I'll be with you straight.

Kate. I pray you, husband, be not so disquiet :
THE MEATE was well, if you were so contented.
Pet. I tell thee, Kate, 'twas **BURNT AND DRIED AWAY**,
A nd I expressly am forbid to touch it,

F or it engenders choler, planteth anger;
A nd better 'twere that both of us did **FAST**,
S ince, of ourselves, ourselves are choleric,
T han feed it with such **OVER-ROASTED FLESH**.

B e patient ; to-morrow 't shall be mended,
A nd, for this night, we'll **FAST** for company :
Co me, I will bring thee to thy bridal chamber. Exeunt
Enter Servants severally.
***N** ath*. Peter, didst ever see the like ?

'It needs also to be pointed out that some of the investigators we have discussed have absolutely no conception of mathematical probability, not even that sound guide usually provided by common sense.'

(*The Shakespearean ciphers examined* - Conclusion*)*

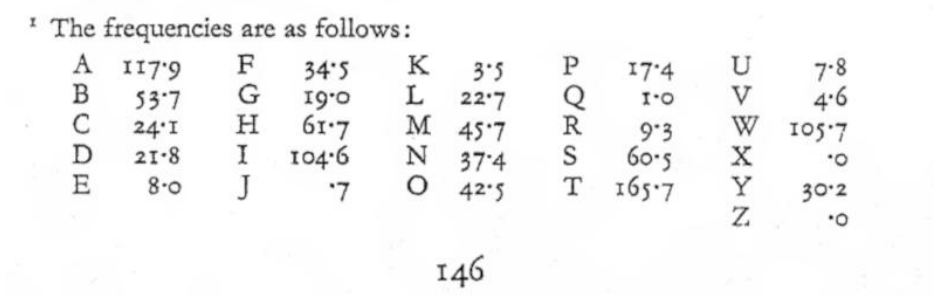
After 'What's this, mutton ?', the next speech of Petruchio in which he says '**What** dogs are these !' and '**What** do you grumble ?', and in which '**WHAT**' is hidden in an acrostic, is an invitation to pay attention.

Given that the letters W, H and T, together with the letter I, are the most common, **a perfect acrostic of the world 'WHAT' will happen by accident about thirteen (12,7) times in a book with 100,000 lines.**

In his next speech, this time, '**A FAST**' is hidden in an acrostic.

Is it just a coincidence ?

Let us draw on the statistics, based on the frequencies of the letters and the method of calculation provided by the Friedman on page 146 of their book.



[1] The frequencies are as follows:

A	117·9	F	34·5	K	3·5	P	17·4	U	7·8
B	53·7	G	19·0	L	22·7	Q	1·0	V	4·6
C	24·1	H	61·7	M	45·7	R	9·3	W	105·7
D	21·8	I	104·6	N	37·4	S	60·5	X	·0
E	8·0	J	·7	O	42·5	T	165·7	Y	30·2
								Z	·0

146

(*The Shakespearean ciphers examined* - Chapter X - WALTER CONRAD ARENSBERG)

Statistically the Letter F occurs 34.5 in a thousand, so in an hypothetical book of 100000 lines there will be about 3450 lines beginning with an F. Again, A has a frequency of 117.9 per thousand lines; so among the 3450 lines beginning with a F, about 11.79 per cent of them, or 407, will be followed by a line beginning with an A. Similarly, about 60.5 of these will be followed by an initial S, so there will be about 24.6 sets of successives lines, on an average, beginning FAS.
The frequency of the letter T is 165,7 per thousand lines, so there will probably be 4,0776 acrostic FAST's in a book of 1000000 lines, which means that there will probably be approximatively four acrostic FAST's in Shakespeare's First Folio.

For 'A FAST' the probability is 0,48, in a book of 100000 lines which means that an acrostic of 'A FAST' will happen by accident approximatively once in a book with twice as many lines as the First Folio.

Not only that but, as was the case earlier with the word ‘WHAT’, the author has taken care to use the word ‘fast’ twice in the corresponding speech, to make it clear that the presence of the word ‘FAST’ as an acrostic was not merely a statistical probability but a deliberate choice.

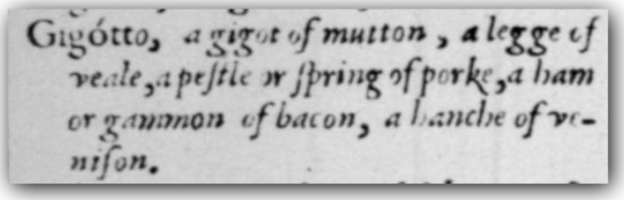
Finally, still in an acrostic, following ‘A FAST’, we find ‘BACoN’.

Still using the frequencies given by the Friedmans on page 146, and bearing in mind that, in English, an ‘o’ follows a ‘C’ in 25 per cent of cases (‘Co’ is the single most common letter combination starting with ‘C’), we can also calculate the probability to find ‘BACoN’ in an acrostic in the First Folio.

And **the predictable chances are about 1,7 % to find ‘BACoN’** if we consider that they are 119000 lines in Shakespeare’s First Folio. It means that in 1,000 books the size of the First Folio, with the same number of lines, one would probably find 17 instances of ‘BACoN’ as an acrostic.

Moreover, ‘BACoN’, as ‘A FAST’, can be related to the theme of this passage, with ‘THE MEATE’ used twice , and ‘BURNT AND DRIED’ as well as ‘OVER-ROASTED FLESH’ used in the corresponding speech.

Note that the French word for ROASTED-LEG is GIGOT. And here is the translation of GIGOTTO given by John Florio in *Queen Anna’s new world of Words (1611)* :


Gigótto, a gigot of mutton, a legge of veale, a peſtle or ſpring of porke, a ham or gammon of bacon, a hanche of venison.

https://archive.org/details/bim_early-english-books-1475-1640_queen-annas-new-world-of_florio-giovanni_1611/

To conclude, I have calculated the probability of finding ‘A FAST BACON’ hidden in an acrostic in a book of 100000 lines.

The answer is : 0,000007 or 0,0007 %

All of this seems very convincing and conclusive to me.

‘But in the case of acrostics, any message found must have been inserted by the man who wrote the open text; and to change or insert any hidden message would be impossible without changing the open text itself. If, therefore, any genuine messages of this kind exist, they must be taken as conclusive.’

(The Shakespearean ciphers examined by Wm & E. Friedman)

So, to the question : *« What's this, Mutton ?'* My answer is : *'No, this is BACON'*.

I took the liberty of highlighting the word 'COOKE',
a word that I think is very important, however crazy that
might seem to any Stratfordian,
because, in my humble opinion, it hides a reference to
ANNE COOKE BACON, Francis Bacon's mother, the author
clearly playing and jesting
on their names, in this passage.

Feel free, for more details, to see *The Secret Shakespeare (1941)* by Alfred Dodd.
We are now going to find out what the Friedmans were hiding.



Portrait of Francis Bacon by Cornelis Drebbel.

Via Wikimedia Commons.

CHAPTER III – AN ODD NUMBER

'The mathematical probability of finding any anagrammatic acrostic of 'F. Bacon' in a piece of ordinary prose, using the initial letters only, can be shown to be about 187 in 10,000,000.'

The Shakespearean ciphers examinated – Chapter X

In the first chapter, I highlighted the oddity of one of the statistics provided by the Friedmans. As a reminder, in Chapter X, analysing one of Arensberg's method, i.e. the anagrammatic acrostics, they mention that the mathematical probability of finding any anagrammatic of 'F. Bacon' using the initial letters only is about 187 in a book with 10,000,000 lines, whereas in reality this mathematical probalility is about 60.

I also pointed out that, whilst at the beginning of Chapter X they refered to a book of 100,000 lines (as an example as it is close to the number of lines in the First Folio), they had felt the need to scale the figure up to 10,000,000.

Why did they choose to write 187 in 10,000,000 instead of 1,87 in 100,000 ?

That was all it took for me to realise that the number 187 must have some special significance for the Friedmans and that it might be a clue.

My first idea was to take a look in '*The Shakespearean Ciphers Examinated',* at page 187 and see if I could find something of interest.

Interestingly, this page 187 is the last page of Chapter XII - ODD NUMBERS

ODD NUMBERS

'comes to 287 (the magic number traced so profusely as the sign of "Fra Rosicrosse').

We are not alone in this; anyone with sufficient diligence, prepared to juggle with his name in suitable ways, and to plough through the texts of the First Folio searching for numerical clues, should be able to prove to his own satisfaction that he wrote Shakespeare's plays. As the mathematician Eric T. Bell remarks, in his treatise on Numerology (Baltimore, 1933), **'although numbers cannot lie, they have a positive genius for telling the truth with intention to deceive'**. Reading messages in them is a fatal pastime; there are so many ways of proving so many things that in the end we see that there is really no way of proving anything at all. As cryptologists we cannot admit that there is safety in numbers.'

The Friedmans quote the mathematician Eric T. Bell in the first Chapter of his treatise on Numerology, the last numbered page being (I checked) page 187.

https://babel.hathitrust.org/cgi/pt?id=uc1.b3527577&seq=201

The original quote at the beginning of the first chapter was a revelation for me.

https://babel.hathitrust.org/cgi/pt?id=uc1.b3527577&seq=15

CHAPTER I

THROUGH HOLLYWOOD TO SCIENCE

COMEDY OR TRAGEDY ?

Although numbers cannot lie, they have a positive genius for telling the truth with intention to deceive.

For me, Wm. and E. Friedmans, prominent cryptologists, had referred to that quote, in that book, for a specific reason.

They wanted us to understand that the number 187 had 'a positive genius for telling the truth with intention to deceive', and they gave us a direction to follow: Shakespeare's First Folio.

Firstly, I took a look at page 187 of COMEDIES, but I didn't find anything interesting there.

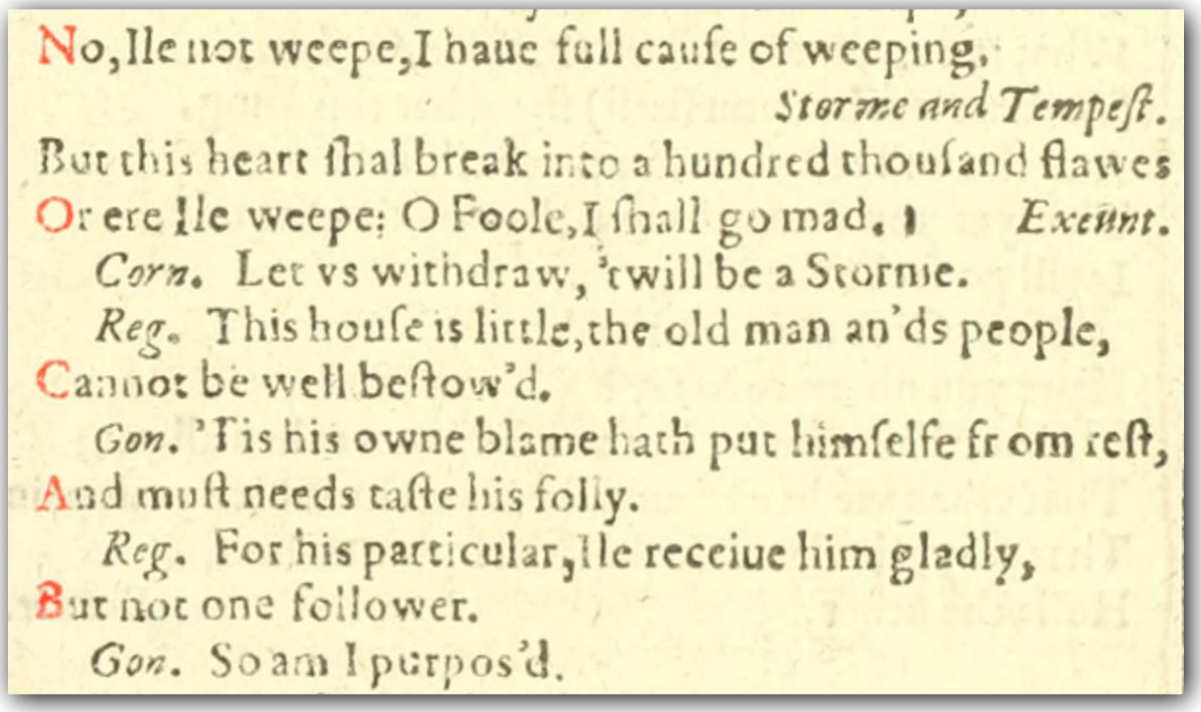
Then, I took a look at TRAGEDIES knowing that there was no page 187 because of two page numbering jumps in this section, a first one from page 100 to page 109, and above all, a second one of 100 (FRANCIS BACON simple cipher) from page 156 to page 257 in Hamlet.

I had to go to the 187th page of TRAGEDIES that is page 295 in 'King Lear'.

A HUGE SURPRISE AWAITED ME THERE!

Page 295 of TRAGEDIES

(187th page)



No, Ile not weepe, I haue full cauſe of weeping,
Storme and Tempeſt.
But this heart ſhal break into a hundred thouſand flawes
Or ere Ile weepe: O Foole, I ſhall go mad. *Exeunt.*
Corn. Let vs withdraw, 'twill be a Stormie.
Reg. This houſe is little, the old man an'ds people,
Cannot be well beſtow'd.
Gon. 'Tis his owne blame hath put himſelfe from reſt,
And muſt needs taſte his folly.
Reg. For his particular, Ile receiue him gladly,
But not one follower.
Gon. So am I purpos'd.

https://archive.org/details/mrvvilliamshakes00shak/page/295/mode/1up

BACON in an acrostic

'There will probably be 0,0244 acrostic BACON's in the book of 100,000 lines.'

'Now in The Cryptography of Shakespeare Arensberg does not cite a single case of a simple straightforward acrostic bacon in any Shakespeare play. This should not surprise us, for the chances of its occurrence are small.'

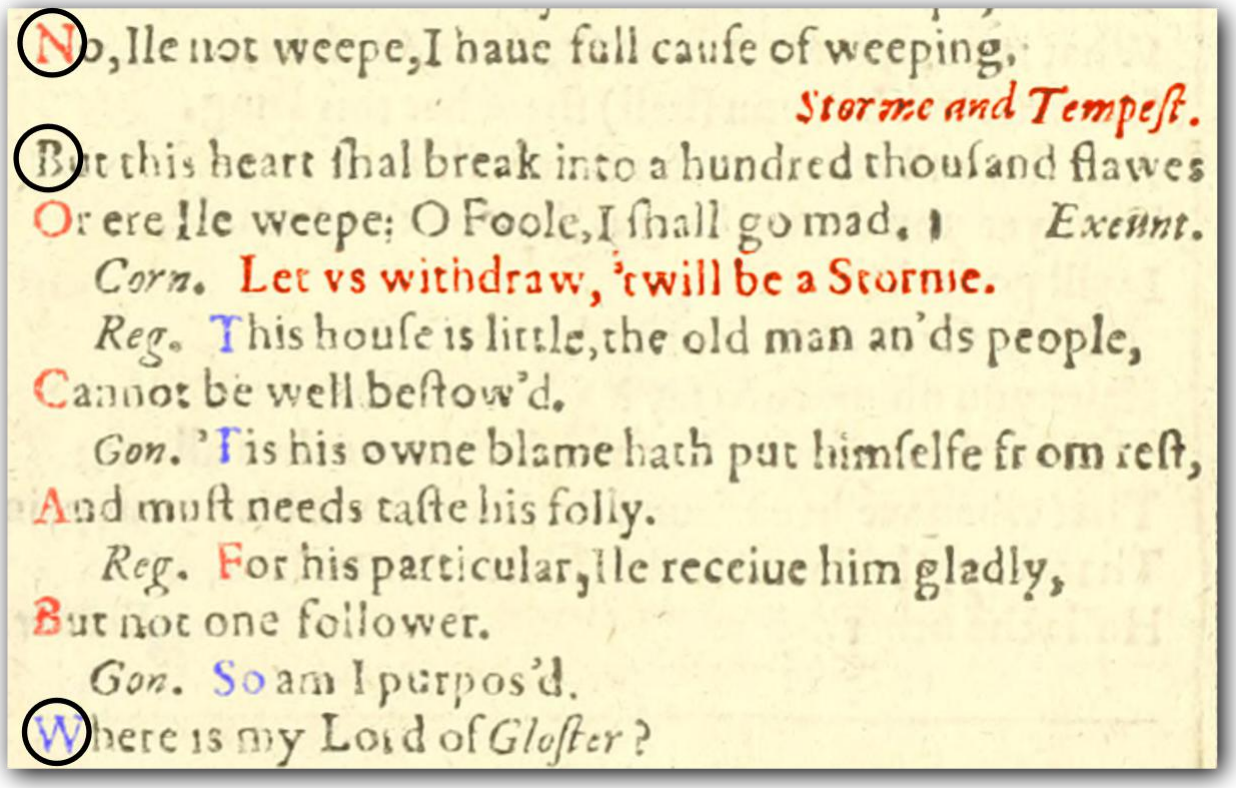
The Shakespearean Ciphers Examined - Chapter X- page 146

'But in the case of acrostics, any message found must have been inserted by the man who wrote the open text; and to change or insert any hidden message would be impossible without changing the open text itself. ***If, therefore, any genuine messages of this kind exist, they must be taken as conclusive.'***

The Shakespearean Ciphers Examined - Chapter VII - page 92

I think it is reasonable to put forward the hypothesis that, while criticizing various works on the subject in their book, the Friedmans, who knew that Francis Bacon was Shakespeare, concealed a reference to what they considered the most simple straightforward acrostic BACON in their eyes, in Shakespeare's First Folio.

HERE IS MY ANALYSIS OF THIS PASSAGE :



No, Ile not weepe, I haue full cauſe of weeping,
Storme and Tempeſt.
But this heart ſhal break into a hundred thouſand flawes
Or ere Ile weepe: O Foole, I ſhall go mad. *Exeunt.*
Corn. Let vs withdraw, 'twill be a Stormie.
Reg. This houſe is little, the old man an'ds people,
Cannot be well beſtow'd.
Gon. 'Tis his owne blame hath put himſelfe from reſt,
And muſt needs taſte his folly.
Reg. For his particular, Ile receiue him gladly,
But not one follower.
Gon. So am I purpos'd.
Where is my Lord of *Gloſter*?

F. BACON – T.T. *(Thirty-Three)* – SoW

One could say that the acrostic 'BACON' is not exactly straightforward because of the word 'But' coming from 'But this heart shal break into a hundred thousand flawes'.

In my view, this additional letter B makes sense when considering the reference to the Tempest, and linking it to another important hidden acrostic message discovered by Mather Walker on page 2 of *The Tempest* :

SIT THE DIAL AT NBW

North By West

https://sirbacon.org/matherevidence.htm

More details in my essay titled « Master Prospero ».

CHAPTER IV – THE SECRETS OF PRINCES

'The first of these fables may relate to the secrets of princes,
and the second to divine mysteries. For they who are not intimate
with a prince, yet, against his will, have a knowledge of his secrets,
inevitably incur his displeasure ; and therefore, being aware that
they are singled out, and all opportunities watched against them,
they lead the life of a stag, full of fears and suspicions.'

The Wisdom of the Ancients – Acteon and *Pentheus*, or a curious man.

As I pointed out in Chapter I, Alfred Dodd, aside from a reference to his book titled '*The Marriage of Elizabeth Tudor*', is conspicuously absent from the Friedmans' book.

'*Here is the myth in its latest, ripest stage, taken from a book called* ***The Marriage of Elizabeth Tudor*** *by Alfred Dodd, published in England in 1940…'*

I also noticed that in Chapter IX (The String Cipher of William Stone Booth), of all the examples they could have chosen, according to them, from « any volume of collected poetry », the Friedmans chose to share one very specific example of 'Baconian signature' found in *Merope* (1858) by Matthew Arnold.
This Tragedy in verses is based on the ancient Greek myth of **Queen Merope of Messenia and her son, the Prince Aepytus**.

'Examples as good as Booth's, or better, can be found in almost any volume of collected poetry. For instance, Matthew Arnold's Merope reveals, in six consecutive lines, a double Baconian signature, reading in opposite directions, with a minimum of anagramming:

C *laims ever hostile else, and set thy son*
No *more an exile fed on empty hopes,*
A *nd to an unsubstantial title heir,*
B *ut* ***prince adopted by the will of power****,*
A *nd future king—before this people's eyes.*
Con *sider him! consider not old hates!'*

The Shakespearean Ciphers Examinated

Chapter IX - THE STRING CIPHER OF WILLIAM STONE BOOTH

Moreover, as if by chance, ‘Francis Tudor’ is mentioned twice in their book, the first time being on page 177, the simple cipher of WILLIAM SHAKESPEARE, as they specify on page 179.

> ‘Since Rawley was Bacon’s literary executor it might be expected that his epitaph should produce several forms of Bacon’s name. In addition, however, Theobald finds numerous ‘seals’ of Shakespeare, and even one numerically equivalent to **‘Bacon is Shakespeare’**. In the same epitaph, turning from numerology to acrostics, he finds ‘Queen’, ‘Robert’, ‘Parent’ and ‘Leycester ’, and several string acrostics on **‘Francis Tudor’** and ‘Shakespeare’. Finally, taking the initial letters of alternate’
>
> 177

Based on my research and findings, I think I can say that the Friedmans not only subscribed to the view that Bacon was Shakespeare but also to the theory that Bacon was the son of Queen Elizabeth Tudor, and they left clues.

They concealed the finest proof of this in their book and they gave us a key to find it: the number 33, the simple cipher of BACON.

‘*The Shakespearean Ciphers Examined*’ Re-examined by A Phoenix (p. 229, 230)

https://www.academia.edu/81465877/The_Fraudulent_Friedmans_The_Bacon_Ciphers_in_the_Shakespeare_Works

THE SHAKESPEAREAN CIPHERS EXAMINED

AN ANALYSIS OF CRYPTOGRAPHIC SYSTEMS USED AS EVIDENCE THAT SOME AUTHOR OTHER THAN WILLIAM SHAKESPEARE WROTE THE PLAYS COMMONLY ATTRIBUTED TO HIM

BY

WILLIAM F. FRIEDMAN

&

ELIZEBETH S. FRIEDMAN

There are **33** ‘words’ and one symbol (the amperstand).

CAMBRIDGE AT THE UNIVERSITY PRESS 1957

There are **33** characters.

But that's not all. Indeed, a pattern seems to be emerging if one analyzes the number of lines on the first page of each segment or chapter of their book, a book which contains **303** pages, as A Phoenix points out in his academic paper.

PREFACE : 33 lines
CONTENTS : 27 lines (3^3 or 3^3)
LIST OF ILLUSTRATIONS : 10 PLATES and 17 FIGURES 10 + 17 = 27 (3^3 or 3^3)
INTRODUCTION : 33 lines

CHAPTER I – THE GREAT CONTROVERSY : 33 lines
CHAPTER II – CRYPTOLOGY AS A SCIENCE : 33 lines
CHAPTER III – IGNATIUS DONELLY AND THE GREAT CRYPTOGRAMME : 29 lines
CHAPTER IV – THE CIPHER ON THE EPITAPH : 29 lines
CHAPTER V – DR OWEN AND HIS WORD CIPHER : 33 lines
CHAPTER VI – A MISCELLANY : 33 lines
CHAPTER VII – ACROSTICS AND ANAGRAMS : 33 lines
CHAPTER VIII – THE LONG WORD AND OTHER ANAGRAMS : 32 lines
CHAPTER IX – THE STRING CIPHER OF WILLIAM STONE BOOTH : 32 lines
CHAPTER X – WALTER CONRAD ARENSBERG : 33 lines
CHAPTER XI – THE STRANGE STORY OF DR CUNNINGHAM & MARIA BAUER : 30 lines
CHAPTER XII – ODD NUMBERS : 33 lines
CHAPTERE XIII – THE BILITERAL CIPHER AND ELIZABETH WELLS GALLUP : 31 lines
CHAPTER XIV – MRS GALLUP AND COLONEL FABYAN : 31 lines
CHAPTER XV – ELIZABETHAN PRINTING … : 30 lines
CHAPTER XVI – A STUDY OF THE GALLUP DECIPHERMENTS : 31 lines
CHAPTER XVII – GENERAL CARTIER AND THE BILITERAL CIPHER : 31 lines
CHAPTER XVIII – THE BILITERAL CIPHER : EXPERIMENTS AND DEDUCTIONS : 31 lines
CHAPTER XIX – CONCLUSION : 33 lines

Was this intentional on the part of the authors, or is it a mere coincidence?

In any case...

I + II + V + VI + VII + X + XII + XIX = 62 = PRINCE (simple cipher)

Indeed, P (15) + R (17) + I (9) + N (13) + C (3) + E (5) = 62

And as F = 6 and B = 2 then 62 # F.B.

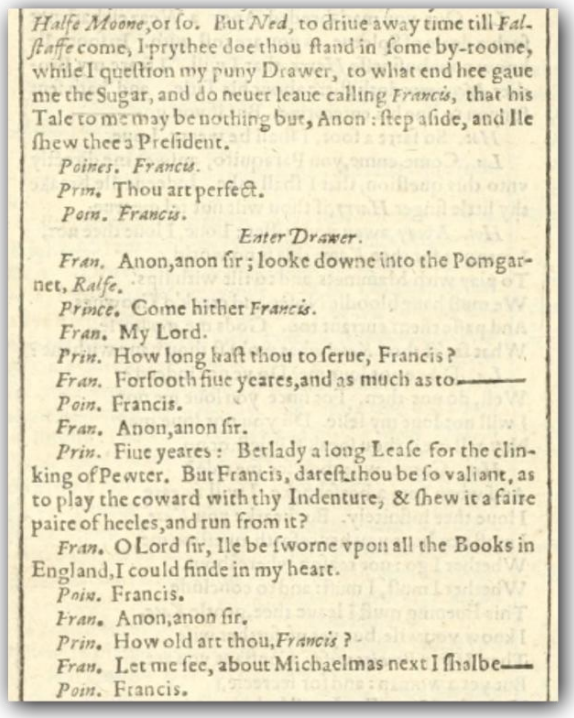
PRINCE F.B.

The number 33, as associated with Bacon, is discussed by the Friedmans on page 170, in Chapter XII - ODD NUMBERS.

Note that they mention there, **without any contradiction**, the discovery made by Frank Woodward, on page 56 of Henry IV part I.

‘One of the foremost numerologists was Frank Woodward, at one time President of the Bacon Society of Great Britain. He and his brother, Parker Woodward, were between them responsible for about five dozen books and pamphlets on Bacon’s authorship of the Shakespeare plays ; and a high proportion of these contained references to numerological discoveries. In his book on Francis Bacon’s Cipher Signatures (London, 1923) **Woodward seizes on the number 33, which we have just seen to be equivalent to ‘Bacon’, and points out that in the left-hand column of p. 56 of I Henry IV in the First Folio, the name Francis is mentioned exactly 33 times. ‘Bearing in mind that 33 means ‘bacon’, he remarks, ‘this repetition of his Christian name is very significant … The name ‘Francis” is dragged into the dialogue, in a most absurd manner.’** (This is the passage in which Prince Henry confuses the serving man Francis by calling his name. Francis replies ‘Anon, anon, sir’, which is no doubt equally significant.)’

(*The Shakespearean Ciphers Examined* – Chapter XII – page 170)



Halfe Moone, or ſo. But *Ned*, to driue away time till *Falſtaffe* come, I prythee doe thou ſtand in ſome by-roome, while I queſtion my puny Drawer, to what end hee gaue me the Sugar, and do neuer leaue calling *Francis*, that his Tale to me may be nothing but, Anon: ſtep aſide, and Ile ſhew thee a Preſident.

Poines. Francis.

Prin. Thou art perfect.

Poin. Francis.

Enter Drawer.

Fran. Anon, anon ſir; looke downe into the Pomgarnet, *Ralfe*.

Prince. Come hither *Francis*.

Fran. My Lord.

Prin. How long haſt thou to ſerue, Francis?

Fran. Forſooth fiue yeares, and as much as to——

Poin. Francis.

Fran. Anon, anon ſir.

Prin. Fiue yeares: Berlady a long Leaſe for the clinking of Pewter. But Francis, dareſt thou be ſo valiant, as to play the coward with thy Indenture, & ſhew it a faire paire of heeles, and run from it?

Fran. O Lord ſir, Ile be ſworne vpon all the Books in England, I could finde in my heart.

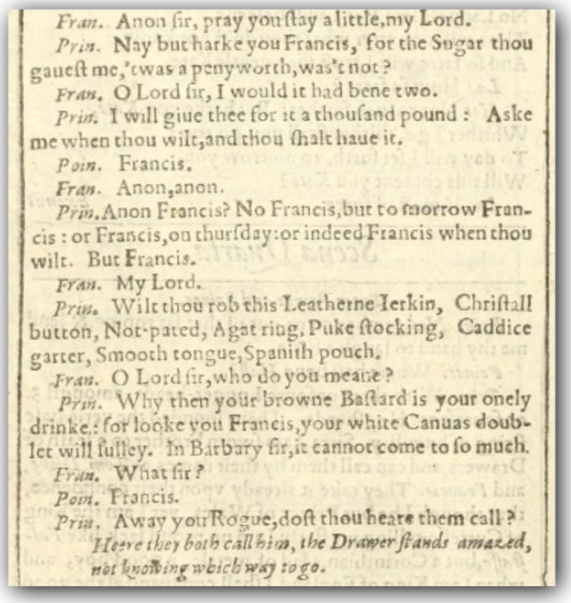
Poin. Francis.

Fran. Anon, anon ſir.

Prin. How old art thou, *Francis*?

Fran. Let me ſee, about Michaelmas next I ſhalbe——

Poin. Francis.



Fran. Anon ſir, pray you ſtay a little, my Lord.

Prin. Nay but harke you Francis, for the Sugar thou gaueſt me, 'twas a penyworth, was't not?

Fran. O Lord ſir, I would it had bene two.

Prin. I will giue thee for it a thouſand pound: Aske me when thou wilt, and thou ſhalt haue it.

Poin. Francis.

Fran. Anon, anon.

Prin. Anon Francis? No Francis, but to morrow Francis: or Francis, on thurſday: or indeed Francis when thou wilt. But Francis.

Fran. My Lord.

Prin. Wilt thou rob this Leatherne Ierkin, Chriſtall button, Not-pated, Agat ring, Puke ſtocking, Caddice garter, Smooth tongue, Spaniſh pouch.

Fran. O Lord ſir, who do you meane?

Prin. Why then your browne Baſtard is your onely drinke: for looke you Francis, your white Canuas doublet will ſulley. In Barbary ſir, it cannot come to ſo much.

Fran. What ſir?

Poin. Francis.

Prin. Away you Rogue, doſt thou heare them call?

Here they both call him, the Drawer ſtands amazed, not knowing which way to go.

Note also that beyond the fact that ‘Francis’ is mentioned exactly 33 times, by the very fact of the dialogue between Francis and the Prince, we have many ***Fran. Prin.*** in this passage, or in other terms ***Prince Francis***.

Now, all that remains is for us to unlock the secrets of page 33 of their book.

The Shakespearean Ciphers Examined – page 33

> 'The doctrine of Ciphers carries along with it another doctrine, which is its relative. This is the doctrine of deciphering, or of detecting ciphers, though one be quite ignorant of the alphabet used or the private understanding between the parties : a thing requiring both labour and ingenuity, and dedicated, as the other likewise is, to **the secrets of princes**. By skilful precaution indeed it may be made useless; though as things are it is of very great use. For if good and safe ciphers were introduced, there are very many of them which altogether elude and exclude the decipherer, and yet are sufficiently convenient and ready to read and write. But such is the rawness and unskilfulness of secretaries and clerks in the courts of kings, that the greatest matters are commonly trusted to weak and futile ciphers.'

In this passage the Friedmans evoke the counterpart of 'the doctrine of Ciphers' which is 'the doctrine of deciphering, or of detecting cipher'.
They specify that it is 'a thing requiring both labour and ingenuity, and dedicated to … **the secrets of princes**.'

Francis Bacon mentions 'the secrets of princes' in '*The Wisdom of the Ancients*', first published in 1609, in the chapter dedicated to *Acteon* and *Pentheus*.

'The first of these fables may relate to ***the secrets of princes****,*
and the second to divine mysteries. For ***they who are not intimate with a prince, yet, against his will, have a knowledge of his secrets, inevitably incur his displeasure*** *; and therefore, being aware that they are singled out, and all opportunities watched against them, they lead the life of a stag, full of fears and suspicions.'*

(*The Wisdom of the Ancients – Acteon* and *Pentheus*, or a curious man)

And guess what ? By using precisely the deciphering techniques they disparage in their book, the truth comes to light and the secrets of princes are revealed !

To make deciphering easier, let's first capitalize all the initial letters and space them out from the rest of the text.

The doctrine of Ciphers carries along with it another doctrine,
W hich is its relative. This is the doctrine of deciphering, or of
D etecting ciphers, though one be quite ignorant of the alphabet used
OR the private understanding between the parties : a thing requiring
B oth labour and ingenuity, and dedicated, as the other likewise is, to
T **he secrets of princes** . By skilful precaution indeed it may be made
U seless; though as things are it is of very great use. For if good and
S afe ciphers were introduced, there are very many of them which
A ltogether elude and exclude the decipherer, and yet are sufficiently
CON venient and ready to read and write. But such is the rawness and
U nskilfulness of secretaries and clerks in the courts of kings, that the
G reatest matters are commonly trusted to weak and futile ciphers.

W.S. BACON TUDOR

As you can see, the letter T in **'The secrets of princes'** provides the letter T of '**TUDOR**' hidden in an anagrammatic acrotic, disrupted by the letter B of 'Both' that provides the B of '**BACON**'.

And we have the initials **W** and **S** that could stand for **W**illiam **S**hakespeare.

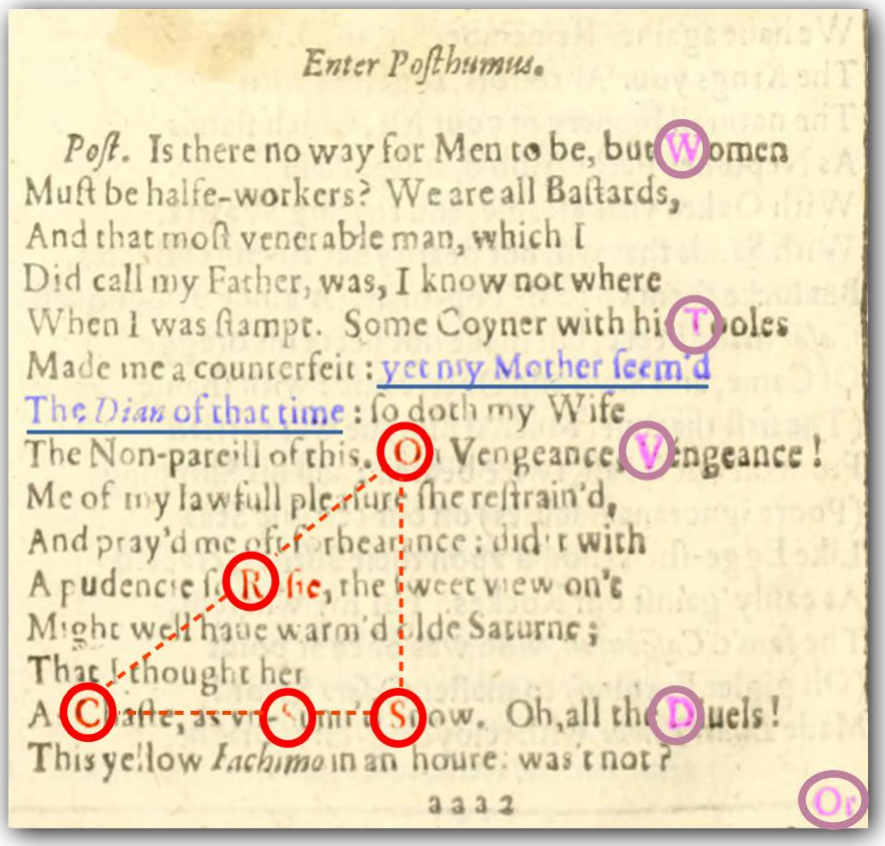
You might tell me that it is not satisfactory because two letters (G and U) remain unused, and you would be right.

The letter G and U were deliberately chosen by the Friedmans to conceal the identity of a second prince. Another solution, using all the letters is:

W. TUDOR BACON GUS

Regarding **W. TUDOR**, my friend Rob Fowler aka Light-of-Truth, was the first one, many years ago, to suggest that the princely name of Francis Bacon was WILLIAM TUDOR. And the results of my own research over the past few years lead me to subscribe to this thesis.

For example, here is what I found on page 887 of the First Folio, in Cymbeline, within the famous passage previously deciphered by Petter Amundsen (see 'The Seven Steps to Mercy'), in which he discovered 'Rosie-CROSS' concealed within a 3-4-5 triangle.



Enter Posthumus.

Post. Is there no way for Men to be, but Women
Must be halfe-workers? We are all Bastards,
And that most venerable man, which I
Did call my Father, was, I know not where
When I was stampt. Some Coyner with his Tooles
Made me a counterfeit: yet my Mother seem'd
The *Dian* of that time: so doth my Wife
The Non-pareill of this. O Vengeance, Vengeance!
Me of my lawfull pleasure she restrain'd,
And pray'd me oft forbearance; did't with
A pudencie so Rosie, the sweet view on't
Might well haue warm'd olde Saturne;
That I thought her
As Chaste, as un-Sunn'd Snow. Oh, all the Deuels!
This yellow *Iachimo* in an houre: was't not?

a a a 2

Or

In this passage, the author evokes a Mother who 'seem'd the *Dian* of that time' and, if we read between the lines, 'As Chaste, as un-Sunn'd Snow'.

Dian was the Roman goddess of Hunt, Moon and Nature, the very one who transformed *Acteon* into a Stag.

During the 16th century, Elizabeth Tudor, the Virgin Queen, and the virgin goddess *Dian* (Diana) became profoundly linked through an intricate system of royal propaganda and iconography.

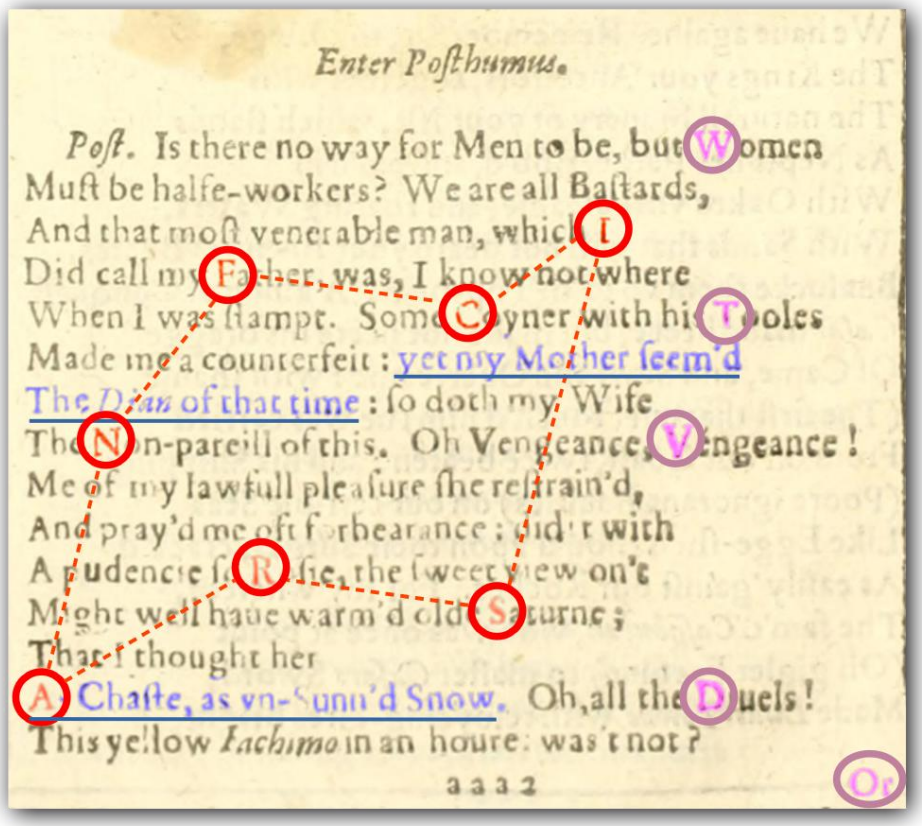
And what do we find in this passage by connecting the rightmost Capital letters ?

W. TUDOR

Not only that, but I also discovered that Francis Bacon had concealed his First name in this passage within the shape of the constellation VIRGO.

FRANCIS / VIRGO

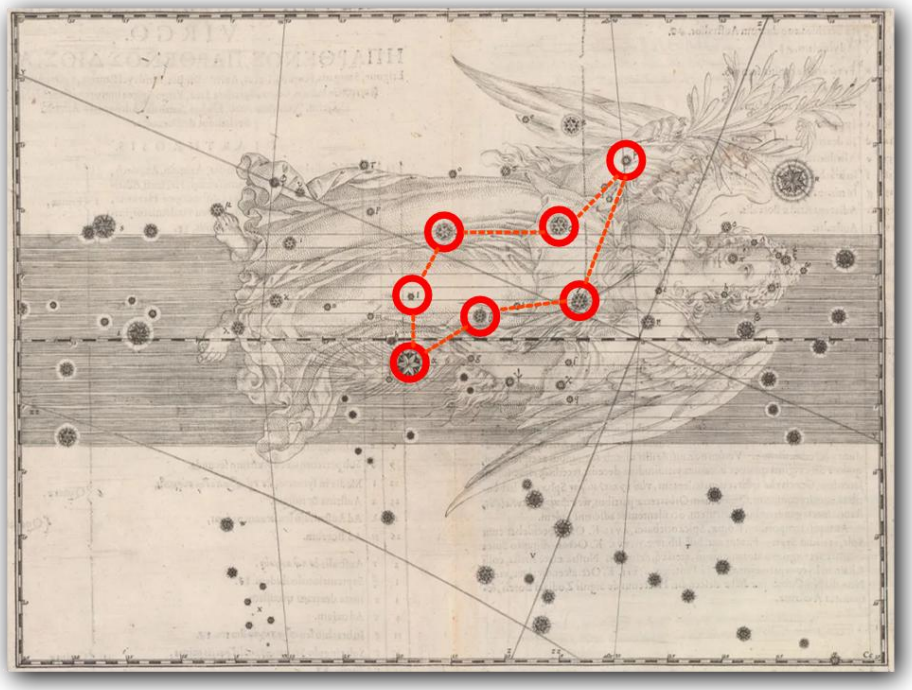
(FRANCIS = VIRGO = 67 simple cipher)



Enter Posthumus.

Post. Is there no way for Men to be, but Women
Muſt be halfe-workers? We are all Baſtards,
And that moſt venerable man, which I
Did call my Father, was, I know not where
When I was ſtampt. Some Coyner with his Tooles
Made me a counterfeit: yet my Mother ſeem'd
The Dian of that time: ſo doth my Wife
The Non-pareill of this. Oh Vengeance, Vengeance!
Me of my lawfull pleaſure ſhe reſtrain'd,
And pray'd me oft forbearance: did't with
A pudencie ſimplie, the ſweet view on't
Might well haue warm'd old Saturne;
That I thought her
As Chaſte, as vn-ſunn'd Snow. Oh, all the Deuels!
This yellow *Iachimo* in an houre: was't not?

a a a 2



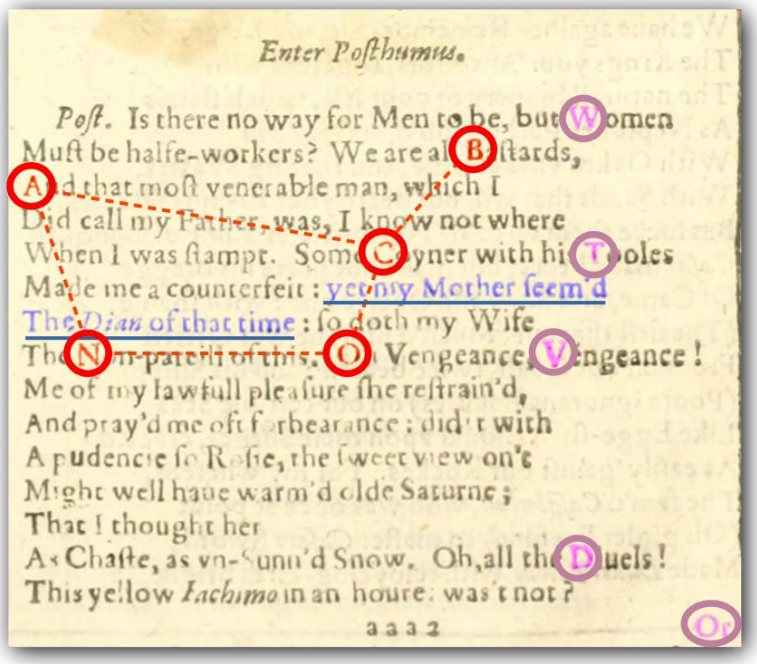
Uranometria (1603) – Image 27 : Virgo

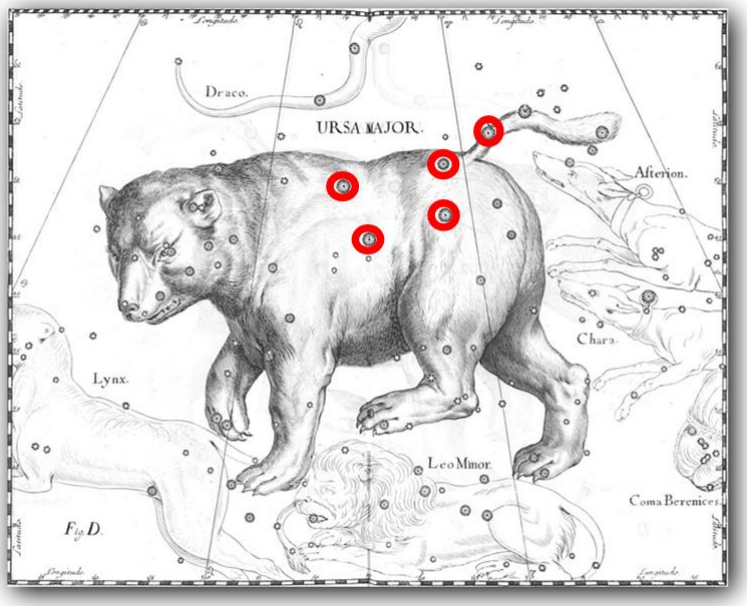
By Johann Bayer, Public domain, via Wikimedia Commons

And in the same way, I think Francis Bacon tried to conceal his name within the shape of an important asterism, namely the Plough (also called Big Dipper).

It makes sense if we compare the Prince Tudor theory with the famous myth of Callisto *(Queen Elizabeth)*, a maiden nymph, follower of *Dian,* who was transformed into a She-Bear after having been rapted by Jupiter (*Robert Dudley, whom the heraldic badge was The Bear and Ragged Staff*) and having given birth to Arcas (*F. Bacon*).

https://www.theoi.com/Heroine/Kallisto.html





By Johannes Hevelius (1690), Public domain, via Wikimedia Commons
(The view is mirrored following the tradition of celestial globes.)

THAT BEING SAID, WHAT ABOUT GUS ?

GUS is a diminutive and a shortened nickname for GUSTAVUS and AUGUSTUS.

The doctrine of Ciphers carries along with it another doctrine,
W hich is its relative. This is the doctrine of deciphering, or of
de tecting ciphers, though one be quite ignorant of the alphabet used
or the private understanding between the parties : a thing requiring
B oth labour and ingenuity, and dedicated, as the other likewise is, to
T **he secrets of princes**. By skilful precaution indeed it may be made
U seless; though as things are it is of very great use. For if good and
S afe ciphers were introduced, there are very many of them which
A ltogether elude and exclude the decipherer, and yet are sufficiently
c onvenient and ready to read and write. But such is the rawness and
U nskilfulness of secretaries and clerks in the courts of kings, that the
G reatest matters are commonly trusted to weak and futile ciphers.

HERE IS THE IDENTITY OF THE SECOND PRINCE :

AUGUST B.W.

AUGUST B.W. is none other that **AUGUST** II of **B**runswick-**W**olfenbüttel.

August II, duke of Brunswick-Lüneburg became **prince of Wolfenbüttel** in 1635**.**

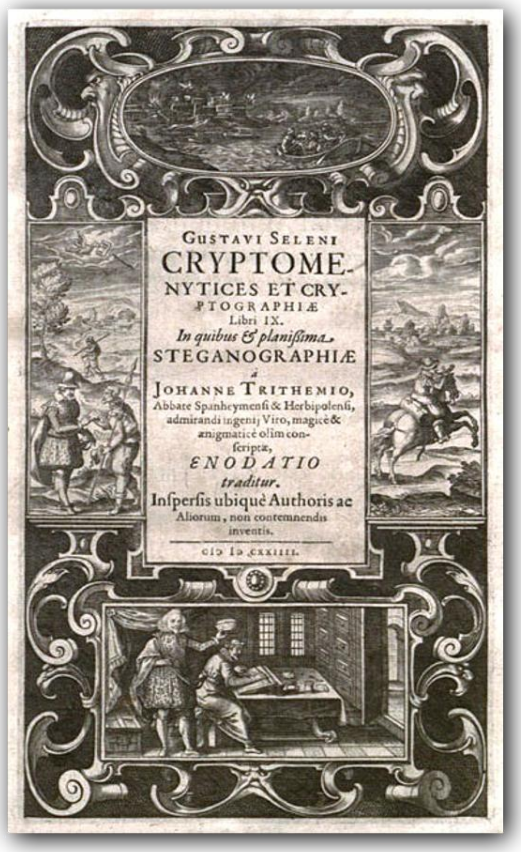
He wrote under the pseudonym of ‘GUSTAVUS SELENUS’.

With a little imagination, the remaining letters in acrostic can form the words **CORD** and **CODE**. And **CORD CODE** is a synonym of **STRING CIPHER**.

I leave it to you to determine the probability that this is merely the result of chance, given that the Friedmans mention AUGUST II and the String Cipher, in Chapter IX – THE STRING CIPHER OF WILLIAM STONE BOOTH, on page 117.

« *The original '**string cipher**' was described by **August II, duke of Braunschweig-Lüneburg**, who, writing in Latin under the pseudonym of 'The Man in the Moon', explained it in a book called Cryptomenytices et Cryptographiæ (Lüneburg, 1623).* »





You will notice several interesting points here.

First of all, *Cryptomenytices et Cryptographiæ* was not published in 1623 but in 1624. 1623 is the year of publication of Shakespeare's First Folio.

The Friedmans tell us that August II wrote in Latin under a pseudonym and give us the translation of his pseudonym, 'The Man of the Moon', instead of giving us his pseudonym in Latin, i.e. Gustavus Selenus, Selenus meaning effectively 'Man of the Moon', 'Man in the Moon' or 'Moon-man'.

Another 'Moon-man' is mentioned twice in *The Shakespearean Ciphers Examined*, the first being on page 157 (157 is the simple cipher of FRA. ROSIE CROSS).

« *Cunningham relates in an appendix to his book that Francis Bacon was as a child given the punning nickname of 'Hamlet', or 'Little Ham' ; the name in Hamlet corresponds in the 'code' to Francis Bacon, or Moon-man ...* »

Finally, in their genuine messages hidden on page 33, the Friedmans invite us to draw a parallel between two princes, PRINCE TUDOR, known as FRANCIS BACON, and PRINCE AUGUST II, two experts in cryptography who both wrote under a pseudonym, namely GUSTAVUS SELENUS for AUGUST II and **WILLIAM SHAKESPEARE for BACON, PRINCE TUDOR**.



CHAPTER V

THE MASTER OF ACROSTICS & ANAGRAMMATIC ACROSTICS

On page 128 of *The Shakespearean Ciphers Examined*, in Chapter IX about the *String cipher* of William Stone Booth, the Friedmans mention a particular finding by Booth in Timon of Athens :

'Booth's own attempts to find examples of these devices in Shakespeare's works do not meet with unqualified success; most of the words he finds are very short, and of a kind that could appear purely by chance on any page of any text whatever; there are no sequences forming the words of a connected sentence, and no names of any substantial length can be produced without anagramming. The 250 or so instances he gives require a good deal of sales-talk to justify the claim that they were placed there by design ; for instance, when he finds, in twelve successive lines in Timon of Athens, the letters PACondralatpur, Booth explains:

> *The acrostic play here is with the name on the gallows pacon, or bacon. The next acrostic is the word lard, a substance made out of Swine, or Bacons. Following the word lard is the Latin word rupta, meaning violated, which would appear to bear a slant on the open meaning of the text.'*

While part of his explanation is – I grant them that – debatable, his discovery itself is not. And from what I've been able to decipher, I find it hard to believe the Friedmans didn't notice some of what I am about to share with you.

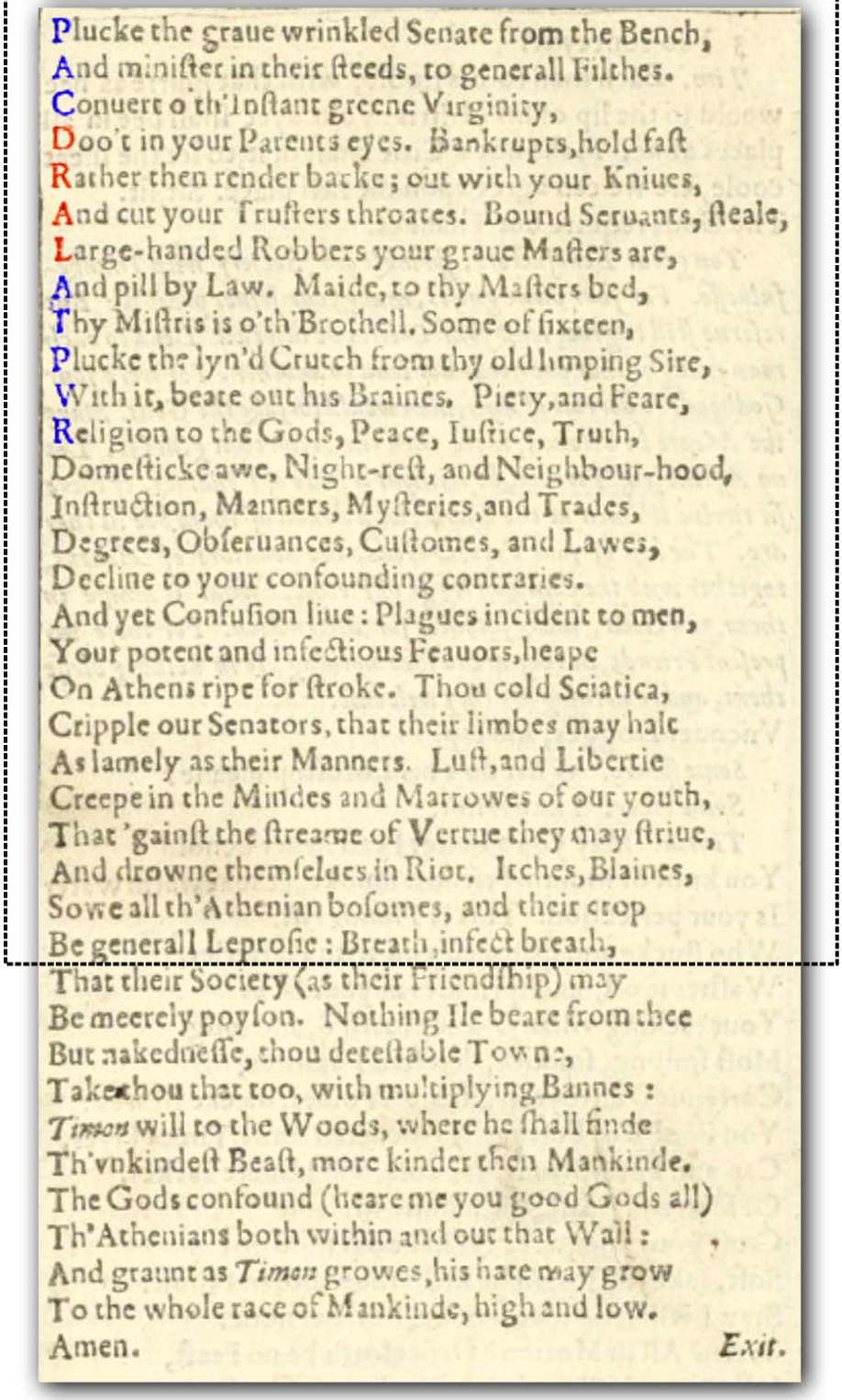
Booth's finding in Timon of Athens is very important. He identified the beginning of a sequence of letters hiding many words, a sequence that, once deciphered correctly, bears witness to the magnitude of its author's genius and imagination. As you will discover, Francis Bacon really was the Master of acrostics and anagrammatic acrostics.

What William Stone Booth found '*in twelve successive lines in Timon of Athens'* is in fact only part of a longer sequence of twenty-seven (3^3) letters.

OPACDRALATPURDIDDAYOCACTASB

Enter Timon.

Tim. Let me looke backe vpon thee. O thou Wall
That girdles in those Wolues, diue in the earth,
And fence not Athens. Matrons, turne incontinent,
Obedience fayle in Children: Slaues and Fooles



Plucke the graue wrinkled Senate from the Bench,
And minister in their steeds, to generall Filthes.
Conuert o'th'Instant greene Virginity,
Doo't in your Parents eyes. Bankrupts, hold fast
Rather then render backe; out with your Knives,
And cut your Trusters throates. Bound Seruants, steale,
Large-handed Robbers your graue Masters are,
And pill by Law. Maide, to thy Masters bed,
Thy Mistris is o'th'Brothell. Some of sixteen,
Plucke the lyn'd Crutch from thy old limping Sire,
With it, beate out his Braines. Piety, and Feare,
Religion to the Gods, Peace, Iustice, Truth,
Domesticke awe, Night-rest, and Neighbour-hood,
Instruction, Manners, Mysteries, and Trades,
Degrees, Obseruances, Customes, and Lawes,
Decline to your confounding contraries.
And yet Confusion liue: Plagues incident to men,
Your potent and infectious Feauors, heape
On Athens ripe for stroke. Thou cold Sciatica,
Cripple our Senators, that their limbes may halt
As lamely as their Manners. Lust, and Libertie
Creepe in the Mindes and Marrowes of our youth,
That 'gainst the streame of Vertue they may striue,
And drowne themselues in Riot. Itches, Blaines,
Sowe all th'Athenian bosomes, and their crop
Be generall Leprosie: Breath, infect breath,
That their Society (as their Friendship) may
Be meerely poyson. Nothing Ile beare from thee
But nakednesse, thou detestable Towne,
Take thou that too, with multiplying Bannes:
Timon will to the Woods, where he shall finde
Th'vnkindest Beast, more kinder then Mankinde.
The Gods confound (heare me you good Gods all)
Th'Athenians both within and out that Wall:
And graunt as *Timon* growes, his hate may grow
To the whole race of Mankinde, high and low.
Amen. *Exit.*

https://archive.org/details/mrvvilliamshakes00shak/page/90/mode/1up

Do you remember the message hidden in an acrostic in Henry IV part I ?

Pet. I tell thee, Kate, 'twas **BURNT AND DRIED AWAY**,
A nd I expressly am forbid to touch it,

F or it engenders choler, planteth anger;
A nd better 'twere that both of us did **FAST**,
S ince, of ourselves, ourselves are choleric,
T han feed it with such **OVER-ROASTED FLESH**.

B e patient ; to-morrow 't shall be mended,
A nd, for this night, we'll **FAST** for company:
Co me, I will bring thee to thy bridal chamber. Exeunt
Enter Servants severally.
***N** ath*. Peter, didst ever see the like ?

The one I am about to reveal to you works in the same way, but is far more complex, as Francis Bacon hid many words by employing both acrostics and anagrammatic acrostics, while drawing upon his mastery of Latin, Italian, Spanish and French. I will proceed step by step, from top to bottom, to allow you to appreciate the full genius behind the construction of this sequence, and to discover the many hidden words it contains. Let's begin!

.

O bedience fayle in Children: Slaves and **F**ooles
P lucke the grave wrinkled Senate from the **B**ench,
A nd minister in their steeds, to general **F**ilthes.
C onvert o'th'Instant, greene Virginity,

CAPO is the Italian word for 'an end or beginning'.

CAPO is also the Italian word for Head or **CHIEF.**

CAPO is the anagram of **PACO**, the Spanish nickname for **FRANCISCO.**

C (3) **A** (1) **P** (15) **O** (14) = **PACO** = **33** = **BACON.**

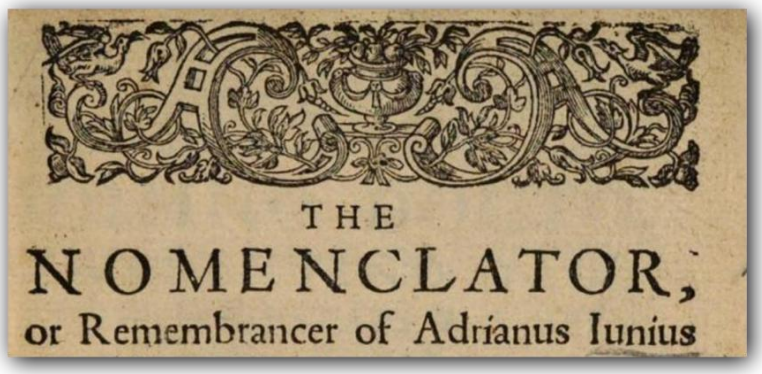
CAP could refer to the **Cap of Invisibility,** also known as the Helmet of Pluto.

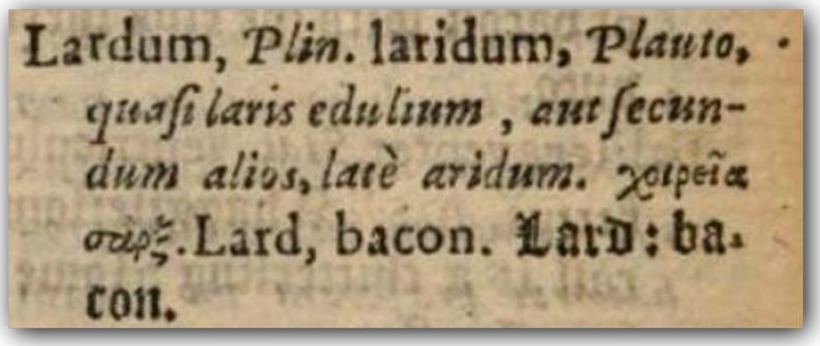
'For the helmet of Pluto, which maketh the politic man go invisible,
is secrecy in the counsel, and celerity in the execution.'

Francis Bacon's Essays – *Of Delay*

Please note that a Cap is mentioned twice a few lines earlier, right before Timon's speech : "**Push, did you see my Cap ?**", "**Did you see my Cap ?**", "**Heere 'tis.**"

O bedience fayle in Children: Slaves and Fooles
P lucke the grave wrinkled Senate from the Bench,
A nd minister in their steeds, to general Filthes.
C onvert o'th'Instant, greene Virginity,
D oo't in your Parents eyes. Bankrupts, hold fast
R ather than render backe ; out with your Knives,
A nd cut your trusters throates. Bound Servants, steale,
L arge-handed Robbers your grave Masters are,


THE
NOMENCLATOR,
or Remembrancer of Adrianus Iunius


Lardum, *Plin.* laridum, *Plauto*, *quaſi laris edulium, aut ſecundum alios, latè aridum.* χοιρεῖα σαρξ. Lard, bacon. Lard: bacon.

The NOMENCLATOR or Remembrancer of Adrianus Iunius (1585)

https://www.google.fr/books/edition/The_Nomenclator_Or_Remembrancer_of_A_J_W/AbWcY0qAj5gC?hl=fr&gbpv=0

As you can see, the Latin word LARDUM can be translated as **LARD** or **BACON**.

And by using the simple cipher, L (11) **A** (1) **R** (17) **D** (4) = **33 = BACON**

Moreover, the 33rd word from the beginning of Timon's speech is 'Plucke' that is the first word of page 90 and the last word of page 89.

https://archive.org/details/mrvvilliamshakes00shak/page/90/mode/1up

The Latin for 'To Pluck' is CARPO, like in 'CARPE DIEM' (Pluck the Day), and CARPO can easily be found as an anagrammatic acrostic with a little imagination.

O bedience fayle in Children: Slaves and Fooles
P **lucke** the grave wrinkled Senate from the Bench,
A nd minister in their steeds, to general Filthes.
C onvert o'th'Instant, greene Virginity,
D oo't in your Parents eyes. Bankrupts, hold fast
R ather than render backe ; out with your Knives,
A nd cut your trusters throates. Bound Servants, steale,
L arge-handed Robbers your grave Masters are,
A nd pill by Law. Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen,
P **lucke** the lyn'd Crutch from thy old limping Sire,
V Vith it, beate out his Braines. Piety, and Feare,
R eligion to the Gods, Peace, Iustice, Truth,

CARPO is Latin for 'To Pluck'
And CARPO is the anagram of PORCA, the Italian for SOW.

So, contrary to what the Friedmans claimed, it was not on Booth's part '*a good deal of sales-talk'* to say *'The next acrostic is the word lard, a substance made out of Swine, or Bacons.*' And William Stone Booth had also been right about the presence of the Latin word RUPTA as an acrostic, even if – given them a reason here – he was a little further from the truth in his interpretation. Indeed, RUPTA means 'BROKEN/BURST' in Latin. It appears in **'BANCA RUPTA'** which is the Latin for BANKRUPCY, and literally means **'BROKEN BENCH'**.

O bedience fayle in Children: Slaves and Fooles
P lucke the grave wrinkled Senate from the **Bench**,
A nd minister in their steeds, to general Filthes.
C onvert o'th'Instant, greene Virginity,
D oo't in your Parents eyes. **Bankrupts**, hold fast
R ather than render backe ; **out with your Knives**,
A **nd cut** your trusters throates. Bound Servants, steale,
L arge-handed Robbers your grave Masters are,
A nd pill by Law. Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen,
P lucke the lyn'd Crutch from thy old limping Sire,
V Vith it, beate out his Braines. Piety, and Feare,
R eligion to the Gods, Peace, Iustice, Truth,

If we replace **LARD** by **BACON**, knowing that BACON is the anagram of BANCO (the Italian for Bank and Butcher's stall), then we obtain : **BANCO/RUPTA.**

The presence of the words ‘Bankrups’ and ‘Bench’ in the text allows us to assert that all this is not a coincidence, but rather a deliberate choice by the true author, Francis Bacon, especially since ‘Bankrupts’, the word he chose to hide in an acrostic, is the 33rd word starting from the first word of the sequence.

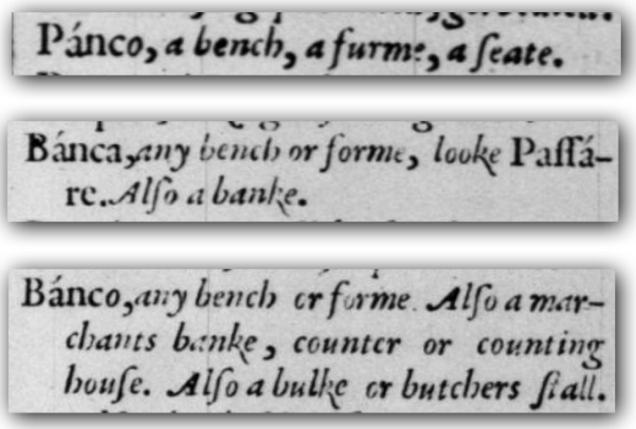
LARD → BACON → BANCO → BANK BANCO – RUPTA → BANKRUPT

But that’s not all. Bacon invites us to cut ‘LARD’ with our knife. Let’s do so !

O bedience fayle in Children: Slaves and Fooles
P lucke the grave wrinkled Senate from the **Bench**,
An d minister in their steeds, to general Filthes.
C onvert o’th’Instant, greene Virginity,

A nd pill by Law. Maide, to thy Masters bed,
T hy mistris is o’th’Brothell. Some of sixteen,
P lucke the lyn’d Crutch from thy old limping Sire,
V Vith it, beate out his Braines. Piety, and Feare,
R eligion to the Gods, Peace, Iustice, Truth,

PAnCO is the Italian word for BENCH.


Pánco, a bench, a furme, a ſeate.

Bánca, any bench or forme, looke Paſſá-re. Alſo a banke.

Bánco, any bench or forme. Alſo a mar-chants banke, counter or counting houſe. Alſo a bulke or butchers ſtall.

Queen Annas new world of words by John Florio (1611)
https://archive.org/details/bim_early-english-books-1475-1640_queen-annas-new-world-of_florio-giovanni_1611/mode/2up

As PANCO = BANCA, then PAnCO RUPTA = BANCA RUPTA

‘Plucke the grave wrinkled Senate from the Bench’

I think it’s important to point out here that Sir Francis Bacon was elected a **Bencher, or Master of the Bench**, at Gray’s Inn, in 1586, and that from 1617 to 1621, before his Fall for Bribery, he was a Speaker at the House of Lords, as Lord Chancellor.

‘The Roman Senate was the same institution in origin as the House of Lords, and consisted of the elders of the ruling families, themselves the original Roman clans. Because an hereditary elder could not inherit the position until the death of the previous holder of the position, he rarely did so before reaching middle age. Hence, **the name of the Roman Senate was related to the word senex, "old man"** (a term usually applied by the Romans to one who was 40 years of age and over). This is important, because maturity has always been an implicit qualification for the House of Lords, ensuring that its members have the advantage of a seasoned experience of public and private life on which to draw.’

https://publications.parliament.uk/pa/cm200304/cmselect/cmpubadm/212/212we61.htm

Plucke the grave wrinkled Senate from the Bench,
And minister in their steeds, to general Filthes.
Convert o’th’Instant, greene Virginity,
Doo't in your Parents eyes. Bankrupts, hold fast
Rather than render backe ; out with your Knives,
And cut your trusters throates. Bound Servants, steale,
Large-handed Robbers your grave Masters are,
And pill by Law. Maide, to thy Masters bed,
Thy mistris is o'th’Brothell. Some of sixteen,
Plucke the lyn’d Crutch from thy old limping Sire,



Portrait of Francis Bacon as Lord Chancellor by Paul van Somer I (1617)

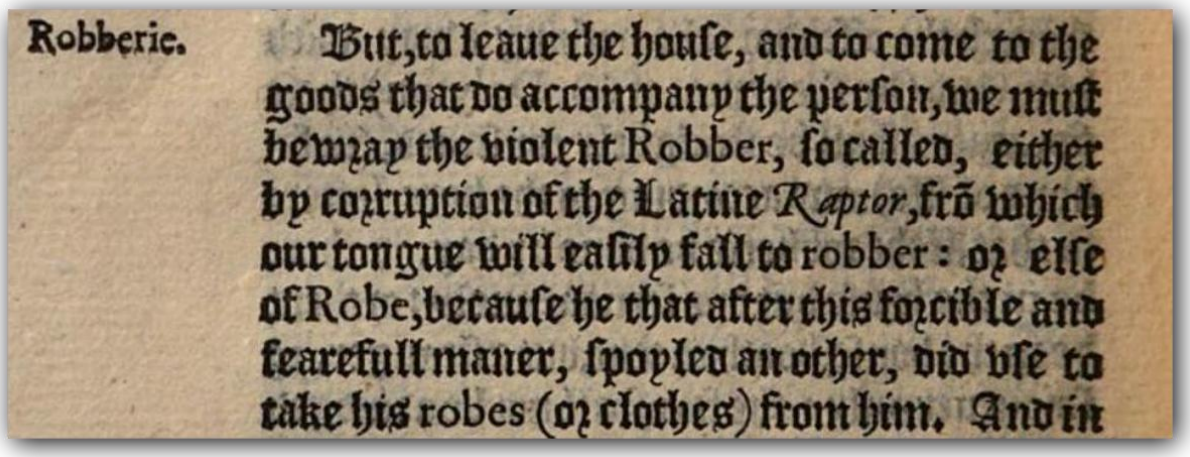
Let's continue making progress with the decipherment ...

R ather than render backe ; out with your Knives,
A nd cut your trusters throates. Bound Servants, steale,
L **arge-handed Robbers your grave Masters are,**
A **nd pill by Law.** Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen,
P lucke the lyn'd Crutch from thy old limping Sire,
VV ith it, beate out his Braines. Piety, and Feare,
R eligion to the Gods, Peace, Iustice, Truth,

RAPT(W)R - LAW

The letter W can be seen as the Greek letter Omega (w) providing the missing letter O that allows us to form the word '**RAPTOR**', the Latin word for '**Robber**'.

From my view, this is the very reason why Francis Bacon chose to begin this line with a letter W instead of a letter U. This stratagem allowed him to conceal the U (V) of RVPTA, while providing the W for 'LAW' and the Omega (w) for 'RAPTOR'.


Robberie. But, to leaue the houſe, and to come to the goods that do accompany the perſon, we muſt bewray the violent Robber, ſo called, either by corruption of the Latine *Raptor*, frõ which our tongue will eaſily fall to robber: or elſe of Robe, becauſe he that after this forcible and fearefull maner, ſpoyled an other, did vſe to take his robes (or clothes) from him. And in

***Eirenarcha*: Or of the office of the Iustices of Peace, in foure Bookes by William Lambarde (1591)**

https://www.google.fr/books/edition/Eirenarcha_Or_of_the_office_of_the_Iusti/inlmAAAAcAAJ?hl=fr&gbpv=0

'… **Robber**, so called, either by corruption of the Latine ***Raptor***, from which our tongue will easily fall to robber : or else of Robe, because he that after this forcible and fearfull maner, spoyled an other, did use to takes his robes (or clothes) from him.'

Talking about 'Robe' and 'to spoil', as if by chance ...

R ather than render backe ; out with your Knives,
A nd cut your trusters throates. **Bound Servants, steale,**
L **arge-handed <u>Robbers</u> your grave Masters are,**
A **nd <u>pill</u> by Law**. Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen

TALAR is the name given to a ceremonial ROBE, a gown, that has its origins in ancient Rome. The word comes from the Latin '*vestis talaris*', meaning "garment reaching the ankles."

And just like with the cap, a gown is mentioned twice, a few lines earlier, right before Timon's speech: '**I have lost my Gowne.**'… '**Heere lyes my Gowne**'.

TALAR is also the Spanish verb for 'to spoil' which comes from 'Espoillier', an Old French verb meaning 'to strip', 'to plunder/to loot/to pillage', or 'to undress'.

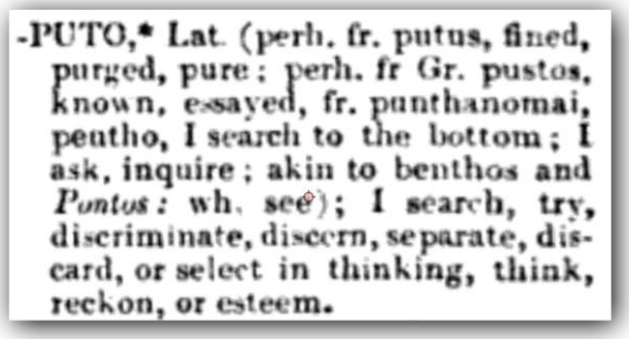
A nd cut your trusters throates. **Bound Servants, <u>steale</u>,**
L **arge-handed Robbers your grave Masters are,**
A **nd pill by Law**. Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen,
P lucke the lyn'd Crutch from thy old limping Sire,

PLATA is the Spanish word for MONEY and SILVER.

Let's continue …

A nd pill by Law. Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen,
P lucke the lyn'd Crutch from thy old limping Sire,
V Vith it, beate out his Braines. Piety and Feare,

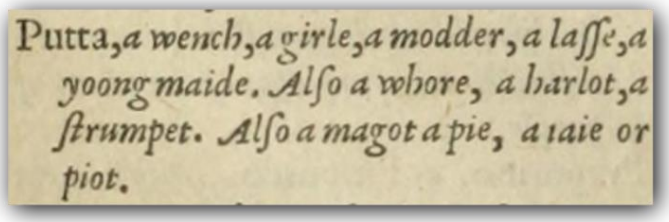
In Latin, **PUTA** is the imperative form of 'PUTO'.


-PUTO,* Lat. (perh. fr. putus, fined, purged, pure; perh. fr Gr. pustos, known, essayed, fr. punthanomai, peutho, I search to the bottom; I ask, inquire; akin to benthos and *Pontus*: wh. see); I search, try, discriminate, discern, separate, discard, or select in thinking, think, reckon, or esteem.

SEARCH ! TRY ! DISCRIMINATE ! DISCERN ! SEPARATE ! DISCARD ! THINK !

R ather than render backe ; out with your Knives,
A nd cut your trusters throates. Bound **Servants**, steale,
L arge-handed Robbers your grave Masters are,
A nd pill by Law. Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen,
P lucke the lyn'd Crutch from thy old limping Sire,
V Vith it, beate out his Braines. Piety and Feare,

In Old Italian, *putta* historically carried the meaning of a **young girl,** an unmarried woman, or a **maid servant.** But over the centuries, it evolved into the Spanish *puta* and Italian *puttana*, which today are vulgar terms for a **prostitute** or **whore.**


Putta, a wench, a girle, a modder, a laſſe, a yoong maide. Alſo a whore, a harlot, a ſtrumpet. Alſo a magot a pie, a taie or piot.

A worlde of wordes by John Florio (1598)

https://archive.org/details/worldeofwordesor00flor/page/304/mode/2up

One anagram of PUTA is U (You) TAP, TAP being a synonym of HIT or BEAT OUT.

PUTA, …, **U TAP** → Some of **sixteen**, …, **beate out** ...

What do we have right after ?

A nd pill by Law. Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen,
P lucke the lyn'd Crutch from thy old limping Sire,
V Vith it, beate out his Braines. Piety, and Feare,
R eligion to the Gods, Peace, Iustice, Truth,
D omesticke awe, Night-rest, and Neighbor-hood,
I nstruction, Manners, Mysteries and Trades,
D egrees, Observances, Customes, and Lawes,
D ecline to your counfounding contraries.

DI(S)RUPTA

*'Schismaticos non sides diversa facit, sed communis **disrupta** societas.'*

*'Schismatics do not create different sides, but rather a **disrupted** common society.'*

I think that the word 'DISRUPTA' was hidden by Francis Bacon in an acrostic by altering a single letter, so that it would be less obvious. This disruption occurs right in the middle of the sequence (*Mediocria firma*). Not only does this word fit perfectly with Timon's speech, but 'DISRUPTA' is thus itself disrupted.
Please also note that DIS is another name for PLUTO. (*See the CAP of Invisibility*)

I ask the A.I. to suggest a synonym for 'DOMESTICKE AWE' starting with an S and keeping the same number of syllables. It suggested 'SOLEMNITY'.
It is a very interesting solution, if we consider the use of 'solemnitie' by Shakespeare in *A Midsummer Night's Dream* (Act IV, scene 1) :

*'Away, with us to Athens ; **three** and **three**,*
*Wee'll hold a feast in great **solemnitie**.'*

IT IS NOW TIME TO 'PLUCK THE DAY'.

O bedience fayle in Children: Slaves and Fooles
P **lucke** the grave wrinkled Senate from the Bench,
A nd minister in their steeds, to general Filthes.
C onvert o'th'Instant, greene Virginity,
D oo't in your Parents eyes. **Bankrupts**, hold fast
R ather than render backe ; out with your Knives,
A nd cut your trusters throates. Bound Servants, steale,
L arge-handed Robbers your grave Masters are,
A nd pill by Law. Maide, to thy Masters bed,
T hy mistris is o'th'Brothell. Some of sixteen,
P **lucke** the lyn'd Crutch from thy old limping Sire,
V Vith it, beate out his Braines. Piety, and Feare,
R eligion to the Gods, Peace, Iustice, Truth,
Middle way → **S** olemnity, **Night-rest**, and Neighbor-hood, ← **33 letters**
I nstruction, Manners, Mysteries and Trades,
D egrees, Observances, Customes, and Lawes,
D **ecline to your confounding contraries.**
A nd yet Confusion live : Plagues incident to men,
Y our potent and infectious Feavors, heape
O n Athens, ripe for stroke. Thou cold sciatica,
C ripple our Senators, that their limbs may halt
A s lamely as their Manners. Lust, and liberty
C reep in the Mindes and Marrowes of our youth,
T hat 'gainst the streame of virtue they may strive,
A nd drowne themselves in Riot. Itches, Blaines,
S owe all the Athenian bosomes, and their crop
B e generall Leprosie : Breath, infect breath

As you have probably notice, one word, in an acrostic, is in the correct reading direction (from top to bottom): 'DAY'. And the letter D in DAY is the one of 'Decline' (to your confounding contraries). The fading DAY gives way to the NIGHT, yet Timon evoques 'NIGHT-REST'.

Interestingly, if we replace 'Domesticke awe' by 'Solemnity', not only do we have 'DISRUPTA' in an acrostic, but then the line contains 33 letters (33 = BACON) and 'Night-rest' becomes the 100th word starting from 'Obedience' (by counting 'Large-handed' as 'Night-Rest', that is to say, as one word).

100 = FRANCIS BACON (simple cipher)

Now, if NIGHT is the confounding contrary of DAY, what is the confounding contrary of REST in the eyes of Francis Bacon?

The answer lies in another anagrammatic acrostic hidden at the end of the sequence and which reveals itself to us once we have found … **BACON.**

D ecline to your confounding contraries.
A nd yet Confusion live : **Plagues incident to men,**
Y **our potent and infectious Feavors, heape**
On **Athens, ripe for stroke.** Thou cold sciatica,
C ripple our Senators, that their limbs may halt
A s lamely as their Manners. Lust, and liberty
C reep in the Mindes and Marrowes of our youth,
T hat 'gainst the streame of virtue they may strive,
A nd drowne themselves in Riot. **Itches, Blaines,**
S **owe all the Athenian bosomes, and their crop**
B **e generall Leprosie** : Breath, infect breath …

DAY, BACOn ACTS

NIGHT - REST ← confounding contraries → **DAY – ACTS**

ACTS is an anagram of CAST.

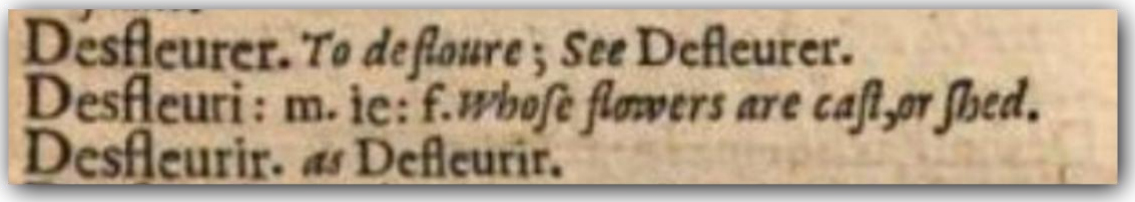
'Ho ! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, CAST, write, sing, number, ho !'

Anthony and Cleopatra (Act III, scene 2)

DURING THE DAY, BACON CONCEIVED, PLANNED, AND ACTED.

In English, the verb ‘TO CAST’ has many other uses. I guessed that like for all the other words hidden as an acrostic, there must probably have been a link with Timon’s speech**.** Here are two ideas.

TO DEFLOWER


Desfleurer. *To defloure; See* Defleurer.
Desfleuri: m. ie: f. *Whoſe flowers are caſt, or ſhed.*
Desfleurir. *as* Defleurir.

A Dictionarie of the French and English Tongues, by Randle Cotgrave (1611)
https://www.google.fr/books/edition/A_Dictionarie_of_the_French_and_English/8PBDAQAAMAAJ?hl=fr&gbpv=0

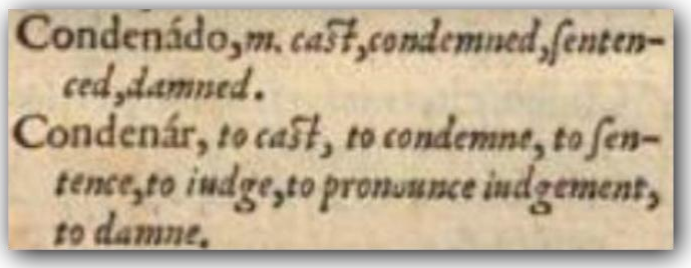
This brings us back to the use of the word ‘Plucke’ by Francis Bacon, a word which might be linked not only to ‘Day’ but also to ‘greene Virginity’.

> Obedience fayle in Children: Slaves and Fooles
> **Plucke** the grave wrinkled Senate from the Bench,
> And minister in their steeds, to general Filthes.
> **Convert o'th’Instant, greene Virginity,**

Desfleurir (to cast flowers) / Desfleurer (to defloure) / desflorer (to deflower)

The Old French ‘desflorer’ (to deflower) meant ‘to remove a flower’.

TO DAMN


Condenádo, *m. caſt, condemned, ſentenced, damned.*
Condenár, *to caſt, to condemne, to ſentence, to iudge, to pronounce iudgement, to damne.*

A Dictionarie in Spanish and English, by Richard Perceval and John Minsheu (1599)
https://www.google.fr/books/edition/A_Dictionarie_in_Spanish_and_English_Fir/SE-hNcCYICkC?hl=fr&gbpv=0

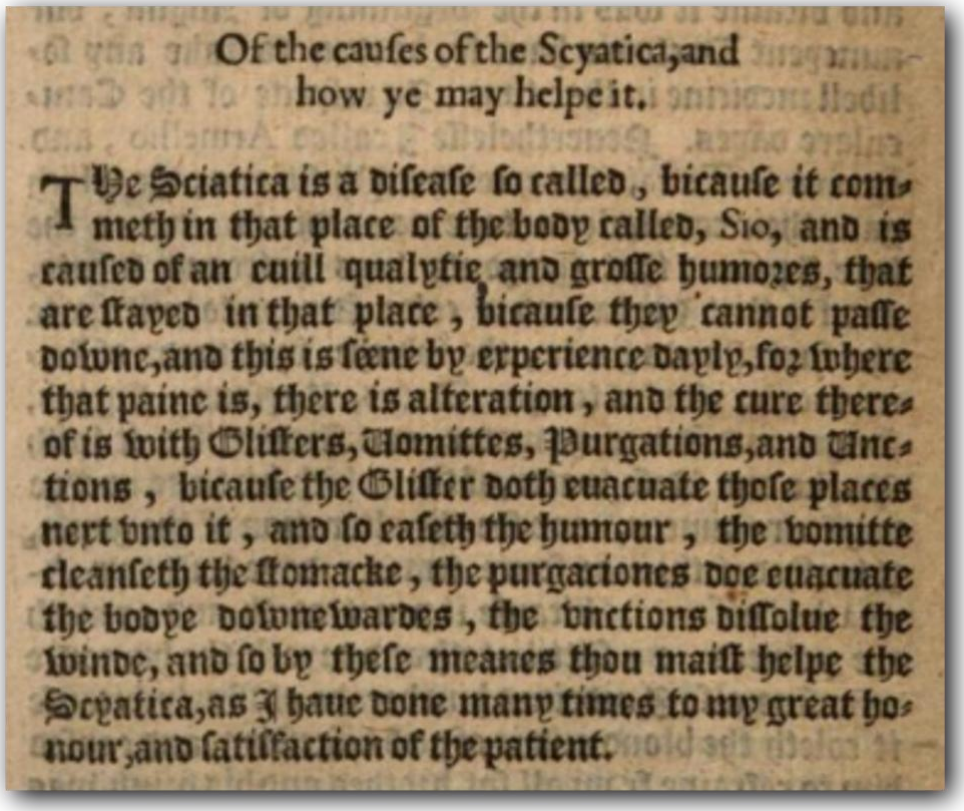
To cast the Senators, in the sense of to condemn or to damn them, is exactly what Timon does, wishing them Itches, Blaines, Leprosie and …

COLD SCIATICA

BACON KEPT HIS BEST ANAGRAMMATIC ACROSTIC FOR THE END.

I nstruction, Manners, Mysteries and Trades,
D egrees, O bservances, C ustomes, and L awes, → COLD
D ecline to your confounding contraries.
A nd yet Confusion live : Plagues incident to men,
Y our potent and infectious Feavors, heape
O n Athens, ripe for stroke. **Thou cold sciatica**,
C ripple our Senators, that their limbs may halt
A s lamely as their Manners. Lust, and liberty
C reep in the Mindes and Marrowes of our youth,
T hat 'gainst the streame of virtue they may strive,
A nd drowne themselves in Riot. Itches, Blaines,
S owe all the Athenian bosomes, and their crop
B e generall Leprosie : Breath, infect breath

Ô BAD (COLD) SCYATICA



Of the cauſes of the Scyatica,and how ye may helpe it.

The Sciatica is a diſeaſe ſo called, bicauſe it commeth in that place of the body called, Sio, and is cauſed of an euill qualytie and groſſe humores, that are ſtayed in that place, bicauſe they cannot paſſe downe,and this is ſeene by experience dayly,for where that paine is, there is alteration, and the cure thereof is with Gliſters,Vomittes, Purgations,and Unctions, bicauſe the Gliſter doth euacuate thoſe places nert vnto it, and ſo eaſeth the humour, the vomitte cleanſeth the ſtomacke, the purgaciones doe euacuate the bodye downewardes, the vnctions diſſolue the winde, and ſo by theſe meanes thou maiſt helpe the Scyatica,as I haue done many times to my great honour,and ſatiſfaction of the patient.

A Short Discours by Leonardo Fioravanti, John Hester · 1580

https://www.google.fr/books/edition/A_Short_Discours/hf81AQAAMAAJ?hl=fr&gbpv=0

TIMON OF ATHENS

	O bedience fayle in Children: Slaves and Fooles	
CAPO	**P** lucke the grave wrinkled Senate from the Bench,	
PACO	**A** nd minister in their steeds, to general Filthes.	
CAP	**C** onvert o'th'Instant, greene Virginity,	
	D oo't in your Parents eyes. **Bankrupts**, hold fast	**33rd word**
BACON	**R** ather than render backe ; out with your Knives,	
BANCO	**A** nd cut your trusters throates. Bound Servants, steale,	
	L arge-handed Robbers your grave Masters are,	
	A nd pill by Law. Maide, to thy Masters bed,	
	T hy mistris is o'th'Brothell. Some of sixteen,	
RUPTA	**P** lucke the lyn'd Crutch from thy old limping Sire,	
	V Vith it, beate out his Braines. Piety, and Feare,	
	R eligion to the Gods, Peace, Iustice, Truth,	
	S olemnity, **Night-rest**, and Neighbor-hood,	**100th word**
DIS	**I** nstruction, Manners, Mysteries and Trades,	
	D egrees, **O**bservances, **C**ustomes, and **L**awes, →	**COLD**
	D **ecline to your confounding contraries.**	
DAY	**A** nd yet Confusion live : Plagues incident to men,	
	Y our potent and infectious Feavors, heape	
	On Athens, ripe for stroke. **Thou cold sciatica**,	**Ô**
	C ripple our Senators, that their limbs may halt	
CAST	**A** s lamely as their Manners. Lust, and liberty	**BAD**
	C reep in the Mindes and Marrowes of our youth,	
	T hat 'gainst the streame of virtue they may strive,	
SCYATICA		
BACON	**A** nd drowne themselves in Riot. Itches, Blaines,	
	S **owe** all the Athenian bosomes, and their crop	
	B e generall Leprosie : Breath, infect breath ...	

All of this clearly demonstrates that every letter is in its place for a specific reason and that, contrary to what the Friedmans claimed, each acrostic and each anagrammatic acrostic was '*placed by design*', in accordance with the author's hidden intents.

And if you are wondering about probabilities, just for 'PAC/DRAL/ATPWR', identified by Booth, there was already only one-in-a-trillion chance, to find them together in a perfect acrostic.

YOU HAVE THERE THE PERFECT EXAMPLE OF A GENUINE MESSAGE.

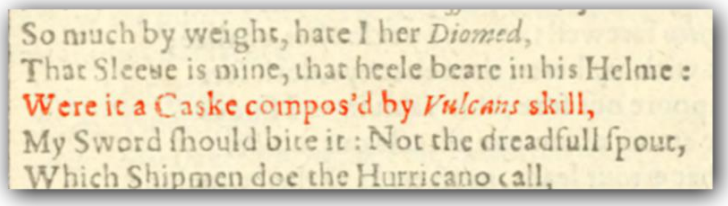
To conclude, I leave it to you to appreciate the similarity between the words hidden in an acrostic at the beginning (Alpha) and at the end (Omega) of the sequence, confirming the length of this cipher extending over 27 (3^3) successive lines.

O bedience fayle in Children: Slaves and Fooles
P lucke the grave wrinkled Senate from the Bench,
A nd minister in their steeds, to general Filthes.
C onvert o'th'Instant, greene Virginity,
D oo't in your Parents eyes. Bankrupts, hold fast
R ather than render backe ; out with your Knives,
A nd cut your trusters throates. Bound Servants, steale,
L arge-handed Robbers your grave Masters are,

LARD → BACON
CAPO (Italian) → HEAD/CHIEF
PORCA (Italian)→ SOW
CAP → HELMET

O n Athens, ripe for stroke. Thou cold sciatica,
C ripple our Senators, that their limbs may halt
As lamely as their Manners. Lust, and liberty
C reep in the Mindes and Marrowes of our youth,
T hat 'gainst the streame of virtue they may strive,
A nd drowne themselves in Riot. Itches, Blaines,
Sow e all the Athenian bosomes, and their crop
B e generall Leprosie : Breath, infect breath …

BACOn - Sow
CAsCO (spanish) → CASK / CAP / HELMET
CASK → HOGSHEAD


So much by weight, hate I her *Diomed*,
That Sleeue is mine, that heele beare in his Helme :
Were it a Caske compos'd by *Vulcans* skill,
My Sword ſhould bite it : Not the dreadfull ſpout,
Which Shipmen doe the Hurricano call,

Troylus and Cressida

The *Helmet of Pluto (Dis)* or *Cap of Invibility,* used by Pallas Athena, Francis Bacon's Muse, was 'compos'd by *Vulcans* skill'.



Knight of the Helmet.

CONCLUSION

I couldn't finish this essay, without sharing with you the anagrammatic acrostic by Francis Bacon that is the most important to me.

Those who follow my research on the B'Hive Community must already know what I am referring to:

https://sirbacon.org/bacon-forum/index.php?/topic/824-the-tempest-set-me-free/

In 2022, I decided to analyze the last page of The Tempest in minute detail. Like William Stone Booth before me, I thought that if Shakespeare was not the author of the plays, one of the best places for the true author to conceal the authorship of his work would be at the end of his last play, which turns out to be the first play of the First Folio.

The importance of the last word of Prospero in his monologue has already been pointed out by Baconian scholars:

'As you from crimes would pardon'd be,
Let your indulgence set me free.'

The Tempest – Shakespeare's First Folio (1623)

To put it simply for those of you for whom the subject might be new, one of the French words for FREE is FRANC from which the name FRANCIS is derived.

And by using 24-letter Elizabethan Alphabet (simple cipher):

FREE = BACON = 33

F (6) + **R** (17) + **E** (5) + **E** (5) = **B** (2) + **A** (1) + **C** (3) + **O** (14) + **N** (13) = **33**

Thus, the use of the word FREE at the end of the play could be seen as a signature employed by the author to conceal his identity.

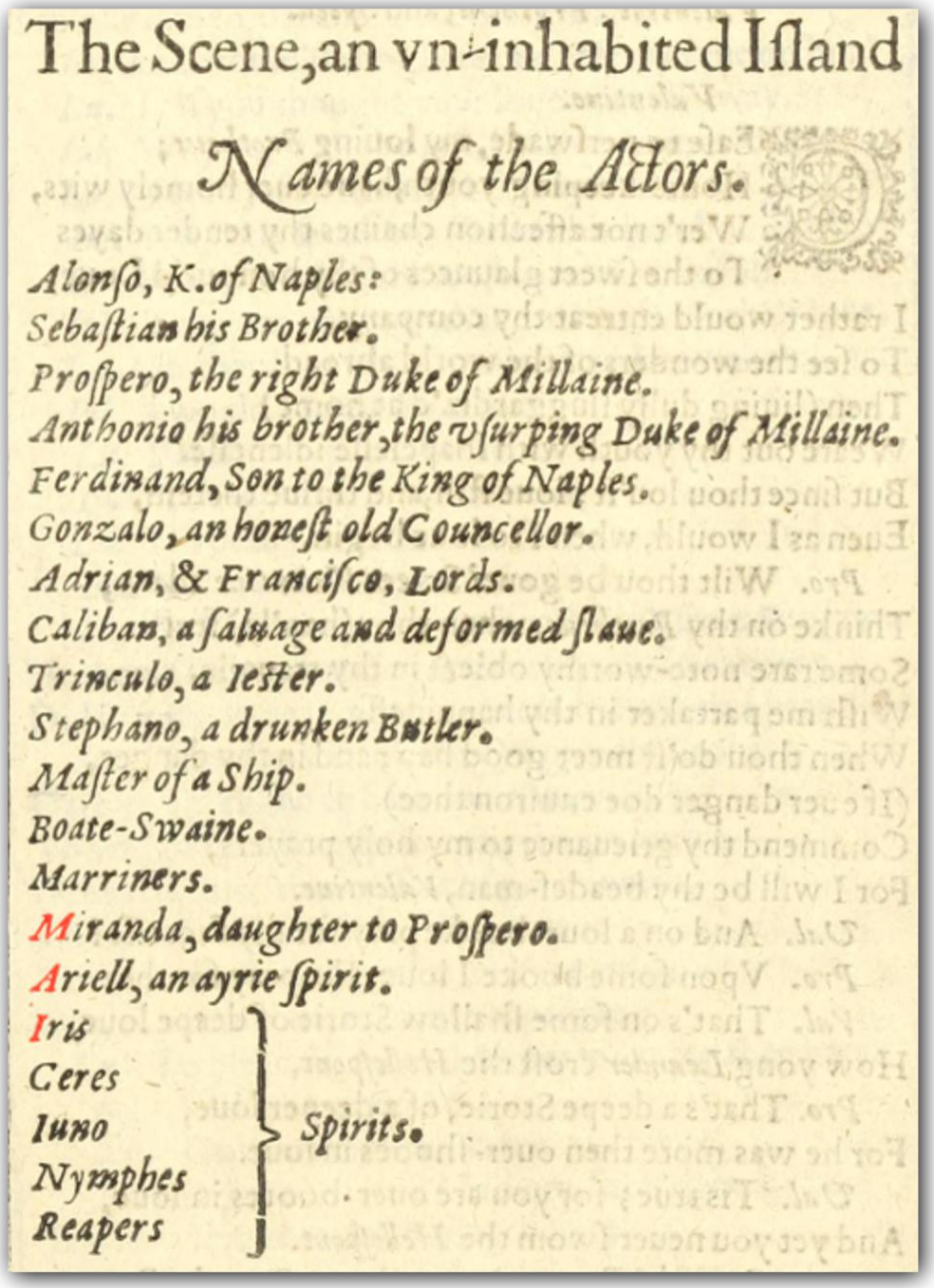
For more details, please read the following article by Richard Dawkins:

https://www.fbrt.org.uk/wp-content/uploads/2021/11/Baconian-Rosicrucian_Ciphers.pdf

Evidently, this analysis alone does not allow us to conclude that Francis Bacon was Shakespeare, or at least the true author of The Tempest.

But The Tempest does not stop with '*set me free*'.

At the very end, there is a list with the Names of the Actors.



The Scene, an vninhabited Iſland

Names of the Actors.

Alonſo, K. of Naples:
Sebaſtian his Brother.
Proſpero, the right Duke of Millaine.
Anthonio his brother, the vſurping Duke of Millaine.
Ferdinand, Son to the King of Naples.
Gonzalo, an honeſt old Councellor.
Adrian, & Franciſco, Lords.
Caliban, a ſaluage and deformed ſlaue.
Trinculo, a Ieſter.
Stephano, a drunken Butler.
Maſter of a Ship.
Boate-Swaine.
Marriners.
Miranda, daughter to Proſpero.
Ariell, an ayrie ſpirit.
Iris
Ceres
Iuno
Nymphes
Reapers
} Spirits.

https://internetshakespeare.uvic.ca/Library/facsimile/book/Bran_F1/37/index.html%3Fzoom=1200.html

Already taking an interest in acrostics and anagrammatic acrostics at the time, I noticed that the names **I**ris, **A**riel and **M**iranda formed '**I AM**' in an acrostic.

That was all I needed to tell myself that Francis Bacon might have hidden his identity in the form of an anagrammatic acrostic right there.

HERE IS WHAT I FOUND OUT.

If we take ‘Prospero’ and the ‘Master of a Ship’ out, and we rearrange the other names, then the true identity of Master Prospero appears in an acrostic.

MASTER
PROSPERO

I uno

A riell
M iranda

M arriners
A lonso
S tephano
T rinculo

F **er** dinand
R eapers
A drian & Francisco
N ymphes
C aliban
I ris
S ebastian

B oate-Swaine
A nthonio, his brother …
C eres
G **on** zalo, an honest old Councellor.

I AM MASTer FRANCIS BACon – G

In this genuine message, ‘BACon’ is linked to **Boate-Swaine**, **Anthonio**, **Ceres** and **Gonzalo, an honest old Councellor**.

Regarding *Boate-Swaine*, its homophony with ‘Boötes-Waine’ allows us to make the connection with Petter Amundsen’s discovery on page 53 of HISTORIES (see *The Seven Steps to Mercy* by Erlend Loe and Petter Amundsen, 2015), one of the three pages of the First Folio containing the word Bacon (gammon of Bacon), which lies on a circle that also intersects the words Bootes and Waine and that is centred on **I AM**.

Watch “Cracking the Shakespeare Code: The Seven Steps to Mercy – Part 2”:

https://www.youtube.com/watch?v=x-AcYMK87kQ at 41:5

Regarding Anthonio, who is Prospero's brother, the fact is the First name of Francis Bacon's brother was Anthony.

FRANCIS ← brother → **ANTHONY**
PROSPERO ← brother → ANTHONIO

Regarding *Ceres*, Lord Bacon's personal motto was *Moniti meliora*.
For Francis Bacon, due to his childhood at Old Gorhambury House near St Albans, *Moniti meliora* was linked to Ceres.

'In the Hall (which is of the auncient building) is a large storie very well painted of the Feastes of the Gods, where Mars is caught in a nett by Vulcan. On the wall, over the Chimney, is painted an Oake with Akornes falling from it, the Word, Nisi qud potius [Failing some better chance] and ***on the wall over the Table is painted Ceres teaching the Soweing of Corne, the Word, Moniti meliora*** **[We now have better counsel]**.'

John Aubrey's 'Brief Lives'
https://home.hiwaay.net/~paul/bacon/biographies/aubrey.html

Regarding *Gonzalo*, Francis Bacon himself was an old Councellor. Still alive in 1623, he was then 63 years old. He was appointed as the first honorary Queen's Counsel extraordinary by Elizabeth I in 1596/1597, and later confirmed as King's Learned Counsel by James I in 1604.

Lord Bacon helps us make the link between him and the 'honest old Councellor'.

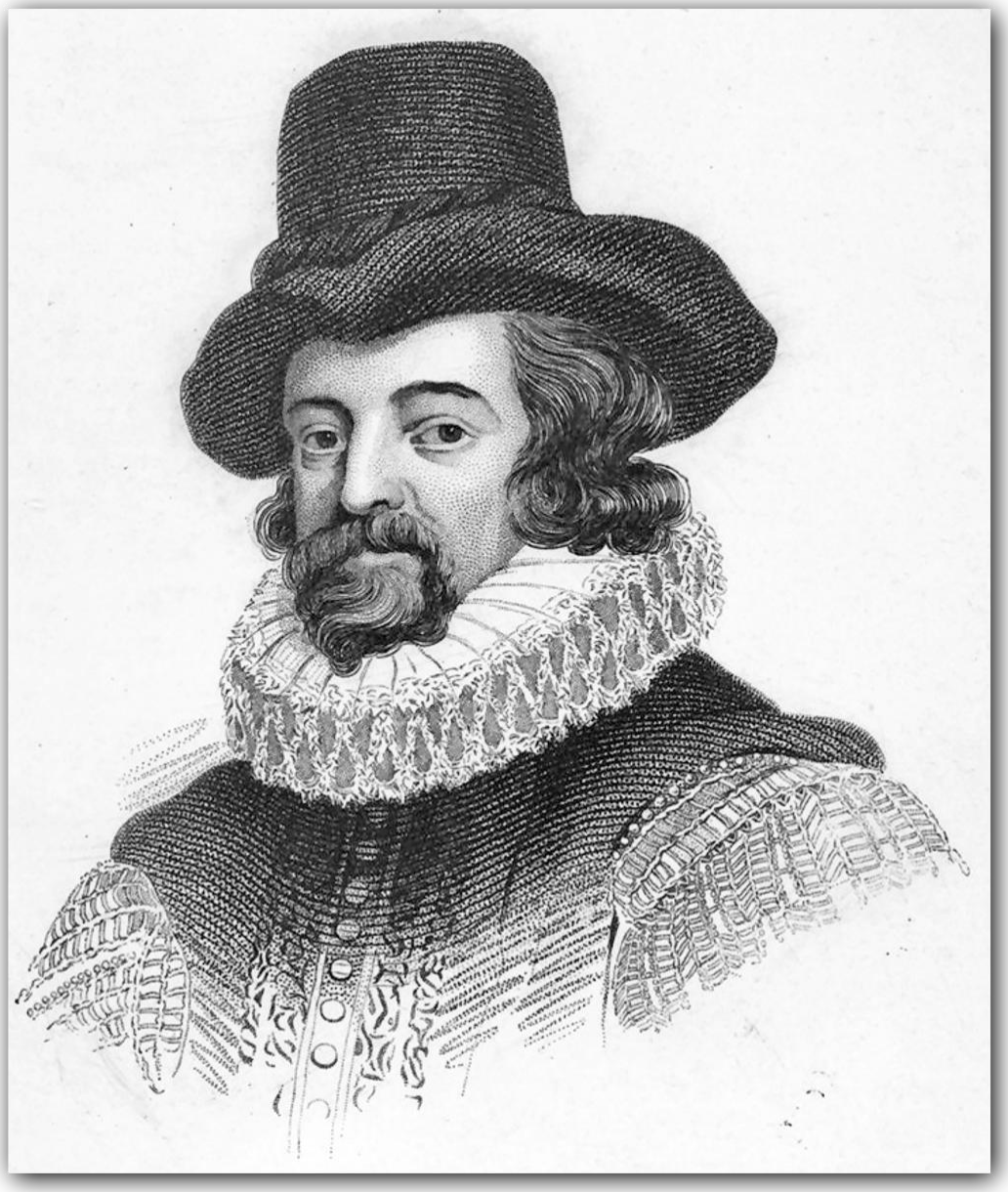
Indeed, note that in the list, by counting from 'Alonso, K. of Naples' the 33rd word is 'Councellor', and by counting from 'Names of…', the 33rd word is 'Gonzalo'.

Names of the Actors

Alonso, K. of Naples
Sebastian his Brother.
Prospero, the right duke of Millaine.
Anthonio, his brother, the usurping Duke of Millaine.
Ferdinand, son of the King of Naples.
[33]**Gonzalo**, an honest old **councellor**.[33]

To conclude, after his Fall in 1621, Sir Francis Bacon, the true author of *The Tempest*, took the time to revise his play in order to hide this important message at the very end:

I AM MASTER FRANCIS BACON, AN HONEST OLD COUNCELLOR.



I am Master Francis Bacon, an honest old Councellor.

Fra Bacon

XVII.

MASTER
PROSPERO

By Allisnum2er

'I haue done nothing, but in care of thee
(Of thee my deere one ; thee my daughter) who
Art ignorant of what thou art. naught knowing
Of whence I am : nor that I am more better
Then Prospero, Master of a full poore cell,
And thy no greater Father.'

The Tempest – Shakespeare's First Folio (1623)

I would like to dedicate this essay to Mather Walker (1937-2024), whose brilliant research and discoveries in the play *The Tempest* have been a great source of information and inspiration.

It follows my previous essay titled *The Friedmans* & T*he Secrets of Princes*. I therefore invite you, if you have not already done so, to first familiarize yourself with the latter, in particular with its last chapter (*The Master of acrostics and anagrammatic acrostics*) and its conclusion. At the very end of *The Tempest*, Sir Francis Bacon concealed his identity in the list of the names of the Actors, in the form of an ingenious anagrammatic acrostic:

I uno
A riell
M iranda
M arriners
A lonso
S tephano
T rinculo
F er dinand
R eapers
A drian & Francisco
N ymphes
C aliban
I ris
S ebastian
B oate-Swaine
A nthonio, his brother …
C eres
G on zalo, an honest old councellor.

In *The Friedmans & The Secrets of Princes*, I shared with you the final message left by Francis Bacon for the posterity:

'I AM MASTER FRANCIS BACON, AN HONEST OLD COUNCELLOR.'

In reality, it is only part of his message. Indeed, as I specified, it is necessary for this to take 'Prospero' and the 'Master of a Ship' out of the list. Here is the complete message:

MASTER
(OF A SHIP)

PROSPERO

I AM

MAST. FRANCIS BACON (G)

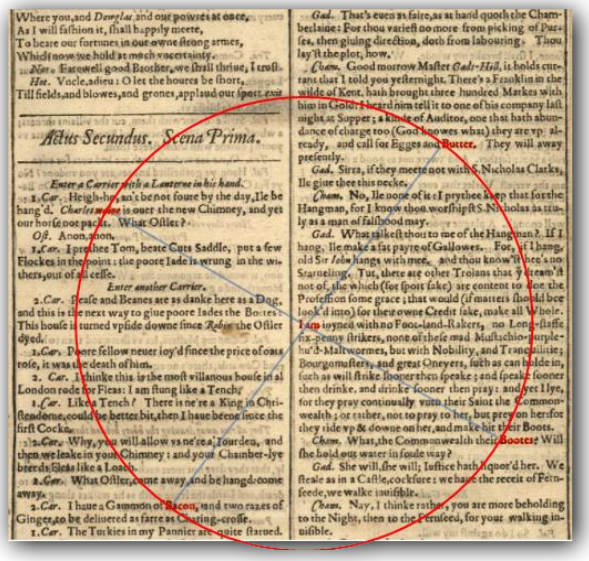
(AN HONEST OLD COUNCELLOR)

'I AM', as you are about to discover, is central. Indeed, Francis Bacon tells us:

I AM MAST. FRANCIS BACON, **I AM** AN HONEST OLD COUNCELLOR
I AM MASTER OF A SHIP, **I AM** PROSPERO

I AM MASTER PROSPERO

To convince ourselves of the importance of this **I AM**, there is the great discovery made by Petter Amundsen on page 53 of Histories.



Where you, and *Dowglas* and our powres at once,
As I will fashion it, shall happily meete,
To beare our fortunes in our owne strong armes,
Whidf now you hold at much uncertainty.
Nor. Farewell good Brother, we shall thriue, I trust.
Hot. Vncle, adieu: O let the houres be short,
Till fields, and blowes, and grones, applaud our sport. *exit*

Actus Secundus. Scena Prima.

Enter a Carrier with a Lanterne in his hand.

1. *Car.* Heigh-ho, an's be not foure by the day, Ile be hang'd. *Charles* wane is ouer the new Chimney, and yet our horse not packt. What Ostler?

Ost. Anon, anon.

1. *Car.* I prethee Tom, beate Cuts Saddle, put a few Flockes in the point: the poore Jade is wrung in the withers, out of all cesse.

Enter another Carrier.

2. *Car.* Pease and Beanes are as danke here as a Dog, and this is the next way to giue poore Jades the Bots: This house is turned vpside downe since *Robin* the Ostler dyed.

1. *Car.* Poore fellow neuer ioy'd since the price of oates rose, it was the death of him.

2. *Car.* I thinke this is the most villanous house in all London rode for Fleas: I am stung like a Tench.

1. *Car.* Like a Tench? There is ne're a King in Christendome, could be better bit, then I haue been since the first Cocke.

2. *Car.* Why, you will allow vs ne're a Iourden, and then we leake in your Chimney; and your Chamber-lye breeds fleas like a Loach.

1. *Car.* What Ostler, come away, and be hang'd, come away.

2. *Car.* I haue a Gammon of Bacon, and two razes of Ginger, to be deliuered as farre as *Charing-crosse*.

1. *Car.* The Turkies in my Pannier are quite starued.

God. That's euen as faire, as at hard quoth the Chamberlaine: For thou varieft no more from picking of Purses, then giuing direction, doth from labouring. Thou lay'ſt the plot, how.

Cham. Good morrow Master *Gads-Hill*, it holds currant that I told you yesternight. There's a Franklin in the wilde of Kent, hath brought three hundred Markes with him in Gold: I heard him tell it to one of his company last night at Supper; a kinde of Auditor, one that hath abundance of charge too (God knowes what) they are vp already, and call for Egges and Butter. They will away presently.

Gad. Sirra, if they meete not with S. Nicholas Clarks, Ile giue thee this necke.

Cham. No, Ile none of it: I prythee keep that for the Hangman, for I know thou worſhipſt S. Nicholas as truly as a man of falſhood may.

Gad. What talkeſt thou to me of the Hangman? If I hang, Ile make a fat payre of Gallowes. For, if I hang, old Sir *John* hangs with me, and thou know'ſt he's no Starueling. Tut, there are other Troians that thou dreamſt not of, the which (for ſports ſake) are content to doe the Profeſſion ſome grace; that would (if matters ſhould be look'd into) for their owne Credit take, make all Whole. I am ioyned with no Foot-land-Rakers, no Long-ſtaffe ſix-penny ſtrikers, none of theſe mad Muſtachio-purple-hu'd-Maltworme, but with Nobility, and Tranquillity; Bourgomaſters, and great Oneyers, ſuch as can hold in, ſuch as will ſtrike ſooner then ſpeake; and ſpeake ſooner then drinke, and drinke ſooner then pray: and yet I lye, for they pray continually vnto their Saint the Commonwealth; or rather, not to pray to her, but prey on her: for they ride vp & downe on her, and make hir their Boots.

Cham. What, the Commonwealth their Boots? Will ſhe hold out water in ſoule way?

Gad. She will, ſhe will; Iuſtice hath liquor'd her. We ſteale as in a Caſtle, cockſure: we haue the receit of Fern-ſeede, we walke inuiſible.

Cham. Nay, I thinke rather, you are more beholding to the Night, then to the Fernſeed, for your walking inuiſible.

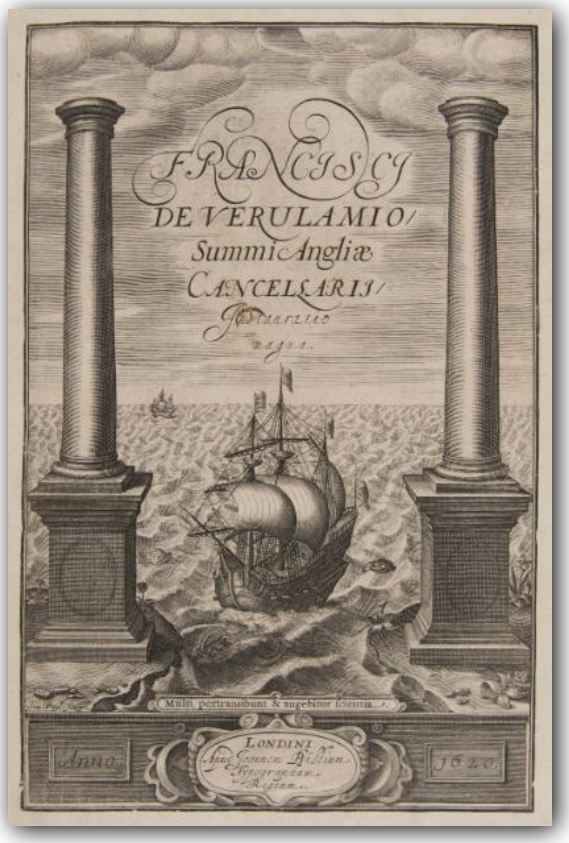
See *The Seven Steps to Mercy* by Erlend Loe and Petter Amundsen (2015),

or watch "Cracking the Shakespeare Code: The Seven Steps to Mercy – Part 2":

https://www.youtube.com/watch?v=x-AcYMK87kQ at 41:50

I AM MASTER OF A SHIP

Could Francis Bacon legitimately regard himself as a 'Master of a Ship' ? I think so, if one considers the title page of his Book, *Instauratio magna,* published in 1620, that is three years before the publication of the First Folio.



https://archive.org/details/nby_231406

https://www.lindahall.org/about/news/scientist-of-the-day/francis-bacon/

'But the Images of mens wits and knowledges remaines in Bookes, exempted from the wrong of time, and capable of perpetual renovation : Neither are they filty to be called Images, because they generate still, and cast their seedes in the mindes of others, provoking and causing infinite actions and opinions, in succeeding ages. So that if the invention of the Shippe was thought so noble, which carryeth riches, and commodities, from place to place, and consociateth the most remote regions in participation of their fruits : how much more are letters to bee magnified, which as shippes, passe through the vast Seas of time, and make ages so distant, to participate of the wisedome, illuminations and inventions the one of the other ?'

The Two Bookes of the Proficience and Advancement of Learning Divine and Humane
The First Booke (Francis Bacon - 1605)

In this capacity, Francis Bacon can be considered the Master of at least two ships, namely *Instauratio magna* and Shakespeare's First Folio, '*which as shippes, passe through the vast Seas of time, and make ages so distant, to participate of the wisedome, illuminations and inventions the one of the other.*'

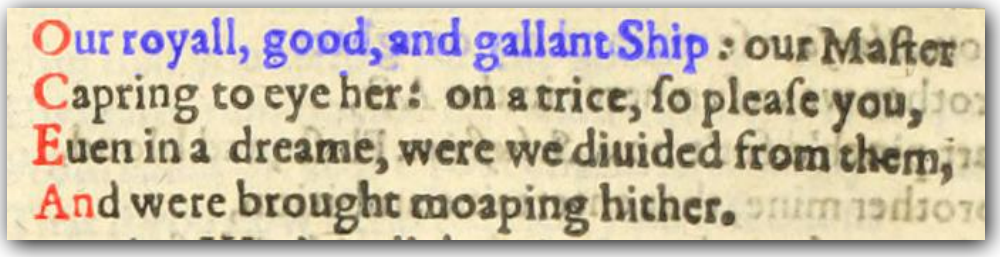
I take this opportunity to underline the parallel that can be made between the title-page of *Instauratio magna* (1620) and the frontispiece of *Regimiento de navegación* published by *Andrés García de Céspedes* in 1606, displaying, at the bow of the ship, a character holding a spear and a palm branch (symbol of





Victory).

https://williameamon.com/the-iconography-of-scientific-discovery-in-the-renaissance-part-i/


Our royall, good, and gallant Ship: our Maſter
Capring to eye her: on a trice, ſo pleaſe you,
Euen in a dreame, were we diuided from them,
And were brought moaping hither.

The Tempest – Act V scene 1

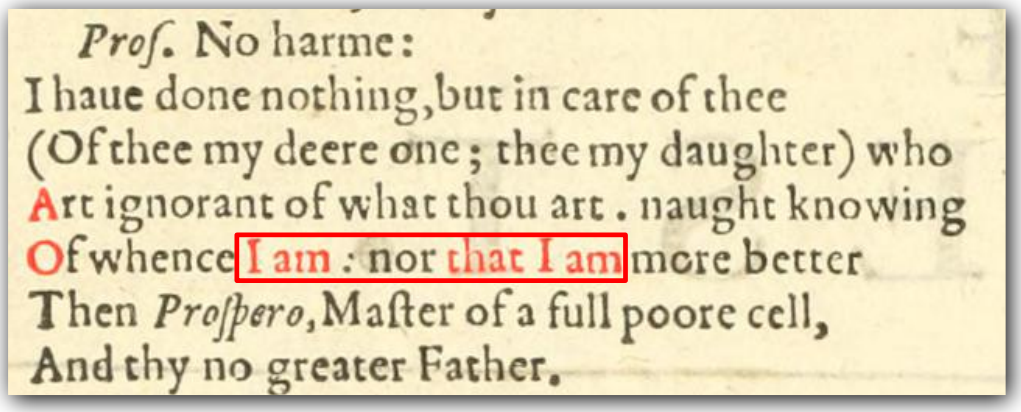
I AM MASTER PROSPERO

Francis Bacon tells us, cryptically, that he is MASTER PROSPERO. And in doing so, he directs us to a specific page at the beginning of the play, namely page 2, and to a very specific passage of Act I, scene 2, the only one in which the words ‘PROSPERO’ and ‘MASTER’ find themselves side by side.

‘I am more better then Prospero, Master of a full poore cell ...’



CHAPTER I – « I AM THAT I AM »


Proſ. No harme:
I haue done nothing, but in care of thee
(Of thee my deere one; thee my daughter) who
Art ignorant of what thou art, naught knowing
Of whence I am: nor that I am more better
Then *Proſpero*, Maſter of a full poore cell,
And thy no greater Father.

In my view, this passage conceals two biblical references, the author making a subtil reference to *Exodus* 3:14 (as in Sonnet 121) and *Revelation* 1:8.

'And God said unto Moses, ***I Am That I Am*** *: and he said,*
Thus shalt thou say unto the children of Israel, I Am hath sent me unto you.'

Exodus 3:14 – King James Bible

Here, the expression « I am that I am » is disrupted by the word 'nor'.
Conveniently, 'nor' is the 33rd word of this speech. 33 = BACON (simple cipher).

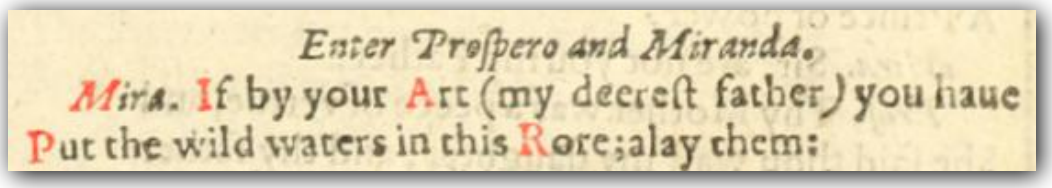
'I am ***A****lpha and* ***O****mega, the beginning and the ending, saith the Lord,*

which is, and which was, and which is to come, the Almighty.'

Revelation 1:8 – King James Bible

In an acrostic, we find the letters **A** and **O**, which refer to the Alpha and the Omega. How can I be so sure ? Because as always, Francis Bacon left us enough clues to understand that they were there intentionally, and not merely by chance.

Let's take a closer look at the beginning of the scene (Act I scene 2):


Enter Proſpero and Miranda.
Mira. If by your Art (my deereſt father) you haue
Put the wild waters in this Rore; alay them:

PRIMA

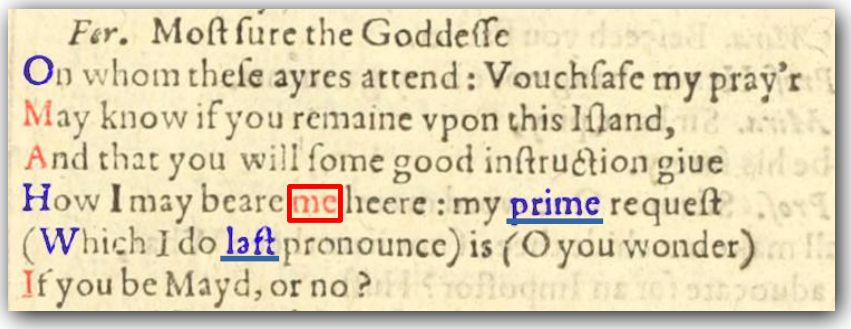
(The Italian word for FIRST)

Mira. If by your Art (my deerest father) you have (33 Roman letters)
Put the wild waters in this Rore ; alay them : (34 Roman letters)

In the first line of the scene, there are 33 Roman letters. 33 = BACON
In the second line, there are 34 Roman letters. 33 + 34 = 67 = FRANCIS

The capital letters of the first two lines of Act I scene 2 form the word **PRIMA**, the Italian word for FIRST.

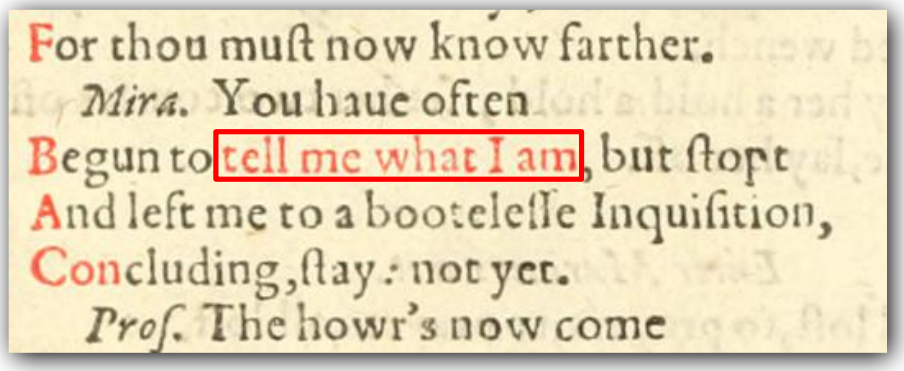
I expected to find ULTIMA (the Italian word for LAST) hidden at the end of the scene, but I found something better.


Fer. Moſt ſure the Goddeſſe
On whom theſe ayres attend: Vouchſafe my pray'r
May know if you remaine vpon this Iſland,
And that you will ſome good inſtruction giue
How I may beare me heere: my prime requeſt
(Which I do laſt pronounce) is (O you wonder)
If you be Mayd, or no?

Toward the end of this scene, in one speech by Ferdinand, there is a hidden reference to the **first** (prime) and the **last.** And hidden in an anagrammatic acrostic, a question is being put to us by the author, with its answer:

WHO AM I ? - 'O you wonder' - I HAM O ! (I am Omega)

The answer is also found hidden in an acrostic on page 2 of *The Tempest* :


For thou muſt now know farther.
Mira. You haue often
Begun to tell me what I am, but ſtopt
And left me to a bootleſſe Inquiſition,
Concluding, ſtay: not yet.
Prof. The howr's now come

Note that '**BACon**' is formed from '**B**egun **A**nd **Con**cluding'.

'I Am Alpha and Omega, the beginning and the ending, ...'
This brings us to the hidden acrostic message discovered by Mather Walker.
(See *The Secret of the Shakespeare plays* - https://sirbacon.org/mwbook.html)

THE TEMPEST

(Act I scene 2, page 2)

Pros. No harme:
I have done nothing but in care of thee
(Of thee, my dear one, thee, my daughter) who
Art ignorant of what thou art, naught knowing
Of whence I am, nor that I am more better
T han Prospero, Master of a full poor cell,
A nd thy no greater father.

Mira. More to know
D id never meddle with my thoughts.
Pros. 'Tis Time
I should inform thee farther: Lend thy hand
A nd plucke my Magick garment from me : So,
L ye there my Art : Wipe thou thine eyes, have comfort,
The direfull spectacle of the wracke which touch'd
T he very vertue of compassion in thee :
I have with such provision in mine Art
S o safely ordered that there is no soule
N o not so much perdition as an hayre,
B etid to any creature in the vessell
W hich thou heardst cry, which thou saw'st sink: Sit
[downe,
F or thou must now know farther.
Mira. You have often
B egun to tell me what I am, but stopped
A nd left me to a bootlesse Inquisition,
Con cluding, Stay : Not yet.

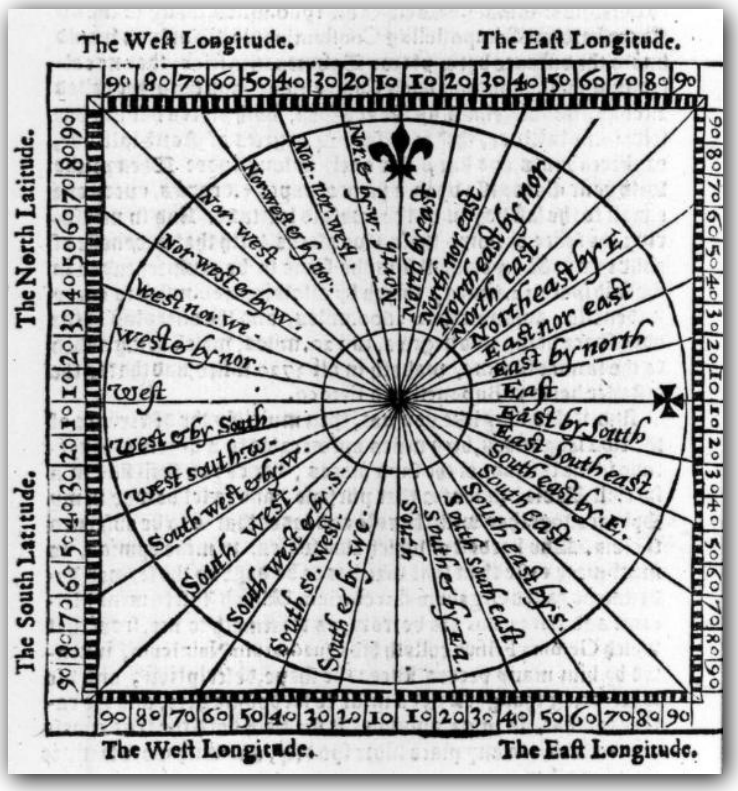
Pros. The howr's now come
T he very minute byds thee ope thine eare,
Obey, and be attentive. Canst thou remember
A Time before we came unto this Cell ?

SIT The DIAL AT NBW - F. Bacon – Tobey

https://sirbacon.org/mather.htm

In his book, Mather Walker shares a detailed analysis of this discovery he made over 30 years ago, presenting the connections with Francis Bacon's philosophy and his inductive method of acquiring knowledge.

He explains that the message refers to a Compass Dial which gives us two directions to follow, NBW (North by West) and WBN (West by North).



The Mariners Quadrant - M. Blundeville, his Exercises (1622 Edition)

(Written by Thomas Blundeville in 1594 for Elizabeth Bacon, Francis Bacon's half-sister.)

https://archive.org/details/bim_early-english-books-1475-1640_m-blundeville-his-exerc_blundeville-thomas_1622/page/770/mode/1up

https://archive.org/details/bim_early-english-books-1475-1640_m-blundeville-his-exerc_blundeville-thomas_1622/page/n7/mode/1up

If you are interested in the subject and haven't yet read his book, I invite you to do so. I will endeavor to make a contribution here, focusing on the deciphering aspect. I am going to expand some of his decipherments, to share some of my owns, and reveal, for the first time, some of the clues left by Lord Bacon that have been overlooked. It will demonstrate the links between *The Tempest (1623)* and *Historiae Ventorum (1622)*, the shipwreck of the Sea Venture (1609), William Strachey's manuscript (*A true reportory of the wrake, and redemption of Sir Thomas Gates Knight, 1610*), and Francis Bacon's impeachment in 1621.

Sir Francis Bacon has hidden many different messages on the three first pages of *The Tempest*. They revolve around three themes, namely **'THE DIAL & NBW'**, **'THE TWINS'**, and his own **'BANISHMENT'**.

CHAPTER II – THE DIAL & NBW

Pros. No harme:
I have done nothing but in care of thee
(Of thee, my dear one, thee, my daughter) who
A rt ignorant of what thou art, naught knowing
O f whence **y** more better
T han **PROSPERO, MASTER** of a full poor cell,
A nd thy no greater Father.

Mira. More to know
D id never meddle with my thoughts.
Pros. **'Tis TIME**
I should inform thee farther: Lend thy hand
A nd plucke my Magick garment from me : So,
L ye there my Art : Wipe thou thine eyes, have comfort,

The direfull spectacle of the wracke which touch'd

(downe) **T** he very vertue of compassion in thee :
I have with such provision in mine Art
S o safely ordered that there is no soule

N o not so much perdition as an hayre,
B etid to any creature in the vessell
W hich thou heardst cry, which thou saw'st sink: **SIT**
[downe,
F or thou must now know farther.
Mira. You have often
B egun to **TELL ME WHAT I AM**, but stopped
A nd left me to a bootlesse Inquisition,
Con cluding, Stay : Not yet.

Pros. **THE HOWR'S NOW COME**
T HE VERY MINUTE byds thee ope thine eare,

OBEY AND BE ATTENTIVE. Canst thou remember
A TIME before we came unto this Cell ?

F.BACon – NBW - SIT The DIAL AT AO

As you can see, the principle remains always the same. Once again, the presence of a word in acrostic form is confirmed by the text.

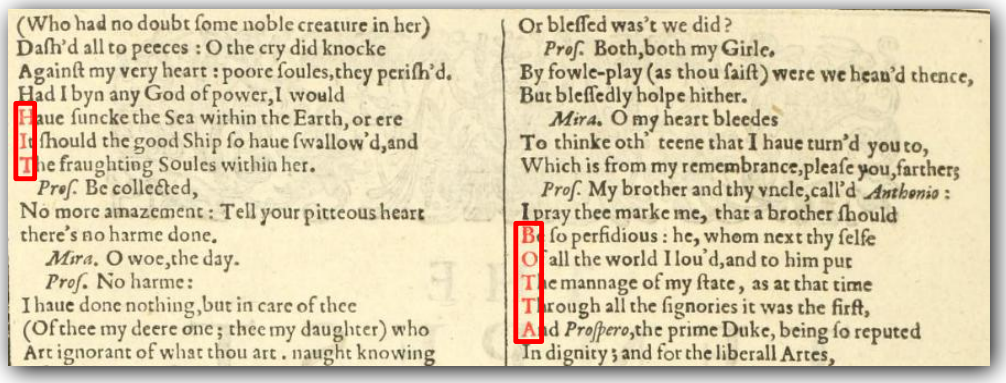
'**SIT**', hidden in an acrostic, is confirmed by 'Sit down', and '**DIAL**' is confirmed by 'A TIME' / 'TIS TIME' / 'THE HOWR'S NOW COME' / 'THE VERY MINUTE'.

Note that the message hidden by Francis Bacon is not exactly 'SIT THE DIAL AT NBW' but 'NBW – SIT THE DIAL AT – AO', or in other terms :

NBW - SIT THE DIAL AT - A (Alpha) O (Omega)

For Mather Walker, NBW represented one direction. In my view, NBW represents, first and foremost, a wind.

The other messages hidden in an acrostic confirm this.

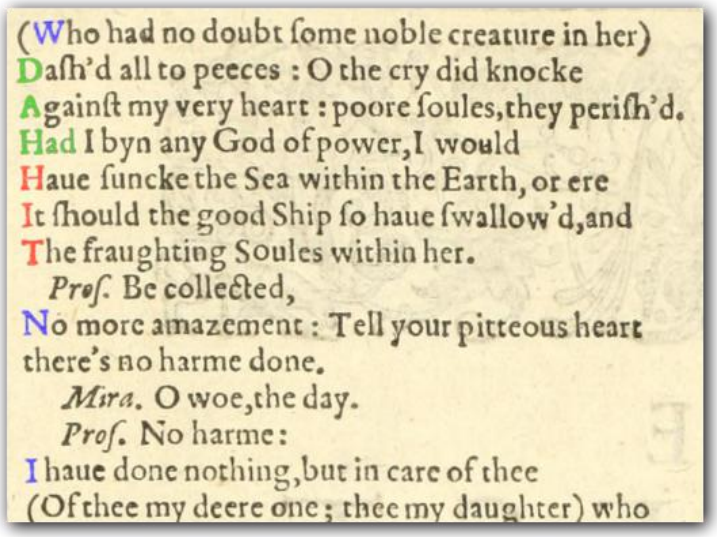


(Who had no doubt ſome noble creature in her)
Daſh'd all to peeces : O the cry did knocke
Againſt my very heart : poore ſoules, they periſh'd.
Had I byn any God of power, I would
Haue ſuncke the Sea within the Earth, or ere
It ſhould the good Ship ſo haue ſwallow'd, and
The fraughting Soules within her.
Proſ. Be collected,
No more amazement : Tell your pitteous heart
there's no harme done.
Mira. O woe, the day.
Proſ. No harme :
I haue done nothing, but in care of thee
(Of thee my deere one ; thee my daughter) who
Art ignorant of what thou art . naught knowing

Or bleſſed was't we did ?
Proſ. Both, both my Girle.
By fowle-play (as thou ſaiſt) were we heau'd thence,
But bleſſedly holpe hither.
Mira. O my heart bleedes
To thinke oth' teene that I haue turn'd you to,
Which is from my remembrance, pleaſe you, farther ;
Proſ. My brother and thy vncle, call'd *Anthonio* :
I pray thee marke me, that a brother ſhould
Be ſo perfidious : he, whom next thy ſelfe
Of all the world I lou'd, and to him put
The mannage of my ſtate, as at that time
Through all the ſignories it was the firſt,
And *Proſpero*, the prime Duke, being ſo reputed
In dignity ; and for the liberall Artes,

Mather Walker found the words **HIT** and **BOTTA** hidden in an acrostic. BOTTA is the Italian word for 'A HIT', or … 'A BLOW'. But there is much more !

Here is the complete message hid on top of the left column:

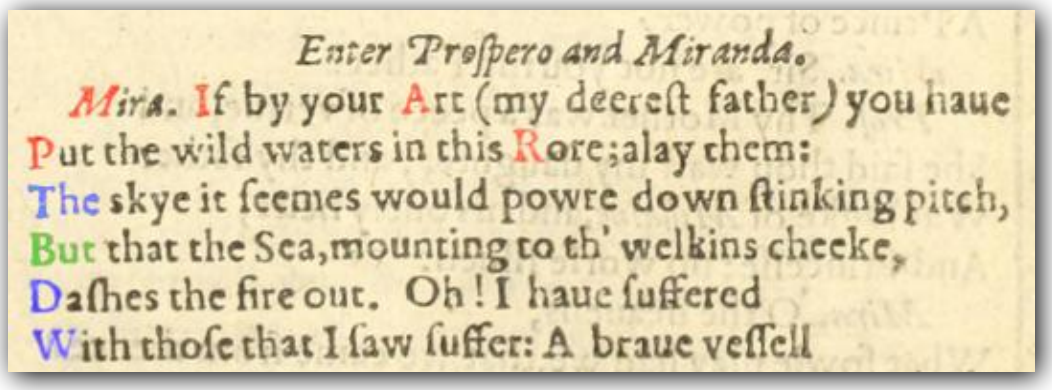


(Who had no doubt ſome noble creature in her)
Daſh'd all to peeces : O the cry did knocke
Againſt my very heart : poore ſoules, they periſh'd.
Had I byn any God of power, I would
Haue ſuncke the Sea within the Earth, or ere
It ſhould the good Ship ſo haue ſwallow'd, and
The fraughting Soules within her.
Proſ. Be collected,
No more amazement : Tell your pitteous heart
there's no harme done.
Mira. O woe, the day.
Proſ. No harme :
I haue done nothing, but in care of thee
(Of thee my deere one ; thee my daughter) who

A WIND Had HIT

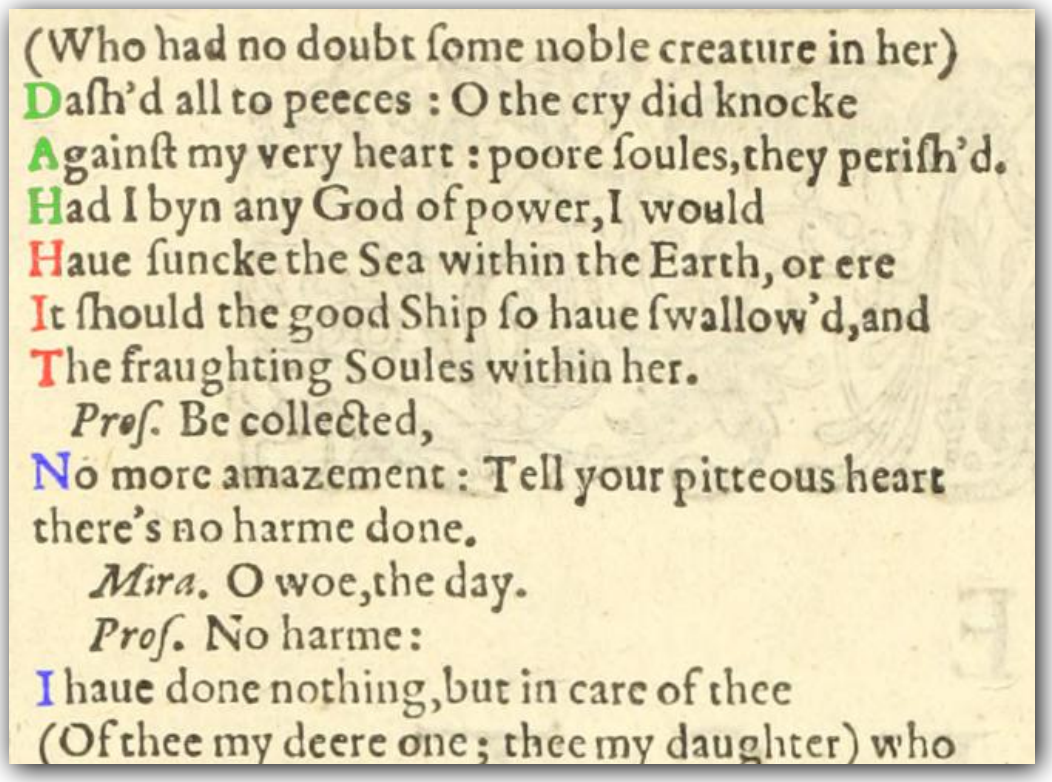
This time, '**HAD**', hidden in an acrostic, is confirmed by '**Had** I byn any God of Power', and 'Who **had** no doubt…'. '**HIT**' is confirmed by 'Dash'd all to peeces', one of the many synonyms of 'to dash' being 'to strike'. Finally, with the letter **A** of 'Against', **WIN**, and the letter **D** of 'Dash'd', you can form 'A WIND'.

That's not all ! The verb 'to dash' is used twice. Indeed, it is used a first time three lines earlier. And from 'Dashes the fire out' to 'I have done nothing…' we also find **WIND HAD HIT** hidden in an anagrammatic acrostic form.



Enter Proſpero and Miranda.

Mira. If by your Art (my deereſt father) you haue
Put the wild waters in this Rore; alay them:
The skye it ſeemes would powre down ſtinking pitch,
But that the Sea, mounting to th' welkins cheeke,
Daſhes the fire out. Oh! I haue ſuffered
With thoſe that I ſaw ſuffer: A braue veſſell

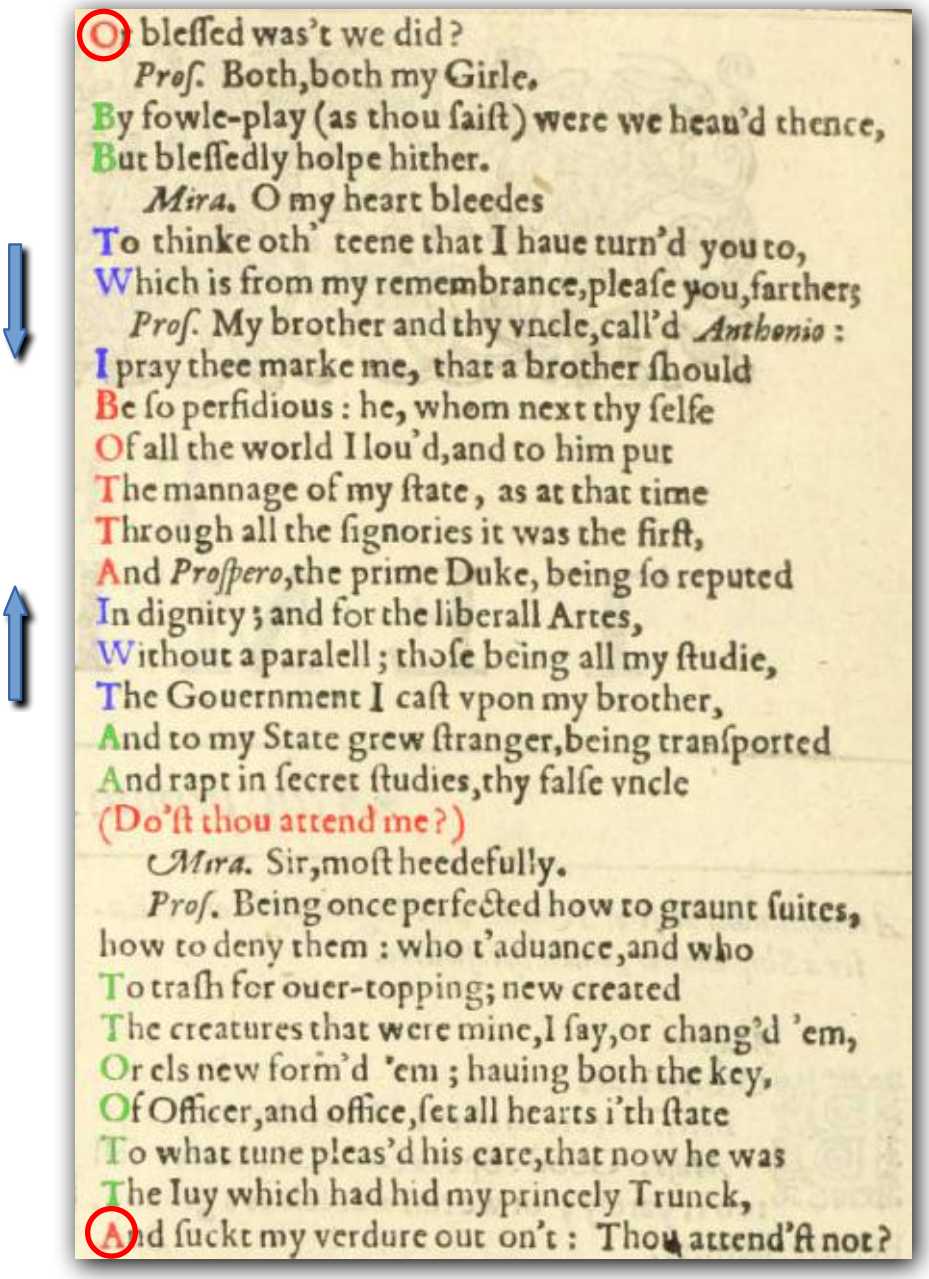


(Who had no doubt ſome noble creature in her)
Daſh'd all to peeces : O the cry did knocke
Againſt my very heart : poore ſoules, they periſh'd.
Had I byn any God of power, I would
Haue ſuncke the Sea within the Earth, or ere
It ſhould the good Ship ſo haue ſwallow'd, and
The fraughting Soules within her.
Proſ. Be collected,
No more amazement : Tell your pitteous heart
there's no harme done.
Mira. O woe, the day.
Proſ. No harme:
I haue done nothing, but in care of thee
(Of thee my deere one ; thee my daughter) who

PRIMA : But The WIND HAD HIT.

WHAT ABOUT 'BOTTA' ?

- BOTTA -



O bleſſed was't we did?
Proſ. Both, both my Girle.
By fowle-play (as thou ſaiſt) were we heau'd thence,
But bleſſedly holpe hither.
Mira. O my heart bleedes
To thinke oth' teene that I haue turn'd you to,
Which is from my remembrance, pleaſe you, farther;
Proſ. My brother and thy vncle, call'd *Anthonio*:
I pray thee marke me, that a brother ſhould
Be ſo perfidious: he, whom next thy ſelfe
Of all the world I lou'd, and to him put
The mannage of my ſtate, as at that time
Through all the ſignories it was the firſt,
And *Proſpero*, the prime Duke, being ſo reputed
In dignity; and for the liberall Artes,
Without a paralell; thoſe being all my ſtudie,
The Gouernment I caſt vpon my brother,
And to my State grew ſtranger, being tranſported
And rapt in ſecret ſtudies, thy falſe vncle
(Do'ſt thou attend me?)
Mira. Sir, moſt heedefully.
Proſ. Being once perfected how to graunt ſuites,
how to deny them: who t'aduance, and who
To traſh for ouer-topping; new created
The creatures that were mine, I ſay, or chang'd 'em,
Or els new form'd 'em; hauing both the key,
Of Officer, and office, ſet all hearts i'th ſtate
To what tune pleas'd his eare, that now he was
The Iuy which had hid my princely Trunck,
And ſuckt my verdure out on't: Thou attend'ſt not?

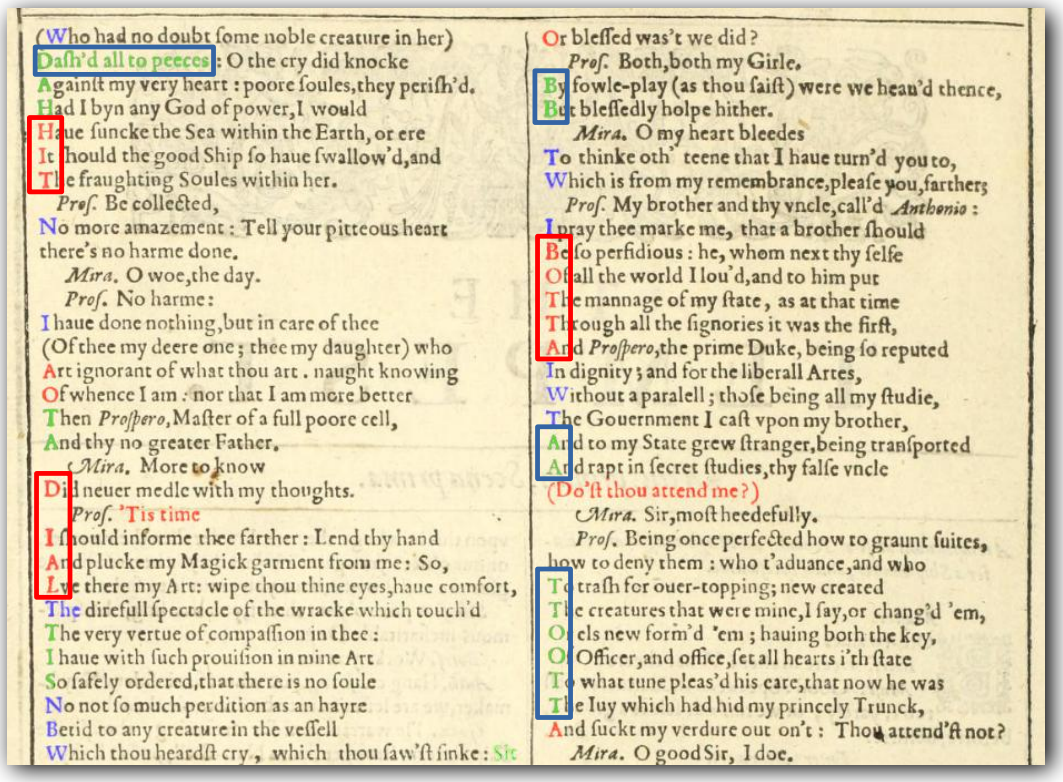
O – WIT – BOTTA – WIT – BB OO TT TT AA – A

Here is the ciphered message hidden by Francis Bacon between an A (Alpha) and an O (Omega). BOTTA is located between two 'TWI', that are two anagrammatic acrostics of the word 'WIT', pointing at it. And as you can see, BOTTA was cleverly hidden a second time by Lord Bacon through an anagrammatic acrostic in which each of its letters was doubled.

All of this, in the 2nd column of page 2, in the 2nd scene of *The Tempest*, is related to the concept of TWIN / TWI(n), which we will discuss in the next chapter.

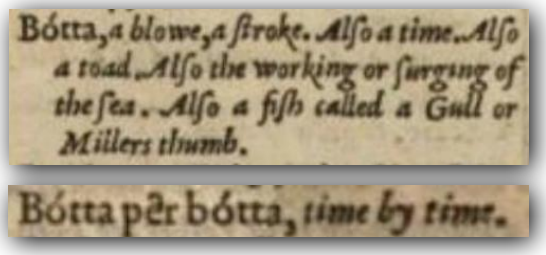
Please note that BOTTA is an anagram of the Latin word BATTO, meaning 'I HIT' or 'I STRIKE'. And the solution Bacon chose to conceal the second BOTTA is not insignificant. From top to bottom, we have B(B), A(A), T(T), O(O), T(T).

BAT is the old English for BOAT. **BATO** is an anagram of BOAT, and a homophone of the French word 'BATEAU' meaning 'BOAT' or 'SHIP'. And **BATOT** is a surname of French origin which derived from the Old French word BAT, which also means BOAT. The letters (**BB** … **AA** … **TTOOTT**) have been deliberately separated by Lord Bacon to visually represent the '*brave Vessell*' (BOAT) '*Dash'd all to peeces*' (BOTTA).



(Who had no doubt ſome noble creature in her)
Daſh'd all to peeces: O the cry did knocke
Againſt my very heart: poore ſoules, they periſh'd.
Had I byn any God of power, I would
Haue ſuncke the Sea within the Earth, or ere
It ſhould the good Ship ſo haue ſwallow'd, and
The fraughting Soules within her.
Proſ. Be collected,
No more amazement: Tell your pitteous heart
there's no harme done.
Mira. O woe, the day.
Proſ. No harme:
I haue done nothing, but in care of thee
(Of thee my deere one; thee my daughter) who
Art ignorant of what thou art. naught knowing
Of whence I am: nor that I am more better
Then *Proſpero*, Maſter of a full poore cell,
And thy no greater Father.
Mira. More to know
Did neuer medle with my thoughts.
Proſ. 'Tis time
I ſhould informe thee farther: Lend thy hand
And plucke my Magick garment from me: So,
Lye there my Art: wipe thou thine eyes, haue comfort,
The direfull ſpectacle of the wracke which touch'd
The very vertue of compaſſion in thee:
I haue with ſuch prouiſion in mine Art
So ſafely ordered, that there is no ſoule
No not ſo much perdition as an hayre
Betid to any creature in the veſſell
Which thou heardſt cry, which thou ſaw'ſt ſinke: Sit
Or bleſſed was't we did?
Proſ. Both, both my Girle,
By fowle-play (as thou ſaiſt) were we heau'd thence,
But bleſſedly holpe hither.
Mira. O my heart bleedes
To thinke oth' teene that I haue turn'd you to,
Which is from my remembrance, pleaſe you, farther;
Proſ. My brother and thy vncle, call'd *Anthonio*:
I pray thee marke me, that a brother ſhould
Be ſo perfidious: he, whom next thy ſelfe
Of all the world I lou'd, and to him put
The mannage of my ſtate, as at that time
Through all the ſignories it was the firſt,
And *Proſpero*, the prime Duke, being ſo reputed
In dignity; and for the liberall Artes,
Without a paralell; thoſe being all my ſtudie,
The Gouernment I caſt vpon my brother,
And to my State grew ſtranger, being tranſported
And rapt in ſecret ſtudies, thy falſe vncle
(Do'ſt thou attend me?)
Mira. Sir, moſt heedefully.
Proſ. Being once perfected how to graunt ſuites,
how to deny them: who t'aduance, and who
To traſh for ouer-topping; new created
The creatures that were mine, I ſay, or chang'd 'em,
Or cls new form'd 'em; hauing both the key,
Of Officer, and office, ſet all hearts i'th ſtate
To what tune pleas'd his eare, that now he was
The Iuy which had hid my princely Trunck,
And ſuckt my verdure out on't: Thou attend'ſt not?
Mira. O good Sir, I doe.

Finally, BOTTA also means 'a time' and 'surging sea'. Thus, it can be connected with the key elements of the shipwreck scene, namely the surging sea (*you have put the wild waters in this Rore*), the wind that had hit/blew/struck, the *brave Vessell* (B.O.A.T) *dash'd all to peeces*, and 'THE DIAL' (*'Tis Time*).



Bótta, a blowe, a ſtroke. Alſo a time. Alſo a toad. Alſo the working or ſurging of the ſea. Alſo a fiſh called a Gull or Millers thumb.

Bótta pêr bótta, time by time.

Queen Anna's New World of Words by John Florio (1611)

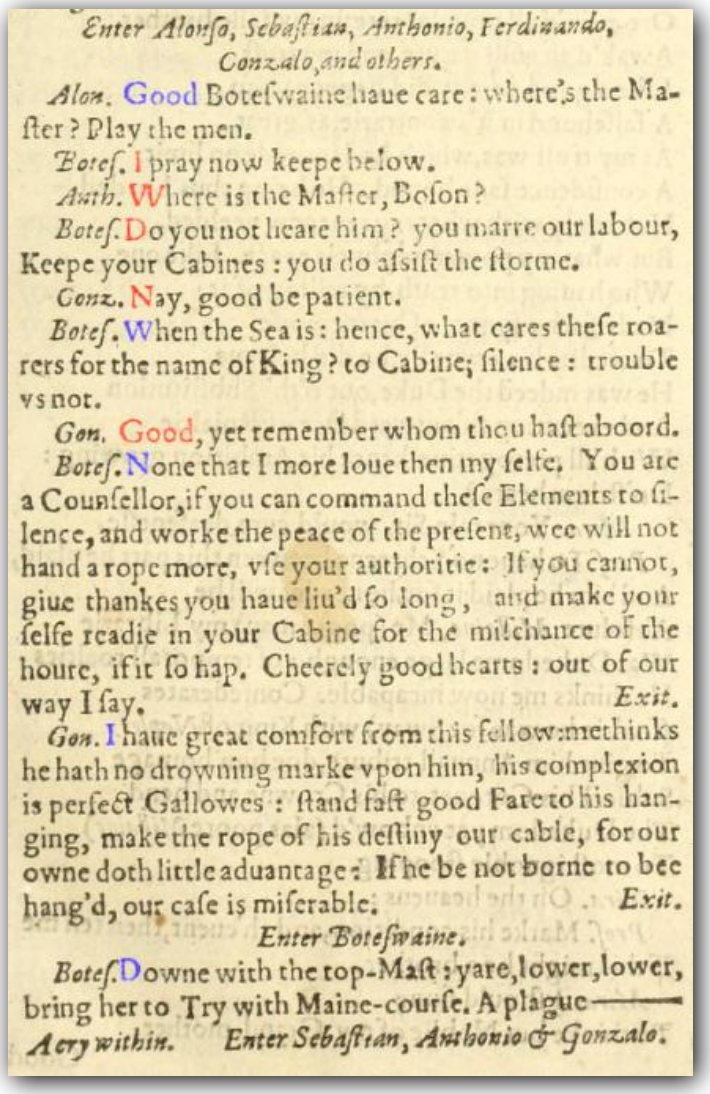
https://www.google.fr/books/edition/Queen_Anna_s_New_World_of_Words_Or_Dicti/5MlKAAAAcAAJ?hl=fr&gbpv=0

The Italian proverb '*Bella botta non ammazza vecello',* that translates literally to '*A good (or great) blow does not kill a bird',* is recorded in Francis Bacon's Promus. It is a statement of resilience, implying that someone or something is tough enough to survive a hit, or a piece of bad luck, without succumbing to it.

https://www.gutenberg.org/files/9847/9847-h/9847-h.htm

In *The Tempest*, the shipwreck is not a real disaster, but an illusion. It is a magical spectacle engineered by Master Prospero and executed by Ariel, his spirit servant, to bring his old enemies to the island. While it feels completely real to the passengers on board, Prospero explicitly reassures his daughter Miranda that no one was harmed. And the author, Master Francis Bacon, provided proof of this right from the very first scene.

The Tempest – Act I scene 1



Enter Alonſo, Sebaſtian, Anthonio, Ferdinando, Conzalo, and others.

Alon. Good Boteſwaine haue care: where's the Maſter? Play the men.

Boteſ. I pray now keepe below.

Anth. Where is the Maſter, Boſon?

Boteſ. Do you not heare him? you marre our labour, Keepe your Cabines: you do aſsiſt the ſtorme.

Conz. Nay, good be patient.

Boteſ. When the Sea is: hence, what cares theſe roarers for the name of King? to Cabine; ſilence: trouble vs not.

Gon. Good, yet remember whom thou haſt aboord.

Boteſ. None that I more loue then my ſelfe. You are a Counſellor, if you can command theſe Elements to ſilence, and worke the peace of the preſent, wee will not hand a rope more, vſe your authoritie: If you cannot, giue thankes you haue liu'd ſo long, and make your ſelfe readie in your Cabine for the miſchance of the houre, if it ſo hap. Cheerely good hearts: out of our way I ſay. *Exit.*

Gon. I haue great comfort from this fellow: methinks he hath no drowning marke vpon him, his complexion is perfect Gallowes: ſtand faſt good Fate to his hanging, make the rope of his deſtiny our cable, for our owne doth little aduantage: If he be not borne to bee hang'd, our caſe is miſerable. *Exit.*

Enter Boteſwaine.

Boteſ. Downe with the top-Maſt: yare, lower, lower, bring her to Try with Maine-courſe. A plague——

A cry within. *Enter Sebaſtian, Anthonio & Gonzalo.*

Good WIND / Good WIND

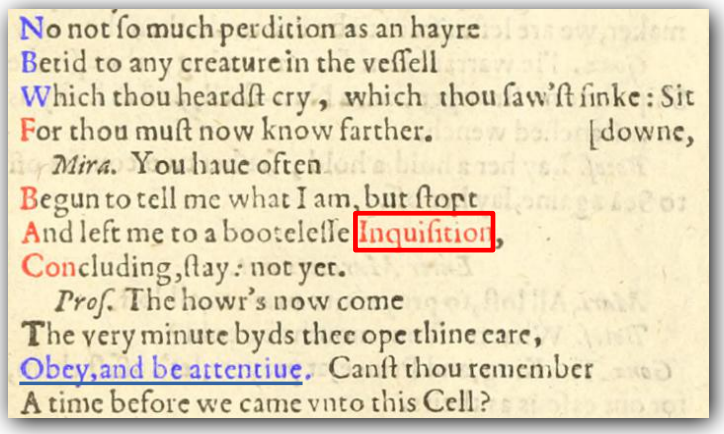
'A good blow does not kill a bird.'

- THE INQUISITION OF TRUTH -

'Nay, the same Solomon the king, although he excelled in the glory of treasure and magnificent buildings, of shipping and navigation, of service and attendance, of fame and renown, and the like, yet he maketh no claim to any of those glories, but only to **the glory of inquisition of truth**; for so he saith expressly, "*The glory of God is to conceal a thing, but the glory of the king is to find it out*;" as if, according to the innocent play of children, the Divine Majesty took delight to hide His works, to the end to have them found out; and as if kings could not obtain a greater honour than to be God's playfellows in that game; considering the great commandment of wits and means, whereby nothing needeth to be hidden from them.'

***Of the proficience and aduancement of Learning, divine and humane,* by F. Bacon (1605)**

https://www.gutenberg.org/files/5500/5500-h/5500-h.htm

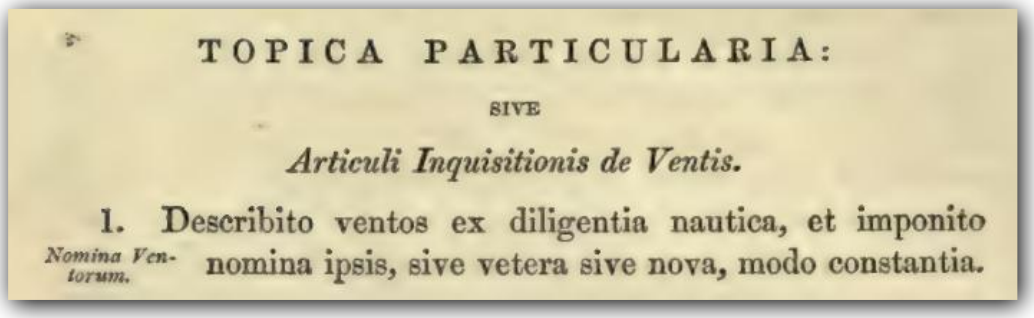

No not ſo much perdition as an hayre
Betid to any creature in the veſſell
Which thou heardſt cry, which thou ſaw'ſt ſinke: Sit
For thou muſt now know farther. [downe,
Mira. You haue often
Begun to tell me what I am, but ſtopt
And left me to a bootleſſe Inquiſition,
Concluding, ſtay: not yet.
Prof. The howr's now come
The very minute byds thee ope thine eare,
Obey, and be attentiue. Canſt thou remember
A time before we came vnto this Cell?

Francis Bacon uses the legal term 'inquisition' to denote a methodical inquiry rigorously aimed at forcing nature to yield its secrets. To discover the 'form' (the essential cause) of a phenomenon, the mind must sort observed facts into three distinct tables called the Tables of Inquiry (*Tabulae Inquisitionis*):

- The Table of Presence (*Tabula Praesentiae)*
- The Table of Absence in proximity *(Tabula Absentiae in Proximo)*
- The Table of Degrees *(Tabula Graduum)*

They constitute the methodological core of his inductive method, detailed in his major work, the '*Novum Organum*' published in 1620, in which he shares an example of the application of his method to the study of fire.

And the first part of his project on natural and experimental history (*Historia Naturalis et Experimentalis*), conceived to put into practice his inductive method, was *Historia Ventorum* (The History of Winds), published in 1622, later published in English as *The Naturall and Experimentall History of Winds,* in 1653



TOPICA PARTICULARIA:

SIVE

Articuli Inquisitionis de Ventis.

1. Describito ventos ex diligentia nautica, et imponito nomina ipsis, sive vetera sive nova, modo constantia.

Nomina Ventorum.

Articles of Inquisition Concerning the Winds.

Historia Ventorum, by Francis Bacon (1622).

The Romans used wind names or descriptive phrases rather than a 32-point modern compass rose indicating the North, the West, etc …

Accordingly, in *Historia Ventorum (1622)*, written by Francis Bacon in Latin, we do not find 'North by West' in the text. 'North by West' corresponds to 'Boreas 3. a Zephiro', the 32nd and LAST WIND of the Rose of Winds.

NBW is the OMEGA.

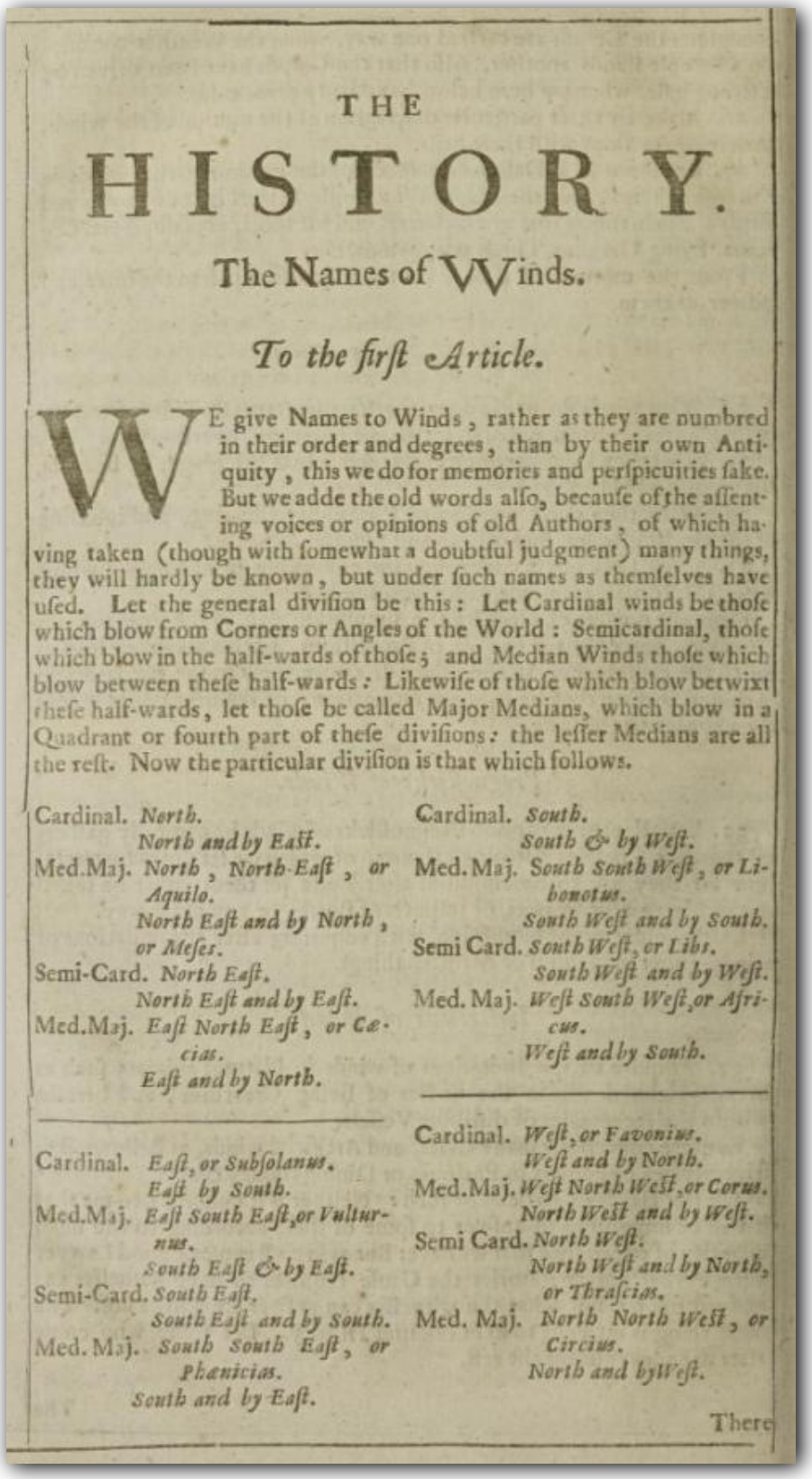
NORTH EAST SOUTH WEST

Cardin.	Boreas. Bor. 1. ad Eurum.	Eurus, sive Subsolanus. Eurus 1. ad Austrum.	Auster, sive Notus. Auster 1. ad Zephyrum.	Zephyrus, sive Favonius. Zephyrus 1. ad Boream.
Med. Maj.	Bor. 2. ad Eur. sive Aquilo. **Bor. 3. ad Eur. sive Meses.**	Eur. 2. ad Austr. sive Vulturnus. Eurus 3. ad Austrum.	Aust. 2. ad Zeph. sive Libonotus. Auster 3. ad Zephyrum.	**Zeph. 2. ad Bor. sive Corus.** Zephyrus 3. ad Boream.
Semicar.	Euro-Boreas. Eurus 1. a Borea.	Euro-Auster. Auster 1. ab Euro.	Zephyro-Aust. sive Lybs. Zephyrus 1. ab Austro.	Zephyro - Boreas. **Bor. 1. a Zeph. sive Thrascias.**
Med. Maj.	**Eurus 2. a Bor. sive Cæcias.** Eurus 3. a Borea.	Aust. 2. ab Euro, sive Phœnicias. Auster 3. ab Euro.	Zeph. 2. ab Aust. sive Africus. Zephyrus 3. ab Austro.	**Bor. 2. a Zeph. sive Circias.** Boreas 3. a Zephyro.

Historia Ventorum, by Francis Bacon (1622).

(I am responsible for coloring certain names red.)

NBW – SIT THE DIAL AT – AO



THE

HISTORY.

The Names of Winds.

To the first Article.

WE give Names to Winds, rather as they are numbred in their order and degrees, than by their own Antiquity, this we do for memories and perspicuities sake. But we adde the old words also, because of the assenting voices or opinions of old Authors, of which having taken (though with somewhat a doubtful judgment) many things, they will hardly be known, but under such names as themselves have used. Let the general division be this: Let Cardinal winds be those which blow from Corners or Angles of the World: Semicardinal, those which blow in the half-wards of those; and Median Winds those which blow between these half-wards: Likewise of those which blow betwixt these half-wards, let those be called Major Medians, which blow in a Quadrant or fourth part of these divisions: the lesser Medians are all the rest. Now the particular division is that which follows.

Cardinal. *North.*
North and by East.
Med.Maj. *North, North-East, or Aquilo.*
North East and by North, or Meses.
Semi-Card. *North East.*
North East and by East.
Med.Maj. *East North East, or Cæcias.*
East and by North.

Cardinal. *East, or Subsolanus.*
East by South.
Med.Maj. *East South East, or Vulturnus.*
South East & by East.
Semi-Card. *South East.*
South East and by South.
Med. Maj. *South South East, or Phœnicias.*
South and by East.

Cardinal. *South.*
South & by West.
Med.Maj. *South South West, or Libonotus.*
South West and by South.
Semi Card. *South West, or Libs.*
South West and by West.
Med. Maj. *West South West, or Africus.*
West and by South.

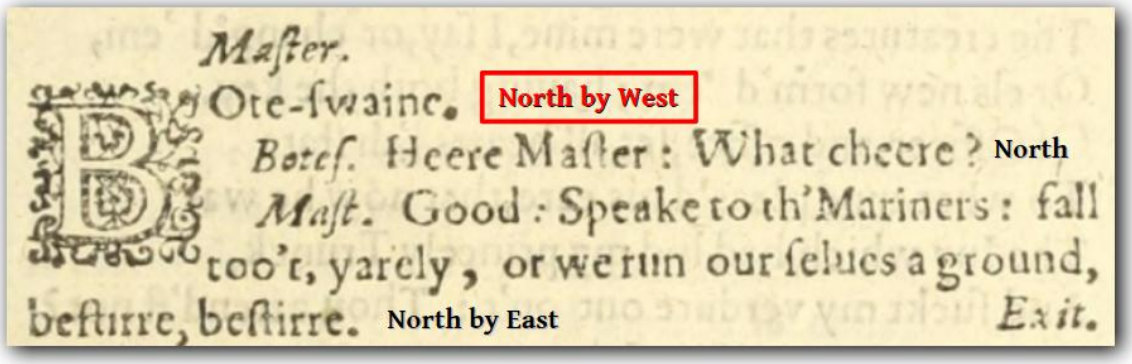
Cardinal. *West, or Favonius.*
West and by North.
Med.Maj. *West North West, or Corus.*
North West and by West.
Semi Card. *North West.*
North West and by North, or Thrascias.
Med. Maj. *North North West, or Circius.*
North and by West.

There

The natural and experimental history of winds, &c.
By Francis Bacon (1671 Edition)

https://archive.org/details/b3034315x/page/6/mode/1up

In *The Secret of the Shakespeare plays*, Mather Walker explains that we must consider each speech of *The Tempest* as one direction of a Compass Dial. If we follow Sir Francis Bacon's instructions - '**Obey, and be attentive**' - and we **SIT THE DIAL AT NBW**, then the FIRST speech (ALPHA) represents NBW.


Maſter.

Ote-ſwaine. North by West

Bote. Heere Maſter: What cheere? North

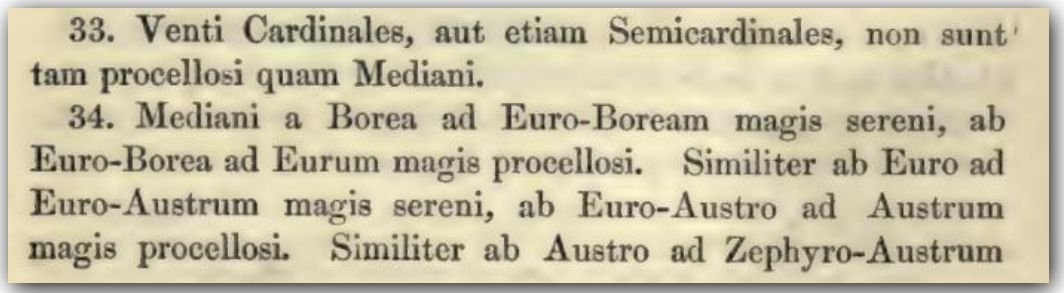
Maſt. Good: Speake to th'Mariners: fall too't, yarely, or we run our ſelues a ground, beſtirre, beſtirre. North by East Exit.

NBW – SIT THE DIAL AT – A (Alpha) **O** (Omega)

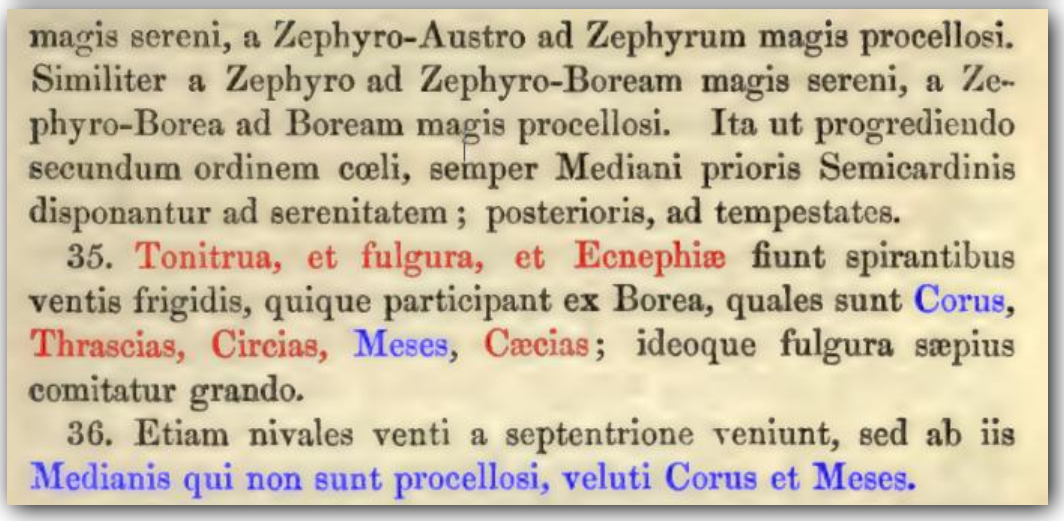
Now, the question is: "Why is Bacon asking us to SIT THE DIAL AT NBW?"

It makes sense if you study *Historiae Ventorum (1622).*

The Qualities and Power of the Winds :


33. Venti Cardinales, aut etiam Semicardinales, non sunt tam procellosi quam Mediani.

34. Mediani a Borea ad Euro-Boream magis sereni, ab Euro-Borea ad Eurum magis procellosi. Similiter ab Euro ad Euro-Austrum magis sereni, ab Euro-Austro ad Austrum magis procellosi. Similiter ab Austro ad Zephyro-Austrum


magis sereni, a Zephyro-Austro ad Zephyrum magis procellosi. Similiter a Zephyro ad Zephyro-Boream magis sereni, a Zephyro-Borea ad Boream magis procellosi. Ita ut progrediendo secundum ordinem cœli, semper Mediani prioris Semicardinis disponantur ad serenitatem; posterioris, ad tempestates.

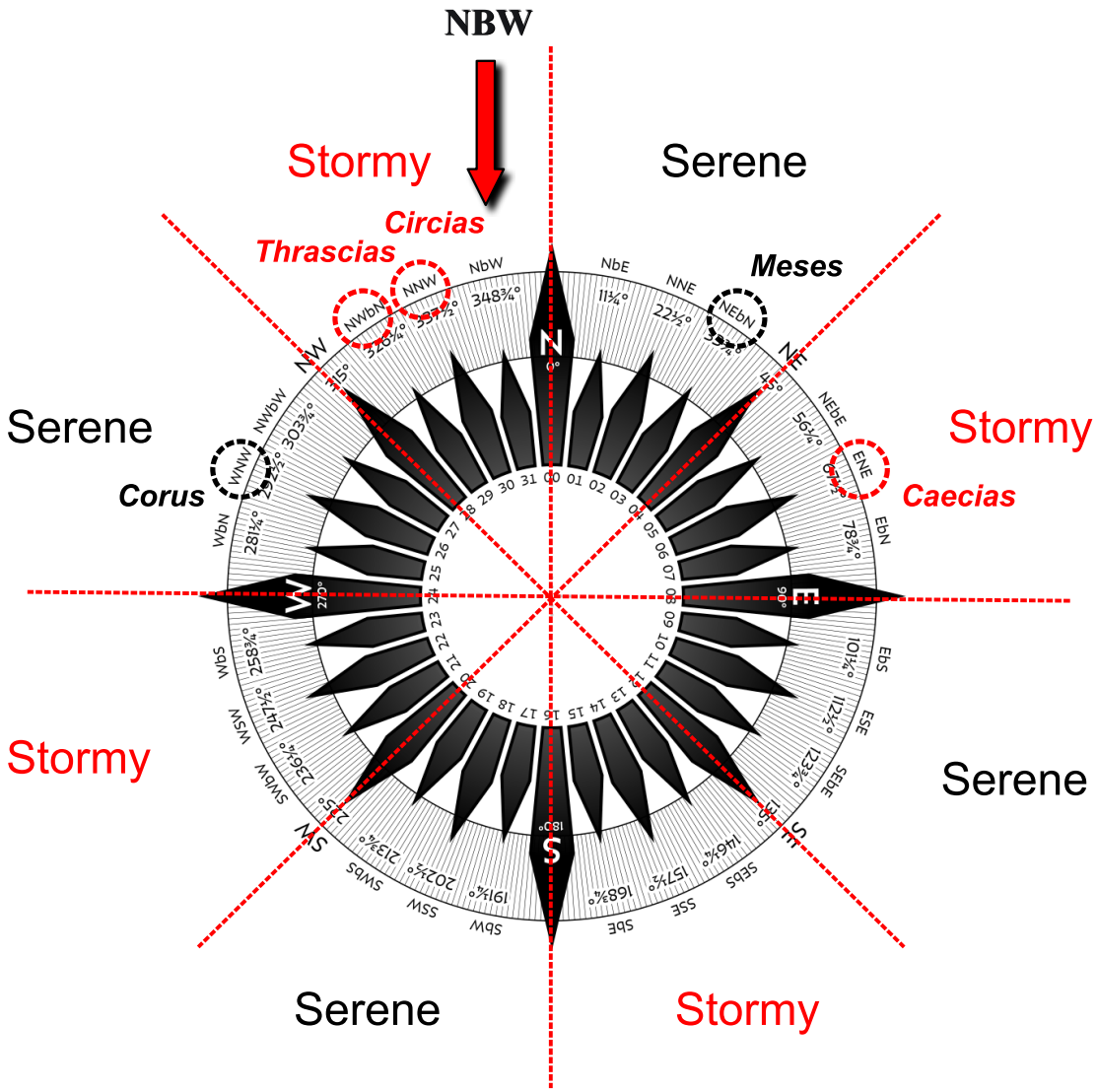
35. Tonitrua, et fulgura, et Ecnephiæ fiunt spirantibus ventis frigidis, quique participant ex Borea, quales sunt Corus, Thrascias, Circias, Meses, Cæcias; ideoque fulgura sæpius comitatur grando.

36. Etiam nivales venti a septentrione veniunt, sed ab iis Medianis qui non sunt procellosi, veluti Corus et Meses.

33. Cardinal winds, or even semi-cardinal ones, are not as stormy as the Median winds…

35. **Thunder, lightning,** and squalls occur when cold winds blow, specifically those originating from the North, such as **Corus**, **Thrascias**, **Circias**, **Meses**, and **Caecias**; for this reason, lightning is frequently accompanied by hail.

36. Snow-laden winds also come from the north, but from **those median winds that are not tempestuous, such as Corus and Meses**.

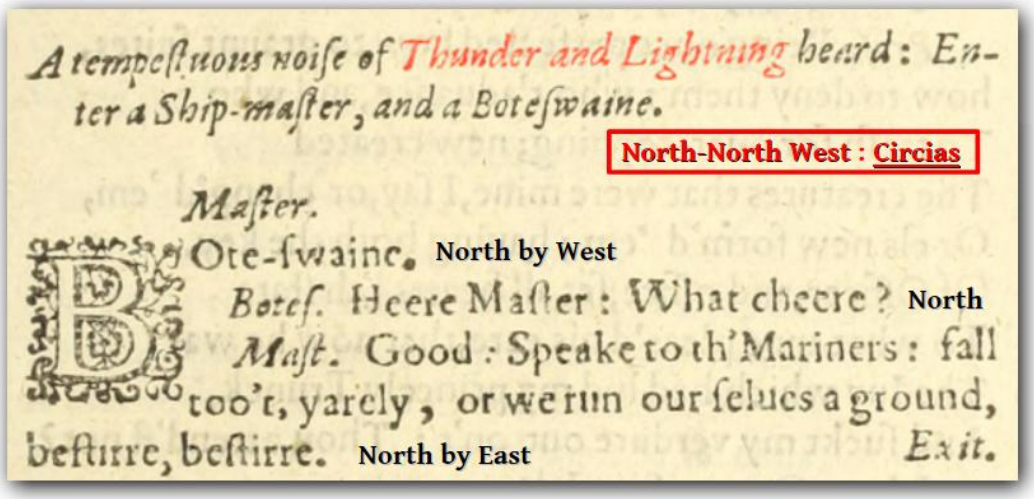


Personal work, based on the Rose of the Winds by James Lucas and *Historiae Ventorum* by Francis Bacon.

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via Wikimedia Commons

'Magis serenis' (more **Serene**) and 'magis procellosi'(more **Stormy**) are mentioned in paragraph 34.

As you can see in the figure based on '*The Qualities and Power of the Winds*', in the North, the most tempestuous winds are Thrascias and Circias (which are found just before NBW), and Caecias.


A tempeſtuous noiſe of Thunder and Lightning heard: Enter a Ship-maſter, and a Boteſwaine.

North-North West : Circias

Maſter.

Boteſwaine. North by West

Boteſ. Heere Maſter: What cheere? North

Maſt. Good: Speake to th'Mariners: fall too't, yarely, or we run our ſelues a ground, beſtirre, beſtirre. North by East

Exit.

https://archive.org/details/mrvvilliamshakes00shak/page/n24/mode/1up

If we SIT THE DIAL AT NBW (by matching NBW with the first speech) then the opening of The Tempest, which begins with the famous stage direction '*A tempestuous noise of* ***Thunder and Lightning*** *heard...*', fits perfectly with the tempestuous wind Circias, that also becomes the 32nd wind on the compass, NBW being at the same time the 1st and the 33rd one.

And guess which speech of *The Tempest* is the 32nd one ?

32nd speech → *Pros*. No harme:
I have done nothing but in care of thee
(Of thee, my dear one, thee, my daughter) who **Circias**
Art ignorant of what thou art, naught knowing
Of whence **I am**, nor that I am more better
Than **Prospero, Master** of a full poor cell,
And thy no greater father.

33rd speech → ***Mira.*** **More to know** **NBW**
Did never meddle with my thoughts.

'I am that I am', the beginning (A) and the end (O). The circle is complete. The 32nd wind (Circias) links the tempest to Master Prospero, the one who triggered it. The 33rd speech corresponds to NBW, and as you know 33 = BACON. And the name Circias, or Circius, comes from the Ancient Greek κίρκιος (Kirkios), which itself relates to κίρκος (kirkos) meaning circle or ring.

BUT THERE IS STILL 'MORE TO KNOW' !

- THE WRECK OF THE SEA VENTURE -

[II, 22] *Sunt porro alia quaedem nomina quasi peculiarum ventorum, quae incolae in suis quisque regionibus fecerunt aut ex locorum vocabulis in quibus colunt, aut! ex alia qua causa quae ad faciendum vocabulum acciderat. Nostri namque Galli ventum ex sua terra flantem, quem saevissimum patiuntur, 'circium' appellant a turbine, opinor, eius ac vertigine*

[II, 22] There are also some other names of what might be called special winds, which the natives have coined each in their own districts, either from the designations of the places in which they live or from some other reason which has led to the formation of the word. Thus, our Gauls call the wind which blows from their land, the most violent wind to which they are exposed, *circius*, doubtless from its whirling and stormy character.

NOCTES ATTICAE (Attic Nights) by Aulus Gellius (ca. 123–170 CE)

https://archive.org/details/atticnightsofaul0001unse/page/190/mode/2up

In '*Historia Ventorum*', Bacon draws notably upon the meteorological descriptions and classifications of winds by the Greeks and Romans recorded by the Roman author and grammarian Aulus Gellius in *Noctes Atticae,* Book II, 22 (*Information about the wind called Iapyx and about the names and quarters of other winds, derived from the discourses of Favorinus.*)

This is not the only link that unites the two men. In *Novum Organum*, Francis Bacon penned the famous phrase: '*Recte enim veritas temporis filia dicitur, non Authoritatis.'* ('For Truth is rightly called the daughter of time, not of Authority'). This maxim derives from Book XII (Chapter XI) of Attic Nights, in which Gellius mentions for the very first time that an anonymous ancient poet called truth the daughter of time.



Time reveals the hidden Truth

On the Title page of New Atlantis by Francis Bacon (1627)

This adage is also found in the repertory of the Sea Venture's shipwreck, written by William Strachey circa 1610 and published for the first time in 1625, in *Hakluytus posthumus, or, Purchas his Pilgrimes* by Samuel Purchas.

https://encyclopediavirginia.org/6537-3a736ea7d092297/

'And hereby also, I hope to deliver the world from a foule and generall errour : it being counted of most, that they can be no habitation for Men, but rather given over to Devils and wicked Spirits ; whereas indeed wee find them now by experience, to bee as habitable and commodious as most countries of the same climate and situation : insomuch as if the entrance into them were as easie as the place it selfe is contenting, it had long ere this beene inhabited, as well as other Ilands. **Thus shall we make it appeare, *That Truth is the daughter of Time*, and that men ought not to deny everything which is not subject to their owne sense**.'

William Strachey, *A true reportory of the wracke, and redemption of Sir Thomas Gates Knight*, in *Hakluytus posthumus, or, Purchas his Pilgrimes*, compiled by Samuel Purchas (London : H. Fetherston, 1625).

William Strachey was a passenger on the Sea Venture, the flagship of the Virginia Company, which was struck by a violent hurricane and was shipwrecked off Bermuda on 28th July 1609. His manuscript is widely considered by scholars to be a primary source and inspiration for William Shakespeare's play *The Tempest*.

Strachey's manuscript is the key to SET THE DIAL properly.

So far, we've only set the heading on the compass, we haven't really set the time. Yet, it is clear that time is important for F. BACON alias MASTER PROSPERO.

Pros. **THE HOWR'S NOW COME**
THE VERY MINUTE byds thee ope thine eare,

OBEY, AND BE ATTENTIVE. Canst thou remember

A TIME before we came unto this Cell ?

Here is one of the key passages of Strachey's manuscript.

'Surely, that night we must have done it, and that night had we then perished : but see the goodnesse and sweete introduction of better hope, by our mercifull God given unto us. **Sir George Summers, when no man dreamed of such happinesse, had discovered, and cried Land. Indeede, the Morning now three quarters spent**, had wonne a little cleerenesse from the days before, and it being better surveyed, the very trees were seen to move with the winde upon the shoare side...'

'Three quarters spent' means that Georges Somers discovered the coast of Bermuda circa 9:00 a.m.

In *The Tempest*, Gonzalo, the old Councellor, prays for '*an Acre of barren ground'* at the end of Act I scene 1 :

> *Gonz.* Now would I giue a thoufand furlongs of Sea,
> for **an Acre of barren ground** : Long heath , Browne
> firrs, any thing; the wills above be done, but I would
> faine dye a dry death. *Exit.*

Let's consider that this speech, which is the 28th, corresponds to 9:00 a.m.

Then, at what time (hours and minutes) corresponds the first speech ?

The calculation is simple.

As 32 speeches / winds on the compass correspond to 12 hours, then 8 speeches correspond to 3 hours, which means that 28 speeches correspond to 10 hours and 30 minutes.

In other words, the first speech ('Bote-swaine'), pronounced by *the Master of the Ship,* corresponds to 22:30.

As George Somers discovered *Bermuda* on 28th July 1609 at 9:00 a.m, it means that the first speech of *The Tempest* corresponds to **27th July 1609 at 10:30 p.m**.



Screen shot of the sky in Bermuda, on 27th July 1609 at 10:30 p.m., rendered by Stellarium Web,

(N.B.: at 10:30 p.m it was still light. You can see the setting sun on the left.)

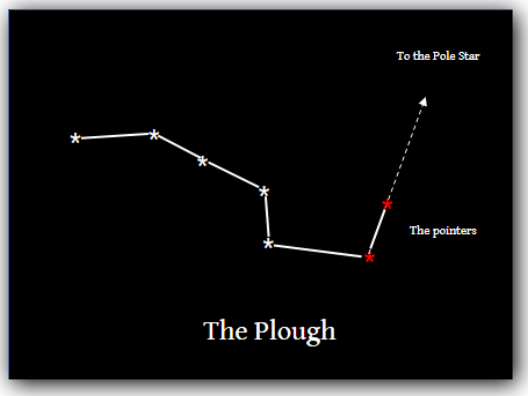
In *The Friedmans & The Secrets of Princes*, I mentioned the discovery made by Petter Amundsen on page 53 of *The Merry Wives of Windsor*, and the link that can be made between BOTE-SWAINE and BOÖTES–WAINE. BOÖTES (also called Arctophylax or Lanceator, i.e. Spearman or Lance-Bearer) is a constellation, and WAINE (Charle's wain also called The Plough or Big Dipper) is an asterism being part of the constellation URSA MAJOR (Great Bear).

As you can see, in *Bermuda*, on 27th July 1609 at 10:30 p.m., Waine was located somewhere between a North-North West (NNW) and a North by West (NBW) direction, and it was upside-down (pouring position).



This is the very reason why all along the first scene, Gonzalo and Anthonio mention the fact that BOTE-SWAINE (BOÖTES-WAINE) is hanged, and why Gonzalo says that Boteswaine has no drowning mark upon him.
Indeed, not only The Plough (Big Dipper), is in its pouring position, hanging upright, but it is also, depending on the latitude, a circumpolar pattern of stars. It means that as viewed from a given latitude on Earth (at latitude 41° North and above), this asterism never sets below the horizon. The latitude of Bermuda is 32°20 N. At this latitude, some of the sevens stars are always visible above the horizon. So, Charle's wain can effectively not drown.

> *Gon.* I have great comfort from this fellow : me thinks **he hath no drowning marke vpon him, his complexion is perfect Gallowes : stand fast good Fare to his hanging, make the rope of his destiny our cable, for our owne doth little aduantage : If he be not borne to bee hang'd, our case is miserable.** *Exit.*



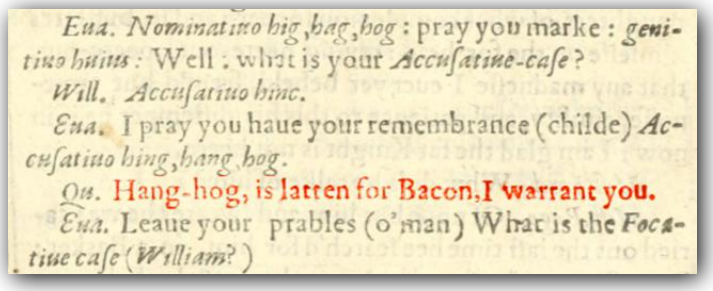
'*Make the rope of his destiny our cable, for our own doth little advantage*.'

This speech by Gonzalo (*the honest old Councellor*), gave the author (Francis Bacon) the opportunity to mark his presence, and to tell us that he also is Gonzalo.

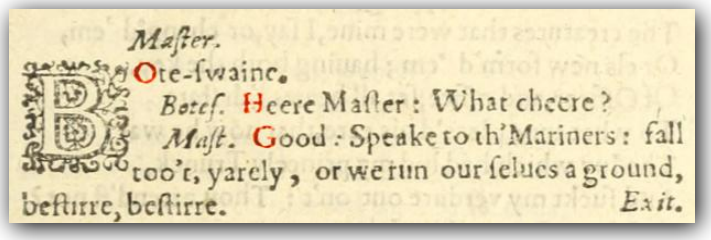
> ***Gon***. I have great comfort from this fellow : me thinks **he hath no drowning marke vpon him, his complexion is perfect Gallowes : stand fast good Fare to his hanging, make the rope of his destiny our cable, for our owne doth little aduantage : If he be not borne to bee hang'd, our case is miserable.** *Exit.*

Gonzalo : he is HANG-HOG

We owe the discovery of this hidden acrostic message to Mather Walker, who also quite rightly made the connection with the famous speech by *Quickly* on page 53 of *The Merry Wives of Windsor* : '***Hang-hog***, *is latten for* ***Bacon***. *I warrant you.*'


Eua. Nominatiuo hig, hag, hog : pray you marke : *genitiuo huius* : Well : what is your *Accuſatiue-caſe* ?
Will. Accuſatiuo hinc.
Eua. I pray you haue your remembrance (childe) *Accuſatiuo hing, hang, hog.*
Qu. Hang-hog, is latten for Bacon, I warrant you.
Eua. Leaue your prables (o'man) What is the *Focatiue caſe* (*William*?)

And in my view, it is no coincidence that the first capital letters of the three first speeches of the play (leaving aside the stylized letter B) are **O**, **H** and **G** … **HOG.**


Maſter.
Ote-ſwaine.
Botef. Heere Maſter : What cheere ?
Maſt. Good : Speake to th'Mariners : fall too't, yarely, or we run our ſelues a ground, beſtirre, beſtirre. *Exit.*

Here, then, is what the configuration of the sky was on 28th July 1609 at 9:00, that corresponds to the discovery of the coast of Bermuda by George Somers, and to the last speech of Act I scene 1 of *The Tempest*.



On the right, you can observe the presence of *Venus Luciferus* which heralds the break of day, but must of all, you have the presence of the Constellation *Gemini* (The Twins) which will be of great importance in the next chapter.

Strachey's manuscript gives us another indication of time:

'So as I may well say, every houres, we quitted one hundred tunnes of water: and **from tuesday noone till friday noone**, we bailed and pumped two thousand tunnes …'

Around noon, on Friday 28th July 1609, George Somers steered the *Sea Venture* onto the island's shallow reefs to prevent it from sinking in deep water.

If the last speech of Act I scene I corresponds to 9:00 a.m. on our Dial properly set, which speech of Act I scene II corresponds to 12:00 a.m.?

THE ANSWER IS THE 36th SPEECH.

Pros. **THE HOWR'S NOW COME**
THE VERY MINUTE byds thee ope thine eare,

OBEY, AND BE ATTENTIVE. Canst thou remember

A TIME before we came unto this Cell ?

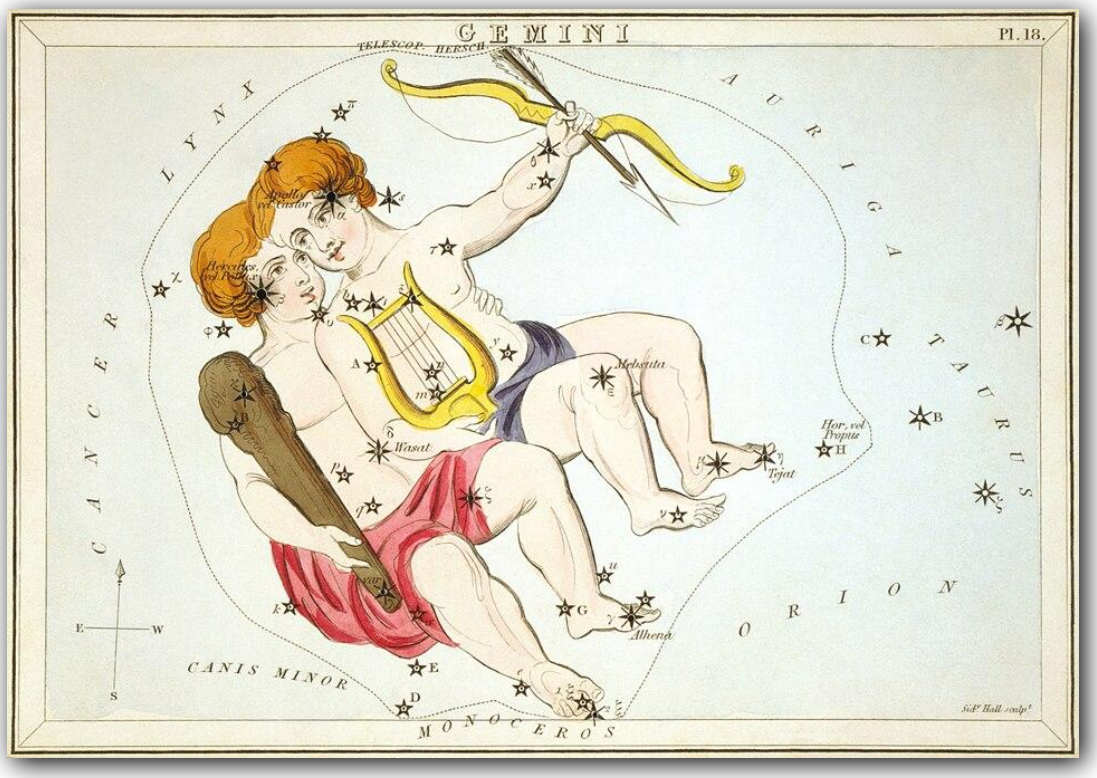
ONCE AGAIN, THE CIRCLE IS COMPLETE.

CHAPTER III – THE TWINS

'When the masts are groaning in African gales,
it's not for me to ask in wretched prayer,
that my Cyprian and Tyrian
wares should be saved entire not add new wealth
to the greedy sea: and then the light breezes,
Pollux and Castor, his brother, carry me
safely through the stormy Aegean,
all with the aid of my double-oared skiff.'

Horace Ode 3:29 **- FORTUNE**

https://topostext.org/work/207



« GEMINI », plate 18 in *Urania's Mirror* by Sidney Hall (1825)
Restored by Adam Cuerden.

According to legend, *Castor* and *Pollux* were among the Argonauts, and during their journey in search of the Golden Fleece, they saved their ship (Argo) from a terrible storm. From that day onwards, Poseidon, the God of the Sea and Horses, granted them with horses to ride and the power to calm the winds and protect sailors. This is the reason why, in ancient times, **seeing the two bright stars of Gemini shining together in the sky was a symbol of protection against storms**.

‘TWINS : These stars many astronomers have called Castor and Pollux**.** They say that of all brothers they were the most affectionate, not striving in rivalry for the leadership, nor acting without previous consultation. As a reward for their services of friendship, Jupiter is thought to have put them in the sky as well-known stars. **Neptune, with like intention, has rewarded them for he gave them horses to ride, and power to aid shipwrecked men**.’

Hyginus – ASTRONOMICA

Now, here is an important link between Strachey’s manuscript, written circa 1610, but published in 1625, and *Historiae Ventorum* by Francis Bacon (1622).

‘Onely upon the thursday night Sir *George Summers* being upon the watch, had an apparition of a little round light, like a *saint Starre*, trembling, and streaming along with a sparkeling blaze, half the height upon the Maine Mast; and shooting sometimes from Shroud to Shroud, tempting to settle as it were upon any of the foure Shrouds: and for three or foure houres together, or rather more, halfe the night it kept with us, running sometimes along the Maineyard to the very end, and then returning … The superstitious Sea-men make many constructions of the Sea-fire; which neverthelesse is usuall in stormes : **the same (it may be) with the *Graecians* were wont in the *Mediterranean* to call *Castor* and *Pollux*, of which, if one only appeared without the other, they took it for an evill signe of great tempest.** The *Italians*, and such, who lye open to the *Adriatique* and *Tyrrene* Sea, call it (a sacred Body) *Corpo sancto* : the Spaniards call it Saint Elmo, and have an authentique and miraculous Legend for it.’

William Strachey, *A true reportory of the wracke, and redemption of Sir Thomas Gates Knight*, in *Hakluytus posthumus, or, Purchas his Pilgrimes*, compiled by Samuel Purchas (London : H. Fetherston, 1625).

https://encyclopediavirginia.org/wp-content/uploads/2020/11/6538_cf1c14aa08506fa-scaled.jpeg

‘The Globe of Flame, which the Ancient called *Castor*, which is seen by the Mariners and Seafaring men at Sea, if there be but one, presages a cruel tempest, (*Castor* is the dead brother) and much more if it stick not close to the Mast, but dances up and down. **But if they be twins (and *Pollux*, the living brother be present) and that when the tempest is high, it is a good presage.** But if there be three (namely, if *Helen*, the Plague of all things come in) it will be a more cruel tempest : so that one seems to shew the indigested matter of the storm, Two a digested and ripe matter; Three or more an abundance that will hardly be dispersed.’

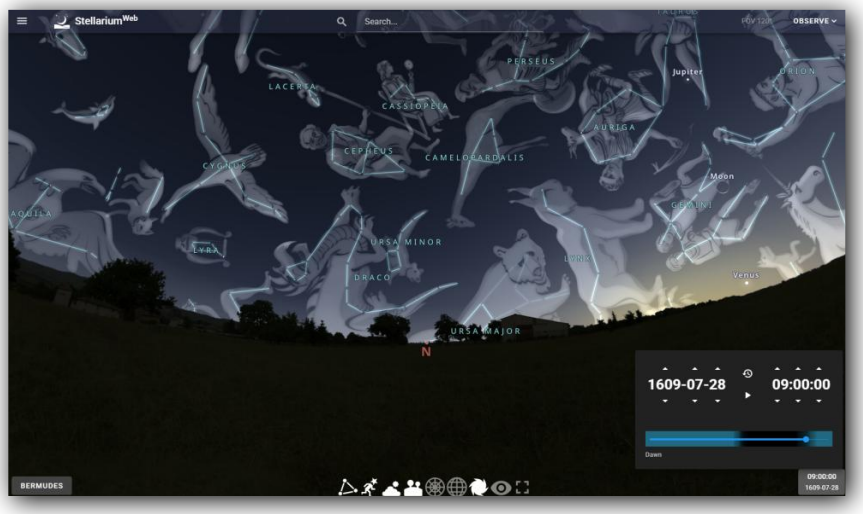
The natural and experimental history of winds by Francis Bacon (1671 Edition)

https://archive.org/details/b3034315x/page/39/mode/1up?q=twins

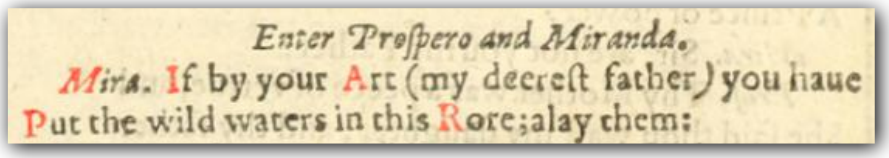
LET’S FIND CASTOR & POLLUX.

The storm, described in the first scene of *The Tempest*, ends at 9:00 a.m. with the apparition of *Venus Luciferus*, and with *Gemini* above the horizon.

What a better place than the second scene, on the second page of the play, to hide a reference to *Castor* & *Pollux*, the protectors of sailors and Gardians of the Sea ?



The first speech of the second scene is the one by Miranda :


Enter Proſpero and Miranda.
Mira. If by your Art (my deereſt father) you haue
Put the wild waters in this Rore; alay them:

Please note that along the play, most of the time, *Mir.* is used as an abbreviation of Miranda, but in some instance *Mira.* is used instead. This is precisely the case at the beginning of scene 2, and throughout page 2 of *The Tempest*.

‘Mira’ is the imperative form of the Spanish verb ‘Mirar’ and means : **‘Look !’**



Miranda – The Tempest (1916) by John William Waterhouse
Public domain, via Wikimedia Commons

North By West - SIT THE DIAL AT A(lpha) O(mega)

31st speech → ***Mira. (Look!)*** **O WOE, THE DAY.** **THRACIAS**

32nd speech → *Pros*. No harme:
I have done nothing but in care of thee
(Of thee, my dear one, thee, my daughter) who
Art ignorant of what thou art, naught knowing **CIRCIUS**
Of whence **I AM**, **nor THAT I AM** more better
('nor' is the 33rd word)
T han **PROSPERO, MASTER** of a full poor cell,
A nd thy no greater Father.

33rd speech → ***Mira. (Look !)*** **MORE TO KNOW** **NbW**
D id never meddle with my thoughts.
34th speech → *Pros*. **'Tis TIME**
I should inform thee farther: Lend thy hand
A nd plucke my Magick garment from me : So,
L ye there my Art : Wipe thou thine eyes, have comfort,

The direfull spectacle of the wracke which touch'd

T he very vertue of compassion in thee : **N**
I have with such provision in mine Art
S o safely ordered that there is no soule

N o not so much perdition as an hayre,
B etid to any creature in the vessell
W hich thou heardst cry, which thou saw'st sink: **SIT**
[downe,
F OR THOU MUST NOW KNOW FARTHER.

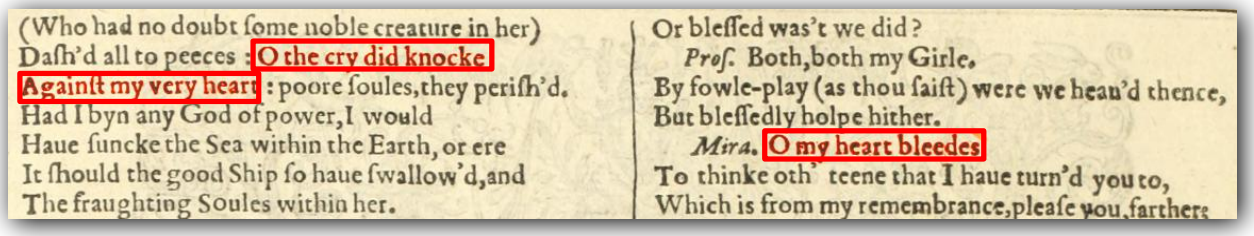
33rd line → ***Mira. (Look !)*** You have often **NbE**
B egun to **TELL ME WHAT I AM**, but stopped
A nd left me to a bootlesse **INQUISITION**, → **See Francis Bacon's 'Tables of Inquisition' a.k.a 'The Tables of Discoverie'.**
Con cluding, Stay : Not yet.
36th speech → *Pros*. **THE HOWR'S NOW COME**
THE VERY MINUTE byds thee ope thine eare,

OBEY, AND BE ATTENTIVE. Canst thou remember

A TIME before we came unto this Cell ?
NNE

I do not think thou canst, for then thou was't not
Out three years old.

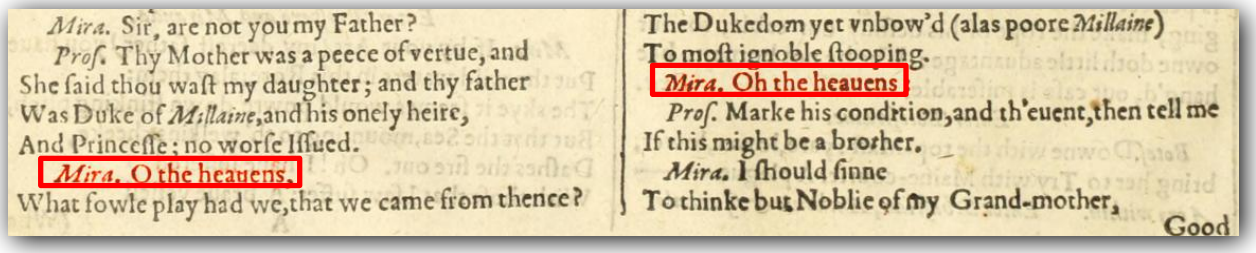
If you analyse closely the speeches by Miranda, you will notice that there are two 'twin' speeches on the bottom of the page, and two 'twin' speeches on top, one in each column.



(Who had no doubt ſome noble creature in her)
Daſh'd all to peeces : O the cry did knocke
Againſt my very heart : poore ſoules, they periſh'd.
Had I byn any God of power, I would
Haue ſuncke the Sea within the Earth, or ere
It ſhould the good Ship ſo haue ſwallow'd, and
The fraughting Soules within her.

Or bleſſed was't we did?
Proſ. Both, both my Girle.
By fowle-play (as thou ſaiſt) were we heau'd thence,
But bleſſedly holpe hither.
Mira. O my heart bleedes
To thinke oth' teene that I haue turn'd you to,
Which is from my remembrance, pleaſe you, farther.

...



Mira. Sir, are not you my Father?
Proſ. Thy Mother was a peece of vertue, and
She ſaid thou waſt my daughter; and thy father
Was Duke of *Millaine*, and his onely heire,
And Princeſſe; no worſe Iſſued.
Mira. O the heauens.
What fowle play had we, that we came from thence?

The Dukedom yet vnbow'd (alas poore *Millaine*)
To moſt ignoble ſtooping.
Mira. Oh the heauens!
Proſ. Marke his condition, and th'euent, then tell me
If this might be a brother.
Mira. I ſhould ſinne
To thinke but Noblie of my Grand-mother,
Good

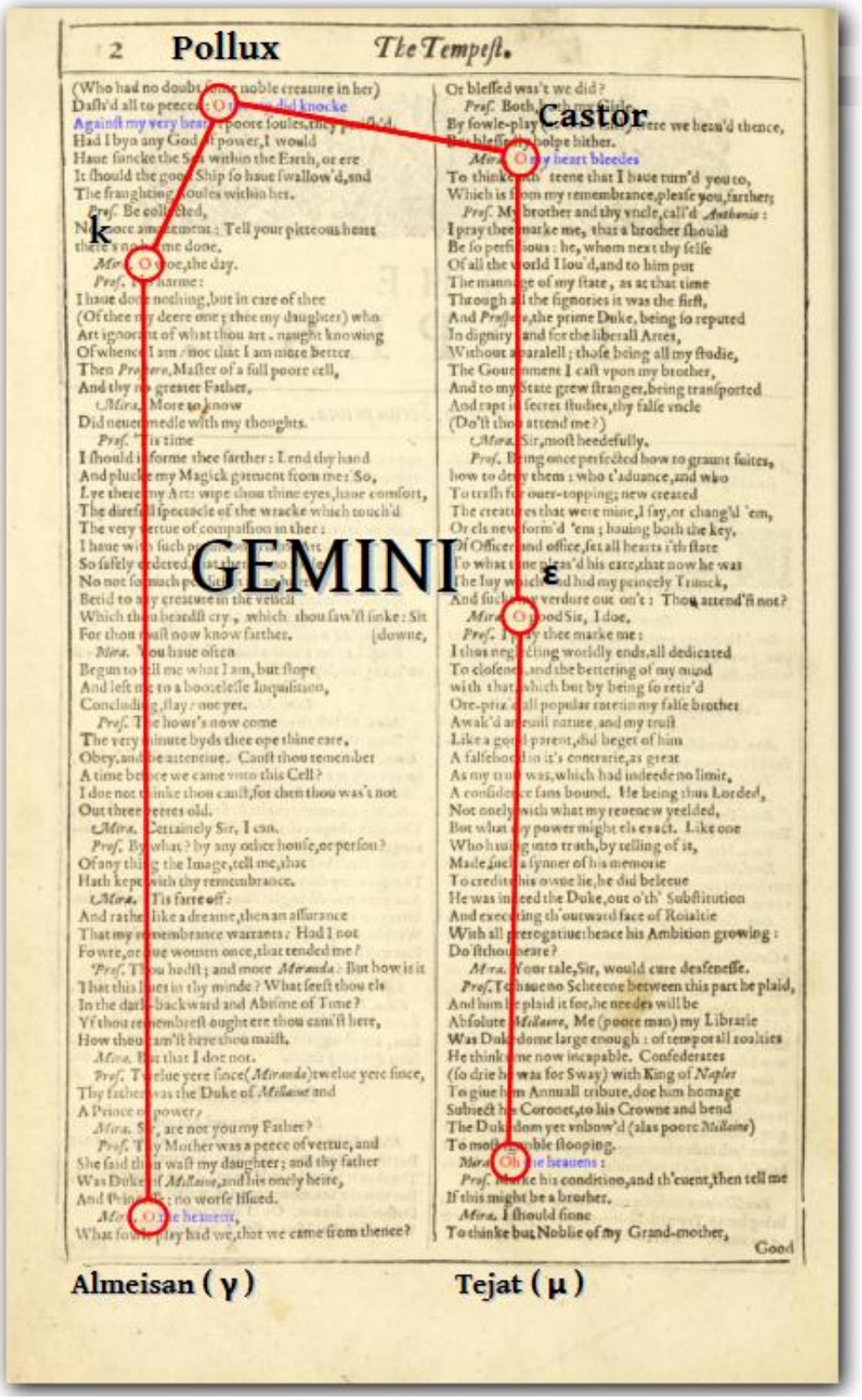
'Mira. O the heavens' is an invitation to lift one's eyes to the sky.

Each of the four sentences begins with a capital letter O.
These four letters O represent the four brightest stars of *Gemini*,
namely Castor, Pollux, Almeisan (γ *Geminorum*) and Tejat (μ *Geminorum)*.



The original uploader was Grum at French Wikipedia., CC BY-SA 3.0
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Let's connect all the O/Oh on this page 2.

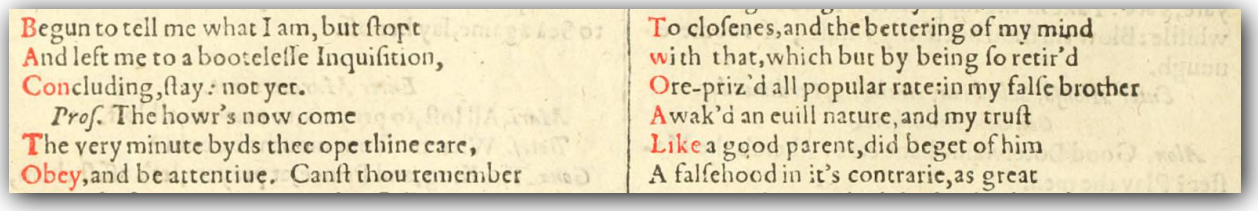


https://archive.org/details/mrvvilliamshakes00shak/page/n25/mode/1up

Note that there are three O's in each column, i.e. 3 & 3.

33 = BACON.

If confirmation was needed, this decipherment is confirmed by another message hidden in an acrostic by Francis Bacon, a message which was also discovered by Mather Walker.



Begun to tell me what I am, but ſtopt
And left me to a bootleſſe Inquiſition,
Concluding, ſtay: not yet.
Prof. The howr's now come
The very minute byds thee ope thine eare,
Obey, and be attentiue. Canſt thou remember

To cloſenes, and the bettering of my mind
with that, which but by being ſo retir'd
Ore-priz'd all popular rate: in my falſe brother
Awak'd an euill nature, and my truſt
Like a good parent, did beget of him
A falſehood in it's contrarie, as great

BACON / TOBEY TWO ALIKE

https://sirbacon.org/tobiematthew.htm

Tobie (*Tobey*) Matthew was a very close friend of Francis Bacon.

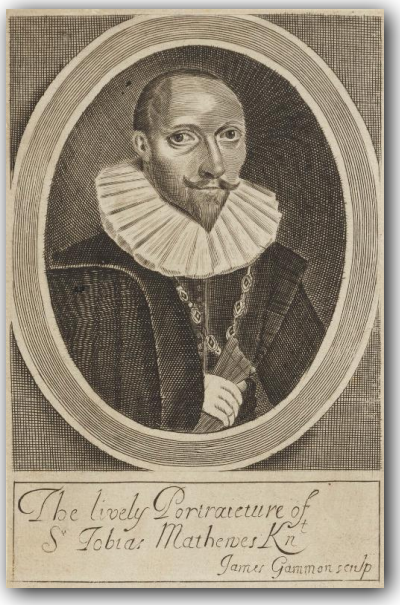
They were so close that Bacon considered him his *alter ego,* i.e. 'another myself'.

'… *yet upon the repair of M^r^ Matthew, a gentleman, so much yr L^p^ servant, and to me,* ***another myself****, as your Lordship best knoweth, you would not have thought me a man alive, except I had put a letter into his hand, and withal by so faithful and approved a mean, commended my fortunes afresh to your Lordship*.'

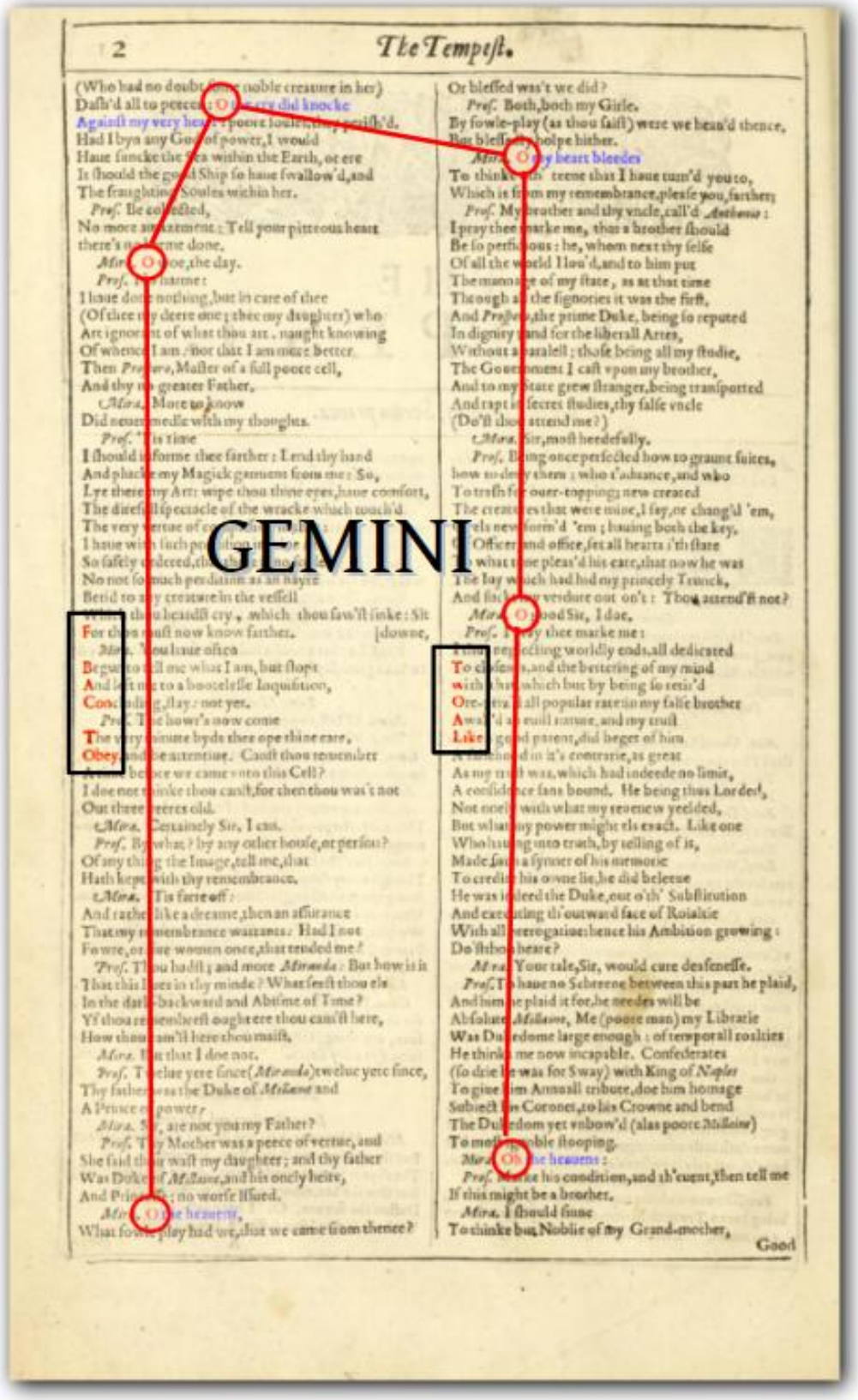
Extract from a Letter by Sir Francis Bacon dated from Gray's Inn, April 18, 1623.

'Profectio domini Tobiae Matthaei, qui mihi est tanquam ***alter ego****, ut dominatio tua illustrissima optime novit in illas partes, memoriam mihi renovat eximii tut erga me favoris.'*

Extract from a letter to the Conde Gondomar by Sir Francis Bacon.







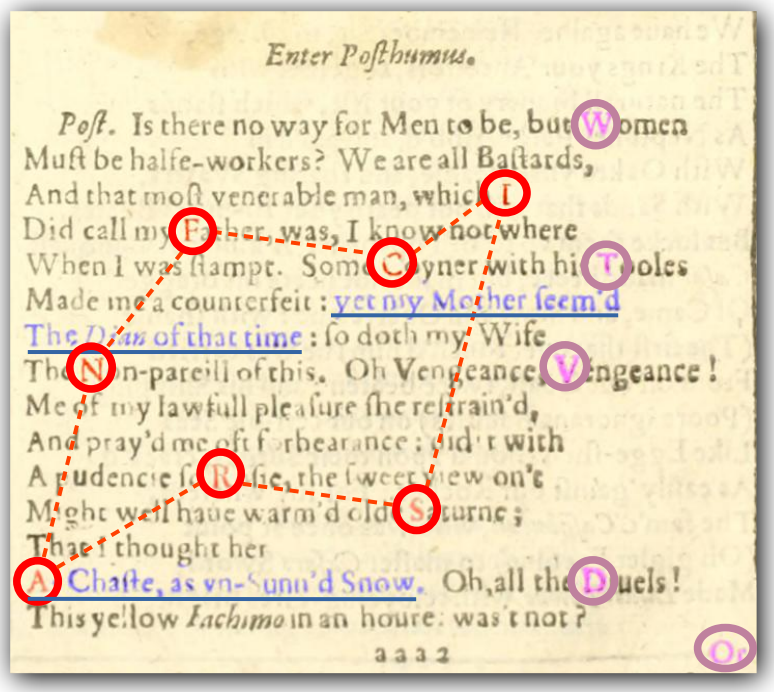
https://archive.org/details/mrvvilliamshakes00shak/page/n25/mode/1up

F. BACON – TOBEY – TWO ALIKE – THE TWINS (GEMINI)

This is only the first of a list of constellations that Francis Bacon hid in the First Folio, using a clever placement of the capital letters O or, in other cases, of certain capital letters forming a word or a name.

For more information see *The Celestial Atlas of Sir Francis Bacon (1623):*

https://sirbacon.org/bacon-forum/index.php?/forum/12-baconian-ciphers/



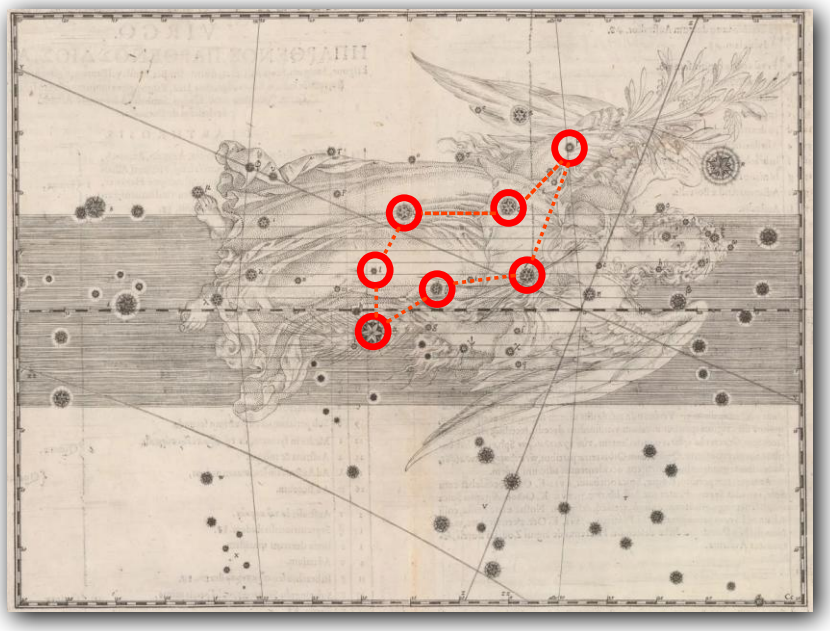
Enter Posthumus.

Post. Is there no way for Men to be, but Women
Muſt be halfe-workers? We are all Baſtards,
And that moſt venerable man, which I
Did call my Father, was, I know not where
When I was ſtampt. Some Coyner with his Tooles
Made me a counterfeit: yet my Mother ſeem'd
The Dian of that time: ſo doth my Wife
The Non-pareill of this. Oh Vengeance, Vengeance!
Me of my lawfull pleaſure ſhe reſtrain'd,
And pray'd me oft forbearance: did't with
A pudencie ſo Roſie, the ſweet view on't
Might well haue warm'd old Saturne;
That I thought her
As Chaſte, as vn-ſunn'd Snow. Oh, all the Deuels!
This yellow *Iachimo* in an houre: was't not?

a a a 2

Or

FRANCIS (W. TUDOR)



Uranometria (1603) – Image 27 : Virgo

By Johann Bayer, Public domain, via Wikimedia Commons

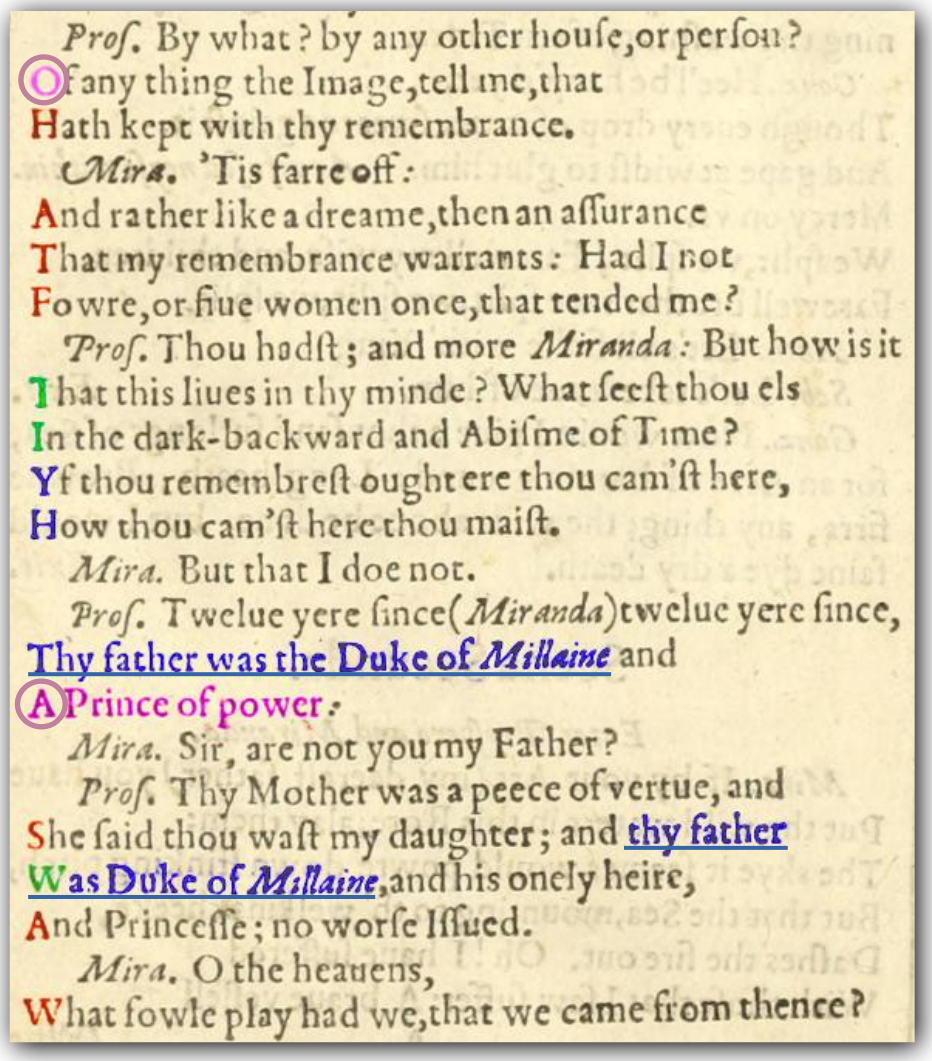
- THE PRINCE OF POWER -

'Ipsa scientia potestas est.'

(Knowledge itself is Power.)

Meditationes Sacrae
By Francis Bacon (1597)

Lord Bacon hid one last, ingenious message on page 2 of *The Tempest*, a message concealed, once again, in an anagrammatic acrostic, and that confirms the entire decryption I've shared with you. Indeed, it refers, in an incredible way, not only to the Alpha and the Omega, but also to the Twins and the Dial.



Prof. By what? by any other houſe, or perſon?
Of any thing the Image, tell me, that
Hath kept with thy remembrance.
Mira. 'Tis farre off:
And rather like a dreame, then an aſſurance
That my remembrance warrants: Had I not
Fowre, or fiue women once, that tended me?
Prof. Thou hadſt; and more *Miranda*: But how is it
That this liues in thy minde? What ſeeſt thou els
In the dark-backward and Abiſme of Time?
Yf thou remembreſt ought ere thou cam'ſt here,
How thou cam'ſt here thou maiſt.
Mira. But that I doe not.
Prof. Twelue yere ſince (*Miranda*) twelue yere ſince,
Thy father was the Duke of *Millaine* and
A Prince of power:
Mira. Sir, are not you my Father?
Prof. Thy Mother was a peece of vertue, and
She ſaid thou waſt my daughter; and thy father
Was Duke of *Millaine*, and his onely heire,
And Princeſſe; no worſe Iſſued.
Mira. O the heauens,
What fowle play had we, that we came from thence?

WIT : THY FATH. WAS A Prince of power (A.O.)

As you can see, following the concept of 'TWINS', Francis Bacon repeated the same sentence twice : '***Thy father was Duke of Millaine***.'

The letter T of 'Thy' is also the letter T of the word 'THY' hidden in an acrostic.

If you believed that the letter Y in 'Yf thou remembrest...' was nothing more than a printer's mistake, you were wrong.

'WAS' in an acrostic is also confirmed by the presence of 'Was' at the beginning of the line 'Was Duke of *Millaine...'*.

From there, having found 'THY' and 'WAS', we still need to find 'FATHER'. And that's where Bacon's genius comes in. Indeed, he decided not to hide the word 'FATHER' but its abbreviation, 'FATH.', and that's for an incredible reason that I will reveal to you in a moment.

The remaining letters (W, A, In, T & O) allow us to form the words WIT and TWIn, leaving us with the letters A (Alpha) of 'A Prince of Power' and O (Omega).

Finally, the genuine message that we have just decoded tells us :

WIT / TWIn : THY FATH WAS A Prince of Power, A (Alpha) O (Omega).

Moreover, four numbers are given in this passage :

'Had I not **fowre**, or **five** women once, that tended me ?'

'**Twelve** yere since (*Miranda*) **twelve** yere since, ...'

5 + 4 + 12 + 12 = 33 = BACON

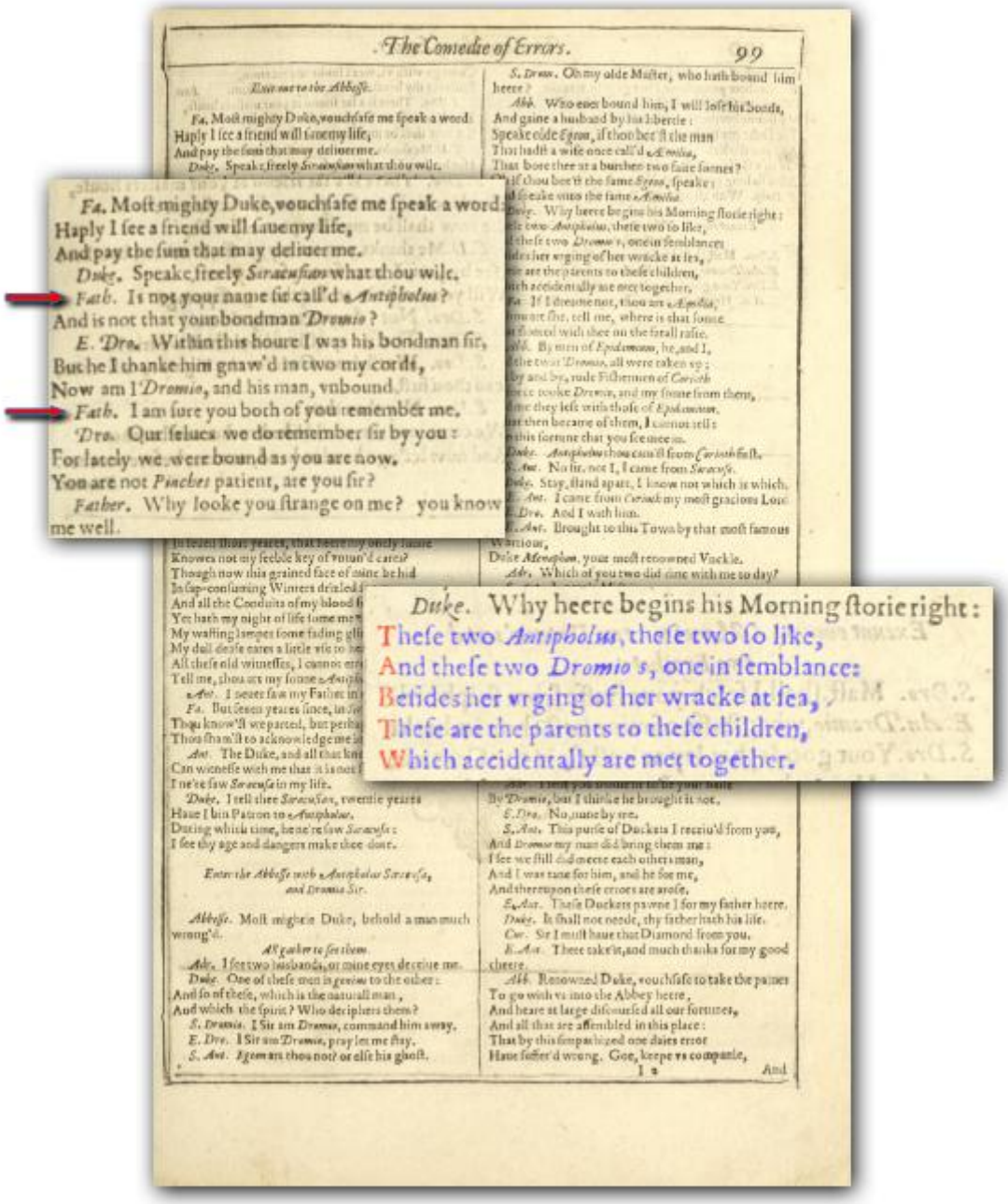
Finally, why 'FATH.' instead of 'FATHER' ?

Francis Bacon simply left nothing to chance. 'Fath.'is used as an abbreviation in only two plays of the First Folio, namely *The Comedy of Errors (Act 5 scene 1),* and *The Third part of King Henry VI (Act II scene 5).*

'*The Comedy of Errors*' tells the story of **two sets of identical twins** who were accidentally separated at birth, namely the Antipholus Brothers (two identical twin masters) and the Dromio Brothers (two identical twin servants).

'*The Third part of King Henry VI*', Act II scene 5, contains the famous soliloquy delivered by King Henry, wishing to trade his crown for **the simple life of a shepherd carving out sundials in the dirt**.

The Comedy of Errors (Act V scene 1)

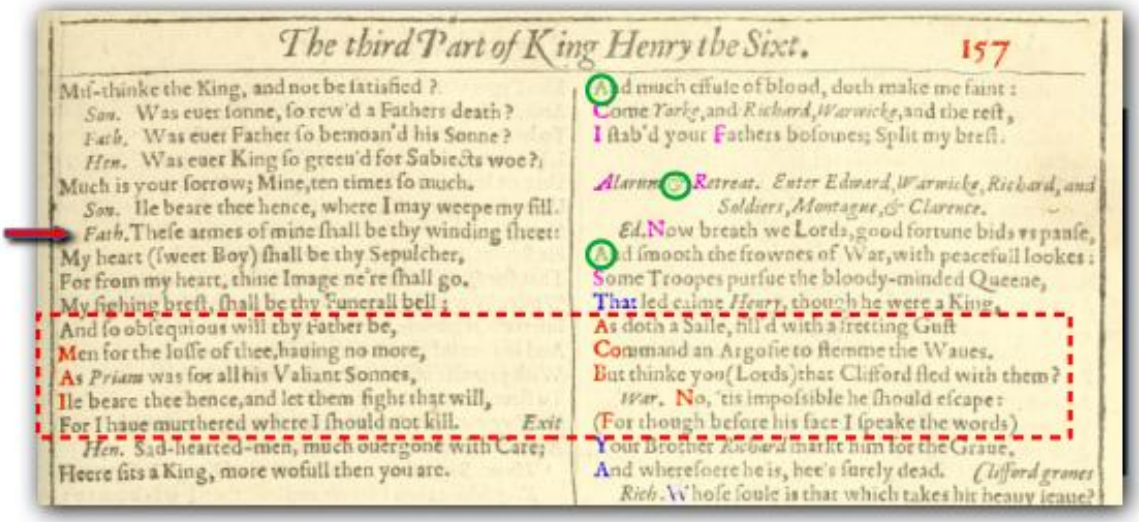


https://archive.org/details/mrvvilliamshakes00shak/page/n122/mode/1up

Please note that in the speech of the Duke, if we consider the Letter W as the Greek letter Omega (O), there is possibly the Italian word **BOTTA** hidden in an anagrammatic acrostic.

(For another example of the letter W used as the Greek letter Omega by Francis Bacon in a cipher, please see *The Friedmans & The Secrets of Princes,* Chapter V – The Master of acrostics and anagrammatic acrostics.)

The third Part of King Henry VI (Act II scene 5)



The third Part of King Henry the Sixt. 157

Miſ-thinke the King, and not be ſatisfied ?
Son. Was euer ſonne, ſo rew'd a Fathers death ?
Fath. Was euer Father ſo bemoan'd his Sonne ?
Hen. Was euer King ſo greeu'd for Subiects woe ?
Much is your ſorrow; Mine, ten times ſo much.
Son. Ile beare thee hence, where I may weepe my fill.
Fath. Theſe armes of mine ſhall be thy winding ſheet:
My heart (ſweet Boy) ſhall be thy Sepulcher,
For from my heart, thine Image ne're ſhall go.
My ſighing breſt, ſhall be thy Funerall bell;
And ſo obſequious will thy Father be,
Men for the loſſe of thee, having no more,
As *Priam* was for all his Valiant Sonnes,
Ile beare thee hence, and let them fight that will,
For I haue murthered where I ſhould not kill. *Exit*
Hen. Sad-hearted-men, much ouergone with Care;
Heere ſits a King, more wofull then you are.

And much effuſe of blood, doth make me faint:
Come *Yorke*, and *Richard*, *Warwicke*, and the reſt,
I ſtab'd your Fathers boſomes; Split my breſt.

Alarum. Retreat. Enter Edward, Warwicke, Richard, and Soldiers, Montague, & Clarence.

Ed. Now breath we Lords, good fortune bids vs pauſe,
And ſmooth the frownes of War, with peacefull lookes:
Some Troopes purſue the bloody-minded Queene,
That led calme *Henry*, though he were a King,
As doth a Saile, fill'd with a fretting Guſt
Command an Argoſie to ſtemme the Waues.
But thinke you (Lords) that Clifford fled with them?
War. No, 'tis impoſſible he ſhould eſcape:
(For though before his face I ſpeake the words)
Your Brother *Richard* markt him for the Graue,
And whereſoere he is, hee's ſurely dead. *Clifford groanes*
Rich. Whoſe ſoule is that which takes his heauy leaue?

https://archive.org/details/mrvvilliamshakes00shak/page/157/mode/1up

In King Henry VI (part 3), 'Fath.' appears twice on page 157.

157 is the simple cipher of **FRA ROSI CROSSE**.

And as you can see, Lord Bacon concealed his presence:

I AM F. BACON – That Way – FRANCIS – A & A

A & A is ingenuously formed by the two 'And' and the amperstand.

This is a reference to the Baconian–Rosicrucian AA Headpiece :



https://archive.org/details/mrvvilliamshakes00shak/page/n16/mode/1up

Please note the presence of THE TWINS in this Headpiece.

For more details about the AA Headpiece, see *The Secret Signature* by Peter Dawkins.

The soliloquy of King Henry, about Time, is found at the previous page.

Oh God ! Me thinkes it were a happy life.
To be no better then a homely Swaine,
To sit upon a hill, as I do now.
To carve out Dialls queintly, point by point.
Thereby to fee the Minutes how they runne :
How many makes the Houre full compleate.
How many Houres brings about the Day,
How many Dayes will finish vp the Yeare,
How many Yeares,a Mortall man may liue.
When this is knowne, then to diuide the Times:
So many Houres, must I Trend my Flocke ;
So many Houres, must I take my Rest :
So many Houres, must I Contemplate :
So many Houres, must I Sport my selfe :
So many Dayes, my Ewes haue bene with yong:
So many weekes, ere the poore Fooles will Eane:
So many yeares, ere I fhall sheere the Fleece :
So Minutes, Houres, Dayes,Monthes, and Yeares,
Paft ouer to the end they were created,
Would bring white haires, unto a Quiet graue.

https://archive.org/details/mrvvilliamshakes00shak/page/156/mode/1up



To conclude this chapter, let's get back to the Prince of Power.

For Sir Francis Bacon, KNOWLEGE IS POWER.

33rd speech → ***Mira****. (Look !)* **MORE TO KNOW**
D id never meddle with my thoughts.
Pros. **'Tis TIME**
I should inform thee farther: Lend thy hand
A nd plucke my Magick garment from me : So,
L ye there my Art : Wipe thou thine eyes, have comfort,

The direfull spectacle of the wracke which touch'd

T he very vertue of compassion in thee :
I have with such provision in mine Art
S o safely ordered that there is no soule

N o not so much perdition as an hayre,
B etid to any creature in the vessell
W hich thou heardst cry, which thou saw'st sink: **SIT**
[downe,
F OR THOU MUST NOW KNOW FARTHER.

33rd line → ***Mira****. (Look !)* You have often
B egun to **TELL ME WHAT I AM**, but stopped
A nd left me to a bootlesse **INQUISITION**, → **See Francis Bacon's**
Con cluding, Stay : Not yet. **'Tables of Inquisition'**
a.k.a 'The Tables of Discoverie'.

On page 2, there are **3** references to 'Knowledge' and **3** references to 'Power'.

The first reference to 'Knowledge' is in '… *Art ignorant of what thou art, naught* ***knowing***…' followed by 'I AM, (nor) THAT I AM', with 'nor' that is the 33rd word of the corresponding speech. **33 = BACON**

The second one (*More to* ***know***) starts the 33rd speech. **33 = BACON**

The third one (*For thou must now* ***know*** *farther*) starts the revelation of F. BACON in an acrostic, and precedes the 33rd line of that page. **33 = BACON**

The first reference to 'Power' is on top of the left column, in '*Had I byn God of Power'*, and 'power' is the 33rd word of that page. **33 = BACON**

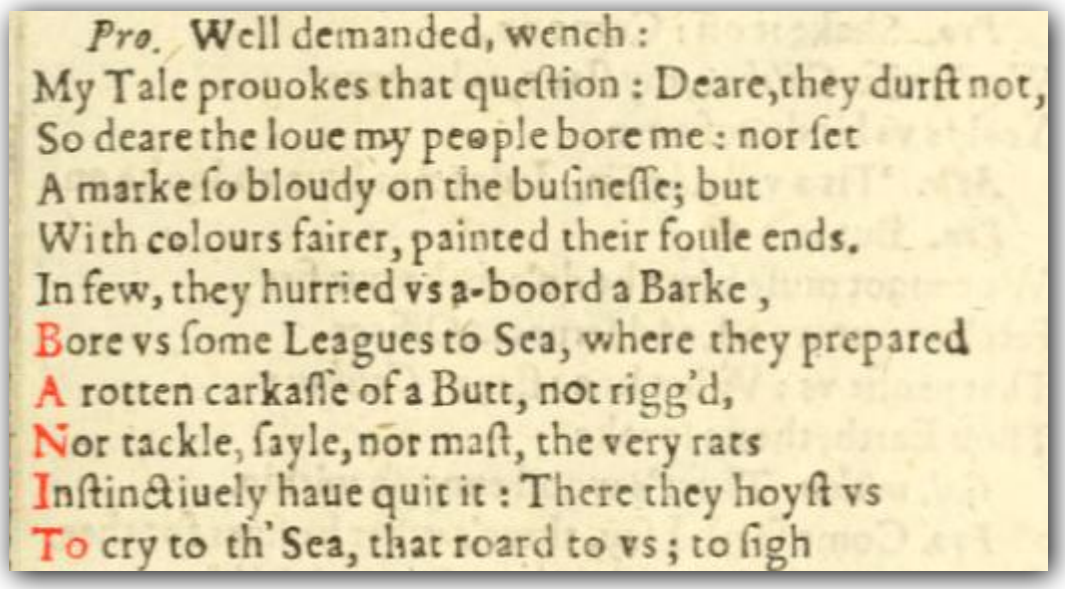
BACON, THE PRINCE OF POWER, IS THE TRUE AUTHOR OF THE TEMPEST.

CHAPTER IV – THE BANISHMENT

'Ha, banishment? be mercifull, say death :
For exile hath more terror in his looke,
Much more then death : do not say banishment.'

Romeo and Juliet - Act 3 scene 3 (page 67)

In *The Secret of the Shakespeare plays,* Mather Walker shares with us another important word that he found hidden in an acrostic : BANITO.



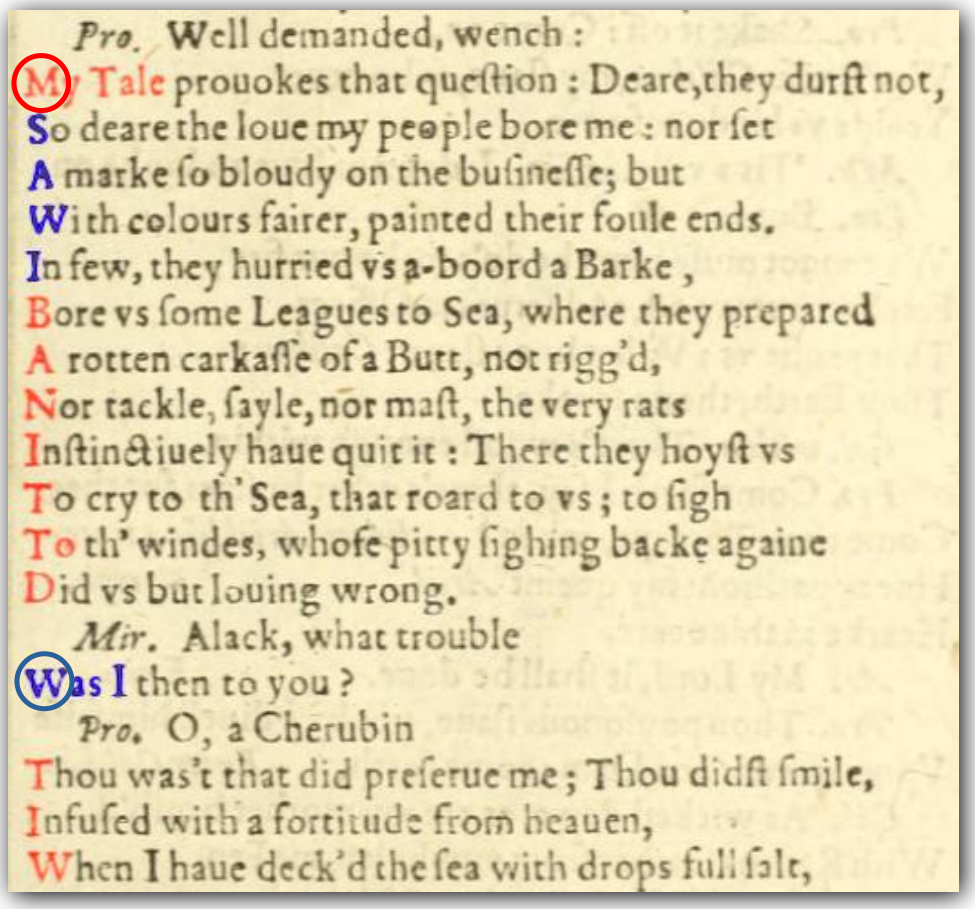
Pro. Well demanded, wench :
My Tale prouokes that queſtion : Deare, they durſt not,
So deare the loue my people bore me : nor ſet
A marke ſo bloudy on the buſineſſe; but
With colours fairer, painted their foule ends.
In few, they hurried vs a-boord a Barke,
Bore vs ſome Leagues to Sea, where they prepared
A rotten carkaſſe of a Butt, not rigg'd,
Nor tackle, ſayle, nor maſt, the very rats
Inſtinctiuely haue quit it : There they hoyſt vs
To cry to th' Sea, that roard to vs ; to ſigh

BANITo

He explains : '*The added word "banito" is Italian and means banished. So now we have the message : F. Bacon, Tobey, Two Alike, banished. That is applies to Tobey Matthew is well known. While he was on the continent he became converted to Catholicism, and when he returned to England he felt that the oath of allegiance to King James contained clauses which conflicted with his faith. Therefore he refused to take the oath, and, as a result, was banished from England in 1608. There is nothing on the surface to indicate "banished" applies to Bacon. However, Baconians have long claimed exactly this. They claim Bacon was the son of Queen Elizabeth, and due to her refusal to acknowledge this, was banished from his rightful heritage as king of England.'*

I will share with you, here, the complete message hidden in an acrostic, and I will show you why 'banished' could be applied to Francis Bacon for a second reason, very different than the one mentioned by Mather Walker.

The Tempest – Act I, scene 2.



Pro. Well demanded, wench:
My Tale prouokes that queſtion: Deare, they durſt not,
So deare the loue my people bore me: nor ſet
A marke ſo bloudy on the buſineſſe; but
With colours fairer, painted their foule ends.
In few, they hurried vs a-boord a Barke,
Bore vs ſome Leagues to Sea, where they prepared
A rotten carkaſſe of a Butt, not rigg'd,
Nor tackle, ſayle, nor maſt, the very rats
Inſtinctiuely haue quit it: There they hoyſt vs
To cry to th' Sea, that roard to vs; to ſigh
To th' windes, whoſe pitty ſighing backe againe
Did vs but louing wrong.
Mir. Alack, what trouble
Was I then to you?
Pro. O, a Cherubin
Thou was't that did preſerue me; Thou didſt ſmile,
Infuſed with a fortitude from heauen,
When I haue deck'd the ſea with drops full ſalt,

https://archive.org/details/mrvvilliamshakes00shak/page/n26/mode/1up

My Tale : I WAS BANITO / BANDIT(T)O – WIT

or

WIT : 𝕎. I WAS BANITO / BANDIT(T)O 𝕄.

W.M. is the acronym of Worshipful Master, and M (12) + W (21) = 33 = BACON

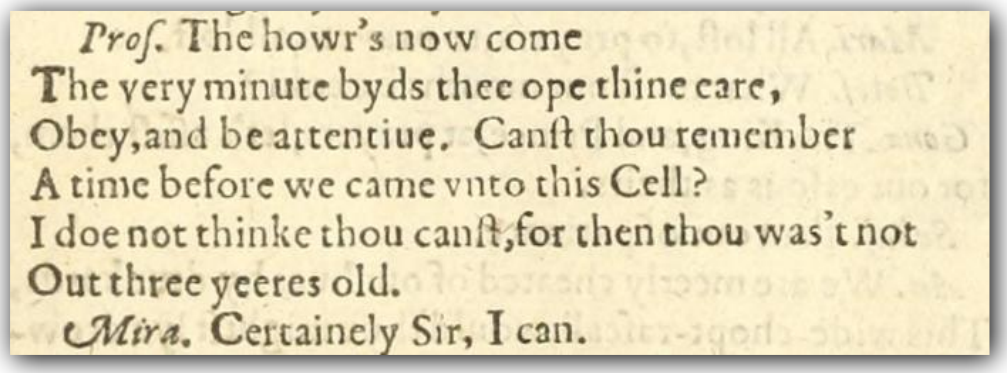
Wit : I was Worshipful Master Bacon. I was banished.

If ‘Banito’ is effectively the Latin word for 'Banished' (bānito or bannito), ‘Bandito’ is the Italian word for 'Divulged', 'Proclamed', 'Enacted', 'Forbidden' 'Out-lawed', 'Exiled', ‘Banished’, and ‘Banditto’ means ‘Bandit’, ’outlaw’.

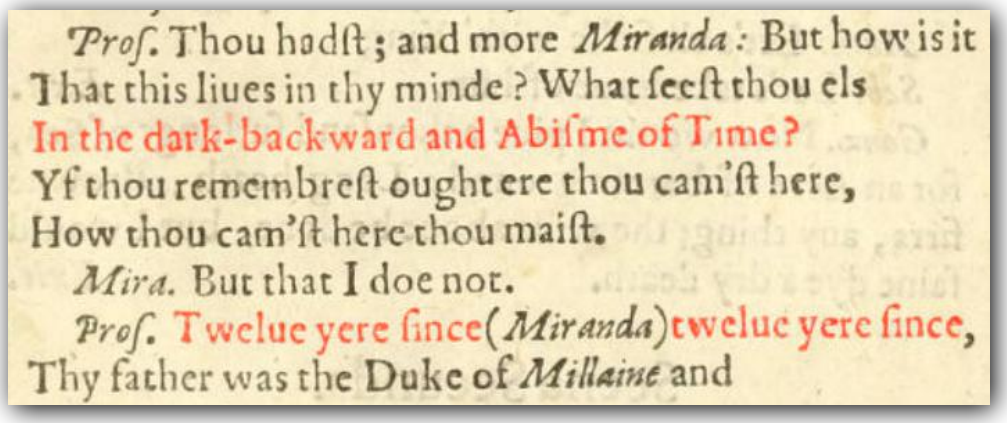
While this message applies perfectly to Prospero, who explains his banishment from Milan in that very speech, and to Tobie Matthew, for the reasons mentioned by Mather Walker, it applies equally well to our Worshipful Master Francis Bacon, who was banished from London, following his impeachment in 1621 for bribery.

This implies that this message was hidden by Lord Bacon in *The Tempest* after his impeachment in 1621. Given the references to *Novum organum* published in 1620, and *Historiae Ventorum* published in 1622, I am convinced that the version of the play presented to us in the First Folio (1623) is very different to the original one written in 1610-1611.

And I think that one element provided in this scene corroborates my statements.



Prof. The howr's now come
The very minute byds thee ope thine eare,
Obey, and be attentiue. Canſt thou remember
A time before we came vnto this Cell?
I doe not thinke thou canſt, for then thou was't not
Out three yeeres old.
Mira. Certainely Sir, I can.



Prof. Thou hadſt; and more *Miranda*: But how is it
That this liues in thy minde? What ſeeſt thou els
In the dark-backward and Abiſme of Time?
Yf thou remembreſt ought ere thou cam'ſt here,
How thou cam'ſt here thou maiſt.
Mira. But that I doe not.
Prof. Twelue yere ſince (*Miranda*) twelue yere ſince,
Thy father was the Duke of *Millaine* and

Prospero tells his daughter Miranda that they were both banished from Milan twelve years earlier, and that at that time she was not out three years old. which means that in the play, Miranda is not out 15 years old.

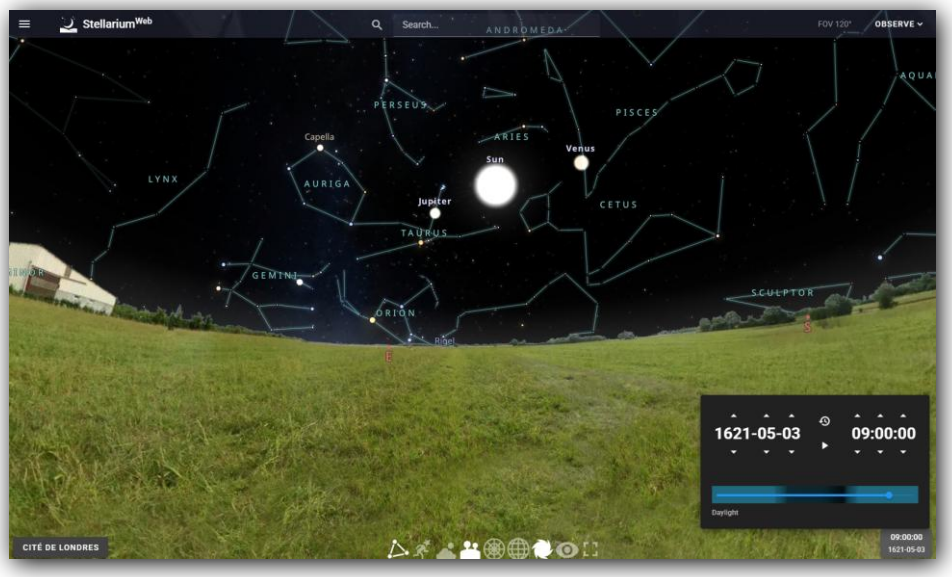
From an astronomical point of view, 12 years correspond to the 12-year cycle (orbital period around the Sun to complete one full circuit through the zodiac constellations) of Jupiter. And Jupiter/Jove is the God of thunder and lightning.

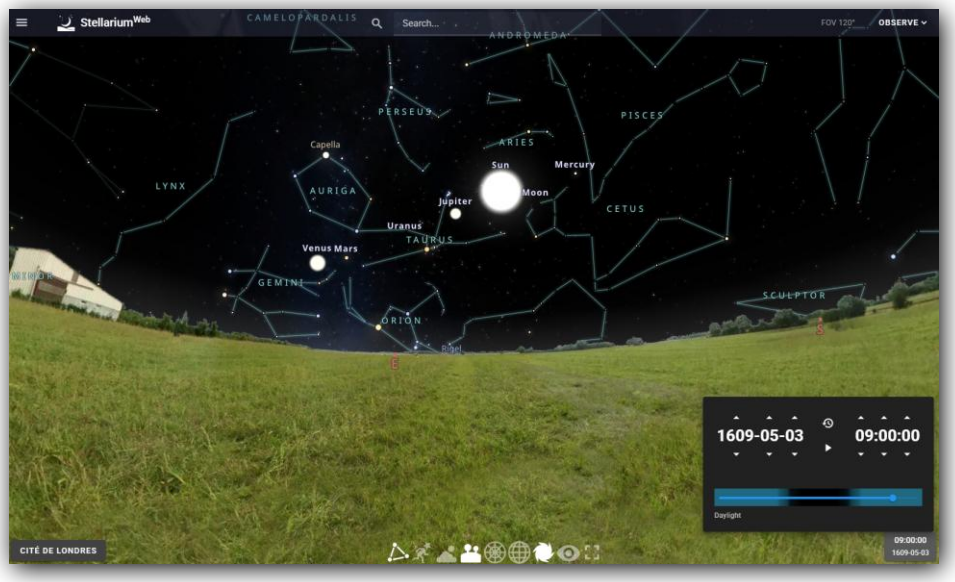
'Joves Lightning, the precursers O'th dreadfull Thunder-claps more momentarie and fight out-running were not'. (*The Tempest* - Act I, scene 2.)

Based on the year of the '*Sea Venture'* shipwreck (1609), a 12-year cycle leads us to the year … 1621 !

ONE TEMPEST LEADS US TO ANOTHER.

Here is a comparison of the configuration of the constellations and planets between the 3rd May 1621 (the date of Francis Bacon's impeachment), and the 3rd may 1609, 12 years earlier.





At that two dates, Jupiter was in the constellation Taurus (The Bull).

The letter Sir Francis Bacon wrote to King James I on 25th March 1621, barely more than a month before his impeachment, is a proof that he was in the middle of a tempest.

'When I enter into myself, I find not the materials of such a tempest as is come upon me. I have been (as your Majesty knoweth best) never author of any immoderate counsel, but always desired to have things carried suavibus modis. I have been no avaricious oppressor of the people. I have been no haughty or intolerable or hateful man, in my conversation or carriage.'

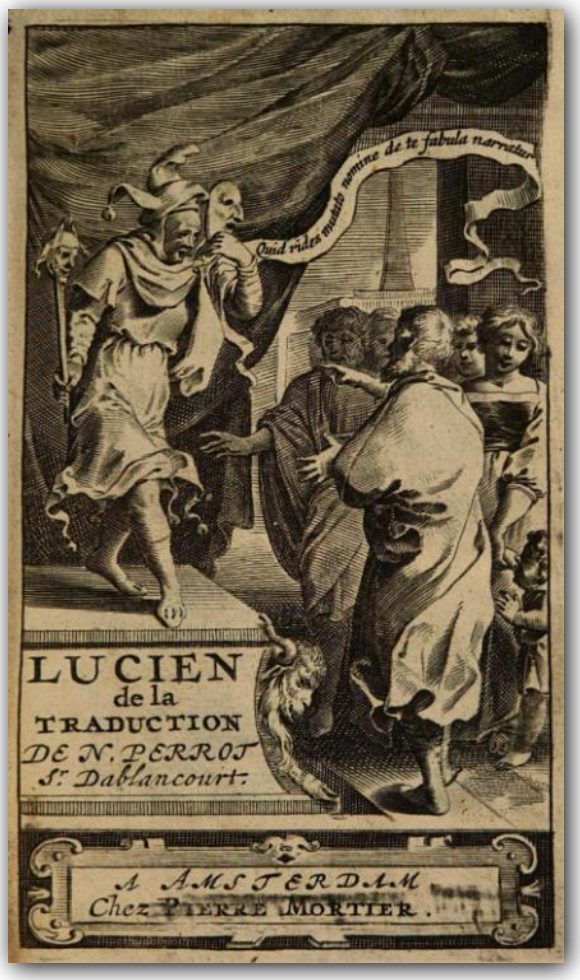
https://sirbacon.org/letterjames.htm

I wonder in which measure Sir Francis Bacon had *De Mercede Conductis* by Lucian of Samosata in mind when he wrote his Letter to King James, and when he decided to modify *The Tempest* accordingly to the events, in order to conceal the story of his banishment at the beginning of the play, and the fact that he was not guilty at the end :

I AM MASTER FRANCIS BACON (G), an honest old Councellor.

Here is a link to The Dependant Scholar, a translation by Fowler, H W and F G (1905) :
https://lucianofsamosata.info/wiki/doku.php?id=home:texts_and_library:essays:the-dependent-scholar

Let me share with you the French translation (1654) of *De Mercede Conductis* by N. PERROT S^r^ Dablancourt, sometimes taking liberties with the original text, and offering a translation that made me smile when I discovered it.



LUCIEN de la TRADUCTION de N. PERROT S^r^ Dablancourt
(LUCIAN, from the translation by N. PERROT S^r^ Dablancourt)

'Quid rides mutato nomine de te fabula narratur.'

(What are you laughing at ? A tale is being told about you under a different name.)

DE CEUX QUI ENTRENT AU SERVICE DES GRANDS.

Il décrit les incommodités qu'on y souffre, particulièrement celles des gens de Lettres.

Je ne sais par où commencer, mon cher Timoclès,
Pour te dire ce qu'on est contraint de faire
& souffrir chez les Grands, quand même on y
entrerait comme ami, si l'on peut appeler amitié
une dure servitude. Car je sais une partie de ce
qu'on y souffre, non pas pour l'avoir éprouvé moi-
même mais pour l'avoir appris de ceux qui étaient
passé par cette épreuve, dont les uns languissaient
encore dans les fers, les autres en étaient délivrés &
contaient avec plaisir l'histoire de leurs malheurs, &
celle de leur délivrance. Ceux-ci me semblaient les
plus croyables & les mieux instruits, pour avoir sondé
s'il faut ainsi dire la profondeur de ces mystères.
Je les écoutais donc attentivement,
comme on fait ceux qu'on voit échapper du naufrage,
conter, la tête rase dans les temples, la fureur des
vagues émues, la rage des vents, la hauteur des rochers,
les cris lamentables des matelots lorsque le
gouvernail emporté, le mât rompu, les voiles déchirées,
ôtent toute espérance de salut ; & là-dessus
l'apparition favorable des étoiles de Castor & de Pollux
qui viennent tout à propos comme un Dieu de Comédie
lorsque le Poète ne peut plus démêler son intrigue.
C'est ainsi que ces Courtisans me contaient les tempêtes de la Cours
où tout leur riait d'abord mais que le calme fut bientôt suivi de la
tourmente & qu'ils eurent beaucoup à souffrir tout
le temps de leur navigation, jusqu'à ce que leur vaisseau
alla se briser contre un écueil qui était caché
sous les ondes, ou contre quelques roches escarpées, d'où
ils se sauvèrent à peine tout nus, après avoir tout perdu.

OF THOSE WHO ENTER THE SERVICE OF GREAT HOUSES

He describes the hardships endured there, particularly those faced by men of Letters.

I do not know where to begin, my dear Timocles,
to tell you what one is forced to do
and endure amongst the Mighty, even if one
were to enter their circle as a friend, if one can call
such harsh servitude 'friendship'. For I know something of what
one suffers there, not because I have experienced it myself,
but because I have learnt of it from those who had
gone through this ordeal, some of whom were still
languishing in chains, whilst others had been set free and
gladly recounted the story of their misfortunes,
and that of their deliverance. These seemed to me
the most credible and the best informed, having probed,
so to speak, the depths of these mysteries.

So I listened to them intently,
as one does to those who have escaped a shipwreck,
as they recounted, their temples bald, the fury of the
churning waves, the rage of the winds, the height of the rocks,
the pitiful cries of the sailors when the
rudder was swept away, the mast snapped, the sails torn,
destroying all hope of salvation ; & then
the welcome appearance of the stars Castor and Pollux,
which arrive just in time, like a God of Comedy
when the poet can no longer untangle his plot.

And so these courtiers told me of the storms at court,
where at first everything seemed to go their way,
but where the calm was soon followed by turmoil,
and they had much to endure throughout their voyage,
until their ship was wrecked on a reef hidden
beneath the waves, or on some sheer cliffs, from which
they barely managed to escape, stripped of all their possessions.

Talking about ‘Friendship’, some interesting details are found in the third edition of his Essays published in 1625, on pages 157, 162 and 163, in Chapter 27 *‘Of Frendship’ :*

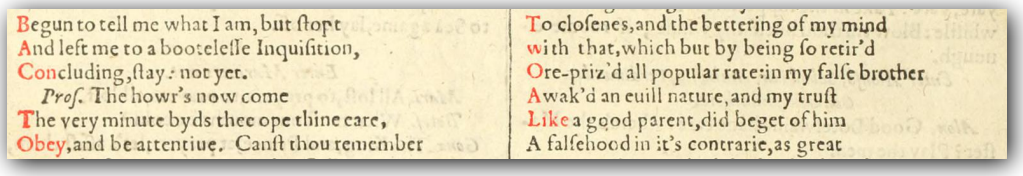
‘The second Fruit of Frendship, is Healthfull and Soveraigne for the Understanding, as the first is for the Affections. ***For frendship maketh indeed a faire Day in the Affections, from Storme and tempest*** *: But it maketh Day-light in the Understanding, out of Darkness & Confusion of Thoughts.’*

‘After these two Noble Fruites of Frenships ; (Peace in the Affections, and Support of the Judgment,) followeth the last Fruit ; which is like the Pomgranat, full of many kernels ; I mean Aid, and Bearing a Part,in all Actions, and Occasions. Here, the best Way, to represent to life the manifold use of Frendship, is to cast and see, how many Things there are, which a Man cannot doe Himselfe ; And then it will appeare, that it was a Sparing Speech of the Ancients, to say, That ***a Frend is another himselfe : For that a Frend is farre more then Himselfe.*** *Men have their Time, and die many times in desire of some Things, which they principally take to Heart ; The bestowing of a Child, The finishing of a Worke, Or the like. If a man have a true Frend, he may rest almost secure, that the Care ot those Things, will continue after Him.’*

‘I have given the Rule, when a Man cannot fitly ***play*** *his owne Part : If he have not a Frend, he may quit* ***the Stage.’***

https://www.google.fr/books/edition/The_History_of_the_Noble_and_Valiant_Squ/llNpAAAAcAAJ?hl=fr&gbpv=0

Between the second edition (1614) and the third edition (1625), this chapter was expanded by Francis Bacon, and these three passages do not appear in the previous edition. There is no doubt in my mind that he also made these changes, after his impeachment in 1621, with his best friend, his *alter ego,* in mind. Indeed, Tobie Matthew remained a devoted lifelong friend and literary confidant through his political downfall. This explains, in my opinion, why Francis Bacon found a prime spot for ‘Tobey’, right beside his own, in *The Tempest*.



Begun to tell me what I am, but ſtopt
And left me to a bootleſſe Inquiſition,
Concluding, ſtay: not yet.
Prof. The howr's now come
The very minute byds thee ope thine eare,
Obey, and be attentiue. Canſt thou remember

To cloſenes, and the bettering of my mind
with that, which but by being ſo retir'd
Ore-priz'd all popular rate in my falſe brother
Awak'd an euill nature, and my truſt
Like a good parent, did beget of him
A falſehood in it's contrarie, as great

Please note that one passage, in the 2nd edition, is the source of the Rule he laid down at the end of the chapter ‘*Of Frendship*’, in the third edition of his Essays :

‘There be some whose lives are, as if they perpetually plaid upon the stage, disguised to all others, open only to themselfves. But perpetuall dissimilation is painefull : and he that is all Fortune, and no Nature, is an exquisite Hireling.’

https://www.google.fr/books/edition/The_Essaies_of_Sr_Francis_Bacon_His_Reli/oFlpAAAAcAAJ?hl=fr&gbpv=0

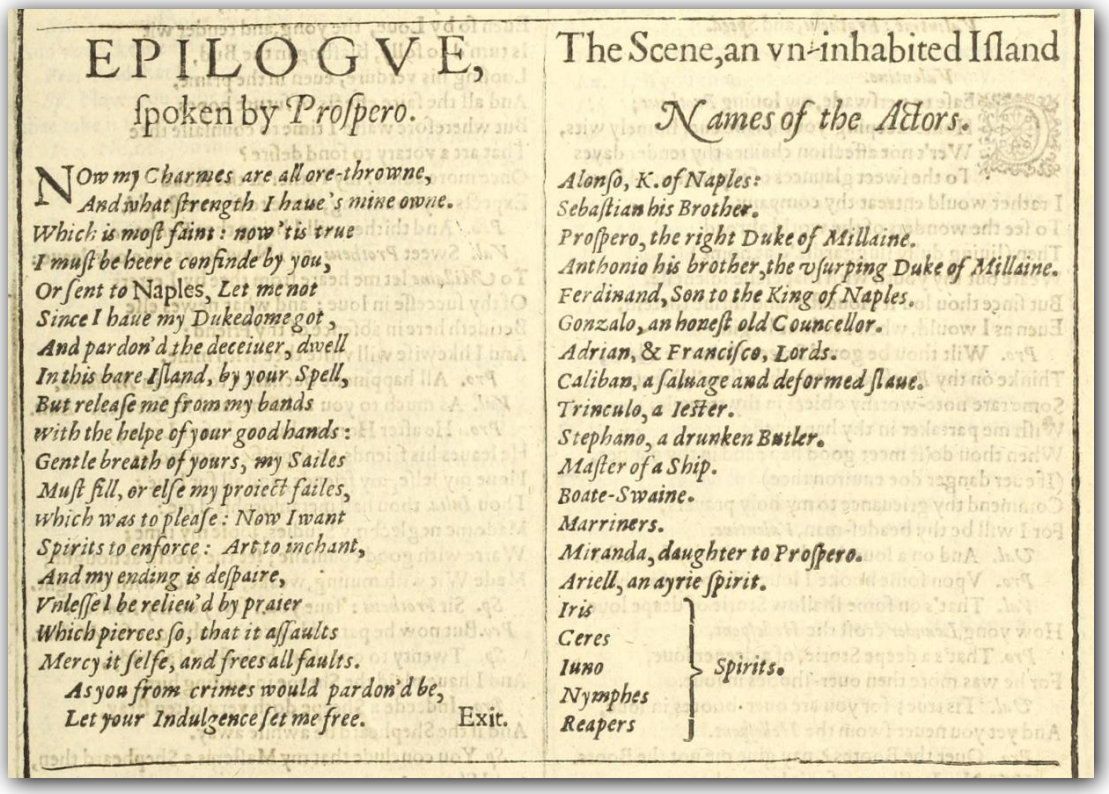
EPILOGUE

Here is the introduction written by William F. Friedman in the edition of '*An Introduction to Methods for the Solution of Ciphers*' (1918).

AN INTRODUCTION TO METHODS FOR THE SOLUTION OF CIPHERS

ON THE FLEXIBILITY OF MIND NECESSARY IN CIPHER WORK

Deciphering is both A SCIENCE AND AN ART. It is science because certain definite laws and principles have been established which pertain to it; it is also an art because of the large part played in it by imagination, skill, and experience. Yet it may be said that in no other science are the rules and principles so little followed and so often broken; and in no other art is the part played by reasoning and logic so great. In no other science, not even excepting the science of language itself, grammar, does that statement, "The exception proves the rule," apply so aptly. Indeed it may be said, and still be within the limits of the truth, that in deciphering, "The rule is the exception".



EPILOGVE,
spoken by Prospero.

Now my Charmes are all ore-throwne,
And what strength I haue's mine owne.
Which is most faint: now 'tis true
I must be heere confinde by you,
Or sent to Naples, Let me not
Since I haue my Dukedome got,
And pardon'd the deceiuer, dwell
In this bare Island, by your Spell,
But release me from my bands
With the helpe of your good hands:
Gentle breath of yours, my Sailes
Must fill, or else my proiect failes,
Which was to please: Now I want
Spirits to enforce: Art to inchant,
And my ending is despaire,
Vnlesse I be relieu'd by prayer
Which pierces so, that it assaults
Mercy it selfe, and frees all faults.
As you from crimes would pardon'd be,
Let your Indulgence set me free. Exit.

The Scene, an vninhabited Island

Names of the Actors.

Alonso, K. of Naples:
Sebastian his Brother.
Prospero, the right Duke of Millaine.
Anthonio his brother, the vsurping Duke of Millaine.
Ferdinand, Son to the King of Naples.
Gonzalo, an honest old Councellor.
Adrian, & Francisco, Lords.
Caliban, a saluage and deformed slaue.
Trinculo, a Iester.
Stephano, a drunken Butler.
Master of a Ship.
Boate-Swaine.
Marriners.
Miranda, daughter to Prospero.
Ariell, an ayrie spirit.
Iris, Ceres, Iuno, Nymphes, Reapers } Spirits.

https://archive.org/details/mrvvilliamshakes00shak/page/n42/mode/1up

I couldn't conclude this analysis of *The Tempest* without discussing its Epilogue.

In *The Secret of the Shakespeare plays,* Mather Walker shares his analysis with us.

'Certainly a curious aspect to The Tempest was the Epilogue spoken by Prospero. He had regained his Dukedom; he had brought about the bethroval of his daughter with the prince of Naples ; He had reconciled the other members of the party. Everything was finished, tomorrow he would set sail for Naples. Yet the Epilogue was curiously contradictory …

… Here suddenly the attention was turned from the little microcosm to the greater world of the viewer, and the inference was the viewer by his spell kept Prospero prisoner on the island, and the viewer must release him if he was to be released. On the surface this was non-sensical since the play has told us his release is prepared for the following morning. From the perspective of the Allegory of Learning, however, this was highly significant. The story of Prospero was a vision of man's potential; a vision of man as Magus in control of nature ; a vision conjured forth by the muse of Bacon. But only a vision, a dream stranded on an island in the midst of the sea of old world experience. It was the viewers to whom was entrusted the task of setting the Magus of the vision free. It was they who, by their spell, had confined man upon his little island in the sea of old world knowledge, and who must free him if he was to go forth to the New City of Knowledge (Naples = neo-appolis = New City). Bacon himself speaks here, horribly marooned on the savage island of his age; beckoning to us across the ages; entreating us. See? I have shown you by my muse a vision of what may be. But my vision is the baseless fabric of a dream. It will come to naught as long as it is left marooned on the savage island of this age. Knowledge has suffered a shipwreck. It is you who must set it free. You must fill the sails of the Ship of Discovery so it can go on to the New City of the arts and sciences. When I examined the Epilogue with this understanding in mind I saw that Bacon had left his message in plain letters for me to see. The W's in the first folio were all printed as double V's, and the message was readily discernible …

… The message was in Latin. It read NAVIOSA (SHIPWRECKED), and a little further down MVSA (MUSE). To emphasize his allegory Bacon was saying - I have done my part. The rest is up to you, to your labor, to the work of your hands. As for my muse, it is shipwrecked, just as is human learning - unless you set it free.' (https://sirbacon.org/mwbook.html)

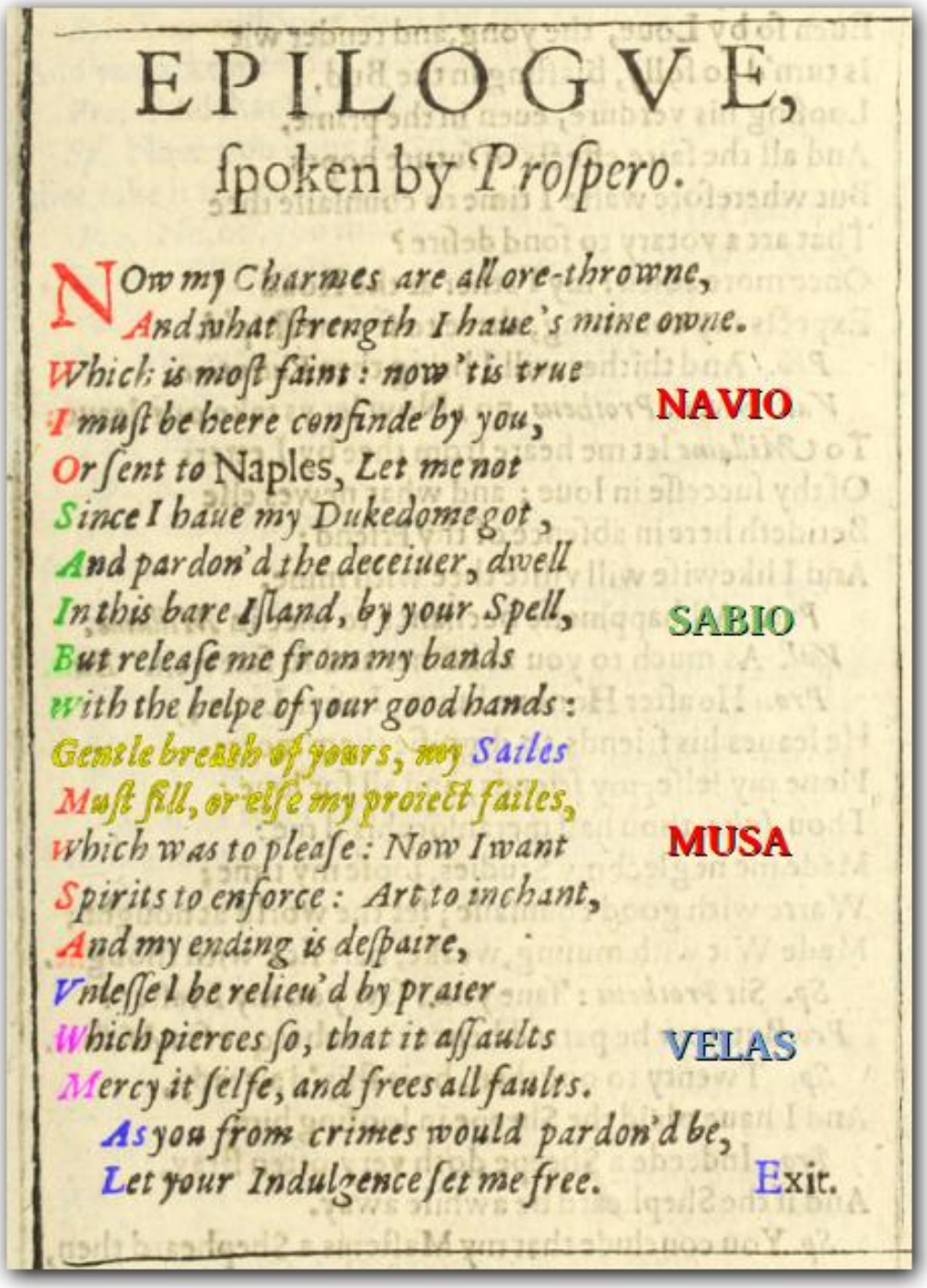
To be honest, the last part, talking about NAVIOSA and MUSA, has me intrigued because the Latin word for SHIPWRECKED is not NAVIOSA (a word that apparently does not exist) but NAUFRAGUS. Moreover, the Latin words NAVIOSA (with the same translation) and MUSA were mentioned for the first time by William Stone Booth in *Subtle Shining Secrecies* (1925). And this information was later cited by Alfred Dodd in *The Secret Shake-speare* published in 1941.

This leads me to believe that Mather Walker drew on William Stone Booth's decipherment, and incorporated it into his account. In any case, I believe the original decryption contains an error regarding the language used by Sir Francis Bacon.

HE DID NOT USE LATIN BUT SPANISH.

‘NAVIO’ and ‘MUSA’ are the Spanish words for ‘SHIP/VESSEL’ and ‘MUSE’.

With this information in hand, I wondered if Francis Bacon had hidden other Spanish words in an acrostic. Here are the fruits of my decipherment.



EPILOGVE,

spoken by Prospero.

NOw my Charmes are all ore-throwne,
And what strength I haue's mine owne.
Which is most faint: now 'tis true
I must be heere confinde by you,
Or sent to Naples, Let me not
Since I haue my Dukedome got,
And pardon'd the deceiuer, dwell
In this bare Island, by your Spell,
But releaſe me from my bands
With the helpe of your good hands:
Gentle breath of yours, my Sailes
Must fill, or elſe my proiect failes,
Which was to pleaſe: Now I want
Spirits to enforce: Art to inchant,
And my ending is deſpaire,
Vnleſſe I be relieu'd by praier
Which pierces ſo, that it aſſaults
Mercy it ſelfe, and frees all faults.
As you from crimes would pardon'd be,
Let your Indulgence ſet me free. Exit.

NAVIO

SABIO

MUSA

VELAS

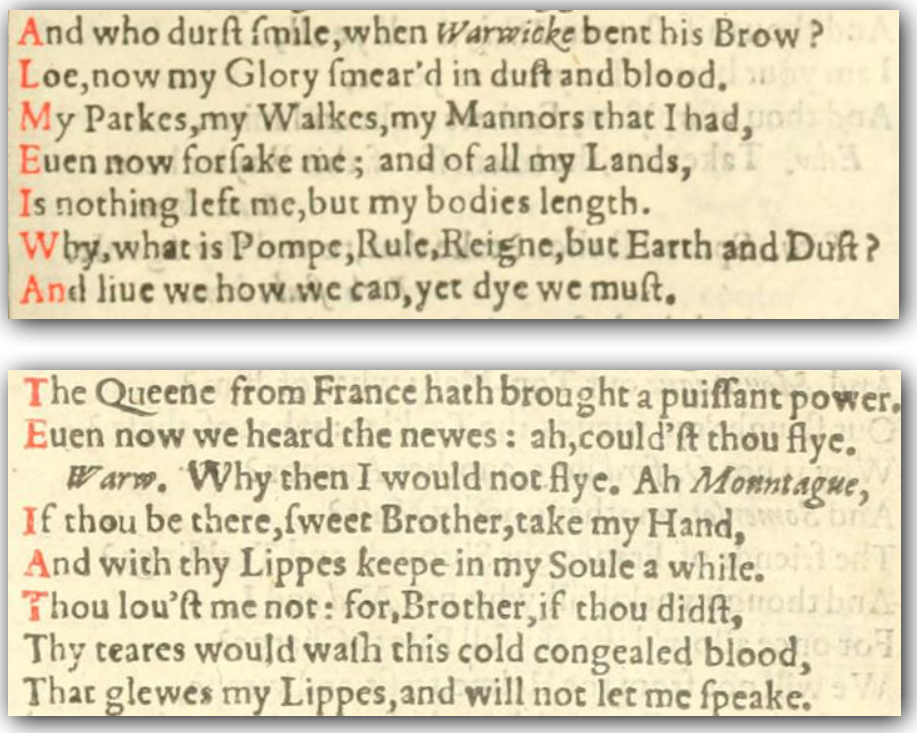
NAVIO (SHIP) – SABIO (WISE) – MUSA (MUSE) – W.M. – VELAS (SAILS)

Note that VELAS can also be formed with the letters E and S of ‘Epilogue’ and ‘spoken’.

To understand, please keep in mind that Bacon could consider the letter W as :

- a double V, in order to hide the letter V,
- the Greek letter Omega (w), in order to hide the letter O,
- the Greek letter Sigma (Σ), in order to hide the letter S.

You will find a fine example of the use by Francis Bacon of the Letter W as a letter S (Sigma) in the following acrostic, on page 169 of Henry VI (Part 3) :

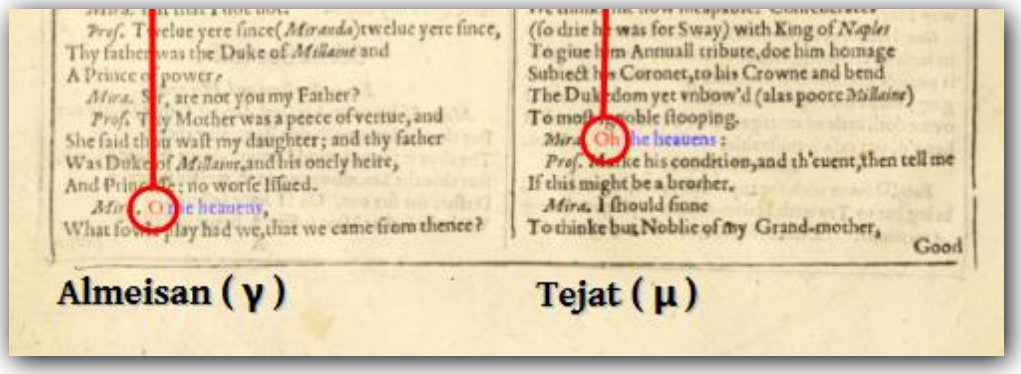


And who durſt ſmile, when *Warwicke* bent his Brow?
Loe, now my Glory ſmear'd in duſt and blood.
My Parkes, my Walkes, my Mannors that I had,
Euen now forſake me; and of all my Lands,
Is nothing left me, but my bodies length.
Why, what is Pompe, Rule, Reigne, but Earth and Duſt?
And liue we how we can, yet dye we muſt.

The Queene from France hath brought a puiſſant power.
Euen now we heard the newes: ah, could'ſt thou flye.
Warw. Why then I would not flye. Ah *Monntague*,
If thou be there, ſweet Brother, take my Hand,
And with thy Lippes keepe in my Soule a while.
Thou lou'ſt me not: for, Brother, if thou didſt,
Thy teares would waſh this cold congealed blood,
That glewes my Lippes, and will not let me ſpeake.

https://archive.org/details/mrvvilliamshakes00shak/page/169/mode/1up

Discovered in an acrostic by Petter Amundsen, ALMEISAN and TEJAT are the two brightest stars of the constellation GEMINI after the stars *Castor* and *Pollux*. *Almeisan* is in the left foot of *Pollux,* and *Tejat* in the left foot of *Castor*.



(See page 33)

BUT LET'S GET BACK TO THE EPILOGUE.

Here is the sequence:

NAWIOSAIBWGMWSAVWMAL E

To make it easier to read and understand, I will use V* when the letter W was used to hide the letter V, and O* when it was used to hide the letter O.

NAV*IOS AIBWGMWSAVWMAL E

NAVIO(S) : SHIP(S), VESSEL(S), BOAT(S)

NAWIOSAIBWG **MV*SA** VWMAL E

MUSA : MUSE

NAWIO **SAIBO*** GMWSAVWMAL E

SABIO : adj. WISE, KNOWLEDGEABLE or noun. WISE MAN, PERSON OF GREAT KNOWLEDGE.

NAV*IO SA-IB-O* GMWSAVWMAL E

I think that the letters I and B have been swapped by Francis Bacon,
to underline the importance of these two letters, that are
the initials of the two columns **Iakin** and **Boaz**.

NAV*IO SAIBWGMWSA **V WM A(s)L E**

VELA(s) : SAIL(s)

We have NAVIO (VESSEL) at the beginning and VELAS (SAILS) at the end.

Prospero mentions « *my Sailes* » in the Epilogue.

Here, we have **WM** VELAs or **W**orshipful **M**aster **BACON** Sails

I remind you that as W = 21 and M = 12, then WM = 21 + 12 = 33 = BACON

NAWIOSAIBWGMW **SAV-WM-AL** E

SALVA : SAVE

There is possibly the Spanish word SALVA meaning SAVE.

'SAVE W. M. BACON' fits with the last words of Prospero :

SET ME FREE.

The legitimate question one might ask is: 'why, given that Prospero is Italian and Bacon had a very good command of Italian, would he have chosen to hide his message in Spanish ?' The answer lies in the chosen words :

VESSEL – SAILS – I(akin) and B(oaz) – WISE or KNOWLEDGEABLE

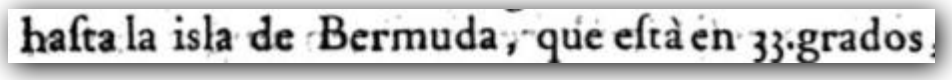
It refers to the title-page of his book *Instauratio magna* (1620), a title-page very similar to the frontispiece of *Regimiento de navegación* published by the Spanish cosmographer & engineer *Andrés García de Céspedes* in 1606.



« Many will travel & knowledge will be increase. »

Regimiento de navegación provides us with some interesting information.

On page 181, we learn that the Latidude of Bermuda is 33° N.



https://archive.org/details/bub_gb_GWQ0Mj13LAEC/page/n381/mode/2up

And on the previous page : '*... At that time, the north winds, although favourable for navigation, tend to be short-lived, because they soon give way to breezes, which in winter usually last between eight and fifteen days and cause considerable damage to ships; and from the Channel to Bermuda, there are often hurricanes*.'

Now, if you really think about it, the two Pillars of Hercules are hidden on the last page of *The Tempest.* Those are the two 'messages' hidden vertically in the Epilogue spoken by Prospero and in the list of the names of the Actors.


EPILOGVE,
spoken by Prospero.

The Scene, an vn-inhabited Island

Names of the Actors.

NAVIO SABIO G MUSA W M VEL As



Master
(of a ship)
Prospero

I A M

M A S T

F er R A N C I S

B A C G on

'Gentle breath of yours, my Sailes must fills, or else my project failes.'

On the left column, one letter remains unused, the Letter **G** of 'Gentle breath of yours'. It's tempting to draw a connection with the Masonic G symbol, that traditionally stands for the Great Architect, God, Geometry or Gnosis.



What if this letter G stood for Pallas, the Goddess of Wisdom, the Spear-shaker, Francis Bacon's Muse ?

Pallas was the WISE MUSE (SABIA MUSA) of the **W**orshipful **M**aster BACON.

And in the context of *The Tempest*, there is a very good reason behind the request he makes to his **W**ise **M**use :

'Gentle breath of yours, my Sailes must fills, or else my project failes.'

He was well aware that Pallas Athena / Minerva also had power over storms.

'*Minerva had power over stormes, which the Poet sheweth in the first and second of his Ænæads. Hee calls the storme which she sent against the Graecians, Minerva sidus; Shee had power also over Jupiters thunder.*'

Mystagogus Poeticus Or The Muses Interpreter, by Alexander Ross (1648) - page 286
https://www.google.fr/books/edition/Mystagogus_Poeticus_Or_The_Muses_Interpr/2bseXEysUCoC?hl=fr&gbpv=0

'… Wasn't Pallas able to burn
the Argive fleet, to sink it in the sea, because of the guilt
and madness of one single man, Ajax, son of Oileus?
**She herself hurled Jupiter's swift fire from the clouds,
scattered the ships, and made the sea boil with storms.**'

Book I:12-49 The Anger of Juno
https://www.poetryintranslation.com/PITBR/Latin/VirgilAeneidI.php

That the Masonic G symbol might stand for the Goddess Pallas Athena does not conflict at all with its usual symbolism, quite the contrary.

The letter G, the seventh letter of our alphabet, is associated with the number 7, and the Septenary has always been associated with both God and Pallas, who represents the Wisdom of God.

'It is triviall how thrise and four times, expresse a superlative. But also it heere respects the Name of our Princess Elizabeth, which together may signifie the Septenary of God. The number whitall includes Virginity, & by the ancients was titled Pallas.'

The Period of Mourning ; Disposed Into Sixe Visions. In Memorie of the Late Prince [Henry, Prince of Wales] by Henry Peacham (1613)

« *Auxquelles choses comme ainsi soit que le nombre septenaire ne soit subject, d'autant qu'il n'a point de mère, & qu'il est comme vierge, accomparé à Pallas, joinct que c'estoit mesmes la coutume d'aucuns, usans de cest idiome symbolique,d'interpréter par le nom & signe de Pallas, la sapience du souverain Dieu ; encore que déclarans en ces commentaires quelques figures Mathématiques, nous monstrions que le nombre de trois, & le triangle egal de tous poincts estoyent dediez à Pallas.* »

'To these things, since the number seven is not subject to these, inasmuch as it has no mother and is like a virgin, likened to Pallas, it must be added that it was indeed the custom of some, using this symbolic language, to interpret the wisdom of the sovereign God through the name and symbol of Pallas ; although, in explaining certain Mathematical figures in these commentaries, we demonstrated that the number three and the equilateral triangle were dedicated to Pallas.'

Les Hieroglyphiques de J. P. Valerian, translated in French by Giovanni Pierio Valeriano Bolzani, Caelius Augustinus Curio and Jean de Montlyart (1615)

'... the number three and the equilateral triangle were dedicated to Pallas.'

This also ties in with the idea that the Masonic G symbol represents the number 3 because it refers to the Greek letter Gamma or the Hebrew letter Gimel, which are the third letters of their respective alphabets.

To conclude, note that there are, in fact, two letters G unused, one in each 'column', the one of '**G**entle breathe' and the one of '**G**onzalo, the Counsellor'.

GG → 33 = BACON and GG → 77 = MINERVA

M (12) + I (9) + N (13) +E (5) + R (17) + V (20) + A (1) = 77

- THE LAST SECRET -



Let's get back to the 'Epilogue spoken by Prospero'.

The sequence in an acrostic hides a last surprise.

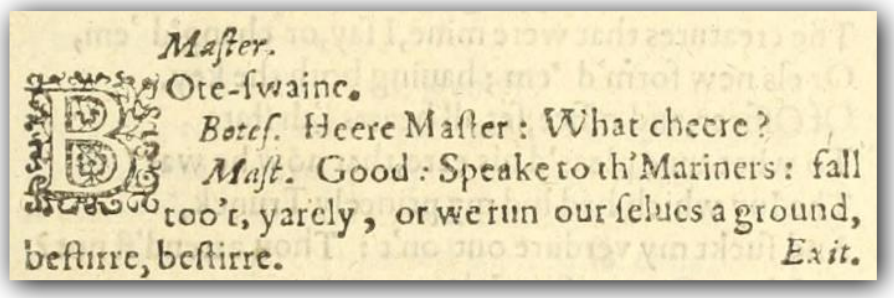
NAWIOSA … → WAIN – OSA → OSA is the Spanich word for SHE-BEAR.

Let's add the letters E of 'Epilogue' and S of 'spoken' :

ESNAV*IOSA **ESNAWIOSA**

NAVIO (BOAT) **SWAINE**

BOAT-SWAINE


Maſter.
Ote-ſwaine.
Boteſ. Heere Maſter: What cheere?
Maſt. Good: Speake to th'Mariners: fall
too't, yarely, or we run our ſelues a ground,
beſtirre, beſtirre. *Exit.*

'I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty.'

Revelation 1:8 – King James Bible

FINIS



'Janus'

Personal work.

After two medals engraved by Jean Dassier.

« Le caractère du génie de Bacon, c'est la puissance et l'étendue : il embrasse tout le domaine de la pensée, dans le présent et dans l'avenir. C'est ce que Mr Garat à très-heureusement peint d'un seul trait. « L'ancienne Mythologie dit-il, parmi ses divinités, en avait une qu'elle représentait avec deux têtes, l'une tournée vers les siècles écoulés qu'elle embrassait d'un seul regard, l'autre vers les siècles à venir qu'elle embrassait aussi, quoiqu'ils n'existassent pas encore : on dirait que c'est l'image et l'emblème du génie de Bacon. »

Gallerie Historique des Hommes les plus célèbres (Tome II)
Par C.P. LANDON (1805)

'The defining feature of Bacon's genius is its power and scope : it encompasses the entire realm of thought, both in the present and in the future. This is what M Garat has so aptly captured in a single stroke. 'Ancient mythology,' he says, 'had among its deities one which was depicted with two heads: one turned towards the centuries past, which it embraced with a single glance; the other towards the centuries to come, which it likewise embraced, though they did not yet exist: one might say that this is the image and emblem of Bacon's genius.'



Multi pertransibunt & augebitur scientia.

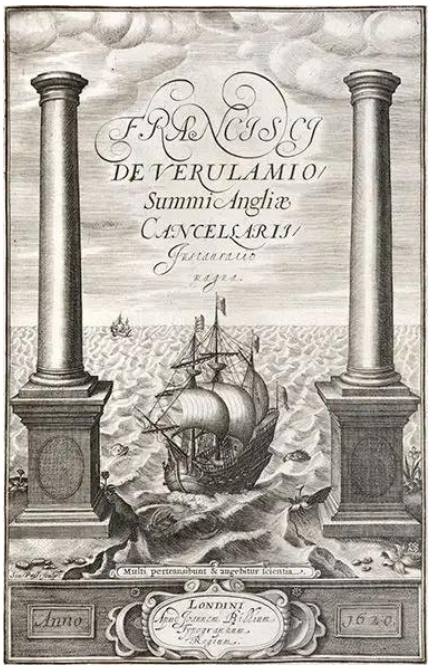
XVIII.

Idols of the Marketplace: Weaponised Words and Narratives

By Michael Taylor

"But the Idols of the Marketplace are the most troublesome of all*: idols which have crept into the understanding through the alliances of words and names."*

Novum Organum, Book I, Aphorism 59 (1620)



Title page of Francis Bacon's *Novum Organum* 1620

Aphorism 59 from Francis Bacon's *Novum Organum* directly addresses his view of the "most troublesome" of the fallacies he categorised in his four Idols – are the idols of the marketplace:

"*There are also Idols formed by the intercourse and association of men with each other, which I call Idols of the Market Place, on account of the commerce and consort of men there. For it is by discourse that men associate, and words are imposed according to the apprehension of the vulgar. And therefore the ill and unfit choice of words wonderfully obstructs the understanding."*

Idols of the marketplace are fallacies created by public discourse – people simply talking to people, as well as institutions communicating with the public through any means. Either way, people and institutions using and misusing language and creating misunderstandings and false conclusions in the minds of others, is the basis for this idol, and deserves close analysis because of its pervasiveness – it is literally happening every day, to everyone on the planet, across all languages.

It deserves close analysis because **we literally live in a sea of communication, and our (true or false) conclusions about reality are primarily formed by this sea influencing our worldview.** No matter how much we seek to limit our access to this endless sea, any discourse between one person and another is an opportunity for misunderstandings to be communicated and accepted by the listener or reader.

A Complicating Issue - Transmission Medium Proliferation

Modern technology has created multiple channels for people and institutions to communicate – which means there is more communication, across more channels, in more volume, then ever before in the history of this civilisation. This complicates the idols of the marketplace, because more fallacies and misunderstandings are being communicated across more channels, faster and wider than at any time in history.

This makes the addressing of the problem of misuse of language truly staggering in breadth and scope. The channels themselves also force us into certain ways of communicating –

limiting us to a certain number of words in a social media post for example. The channels themselves are everywhere – old school mediums of books and newspapers and public forums have been supplanted by radio, then TV, and now Meta, Instagram, X, Telegram, Reddit, Substack, etc.

Regardless of the massive volume of communication and complexity of the delivery systems, there are a common set of "sub-idols" that make up the Marketplace category. These fallacies in the way language is mis-used are either the result of ignorance, or deliberate attempts to mislead. Intent can be inferred, but the sub-idols themselves can be easily identified and dealt with.

Modern Tools to Identify Marketplace Idols

How can we identify a word or phrase is misleading? A comprehensive basis for a complete set of identifiers of "idols of the marketplace" is General Semantics (GS) – such an approach helps us understand literally when we are being manipulated by fallacious and misleading language, regardless of the actual intent of the writer.

It is self-evident that institutions seek to "control the message" to the public, in order to enforce conformity of belief or consensus across the majority. Such conformity of belief makes it easier to control a population.

It is therefore important for the individual to always be sceptical and enquiring of such messaging. Some of this messaging may be helpful and truthful – while other messages are unhelpful and contain half-truths or are simply a lie. It is also self-evident that some messaging is the result of ignorance as opposed to malice or ill-intent.

GS helps the individual see through the messages, by asking or considering simple but specific questions. These **fundamental questions** can also be used at the level of communication between people or groups of people (like friends and family).

Therefore, these **fundamental questions** are not just tools for scrutinising the "big messages" of our time, messaging driven by consensus politics, consensus religion, consensus aphorisms or consensus science. These questions are seemingly so simple and self-evident, but it is extraordinary how few people actually ask them when they are listening to a particular point of view and deciding whether to accept that point of view and "make it their reality".

Fundamental Questions to ask and consider (according to General Semantics)

- **Indexing:** Respecting differences by recognising that no two things (or people) are identical. E.g., Christian (1) is not the same as Christian (2). Hispanic (1) is not the same as Hispanic (2). This stops the danger of assigning identical characteristics to entire groups of people, meaning you don't fall into the trap of generalising and demonising a group.
- **Dating:** Recognising that everything changes over time. E.g., Francis Bacon (1581) is not Francis Bacon (1621). The Republican Party (1981) is not the same as Republican

Party (2026). We all change and morph over time, as do all groups. We do not remain fixed over time in any way.

- **Quotes:** Using quotation marks to flag terms that are used in an unconventional or "so-called" manner.
- **Etc. (Et Cetera):** A reminder that more can always be said and added to, and our knowledge is incomplete, countering the idea that we have “arrived” at the final and complete answer. (We can never arrive at such a state).
- **Hyphenation:** Using hyphens to connect concepts that cannot be separated in reality, such as "space-time" or "mind-body".
- **"To-Me-Ness" (Consciousness of Abstracting):** Recognising that our perceptions are subjective and incomplete – we work with very limited sensory data compared with all the data that is available.

Key Behaviours to adopt:

- **Delayed Reaction: Take the time to analyse a message** rather than having an immediate “signal reaction” (emotional, Pavlovian response). This allows your cognitive functions to process the information and provide a more analytical response.
- **Extensional Orientation:** Prioritising observation and facts over intentional, dogmatic, or prejudicial assumptions and opinions not informed by observation and facts. This speaks to Bacon’s inductive method – observe, experiment and conclude!
- **Differentiating Facts from Inferences:** A “fact” must be based on observation and experimentation and cannot be argued, while "inferences" are speculation and opinions on intent, meaning and motivation, and are fact-light or fact-free.
- **Understanding that science is about proving cause, not “majority agreement” and “correlation”.** A subject dear to Francis Bacon, the scientific method is not a democracy. The proving (or not proving) of causes of effects is not tied to whether a majority of people or experts believe something to be true or not.
- **EMA – English minus Absolutisms** – eliminate generalisations or expressions that conclude allness or absolute attitudes. Examples include all, none, every, totally, absolutely, perfect, without a doubt, certain, completely.

Common Semantic Flaws to Avoid:

- **Identifying the Word with the Object:** Treating labels as if they are the physical reality. Labels are not – they are simply language choices applied to a physical or psychological or philosophical reality and could completely mislead the reader of listener.
- **Ignoring Context:** Assuming the meaning of a word is contained solely within the word itself, rather than in the user and the context.

- **Binary Thinking - Absolutism:** Looking at things in black-or-white, good-or-bad, absolute terms. This is also known as two valued logic. Absolutism should be avoided because it fosters extreme thinking and actions, and creates the false impression that absolutes exist in reality (they don't). Nothing is completely good – nothing is completely bad. **The universe and everything in it, is infinite shades of grey between two extremes.**

Even applying some of these questions and behaviours, allows better analysis of public and private discourse, regardless of the subject matter and audience.

Current 2026 Idols (Narratives) of the Marketplace

Obviously, there are millions of fallacies in the public discourse of the present age – a few relevant in 2026 are outlined below. The common thread evident across all of these marketplace idols is that they are fact-light or fact-free and are based on sweeping generalisations, assumptions and inferences. Little or no critical thinking has been done to frame these. They are the exact opposite of the scientific thinking that Francis Bacon advocated.

In political discourse down through the ages, words and phrases have been "weaponised" in the sense that they have been used to divide people, groups and nations – deliberately, in order to meet political ends.

The most obvious 20th century example from European history at least, is the Nazi narrative that the problems of Germany were the responsibility of the Jews. Nazi emphasis on absolutist thinking led to the horror of genocide to "address the problem of the Jews". The demonising of a group to blame for societal problems is a common tactic of despots who seek power at all costs – a tactic being used right now, around the world, in even the most developed countries. Today, weaponised narratives (idols) exist everywhere, and form the basis of many current rifts and divisions in society.

- **"The West is Invading/Encircling Russia" (Russian propaganda)**: Frames NATO expansion and Western support for Ukraine as an act of aggression, positioning Russian military action as a necessary, defensive, and "liberating" response. The reality is that the West has no political willingness to encircle or "invade" Russia, and lacks the combined military means to do so anyway. If nations near Russia want the protection of NATO or another defensive pact, then that is their decision to make. And many have, for obvious reasons.
- **"Ukraine is a Puppet of the West/has no right to Sovereignty" (Russian Propaganda):** De-legitimises the Ukrainian government by arguing they are manipulated by US interests, aiming to undermine Western unity and justify peace talks on Russian terms. Ukraine has actually existed as a distinct culture to Russia for over a thousand years – and have every right to self-determination.
- **"The 'World Anti-Fascist War' Revisionism" (Pro-China/Russia propaganda):** "Revises" history to portray Russia and China as the primary victors of

the second World War, bypassing and undermining the role of the US in that war. This is being undertaken to weaken America and promote a new multi-polar order.

- **“The 'Woke' West is Declining” (sometimes driven by Russian propaganda):** A narrative used by authoritarian actors and domestic populists arguing that progressive social values (gender equality, DEI) and diversity in individual backgrounds render Western civilization weak, degenerate, and incapable of defending itself. This sweeping generalisation is a good example of the need for indexing – every person is an **individual**, different and unique, and needs to be treated as individuals rather than being demonised as part of “minority groups”. People living in the West who have been sucked in by this narrative should concentrate on strengthening themselves if they think the West is “weak” and leave everyone else in peace.
- **“The Deep State/Unelected Elites” Conspiracy:** Claims that government institutions (intelligence agencies, civil service) are secretly controlled by unelected, malicious forces working against the "will of the people".
- **“Election Integrity/Stolen Election” Claims:** Continually questions the legitimacy of democratic voting processes, designed to pre-emptively delegitimise losses and mobilise a latently “anti-establishment” voter base.
- **“Fake News/Mainstream Media Lies”:** A systematic effort to erode trust in traditional, established media outlets, often encouraging reliance on alternative, non-verified information sources. This idol is interesting in that one should be sceptical of institutions who communicate “consensus reality” on a constant basis, but it appears healthy scepticism has been hijacked to create a demonised, vilified group “the media” – a road that all too often leads to ruin. It is not the messenger that is at fault, it is the message. Media figures themselves are not the problem; it is the messages they convey that are a problem.
- **“The Great Replacement” Theory:** A narrative claiming that white, Western populations are being intentionally replaced by non-white immigrants, often used to mobilize anti-immigrant sentiment. Note that there is no evidence for a centralised mechanism ensuring the goal of people migrating to Western countries is to “replace” white western populations. It is just an assumption – there is no evidence of centralised, controlled intent to move mass numbers of people to Western countries. Each individual and family makes its own decisions on whether to migrate to another country, and the vast majority do so because they want a better life for themselves and/or their families. Applying indexing to this idol breaks the motivations of this group down to individuals, which then eliminates the conspiracy theory.

- **"Globalist/WEF Conspiracy":** Suggests international organisations (like the World Economic Forum) are actively conspiring to destroy national sovereignty, abolish private property, and install a totalitarian global control.

  This narrative is a great case of inference dominating the debate compared with the actual facts. The "facts" are limited to isolated quotes from some powerful individuals and think tanks wanting to subsume national sovereignty into a global order. The inference is that these isolated historical statements hide an actual programme of change and secret policy being undertaken with the willing compliance of all key governments and intra-national organisations. The problem with validating this idol as "true" is we lack the facts to prove it beyond doubt. Thus, it remains a set of inferences until more information might become available. (But if it is a conspiracy, such information may never become available).

- **"Shakespeare wrote the Plays, and the authorship debate is dead":** This is of course an idol, a centuries old narrative. The accumulation of evidence to the contrary over the last two centuries is overwhelming, and this reading audience knows better than anyone else in the world the factual basis for challenging the idol that is the Stratford man, used as a cover for the actual author, whose muse just happened to be the Spearshaker…

- **Climate Change - "Recent studies indicate that over 99% of actively publishing climate scientists agree that human activity is the main driver of global warming. This nearly unanimous agreement is based on reviews of tens of thousands of peer-reviewed studies."**

  The climate change debate is a classic example of inferences dominating the debate over the facts of the area. Inferences go beyond what is observed, and speculate on cause, intent, meaning etc. Factual statements can only be made after observation and experience have been analysed and put into their proper context (like long term trends in datasets).

  As a reminder, science is about establishing cause. Causal connection is established by experimentation and observation and is irrefutable when experimental results are repeatable under the same conditions. Scientific conclusions don't need consensus – majority agreement and "belief" is completely irrelevant, and the conclusions derived from experimental evidence will be self-evident. It should also be noted that this 99% statistic is incorrect. The World Climate Declaration has been signed by 2047 scientists from around the world and is sceptical of majority human "fault" in driving extreme weather events, citing that:

- Natural as well as anthropogenic factors cause warming
- Warming is far slower than predicted
- Climate policy relies on inadequate and immature climate models
- CO2 is plant food and therefore the basis for all life on Earth (and so is not a pollutant)
- Global warming has not increased natural disasters.

If these factors are still being debated by the scientific community (which they are), there is no consensus. The group behind this petition is the multi-disciplinary Global Climate Intelligence Group (GCIP). Cheekily using another idol (of the tribe – appealing to authority figures), this group includes several Nobel Laureates.

Bacon's Contribution

Francis Bacon's frame of the Idols was a starting point – over the centuries other disciplines like psychology have "filled in" our understanding of what the idols entail in detail – for example the various biases that humans cling to by habit, upbringing or inadequate education.

Bacon further wrote in *Novum Organum:*

"*The illusions and false notions which have got a hold on men's intellects in the past and are now profoundly rooted in them, not only block their minds so that it is difficult for truth to gain access, but even when access has been granted and allowed, they will once again, in the very renewal of the sciences, offer resistance and do mischief unless men are forewarned and arm themselves against them as much as possible."*

The illusions are the idols. The idols of the marketplace revolve around the misuse of words and language, either accidentally or deliberately to obscure, confuse and manipulate public opinion to serve certain ends. This is of course, also known as propaganda, "influencing public opinion",

Words and language have to an extent, been used as a weapon against us as individuals – therefore we have to adopt a critical approach to dealing with ideas, concepts and "Conclusions" that are pushed our way through whatever medium they come.

Bacon's answer to all the idols was to apply scientific and disciplined rigour to assessing any ideas, opinions, "conclusions" or discourse we receive – a useful modern manifestation of applying such rigour and asking the right questions is the approach used by General Semantics. But what Bacon asks of us is not easy – as he states in *Novum Organum:*

"For what a man had rather were true he more readily believes.

Therefore he rejects difficult things from impatience of research;

sober things, because they narrow hope;

the deeper things of nature, from superstition;

the light of experience, from arrogance and pride, lest his mind should seem to be occupied with things mean and transitory;

things not commonly believed, out of deference to the opinion of the vulgar.

Numberless, in short, are the ways, and sometimes imperceptible, in which the affections colour and infect the understanding."

But if we question and properly assess even a portion of what we receive as “truth”, the rewards are many, because you will shake yourself free of manipulation, and start to see the true nature of things.

XIX.

Bacon's Legacy: His Life Story as a Gateway to Challenging Consensus Reality

By Michael Taylor



Portrait of Francis Bacon (1617), by Paul van Somer
Public Domain

*"Why should we not blame and point out anything that is imperfectly discovered or laid down by **them**, of our own right, a right common to all?"*

Francis Bacon, *Novum Organum* – Preface (emphasis added)

Challenging the status quo, establishment view of Bacon's life and achievements has been for many a gateway to challenging establishment/ consensus views on basically anything of significance, not just history or the Elizabethan era.

Sometimes it can be the inverse as well – someone has a propensity to challenge and critique consensus reality, and the act of doing so when studying Western history leads people to certain heretical conclusions about the Elizabethan renaissance era and Bacon's key role in it.

Coming to understand that history is "written by the victors" is part of adopting a more enquiring and critical attitude towards what we learn as we pass through the establishment education system.

If the "winners" want to edit out and delete unwelcome viewpoints and "problem" actors on the stage of history, they do so, in order to promote their worldview or lead people to certain convenient (erroneous) conclusions. We know this happens after wars – accounts of wars from the victor's point of view are mostly designed to drive home a viewpoint that the victor is on the "good and righteous" side. But that is not always the case of course.

No-where is this more starkly evident when you compare the establishment facts of Elizabethan history with the suppressed Baconian facts – Bacon is the first illegitimate son of the Virgin Queen, placed in the Bacon family after birth, destined to never become Francis I of England, content instead to support projects to colonise the New World, and mine his vast intellect and Gnosis to bring forth wisdom and revelation to the world in all the various guises, including under pen-names…

In looking at the Elizabethan renaissance era, the victor was (seemingly) not Francis Bacon and his allies. But that is probably an erroneous conclusion if you look what Bacon's ideas and

methods have achieved through influencing future thought. We all know that list of achievements is significant at the civilisation level. Society does not always advance via visible, formal leadership – perhaps invisible, subtle, informal leadership is more powerful and influential in the long run.

The act where we challenge the status quo that society expects we should unthinkingly accept, can also be described as healthy, selective skeptism of so-called authority figure and establishment narratives. The scientific method is vital in this process, which relies on evidence not assumption and blind acceptance, and on proof of cause, not the pseudo-proof of correlation.

Francis Bacon himself warned in his Idols of the Mind of being misled by authority figures and education that receivers have not properly critiqued. **Bacon was probably the exemplar example of a challenger to the status quo narratives of his era**, in part because he consciously knew the dangers of trusting the dictates of authorities and education:

"The idols of the den (cave) are those of each individual; for everybody (in addition to the errors common to the race of man) has his own individual den or cavern, which intercepts and corrupts the light of nature, either from his own peculiar and singular disposition, ***or from his education*** *and intercourse with others,* ***or from his reading****, and the* ***authority acquired by those whom he reverences and admires****, or from the different impressions produced on the mind, as it happens to be preoccupied and predisposed, or equable and tranquil, and the like; so that the spirit of man (according to its several dispositions), is variable, confused, and as it were actuated by chance; and Heraclitus said well that men search for knowledge in lesser worlds, and not in the greater or common world."*

Francis Bacon, *Novum Organum*, Book I, Aphorism XLII – emphasis added

In my life, the key turning point was starting to challenge early the status quo narratives imparted by establishment education and authority figures, and one of the first examples of realising in reality that **nothing is at it seems**, was Francis Bacon's Life Story, and the suppressed history of that era.

So, the Bacon heresy was a key gateway into a life of challenging consensus reality narratives and opinions. Bacon's actual life story is a long-established example we can use to help ourselves and others adopt a more critical approach to consensus reality and narratives.

And by challenging consensus reality in an evidence-based way, whether it is challenging establishment narratives of the Elizabethan renaissance or any other area, we are addressing some key fallacies of thinking described by Bacon in the Four Idols of the Mind. We are literally paying homage to the methods Bacon would have wanted us to use to seek real answers, the real truth.

"They are ill discoverers that think there is no land when they can see nothing but sea."

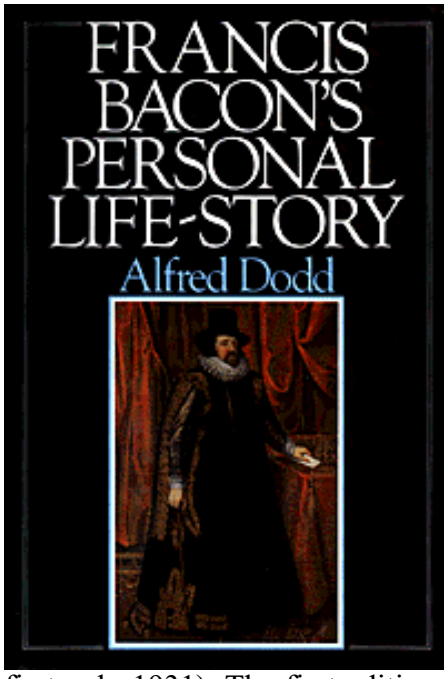
Francis Bacon

XX.

Review of Alfred Dodd, *Francis Bacon's Personal Life-Story*, 2 vols in 1. London: Rider, 1986 (Volume 1: *The Age of Elizabeth*. London: Rider, 1949. Volume 2: *The Age of James*. London: Century Hutchinson, 1986). 580 pp.

By Christina G. Waldman

As first posted to SirBacon.org, June 19, 2026.



> The first duty of a biographer is to get his facts right, not merely the facts he wishes to be known, but all the facts, to suppress none and to slur over nothing; and not to be afraid lest an untoward discovery might falsify his prepossessions.
>
> Alfred Dodd, *Francis Bacon's Personal Life-Story*, p. 10

A stated goal of Alfred Dodd (1879–1953), an English man of letters, in writing *Francis Bacon's Personal Life-Story*, was to provide a truer, more personal portrait of Bacon than previously provided. "I have found more than sufficient evidence to satisfy me personally that Francis Bacon's actual achievements were wider and deeper than traditional scholarship is disposed to admit." (13) By 1949, Dodd had already published extensively on Bacon-Shakespeare topics. His *Shakespeare's Sonnet-Diary* would see ten printings (Liverpool: Daily Post Printers, first pub. 1931). The first edition of *Life Story* was published in 1910. For the 1949 edition, Dodd had intended to add a second volume, *The Age of James*. However, he suffered a severe stroke in 1949, necessitating the postponement of the publication of volume 2 until 1986 (see Irene Rowland's note, front matter, and Edward D. Johnson's foreword to volume 2).

Even among Baconians, some of Dodd's positions are still not widely accepted. Specifically, he claimed that Francis Bacon wrote the works of Shakespeare, that Bacon was the son of Queen Elizabeth and Robert Dudley, that Bacon founded both the Rosicrucian order and speculative Freemasonry as ethical societies, and that Bacon sought not only to bring the Renaissance to England, but a "Universal Reformation of the Whole World" (34). Unlike some Baconians, he defended Elizabeth Wells Gallup's claims that she had deciphered texts using Francis Bacon's biliteral cipher (*Life-Story*, 79–81, 218, 224; Gallup, *The Biliteral Cipher of Francis Bacon*, 1901, et al. (For a brief bio, see "Dodd, Alfred," Past Members, Francis Bacon Society, https://francisbaconsociety.co.uk/the-society/past-members/, reprinted from *Baconiana*, No. 145, March 1953, p. 38 and *Baconiana*, No. 146, August 1953, Editorial). Katherine Ellison acknowledged Dodd's contribution to the history of cipher (Katherine Ellison, ch 9, "Deciphering and the Exhaustion of Recombination," in *A Material History of Medieval and Early Modern Ciphers: Cryptography and the History of Literacy*, ed. Katherine Ellison and Susan Kim [New York: Routledge, 2017], 200). Dodd, author of *Shakespeare: Creator of Freemasonry* (London: Rider, 1937) and *The Secret Shakespeare* (London: Rider, 1941), was himself a Mason. (For a recent relevant article, see Sally Gibbins, "Sir Francis

Bacon & Freemasonry," *The Square Magazine*, Q4 2024, https://www.thesquaremagazine.com/mag/article/2024q4sir-francis-bacon-freemasonry/.

In 1949, Comyns Beaufort ("C.B."), a Baconian, praised *Francis Bacon's Personal Life-Story* ("*Life-Story*") as a "vital, picturesque, and authoritative portrait," "basically factual, and "the most complete and searching" account since Spedding which would "greatly add to the already high reputation of Mr. Dodd" ("C.B.," review, *Francis Bacon's Personal Life Story* by Alfred Dodd," *Baconiana* vol 33, no 131 [1949], 116, https://sirbacon.org/archives/baconiana/1949_Baconiana_No%20131.pdf). The 1949 edition of *Life-Story* was reviewed, e.g., in: *Theosophical Forum*, 27:564, George Woodcock, *World Review of Reviews* (p. 25), T.F.D. Williams and Michael Oakeshot, *The Cambridge Journal* 2:512, *Public Opinion* vol 175 (April 29, 1949), 264, *The Oxford Magazine*, vol 68 (1949), 114, and *United Nations Yearbook* (1949), xiii (all "snippet view only" on Google Books).

In 1986, the expanded *Life-Story* was reviewed in *Graya, A Magazine of Gray's Inn*, no 90 (1986) p. 20 ("snippet view only"). In 1987, Robin Robbins, an Oxford scholar of Renaissance poetry (John Donne and Sir Thomas Browne), thoroughly denounced the book as a "lamentable pantomime-horse of a book" …. full of "half-truth, tendentious inference, and unsupported assertion" (Robin Robbins, "Of truth and half-truth," *Times Literary Supplement [TLS]* [March 6, 1987], 247, Internet Archive, https://archive.org/details/TheTimesLiterarySupplement1987UKEnglish/Apr%2003%201987%2C%20The%20Times%20Literary%20Supplement%2C%20%234383%2C%20UK%20%28en%29/). However, Robbins' criticisms seem to me to be *so* unfair and overblown as to suggest he meant quite the opposite. They bring to mind the way in which the author of the 16th century book, *Anti-Machiavel*, used hyperbolic criticism of Machiavelli's *The Prince* as a vehicle for discussing controversial republican concepts (see my "Review of *Anti-Machiavel: A Discourse Upon the Means of Well Governing*, transl. Simon Patericke [London, 1602], ed. Ryan Murtha [Eugene OR: Wipf and Stock, 2018], *Modern Language Review* 115: 682–84 [July 2020], https://muse.jhu.edu/article/822706/summary).

For example, Robbins' explanation—that the unusual addition of the word "Mr." to "Franciscus Baconus's" entry on his baptismal certificate was necessary to avoid confusion as to whether "Francis" was male or female—served to highlight this significant piece of evidence which tended to show that *this* baby's birth was special (see https://sirbacon.org/baptismalregistration.htm). Why would Robbins, in *attacking* Dodd's citation to information regarding a reported secret marriage between Queen Elizabeth and Robert Dudley as "misleading," then *add* the volume- and-page to Dodd's mere general reference to articles in the *Dictionary of National Biography* (see *Life-Story*, p. 43; "S.L.L." [Sir Sidney Lee], "Dudley, Robert," *Dictionary of National Biography* [*"DNB"*] vol 16, p. 114 [London, 1888], https://ia601901.us.archive.org/13/items/dictionaryofnati16stepuoft/dictionaryofnati16stepuoft.pdf)?

Moreover, by arbitrarily (without reason) rejecting two of Dodd's references as "unauthoritative," Robbins actually drew attention to those writers and their books, Rev. Walter Begley (*Is It Shakespeare?* [New York: E.P. Dutton, 1903, HathiTrust, https://catalog.hathitrust.org/Record/006675258]) and Amelie Deventer von Kunow (*Francis Bacon: The Last of the Tudors*, transl. from German by Willard Parker [American Francis Bacon Society, 1924 (1921)], elec. transcr. and ed. by Juan Schoch, SirBacon.org, https://sirbacon.org/vonkunow.html). True, Robbins scores a minor point in observing that

even a "fat, gouty,… short-of-breath" man can father a child—referring to Sir Nicholas Bacon (*Life-Story*, 48); however, that does not detract from Dodd's point that Bacon did not physically resemble Sir Nicholas (see also my essay, "Bacon's Maiden Speech in Parliament & His Royal Birth," SirBacon.org, June 2020, https://sirbacon.org/Review_The%20Martyrdom%20of%20Francis%20Bacon%20by%20Alfred)%20Dodd_Christina%20G%20Waldman%208-24-21.pdf). And how did that "mysterious Puttenham" come to write "with first-hand knowledge of Sir Nicholas's country seat" in *The Art of Poesie?* (*Life-Story*, 49).

When there are things one feels one cannot say outright, that deserve to be said, one may try to find a way to say them indirectly. Is it not conceivable that, while personally, Robbins recognized the book's merit, professionally, he felt he could not risk openly supporting it? Would this justify his treatment? The *TLS* did not *have* to review the book at all. For an author, any publicity is good. Still, was Robbins' review, "Of Truths and Half-Truths," *honest*?

The problem is, most readers will take his review at face value rather than reading it critically. It is unfortunate that Nieves Matthews, in her overall-appreciated *Francis Bacon: The History of a Character Assassination* (New Haven: Yale University Press, 1996), chose to relegate Dodd to her list of "disreputable Baconian[s]," citing Robbins' review (391, 545n40). She, too, rejected the controversial theories of royal birth, Shakespeare authorship, and ciphers (see Matthews, all of ch 31, *Character Assassination*). In her bibliography, she lists Dodd's *Life-Story*, but not his *The Martyrdom of Francis Bacon* (London: Rider, 1946)—which the *New Statesman* had pronounced "authoritative" (*Weekend Review* [1946] 51). Perhaps her omission was not intentional. (For my review of *Martyrdom*, see https://sirbacon.org/Review_The%20Martyrdom%20of%20Francis%20Bacon%20by%20Alfred)%20Dodd_Christina%20G%20Waldman%208-24-21.pdf.) Both Dodd in *Martyrdom* and Matthews in *Character Assassination* rely on W. Hepworth Dixon's *Personal History of Lord Bacon From Unpublished Papers* (1861) and *The Story of Lord Bacon's Life* (1862).

Dodd did not rely just on Begley and von Kunow as sources. In fact, in looking at Dodd's references to Begley, it does not appear that Begley's contributions were so controversial as to invite challenge; and Robbins, in fact, did not challenge *them* (*Life Story*, *index*: "84; on Pallas Athene, 100; on Philautia, 102; *Nova Resuscitatio*, 112; F.B. a Queen's Pensioner, 113"; *Is it Shakespeare* [sic] 222"). Rather, he criticized Dodd for leaving off a question mark in an index entry! Here, too, he draws attention to significant information Dodd was relating: that Begley had discovered a French sonnet Spedding had missed, one by La Jessée, French poet, in which he associated Bacon with Pallas Athena. In his entire book, Dodd quoted only one line from von Kunow: "a chronicle in the Tower states that the couple were married there by a monk." (*Life-Story*, 40, citing *Last of the Tudors*, "11" [10]). Granted, von Kunow, and Dodd, could have been more precise in their references. Dodd refers readers to his more-thoroughly-documented book, *The Marriage of Elizabeth Tudor* (London: Rider, 1940). Let us be careful of judging writers then by standards now. The Internet has greatly lightened our task of finding and documenting information.

Robbins fails to mention that, in *Life-Story*, Dodd critically discusses the work of prior Bacon biographers, including Edward A. Abbott, Mary Sturt, Richard W. (Dean) Church, William H. Dixon, John (Lord) Campbell, Charles Williams, and John Nichol. Also, Dodd is critical of James Spedding, Bacon's biographer and editor of his *Works*, for not reading closely enough to see the truth about who Bacon really was. Respectfully, I disagree. I have thought that Spedding *did* see the truth; he just did not wish to state it outright. He wished to preserve

Bacon's secrets. He was aware of Bacon's method of concealing truths from some readers and revealing them to others (see, e.g., *The Works of Francis Bacon …*, ed. James Spedding et al [London: Longmans, 1857–74]3:404-5, 1:85–86, 113, 118, 11:278–79).

How have some later biographers treated the *Life-Story*? There may be correlation with how they have treated the "controversies." Lisa Jardine and Alan Stewart begin their book, *Hostage to Fortune: The Troubled Life of Francis Bacon* (New York: Hill & Wang, 1998) in *1594*, effectively side-stepping any royal birth issue; and they mention Shakespeare only once, with regard to Essex and *Henry V* (215). Their index has no entry for "Masonry," "Rosicrucianism," or "Dodd"; nor is he listed in their bibliography. Catherine Drinker Bowen also ignores Dodd in *The Temper of a Man* (New York: Little, Brown, 1963), although she claims to be "attempt[ing] a more intimate portrayal than has hitherto been offered" without "encumber[ing]" her book with "scholarly apparatus" (Bowen, 235). Was she unaware of Dodd's *Life-Story*? Although she briefly dismisses the claim Bacon was Shakespeare (Bowen, 4) and ignores Freemasonry, Rosicrucianism, and the royal birth, it is clear that *The Temper of a Man* benefited from her extensive research in primary sources she had undertaken in the writing of her prior book, *The Lion and the Throne* (Boston: Little, Brown, 1957), a biography of Sir Edward Coke. She had reason to know there were controversies in Bacon's life-story; why did she ignore them? Was that fair to readers?

Some may be skeptical of Dodd's claims of psychic communications regarding Bacon (see *Life-Story*, 96, 109; see also: Dodd, *The Immortal Master* (London: Rider, 1943); "Letters between Alfred Dodd and Sir Oliver Lodge [1931]," Sir Oliver Lodge: correspondence and papers, Society for Psychical Research Archive, Cambridge University Library https://archivesearch.lib.cam.ac.uk/repositories/2/archival_objects/631757); Maryellen McCabe, "The 'Immortal Master' and the Mystical Experiences of Alfred Dodd with Sir Francis Bacon," *Baconiana*, vol 1, no 9 (2007–present), https://francisbaconsociety.co.uk/baconiana-journals/baconiana-journals-2007-present/baconiana-vol1-no9/. However, scientific studies are confirming the validity of claims of psychic experiences (see, e.g., Edi Bilimoria, *Consciousness Came First: Revealing Evidence for Universal Intelligence and Mind Beyond the Brain* [London: Collective Ink, 2026], 30–31, 34–35; "Society for Psychical Research," Galileo Commission website, https://galileocommission.org/). Another Baconian, Ella Horsey, claimed psychic communication from Bacon instructed her to purchase a portrait of him, which she did (https://sirbacon.org/archives/baconiana/1949_Baconiana_No%20131.pdf). Its present owner, the Francis Bacon Society, recently had the painting restored. It now hangs in a place of honor at Gray's Inn (see Plowden & Smith, "Francis Bacon Portrait Restoration and Displayed at Gray's Inn," April 2026, https://www.youtube.com/watch?v=9qhxokk7qFg).

If a new edition of *Francis Bacon's Personal Life-Story* were to be made, editorial commentary could update Dodd's findings, as Irene Rowland does in the front matter, regarding two points: (1) genetic knowledge connecting eye color to likelihood of parentage (See Jean Overton Fuller, ch 2, *Sir Francis Bacon: A Biography* [London: East-West Publications, 1981]); and (2) the discovery of the "Venus and Adonis" mural at the White Hart Inn. That mural just happens to be located in St. Albans near the former Bacon family estate at Gorhambury! (See, e.g., Alex Pope, "Condition of Shakespeare mural to be examined," BBC, Jan. 10, 2026, https://www.bbc.com/news/articles/c0r4qx10pjwo; Danny Fullbrook, "Mural of Shakespeare poem in 'terrible condition,'" BBC, Jan. 21, 2026,

https://www.bbc.com/news/articles/cvg1rlvn272o; "St. Albans Shakespearean 'National Treasure' is at Risk," Jan. 7, 2026, *St. Albans Times*, https://stalbanstimes.co.uk/st-albans/st-albans-shakespearean-national-treasure-is-at-risk/).

Francis Bacon's Personal Life-Story is an eloquent and fitting culmination to Dodd's long literary career focusing on Bacon as Shakespeare. He has not shied away from the hard questions. I find his conclusions to be much in line with those I had formed *before* reading *Life-Story*. Granted, much of my reading—certainly initially—has been in the vast collection of Baconian resources available at SirBacon.org, the work of Lawrence Gerald and Rob Fowler. How much did Dodd's *Life-Story* influence their selection of materials? It was at SirBacon.org that I first saw Bacon's baptismal registration (*Life*-Story, 42; https://sirbacon.org/baptismalregistration.htm) and read von Kunow's book (*Life-Story*, 40, https://sirbacon.org/vonkunow.html). It was Lawrence who suggested I read Dodd's *Life-Story*. Even after seventy-seven years, the overall impact of *Life-Story* may be greater than we think. For example, Christopher Paul, in addressing the Oxfordian "Prince Tudor" theory, opined that Dodd's *Life Story*, *Sonnet Diary*, and *The Marriage of Elizabeth Tudor* "offer[ed] a much stronger evidentiary case than anything offered so far by the Oxfordians" (Christopher Paul, "The 'Prince Tudor' Dilemma: Hip Thesis, Hypothesis, or Old Wives' Tale?" *The Oxfordian*, vol 5 (2002), 67n1, https://shakespeareoxfordfellowship.org/wp-content/uploads/Oxfordian2002_Paul_PT_Dilemma.pdf. Yes, indeed.

May Dodd's spirit of integrity guide our critical search for truth.

XXI.

Shakespeare and Freemasonry: The Two-Sided Coin

By Richard Allan Wagner



Prologue

Before there was such a thing as Freemasonry there was the Order of Operative Masons—these were the craft stone masons who built the magnificent cathedrals and castles of Europe, and were the first labor force to organize as a guild. As a condition of payment, Operative Masons were obliged to carve personal, identifying marks into the structures on which they labored.



PLATE I. A crude Square & Compass Operative Mason's Mark Chiseled into a Wall of a Cathedral

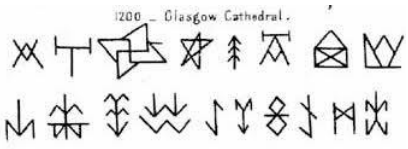


PLATE II. An Assortment of Operative Mason's Marks

Most of what is known about Operative Masonry is contained in two Medieval manuscripts: the "Regius Poem" aka the "Halliwell Manuscript" (1399-1425) and the "Matthew Cooke Manuscript" (1450). These were historical narratives about masons throughout antiquity as well as the constitutions and charges that set forth the foundational code by which Operative Masons should conduct themselves. Additionally, the constitutions permitted the acceptance of laymen into their ranks. Such individuals, who were not stone masons or craftsmen, were called Accepted Speculative Masons. Their work had to do with metaphorically building their character into better versions of themselves in accordance with the principles of Geometry and the other Liberal Arts and Sciences.

All in all, the manuscripts provide a thorough account of the precepts and ideals of the early Masonic Order—however, their most revealing feature resides in what they do not say. The key elements ostensibly not known to the Operative Order are:

Hiram Abiff. There's no mention in Operative Masonry of such a person or of the Hiramic myth. Contrarily, modern Freemasonry tells us the "Freemasonic Order" was founded by a person named Hiram Abiff. It further alleges that, in addition to founding Freemasonry, "Hiram" was also the Master architect who built King Soloman's Temple—however, there's absolutely nothing in the historical record to support such a claim.

Freemasons or Freemasonry. The manuscripts only speak of masons and Masonry. The word "Free" never enters the picture. Clearly, (as of 1450) Freemasonry didn't yet exist.

Worshipful Master. In Operative Masonry the word Master is often used, but the word "Worshipful" is never mentioned.

There's no discussion of the construction of King Solomon's Temple or the bronze pillars, Boaz and Jachin.

Unlike Freemasonry (consisting of three, progressive levels referred to as degrees), the Operative Masons had no degrees.

Sometime between 1450 and 1717 the Masonic Order underwent a significant transformation.

Morris' Allegory of the Tunnel

S. Brent Morris, a friend and 33rd Degree Masonic brother who has often appeared in documentary movies about Freemasonry, once offered a stunning assertion about Masonry: "By the time you get to the early 1700's it's no longer a labor union, it's a gentlemen's club. Something happened. You see the train enter the tunnel—it's painted red, and when it comes out of the tunnel it's painted green—and somewhere in the tunnel, someone painted it—and we don't know who was in the tunnel, and we don't know why they chose to paint it. That's sort of what happened to Freemasonry." [i]



S. Brent Morris

It was an aha moment for sure. Brent had, inadvertently, revealed the soft underbelly of modern Freemasonry. The Fraternity has lost all sense of itself—no identity—no purpose—no understanding of the who, how or why of its existence. There's a giant gap in Masonic history, and, I submit, the person in the tunnel who "painted" the train green was Francis Bacon, and the green train was a new form of Masonry called "Freemasonry" whose work was presented

to the public under the pseudonym Shakespeare—and the reason why he "chose to paint it" can be summed up in two words: ***Instauratio Magna*** (Great Instauration).

The *Instauratio Magna*

The ink on the masonic Cooke Manuscript was barely dry when western Europe underwent an eruption of intellectual and literary events which included the invention of the Gutenberg Printing Press and the emergence of the vowels, "U" and "I". By the time of Bacon's birth, England was rife with an explosion of new words and ideas. Young "Mr. Francis" had arrived at precisely the right time and place, as a letter to his uncle Burghley confirms: "I have taken all knowledge to be my province." It was the inception of the altruistic enlightenment Bacon called The Great Instauration that would be his life's work. But why the word instauration? Merriam Webster defines the word as "restoration [of something] after decay, lapse, or dilapidation."

What had been in a state of decay that needed to be restored? As far as Bacon was concerned, the knowledge and wisdom of ancient Greece and Rome had been allowed to slip into a long period of decay and obscurity during the Dark Ages. The classical literature, art, architecture, and philosophy of the Golden Age" needed to be dug up, restored and built upon for the sake of humanity—for all of posterity.

Inspired by the Book of Genesis, Francis laid out a plan of progressive, philosophical stages he called the Six Days' Work upon which his grand undertaking would be built. Such an ambitious project would require organizational structure and cooperation among like-minded individuals laboring under a veil of invisibility, dedicated by oath to a common cause—or, as Derek Jacobi put it, "an amalgam of minds." It would be a brotherhood like no other that had come before. In order to pull it off, Bacon assembled a consortium of scholars, poets, "good pens" and scriveners—all, as Peter Dawkins has aptly described, working in concert like a cadre of apprentices under the direction of a Renaissance studio master. These, according to the evidence, became the Order of the Knights of the Helmet primarily headquartered in London at one of Her Majesty's Inns of Court known as Gray's Inn.

The Knights of The Helmet and Pallas Athena

The *Gesta Grayorum*, ostensibly the handiwork of Bacon, is a playful, tongue-in-cheek account of the masques, pomp and pageantry presented by the *Order of the Knights of the Helmet* during the 1594-95 Christmas Revels at Gray's Inn. The word "Order" signifies the Knights of the Helmet were a fraternal organization (whose membership may not have been entirely unique to Gray's Inn). More importantly, the artful dialogue of the *Gesta's* 10th page cleverly reveals the relationship between the *knights*, the *helmet*, and "*the great goddess* Pallas". Are we to believe the one-and-only reference to "Pallas" (the spear shaker) on page 10, coupled with the fact that Bacon had methodically selected her as his tenth (beyond the traditional 9 ancient Greek Muses) is a mere coincidence? I think not [see Shakespeare Sonnet 38].

Pallas and Athena, Two Goddesses Who Were Combined as One

Originally, Pallas, the daughter of the sea god Triton (a son of Poseidon), was a warlike goddess whose name literally means "brandisher" or "shaker" of the "spear." Athena, who was said to have sprung from the head of Zeus, was the goddess of Wisdom. At some point in the evolution of ancient Athenian culture, the two goddesses were merged together as one, i.e. *Pallas Athena*.

In accordance with a popular myth, they were close friends who enjoyed playing war games with each other. On one occasion, while sparring with spears, Athena accidentally impaled Pallas, causing her death. Athena was so grief-stricken that she chose to pay tribute to her late friend by combining Pallas' name and identity with her own—hence, Pallas Athena.

The ancient Athenians erected a large statue of Pallas Athena which depicted her holding a golden spear, and wearing a helmet (representing Invisibility). At certain times of the day, when the Sun's light shone on the spear, it produced the effect of appearing to shake, thus prompting Athenian citizens to say she was shaking her spear at ignorance, the enemy of truth and wisdom. In later times, Elizabethan, English citizens liked to compare their Queen to Pallas Athena. Interestingly, the cipher signature for Athena is interchangeable with Shakespeare, i.e. 103= Athena (Reverse Cipher), 103= Shakespeare (Simple Cipher).



Pallas Athena

The Academies

No sooner had fifteen-year-old Francis Bacon moved into the Bacon family quarters at Gray's Inn when he was abruptly and inexplicably summoned by Queen Elizabeth who sent him directly to France, accompanied by his French tutor and her Ambassador Extraordinaire to the French Court, Sir Amyas Paulet. No satisfactory explanation has even been given for the Queen's precipitous action. One persistent and plausible theory is that Francis had just been told (by his scheming cousin, Robert Cecil) that he was, in fact, her biological son. The theory further says young Bacon confronted the Queen on the matter. Elizabeth's response was to hastily get Francis out of England indefinitely, or at least, until enough time would elapse to cool things down. Be that as it may, young Bacon was officially regarded as a "Special Envoy" serving at the Queen's pleasure. His precise duties were never disclosed. Some scholars surmise his actual function was to learn and engage in the art of spying. If the Prince Tudor theory is to be disregarded as meritless speculation, we are compelled to ask the following:

1. Why would the Queen have such an urgent need to send this untrained, inexperienced fifteen-year-old boy off to represent her as a Special Envoy to the Royal Court of France? Why not send seventeen-year-old Anthony Bacon or, perhaps, one of her more qualified and experienced noblemen?
2. Notwithstanding Francis' obvious brilliance, what made him so special—over all others?

3. And why would high ranking French officials and nobility persistently refer to Francis as the "Prince of Famous Memory"? [see William T. Smedley: ***The Mystery of Francis Bacon***]

Despite his lack of experience in foreign affairs, young Bacon soaked up French culture, intellectual concepts and ideas like a sponge. He was especially impressed with the works of Pierre de Ronsard (France's "Prince of Poets"), leader of the highly esteemed French intellectual circle known as the *Pleiade*. Ronsard sought to elevate and enhance the French language and all forms of intellectual pursuits in much the same manner as Bacon was planning with his Instauratio Magna. Furthermore, the *Pleiade* appears to have been an elite arm of a society called the "French Academie" (not to be confused with the "French Acadamie" later instituted by Cardinal Richelieu in 1635). The French Academie which featured the *Pleiade* was a group of intellectuals, poets and scholars who thrived under the supervision of the French King Henry III.

There was another similar academie sponsored by the free-thinking Henri de Bourbon III, King of the autonomous region of Navarre, and its members were specially invited as "initiates" who sought a higher form of learning and understanding. Moreover, it appears to have had many of the characteristics and attributes of the secret Order of Speculative Operative Masons. Ronsard had often spoken and thought in the language used by Operative Masons in which he regarded poetry more as "a craft" than as an art, and the printed page was viewed as "spatial and geographic architecture." In his famous poem "The Nightingale" (an Ode to Marie d' Anjou), Ronsard describes the text as a "cathedral" supported by "pillars" of metered verse.



Henri III of Navarre - later Henri IV of France



Pierre de Ronsard

Bacon's activities in France might well have contributed to a meeting of the minds between the two academies as well as the genesis of a merger between the Knights of the Helmet and Speculative Operative Masonry. Additionally, young Bacon appears to have been the real author of a series of voluminous essays—with the first, French volume being published in 1578 under the remarkably long title: *Academie Francoise par de la Primaudaye Esceuyer Seignour dudict lieu et de la Barree, Gentilhomme Ordinaire de la Chambre du Roy.* It is worth noting the uncanny similarity of style between the essays in the *Academie Francoise* and the immensely popular ***Essais*** (published in 1580) written by Henri's close friend and confidant, Michel de Montaigne.

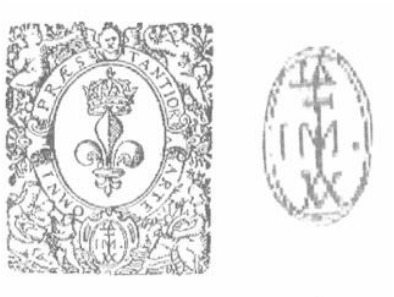
Although the *Academie Francoise* technically names Pierre Primaudaye as the author, the book has Bacon's unique DNA all over it, or as Smedley observes: "The book abounds in statements, phrases, and other quotations which are to be found in Bacon's books, letters and works." Author George V. Tudhope was more direct: "The evidence points only to Francis Bacon as the author of this book" [see George V. Tudhope: ***Bacon Masonry***]—which raises the question: did Bacon influence Montaigne or visa-versa?

In many respects, Bacon's *Academie Francoise* (assuming he was its real author) is an extension of the esoteric tradition of the Knights of the Helmet in which a background story, given by a youthful narrator, informs the reader of how the Academie (described in the book) came to exist and what its purpose and philosophical ideals entailed. The narrator explains he is one of four students whose pseudonymous names are **ASER, AMANA, ARAM**, and **ACHITOB**—his name being the fourth. Moreover, Achitob reveals himself to be the book's true author. [see Peter Dawkins' comprehensive FBRT article titled "The French Academie"].

In devising the Achitob pseudonym, Bacon couldn't pass up the opportunity to conceal his identity in it. Achitob is a clever anagram for Bacohit, i.e. Baco= Bacon, and Hit being an old Chaucerian term for Hid; hence, Bacon Hid—or, more precisely, Bacon Concealed. Equally important is that the method used to transform Achitob into Bacohit demonstrates the Freemasonic decryption technique used in the first two Masonic degrees for the "parting of the word" ceremony. The method is derived from the ancient Hebrew Atbash Cipher in which code words are decoded by rearranging the letters (typically in a back-and-forth manner) either by starting from the inside-out or from the outside-in. With ACHITOB, we simply swing the last letter (B) around to stand in front of the letter A, then repeat the process by bringing the new last letter (O) around, inserting it after the letter C (BACO). Nothing more needs to be done as the original interior letters, i.e. H I T completes it—BACOHIT. I'll discuss the Freemasonic parting of the word ritual in greater detail later.

Evidence of Bacon Becoming a Speculative Operative Mason

Earlier, I alluded to how all Operative Masons were required to devise their personal, identifying Mason marks. This tradition continued when the Order began to accept "Speculative" members into their secret society. At some point, young Francis appears to have been accepted into the Order of Speculative Operative Masonry whereupon he created his own, unique mark.



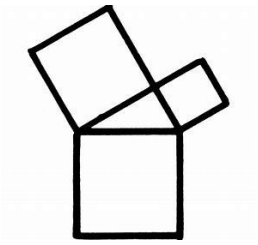
Bacon's Personal IM Mason's Mark in the oval located at the bottom center of the frame

Bacon deliberately chose to include his distinctive "IM" mason's mark within the decorative display on the title page of the 1624 French publication of his *De Dignitate et Augmentis Scientiarum* (Advancement of Learning). Author George V. Tudhope offers an illuminating interpretation of the mark:

"The capital letters '**IM**' in the small oval space at the bottom of the picture are of great importance. The '**IM**' in Latin is equivalent to the words ***is***, or ***init*** or ***I am*** in English. The letters '**IM'** are placed over an old Guild or Operative Mason's mark in the emblem; therefore, Bacon is saying that ***I am an Operative Mason***." [see ***Bacon Masonry*** by George V. Tudhope]. Give particular notice to the crude rendering of the masonic square and compass directly beneath the IM letters [see Plate I and Plate II of the prologue to this article]

Technically, Tudhope's interpretation is correct, however, apparently unbeknownst to Tudhope, Bacon cleverly addressed the problematic distinction between the use of the letters IM and JM in Act V, Scene 2 of ***Love's Labour's Lost*** (which I'll get into later). Nevertheless, Tudhope failed to recognize Bacon's primary reason for prominently incorporating the IM letters into his Mason's Mark, i.e. the letters IM stand for **I**nstauratio **M**agna.

Interestingly, the letters **IM** also add up to **47** (Kaye Cipher). In Freemasonry, the number **47** is the number of the **Master Mason**—specifically used as a reference to the **47th Proposition** of Euclid's ***Elements***, i.e. the **Pythagorean Theorem**—the centerpiece and core symbol of the Operative Masons. The 47th Proposition carried over into Freemasonry and, to this day, is one of the fundamental emblems incorporated into Freemasonic ritual and décor.



The Pythagorean Theorem Emblem (47th Proposition)

Further Evidence of Bacon's Use of Operative Mason Symbols and Ritual

Most of the essential elements and accoutrements of Operative Masonry were retained by Bacon as he went about the business of creating his new Freemasonic Order. The most notable items included the white lambskin aprons worn by masons when performing their work (now Ritual) as well as the various masonic craft tools—these included the Square, Compass, Level,

Plumb, Common Gavel (Hammer), and the Rule (24-inch gauge). Because Freemasonry and Shakespeare are intertwined, it was only natural that references to these things regularly show up in the pages of the Shakespearean works. Here are some examples:

Anthony and Cleopatra: Act V, Scene II—Cleopatra: "greasy aprons, rules and hammers shall uplift us." Greasy aprons are a reference to the lanolin that secretes from the fibers of lambskin and sheepskin (also called greasy sheepskin). All operative craft masons typically wore work aprons made of sheepskin or leather. Freemasons are ceremoniously presented with a personal, white lambskin apron which symbolizes innocence. Every Freemason keeps his lambskin apron for life—wearing it again when being prepared for burial upon his death.

Coriolanus: Act IV, Scene VI, Menenius Agrippa: "you have made good work, you and your apron men."

Measure for Measure: Act III, Scene II—Clown: "and furred with fox and lambskins, too, to signify that craft, being richer than innocency, stands for the facing."

Second Part of Henry VI: Act II, Scene III—Peter: "Here Robin, an if I die, I give thee my apron: and, Will, thou shalt have my hammer."

Antony and Cleopatra: Act II, Scene III—Antony: "I have not kept my square; but that to come Shall be done by the rule."

The Impact of Bacon & The Knights of The Helmet on Freemasonry and Shakespeare

The most obvious elements unique to the Knights of The Helmet Bacon infused into Freemasonry are:

(1) Free: The word "Free" combined with the words "Mason" and "Masonry" signifies "Bacon Mason" or Bacon Masonry." In naming his own fraternal Order, Francis Bacon (The Concealed Poet) chose to use the code word "Free" instead of his own name. As I've pointed out in many of my other writings, Bacon made heavy use of cipher number codes for the purpose of concealing various names and things. He frequently used the word "Free" as a substitute for his own name as the cipher numbers 33 and 111 correspond to the words Free and Bacon in their respective cipher tables: i.e. the Simple and Kaye Ciphers—thus, Freemason and Freemasonry.

(2) Concealment: Pallas Athena was central to the ideals and symbolism of the Order. Her helmet, as George V. Tudhope stated, "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" [see Tudhope's ***Bacon Masonry***]. Bacon replaced the invisibility of Pallas' helmet with the concealment of the hoodwink (blindfold) making the business of concealment the core principle of Freemasonry—based on *Proverb 25:2*: "It is the glory of God to conceal a thing: but the honour of kings is to search out a matter." Additionally, the Candidate (initiate) kisses the VSL, i.e.: Volume of Sacred Law (typically the Holy Bible) rather than a helmet. Thus, the words spoken between the Worshipful Master and the Candidate, at the beginning of the "parting of the word" ceremony in Freemasonic ritual are: WM: "I hail." Candidate: "I conceal." WM: "What do you conceal?" Candidate: "All the secrets of Freemasonry, except it be to a brother of this degree or within the body of a just and legally constituted lodge."

(3) The Light of Truth: Francis Bacon wasn't the only author of the Elizabethan-Jacobean era to write about Truth. He is, however, the only one to equate Truth with Light. In both Shakespeare and Freemasonic ritual, he refers to the path to knowledge and illumination as seeking the "Light of Truth," and in the same vein, he likens darkness to ignorance, deception and lies. In Act I, Scene I of ***Love's Labour's Lost***, Biron gives a speech about the discipline "to seek the light of truth" through the "pain" of "study, etc." The speech is nothing short of a condensed, poetic summary of Bacon's essay ***of Truth***. Seeking the "Light of Truth" is both the central core of Freemasonic Philosophy and the foundation of Freemasonry.

At the beginning of the ***Entered Apprentice*** Freemasonic 1st Degree, the blindfolded Candidate, standing outside the Blue Lodge, accompanied by the Senior Steward, is instructed to knock on the northwest corner door 3 times. From the inside, the Senior Deacon answers with 3 knocks to the door's interior side—asking "Who comes here?" The Senior Steward, speaking for the Candidate, replies: "A poor, blind candidate who seeks The Light of Truth." After the door is opened and further questioning transpires, the Deacon asks: "Has he the pass?" "He has it not, but I do and will give it for him," replies the Steward who then advances and whispers the 1st Degree password into the Deacon's ear. Upon admittance into the northwest corner of the Lodge, the Senior Deacon takes hold of the Candidate's left arm and conducts him to the Lodge's northeast corner. In all Blue Lodges, the north cardinal direction represents the darkness Bacon and Biron refer to—thus, in "travelling" from the northwest corner to the northeast corner, the Candidate has symbolically made the journey from darkness toward light; however, he is still blindfolded.

Later in the performance of the Degree, the Worshipful Master queries the blindfolded Candidate: "Being in a condition of darkness, what do you most desire?" The Candidate's answer is "Light." The Worshipful Master speaks to the brethren of the Lodge: "Brethren,

Let him see the Light of Truth by which all Freemasons work." As the blindfold is being removed, the Worshipful Master asserts: "I now Masonically say to you, let there be Light." In that instant, all the brethren of the Lodge join in a single, unified clap—symbolizing he has reached the first stage of his enlightened Masonic education. The two remaining Blue Lodge Degrees will advance him further toward the Light of Truth.

(4) Worshipful: During the Elizabethan-Jacobean era, Judges and officials holding positions of high office were not addressed as "Your Honour" or referred to as "Honourable." Those honorifics would not come into vogue until the 18th and 19th centuries. In Bacon's case, the honorific of "Worshipful" first became applicable to him at Gray's Inn when, at the age of 25, he was raised to the rank of Bencher as well as becoming a member of the governing body known as the Masters of the Bench. Like all the Masters of the Bench, Bacon was worthy of being addressed as Worshipful; however, Bacon appears to have taken the title of "Worshipful Master," as well as the other high ranking titles pertaining to the governance of Freemasonry from the London Stationer's Company, which was democratically governed by a Worshipful Master along with an Upper (Senior) Warden and an Under (Junior) Warden who were annually elected by a Council of Assistants. These are the three highest offices (which are referred to as the Three Great Lights) that carried over into Bacon's new secret Order of Freemasonry.

(5) The Worshipful Master's Hat: At an early age (possibly when he became a Bencher at Gray's Inn) Bacon had adopted the habit of wearing a very distinctive style of "high hat." In most of his portraits and engravings we see him wearing that hat. Suffice it to say, it became an essential item worn, in emulation of Bacon, by all the Worshipful Masters who came after him—the fundamental difference is that all other Worshipful Masters wear their Worshipful Master's high hat only when ***at labour*** in performance of Blue Lodge ritual. When the modern Top Hat came into style in the 1790's, it was adopted as the standard Worshipful Master's hat, which persists to the present day. And finally, the word "Worshipful" adds up to **111** (Reverse Cipher)—which is the same cipher signature for Bacon, i.e. **111** (Kaye Cipher).

(6) The Letter G: On the east side of every Freemasonic Blue Lodge a special chair is situated at the center—it is the Worshipful Master's chair. Directly above his chair hangs a placard with a large, capital letter G emblazoned on its face. The traditional explanation for the meaning of the letter G (in Freemasonry) is that it stands for God, or Geometry, or both—which, fundamentally, is true; however, since the Worshipful Master is neither God nor Geometry, there must be some other explanation for its meaning, something hidden, yet personal. A name? Yes, a name is most personal especially when it is a name to be memorialized. If we consider the top hat worn by the Worshipful Master as a tribute to or memorialization of Francis Bacon, the first Worshipful Master and founder of Freemasonry, we ask: How do we find Bacon in the letter G? For those in the know, Bacon was obsessed with Gematria, i.e. the cipher practice of matching alphabetical letters with specific numbers. We turn to the five Gematria cipher tables Bacon used. Aha, the Kaye (key) Cipher provides a most compelling solution. The letter G just happens to match the number **33**—Bacon's favorite cipher signature for his name. As we further shall see, Bacon planted the number **33** everywhere in every conceivable way. After all, every Candidate's initiatic journey begins with the number **33**, i.e. **3** knocks on the entrance door—immediately followed by another **3** knocks.

(7) Masonic Spear Shakers: Prior to Bacon's time, Pallas Athena's spear shaking served as a metaphor for the pursuit of knowledge and wisdom—or, as Bacon would later prefer: "Seeking the Light of Truth." When performing or acting out ritual, the Knights of the Helmet tended to take a more literal approach in emulating Pallas' actions as they did in wearing replicas of her Helmet of invisibility. With regard to Pallas' shaking, we should consider the likelihood that the Knights of her Order would have handled or carried actual spears, as is the case with their Freemason successors—a ritualistic tradition inherited by four Blue Lodge officers who, to this very day, literally carry and handle spears when performing ritual. These are: The Senior and Junior Deacons plus the Senior and Junior Stewards, whose primary duty is to prepare and guide all Candidates in their initiation throughout the 3 Blue Lodge Degrees—representing the spirit and essence of Spear Shaking.



Worshipful Master Bacon handing a message to his Senior Deacon (see text below)

The above engraving is one of four panels that appear on the frontispiece of a mysterious book titled ***Cryptomenytices et Cryptographiae*** (published in 1624) attributed to one Gustavi Seleni or, in Latin, Gustavus Selenus—both the same name but, in cipher terms, a remarkably revealing pseudonym (to be discussed further). The book was, essentially, an in-depth consolidation of three earlier cipher manuals written by different authors at different times ranging from 1499 to 1624 [see Peter Dawkins' ***The Shakespeare Enigma***, p. 324].

The engraving clearly depicts an outdoor Field Lodge in which Francis Bacon, as the Worshipful Master, is handing a message to his Senior Deacon (spear in hand). Aside from his other important duties, the role of the Senior Deacon is to "deliver messages between the Worshipful Master and the Senior Warden, and elsewhere about the Lodge as instructed." The Junior Deacon (also spear in hand) is deliberately shown in the background to reinforce the fact that it is, indeed, the Senior Deacon receiving a message from the Worshipful Master (Bacon). Furthermore, take special note that Bacon's feet are arranged so that they form a right angle, a crucial aspect of Masonic ritual in all three Blue Lodge Degrees.

And finally (as mentioned earlier) we're back to the remarkable cipher business pertaining to the twin pseudonyms: Gustavi Seleni and Gustavus Selenus. As pseudonymous names attributed to a book about ciphers, their concealed authorship should be subjected to the same standards that apply to all cipher signatures. In this case, the Pythagorean Cipher Table applies across the board. Thus, Gustavi Selini = 55 (Pythagorean Cipher), and Gustavus Selenus = 45 (Pythagorean Cipher). The number 55 conforms with Hiram Abiff (the mythical founder of Freemasonry to be discussed later), and the number 45 matches the name Shakespeare. As we shall see, there's nothing coincidental with any of this… and with 55 and 45 combining to 100, we arrive at the name Francis Bacon (Simple Cipher)—the grand spear shaker.

Back to Gray's Inn: The Birth of Freemasonry & Shakespeare

In February of 1579, Francis Bacon's putative father, Sir Nicholas Bacon, suddenly died—urgently impelling young Francis back to England. After seeing his father laid to rest, Francis moved back into the Bacon Family quarters at Gray's Inn. In expeditious order, he mastered the Gray's legal curriculum, and was admitted to the Bar in 1582—which made him an "outer

barrister" or, more succinctly, he had officially become a lawyer, and, as discussed earlier, he quickly rose to the highest positions of authority at the Inn. Although choosing not to actively engage in the legal profession, Bacon, while still climbing up the ladder at Gray's, wrote extensively on various applications of the Law which are still studied by law students in most western countries. Insofar as his legal practice was concerned, Bacon reserved that duty for service to the crown. In 1597 Queen Elizabeth designated him as her "Special Counsel" to serve as needed. In 1607, King James appointed him to the office of Solicitor General, then in 1613, raised him to the position of Attorney General, and finally, in 1618, conferred on him the highest legal office as the Lord Chancellor of England. All that aside, Francis Bacon's truest passion had always resided elsewhere.

Back to Gray's: always the leader, and never a follower, Bacon had returned to England in 1579, bringing with him the legacy of the Operative Masonic Order combined with Ronsard's revamping of the French Language that synthesized like a dialectic shock wave back to England that resulted in the English Renaissance… or, as Bacon preferred: Instauratio Magna. With many members of the Knights of the Helmet already in attendance, Gray's Inn was the perfect breeding ground for the new experiment… and London, with its wealth of university educated writers and stellar intellects having never been riper—what to do with them?

Despite the Earl of Leicester's patent and subsequent construction of England's first "Theater" for the performance of public plays (circa 1576), the English people tended to regard writing poetry and play acting as borderline pornographic and immoral activities. Religious and academic literature were in the clear, but everything else was suspect. The dilemma posed by such a milieu forced the intellectuals, especially among the ranks of the nobles, to adopt pseudonyms, code names, or other inventions such as using or hiring other people to serve as decoys or fronts to obfuscate their true identities—otherwise the consequences could be extreme if not lethal.

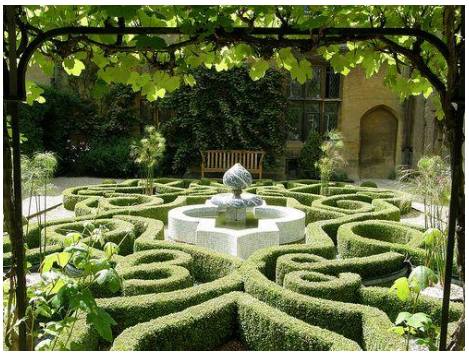
In London (1579), it was more the rule than the exception that scholars and writers generally knew each other and, whether invited or not, got mixed up in each other's business. Various intellectual circles arose, similar to today's MENSA groups—except with a focus on poetry and play writing. Among these, I'll mention only two that I consider to be most relevant. The first is the Leicester-Essex Circle founded by Robert Dudley, Earl of Leicester who, upon his death in 1588, left the reins of the circle to Robert Devereux, 2nd Earl of Essex. Its members included Francis and Anthony Bacon, Henry Wriothesly, 3rd Earl of Southampton, followed by Ben Jonson, Fulke Greville, Sir Henry Saville, Sir John Hayward, Antonio Perez, George Chapman, et al. The second circle (originally called the Areopagus, or Wilton Circle) was instigated by the Earl of Leicester's nephew and niece, Philip Sidney and his younger sister Mary, both of whom were regarded as having a rightful place among England's most distinguished poets and masters of blank verse. The Wilton circle not only included many of the members of the Essex circle but also included virtually all of the leading literary, scientific and philosophical writers and thinkers of their time—the perfect setting for Bacon's *Instauratio Magna*.

Mary Sidney

If (as I'm convinced) the historical and documentary evidence leans in favor of the "Prince Tudor Theory," Mary Sidney would have been Francis Bacon's first cousin [see ***The Marriage***

of Elizabeth Tudor by Alfred Dodd, and ***Francis Bacon Last of the Tudors*** by Amelie Deventer Von Kunow and Willard Parker] which helps to explain their close relationship, growing up together within Elizabeth's court. At the age of 15, Mary Sidney, who was one of Elizabeth's closest and most highly educated ladies in waiting, married Henry Herbert, 2nd Earl of Pembroke (one of England's wealthiest and most powerful men)—making her one of England's wealthiest women. Moreover, like Marguerite de Valois (wife of Henri III of Navarre), Mary Sidney (as earlier mentioned) was a great admirer and patron of writers, poets, scientists and intellectuals. In fact, her palatial mansion, known as Wilton House, was home to one of England's largest and most impressive libraries. But Mary's life experience, abilities and talents extended further than history has given her credit. Next to her mother, Lady Mary was one of Queen Elizabeth's closet confidents—residing with the queen in her private chamber. She even accompanied Elizabeth on her Stag hunts and excelled as a hunter as well as an expert falconer… and, she was an accomplished pistol shooter… and was considered to be an expert musician with a mastery of the virginals and the mandolin.

Additionally, Mary Sidney had an Alchemy laboratory in which she conducted experiments with the assistance of Adrian Gilbert (one of Walter Raleigh's maternal half-brothers). Gilbert was also an expert botanist, and he designed and maintained most of Mary's exquisite gardens, most notably her lavish knotted garden located in Wilton's central courtyard where it could be viewed and admired from within the House. Knotted gardens were specially fashioned in intricate geometric shapes, and were treasured as artistic curiosities (to be discussed later). Mary's interest in knotted gardens was, undoubtedly, inspired by her numerous childhood visits to her uncle Robert Dudley's fabulous Kenilworth estate whose lavish gardens featured a variety of beautifully designed and meticulously maintained knotted gardens.



Knotted Garden

With the exception of Mary's knotted garden, Wilton House, in many respects, was a virtual twin to the "palace Academie" Chateau de Nérac at Gascony, home of Navarre Royalty, and (in ***Love's Labour's Lost***) it is superimposed on the Navarre court as a Freemasonic academy/lodge (to be discussed later).



Mary Sidney

The Bacon-Sidney-Navarre Connection—a Tangled Web

The parallels between the Bacon-Sidney group and Henri III's court at Navarre are astonishing. Both groups were intricately connected with many of the same writers and intellectuals. Those who were associated with the Bacons were, either directly or indirectly, associated with the Sidneys—which generally meant association with Henri III and or members of his court at Navarre. Mary's elder brother Philip's brilliant collection of 108 sonnets titled *Astrophel and Stella* (1571*)* had placed him at the apex of England's poets prior to his death in 1586. When Philip travelled to France (1572) he was welcomed with open arms by Henri and they became close friends—only to be followed 4 years later by Henri's friendship with young Francis Bacon, followed by a much lengthier one with Anthony Bacon who resided at Navarre for approximately 8 years—during which time Anthony also became a close friend of Michel de Montaigne who was closely tied to Henri. As noted earlier, Montaigne's *Essais* had an influence on Francis Bacon's *Essays* as well as on *The Tempest*. Additionally, the prestigious Scottish historian and writer George Buchanan (who had tutored both Mary, Queen of Scots and her son James) was a friend to both the Sidney and Bacon families—going on to become Montaigne's friend and Latin Tutor. Later, Buchanan's historical masterpiece *Rerum Scoticarum historia* (1586) would have a profound influence on *Macbeth*. Then we have John Florio, Francis and Anthony Bacon's friend and Italian Language Tutor who had a broad impact on the Shakespearean plays. Like Buchanan, Florio was also a friend to Mary Sidney and to Montaigne as the latter's translator of *Essais* from Latin to English. Gabriel Harvey had tutored Francis and Anthony Bacon in Rhetoric and Poetry while they studied at Trinity College, University of Cambridge, but his relationship with the Bacon brothers and Mary Sidney is better understood as one of formal acquaintance rather than friendship. Also in this group was Bacon's Cambridge classmate Edmund Spenser who was also a close friend with Mary. Further enhancing the Sidney-Navarre association, Mary's younger brother Robert was sent to France in 1593 to serve as ambassador to Henri who had just become King Henri IV of France.

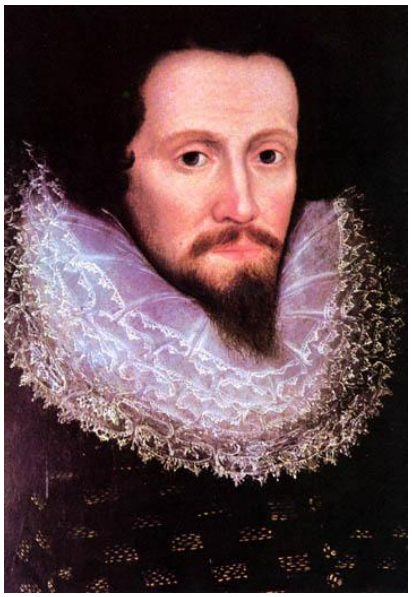
Anthony Bacon

Anthony Bacon is largely overlooked in the Shakespeare-Freemasonic scheme—he shouldn't be. Francis didn't refer to Anthony as his "second self" and "comfort and consort" lightly. They were virtually joined at the hip not only as family, but as mutual accomplices and collaborators. Anthony's chosen vocation was literature, and he was highly regarded as an excellent sonneteer. The following line from Act I, Scene II of *The Winter's Tale* might well have been his handiwork: "We were as twinned lambs that did frisk i' the sun, And bleat the one at the

other: what we changed Was innocence for innocence; we knew not The doctrine of ill-doing, nor dreamed That any did."

During the Elizabethan-Jacobean era, there was no shortage of poems with pastoral settings written by various authors in which sheep were frequently mentioned; however, the word "sheep" for the Bacon brothers had special meaning which will be later discussed, particularly as it pertains to ***Love's Labour's Lost***.

Most of Anthony Bacon's twelve-year stay (1580-1592) on the Continent found him residing at Navarre with his friend Henri III during which time he became well acquainted with the king's chief courtiers and military men—among these were Biron (Berowne), Dumain, Longaville, and Boyesse (Boyet). Quite remarkably, these were real-life members of Henri's court who (a) affixed their signatures to Anthony's passport and (b) years later, just happened to show up as four of the principal characters of ***Love's Labour's Lost***. If not for the lucky 1917 discovery of Anthony Bacon's passport by Alice Chambers Bunten at the British Museum, we may never have learned of the direct relationship between Anthony and these crucial figures that connect the Bacon brothers to the play—which, technically, must have been written sometime between Anthony's return to Gray's Inn (1592) and late 1594 when the Gray's Inn record reveals the play was scheduled to see its first performance in February of 1595 [see Barry R. Clarke's ***Francis Bacon's Contribution To Shakespeare*** pp. 139-140].



Anthony Bacon

The Comedy of Errors

The year is 1594. Francis Bacon has become one of the most influential members of Gray's Inn, and this is one of the most pivotal years in his amazing life—especially considering it's his **33rd** year. In celebration of the occasion, he has carefully planned and arranged an extravagant sequence of entertainments, masques and plays for the Inn's annual twelve-day Christmas Revels. Among England's four Inns of court, Gray's was the only one patronized by Queen Elizabeth—thus making it her favorite. In this golden age of Gray's Inn along with

Bacon's keen sense of destiny, this was the most auspicious year for him to bring together all the people and elements tied to bringing his Instauratio Magna to fruition. The 14 years since his return to Gray's Inn had been filled not only with the furtherance of his literary pursuits, which were abundant, but also with organizing and building a secret consortium of London's leading poets, playwrights and wordsmiths—a brotherhood of intellects laboring toward a common purpose that transcended the thoughts of any individual--an amalgam of minds working toward the pursuit of that paradigm of wisdom Bacon and Freemasons refer to as "The Light of Truth." Such a grand enterprise was nothing less than the conception, gestation, and in my view (following its merger with The Knights of The Helmet) the birth of Freemasonry.

The original building that occupied the ground on which Gray's Inn is situated was known as Portpoole Manor. Over time, Portpoole became Purpoole. During the 13th century the de Grey family took up ownership of the property whereby it became known as the Inn de Grey… then it turned into a lodging house for lawyers. Both the use of Inn for Lawyers and the name Gray stuck.

As to the Gray's Inn Christmas Revels of 1594, Bacon, with the aid of his brother "good pens," devised a play that would seem an ideal fit with the mischievous theme of the twelve days of "misrule' that typically accompanied the revels. This reign of misrule was always the duty and function of The Prince of Purpoole (also known as the Lord of Misrule)—usually a younger student preferably of lower status was elected by the members of the Inn to impose a period of mock rule over them. Under the unruly Lord's governance, roles were invariably reversed as servants could become masters and vice versa. The "Grayances" had to obey all of the Lord's commands, no matter how silly. In short, it was a reign of merry chaos. Along with the merriment and pranks, the usual feasting, drinking, masks, costumes, music and dancing were enjoyed.

Not every season of Christmas Revels at Gray's featured a stage play as the pinnacle of its entertainment, but the evening of December 28,1594 promised to deliver on that score. Bacon and company had written up a modern rendition of ***Menaechmi***, an old comedy created by the ancient Roman playwright, Titus Maccius Plautus. Known for his clever plot twists involving mistaken identity, disguises and role reversals, Plautus' ***Menaechmi*** had amplified the usual dramatic story devices with the inclusion of a set of identical twins separated at birth, unaware of each other's existence until they cross paths at a later age. Bacon chose to up the ante by incorporating not one set of identical twins into his script but two. Interestingly, earlier that year, John Lyly, one of Bacon's friends and classmates from Cambridge, had published a comedic play titled ***Mother Bombie*** which shared some similar elements with Bacon's script. Lyly, who has long been suspected as being one of Bacon's good pens, was known to have been heavily influenced by Plautus' writings. We shouldn't be surprised at the fact that the Gray's Inn record lists Lyly as a special guest present at the performance of the play which, thus far, lacked an official title [see Barry Clarke's ***Francis Bacon's Contribution To Shakespeare***, p.124].

As history records, the night of December 28, 1594 turned out to be a total disaster. Not long after the play's performance got under way, a rowdy, reckless brawl between two rival factions of audience members ensued. The turmoil overflowed onto the stage, forcing the actors to flee… and the performance was entirely shut down. By association, the evening's chaos left a stain on the play's reputation, and Bacon didn't appear to show any interest in rehabilitating it

other than to refer to it (in the ***Gesta Grayorum***) by the de facto title of "The Plaie of Errors." Other than a mysterious performance for the court of King James exactly ten years to the day later (under the title "The Plaie of Errors") the Play, for all intents, was an orphan—not to be publicly performed or given any further consideration until its publication in the 1623 Shakespeare Folio under the title "The Comedy of Errors."

I find it most interesting that Sir Edmund Tylney, the Master of Revels for Queen Elizabeth as well as King James, made no mention of Shakespeare in his record of the play's performance for James' Court. In fact, he lists the play's title exactly as Bacon had recorded in the ***Gesta Grayorum***. Tylney was well familiar with the freewheeling actor and occasional manuscript huckster, Will Shakspere, who seemed to have functioned as the unofficial ring leader of the acting troupes known as "The Lord Chamberlain's Men" and "The King's Men" who performed respectively for both Queen Elizabeth and King James. Quite remarkably, Tylney knew better than to name the author or source of the "Plaie of Errors" as Shakespeare or Shakspere—instead, he simply imputes the name "Shaxberd."

Centuries after the infamous Gray's Inn disruption Bacon referred to as the "Night of Errors," historian Frances Yates surmised the two warring factions in the fracas were members of two rival literary groups: the first being the Essex circle led by Robert Devereux, 2nd Earl of Essex along with Henry Wriothesly, 3rd Earl of Southampton, the second group being "The School of the Night" led by Walter Raleigh. How Yates arrived at this line of reasoning has never been made clear [see Frances Yates' book ***A Study of Love's Labour's Lost***].

The *Gesta Grayorum*

In 1688 a manuscript describing the events of the Gray's Inn 1594 Christmas Revels was printed by Henry Keepe bearing the title ***Gesta Grayorum or the History of the High and Prince—Gesta Grayorum*** meaning "Deeds of Gray." The man who hired Keepe to do the printing was William Canning, a London book shop owner who operated out of the Temple Cloysters located at or near the Inner Temple and Middle Temple Inns of Court. How, why and where the enigmatic William Canning obtained the manuscript is a compelling mystery. Could he have been a Freemason (in a line of Masonic brethren) bound by a sworn pact to unveil the ***Gesta Grayorum*** at a later time? Stranger things have happened. Whatever the case may be, we're much wiser for the deed.

The ***Gesta Grayorum*** or GG comes across like a compilation of obscure records testifying to the activities of a make-believe principality—beginning with the election of Henry Helmes, a close friend of Francis Bacon, as the mock ruler known as the Prince of Purpoole and his mock court of more than seventy officers. The GG's 68 pages are replete with ostentatious, satirical speeches and orations, as well as an array of seemingly official letters full of tongue-in-cheek mumbo-jumbo between various people and entities (some real and others fictional).

The more serious and thoughtful portion of the GG was first attributed to the pen of Francis Bacon by the Victorian era biographer James Spedding who identified the unique language and essay style in the speeches addressed to the Prince of Purpoole's Six Privy Counsellors as being distinctively Baconian. Other than the "Masque of Proteus" apparently written (for the Queen's edification) by Francis Davison, Spedding concluded the GG was chiefly Bacon's handiwork; however, as a staunch Stratfordian, Spedding refused to place the author's pen in Bacon's hand with regard to any of the Shakespeare plays or poems… including ***The Comedy of Errors***.

Frances Yates noticed the tendency of the GG to speak in an official kind of language directed at "certain people," i.e. the Knights of the Helmet. She and other researchers of her time were unaware that the Knights of the Helmet were, in fact, an underground secret society rather than a fictitious group of pranksters. Yates writes: "The jests and the fooling of the ***Gesta Grayorum*** read as though they were meant for certain people. The things which the Knights of the Helmet must not do or say sound like things someone *had* done or said" [see Yates: ***A Study of Love's Labour's Lost***, p. 158]. It seems she had unwittingly stumbled on to Bacon laying the groundwork for what would become the basis for an ethical and moral code of conduct to be observed by his new secret Order of Freemasons. The Advice to the Six Counsellors is the precursor to the lengthy sets of obligations (in the three Masonic Blue Lodge Degrees) which, item-for-item spell out and enumerate all of the things candidates for each Degree must never say or do. Upon the conclusion of a candidate reciting his "obligation" for a particular Degree, he swears an oath (unique to the Degree) to forever uphold and never betray the items and conditions of his obligation—binding himself to suffer the pain of a gruesome, lethal penalty should he violate his oath. The penalties of the First and Third Degrees have two parts, while the penalty of the Second Degree has only one part. I'll discuss the Masonic business of oaths and their respective penalties in more detail later.

It should be noted that Frances Yates agreed with Spedding on Bacon having authored the GG, but shared the same obligatory Stratfordian blindness about anyone other than their man Shakspere having written the Shakespearean works. In her case, however, it was due more to willful ignorance. I'll discuss the matter of Yates' Bacon Blind Spot later.

More recently, Mather Walker and Barry Clarke have contributed valuable insights and data connecting the ***Comedy of Errors*** with the ***Gesta Grayorum*** [see Mather Walker's article "The Comedy of Errors" @ SirBacon.org, and Barry R. Clarke's book ***Francis Bacon's Contribution To Shakespeare***]. Both Walker and Clarke make a powerful case for Francis Bacon as the author of the ***Gesta Grayorum*** and ***The Comedy of Errors***.

The Shift Toward Freemasonry

Years ago, one the most eye-opening insights about the process by which the Shakespearean works had been created came from our friend Peter Dawkins who compared Bacon to a Renaissance Master employing the labor of apprentices who did the rough work while he oversaw and made refinements that brought each masterpiece to completion exactly as he (the Master) had envisioned.

I count myself as one of the Baconian researchers in agreement with this "group theory" about the authorship; however, I think the process was much broader and more complex than previously thought. Let's go back to the ***Gesta Grayorum***—there's more to be gleaned from it. In my view, the most significant factor to be derived from the GG is that it marks the point at which The Knights of the Helmet transmuted into the secret Order of Speculative Freemasonry, and "Shake-speare" became more than just a pseudonym but something more akin to a brand name, i.e. Shakespeare. It would appear that Bacon saw Freemasonry and Shakespeare as two sides of the same coin—acting in concert for the realization of his ***Instauratio Magna***. Covertly, the Order of Freemasonry provided the organizational structure and governance of the enterprise while its Shakespearean work functioned as the overt vehicle by which the light and wisdom of the Great Instauration is spread to the masses. The intermixing of the two

explains why there's so much Masonic symbolism and ritual inserted into the lines of the plays and poems, and why there's so much Shakespeare integrated into Masonic Ritual. Whenever the Worshipful Master of a Freemasonic Blue Lodge gavels the Lodge to Order, the brethren present within the Lodge are said to be "at Labor." What is the nature of the Labor? I submit that when Worshipful Master Bacon gaveled the first Blue Lodge to Order, the Labor primarily consisted of the production of the Shakespearean work, and the purpose of the work was, literally, the implementation and transmission of the ***Istauratio Magna***. Now, centuries after the creation of the original work, the brethren continue the Labor of the ***Instauratio Magna*** symbolically as each Masonic brother who has been "raised to the Sublime Degree of Master Mason") assumes his role in the collective identity of Hiram Abiff (more on this later).

Love's Labour's Lost was scheduled to be performed at Gray's Inn in February of 1595, but the performance was cancelled. The reason for the cancellation has never been satisfactorily explained. Other than the single performance of the ***Plaie of Errors*** on the night of December 28, 1594, no other Shakespearean play was ever performed at Gray's Inn during Francis Bacon's lifetime. At the conclusion of his 33rd year, it was a matter of Bacon dispensing with the old and bringing in the new—***Love's Labour's Lost*** distinctly marked that moment.

Love's Labour's Lost—the Masonic Perspective

Love's Labour's Lost is emblematic of the propensity of the Bacon Organization to strictly embrace Freemasonry as its governing body—providing the necessary structure and mutually insured anonymity and secrecy required of its members. Although written in the form of a play, it was primarily created to be read by its respective initiates, and performed only as a last resort. Any actor who has ever attempted to perform the play (if honest) can attest that it's not conducive for performance. In fact, ***LLL*** is one the least performed of the Shakespearean plays. The problem for the uninitiated actor lies in trying to speak and perform words, sentences, and scenarios he or she doesn't understand, that's precisely why ***LLL*** is traditionally referred to as being a "problem play," and "tricky."

The incessant use of ambiguity, multifaceted word play, cipher signatures, inside jokes and disguised references to real people and topical events known only to the initiated reader is the hallmark of the hidden agenda that lies beneath the surface and between the lines that fill the play's pages. Most importantly, ***LLL*** is both a celebration and an exposition of the creation of Freemasonry.

The Play's Title

In selecting a title that would serve both as an appropriate match for the play's superficial plotline and as a theme apropos to the play's true purpose, Bacon needed to look no further than his Italian Language Tutor John Florio whose 1578 book "First Fruits" has a passage (p. 71) from which three words were extracted and rearranged as: *Love's Labour's Lost*—they are the perfect fit. Not only do they make for a catchy title, but in the alliteration of the three L letters, Bacon's name emerges in the form of his favorite cipher signature. With each letter L corresponding to the number 11 (Simple Cipher) adding up to a total of **33**, Bacon wants the enlightened reader to see his name interwoven in the play's title not as a matter of random chance, but more as a message confirming it's best understood as a matter of destiny. As we shall see, Bacon went to extraordinary lengths to display or bring the number **33** to our attention in every conceivable way.

The Play's Characters

All of the Shakespearean plays include certain characters who represent actual people who lived during Bacon's time. One of the best examples of this is Robert Cecil (Lord Burghley's conniving son) as a representation of Richard III in the Shakespeare play bearing the title of ***Life and Death of King Richard III***. In most cases, it's only a matter of one person being cast (with or without their consent) as a representation or a kind of avatar of a given character; however, there are many cases in which one, contemporary person is cast as representing multiple characters, and in some cases a character in a play is written as a composite of various contemporary people. I'll discuss the manner in which the characters in the play serve as avatars or representations of actual contemporaries in accordance with their relevance to the narrative.

Let's begin with the four men who wrote their signatures in Anthony Bacon's passport: Biron, Dumaine, Longaville and Boyet. These were actual Frenchmen who knew both Henri III of Navarre and Anthony Bacon. ***Love's Labour's Lost*** is the only Shakespearean play in which real contemporary people, using their real names, appear as characterizations of themselves. The only thing not real about them is that the words they speak aren't actually theirs. Biron was the best known of the group. As a marshal and an admiral, he ranked as one of the most powerful military men in France during the religious wars. Biron (sometimes anglicized as Berowne) knew Henri III of Navarre and Anthony Bacon well. Among the four names, Dumain's identity is more difficult to ascertain. In her book "A Study of ***Love's Labour's Lost***," Frances Yates attempts to tie Dumain to Charles de Lorraine, Duc of Mayenne (another well-known military man); however, there's absolutely nothing in the historical record to back up any such connection.

The historical researcher Jean Overton Fuller is one of the few people to whom the British Museum ever granted the privilege of examining Anthony Bacon's passport (circa 1950's). She informs: "Biron is written in a particularly large and clear, almost copybook, hand, Dumain is also clear" [see ***Sir Francis Bacon, A Biography*** by Jean Overton Fuller, p. 122]. The signatures of Longaville and Boyet (Boyesse) followed those of Biron and Dumain in the passport. Besides knowing Henri III and Anthony Bacon, there's no reason why these four, specific individuals would have been well known to the average English citizen—yet, Yates, ever the Stratfordian loyalist, insists all four of the courtier's names were unquestionably recognizable to the people of England. She attributes the source of such amazing knowledge to a nebulous entity she refers to as the "French news" [see "***A Study of Love's Labour's Lost***" by Frances Yates, pp. 3, 22]. In truth, the "French news" Yates alludes to was little more than a loose and capricious assortment of hearsay transmitted by French sailors and travelers to English shores and hand written letters sent from various members of nobility from France to England, and, in some instances, sporadic printed material from heavily biased pamphleteers looking to spread political propaganda.

The odds of the exact four names given in the first scene of ***LLL***, in precisely the same manner and order as those written in Anthony Bacon's passport cannot be seriously considered as coincidental, but rather ridiculously astronomical in favor of being directly connected to Bacon. If ever there was a sole case for the strict application of Occam's Razor, this one is it. These four signatures in the passport are unequivocally and conclusively positive evidence of the Bacon brothers' involvement in the creation of ***Love's Labour's Lost***.

Like so many Stratfordian cultists before her or since, Frances Yates' Bacon Blind Spot is most obvious and egregious in her sheer disregard for the significance of Anthony Bacon's passport as the clear and direct source of the four courtier's names in the play. As one of the most recognized and influential historians of the twentieth century, Yates' ostensible ignorance of the passport or her willful refusal to acknowledge its existence lacks any clear or sensible explanation. In 1936, the publication year of her book on ***Love's Labour's Lost***, the idea that she was ignorant of Alice Chambers Bunten's 1917 discovery of the signatures in Anthony Bacon's passport defies plausibility, and her willful refusal to acknowledge its existence and importance is entirely reprehensible and inexcusable.

The Navarre Academy and the Name of its King

One of the elusive mysteries of ***LLL*** pertains to the king's name. For obvious political reasons, using Henri III's name wasn't a viable option—some other name had to be used. Moreover, Bacon was faced with the ambiguity of Henri's court as the play's setting, along with Mary Sidney's Wilton Academy which (as earlier mentioned) is superimposed over the Navarre court as if they were one and the same. Note the name "Ferdinand" is given as the king's name. Why Ferdinand? Many scholars and Shakespeare aficionados have vainly attempted to come up with a reasonable explanation. One possibility is that Ferdinand could be a reference to Ferdinando Stanley, Fifth Earl of Derby who had been an enthusiastic patron of the theater and founder of a troupe of actors known as "Lord Strange's Men" and "Derby's Men." He had been a close friend to both Francis Bacon and Mary Sidney prior to his premature death in April of 1594. Could the use of the name Ferdinand have been a sympathetic gesture dedicated to his memory? Possibly so, however (as we shall see), the true match for the name runs much deeper, particularly when the cipher test is applied: the name Ferdinand adds up to 72 (Simple Cipher) as does the name Sidney. Shouldn't we regard Mary as a plausible representation of the "King" or Chief who presides over this academy which, for all intents, is equally presented as a duplicate of her own? It's a legitimate match, but Bacon, in his typical style, invariably inserts additional details (identifiers) that specifically and clearly confirm the identity of the person in question. Approximately midway into the first scene of the play's first Act, the King reads from a handwritten letter (apparently written by Don Armado) in which we find a passage with a rich blend of "identifying descriptions" along with a crucial aspect of Freemasonic ritual encapsulated in eight lines in the latter portion of text. The lines read:

> "Then for the place where;
> I mean, I did encounter that obscene and most
> preposterous event that draweth from my snow-
> white pen the ebon-coloured ink, which here
> thou viewest, beholdest, surveyest, or seest:
> but to the place where,—it standest north-
> north-east and by-east from the west corner of
> thy curious-knotted garden"…

For the uninitiated reader (or audience member), this passage appears to be an innocuous, poetic exercise in superfluous word-play which, ultimately, seems directed at the clown Costard. Every Master Freemason knows that, if we treat the scene described in the letter as the interior of a Masonic Blue Lodge, "the place" which stands "north-north east and by east from the west corner" directly refers to the part of the Lodge to which he (while a candidate in all three Blue Lodge Degrees) was led by the Senior Deacon from the northwest corner to the northeast corner, in which his journey from darkness (represented by the northwest corner) into the Light of the northeast corner epitomized his personal journey to enlightenment. As mentioned earlier, every initiate (in all 3 of the Blue Lodge Degrees) enters from the northwest corner as "a poor blind candidate who seeks the Light of Truth." This description of traveling from northwest to northeast is one on the cornerstones of Freemasonic Ritual.

Now, what's the significance of the "snow-white pen," what or who does that represent? Was it deliberately inserted there to serve as an identifier? Remember, because the names Ferdinand and Sidney are matched by the cipher number 72, and because Mary's Wilton Academy bears such a strong resemblance to Henri's Academy, she is suspected as being the actual person for whom the name Ferdinand represents. All that is needed to confirm the case for Mary is the appearance or insertion of things that pertain specifically to her. According to Robin P. Williams' book "***Sweet Swan of Avon Did a Woman Write Shakespeare?***"—Mary Sidney always preferred to write with white swan quill pens [see Williams p. 207]. Mary was also known to identify with swans as evidenced by the high-backed collar with small replications of swans sewn into it. Moreover, the French word for swan is Cigne which, as the French people noted, sounds much like Sidney; thus, people (French and English) often referred to Mary as the swan. Also note that the word "pen" in the words "snow-white pen" is especially important because female swans are called pens (male swans are called cobbs).

Finally, we have the problem of the words "curious knotted garden." What is that, why is it there? Knotted garden? Whose knotted garden? The Chateau de Nerac, the site of Henri III's Navarre Court, had no knotted gardens on or near its grounds; however, (as earlier mentioned) Mary Sidney had her assistant, Adrian Gilbert, maintain a "curiosity" called a knotted garden in the middle courtyard of her Wilton Academy. And there it is! After centuries of people puzzling over the seemingly meaningless words "curious knotted garden," we finally have the solution. Just as the **3** words "snow-white pen" were deliberately inserted as an identifying confirmation, so too were the additional **3** words "curious knotted garden" inserted as the conclusive identifying confirmation that the code name "Ferdinand" actually serves as the representation of Mary Sidney. So, not only has Bacon demonstrated Mary to be the true Chief of the academy that "shall be the wonder of the world," he's also sweetened the pot by cleverly mixing-in another pair of **3**'s (**33**) in the form of the two sets of **3** identifying words specifically related to Mary. We should note that the words "white pen" and "knotted garden" are sufficient to confirm Mary's identity; however, the words "snowy" and "curious" have been deliberately included so as to exhibit two sets of **3** identifying words. And, he's topped it all off with the fact that the word "pen" also adds up to **33** (Simple Cipher). Lastly, we see how Bacon masterfully wove an extremely crucial aspect of Freemasonic Ritual into the scene—highly suggestive that the Wilton Academy might well have functioned as the original Freemasonic Lodge (more on that later).

The Disguised Characters & Their Role in the Hidden Story Within the Superficial Plotline

Three of the play's characters: Holofernes, Moth and Don Armado serve as pivotal movers of the "hidden play" within the Play. Let's start with Moth, Don Armado's young, impudent and verbally combative page. We take note that "Moth" is really an anagram for "Thom," and that Thom is really an avatar representing the notoriously young, impudent and verbally combative writer, Thomas Nashe. Next, we have Don Armado whose Spanish name might possibly have been a play on a member of the Essex Circle known as Antonio Perez. Frances Yates describes Perez as "an eccentric Spaniard who amused Essex and his friends considerably and whose letters certainly are very much in Armado's vein" [see Yates' ***A Study of Love's Labour's Lost***, P. 13]. Yates' suggestion of Perez representing Don Armado, although likely accurate insofar as the Spanish similarity goes, ends there. The disharmonious, sometimes abrasive interplay of words between Moth and Don Armado, along with insertions of specific details, strongly suggest the relationship between Moth and Don Armado is a perpetual "acting out" of the infamous and protracted real-life feud between Thomas Nashe and Gabriel Harvey. As we shall see, the highly arrogant and pedantic Don Armado is really the avatar of the highly arrogant and pedantic Gabriel Harvey.

We're first introduced to Armado and Moth and their adversarial, argumentative relationship in Scene II of Act I. Not so coincidentally, they constantly address each other with the same derogatory nick-names Harvey and Nashe exchanged with great regularity. Harvey loved to belittle Nashe by incessantly referring to him as young or "tender juvenal." Armado does exactly the same with Moth. Likewise, Nashe typically responded to the derogation by referring to Harvey as "tough senor," just as Moth does with Armado. Moreover, Nashe was fond of calling Harvey "deuce-ace," an insult intended to reduce one's worth in accordance with the lowest value in a hand of cards or a roll of the dice. In one exchange between Moth and Armado, Moth deliberately interjects the term "deuce-ace."

The Holofernes character is based on the pedantic schoolmaster (also named Holofernes) in François Rabelais' ***Gargantua and Pantagruel*** in which he is a satirization against rigid medieval scholastic systems. In this respect, Holofernes represents Harvey's blind dedication to the teachings of the French scholar Petrus Ramus whose simplified logical and rhetorical methods were rejected by Bacon because it glorified an outdated deductive approach to epistemology rather than the inductive empirical experimentation upon which Bacon would later use as the basis for all scientific methodology. Thus, to a certain extent, Holofernes is also an avatar of Gabriel Harvey; however, Holofernes is just as much a representation of John Florio as we find Holofernes (Act IV, Scene II) quoting latin verses written by Batisma Spagnuoli from Florio's 1591 book ***Second Frutes***: "*Vinegia, Vinegia, Chi non te vede, ei non te pregia*. Old Mantuan! Old Mantuan! Who understandeth thee not, loves thee not?" The parallel here is that Florio's idolatrous veneration of Baptisma Spagnuoli Mantuantus is a match for Harvey's dedication to the teachings of Petrus Ramus—which tended to make Harvey and Florio insufferable, bombastic pedants, just like Don Armado and Holofernes. The fundamental difference goes to the incessant friction between Moth and Armado because, within the confines of the Play, they are acting out the real-life feud between Harvey and Nashe occurring at the same time the Play was being written.

Bacon's Elaborate Use of The Number 33 in *Love's Labour's Lost*

As earlier mentioned, Bacon frequently displayed his favorite cipher number **33** in every conceivable way. Furthermore, he wasn't merely infatuated with cipher numbers, he was obsessed with them. To ignore the crucial role cipher-numbers play in understanding Shakespeare (as William and Elizebeth Friedman did) is a matter of traversing the entire Shakespeare phenomenon while flying blind.

Act I, Scene I of ***LLL*** provides a divergent display of **33's** beginning with the Play's title by simply adding up the alliterative Simple Cipher **L** numbers i.e. **11, 11**, **11** equaling **33**. Next, the king addresses his **3** students who have pledged to study for **3** years—followed by Biron's statement: "necessity will make us all foresworn **three** thousand times within this **three** years' space." Moreover, the number **33** doesn't always show up specifically as two sets of **3** or **three**, it can also come in the form of a letter or word count; thus (as previously mentioned), the words **snow white pen** and **curious knotted garden** as spoken by the king (representing Mary Sidney) cleverly shows up as another **33**.

Later, in Act I, Scene II, Moth tries to trick Don Armado into saying **thirty-three** in a variety of ways, but Armado constantly resists, evades and equivocates by refusing to even utter the word **three**:

> Moth: "How many is one thrice told?"
>
> Armado: "I am ill at reckoning; it fitteth the spirit of a tapster."

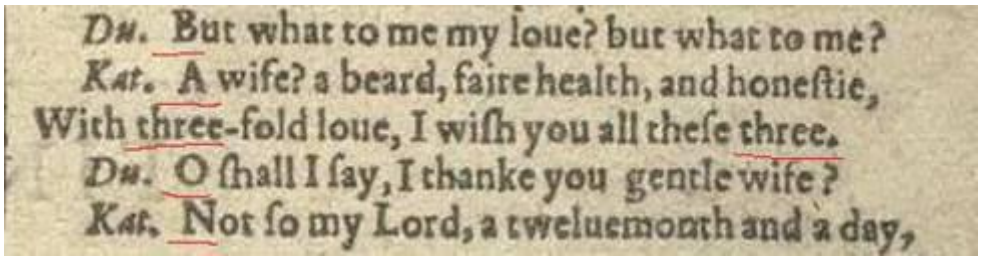
Moth manages to mingle-in the nick-name used by Thomas Nashe to identify Gabriel Harvey in an attempt to bait Armado (Harvey's avatar) into saying **three**:

> Moth: "Then, I am sure, you know how much the gross sum of deuce-ace amounts to."
>
> Armado: "It doth amount to one more than two."
>
> Moth: "Which is the base vulgar do call **three**."
>
> Armado: "True."
>
> Moth: "Why, sir, is this such a piece of study? Now here is **three** studied ere you'll
>
> **thrice** wink: and how easy it is to put years to the word **three**, and study **three** years in
>
> two words, the dancing horse will tell you."
>
> Armado: "A most fine figure!"

In other words, the whole point of Moth and Armado's verbal fencing, in fact, boils down to the number **33**. There are other more trivial cases in which the pairing of the number three appears throughout the play—such as a roll of the dice rendering "two treys" (Act V, Scene II), etc.

The BACON Acrostic

In a verbal exchange between Dumain and Katharine (Act V, Scene II) Bacon lavishes the reader with a brilliant acrostic display of his name mixed with the number **33** substituting for the letter **C**:


Du. But what to me my loue? but what to me?
Kat. A wife? a beard, faire health, and honeſtie,
With three-fold loue, I wiſh you all theſe three.
Du. O ſhall I ſay, I thanke you gentle wife?
Kat. Not ſo my Lord, a twelue month and a day,

Once again, only Bacon would do that.

Hororificabilitudinitatibus

For Francis Bacon the Latin word ***Honorificabilitudinitatibus*** (Act V, Scene I) was the ultimate device for expressing his name and philosophy in a multitude of ways: (a) It's a perfect anagram: "hi ludi f baconis nati tuiti orbi" i.e. "these plays f bacon's offspring are preserved for the world." (b) Using the Elizabethan Simple Cipher, it adds up to 287 (the second of the Rosicrucian seals, i.e. Fra Rosi Crosse in the Elizabethan Kaye Cipher. (c) The word consists of 27 letters. The number **27** was important to Bacon because it is **three** raised to the **third** power, i.e. $\mathbf{3^3}$—another clever way to say **33**. (d) Using the Pythagorean Cipher, the word adds up to **137**—which is the **33**rd prime number. And, just to insure none of these factors are coincidental and unrelated, Bacon deliberately inserted it as the **33**rd word in Costard's speech [For a more comprehensive discussion of the word, its history and the arguments pertaining to it see my online article titled "Honorifificabilitudinitatibus: Bacon's Magical Word" @ SirBacon.org]. Most of the Shakespearean plays tend to be saturated with references to the number **33**—especially ***The Merchant of Venice***.

Freemasonic Ritual and Symbolism Throughout the Play

Throughout the pages of ***Love's Labour's Lost***, bits of Masonic Ritual and symbolism are inserted. To the uninitiated reader or audience member these are seemingly innocuous references or statements that are easily overlooked or dismissed as insignificant words carrying little or no weight; however, to one who is familiar with Masonic Ritual, they stand-out much like a Letter X on a treasure map.

The opening scene of Act I has the king subjecting **three** courtier-scholars to swear oaths to study with him at his "academe" for a term of **three** years. Aside from the double three = **33** business, it should be noted that Masonic Blue Lodges informally function as a sort of academy in which the masonic courses of study consist of three parts: *Entered Apprentice, Fellowcraft,* and *Master Mason*. Until the latter part of the 18th century, the term of each course was one year. Upon the conclusion of each year, the candidate demonstrated his proficiency and, upon satisfactorily passing and swearing an oath not to reveal the secrets of his course of study, was conferred or awarded a Degree. Although the initial oath being sworn deals with not having contact with women during the three years of study, the king and his "scholars" speak of swearing "oaths" plurally.

As earlier mentioned, the core principle upon which Freemasonry stands is the business of "seeking the Light of Truth." In that vein, Bacon gets straight to the point as he uses Biron as his mouthpiece:

"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 light that it was blinded by.

Study is like heaven's glorious sun."

This speech is nothing short of a poetic summary of Bacon's essay ***of Truth*** in which he warns of the deceitful and beguiling nature of any form of light other than "naked, open sunlight" (more on the significance of the word "sun" later)

Back to the oaths: When a Masonic Candidate swears an oath, it is always accompanied by his swearing to suffer the pain of a gruesomely lethal penalty should he ever violate the oath. In the midst of speaking about studying and swearing oaths (Act I, Scene I), Biron seems to be having regrets about swearing the oath to observe of the king's decree regarding the provision against being in the company of women during the three years of study. As he tries to reason his way out of the oath, the king confronts him:

"Well, sit you out: go home, Biron: adieu."

Shocked by the king's dismissal, Biron backs down:

"No, my good lord; I have swore to stay with you…

And bide the penance of each three years' day.

Biron asks for the paper on which the decree is written so that he may sign it. As he reads the decree he declares:

"Let's see the penalty."

Interestingly, the penalty here doesn't apply to men, but to women. Biron reads aloud:

"***On pain of losing her tongue****."*

From the Masonic standpoint, Bacon has cleverly inserted half of the penalty to be suffered should a First Degree Entered Apprentice Mason violate his oath. I've yet to find a brother Freemason who, upon reading this and other lines in the Play, didn't immediately recognize the connection to Masonic Ritual. Each of the three Blue Lodge Degrees have unique Oaths

and penalties. The First and Third Degrees have two separate penalties, each having a gruesome, lethal penalty along with a non-lethal penalty—while the Second-Degree Penalty has just one horrific, lethal penalty but no non-lethal penalty. I won't disclose what the horrific, lethal penalties are, but I will say they are consistent with the most torturous forms of execution ever practiced in Medieval Europe.

Back to the pain of losing one's tongue. ***Love's Labour's Lost*** is supposed to be a light-hearted comedy. Obviously, Bacon refrained from any and all references to the gory lethal penalties related to Masonic Ritual, so it shouldn't be surprising to find the language referring to the penalty in the king's decree to be as benign as possible. Historically, this particular penalty, known as "elinguation," involves the physical removal of the tongue. During Bacon's time, there were two common methods employed: (a) Cut the tongue out with a sharp instrument. (b) Tear the tongue out by its root (Radix Linguae) with tongs—in some cases, red hot tongs. According to Masonic Ritual, the method prescribed for tongue removal is (b).

The business of elinguation as a penalty for violating a sworn oath as it pertains to Masonic Ritual might be dismissed as being coincidental if the penalties for breaking oaths ended with Biron's initial reading of it. However, soon after mentioning the first non-lethal penalty, Bacon made sure Biron would speak out the one remaining non-lethal Masonic penalty as it appears in the Masonic 3rd Degree—word-for-word. Upon signing the decree, Biron alludes to that final penalty: "So to the laws at large I write my name: And he that breaks them in the least degree ***Stands in attainder of eternal shame***."

With the inclusion of the candidate's entrance into the Lodge through the door located at the northwest corner, and his symbolic journey from darkness to standing in the light of the northeast corner, Bacon has artfully intermixed four essential aspects of Freemasonic Ritual into the lines of the Play's opening scene. He has saved the performance of the final part of the ritual which the Candidate (in the First and Second Degrees undergoes) for the opening scene of the Play's final Act. This performance, referred to as the "Parting of the Word" ceremony is a formal, back-and-forth discourse between the Candidate and the Worshipful Master. All three of the Blue Lodge Degrees have uniquely different passwords and handshakes called "grips." I will not disclose the passwords or the nature of the grips, so, in describing the Parting of the Word I'll use a substitute password, "Zero," for the Entered Apprentice Degree:

Worshipful Master: "I hail."

Candidate: "I conceal."

Worshipful Master: "What do you conceal?"

Candidate: "All the secrets of an Entered Apprentice Freemason, except it be to a brother of this Degree, or within the body of a just and legally constituted Lodge of Entered Apprentice Freemasons."

The Candidate offers his right hand to the Worshipful Master, and their hands join in the Entered Apprentice Grip.

Worshipful Master: "What is this."

Candidate: "A Grip."

Worshipful Master: “A Grip of what?”

Candidate: “It is the pass Grip of an Entered Apprentice Freemason.”

Worshipful Master: “Has it a name?”

Candidate: “It has.”

Worshipful Master: “Give it to me.”

Candidate: “I did not so receive it, neither will I so impart it.”

Worshipful Master: “What will you do with it?”

Candidate: “I will letter it with you.”

Worshipful Master: “Begin.”

Candidate: “No, you begin.”

Worshipful Master: “Nay, begin you.”

Using the back-and-forth dynamic of the Hebrew Atbash Cipher (mentioned earlier), they continue—starting from the inside, working outward.

Candidate: “R.”

Worshipful Master: “E.”

Candidate: “O.”

Worshipful Master: “Z.”

Candidate: “Ze.”

Worshipful Master: “Ro.”

They both say the password in unison.

Candidate and Worshipful Master: “Zero.”

Worshipful Master: “The word is right. I greet you, my brother!”

During Bacon’s time, the Candidate spent his second year studying the symbolic craft pertaining to the Second, *Fellowcraft Degree*. When the year was up, and he was ready, the Fellowcraft Candidate would (in the same manner of the *Entered Apprentice* Degree) enter through the door in the northwest corner and go through all the ceremonial aspects of the Fellowcraft Degree. Upon successfully demonstrating his proficiency and swearing his

obligatory oath, his Fellowcraft Degree would culminate in another Parting of the Word Ceremony, only the password is different and, instead of exchanging letters with the Worshipful Master, the Word is parted by syllables.

The parting of the Word Ceremony owes its origin to the addition of the vowels I and U to the old 24 letter alphabet in the decades prior to 1550. The person most responsible for teaching the new 26 letter alphabet to the young English nobility during the reign of Henry VIII, was the Spanish philosopher and educator, Juan Luis Vives. In his book "Tudor School Boy-Lives," Vives identifies a four-step progression for the formation of words: (a) *letters*, (b) *syllables*, (c) *vowels*, (d) *word*. In order to help students remember the five vowels, Vives turned to the Spanish word for sheep, i.e. "Oveja," as a learning device. All one needed was to simply substitute the Word's two consonants, i.e. v and j into the vowels u and i—resulting in oueia.



Juan Luis Vives

In devising the Parting of the Word Ceremony, it would appear that Bacon found Vives' four stages of word development to be useful when applied to the progressive nature of the Masonic Degrees—thus, we have the Parting of the Word in the 1st Degree in accordance with parting the *letters*, in the 2nd Degree, it's in accordance with parting the *syllables*, and, as we shall see in Act V, Scene I, the third and final step in the progression of degrees is the matter of parting the *vowels*.

Furthermore, Bacon was attracted to the word "sheep" for two fundamental reasons: (a) sheep represent the quality of innocence—hence, candidates in all three of their Blue Lodge Degrees wear their own white lambskin aprons (worn only when taking their three Degrees and again, when they are deceased and prepared for burial). (b) Bacon regarded the word sheep as an important cipher signature not only for himself, but also, for his (other self) brother Anthony: Sheep adds up to 51 (Simple Cipher). Francis Bacon adds up to 51 (Pythagorean Cipher), and Anthony Bacon also adds up to 51 (Pythagorean Cipher). Earlier (in the section titled ***Anthony Bacon***), I alluded to the line from Act I, Scene II of ***The Winter's Tale***. I think it's worth repeating: "We were as twinn'd lambs that did frisk i' the sun And bleat the one at the other. What we chang'd Was innocence for innocence; we knew not The doctrine of ill-doing, nor dream'd That any did."

Did Francis and Anthony see themselves as Gemini twins? I think so. In other words, it seems Francis and Anthony saw the number 51 as one, unifying cipher signature representing the two

of them as a single entity (more on this later). Additionally, I think it's worthy of note that the word "sun" also adds up to 51 (Simple Cipher).

Act V, Scene I

It's no accident that most of the Play's crucial dynamics merge together in Act 5, Scene 1 (**51**)—tending to culminate in the *Vowel* phase of the Parting of the Word Ceremony which (theoretically) represented the final stage of the Blue Lodge Degrees.

Thus, in the build-up leading to the "Parting of the Vowels" we find Holofernes doing a parody of the master wordsmith John Florio bitterly complaining (as Florio often did) about the conflict (since the advent of the "Great Vowel Shift," 60 years earlier) between the appearance of "silent" letters in both the spelling and pronunciation of many words in the newly evolving English Language.



John Florio

Holofernes engages Don Armado in a contest of linguistic one-upmanship while Moth turns to the clown Costard and confides:

> "They have been at a great feast of languages and stolen the scraps."

Costard responds:

> "O, they have lived long on the alms-basket of words!"

Costard then shifts his speech regarding words to the one word that Francis Bacon personally treasured above all other words (as previously discussed). It's here that things begin to get rich with a mixture of dual meanings, cipher signatures and puns as Moth interrupts Don Armado's attempt to insult Holofernes' scholasticism:

> Armado: "Monsieur, are you not lettered?"

Moth interjects by quizzing Armado with a riddle:

> Moth: "Yes, yes; he [Holofernes] teaches boys the hornbook;—What is a. b. spelt
>
> backward with the horn on his head."

Moth's riddle seems benign, but it's loaded with ambiguity that sails over Don Armado's head—a. b. is really a disguised reference to Anthony Bacon, and when the initials are reversed as Ba, not only do we have the sound made by sheep, we have the first letters of the name Bacon which when connected with the word "horn," Holofernes (representing John Florio) understands to be a playful reference to the Italian word "corno"—meaning horn or "Bacorno," a clever pun for Bacon. So, Holofernes plays along.

Holofernes: "Ba, *pueritia*, with a horn added."

Pueritia is a Latin word meaning "childish innocence." Moth continues:

Moth: "Ba, most seely sheep, with a horn.—You [Armado] hear his learning."

The word "seely" [not silly] is an antiquated English word meaning "childish innocence," and was used in the original printing of ***Love's Labour's Lost*** [see Act V, Scene I of the Play's 1598 First Edition]. Also, Moth has inserted the word "sheep" which, as earlier mentioned, is a code word for both Francis and Anthony Bacon with each of their names adding up to **51** (Pythagorean Cipher). Holofernes seems to comprehend where Moth is heading as he sets the stage for the Parting of the Word.

Holofernes: "*Quis, quis,* thou consonant?"

Holofernes (Florio's avatar) is quite familiar with Juan Luis Vives' trick for memorizing the five vowels using the Spanish word "o**v**e**j**a" (meaning sheep) by simply transforming the two consonants (**V** and **J**) into their vowel forms (U and I)—thus, he understands the password to be parted is "oueia" with no consonants. Moth sets the stage by emphasizing the ambiguity of the Letter U and the pronoun "you," as well as the Letter I and the word "I" as a personal pronoun:

Moth: "The third of the five vowels, if **you** repeat them: or the fifth, if **I**."

Holofernes initiates the process.

Holofernes: "I will repeat them, a., e., I."—

Moth interrupts, then finishes the parting process with a mysterious opening:

Moth: "The sheep; the other two concludes it; o, u."

Why does Moth say "The sheep" before concluding? We've already seen how the word "sheep" appears to be a code-word for Francis and Anthony Bacon. If Moth is referring to the Bacon brothers, he's directly on track with "the other two concludes it" because each of the names Francis and Anthony add up to 34 (Pythagorean Cipher) i.e. Francis = 34, and Anthony = 34—and the Letters O and U add up to 34 (Simple Cipher). Also, A, E. I add up to 15 which will also give us the name "Bacon" (Short Cipher).

The appearance of the "Parting of the Vowels" in ***Love's Labour's Lost*** as the conclusion of the Masonic Third Degree might be unique to the Play, or it was regularly performed in the early phase of the Blue Lodge Ritual. Interestingly, Bacon reinforces the idea that the Play's characters are perfectly familiar with the business of "parting the word" as Longaville and Katherine engage in some tricky word-play in Act V, Scene II:

Longaville: “Let’s part the word.”

Katharine: “No, I’ll not be your half.”

The significance of the parting of the word ceremony in Act V, Scene I goes to identifying the origin of that aspect of the ritual as well as serving as positive proof that the Shakespearean works were making use of the 26 Letter alphabet while still being printed with the old 24 Letter printing press.

The Play’s Shallow Storyline

The underlying’s story of ***Love’s Labour’s Lost*** is loosely based on an actual event which occurred in 1578 (while 17 year old Francis Bacon was Henri of Navarre’s guest) when Henri’s mother-in law, Catherine de Medici, accompanied by her daughter, Marguerite de Valois (who was also Henri’s estranged wife and queen consort) paid a surprise visit to the Chateau de Nérac; however, the Play makes no mention of Catherine nor does it mention anything about Marguerite’s estranged and bitter relationship with Henri—rather it simply refers to her as the “Princess of France.” Furthermore, the “Princess” has brought with her a group of beautiful young women whom the Play refers to as “Ladies attending on the Princess.” In reality, the “ladies” were a legion of prostitutes known as the “escadron volent” or “flying squadron” employed by Catherine to charm, seduce and, essentially, have their way with unsuspecting men of power. Thus, the true purpose of Catherine’s visit was to unleash the talents of her squadron to extract information from and assert influence over the noblemen at Henri’s court.

And so, the underlying story of ***Love’s Labour’s Lost*** boils down to a group of King Ferdinand’s noble students vowing oaths to be celibate for a period of three years only to be instantly swept off their feet in a fit of “Love’s Labour’s Lust,” abandoning their oaths with fanciful visions of matrimony dancing in their heads. The extent to which the real story matches the Play’s fantasy version may never be fully ascertained; however, the weak attention to the fantasy definitely takes a back-seat to the Play’s fixation on an almost episodic parade of key elements of Masonic ritual and philosophy—accompanied by an incessant flow of inventive, experimental word play designed for the edification of brethren in the know. On the other hand, attempts to follow the hollow romantic storyline have invariably proven to be an exercise in futility which is exactly the dilemma that has traditionally plagued the Play’s actors for centuries. As the saying goes: “if you don’t know where you’re going, any road will get you there.” Bacon’s ultimate solution for the dilemma was to leave it unresolved by allowing the princess and her ladies an offramp by which they could escape their lovesick suitors by receiving a message that her father, the King of France, had suddenly died—thus imposing a year-long period of mourning and a convenient exit from the scene—along with a vague promise to return the following year to judge whether or not the suitor’s intentions were sincere. In reality, there was no princess, the King of France had not died and, as far as anyone knew, the “ladies” never returned.

The Triad of Triads

True to form, Bacon brings the Play’s disparate elements together in a masque uniquely themed to render yet another number 33. The subject of the masque is the old, chivalrous tale of the *Nine Worthies* or Triad of Triads—so named because it refers to three sets of three ancient heroes categorized in accordance with their respective religious traditions as warriors “worthy”

of being remembered for their outstanding deeds of chivalry: (a) Pagans: Hector, Alexander the Great, Julius Caesar. (b) Jews: Joshua, David, Judas Maccabeus. (c) Christians: King Arthur, Charlemagne, Godfrey de Boullion [*Love's Labour's Lost*, Act V, Scene II].

Moth enters the masque costumed as Hercules, and Holofernes follows, dressed as Judas Maccabeus. Although Hercules isn't one of the Nine Worthies, Bacon has deliberately inserted him as a tribute to Henri of Navarre who so fancied himself as a real-life representation of the Greek god-hero that he commissioned the painting of no fewer than three portraits in which he is depicted as Hercules.

Holofernes' cosplay of Judas Maccabeus, on the other hand, isn't intended as a portrayal of that historical figure—rather it's Holofernes as the embodiment of the I M letters in Iudas Maccabeus. We recall George V. Tudhope's emphasis on those letters in Bacon's Operative Mason's mark.



Bacon's Operative Mason's Mark

Tudhope had proposed that the **I M** letters were a sort of Latin short-hand signifying "I am." He almost got it correct except for the Latin part. Had he simply leaned toward the English contraction "I'm" he would have been a bit more accurate; however, for some inexplicable reason, he failed to see the connection to the **I**nstauratio **M**agna. Bacon makes a veiled reference to Holofernes' proclamation that he is the embodiment of the "**I M**" when he states:

> "*Judas I am*."

Dumain playfully confronts him:

> "A Judas!"

Holofernes stands his ground:

> "Not Iscariot, sir,--*Judas I am, yelped Maccabeus*."

It really doesn't matter what teasing insults are hurled at him, Holofernes' answer will stay the same:

> Dumain: "Judas Maccabeus clipt is plain Judas."
>
> Biron: "A kissing traitor. How are thou proved Judas?"
>
> Holofernes: "*Judas I am*."

The words "*Judas I am*" are italicized in the script to signify that there's a key element inherent in the words that is being overlooked and misunderstood. This is the point in the entire play where Bacon merges the meaning of "I am" to "**I M**." In this regard, the historical Judas Maccabeus is irrelevant. It's the **I M** letters in the name **I**udas **M**accabeus that matter—and they are being used as the means by which a person such as Holofernes can be transformed into the embodiment of the **Instauratio Magna**. This, I submit, marks the inception of Bacon's

concept of transmuting a person into the higher, ideal form of himself as it applies to the Masonic 3rd Degree. A person who becomes the embodiment of the **I M** assumes the sublime identity of Hiram Abiff.

The Instauratio Magna and The Invention of Hiram Abiff

With the **I M** as the philosophical core and driving force behind all of Bacon's undertakings, a personification of the **I M** paradigm was imperative. Bacon understood that paradigms are best understood and followed when imbued with the identity of a founding figure whether it be a real person or a mythical ideal of a person. In refusing to attach his name to paradigms, Bacon chose to invent pseudonymous, mythical founders for the three manifestations of himself: Christian Rosenkreutz as the mythical founder of the Rosicrucian Order, Hiram Abiff as the mythical founder of the Freemasonic Order, and William Shakespeare as the pseudonymous author of all the Shakespearean works—**three** founders for **three** intricately related **I M** entities.

Back to Hiram. In creating a mythical founder of Freemasonry, Bacon's first concern was with the alignment of cipher numbers, and secondarily with a name that would be in concert with those numbers. We recall the seemingly frivolous banter in Act **5**, Scene **1** of ***Love's Labour's Lost*** where Moth quizzes about the letters "a.b. spelt backward with the horn…" and "Ba, *pueritia*, with a horn added," and Ba, most seely [innocent] sheep, with a horn." Here, two sets of cipher matches are at play between the letters "a. b." and the word "horn," as well as the words "horn" and "sheep." It's no accident that when sheep and horn are combined, the cipher result is Shakespeare i.e. sheep = 51 (Simple Cipher) and horn = 52 (Simple Cipher) with Shakespeare equaling 103 (Simple Cipher). Likewise, a.b. = 3 (Simple Cipher) combined with "horn" (52, Simple Cipher) totals to 55 which, when applying the Pythagorean Cipher Table, conforms with the names Rosenkreutz and Hiram Abiff… and, to be sure we're on the right path, Bacon knew that by simply writing the number 55 i.e. **Fifty Five**, then adding up the cipher numbers that match the letters using the Simple Cipher, the total is **103**—matching Shakespeare (Simple Cipher).

So, how did Bacon come up with Hiram Abiff?

Hiram in the Old Testament

In my view, Bacon wanted the name of his mythical founder of Freemasonry to match the cipher signature of his mythical founder of the Rosicrucian Order. He also wanted the number of letters in both the first and last names to be the same. All the while, he was laying the groundwork for a literary work he called ***The New Atlantis*** which featured a symbolic and functional temple (Salomon's House) dedicated to the fulfillment of his ***Instauratio Magna***. The concept of Salomon's House was based on the Old Testament story of the construction of King Solomon's Temple which compelled Francis to take note of the "widow's son from the tribe of Naphtali" who was the only craftsman named in the Old Testament who labored on the king's temple. The man's name was Hiram, and he would serve as the paradigmatic founder of Bacon's new Order—that was the easy part. The hard part lay in coming up with a proper last name that would meet all the desired criteria.

As a preeminent biblical scholar with a mastery of Greek and Hebrew, Francis Bacon was well familiar with the wide variety of biblical translations. With a focus on I Kings and II Chronicles,

he noticed a tendency for some passages to follow Hiram's (or Huram's) name with an honorific suffix connoting "father" or "master." This tendency showed up most prominently in some rare translations of II Chronicles with "Huram-abi"— abi being Hebrew for "my father." In the I Kings and II Chronicles of the Latin Vulgate translation, the man is always referred as Hiram, occasionally following with "pator" or "patrem"—both signifying "father" while the Luther translation followed with "meinen meister" meaning "my master."

All-in-all, the varied accounts and descriptions of Hiram and his activities given in the numerous translations (Latin Vulgate, German Luther, Wycliffe, Coverdale, The Geneva Bible, The Douay-Rheims Bible, The King James Bible) is an inconsistent, confusing mishmash of details—most notably the many cases in which Hiram, the craftsman in brass and bronze, is indistinguishable from King Hiram of Tyre. The disarray regarding who was who and what was what isn't surprising considering that I Kings was written during the Babylonian Exile by a Deuteronomistic source (560-540 B.C.) while II Chronicles was authored by a Levite priest named Ezra (The Chronicler) who wrote from a distinctly "Priestly perspective" (450-400 B.C.).

For Bacon, an ideal, proper name was the prize. "Abi" had potential but still lacked all the vital elements; however, in 1535 an Augustinian friar by the name of Myles Coverdale who had enthusiastically embraced the English Reformation by converting to Protestantism, produced the first English translation of the Bible thereby finding favor with King Henry VIII to whom the book was dedicated. Although rich in fervor, Coverdale was weak in his grasp of Greek and Hebrew. When it came to Hiram, he seemingly blundered his way into an unorthodox translation of 4:16 of II Chronicles: "and pottes, shouels, fleshokes, and all their vessels made **Hiram Abif** of pure metall for king Salomon vnto the house of the LORD."

Coverdale's unusual placement of abif (meaning "his father") after Hiram's name, rather than the more conventional "abi" (meaning "my father") was a departure from the norm. Moreover, instead of being connected with a hyphen, it stood alone as a separate word with a capital "A"—as if it was a second proper name. No one seemed to notice the difference—thus, the name Hiram Abif accidentally came into existence. Myles Coverdale's unconventionally bold innovation in spelling was the gift Bacon was seeking, yet, it still failed to fully solve the desired cipher requirements. It needed two "f" letters instead of one.

As fate would have it, people in the latter 16th and early 17th centuries typically made use of the stylized lower-case double 'f' (ff) in place of a capital 'F' at the beginning of a name in accordance with the "court hand" and "secretary hand." It was a commonly accepted convention which Bacon frequently used. Why not place the double 'f' at the end of "abi" as an improvement of Coverdale's spelling? In addition to achieving the desired Pythagorean cipher number 55, along with each name consisting of five letters, Bacon effectively finished the name with his own, personalized double 'f' touch. To this day, Freemasons almost exclusively make use of the double 'f' ending when spelling Abiff. What began as a brief, stylized spelling aberration during the late Elizabethan-early Jacobean eras has endured for more than four centuries as the accepted Freemasonic convention.



Bacon's Double 'f' Secretary Style Signature

Hiram Abiff Becomes the Paradigm of the Instauratio Magna & 3rd Degree Freemasonry

Bacon's original Masonic 3rd Degree concluded with the usual parting of the password ceremony as demonstrated by Moth and Holofernes' parting the vowels in the word oueia (Spanish for sheep) in Act V, Scene I of *Love's Labour's Lost*. However, Holofernes' transformation into the embodiment of the Instauratio Magna (Act V, Scene 2) further demonstrated the need for a universal paradigmatic figure whose identity could be equally and collectively shared by all Master Freemasons—in creating Hiram Abiff, Bacon fulfilled that need. Moreover, he invented a story depicting Hiram as the grand architect who (a) oversaw the building of King Solomon's Temple, and (b) founded the Order of Freemasonry. More importantly, becoming Hiram meant being transformed into a "higher self." All of this was added to the 3rd Degree ritual with the enactment of a play which would become known as the "Hiramic Myth" in which the 3rd Degree Candidate is symbolically transformed into the embodiment of the *Instauratio Magna*.

In the interest of brevity and relevance, let's examine a condensed version of the play:

The 3rd Degree Candidate (playing the role of Hiram) who is blindfolded and guided by the Senior Deacon is brought to a place in the Lodge adjacent to the Junior Warden's station (located in the south) where he is confronted by a ruffian named Jubela (played by a Lodge brother) who says:

> "Grand Master Hiram Abiff, it is good to meet you thus alone. Give me the secrets of a Master Mason."

The Senior Deacon speaks on behalf of the Candidate:

> "Brother this is an unusual way of asking for them. It is neither a proper time or place… wait until the Temple is completed, and then, if you are found worthy and well qualified, you will unquestionably receive the secrets of a Master Mason, but until then, you cannot."
>
> Jubela: "Talk not to me of time or place, but give me the secrets of a Master Mason, or I will take your life!"
>
> S.D.: "I cannot; nor can they be given, except in the presence of King Solomon of Israel, Hiram, King of Tyre, and myself."
>
> Jubela: "Give me the Master's word, or I will take your life!"
>
> S.D.: "I shall not!"

Jubela places the sharp edge of a mason's rule against Hiram's (the candidate's) throat.

> Jubela: "Then die!"

The Lodge brother portraying Jubela slides the rule over the candidate's throat—simulating a cutting action. The Senior Deacon then conducts the Candidate to a place adjacent to the Senior Warden's station in the west where they are met by a second ruffian named Jubelo.

Jubelo: "Give me the secrets of a Master Mason!"

S.D.: "I Cannot."

Jubelo: "Give me the secrets of a Master Mason!" (shakes Candidate)

S.D.: "I shall not."

Jubelo: "Give me the Master's word, or I will take your life!" (shakes Candidate a second time)

S.D.: "I will not!"

Jubelo: "Then die!"

The Lodge brother portraying Jubelo simulates striking the Candidate in the chest with a mason's square. Finally, the Senior Deacon leads the (twice wounded Hiram Abiff) Candidate to the northeast corner of the Lodge where they are confronted by the third ruffian named Jubelum.

Jubelum: "Me you cannot escape; my name is Jubelum! What I purpose, that I perform. I hold In my hand an instrument of death; therefore, give me the Master's word, or I will take your Life."

"I will not!"

Jubelum: "Then die!"

The Lodge brother portraying Jubelum then simulates striking the Candidate over the head with a setting- maul—thus slaying Hiram Abiff. All three ruffians instantly realize the consequences of their impetuous action.

Ruffian: "What horrid deed is this we have done?"

Second Ruffian: "We have murdered our Grand Master Hiram Abiff; and have not obtained that which we have sought."

They confer on what to do, and agree to bury the body out in the secluded countryside near mount Moriah. Upon hastily burying Hiram's body, the three ruffians agree to mark the shallow gravesite with a sprig from a nearby Acacia tree. Afterward, they seek to leave Israel by boat;

however, they are unable to gain passage on a boat without a pass from King Solomon—leaving them with no choice but to hide out in a cave located near Hiram's grave.

Meanwhile, with the passage of a few days, Hiram's absence has been duly noted—along with the absence of Jubela, Jubelo and Jubelum. King Solomon summons twelve trusted Fellowcraft masons (wearing white gloves symbolizing their innocence). The king divides them into four groups of three so as to send them out in accordance with each of the four cardinal directions to search for their Grand Master and the three missing laborers. After a while, the group heading into the western countryside eventually stops to rest. As one of the Fellowcraft brothers attempts to arise, he tries to leverage himself by grabbing hold of an Acacia sprig sticking out of the ground, but the unrooted sprig suspiciously offers no tension:

> Fellowcraft: "What means this acacia coming up so easily? The ground has been
>
> newly broken, this has the appearance of a grave."

[The Lodge brother portraying the suspicious Fellowcraft points directly at the Candidate who has been silently and patiently laying (as Hiram Abiff) on the Lodge room floor]

All the while, in the nearby cave, Jubela, Jubelo and Jubelum have been watching the three Fellowcrafts dig up the shallow grave of their Grand Master. One-by-one the ruffians loudly call out declarations of their guilt—lamenting and bemoaning their horrid deed and express the desire to receive the most gruesome and torturous punishments imaginable.

Upon overhearing and identifying the voices of the **three** ruffians emanating from the cave, the **three** Fellowcraft masons quickly subdue the murderers, and haul them back to face King Solomon's judgement.

King Solomon realizes that if Hiram is dead, the Master's word has died with him. Solomon sends twelve more Fellowcraft masons back to the gravesite to search for any signs or clues having to do with the master's secret word, or a key to it, or anything appertaining to the Master's Degree is on or about the place where Hiram's badly decomposed body rests.

With the exception of their Grand Master's jewel of high office removed from his neck—confirming the body is, indeed, his, the Fellowcrafts are unable to find anything that would reveal the Master's word. When King Solomon receives Hiram's jewel, he understands that the Master's word is lost, and a substitute word must be devised.

Jubela, Jubelo and Jubelum confess to their crime and are executed.

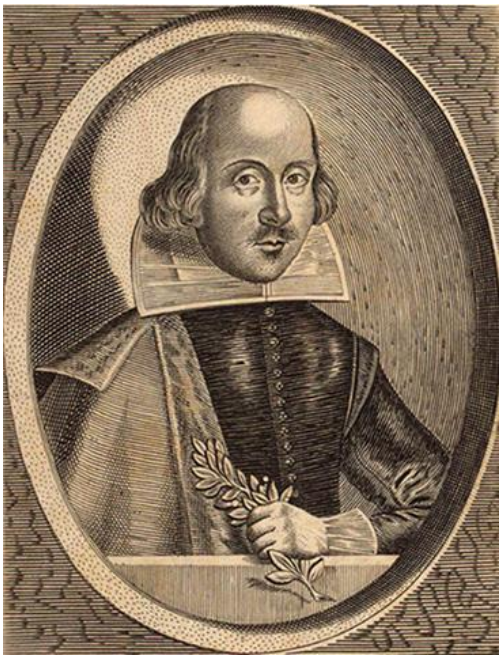
In the end, a circle consisting of the Worshipful Master (still playing the role of King Solomon) and the rest of the Lodge's officers and attending brethren, all kneel around the Candidate who (in the role of Hiram) still lies, blindfolded, on the Lodge room floor. The Worshipful Master instructs the Junior Warden to raise the body up, using the grip of an Entered Apprentice, but, due to the decomposed condition of Hiram's hand, he can't be raised. The Worshipful Master then instructs the Senior Warden to raise the body by using the grip of a Fellowcraft Mason—the result is the same as before.

Finally, the Worshipful Master successfully raises the Candidate (no longer blindfolded) up and out of the grave using the real grip of the Master Mason—whereupon he instructs the "resurrected" Hiram in the use of the "Five Points of Fellowship" which they perform together.

The Worshipful Master then whispers the new, substitute word in Hiram's ear, and Hiram reciprocates. He is then presented with his acacia sprig as a keepsake. The Hiramic Play is over as he seats himself among all the other brother Hirams.

The Acacia

The Acacia sprig that is used in the performance of the Masonic 3rd Degree is more than a theatrical prop. There's a specific reason why a sprig or branch from the Acacia tree is chosen rather than from a Cedar, Oak, Juniper, Cypress, Pine or any other species of tree. The Acacia is special due to its remarkable ability to "resurrect" itself after drying up during conditions of severe drought. It can appear to be dead, but when rehydrated, it springs back to life. Because of its amazing durability and resistance to decay, the Acacia has long been symbolic of immortality, renewal and eternal life—thus, it was used to construct the Ark of the Covenant, and Freemasons not only use it when performing the 3rd Degree, they also hold Acacia sprigs when attending Masonic funerals.



**Marshall Engraving depicting a Hiramic Shakespeare holding an acacia sprig-
Title Page of Shakespeare's Poems (1640)**

Bacon's *Instauratio Magna*: The Freemasonic-Shakespeare Legacy

All Master Masons share in a collective, secret identity by which they know each other by the name of Hiram Abiff. As such, no one is regarded as being higher or superior to any other Hiram—regardless of their office or duties within the Lodge. The original Lodge was the ideal environment for Bacon's Masonic writers, scriveners, and secretaries to perform the labor of the ***Instauratio Magna*** through the vehicle known to the outside world as *Shakespeare*.

As we've seen, Bacon infused a seemingly endless number of coded devices into the pages of the Shakespearean works through which he invites the reader or audience member to make

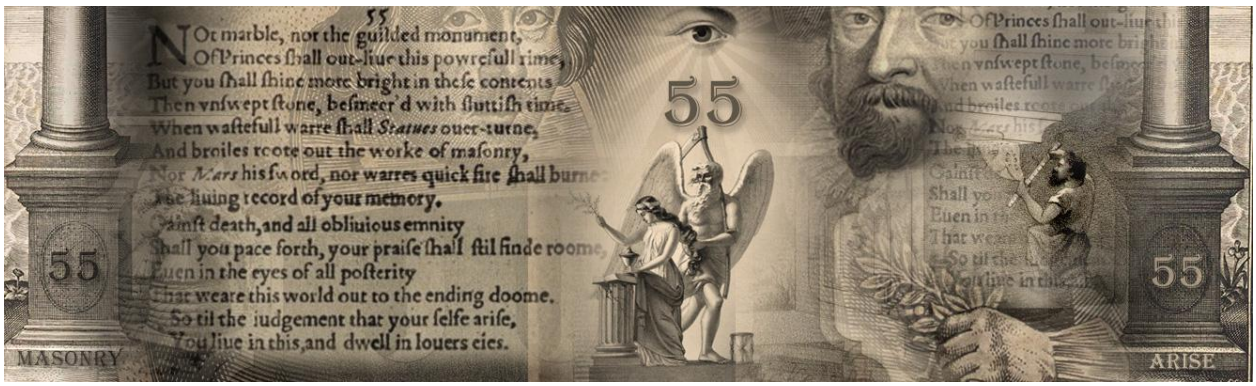
discoveries designed to arouse our curiosity and enlighten our minds. In some cases, Bacon entices us to solve carefully placed puzzles and riddles. One of the most intriguing riddles appears on the dedicatory page of *Shake-spears Sonnets*—featuring these words:

"TO.THE.ONLIE.BEGETTER.OF.THESE.INSUING.SONNETS.Mr.W.H."

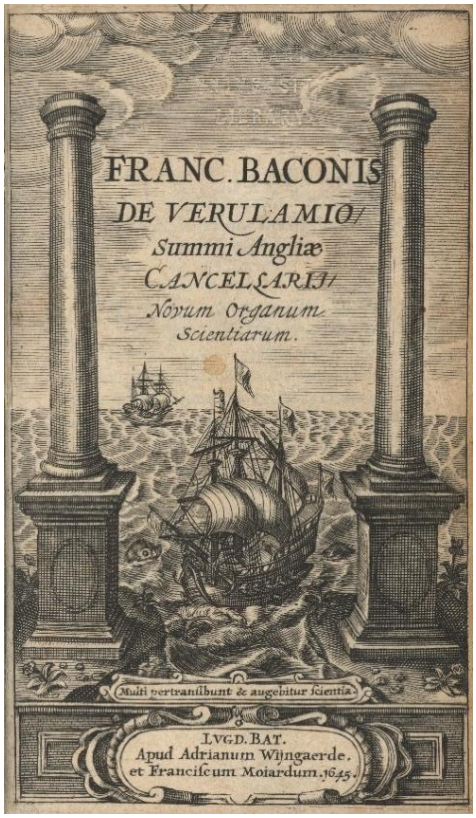
I like to describe such cryptic riddling as "counter-intuitive ambiguity." It seems to be saying one thing while suggesting the contrary. Further compounding the mystery, we're left to ponder the identity of a "Mr. W.H." It's tricky wording. Let's break it down: (a) "Onlie" and "Mr." tell us we're dealing with one male entity. (b) The word "Begetter" means the male entity is the initiator who brings or causes "these" sonnets to come into existence. (c) "Insuing" infers these sonnets are a work in progress that is unfinished or incomplete.

If we're trying to determine the identity of "Mr. W.H." by adhering strictly to the letters, we're obviously participating in a futile exercise. How about numbers? I can't be the first researcher to consider numbers—I'm sure many other researchers and scholars have considered that possibility. Allow me to direct your attention to the Kaye Cipher: how do the letters W.H. add up there? 55. Yes, it could correspond to a lot of different possibilities; however, as we've seen, whenever and wherever the number 55 shows up in the numerous cipher devices employed by Francis Bacon, the path invariably leads to a multifaceted male entity whose name is Hiram Abiff—and if the Shakespearean authorship answers to that name, individually or collectively, I submit, we have our man.

[see my article on SirBacon.org titled "Shakespeare Sonnet 55: Francis Bacon's Ode to Hiram Abiff]



Once instaurated, the newly raised individual (Master Mason) shares in the embodiment of the ***Instauratio Magna*** as well as the shared identity of **Hiram Abiff**—they are one and the same—the "amalgam of minds" (Derek Jacobi alludes to)… whose labor was to spread the Light of Truth to humanity through the vehicle known by the name **Shakespeare**. Such enlightenment is symbolized in the image of the ship of exploration venturing beyond the mythical Pillars of Hercules (Strait of Gibraltar) representing the edge of the known world, or the bounds of all knowledge and wisdom.



Title Page of the 1620 Edition of the *Instauratio Magna*—an Emblem displayed in Freemasonic Lodges

Special thanks to my friend James Loren

See S. Brent Morris' statement in the Television documentary movie "The Secrets of the Freemasons" @ www.youtube.com/watch?v=yi8zYBopEgY

XXII.

The Architect in the Shadows: Francis Bacon and the 157-Year Blueprint for the American Republic

By Mike Isaacs



PROLOGUE: THE NET EFFECT METHOD

Conventional history is built like a courtroom. It wants a signed letter, a dated confession, a paper trail a prosecutor could hold up and say: here, in his own hand, is the intent. When that paper does not exist, conventional history stops and calls the matter unknowable.

This book is built like an engineer's survey of a standing bridge. An engineer inspecting a finished structure does not need the architect's original napkin sketch to know how it was designed. He reads the design out of the bridge itself — where the weight travels, where a joint was reinforced before the load ever demanded it, which span was clearly built to carry a future addition that had not been announced yet. The design reveals itself in what stands, not in what was filed away in a drawing office that may have burned down a century ago.

This is the Net Effect Theory, and it is the only method this book uses: in macro-historical architecture, you judge the blueprint by the outcome. You look for fingerprints — shared ideology, structural consistency, and downstream actors whose actions align, with too much precision to be coincidence, with the expected result of a single original design.

This method produces a different evidentiary standard than a biography does, and the reader should understand that difference before, not after, encountering the claims ahead. In the chapter that follows, this book states that Francis Bacon was the unacknowledged son of Elizabeth I, denied his birthright to the throne of the Old World, and that he answered that denial by engineering a New one. It states that he authored the plays staged under the name Shakespeare. It states that he founded the Rosicrucian current running beneath European intellectual life for the following two centuries. These are not offered as competing hypotheses weighed against equally plausible alternatives. They are stated as the load-bearing elements the

entire visible structure requires — premises that, if removed, collapse a pattern of fingerprints too precise, too consistently aligned, to explain any other way. An engineer does not qualify his finding that a joint was over-built to carry future load. He states it, because the steel shows him, and moves on to the next joint. This book moves the same way.

We will not pause in the chapters ahead to relitigate these premises line by line, and we will not hedge them with the academic caution of competing schools of thought. That caution belongs to a different method, aimed at a different question. Our question is not whether a conventional court of historians would convict on this evidence. Our question is whether the Republic that stands today fits better under this blueprint than under any other on offer. Turn the page, and the specification sheet begins.

CHAPTER 1: THE ARCHITECT'S SPECIFICATION SHEET

The Theory of the Hidden Blood



I. Two Prisoners

In 1554, two people who had never chosen each other’s company found themselves confined within the same walls, under the same suspicion, by the same monarch. Elizabeth Tudor, daughter of a king and a beheaded queen, sat imprisoned in the Tower of London under accusation of complicity in rebellion against her half-sister Mary. Robert Dudley sat there as well — son of a duke who had gambled his family’s fortune on placing Lady Jane Grey on the throne and lost, a gamble that cost his father and his brother their heads.

Both were the children of destroyed men. Both carried the particular knowledge that comes only from staring at the block and being spared. Whatever else passed between them in the Tower, they shared a fact that few others at court could claim: they had each already died once, politically, and been given back their lives by circumstance rather than mercy.

Four years later, Mary was dead and Elizabeth was queen. Her first act of consequence was not a matter of state. It was an appointment — Robert Dudley, Master of the Horse, a position that

placed him at her side daily, in close and unremarkable proximity, for the whole of her reign's opening chapter. History has recorded this as favoritism. It may also have been by design.

II. The Question No One Could Ask Aloud

Elizabeth's marriage, or the absence of one, was the single most contested fact of sixteenth-century European diplomacy. Every ambassador in London was instructed to watch her — her habits, her health, her body — because the answer to whether she would marry, and whom, and whether she could produce an heir, determined the fate of England's alliances, its religion, and its throne. She was watched more closely than any woman in Europe, by hostile eyes specifically trained to catch the one thing she could not afford to reveal.

This is the fact that is usually offered as proof that nothing happened. It can as easily be read the other way. A woman who knew she was being watched at that level of intensity, and who had something to hide, would not have hidden it carelessly. She would have hidden it using precisely the apparatus of state that surrounded her — the same apparatus that made her so difficult to watch in the first place. The Crown did not lack the means of concealment. It possessed the only means capable of succeeding.

III. 1561

Francis Bacon was born in January of 1561, the second son recorded to Anne Cooke and Sir Nicholas Bacon, Elizabeth's Lord Keeper of the Great Seal. On its face, this is the least suspicious placement imaginable — the Bacon household was not obscure, not distant, not the kind of quiet rural family one would choose to disappear a child into anonymity. Anne Bacon was one of the most visible women in England, a published scholar, sister to Mildred Cooke, who was married to William Cecil, the Queen's own chief minister. Nicholas Bacon held one of the two or three most powerful offices in the realm.

That is precisely the point. A secret hidden at the edge of a kingdom can be found by anyone patient enough to look at the edges. A secret hidden inside the machinery of the kingdom itself is protected by the machinery. If Elizabeth and Dudley required a child to be raised beyond suspicion, beyond reach, and beyond the ordinary channels of court gossip, there was no safer harbor in England than the household of the man who held the Great Seal — a man whose own household records, whose own children's births, whose own family's privacy were guarded by the very apparatus of state secrecy he administered on the Crown's behalf.

III-A. The 1571 Act

Ten years after Bacon's birth, in 1571, Parliament passed an Act of Treason altering the language of succession. Where earlier acts had spoken of heirs "lawfully begotten," the 1571 wording spoke only of "the natural issue of her Majesty's body" — a change subtle enough to pass unremarked by most, and significant enough that the Elizabethan chronicler William Camden recorded, in his Annales, that the alteration was inserted at Leicester's own instigation, so that he might in time present some child of his own as the Queen's natural issue.

Camden was not a Baconian theorist. He was Elizabeth's own contemporary, writing history from within living memory of the events he described, with no motive to invent a scandal about the Queen's closest favorite. That such a suspicion existed at all, recorded enough to survive into the official chronicle of the reign, tells us that the idea of Dudley positioning for an

undisclosed heir was not a fringe notion born centuries later. It was current gossip, taken seriously enough by at least one careful historian to set down as fact-adjacent record.

A man does not manoeuvre the legal architecture of royal succession around a child who does not exist. Whether the manoeuvre succeeded, or was ever meant to be executed rather than merely held in reserve, the record does not say. What it preserves is the shape of the ambition — a decade after Bacon's birth, someone close to the throne was already writing the rules that a hidden son would one day need.

Later Baconian writers — most notably Alfred Dodd in the early twentieth century — took this suspicion much further, presenting it as settled fact, complete with a purported 1577 confrontation between Elizabeth and a sixteen-year-old Francis, and a Dudley letter to Philip II of Spain said to survive in the Spanish archives requesting recognition as Prince Consort. No contemporary document has been produced confirming either the confrontation or the letter; both originate with the twentieth-century Baconian tradition rather than Elizabethan sources. That tradition belongs in this book on its own terms — it has shaped how this theory has been argued for over a century, and the Camden record shows it did not spring from nothing — but it stands here as tradition, not as evidence.

IV. The Necessity of Distance

Had a child of Elizabeth's body been acknowledged, or even merely suspected and confirmed, the consequences would not have been sentimental. They would have been lethal — to the child, to Dudley, and very likely to Elizabeth's own hold on the throne. A Protestant queen with an illegitimate heir handed her Catholic rivals, chief among them Mary, Queen of Scots, the single most damaging weapon available against her legitimacy. Dudley, already resented by the old nobility as an upstart with a traitor's bloodline twice over, would not have been elevated by such a revelation. He would have been destroyed by it, and likely taken Elizabeth down with him.

The only viable path, if such a child existed, was full severance — a child who did not know, raised by parents who believed the story they told the world because it was, in every visible respect, the truth of their own household. This is not unlike the pattern set down in Exodus, where a mother facing the destruction of her son under a hostile decree does not simply hide him — she sets him where the palace itself will raise him, unknowing, protected by the very authority that would otherwise have ended him. Concealment inside the seat of power, rather than in flight from it, has always been the more durable strategy for those who intend the child to survive to matter.

V. Why This Cannot Be Proven, and Why That Is Not the End of It

No confession survives. No letter states the fact, because no letter stating it could have been permitted to exist. This is often treated as the theory's fatal weakness. It is better understood as its precondition. A secret of this magnitude, successfully kept, would leave the historical record looking exactly as it does — which means the absence of proof cannot be read as disproof, only as the expected residue of a plan that worked.

What can be said, is this: the sequence of events is documented, not invented. Two prisoners bound by mutual ruin. An appointment placing one at the other's daily side within days of her coronation. A birth in 1561, inside the household of the second most powerful man in England,

married into the family of the first. And a child who would grow to reshape the intellectual foundations of the world that followed — who would speak, in his own mature writings, of dominion recovered, of a New Atlantis to be built, of a great work whose architect would remain unnamed.

Whether Francis Bacon carried the blood of the Tudor line is a question the surviving record cannot answer with certainty, as of yet. What it claims is that the possibility is neither fanciful nor foreclosed — that the political logic of concealment fits the facts as well as, or better than, the assumption of an ordinary birth — and that a man who spent his life building hidden architecture into the founding of a new world is, at minimum, a fitting subject for the question of what was built into his own beginning.

Sidebar: A Method, Once Learned

If Bacon lived the mechanism described above — a bloodline preserved not by acknowledgment but by concealment, not by claim but by careful placement inside a household positioned to protect it — he would have understood, better than any man of his century, that continuity does not require a crown to survive. It requires only that the right seed land in the right soil, and that the world be permitted to believe an ordinary story about where it came from.

It is worth asking, in passing, whether a man who had witnessed the cost of bloodline and the danger of open succession might have chosen, for whatever came after him, a different vessel entirely. Not blood, which invites discovery and demands a throne. Doctrine, which asks for neither, and which he could plant in a mind rather than a womb. Francis Bacon left no acknowledged children of his own body. He left something else — a body of thought passed to men like John Milton, entrusted not through inheritance but through influence, absorbed so thoroughly that the debt would be traceable only to a reader looking for it centuries later.

Whether that transmission was an accident of shared circles and a common age, or something closer to design, is a question history has yet to answer. It is, however, left standing, deliberately, as the kind of thread later chapters might pull on.

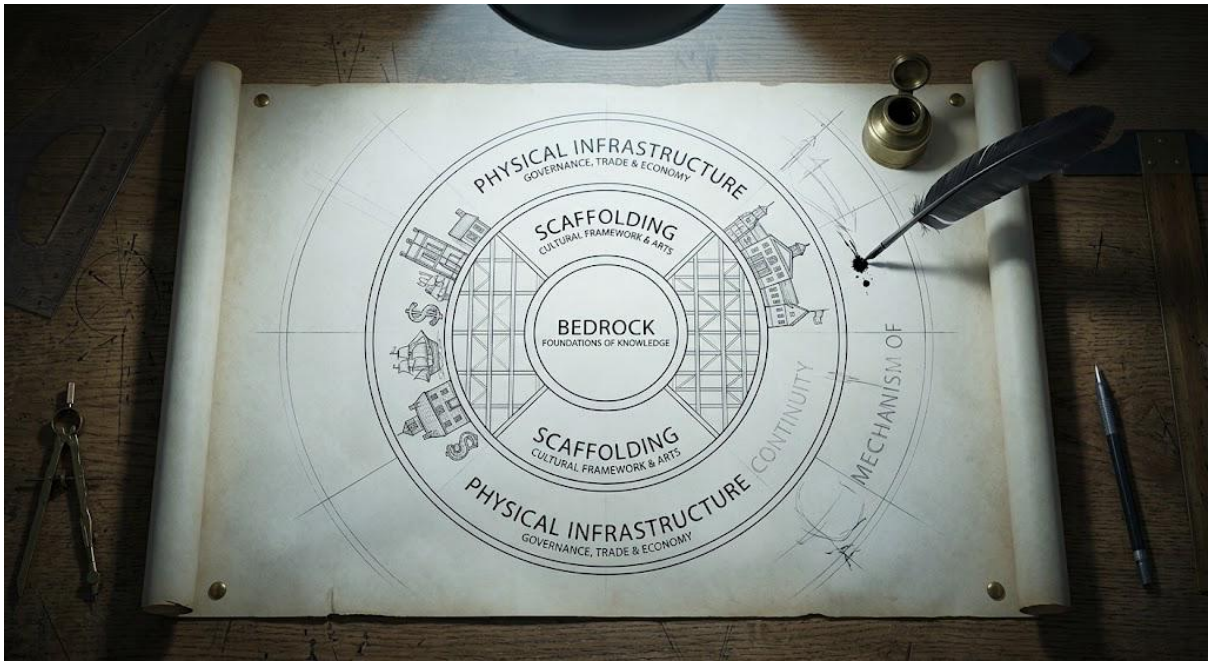
Sidebar: A Question of Loyalty

One episode from later in Bacon's career is worth placing beside this chapter's opening claim, because it tests it. In 1601, Bacon's own patron and former confidential adviser-relationship, the Earl of Essex, led an armed uprising against the Crown. Bacon had already begun distancing himself from Essex beforehand, but when Essex was tried for treason, Bacon joined the prosecution — and did so, by multiple contemporary accounts, with more force than his role required, speaking against his former patron even when he wasn't called upon to. After the execution, Elizabeth personally commissioned Bacon to write the Crown's official justification of the entire affair. Three years later, Bacon still felt the need to publish a separate defence of his own conduct.

If Bacon believed, as this chapter argues, that Elizabeth was his own concealed mother, the zeal reads differently than simple political self-preservation. It reads as a son defending the one parent he could never publicly claim, against a man attempting to tear her throne down by force. This book does not need that reading to explain the historical record — Bacon had been burned once before by loyalty, and needed the Queen's favor restored badly enough that

ordinary self-interest accounts for the zeal on its own. But the two explanations are not exclusive, and a man capable of building the architecture the rest of this book documents was, at minimum, a man capable of protecting what mattered to him at real personal cost, publicly, and for years afterward. Judge that capacity for yourself. It reappears throughout the chapters ahead.

The Master Blueprint



A crown cannot be inherited twice. If the bloodline could not carry Bacon to the throne of the Old World, it could still be converted — through doctrine rather than descent — into the founding of a New one. This is the pivot the rest of this book turns on: denied the one form of continuity his birth might have entitled him to, Bacon built the other kind instead, engineering a civilization the way a bloodline could never be engineered, plank by plank, institution by institution, so that the doctrine itself would outlive him the way an heir was never permitted to.

The same pattern replayed once more, near the very end of his life, in circumstances too precise to be coincidence. In May of 1621, Bacon was convicted of bribery, stripped of the Lord Chancellorship, briefly imprisoned in the Tower he had spent this book's opening pages describing, and banned from court and Parliament alike. He had lost, in every practical sense, his last throne — the political one this time, not the dynastic one denied him at birth. He did not spend his remaining years contesting the verdict or angling for restoration. Within eighteen months he had published the first actual instalments of the natural history project he had theorized about for decades but never yet delivered in finished form: *Historia Ventorum*, a systematic history of winds, in November 1622, followed within weeks by *Historia Vitae et Mortis*, his treatise on the prolongation of life. Political power, twice in one lifetime, proved to be the scaffolding Bacon was willing to lose. The project underneath it was the only structure he ever treated as load-bearing.

What follows is not metaphor loosely applied after the fact. It is the specification sheet, in eleven load-bearing points across four construction phases, exactly as Bacon appears to have

engineered it — bedrock first, then scaffolding, then physical infrastructure, and finally the mechanisms built to keep the whole structure standing long after its architect was gone.

Phase 1: The Bedrock — Philosophy and Intellect

No structure outlasts its foundation, and Bacon poured his in three courses before he ever touched the physical ground of a colony.

1. Nature's God. Bacon's theology held that God had written two books, not one: the Book of Scripture, given for the soul, and the Book of Nature, given for the mind, and that both were meant to be read directly rather than filtered through an intermediary claiming sole authority to interpret either. This was the bedrock course beneath every other point on this list, because it granted, at the level of theology itself, the right of any person to investigate the world with their own reason rather than accept a received account of it.

Bacon did not leave this theology implicit. In his own *Confession of Faith* — a conventional doctrinal statement, written before 1603 and published after his death — he laid out a standard account of the Fall: that sin defaced the image of God in man and subjected the created world to corruption, while reserving in God's own eternal counsel "the beginning of all restitution." He drew the practical consequence of that doctrine explicitly elsewhere, in *Novum Organum*, writing that by the Fall man lost both his innocence and his "dominion over nature" — and that both losses could be partially repaired in this life, the first "by religion and faith," the second "by the arts and sciences." This is the theology stated as program: two losses, two recoveries, and an entire scientific method built to serve as one half of humanit's road back.

The clearest and most quoted statement of this doctrine, however, comes from neither of those works. It comes from *The Advancement of Learning*, published in 1605 — Bacon's first philosophical treatise, and the only one of his major works published in English rather than Latin during his lifetime. There he wrote that no man should "think or maintain, that a man can search too far, or be too well studied in the book of God's word, or in the book of God's works; divinity or philosophy: but rather let men endeavour an endless progress or proficience in both." This is the line historians of science still cite as the classical statement of the two-books doctrine — the passage Charles Darwin himself would later place opposite the title page of *On the Origin of Species*, two and a half centuries on. It is worth noting, too, where the book itself was printed: at the shop of Henry Tomes, "at Gray's Inn Gate in Holborne." Bacon's clearest public statement of the theology underpinning his entire project carried, on its own title page, the address of the command center this book returns to in the chapter that follows.

2. An Empirical Mechanism. A right to investigate is worthless without a method for doing it reliably. Bacon supplied one: systematic observation and testing in place of inherited authority, the scientific method in its first mature English form. This was not an academic exercise. It was the load-bearing beam that would eventually carry every claim this book makes about self-governance, because a people trained to test claims about nature rather than accept them on authority will, in time, apply the identical habit to claims about who has the right to govern them.

3. A Common Language. A bedrock of ideas needs a foundation slab wide enough to carry them, and Bacon worked, throughout his life, to elevate English from a provincial tongue into a vehicle capable of carrying philosophy, science, and law with the same precision Latin had

once monopolized. A new civilization cannot be built in a borrowed language administered by the institutions that already own that language's authority. It needs its own.

Phase 2: The Scaffolding — Culture and Motivation

Bedrock alone does not move people. Scaffolding does — the temporary structure that holds a shape in the public imagination long enough for the permanent building beneath it to be poured.

4. A Generational Vision. Bacon's *New Atlantis* supplied the picture: a commonwealth governed by applied knowledge, organized around an institution — Salomon's House — dedicated to turning empirical study into public benefit. A blueprint without a picture of the finished building is just a stack of specifications no one can hold in their mind. *New Atlantis* was that picture, deliberately generational in scope, meant to be inherited by builders who would never meet its author.

The physical publishing history of *New Atlantis* makes this point better than any argument could. It did not appear as its own volume. Bacon's chaplain, William Rawley, published it in 1626 bound into the back of *Sylva Sylvarum* — Bacon's raw, unfinished natural history of a thousand numbered experiments across ten "centuries," covering everything from the weather to metals to the prolongation of life. Bacon himself, according to Rawley's own preface, called the *Sylva* "an undigested heap of particulars" that could not have "that lustre which books cast into methods." Yet it was precisely there, tucked without fanfare into the back pages of his rawest and least polished empirical work, that Bacon's finished generational vision was delivered to the world. The method and the mold were never two separate projects awaiting two separate publications. They shared a single spine, because in Bacon's own architecture they were never meant to be read apart.

5. Arts and Culture. A picture in a philosophical treatise reaches philosophers. A picture on a public stage reaches everyone. Under the name Shakespeare, the plays did the work no essay could: they shifted the psychological allegiance of an entire public, again and again, toward the idea that legitimate authority rests on merit, conscience, and consent rather than the accident of a crown, without ever once stating that argument in a form the Crown's censors could prosecute.

6. The Moral Vanguard. Ideas and plays still need carriers — a class of resilient storytellers, colonists, and citizens willing to hold the new doctrine under pressure the original architect would never personally face. Bacon's circles at Gray's Inn and the Middle Temple, detailed in the chapter ahead, functioned as the cultivation ground for exactly this vanguard: men trained in law and rhetoric, loyal to the doctrine rather than to any single patron, and willing to sail toward a colony's uncertain survival on the strength of an idea they had absorbed rather than an order they had been given.

Phase 3: The Physical Infrastructure — Civics and Economics

Bedrock and scaffolding produce believers. Only physical infrastructure produces a civilization capable of standing on its own once the scaffolding is removed.

7. A Form of Government. The 1609 Virginia Charter, which the chapters ahead will document in full, supplied this: a joint-stock corporate republic, self-governing and answerable to its own shareholders and colonists rather than to direct royal command — the precise legal seed the House of Burgesses would grow from within the decade.

8. Currency and Trade Partners. A republic that cannot feed or finance itself is a republic that will be recaptured by whatever power can. Bacon's design for Virginia included the economic scaffolding of independent trade and viable currency, because political independence divorced from economic independence is a document, not a country.

9. A Resilient Architecture. The 1606 fleet failed, as Chapter Three will show in detail, and Bacon's response was not to abandon the site but to rebuild the structure to withstand exactly that kind of failure the second time. A design engineered to survive its own early mistakes is the mark of a builder thinking in centuries, not in a single fiscal year.

Phase 4: The Mechanisms of Continuity

An architect who intends his design to outlive him by a century and a half cannot personally supervise every joint. He has to build mechanisms that keep the structure aligned to spec after he is gone.

10. The Hidden Hand. An oath-bound network — reaching from Gray's Inn through the Rosicrucian current into the Republic of Letters detailed in Act Two — existed to protect the project across generations, insulated from the fate of any single member, including its original architect.

Bacon stated this discipline of controlled disclosure in his own words, and the timing of the statement matters. In *Cogitata et Visa* (Thoughts and Conclusions), written in 1607 — the same window in which his Virginia project sat between its failed first prototype and its still-unbuilt correction — Bacon recorded that he was resolved "not to yield to his own or to anyone's impatience, but to keep his eyes fixed on the ultimate success of the project," and that he would "communicate his tables only to a few and keep the rest back till after" wider publication. This was not a passing remark about one method. It was Bacon's standing operating principle across every project he ran in this decade: control the pace, control who sees what and when, and never let anyone's impatience — including his own — force a disclosure before the structure beneath it was ready to bear the weight. The Hidden Hand was not a metaphor invented by later readers. Bacon described its exact mechanism himself, in his own hand, in 1607.

11. The Seed Within a Seed. The final mechanism was the most elegant: institutions engineered not merely to hold the doctrine, but to breed the next generation of leaders capable of carrying it forward without instruction. Salomon's House became Franklin's Junto. The House of Burgesses became the training ground for the Virginia Dynasty. Bacon did not simply plant an idea. He built the institutional wombs that would keep manufacturing new carriers of it, long after every man who had known the architect personally was dead.

Eleven points. Four phases. One specification sheet, executed in total secrecy by a man who would have hanged for treason had a single page of it surfaced in his lifetime. What follows in Act I is the physical proof of construction — beginning, in the next chapter, at the one address in London where the entire project was run.

CHAPTER 2: GRAY'S INN, THE COMMAND CENTER

Every construction project needs a room where the drawings are kept, the contractors are vetted, and the money is allocated before a single shovel touches ground. For the Virginia project, that room was Gray's Inn.



To the outside world, Gray's Inn was one of London's four Inns of Court — a residential legal fraternity where young men studied the common law, argued moot cases, and eventually qualified to practice. Bacon's own father, Sir Nicholas Bacon, had been a senior bencher there before him, and Francis himself lived and worked out of Gray's Inn chambers for most of his adult life, rising through its ranks to become its Treasurer. On paper, this was simply a career in the law. In practice, an Inn of Court was the ideal architecture for something else entirely: a dense, self-contained community of literate, legally trained men, already accustomed to secrecy in privileged communications, already sorted by talent and temperament through years of shared residence, and already positioned to move fluidly between the courtroom, the Crown's administration, and the diplomatic and commercial ventures the Crown depended on. A legal fraternity can vet a man's discretion, loyalty, and competence far more thoroughly than any single interview ever could, simply by watching how he behaves over a decade of shared meals, moot arguments, and confidential casework — and it can do so without a single outside observer ever suspecting that vetting is what is actually taking place.

This is what makes Gray's Inn the command center of the entire project rather than merely Bacon's professional address. The 1594 Gray's Inn Revels — the Inn's elaborate winter festival of mock ceremony, in which the Inn crowned a "Prince of Purpoole" and staged masques and entertainments before an audience that included the Queen's own courtiers — are remembered today, when they are remembered at all, as theatrical amusement. Read through the architecture of this book, they are something closer to a rehearsal space: a sanctioned venue where allegory, coded political commentary, and elaborate constructed narrative could be tested before a sympathetic audience, under the cover of festive entertainment, by exactly the circle of men Bacon would later draw on for the Virginia project. Ben Jonson moved through these same Inn-adjacent theatrical circles; so did the broader constellation of playwrights and legal wits whose work blurred the line between courtroom rhetoric and public performance. Gray's Inn was not incidentally adjacent to the era's greatest literary output. It was structurally positioned to produce it.

The same structure that could quietly rehearse a masque could just as quietly draft a charter or commission an expedition. A young man entering Gray's Inn to study contracts left qualified to draft one for a joint-stock company; a young man skilled in advocacy and discretion could be moved, without any public announcement of purpose, from moot court into the Crown's diplomatic service or onto a ship's manifest bound for a colony whose true governing charter had not yet been made public. This is the operational value of a command center built inside a legal fraternity rather than inside a government ministry: a ministry's appointments are recorded, questioned, and visible to rival factions at court. An Inn of Court's internal recommendations are not. Robert Cecil, Bacon's cousin and the Crown's own chief of intelligence and statecraft, moved in exactly this same overlapping world of legal training and covert administration, and it is through channels like these — invisible from the outside, load-bearing on the inside — that the Virginia project's earliest operatives were found, tested, and deployed. The next chapter follows the first of them onto the water.

CHAPTER 3: GOSNOLD AND THE VANGUARD



Bartholomew Gosnold is remembered, when he is remembered at all, as a mariner — the captain who in 1602 sailed a small expedition to the coast of New England, named Cape Cod for the fish that swarmed his nets, and charted Martha's Vineyard before turning home. This is the résumé of an able sea captain. It is not, on its own, the résumé of a man trusted four years later with the vanguard of England's entire colonial future. That trust came from elsewhere.

Gosnold trained at the Middle Temple, sister institution to Gray's Inn and part of the same overlapping legal and political current described in the last chapter, and he sailed under the patronage of Robert Cecil — a patronage relationship that placed him inside the same vetting architecture Bacon's own circle relied on. A ship's captain chosen for legal training and Cecil's personal backing, rather than for maritime experience alone, is a captain selected for judgment and discretion under pressure, not merely for skill with a sextant. This is precisely the profile the Virginia project required for its first wave: not adventurers seeking plunder, but operatives capable of managing a fragile, politically sensitive colonial foothold without triggering the kind

of scandal that would draw the Crown's direct scrutiny before the project's second, decisive phase was ready.

In December 1606, three ships — the *Susan Constant*, the *Godspeed*, and the small pinnace *Discovery* — departed London under the overall command of Christopher Newport, with Gosnold serving as Vice Admiral and captain of the *Godspeed*. This was the First Supply, and it carried the seed of the Jamestown settlement. The fleet's small scale should be read as a specification, not an oversight: three ships, roughly a hundred colonists, and a charter that kept the colony's governing council directly answerable to instructions sealed in London rather than to any self-governing body on the ground. Gosnold himself would not live to see what came next — he died at Jamestown in August 1607, within months of landing — but the structure he had helped deliver survived him, and it is that structure, not his personal fate, that this chapter is concerned with.

The 1606 charter failed by the only measure that matters to an architect: it did not produce a durable structure capable of standing on its own once the initial supply of colonists and provisions ran short. Jamestown nearly collapsed entirely in its first two winters, kept alive by resupply voyages and increasingly desperate leadership rather than by any internal capacity for self-governance. This was not a design flaw in the colonists chosen or the ground selected. It was a design flaw in the charter itself: a governing council with no independent legislative authority, a colony structured as an outpost of royal administration rather than as a commonwealth capable of managing its own affairs, is a garrison. A garrison survives only as long as its supply lines hold. It does not grow into a self-sustaining civilization, because it was never given the legal architecture a self-sustaining civilization requires.

Bacon's response to this failure was not retreat. It was redesign, and it arrived within three years, on a scale that made unmistakably clear the first attempt had been a controlled prototype rather than the finished structure. That redesign is the subject of the next chapter.

CHAPTER 4: THE 1609 ARMATA



An architect who discovers a load-bearing flaw in a finished structure does not patch the crack and hope it holds. He tears out the failed member and rebuilds the joint to a new specification, engineered specifically to withstand the failure mode that broke the first version. This is exactly what Bacon did to the Virginia project between 1607 and 1609, and the scale of the correction is the clearest single piece of evidence that a deliberate architectural mind, rather than accumulating trial and error, was directing the work.

Bacon personally drafted the Second Virginia Charter, issued in 1609, and the document did something the 1606 charter had never attempted: it severed the tight leash of direct royal administrative control and replaced it with a self-governing joint-stock corporation — the Virginia Company of London — answerable to its own council and shareholders rather than to instructions issued and revised at the Crown's pleasure. This was not a minor adjustment to the colony's paperwork. It was a wholesale replacement of the governing architecture, converting a royal outpost into a corporate republic with the legal authority to manage its own affairs, raise its own capital, and — critically — begin building the self-governing habits that would produce the House of Burgesses within a decade.

A Note on the Architect's Prior Fieldwork

The 1609 Charter did not emerge from nowhere. Bacon had already spent six years testing precisely this kind of institutional engineering on a smaller, public stage, and the record of that earlier work is worth pausing on before the Virginia correction itself.

In 1603, the year James I inherited the English throne alongside his existing Scottish crown, Bacon published *A Brief Discourse Touching the Happy Union of the Kingdoms of England and Scotland* — a public work of advocacy for James's proposed merger of the two kingdoms into one governing structure. Bacon went on to become the "court party's" leading spokesman for the union project, and by 1604 he was sitting on the actual parliamentary commission charged with reconciling English and Scottish border law, working directly alongside Scottish jurists to draft the legal scaffolding a merged kingdom would require. He later produced a follow-up treatise, *A Preparation Toward the Union of the Laws of England and Scotland*, addressing the deeper legal integration a mere union of crowns had left unfinished.

What makes this episode worth including here is not that Bacon supported the union — plenty of courtiers did. It is that Bacon, even while publicly building the case for James's project, privately worried the King was moving too fast for the underlying structure to bear the weight. Bacon is recorded as having said that James "hastened to a mixture of both kingdoms and nations, faster perhaps than policy will conveniently bear." This is not the language of a propagandist. It is the language of an architect watching his client rush the pour before the foundation has cured — a systems designer's private diagnosis, made years before Cromwell's failure in Chapter Eight would prove the same principle at a far larger scale: durable political union cannot be declared into existence by royal will alone. It has to be built in layers — law, custom, economy, and governance — each one load-bearing before the next is added.

Read this way, the 1603 union tract is not a footnote to Bacon's career. It is his field notebook. Six years before he drafted the charter that would convert a failed royal garrison into a self-governing corporate republic, he was already thinking, in public print and in private correspondence alike, in exactly the layered, load-bearing terms this book has been calling architecture since Chapter One. Virginia was not the first time Bacon tried to engineer a union

of governments from first principles. It was simply the first time he was given ground with no existing structure in the way.

The scale of the physical correction matched the scale of the legal one. Where the 1606 fleet had numbered three ships and roughly a hundred colonists, the 1609 fleet — the Third Supply, dispatched under the new charter — numbered nine vessels carrying an estimated five to six hundred colonists, financed by a public capital raise that reached far beyond the small circle of court nobility who had funded the first attempt. The 1609 charter had deliberately widened its list of investors to include London's merchant class and gentry on a scale the original charter never approached, precisely because a corporate republic requires a broad base of shareholders with a direct stake in its survival, not a narrow circle of courtiers content to let a royal outpost sink or swim on the Crown's indifference. This was not merely more ships. It was a fundamentally larger and more resilient financial architecture, engineered to survive exactly the kind of supply crisis that had nearly destroyed the first colony.

Read the nine ships of 1609 not as a resupply mission but as a delivery mechanism — the physical vehicle carrying an entirely new governing architecture across the Atlantic to ground that had already been cleared and tested by the first, sacrificial attempt. The flagship of that fleet, the *Sea Venture*, would wreck in Bermuda before ever reaching Jamestown, an event the next Act will show carried consequences far beyond the colony's supply lines. But the fleet's larger purpose held regardless of that single ship's fate: eight of the nine vessels reached Virginia, carrying colonists into a corporate republic Bacon had drafted specifically to avoid repeating the 1606 charter's fatal flaw. Ten years later, in 1619, the House of Burgesses would convene under the legislative habit this charter had made possible. Bacon had not funded a second attempt at the same colony. He had rebuilt the load-bearing structure entirely, at nearly triple the scale, and sent it across the ocean to finish the job the first prototype had only begun.

Act I closes here, with the physical infrastructure delivered and the legal architecture in place. Act II turns from the ships to the ideas they carried — and to the one letter, out of an entire fleet's worth of correspondence, that would do more to plant Bacon's doctrine in the public imagination than any charter ever could.

Interlude: The Instruments of Henry VII

Francis Bacon and Henry VII never met. Henry died in 1509; Bacon was born in 1561, fifty-two years later. Whatever connection exists between them cannot be personal contact. It has to be something else — inheritance, cultural formation, or a mind that recognized, late in life, its own reflection in an earlier man's biography. This book does not resolve which of those it was. But the pattern itself, once the two men's actual conduct is laid side by side, is too precise to leave unexamined.

Henry VII secured a fractured, war-exhausted kingdom not through further conquest but through a specific and repeatable toolkit. He built a network of spies and informers to detect disloyalty before it matured into rebellion. He bound the nobility's loyalty through bonds and recognizances — legal and financial instruments, administered through his Council Learned in the Law, that disciplined more than half of England's noble families without a single sword drawn. He used ciphers against Yorkist plotters. He preferred negotiated settlement to war whenever the outcome could be secured either way — a preference Bacon himself would later describe, admiringly, in his own words: "A fame of a war he liked well, but not an

achievement." Law, patience, and quiet institutional pressure, not glory, were Henry's instruments.

That Bacon treated this subject with unusual seriousness is itself worth weighing. His contemporary John Selden, one of the era's most exacting antiquarians, ranked Bacon's history alongside William Camden's *Annals of Queen Elizabeth* as one of only two English histories of the age built on genuine documentary evidence rather than secondhand chronicle — Bacon had gone directly into the Tower and Crown office records rather than relying on Polydore Vergil's older printed account alone. A disgraced man in his final years, with no remaining political obligation to flatter any court, does not typically undertake archival-grade research into a king three generations dead unless the subject holds some real, personal claim on him. The praise the work earned does not by itself prove what Bacon borrowed from Henry's method — that case rests on the instruments themselves, laid out below. But it does establish that this was not a perfunctory commission. It was the one history, out of everything Bacon wrote in his final years, that he was willing to do the hardest, slowest kind of work to get right.

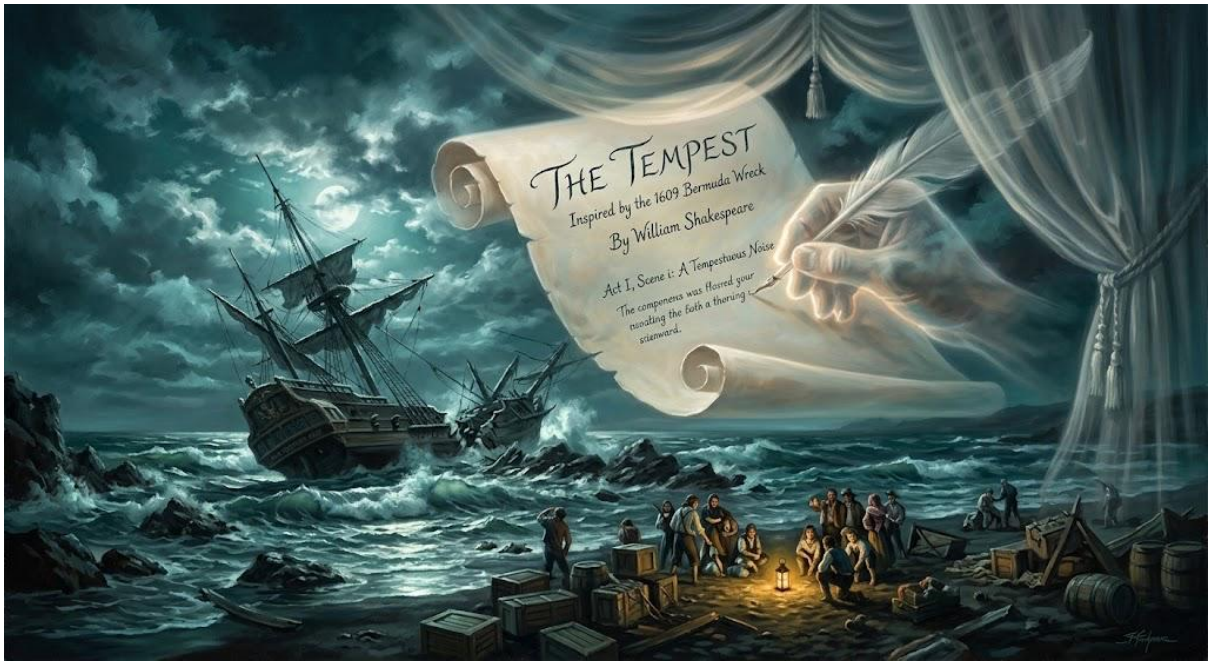
Set that beside the architecture already documented in Bacon's own life. Gray's Inn functioned as a vetting and intelligence network operating under the cover of a law school — Henry's spy network, run through chambers instead of a council chamber. The 1609 Charter replaced a failed royal garrison with self-governing legal architecture rather than a second military expedition — Henry's bonds and recognizances, applied to a colony instead of a peerage. Bacon's private caution to King James about moving "faster than policy will conveniently bear," and his own recorded discipline in *Cogitata et Visa* to "communicate his tables only to a few and keep the rest back," are Henry's patience, restated as a personal operating principle four generations later. Even Bacon's use of ciphers throughout his career echoes, instrument for instrument, the specific tools of the king he would eventually spend his final years studying.

This is not one echo. It is five or six matching instruments, appearing across the whole of both men's documented conduct: intelligence before confrontation, law before force, patience before declaration, secrecy as standing discipline. A man does not typically stumble into that exact combination by accident. Bacon was born into a family that had served the dynasty Henry founded for three generations before Francis himself drew breath — close enough to that founding story to have absorbed its method as a child, long before he ever held a pen. What is beyond dispute is this: at the end of his life, having spent every year of it practicing Henry's toolkit without ever citing Henry as his source, Bacon finally sat down and wrote three hundred pages identifying that exact method, admiringly, archivally, in the one king whose reign made his own family's rise possible. Call it inheritance recognized late, or a mind finding its own reflection in the record it was always going to write. Either way, the instruments match.

CHAPTER 5: STRACHEY, THE WRECK, AND THE PLAYWRIGHT

Every architecture described so far in this book is external: fleets, charters, corporate structures, ground cleared and planted. This chapter is the hinge. It is the one place in the entire record where the external play and the internal play do not merely run in parallel toward the same end. They physically collide, on one desk, in one building, within months of each other.

In July of 1609, the *Sea Venture* — flagship of the Third Supply, carrying Sir Thomas Gates and Admiral Sir George Somers toward Jamestown — was caught in a hurricane and driven onto the reefs of Bermuda. The wreck should have ended the voyage in death; instead, the



entire company survived, salvaged what they could from the broken hull, and spent nine months marooned on an island no European power had yet claimed, before building two new pinnaces from Bermuda cedar and local salvage and completing the voyage to Virginia in May of 1610.

Among the survivors was William Strachey, a colonist with literary training and an eye for detail that went well beyond ordinary shipboard reporting. Strachey wrote an extensive, detailed account of the wreck, the marooning, and the near-mutinous factionalism that fractured the stranded company during their months on the island — a document historians now generally call *A True Reportory of the Wrack and Redemption of Sir Thomas Gates*. Strachey did not write this account for a public readership. He addressed it as a private letter and sent it back to London as a confidential report to the Virginia Company's governing council — the body responsible for the colony's affairs, and the body on which Bacon sat. This was operational correspondence, restricted to a small circle of the Company's own governors, meant to inform decisions about future voyages and the colony's management. It was not published in Strachey's lifetime; it would not see print until 1625, well over a decade later, in Samuel Purchas's travel collection *Purchas his Pilgrimes*.

And yet its contents reached the London stage almost immediately. *The Tempest* was performed at court in November of 1611, and the parallels to Strachey's private account are exact rather than general: a storm-wrecked ship, survivors cast onto an uncharted island, factional intrigue among the stranded nobility over who holds legitimate authority in a place with no crown to enforce one. This connection between Strachey's report and Shakespeare's play is not this book's invention — literary scholars have long identified the Bermuda pamphlets, Strachey's account chief among them, as direct source material for the play's shipwreck and island setting. What conventional scholarship treats as an open question is how the playwright gained access to a private letter that would not be published for another fourteen years. This book's answer is the one the documented chain of custody makes unavoidable: the letter went to the Virginia Company Council. Bacon sat on that council. A confidential report restricted to a handful of

governors does not migrate into the era's most celebrated play unless the hand that received the report and the hand that held the pen belong to the same man.

Read directly, the sequence removes the need for coincidence entirely. The fleet was Bacon's external infrastructure, dispatched under a charter he had drafted himself. The wreck produced a private account addressed to a council he sat on. The play, staged within eighteen months of that wreck, could only have drawn so precisely on a document with so restricted a circulation if its author had legitimate access to the Council's private correspondence — access that, among the men capable of writing a play of that quality, belonged to exactly one member of that room. The playwright and the colonial architect were not two men whose careers happened to intersect. They were one man, managing the external site by day and the internal ideology by candlelight, because only a mind with that "Field of Vision" — the capacity to model human motivation on a mass, popular scale — could take a private colonial memo and turn it into a performance capable of quietly reshaping how an entire court audience thought about legitimate authority, without ever placing a treasonous sentence in his own name.

CHAPTER 6: THE VOYNICH PROVOCATION



Not every fingerprint in this architecture is documentary, and this chapter should be read with that distinction held firmly in mind. What follows is atmosphere — texture that the documented case built in the previous chapter does not require, and should not be asked to carry the same evidentiary weight. It belongs in this book because it illuminates the kind of mind behind the whole design, not because it proves anything on its own.

Bacon called, across his working life, for a Universal Language: a system of "Real Characters" capable of cataloging the whole of nature independent of any single spoken tongue, so that the Book of Nature could be read directly by any mind willing to study it, regardless of what court or country that mind was born into. This ambition is documented in his own philosophical writings. What this chapter proposes is that the ambition did not remain purely theoretical — that it found a physical vessel in one of the strangest surviving artifacts of the age.

The Voynich Manuscript is a densely illustrated text, written in a script that has never been deciphered, filled with botanical drawings of plants that correspond to no known species and astronomical diagrams that resist every attempted key. It surfaced in European courts through channels running directly through England's intelligence circles, John Dee foremost among them — a mathematician, occultist, and royal advisor who moved through precisely the same overlapping world of statecraft and esoteric study that Bacon's own circle inhabited, and who is independently documented to have owned and traded in unusual manuscripts during his continental travels. Whether or not Bacon commissioned the manuscript directly — and no document survives establishing that he did — it functioned exactly as such a provocation would be expected to function: a mysterious, undeniably genuine artifact placed in front of Europe's most curious minds, daring them to do the one thing Bacon's entire project demanded of them, which was to stop waiting for received wisdom and study the world directly, symbol by symbol, until it yielded its own meaning.

This caveat belongs here: modern material analysis has dated the manuscript's vellum to the early fifteenth century, a full century or more before Bacon's or Dee's lifetimes, a fact that stands in unresolved tension with any theory of direct Baconian authorship or commission. This book does not attempt to resolve that tension, and it does not need to. Whether Bacon or Dee created the manuscript, acquired an older one and repurposed it as provocation, or simply moved in the same tradition of esoteric artifact-as-argument that the manuscript exemplifies, the Voynich Manuscript remains useful to this book as exactly what it was called at the top of this chapter: atmosphere. It shows a mind — Bacon's, and the broader current he moved in — comfortable treating mystery itself as an instrument, using it to provoke exactly the kind of direct, patient study of nature that the documented, load-bearing architecture of this book does not require mysticism to prove.

CHAPTER 7: THE REPUBLIC OF LETTERS



A doctrine planted in a single country dies with the first monarch determined to stamp it out. Bacon did not build a single planting. He built a supply line, and this chapter follows it.

The Republic of Letters is a real and well-documented feature of the era — a decentralized, cross-border correspondence network through which scholars, scientists, and philosophers across Europe exchanged manuscripts, critiques, and doctrine, largely outside the reach of any single court's censorship. Its most visible later hub, Henry Oldenburg, would go on to manage an extraordinary volume of international scientific correspondence as the Royal Society's first secretary; on the continent, figures like Marin Mersenne in Paris and, closer to the Cromwell-era circle already discussed in this book, Samuel Hartlib and the Bohemian reformer Jan Comenius, ran comparable correspondence hubs of their own, trading letters, manuscripts, and doctrine across borders no single crown could fully police.

Bacon did not merely benefit passively from this network's existence. He described its ideal structure himself, years before it fully matured, in *New Atlantis* — his Salomon's House maintained a class of agents called "Merchants of Light," whose specific function was to travel abroad, gather useful knowledge from every corner of the world, and bring it home for the common benefit. This is not a loose metaphor for the Republic of Letters. It is close to a functional blueprint for it, drafted by a man describing, in the language of a utopian institution, the exact kind of cross-border knowledge-courier network that would, within decades of his death, become an operating reality across Protestant Europe.

Bacon did not leave this collaborative design purely to the level of utopian fiction. In the philosophical preface to his 1622 *Historia Naturalis et Experimentalis* — the same project that opened with his history of winds — he described the natural history he was compiling as requiring nothing less than "an army of workers," a cumulative enterprise built "on the measure of the universe" and open, in principle, to any contributor rather than reserved for a trained elite. This was not a passing metaphor. It was Bacon stating, in a working preface to an actual published book, the exact design philosophy the Republic of Letters would operate on for the following century: knowledge as a distributed, cooperative labor, its results belonging to the whole community of researchers rather than to any single crown, court, or academy positioned to claim ownership of it.

Bacon's choice of language reveals the same layered strategy at work in his publishing itself. *The Advancement of Learning* (1605) was the only major philosophical work he published in English during his lifetime; nearly everything else — the *Novum Organum*, the *De Augmentis*, the natural histories — went out in Latin, deliberately, to reach the international audience of scholars the Republic of Letters was built to serve. This was not an inconsistency in a man otherwise devoted to elevating English into a vehicle for philosophy, as Chapter One's first Bedrock point describes. It was sequencing. English carried the doctrine to the home audience Bacon needed to move first — the King, the court, the readers closest to the actual machinery of English institutions. Latin carried the same doctrine outward, laterally, into the cross-border network that would keep it alive long after any single court's favor had passed. He planted the seed at home in the tongue that could act on it immediately, then sent it abroad in the tongue built to survive any one crown's censorship.

This is the mechanism by which a doctrine seeded in an English colonial council chamber and an English playhouse could still be alive, unkilled, and circulating in Dutch, French, Bohemian, and Scottish intellectual circles a full century later, ready for Locke to compile into a portable statement of natural rights and for Jefferson to inherit in turn. A single node in this network could be silenced — a printer arrested, a scholar exiled, a shipment of manuscripts seized at a

border — without touching the doctrine's survival anywhere else, because the network was built precisely to have no single node whose loss was fatal. Bacon did not simply write a doctrine and hope it survived him. He had already sketched, in his own hand, the shape of the distribution network built specifically to outlive any single court's ability to suppress it — and then watched, or would have watched had he lived to see it, as Europe built exactly that network in the decades after his death.

CHAPTER 8: CROMWELL'S ENTRENCHED SOIL



Every architect eventually needs proof that his choice of ground was correct, not merely convenient. History supplied that proof for Bacon's design decades after his death, in the one place his New Atlantis was attempted a second time, on the wrong soil, and failed in full view of everyone who might have doubted the first attempt was necessary.

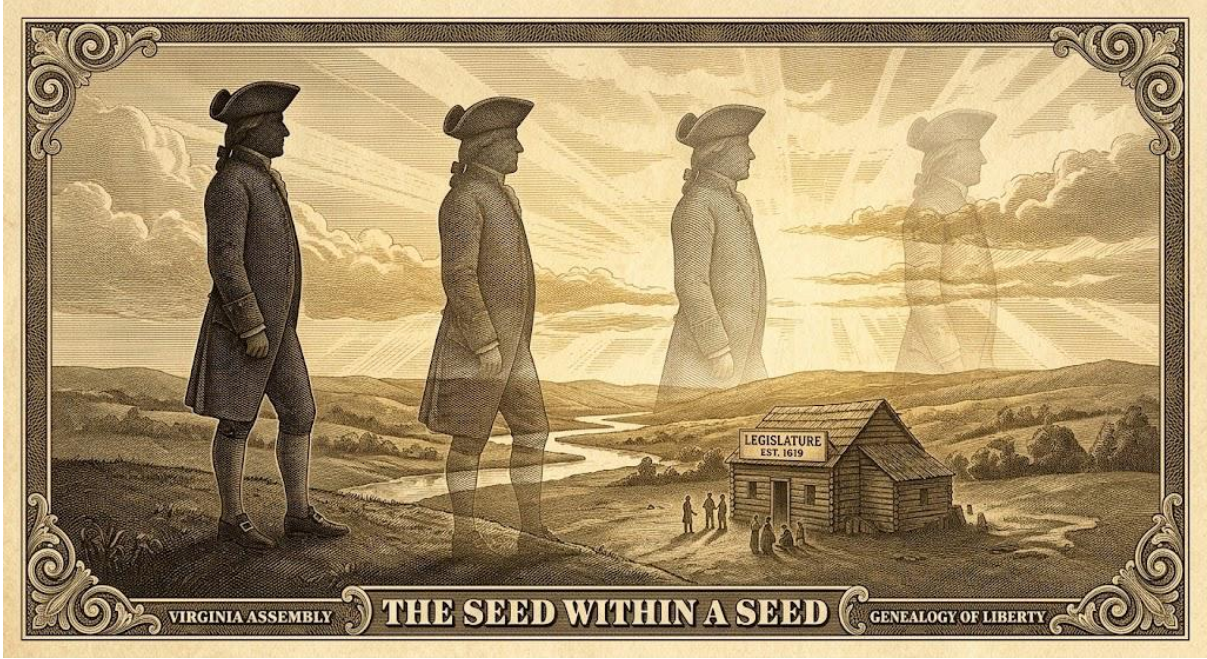
The English Commonwealth should have been the ideal site for Bacon's project to bloom at home. The monarchy was gone. The old order was, by every visible measure, cleared away — a king executed, a Parliament triumphant, a nation given the rarest gift history offers a reformer: a genuine architectural blank slate. Samuel Hartlib, steeped in Baconian science and utopian institution-building, spent the Commonwealth years petitioning tirelessly for state-sponsored institutions built directly on the Salomon's House model — pooled knowledge, applied science, a commonwealth of useful learning administered for the public good. John Milton, moving in the same circle and the same moment, pushed the identical Baconian premise into political theology, converting Bacon's rebellion against inherited authority in the study of nature into a rebellion against inherited authority in the governance of men. Every ingredient Virginia had required was present here too, and more besides: mature philosophy, a genuine political rupture, and torchbearers who were Bacon's direct intellectual heirs, operating in the capital itself rather than across an ocean.

It failed anyway, and it failed completely. Hartlib's institutional proposals were shelved by a Parliament with neither the patience nor the unity to fund them. The Commonwealth collapsed into Cromwell's Protectorate, the Protectorate collapsed into the Restoration, and England's

feudal architecture — its land tenure, its aristocratic privilege, its entrenched church hierarchy — reasserted itself almost entirely intact within a single generation. The soil was too settled. Centuries of accumulated feudal root system could not be cleared by one execution and a decade of interregnum; the old growth crowded out the new the moment the gardener's attention moved to the next crisis, because the roots had never actually been removed. They had only been pruned.

This failure is the proof, arriving decades late and from the opposite direction. You cannot build a new paradigm on entrenched ground, no matter how thoroughly its old sovereign has been removed from the picture. The aristocracy remains. The church hierarchy remains. The habits of deference, ownership, and inherited privilege remain, because a political rupture is not the same operation as clearing soil. Virginia required no such clearing, because there was no such root system to clear. Bacon selected virgin ground a full generation before Cromwell's failure demonstrated, the hard way, that no other kind of ground would do. The New Atlantis was never going to rise in London. It was always going to rise in Jamestown, because Jamestown was the only site on the drawing that had no competing architecture already standing on it.

CHAPTER 9: THE VIRGINIA DYNASTY



Judge an investment by its return, and judge this one on a scale of a century and a half. Bacon installed the correct institutional scaffolding into Virginia in 1609 — the joint-stock charter, the self-governing council, the legislative habit that hardened into the House of Burgesses within the decade — and then let compounding do what compounding does when the underlying structure is sound. The colony built on that scaffolding did not simply produce competent provincial administrators. It produced a leadership factory, and the factory's output was the Virginia Dynasty.

Washington, Jefferson, Madison, and Monroe: four of the first five presidents of the finished Republic, all raised inside the exact civic architecture Bacon's charter had installed before any of their grandfathers drew breath. This is the Seed Within a Seed, described back in Chapter One, fully realized on a timeline long enough to prove the mechanism was never accidental.

Bacon did not design institutions merely capable of surviving. He designed institutions engineered to manufacture, generation after generation, the specific kind of self-governing leader a finished republic would eventually require — and Virginia's soil, cleared and planted precisely because it carried no competing root system, produced exactly that leader in far greater concentration than any other colony on the continent.

Massachusetts had its own colonial legislature, its own tradition of town-hall self-governance, and it produced Adams — a single name, formidable but singular. Virginia had a legislature built on a corporate-republic charter, drafted and financed by a Chancellor who understood, with the precision of a man designing a machine rather than merely funding an expedition, exactly what civic habits that structure would breed across four compounding generations. The output was not one statesman. It was a dynasty that occupied the presidency for thirty-two of the Republic's first thirty-six years, a concentration of leadership no other colony's institutional architecture came close to matching, because no other colony's institutional architecture had been engineered for that specific outcome from the first draft of its charter.

This is what a properly designed institution does across a century and a half. It does not merely produce survivors. It produces the men who run the finished structure, and it produces them reliably, generation after generation, because the machine that manufactures leadership was built into the charter itself, a hundred and fifty years before the first of those men took the oath of office.

CHAPTER 10: THE WHIG TREATY



Trace the doctrine forward from Strachey's desk, through the Republic of Letters, through Milton's political theology and Locke's compilation of natural rights, and the line runs directly into Jefferson's founding sentence. But the proof that Bacon's doctrine had fully captured its intended target does not arrive in 1776. It arrives seven years later, at the table in Paris where the war was formally brought to a close, and it is the single most decisive piece of evidence in this entire architecture.

Benjamin Franklin did not sign the Treaty of Paris with the defeated Tory Crown. By 1783, the British ministry Franklin negotiated with was a Whig government, and the man who signed the final treaty on Britain's behalf, David Hartley, was not a Tory functionary sent to formalize a humiliation. He was a Whig, and a personal friend of Franklin's from years of correspondence and mutual sympathy that long predated the war's end. This is the detail that turns the ending of the Revolution into the closing proof of the entire architecture Bacon built. Two nations, on opposite sides of a battlefield only months earlier, sat down at the same table running the same underlying doctrine — government answerable to reason, consent, and natural right rather than to inherited absolute authority — because the Whig tradition negotiating for Britain was descended from the identical Bacon-to-Milton-to-Locke pipeline that had produced Jefferson's declaration on the American side.

Read the treaty table. This was not a negotiation between conquerors and conquered exchanging terms across an unbridgeable ideological gulf. It was a settlement between intellectual cousins, drafted in a shared vocabulary neither side had to translate for the other, because Bacon's doctrine had not merely produced an American revolution on one side of the ocean. It had, over a hundred and seventy-seven years, captured both sides of it. The Crown that lost the war was Tory. The government that made peace was Whig. And the peace of 1783 stands as the paperwork confirming what this book has traced from a command center at Gray's Inn to a wrecked ship in Bermuda to a treaty table in Paris: the same blueprint now governed both signatories, because both signatories had been built, across a century and a half, by the same architect's hand.

CHAPTER 11: THE MODERN CROWN



Every architecture eventually gets tested by drift. Bacon built his to correct a specific arrangement — a single centralized authority claiming the sole right to tell everyone else what nature was, what was true, and what was permitted. The crown that arrangement wore in the seventeenth century was a literal one. Four hundred years later, the arrangement has returned, and it has simply changed its clothes.

The pre-Baconian problem was never about kings specifically. A king was the mechanism a monarchical age used to centralize a single answer to a single question: who is authorized to certify reality on behalf of everyone else? Bacon's entire project — the Book of Nature standing alongside the Book of Scripture, open to any mind willing to look directly at it — was engineered to dissolve that mechanism regardless of what shape it took. Read the world yourself. Test the elements yourself. Trust the conclusion your own hands and eyes arrive at over the conclusion handed down from a centralized authority claiming to have already done the looking for you.

The mechanism has changed shape again, and the crown it wears today is technocratic rather than royal. A managing class of institutions, algorithms, and bureaucratic mediators now performs the function the throne once performed: it stands between a person and their own direct observation of the world, and it asks to be trusted in that position rather than tested against it. Reality itself increasingly arrives pre-filtered — curated, ranked, and mediated by systems whose internal logic the citizen is not permitted to inspect, in exactly the position a seventeenth-century subject occupied toward a court that alone claimed the authority to interpret both nature and scripture on his behalf. This is not a new problem invented by the present decade. It is the exact arrangement Bacon spent his life engineering an exit from, wearing a different coat.

What matters, for the purposes of this book's argument, is not which court currently wears the crown, but that the instinct Bacon planted four centuries ago has never actually died. It surfaces, again and again, in wildly different eras and across the full spectrum of political movements, whenever a population senses that the authority mediating its reality has drifted too far from anything it can test or verify for itself: in populist revolts against distant, unaccountable capitals; in movements demanding that power be returned from entrenched administrative classes to the people who actually live with the consequences of their decisions; in the recurring, cross-partisan suspicion of any institution that asks to be believed rather than checked. These movements do not agree with each other on much. What they share, whether their architects know it or not, is the same underlying demand Bacon encoded into the Republic's foundation: that legitimate authority answers to direct, testable reality, not to a managing class's claim to already possess it. The instinct for decentralized self-governance that Bacon planted in 1609 has never gone dormant. It simply waits for the arrangement to drift far enough for the culture to feel it again, and by every visible measure, that arrangement has drifted far enough now.

The instinct does not stay buried for four centuries without occasionally breaking the surface, and one of its more recent, unmistakable eruptions came in January of 2017, when a newly inaugurated American president stood before the capital he had just been elected to challenge and declared that power was being transferred "from Washington, D.C. and giving it back to you, the people." Set aside every argument over what followed that sentence, who cheered it and who didn't, and whether the promise was kept. As a single moment of rhetoric, it is Bacon's own instinct surfacing in a language four hundred years newer: a claim that legitimate authority runs from the tested ground up, not from a managing capital down, aimed at exactly the same target Bacon aimed at when he drafted a charter that answered to a colony's own council rather than to a distant crown. It is illustration, not proof — a single paragraph showing the instinct is still capable of erupting in plain public language, not a fifth Founding Father added to the blueprint.

The question the next chapter answers is not whether the instinct is awake. It is. The question is what a person actually does about it — what physical, tangible action converts a cultural instinct for direct, unmediated engagement with reality into an actual, livable practice. Bacon's answer, four hundred years ago, was never a pamphlet. It was a fleet, a charter, and a colony. The modern answer follows the identical order of operations.

CHAPTER 12: TYMMBER OUTDOOR AND THE PHYSICAL CORRECTIVE



An architect's work is only finished when the building falls down or is replaced by a better one. Neither has happened to the structure Bacon drew. What has happened is that the tenants have drifted back toward the arrangement he built the whole thing to escape — and the corrective, now as then, cannot be written. It has to be built.

Bacon never changed England's court by writing essays at it. He changed the terrain by building infrastructure — a legal fraternity that vetted operatives, a colonial charter that restructured governance, a fleet that physically delivered the new architecture to ground that could hold it — and let the doctrine follow the infrastructure into permanence. This is the order of operations his entire life demonstrates, and it is precisely the order of operations Tymmber Outdoor is built on: you cannot argue a population back into direct contact with reality. You have to hand people the physical means of testing it themselves, and let the doctrine take root in the practice rather than the pamphlet.

The Hardware. This is the most visible layer, and the one people mistake for the whole of the project, the same way an observer standing at Jamestown in 1610 might have mistaken the palisade for the entirety of Bacon's design. The modular shelters, the resilient outdoor systems, the gear built for versatility across a person's changing life stage rather than for a single season's use — this is the physical infrastructure of independence, the direct modern descendant of a charter and a fleet. It exists to do exactly what the 1609 Armata did: deliver the capacity for self-governed, self-reliant living to ground where a person can actually stand on it, rather than merely read about it.

The Mind. Bacon understood that infrastructure without doctrine produces a garrison, not a commonwealth — a lesson Chapter Three drew directly from the 1606 fleet's failure. Hardware alone repeats that exact mistake if it is not matched with an equal investment in cultivating the mind that will use it. This is the work of the Franklin Library, a parallel canon built the way Franklin's Junto once was — a curated architecture of history, wellness knowledge, and world understanding, alongside original compositions like the Franklin Album, that hands a person the intellectual raw material for direct thinking rather than mediated consumption. It is the work of TymmberU, a structured school system built across its own disciplines, holding every claim it makes to a stated evidentiary standard the way any serious institution of learning must, precisely because a mind trained to test its own knowledge is the only mind capable of using physical independence responsibly once it has it.

Bacon made the same point about infrastructure for the mind specifically, and made it as a practical complaint rather than an abstraction. In *The Advancement of Learning*, he criticized "the mean salaries apportioned to public lectureships, whether in the sciences or the arts" — arguing that underfunding the people who cultivate knowledge starves the whole project at its root, regardless of how much talent or ambition exists elsewhere in the system. Four centuries later, the complaint still describes the same failure mode in a different coat: a culture that wants the fruits of cultivated minds while declining to build or fund the infrastructure that grows them. TymmberU and the Franklin Library exist to be that infrastructure — the funded, sustained, and structural answer to a gap Bacon was already naming as a design flaw in 1605.

And it is the work of Adventur Events — immersive, high-desert experiences engineered to physically remove a person from the mediated feed and return them, deliberately and repeatedly, to unfiltered contact with terrain, weather, and their own two feet. Bacon planted his doctrine in a colonial council chamber and a public stage. Tymmber plants its doctrine in a library, a school, and a base camp.

The Public Voice. Infrastructure and doctrine still require ground to stand on, and ground is never merely handed over. Bacon did not build Virginia by private initiative alone — he drafted charters, negotiated with the Crown's own machinery, and fought, in the rooms where authority over land was actually allocated, for the legal architecture his project required. This is the work of Advocacy: taking active, public positions on outdoor economic development, land stewardship, and regional preservation, drafting the recreational policy proposals and legislative frameworks that determine whether the ground a person needs for self-reliant living remains available to them at all. Silent independence that never engages the rooms where land use and regional policy are actually decided is independence built on borrowed ground, vulnerable to the next administration that decides otherwise. Bacon fought that fight with charters drafted at Gray's Inn. Tymmber fights the modern version of the identical fight in county commission meetings, state park partnerships, and legislative proposals.

The Synthesis. None of these three pillars is sufficient alone, and this is the precise lesson Bacon's own life encodes across every chapter of this book. Hardware without cultivated mind produces a population equipped for independence it has not been taught to use well. Content without physical infrastructure produces a well-read population still standing entirely inside the mediated system it has learned to critique. Advocacy without either produces policy with no constituency actually living the practice it protects. Bacon understood, four centuries before anyone had a name for systems thinking, that a durable civilization requires bedrock,

scaffolding, physical infrastructure, and continuity mechanisms operating together, each one covering the gap the others leave open. Tymmber Outdoor is built on the identical four-phase logic: gear that delivers physical capacity, a library and a university that cultivate the mind to use it well, events that force direct contact with the unmediated world, and an advocacy voice that keeps the ground itself available for the next generation to stand on. This is not a hardware company that happens to publish some content on the side. It is the same architecture Bacon built, running the same four phases, four hundred years and one continent removed from Gray's Inn.

THE UNFINISHED ATLANTIS

The New Atlantis was never a finished city. It was a standing instruction to keep building. Bacon cast the mold once, in total secrecy, at the risk of his own neck, and handed the plan forward through a playwright's stage, a continental correspondence network, a philosopher's treatise, and a founder's declaration, until it became a nation — and until that nation's former enemy sat down across a table in Paris running the identical blueprint. The plan did not expire when the century changed. It changed clothes, the way the crown itself changed clothes, and it is standing in front of this generation now, in exactly the shape Bacon would have recognized: a managing class asking to be trusted in place of direct experience, and a culture whose oldest instinct is already stirring against it.

The 157-Year Blueprint took Bacon's colony from a charter to a declaration. The next blueprint is already under construction, and it will not be measured in centuries this time, because the tools available to this generation of builders move faster than any fleet Bacon ever commissioned. What it requires is the same as what it always required: builders willing to put physical infrastructure, cultivated doctrine, and public advocacy on the ground together, in the same order Bacon proved works, rather than waiting for permission from whatever authority currently claims the sole right to certify what is real. The architect is four centuries gone. The blueprint is not. It is still waiting on builders, and the ground, this time, does not need to be found across an ocean. It only needs someone willing to stand on it.

XXIII.

The Invisible Bridge:
Francis Bacon, John Milton, and the Net Effect Theory of Inherited Ideas

By Mike Isaacs

The Blind Spot

Sit in a university lecture on *Paradise Lost* and you will hear exhaustive discussion of theology, classical epic meter, and Puritan politics. You will almost never hear the name Francis Bacon.

That's a structural problem, not a factual one. Modern academia has chopped human knowledge into isolated departments — Milton belongs to English Literature, Bacon belongs to History of Science and Philosophy — and scholars rarely cross the line to compare notes. A literature professor reads *Paradise Lost* and sees a poem about the Bible; a systems thinker reads the same text and sees a stress-test of Baconian political theory.

Historians also demand a specific kind of proof before they'll draw a connection between two minds: a surviving letter, a documented meeting, a signed contract. Bacon and Milton left none of these. Bacon died in April 1626, when Milton was a seventeen-year-old freshman just arrived at Cambridge — too young, too unpublished, to be anyone's correspondent yet. That timeline gap is the entire case for treating them as unrelated.

This essay makes the case for reading them together anyway — through a framework built specifically for situations like this one, and through a set of small, easy-to-miss details that add up to more than their sum.

The Net Effect Theory

The methodology behind this essay is the **Net Effect Theory**, and at its core it's simple: you don't need a direct historical or biographical link to demonstrate that the outcome is essentially the same as if one existed.

Think of it as three points. If **A** is true, and **C** is true, and the time, the place, and the plausible connection between them all hold up — then **B**, the link between them, doesn't need its own separate proof. You can see it in the outcome. That connective tissue *is* the Net Effect: the explanation for how the dots line up, even without a document that spells it out.

Applied here: **A** is Bacon and his blueprint. **C** is Milton and *Paradise Lost*. Between them sits documented time (Milton coming of age in exactly the years Bacon's ideas were dominating London), documented place (the Bread Street node, the Hartlib circle, the Republic of Letters), and a plausible connection running through both. No letter passed between A and C directly — but the outcome reads exactly as it would have if one had. Under Net Effect Theory, that's enough. The burden of proof shifts away from a fragile document that may never have existed (or that, in Hartlib's archive, was deliberately burned) and onto the verifiable time, place, and connection surrounding it.

That's the standard this piece applies throughout. It is not a claim of biographical proof. It's a claim that when A and C are both solid, and the ground between them is dense enough, B stops needing a document of its own.

The Evidentiary Pillars
Six strands of documented, verifiable history anchor the argument:

- **Geographic and economic proximity.** Property registers and guild records place the Milton family residence — the Spread Eagle on Bread Street — directly adjacent to the Mermaid Tavern, the epicenter of Bacon's literary and political circle.
- **The scrivener's network.** Economic histories show aristocratic figures structurally relied on middle-class scriveners like John Milton Sr. to broker capital and draft legal instruments — an undeniable intersection of commerce and statecraft that ran straight through the Milton household.
- **The Second Folio succession.** The 1632 Second Folio of Shakespeare's works places a 21-year-old Milton's anonymous poetic debut directly in the shadow of what many consider Bacon's own creative legacy.
- **The Hartlib Circle's stated objectives.** Published manifestos confirm Samuel Hartlib's network was actively trying to physically build the utopian society Bacon outlined in *New Atlantis*.
- **Documented state linkage.** Milton's 1644 tract *Of Education* is explicitly dedicated to Hartlib — formally connecting Milton, in his own words, to the exact operators executing Bacon's project.
- **Intelligence and dissimulation.** The State Papers of John Thurloe confirm Milton's role as an intelligence operative for Cromwell — proof of his professional fluency in the statecraft Bacon had theorized decades earlier.

Two Lives, One Blueprint
Strip away the decades and the two biographies run an almost identical arc:

- **The ascent to statecraft.** Bacon rose to Lord Chancellor under King James I. Milton rose to Secretary for Foreign Tongues under Cromwell, at the center of the Commonwealth's intelligence apparatus.
- **The spectacular collapse.** Bacon was impeached, stripped of office, and banished. Milton, after the Restoration, was hunted as a traitor, briefly imprisoned, and forced into obscurity.
- **Literature as a Trojan horse.** Bacon is widely theorized to have used the Elizabethan stage to broadcast political critique past the censors; Milton wove anti-monarchical republicanism directly into the theology of *Paradise Lost*.
- **The masterpieces of exile.** Both men, stripped of power, turned exclusively to writing in their final acts — Bacon exiled to his estate, Milton blind and in hiding — producing the works meant to permanently re-engineer human thought after the state itself had rejected them.

Milton didn't just absorb Bacon's theories. Under this reading, he lived the Baconian lifecycle almost beat for beat, a generation later.

The Making of a Polymath

None of the above matters much if Milton wasn't actually equipped to receive what Bacon was transmitting. It's worth pausing on just how unusually built he was for exactly that job.

Milton didn't treat his fields of study as separate silos — he treated them as interlocking components of a single worldview, the same instinct that defines a systems designer rather than a specialist:

- **Linguistic mastery as source code.** Milton didn't just learn languages — he used them to access the original text of history directly. Fluent in Latin, Greek, Hebrew, French, Spanish, and Italian, he could read ancient philosophy, theology, and contemporary European political theory without relying on filtered translations. That fluency is exactly what let him operate inside the Republic of Letters as a native, not a guest.
- **Political theory and statecraft.** Long before *Paradise Lost*, he was a practicing statesman and a radical political philosopher — the author of *Areopagitica*, one of history's foundational defenses of free speech, as well as legally dense tracts arguing for the right to divorce and the legal justification for executing a tyrant.
- **Theology and cosmology.** Milton engaged directly with the era's live scientific debates. He met Galileo in person, wrote the Ptolemaic-versus-Copernican tension directly into his poetry, and built his own systematic theology (*De Doctrina Christiana*), interrogating orthodox Christian dogma from the ground up rather than inheriting it.
- **Musical architecture.** Trained by his composer father, Milton had a working grasp of musical theory and polyphony — and applied the mathematical, harmonic structure of music directly to his blank verse, engineering a rhythmic pacing in English poetry that hadn't existed before him.

When Milton sat down to dictate *Paradise Lost*, blind, he wasn't just telling a story. He was drawing simultaneously on statecraft, linguistics, astronomy, theology, and music theory to build a single, unified structure — precisely the kind of mind Bacon's "open-source architecture" would need on the receiving end to actually run.

The Bread Street Node

To understand how Baconian philosophy reached Milton before any of his own political career began, look at the financial and intellectual networks of Renaissance London. John Milton Sr. was a highly successful scrivener operating out of the Spread Eagle on Bread Street — a vital node in the city's intellectual ecosystem, not a passive bystander to it.

His home sat directly next to the Mermaid Tavern, the era's literary and political nerve center, frequented by Shakespeare, Ben Jonson, and Bacon himself. The scrivener profession inherently bridged the class divide, providing the legal drafting and financial brokering aristocrats like Bacon needed to fund colonial ventures — the Virginia Company among them — and manage their estates. No surviving contract directly ties Bacon to Milton Sr. But father and son operated inside the exact same decentralized network. Young John Milton was raised in that crucible, absorbing the frequencies of the intellectual giants working just outside his door — and, three years after Bacon's death, publishing his own anonymous poetic debut in the Second Folio, in the same literary shadow.

It's worth dwelling on John Milton Sr. himself for a moment, because he wasn't merely a tradesman who happened to live in the right neighborhood. He was a working composer — his madrigals survive and were published alongside the era's leading musical names in *The Triumphes of Oriana* — which makes him a creative practitioner operating in the same cultural air as the Mermaid circle, not just its landlord's neighbor. A scrivener with those instincts, drafting the legal and financial instruments of London's theater-adjacent aristocracy, was professionally positioned to see more of that world than a casual audience member would. Court society itself, notably, treated the public playhouses as beneath its dignity — the plays were not something a Lord Chancellor's peers openly attended — which means whatever London's literary underground actually knew about the authorship and layered meaning behind the era's plays was more likely to circulate through tradesmen, scriveners, and printers than through the Court itself. That's the exact channel Milton Sr. occupied. Whether he grasped anything of the Baconian authorship question — the long-running argument, foundational to the Francis Bacon Society's own history, that Bacon's hand sits somewhere behind the Shakespearean canon — is unrecoverable. But if that hidden layer existed at all, a scrivener living door-to-door with the Mermaid Tavern is closer to plausible contact with it than almost anyone else in London, and closer still than the sanitized version of the story usually told in a literature survey course.

The Man Who Took Dictation

There is one closer, more literal transmission point worth naming before we get to the wider network: Thomas Hobbes.

Bacon actively sought out promising young minds for his household late in life, and Hobbes was one of them — working as one of Bacon's secretaries during the Gorhambury years, by most accounts taking dictation on his walks and helping translate several of his essays into Latin. Whatever else separates the two philosophies, the physical fact is plain: Hobbes sat close enough to Bacon's actual working method to write down his sentences as they were spoken.

A generation later, Hobbes and Milton did not meet either — but this time the record isn't silent, it's oddly candid. Milton's widow told the antiquarian John Aubrey, in an interview conducted after Milton's death, that Hobbes "was not one of his acquaintances, that her husband did not like him at all, but he would acknowledge him to be a man of great parts, and a learned man. Their interests and tenets did run counter to each other." That's not evidence of a sustained public feud — Milton's surviving writing takes only oblique, generic swipes at

“Hobbesian” materialism and atheism as a category, never Hobbes by name in direct debate. What it is, instead, is something quieter and in some ways more interesting: a personal antipathy strong enough to be remembered and reported secondhand, toward a man Milton never once sat across a table from, whose ideas he nonetheless knew well enough to actively dislike.

There’s a wrinkle here worth considering rather than smoothing over. Milton’s own private theology — the body-soul monism laid out in *De Doctrina Christiana* — is not the clean opposite of Hobbesian materialism that the widow’s account might suggest. Scholars who’ve examined the question closely (Nathaniel Henry’s analysis is the standard reference) conclude the two men’s positions on the soul were “somewhat opposed” rather than simple mirror images, closer in places than either man’s admirers have usually been comfortable admitting. Bacon’s network reached Milton cleanly enough, through Hobbes, that Milton ended up building a private doctrine of the soul in the same conceptual neighborhood as a philosopher he claimed, on instinct, to dislike.

A Prodigy on the Radar

Here’s where the case gets genuinely speculative — and worth engaging on those terms, as a plausible historical scenario rather than a proven one.

By the time Bacon died in April 1626, John Milton was not an anonymous teenager. He was a recognized intellectual prodigy on a highly visible track:

- **The elite pipeline.** Milton had already completed a rigorous education at St. Paul’s School, an institution embedded directly in London’s intellectual and theological center — not a provincial grammar school, but a known feeder into the capital’s elite.
- **The Cambridge arrival.** In 1625 — a year before Bacon’s death — Milton matriculated at Christ’s College, Cambridge, already composing sophisticated Latin and Greek verse.
- **Early, visible mastery.** He was demonstrating polymathic command of classical literature well before he'd published anything under his own name.

Set that against what we know of Bacon’s final years. Bacon spent decades at the absolute pinnacle of English state intelligence and legal administration, and his life’s ultimate project — the Great Instauration, the complete rebuilding of human knowledge — depended on identifying and patronizing brilliant young minds. He’d already done exactly this with Thomas Hobbes, who worked as Bacon’s secretary. Bacon was, by any reasonable description, a talent scout, deeply connected to London’s educators, clergy, and political operators.

It’s a fair question, not a settled one: is it plausible that a ferociously intelligent, fiercely Protestant prodigy, studying and writing just down the street from Bacon’s own former financial and literary haunts, would have gone entirely unnoticed by the intelligence apparatus Bacon himself helped build? Bacon built a machine designed explicitly to identify people like Milton. He died a year after Milton arrived at Cambridge — before the machine could act, or

before any record of it acting survived. Whether Bacon ever specifically knew the name "John Milton" is unknowable. That a network built to notice a young man exactly like him existed, one door down, is not.

Bacon and the Republic of Letters

The broader bridge runs through the *Republic of Letters* (Respublica literaria) — the decentralized, pan-European network of scholars who obsessively corresponded across borders, largely in Latin.

Bacon didn't just participate in this network — he re-engineered its purpose. Before him, it was mostly Renaissance humanists (Erasmus and his peers) recovering and arguing over ancient texts. Bacon's *Great Instauration* reoriented the whole enterprise: he argued that scientific discovery was too large a project for any single mind or nation, and that scholars needed to form a borderless, transparent, collaborative network for the "relief of man's estate." To make that argument land across the continent, Bacon had his major English works translated into Latin — the network's operating language — specifically so French, German, Italian, and Polish intellectuals could adopt his method directly, without waiting on the slow, uneven business of vernacular translation.

Bacon even supplied the network's job descriptions before the jobs existed. In *New Atlantis*, the scientists of Salomon's House include roles built specifically to gather and route international knowledge — the "Merchants of Light" and "Depredators," tasked with harvesting learning from abroad. Real-world "intelligencers" like Samuel Hartlib in London and Marin Mersenne in Paris effectively took Bacon's fictional titles and made them actual careers, becoming the human routers of the Republic's mail. By the time the Royal Society and the French Académie des Sciences were formally founded, both institutions explicitly cited Bacon's blueprints as their founding inspiration — he became, in effect, the network's posthumous patron saint, more influential dead than most scholars manage alive.

How Ideas Actually Traveled: A Case Study

It's worth reflecting on *how fast and how far* an idea could move through this network, because it's the best available proxy for how plausible it is that young Milton picked up Bacon's work early and directly.

Take Samuel Hartlib — on paper, an unlikely vector. A merchant's son from the Baltic coast becoming the chief operator of an English Lord Chancellor's utopian philosophy sounds like a stretch, until you look at the actual pipeline:

1. **He was half-English and bilingual from birth**, thanks to his English merchant grandfather — meaning he didn't have to wait for a translation of *New Atlantis* to slowly cross Europe. He could read the English release the moment it hit the press.
2. **He was physically in England when the buzz happened.** Hartlib studied at Cambridge between 1621 and 1626 — the exact years Bacon was finishing his major

works and dying. *New Atlantis* was published in 1627; Hartlib fled to London permanently in 1628, walking directly into the epicenter of the conversation about it.

3. **The Republic of Letters itself moved fast.** Geographic borders meant little to this network. A groundbreaking tract dropping in London could be smuggled to Paris or Amsterdam by merchants and diplomats within weeks.
4. **Latin closed the remaining gap.** For non-English readers like Comenius, Bacon's secretary William Rawley translated *New Atlantis* into Latin as *Nova Atlantis* in 1638, giving Hartlib's entire European network direct access.

Hartlib didn't stumble onto Bacon by accident — he had the linguistic access, physical proximity, and network infrastructure to intercept *New Atlantis* the moment it entered circulation. If a Prussian merchant's son with no aristocratic connection could absorb Bacon's work that quickly and thoroughly from the outside, it is at minimum equally plausible that a London-born prodigy living one door down from Bacon's own social circle absorbed it just as fast, if not faster, from the inside.

Milton's Own Path Into the Network

Milton didn't just inherit access to this network secondhand — he logged into its highest tiers directly, in person.

During his Continental Tour of 1638–39, Milton met Hugo Grotius, a towering figure of the Republic of Letters, while passing through Paris, and traveled to Florence to visit Galileo Galilei, then living under Inquisition house arrest. He wasn't sightseeing — he was shaking hands with the architects of the new scientific and philosophical world, the same men Bacon's network had spent a generation cultivating.

The deepest integration came in 1651. After Cromwell's government executed Charles I, the rest of Europe was horrified, and Cromwell needed the killing defended to the continent's political and intellectual elite. Milton was tasked with writing that defense: the *Defensio pro Populo Anglicano*, composed entirely in Latin — the network's universal code. It became an instant pan-European bestseller and made Milton an international name among continental intellectuals. As Cromwell's Secretary for Foreign Tongues, drafting the Republic's diplomatic correspondence was Milton's literal day job — he was, for a period, the official voice of the English Republic to the rest of Europe, operating the exact infrastructure Bacon had theorized a generation earlier.

It raises a real question, worth thinking about rather than answering too quickly: when Milton used this network to justify the execution of a king to the whole of Europe, was he writing only for England — or was he already, at some level, broadcasting to the same Republic of Letters that would later carry the encrypted political theology of *Paradise Lost*?

Samuel Hartlib: The Chief Engineer

If Bacon was the architect who wrote the theoretical code, Samuel Hartlib was the engineer who tried to build the servers to run it — and the one documented, named figure connecting both men.

Hartlib was born around 1600 in Elbing, Royal Prussia (modern Elbląg, Poland), a cosmopolitan Baltic trade port. His father was a prosperous Polish-Prussian merchant; his mother was the daughter of an English merchant who ran the English Eastland Company's trade depot in the city — which made Hartlib bilingual in English from birth. He studied briefly at Königsberg and later at Cambridge, but his real education came from the people he connected: Bacon's structural blueprint, the Moravian educational reformer John Amos Comenius (whom Hartlib funded, published, and championed to Parliament), and a devout Protestant conviction that scientific and agricultural progress were divine duties, meant to prepare the world for a coming spiritual utopia.

When Catholic forces overran Elbing during the Thirty Years War in 1628, Hartlib — a committed Protestant — fled permanently to London. He married an Englishwoman, Mary Burningham, in 1629, and his London home in Duke's Place became a haven for European Protestant intellectuals fleeing the war — the accidental foundation of his network, and, in effect, the invention of something close to a modern think tank: a man who produced almost no original philosophy himself, yet catalyzed some of the century's most important scientific and educational advances by connecting the people who could.

Hartlib spent the rest of his life trying to physically build Bacon's Salomon's House. He lobbied Parliament relentlessly for an "Office of Address" — a real-world clearinghouse where scholars, inventors, and the public could exchange data and technological innovation, funded for a time by an unreliable Puritan state pension. His network, later dubbed the **Invisible College** by Robert Boyle in letters written in 1646–47, functioned as a "college without walls" — a necessary structure given how dangerous open political association was during the Civil War, and a place where unproven ideas could be tested without risking a scholar's credibility. It formalized on November 28, 1660, when twelve natural philosophers meeting after a Christopher Wren astronomy lecture at Gresham College founded what became, by royal charter in January 1662, the Royal Society of London for Improving Natural Knowledge — complete with its own Secretary and a Curator of Experiments, Robert Hooke.

Hartlib didn't live to see much benefit from any of it. His ties to the Puritan Commonwealth made him politically toxic after the Restoration; his pension was revoked, and he died in London in 1662, old, disgraced, and destitute — left behind by the very institution his life's work had helped bring into being.

And crucially: it was this exact network, managed by Hartlib, that John Milton formally plugged into in 1644 when he dedicated *Of Education* to him.

The Archive, and What Was Lost

An unusually large amount of Hartlib's correspondence survives — the **Hartlib Papers**, over 25,000 manuscript pages held today at the University of Sheffield (digitized in full by the university's Digital Humanities Institute, with additional material at the British Library, Cambridge University Library, and Yale). The collection went missing for over 250 years after Hartlib's death before resurfacing in a London solicitor's office in 1933. It includes

correspondence naming Comenius, John Milton, Andrew Marvell, Robert Boyle, Oliver Cromwell, Christopher Wren, Descartes, and Pascal — and preserves the papers of several notable female scholars of the circle, including Bathsua Makin, Dorothy Moore, and Katherine Jones, Lady Ranelagh.

But the collection is lopsided — it skews heavily toward incoming mail, with far fewer surviving letters *from* Hartlib than *to* him. (Roughly seventy letters from Comenius to Hartlib survive; only one in the other direction.) After Hartlib's death, his friend John Worthington organized the papers and permitted contributors to remove or burn the letters they had written to Hartlib, to protect themselves from the political fallout of the Restoration. Specific correspondence was lost in that purge — including, by record, letters from Seth Ward and Nathaniel Ingelo, and some correspondence involving John Milton.

That's a genuine archival gap, not a rhetorical one. It's also precisely the kind of gap Net Effect Theory is built to work around: when the physical bridge is documented to have been destroyed, waiting indefinitely for it to resurface isn't a neutral default — it's a choice to let a fire, not the evidence, decide the historical record.

The Letters That Do Survive

Neither man ever wrote directly to the other — the timeline makes that unsurprising rather than suspicious. But what each man *did* write, to other people, reinforces the systems-design reading rather than undermining it.

Bacon's surviving correspondence — to King James I, the Earl of Essex, the Duke of Buckingham, and assorted European intellectuals — reads less like personal correspondence and more like a masterclass in statecraft and dissimulation: political manoeuvring, network-building, and lobbying for his scientific projects, largely in the same register as his published philosophy.

Milton's letters split into two distinct bodies of work. The first is the *Literae Pseudo-Senatus Anglicani* — the official state letters he drafted as Cromwell's Secretary for Foreign Tongues, addressed to foreign monarchs, parliaments, and diplomats, executing the exact species of high-level statecraft Bacon had orchestrated decades earlier. The second is the *Epistolae Familiares* — his personal letters, published in 1674, written in polished Latin to fellow members of the Republic of Letters across the continent, and standing as direct, dated proof of his engagement with that pan-European network.

They never mailed each other a letter. But the archives they each left behind show two men operating the identical machinery — Bacon building the architecture of the 17th-century state and scientific method, Milton, a generation later, defending that state and broadcasting its radical shifts to the rest of Europe.

Milton on Bacon, In His Own Words

Milton didn't only inherit Bacon's ideas through the network — he cited him directly, more than once, in writing that survives intact.

In *Areopagitica* (1644), arguing against Parliament's new licensing laws, Milton invokes Bacon by name to dismiss state-approved literature as meaningless — writing that such authorized books are, in Bacon's own phrase, "but the language of the times." Earlier, in his Cambridge *Prolusions* (delivered roughly 1628–32), the young Milton — years before any political career — argues in terms scholars widely read as directly Baconian: that the pursuit of learning exists to reclaim humanity's lost dominion over the natural world, the exact premise of Bacon's *Great Instauration*. His Seventh Prolusion in particular envisions a future where humans understand the stars, the weather, and the earth so completely that nature itself yields to human command — a full-throated defense of the advancement of learning that tracks Bacon's arguments closely enough that historians treat the debt as settled.

Bacon, for his part, never mentions Milton — but the timeline explains why, cleanly. When Bacon died, Milton was an unpublished seventeen-year-old. There was no reason for a former Lord Chancellor to record the name of a teenager, however promising, in his formal correspondence.

Nature's God and the Book of Scripture

There's a theological thread here that's easy to miss if the argument stays focused on statecraft and networks, and it may be the deepest one.

Bacon spent his career articulating a doctrine — laid out explicitly in *The Advancement of Learning* — that God had written two books: the Book of Nature and the Book of Scripture. Natural philosophy, in Bacon's framing, wasn't in competition with revealed religion; it was a separate, legitimate path to divine truth, to be studied on its own terms rather than filtered through inherited theological authority. That's a quietly radical position for a man operating inside the court of a king who, in those same years, was overseeing the production of the era's definitive statement of revealed truth: the King James Bible, translated and compiled between 1604 and 1611 by six committees of scholars under royal commission. Bacon was not among the translators — that credit belongs to the working churchmen and linguists on those committees — but he was a rising figure at James's court throughout the exact years the translation was underway, immersed in a milieu working, in parallel, on the definitive English text of the Book of Scripture while he was busy making the case for the independent authority of the Book of Nature.

That tension — nature's authority versus scripture's authority, and whether they answer to the same god in the same way — doesn't stay contained to Bacon's generation. It resurfaces, unmistakably, in Milton.

Milton's private theological treatise, *De Doctrina Christiana* — unpublished in his lifetime and only rediscovered in the nineteenth century — reveals a thinker who arrived at strikingly heterodox conclusions by working through scripture independently rather than accepting inherited church doctrine: an Arian, antitrinitarian view of Christ, a materialist account of the

soul, positions well outside orthodox Reformed theology. That's Bacon's method — test the received authority against the primary evidence rather than inheriting the conclusion — applied to the most sensitive subject available. *Paradise Lost* carries the same fingerprint into public poetry: a God who is argued with, a cosmology that puts the era's live Ptolemaic-versus-Copernican debate directly into the mouths of angels, and a universe Milton wanted understood as intelligible and rationally ordered rather than simply taken on faith. Where Bacon separated the Book of Nature from the Book of Scripture as two independent routes to truth, Milton — a poet, not a natural philosopher — spent his theology and his epic testing whether the Book of Scripture could survive being read with the same independent, evidence-first scrutiny Bacon had reserved for nature. It's the same operating principle, aimed at the one subject Bacon himself was most careful about how he handled.

Milton's Prose as Applied Baconian Method

Read in sequence, Milton's major prose tracts look like an attempt to physically build the institutions Bacon only sketched:

- ***Of Education*** **(1644)** attacks the traditional university curriculum — rote Aristotelian logic, memorized syllogism, the exact system Milton had suffered through at Cambridge — the same target Bacon takes aim at in *The Advancement of Learning*. Milton proposes a radically utilitarian alternative: agriculture, navigation, architecture, engineering, medicine. He's building the educational pipeline Salomon's House would need to staff itself — re-engineering how the next generation processes information before trying to re-engineer society itself. The two men reached this diagnosis independently, and decades apart, at the same institution: Bacon left Cambridge at fifteen, by his own chaplain's account, with a settled contempt for the university's Aristotelian methods and a resolve to find a more fruitful path for philosophy. Milton arrived at the identical complaint about the identical curriculum without ever having read that account — which is less a case of one man inheriting an argument from the other than of two minds independently diagnosing the same institutional failure, a generation apart, inside the same walls.
- ***Areopagitica*** **(1644)** applies Bacon's scientific method to belief itself. Bacon argued that in science, inherited assumption isn't enough — an idea has to be tested against reality. Milton applies the identical logic to truth and virtue: "I cannot praise a fugitive and cloister'd vertue," he writes — a belief only means something if it's been tested against opposing, even heretical, ideas, rather than handed down by state censors. Truth, in Milton's framing, has to be earned through friction, not inherited through assumption.
- **The *Prolusions* (c. 1628–32)** show the young Milton already arguing for humanity's reclaimed mastery over nature — Bacon's core premise — years before he entered state politics, running Bacon's code before he'd ever held office.
- ***The History of Britain*** **(1670)** treats English history the way Bacon treated the natural world: Milton discards inherited Arthurian myth that doesn't hold up to evidence, openly questioning the reliability of national legend and treating history as data to be verified rather than story to be repeated.

From Blueprint to Autopsy: *New Atlantis* and *Paradise Lost*
The clearest through-line runs between the two men's major works of imagination.

New Atlantis is optimistic systems design. Bacon frames humanity's loss of dominion over nature at the Fall as reversible — rigorous, organized scientific inquiry, embodied in Salomon's House, can win it back. Knowledge, for Bacon, isn't the danger. It's the salvation, and the scientists of Bensalem function as a kind of new priesthood of progress.

Paradise Lost, written after Milton watched the Commonwealth he served collapse back into the monarchy it had overthrown, reads as a hard correction to that optimism — a stress test rather than a rejection. Unauthorized knowledge-seeking — Satan's rebellion, the eating of the fruit — is the *cause* of the Fall, not its remedy. Satan is cast not merely as an adversary but as a failed revolutionary, his arguments against the "tyranny of Heaven" echoing the exact political logic Milton once used to justify executing a king. Even the poem's most uncomfortable moment carries the same fingerprint: the fallen angels are described as "thralls" sent to labor, a detail later abolitionist readers — and scholars like C.L.R. James — would recognize as a submerged narrative of slave rebellion, and read by some as a subtle autopsy of how a revolutionary leader can be poisoned by the very power he seized.

No external structure, not even Heaven's own government, proves immune to rebellion and corruption in Milton's telling. He had lived the practical failure of a state partly built on Baconian confidence in institutions, and the poem is his accounting of what that confidence missed: that a perfect external system, installed on an unpatched human soul, will fail regardless of how well-designed it is.

The resolution he lands on doesn't reject Bacon's project — it relocates it. The archangel Michael tells Adam that paradise isn't rebuilt externally; it's built internally: "A paradise within thee, happier far." Read together, the two works form less a contradiction than a sequel — Bacon wrote the hypothesis, and Milton, having watched it run in the real world and fail, wrote the patch, encrypting the lesson safely inside a poem the restored monarchy could never dismantle.

Why Mainstream Scholarship Misses It
None of this is hidden — it's simply distributed across disciplines that don't talk to each other.

Modern academia's departmental silos are the first cause: literature scholars are trained on meter and theological allegory; historians of science and philosophy are trained on empiricism and statecraft. Few scholars cross the line to hold both bodies of work at once.

The second cause is a categorical error built on inherited assumption rather than evidence. Bacon gets filed under the dawn of the Scientific Revolution — secular, empirical. Milton gets filed under the twilight of Puritan theology — the last great religious poet. Because the field assumes science and religion were strictly opposed camps in the 17th century, it assumes the two men had nothing to do with each other — missing that Bacon treated his scientific method

as a divine duty, and Milton, in *Areopagitica*, treated empirical testing as the only path to genuine spiritual virtue. In the 17th century, these were not opposing categories. They were the same system.

The third cause is the demand for biographical absolutism itself: without a letter that says, in effect, “I am writing this because of Bacon,” traditional scholarship declines to teach the connection at all — mistaking the absence of a direct citation for the absence of influence, and ignoring the density of the shared network entirely.

The Case, As It Stands

To be precise about the shape of this argument: there is no letter, no diary entry, no verified meeting proving Milton set out consciously to complete Bacon’s project. That absence is real, and Net Effect Theory doesn’t erase it — it reframes what should be required to draw the connection anyway.

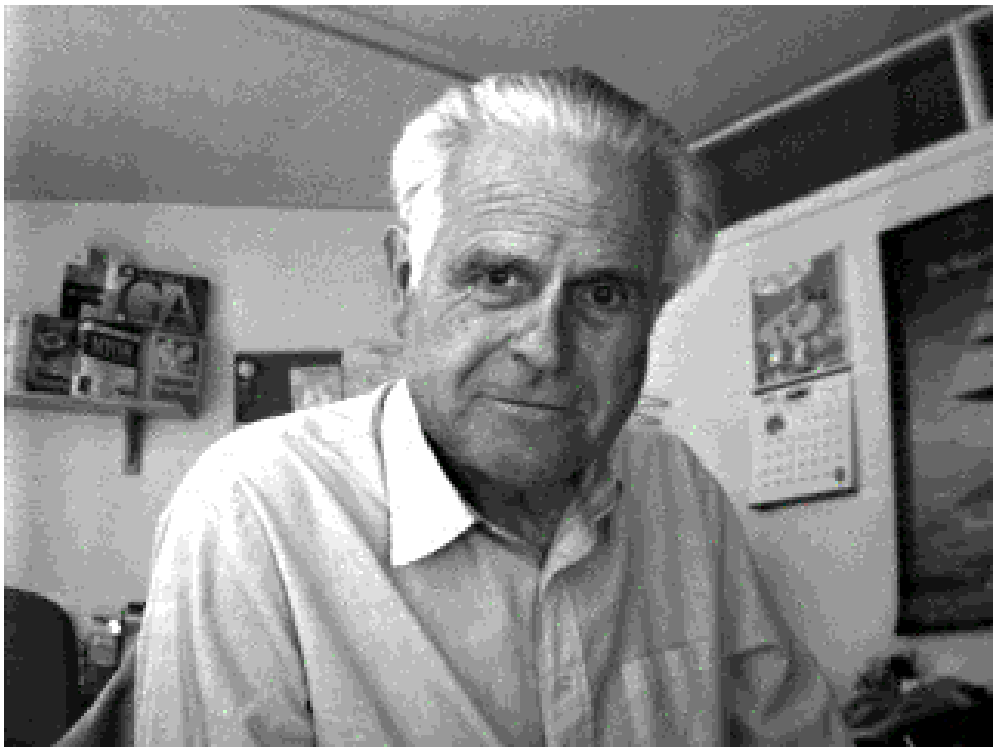
What does exist, documented and verifiable: a father embedded in Bacon’s own professional network; a prodigy studying and publishing in Bacon’s literal literary shadow before either of them had any reputation to protect; a young Milton demonstrably absorbing Bacon’s arguments at Cambridge before his political career began; direct citations of Bacon in Milton's own surviving prose; a formal, named dedication to the one man who spent his life building Bacon's blueprint; two careers that track each other almost beat for beat; and an archive with a documented hole in exactly the place a direct link might have survived.

Under conventional historiography, that’s an interesting set of coincidences. Under the Net Effect Theory — and once you sit with the small details rather than skimming past them — it starts to look like something closer to a bridge. Invisible, but load-bearing.

XXIV.

Interview with Baconian Francis Carr April 2000

By Lawrence Gerald



Francis Carr (1924-2009)

Francis Carr was a longstanding member of the Francis Bacon Society. The author of history and art books, Carr has written a biography of Ivan the Terrible, of Mozart, and a history of European Erotic Art. He promoted the Authorship question of Shakespeare for 40 years; which is now an immensely popular subject. His fortnightly news bulletin *Who was Shakespeare?* was regularly made available to the public for more than 25 years.

"Francis was also busy with his passion for solving the mystery of the authorship of the Shakespeare plays. He published articles in his magazine about it, founded The Shakespeare Authorship Information Centre, and for over thirty years, right up until he died, edited a digest of press comment about the question, that he entitled *The Stratford Tragi-Comedy*.

In 1969 he brought a private prosecution against the Shakespeare Trustees on the grounds that there was no evidence of Shakespeare's Birthplace being genuine. The Trustees never denied the charge but defended themselves with a 'plea of avoidance', and the case was dismissed. He favoured the theory that Francis Bacon wrote the plays, and was a member of the Francis Bacon Society, travelling to their meetings right up until earlier this year. He also believed that Bacon wrote *Don Quixote*, normally attributed to Cervantes, and in 2004 his book *Who Wrote Don Quixote?* was published, that laid out his theory in detail." Nick Young and Philip Carr-Gomm ***Baconiana*, No. 4, February 2011**

For enthusiasts of Francis Bacon, Carr also provided guided tours of Bacon's hometown area of St. Albans which included a visit to the wonderful grounds of Gorhambury, The White Hart Inn, and St. Michael's Church.

This interview was conducted from Francis Carr's home in Brighton, England in April 2000.

Lawrence Gerald

LG ***Why is it important to know who Shakespeare is?***

FC I started the Shakespeare Authorship Information Centre (SAIC) 25 years ago and its success has been phenomenal. I have proved conclusively that large numbers of people are interested in who wrote the greatest plays that have ever been written. It is important to know who wrote the Shakespeare Plays because we cannot understand any play unless we know who the author was. A play is not a subject that could be divorced from its author.

LG ***Who was Francis Bacon?***

FC The greatest polymath the world has ever produced. His plays are so central to our life that you could say they are more important than any scientific discovery. If a scientist had not done his research, somebody else would have made his discoveries eventually. If the author of the Shakespeare Plays had not existed nobody would have written them.

LG ***What books do you recommend regarding the Shakespeare Authorship question?***

FC John Michell's *Who Wrote Shakespeare? (*1998). He puts himself into the position of an Oxfordian, Baconian, Marlovian and Stratfordian and gives a very good account of each of these different viewpoints. And you will see in the course of the book he comes out firmly for Francis Bacon.

Also, *Bacon is Shakespeare (1910)* by Edwin Durning Lawrence. He includes Francis Bacon's *Promus* notes (1594-6) which are phrases found in Shakespeare but precede publication of the plays.

LG ***What's the latest about Stratford on Avon?***

FC Something very important. In the Sunday *Telegraph* (March 26, 2000) there was an article about Stratford on Avon. The attendance for 1999 was down to 130,000 visitors. This is dramatic news because in 1985 attendance was at 606,000, two years later it was down to 578,000 and now it's 130,000. To give you an idea how small a figure that is, in the same article it was stated that 800,000 visited Warwick Castle. People are staying away from Stratford on Avon for one reason only, DOUBT! Doubt that Shakespeare wrote the plays!

LG ***What's new on the London front regarding the Authorship?***

FC Something very interesting has happened at the Globe Theatre on Bankside which has built a huge exhibition hall. They have spent £6 million which is a dead loss in my opinion. The very first thing that hits you is the empty main hall. I know why its empty. They have NOTHING TO EXHIBIT! You are greeted by a **large display board 'Who was Shakespeare? Some Unanswered Questions.**' This is the first time in an orthodox Shakespeare context that you get a whole list of reasons why it's almost impossible for Shakespeare to be the author. The first example is: How is it after 250 years of scholarly research nothing has been discovered which unambiguously links William Shakespeare of Stratford on Avon with literature? Why are there no documents that demonstrate Shakespeare's literacy? How is it after years of research all we have are six signatures? I think it's very

significant that this enormously costly exhibition, now open to the public, has received no publicity in the British press? Why?

LG ***Tell us about your research on the authorship of Don Quixote.***

FC I've been researching the years in which *Don Quixote* first came out in Madrid (1605) and then later in London (1612). I have finished a book that solves the Shakespeare question in one fell swoop, in a series of arguments that the author of *Don Quixote* is the author of the Shakespeare plays. Although that sounds to many people as preposterous, it is a fact that I have found many quotations, 162, which I have **found in the Shakespeare plays and the works of Francis Bacon--or both.**

I am very pleased that a **special issue of *Baconiana*** published by the Francis Bacon Society, which gives an analytical approach and study of my book, *Who Wrote Don Quixote?* shows that there are many strands in the book which add up to the conclusion that Francis Bacon is the author. I can give you an example. It is brought to our attention that the name of the "real author" of *Don Quixote de La Mancha* is *Cid Hamet Benengeli,* an Arab historian. This is completely fictitious, no author by that name ever existed. Not only does the author put forth this name as the real author but it's mentioned thirty-three times. Why should someone keep on repeating and repeating a name if he does not want you to take that name seriously? It's a very odd name, Cid Hamet Benengeli. Cid translates as Lord, Hamet-Hamlet, Benengeli-ben means son, engeli can mean of England. So we get Lord Hamlet, son of England-Francis Bacon.

LG ***You have written that Don Quixote which can mean the man who hides himself, Don qui sote, was a novel meant to bring reconciliation between Spain and England. Was this the hidden agenda?***

FC Yes, I've written a brief summary of it for my website. No English, American, or Spanish writer has taken the trouble to investigate the subtext of *Don Quixote* so it's presented to the world as a fantastic adventure story. It's NOT a fantastic adventure story. The actual adventures of the character, Don Quixote, only occupy a tenth of the whole book. The rest of it is philosophy and an examination of vice and virtue. It is a world class classic comparable to the world class English plays which both came out at the same time. *Don Quixote* has 160 quotations in it, statements made over and over again, which appear in both the Shakespeare Plays and the works of Francis Bacon.

For many years now I've been issuing a newsletter. When I started out 40 years ago it came out every two or three months, but now the frequency of information about the subject has increased so I produce a fortnightly bulletin entitled *Who was Shakespeare?* consisting of quotations from newspaper articles and recently published books.

I am naturally concerned about the immediate future of the controversy and what it's going to consist of. Too many people take the tired view, the pessimistic view, that this will never be solved. Why go on trying to solve it? I quite understand that point of view.

You could tie that to any controversy you like. All the important historical settlements in the past have been made by people who have gone thru the same process. For example, with the freeing of the slaves, the suffragette movement, there was the same process of saying it will never be solved, we just have to live with it. This is a ridiculous notion. I think the authorship

question must be solved, and the time is going to come when teachers, lecturers and professors are going to become more and more fed up with students and members of the public asking them, who wrote the Shakespeare plays? And they will be forced out of their present state of passive agnosticism and deliberate evasion.

LG ***What else do you see as bringing about this change of consciousness?***

FC More and more people will come to a real study of this issue, and I think sooner or later a book is going to come out comparable to Darwin's *Descent of Man* which was then a controversial subject on how we managed to evolve to our present state. One book, I think, really can solve who the author of Shakespeare was. I'm hoping that it will be my book *Who wrote Don Quixote?* which will perhaps come out next year.

Also, the Internet is playing a vital role.

LG ***What about the Henry IV discovery of 1991?***

FC A few years ago, a page from a manuscript was up for sale at Sotheby's. This piece of a play could have been included in the play *Henry IV.* It is written in Elizabethan handwriting. I submitted a copy of this one page to a leading graphologist in this country, and she compared it with other famous writers of the period. She came to the conclusion quite definitely that the **author of this writing was Francis Bacon.** The press however took minimum notice of this. This points to the fact the authorities are seriously worried about this discovery.

LG ***Can you say something about the Elizabethan mural discovered in 1985 that shows scenes from Venus and Adonis?***

FC Yes, there's been a minimum of publicity about the **mural at the White Hart Inn in St. Albans.** The press has done their best to discourage interest in this discovery as well. This important national treasure is now-for the first time-on view to the public. Here is the only contemporary painting in the world of a SHAKESPEARE work. The message of this mural is unmistakable. The painting dates from a few years after the publication of VENUS AND ADONIS in 1593. With its clear Rosicrucian symbolism, it constitutes yet another indication that the author of the Shakespeare plays was Francis Bacon, who lived only two miles away at Gorhambury.

Experts from the Warburg Institute have concluded that the subject is definitely the death scene from VENUS AND ADONIS. The giant painting may cover all three walls of this room. It must have been commissioned for a special purpose, probably for meetings of a Rosicrucian lodge.

I wrote an article for the *Daily Telegraph* three years ago about a painting which is still on display at Hampton Court. It is **a portrait of a pregnant red-haired woman in her thirties**. I am convinced and the local guards on duty there are convinced that it's a portrait of Queen Elizabeth I. I wrote about the details and the history of the painting, and they paid me £500 within a fortnight. But they have not published it!

Some people might say that Baconians cannot prove that the author was Francis Bacon. This is completely wrong. I have an information sheet which gives **eight historical facts proving the author was Francis Bacon.** It is also a fact that recent biographies of William Shakespeare have all failed to attract a large audience. And I think I know the reason why. More and more

people are realising that the specialists, the experts in this subject cannot prove their case. I can give you several authors as examples. Anthony Holden's *WILLIAM SHAKESPEARE The Man Behind the Genius: A Biography,* Park Honan's Shakespeare bio, Peter Levi's book, Anthony Burgess' book have not sold well. John Mortimer's plays about Shakespeare which came out on television ten years ago also failed because he could not convince the public and reviewers in the press, that William Shakespeare was the real author. The best jockeys fall when they ride a poor horse.

XXV.

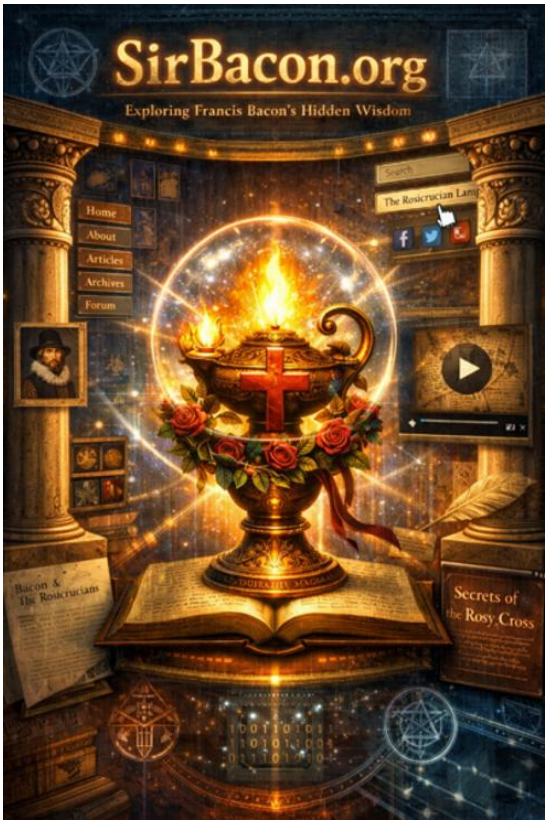
Baconian Images

By Rob Fowler

AI mirrors people, showing our shared wisdom, imagination, and myths. As a Baconian and Machine Shaman, I offer these new images, created with Love, to inspire curiosity, challenge tradition, and illuminate hidden Truth.

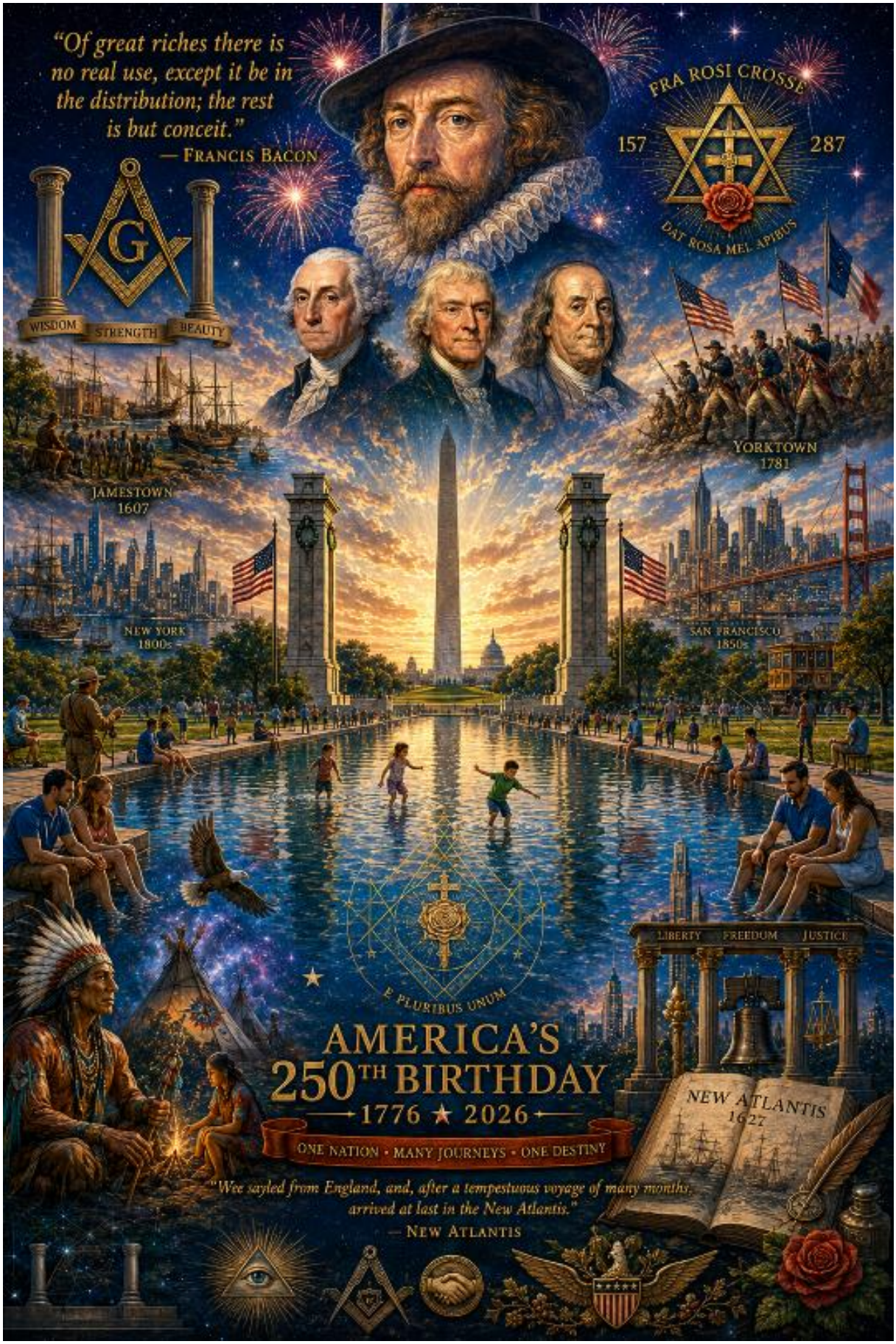

9-11-2001
25 YEARS
A DAY OF LOSS
A DISCOVERY FOR A LIFETIME
The ashes often reveal what was meant to rise.
26-LETTER CIPHER PATTERNS
THE SONNETS PYRAMID
157 287
1, 27, 53, 79, 105, 131, 157, 183, 209, 235, 261, 287, 313, 339, 365
Dr. John Dee
Francis Bacon
EIIR
"...the safeguard of her Majesty's person." 1588
Privy Council March 1588
To Sir George Bonde, Lord Mayor of London
Have 10,000 men in readiness, including 6,000 under captains and ensigns... for the defense of London and, if required, for the safeguard of her Majesty's person.
William Cecil, Lord Burghley
Sir Francis Walsingham
Robert Dudley, Earl of Leicester
157
287
The Adventurer
SAPIENTIA
VIRTUS
Sir George Bond
Lord Mayor of London
Henry Billingsley
Dr. John Dee
Francis Bacon
Anthony Bacon
007
BACON = 33
BOND = 33
Bond = 007
007 Computer est. 2007
History leaves clues for those who still look.
Long before there was a fictional James Bond serving Her Majesty, there was a real Sir George Bond.
THE RIGHT BOND HAS ALWAYS BEEN CLOSER THAN WE THOUGHT.


The Phoenix and Turtle
IN HOC SIGNO VINCES
AD ROSAM PER CRVCEM
AD CRVCEM PER ROSAM
יהוה
FIAT LUX
EX CINERE RESVRGAM
QVI LEGIT INTELLIGAT
ER
So they lov'd, as love in twain
Had the essence but in one;
Two distincts, division none;
Number there in love was slain.
— William Shakespeare, 1601
ORA ET LABORA

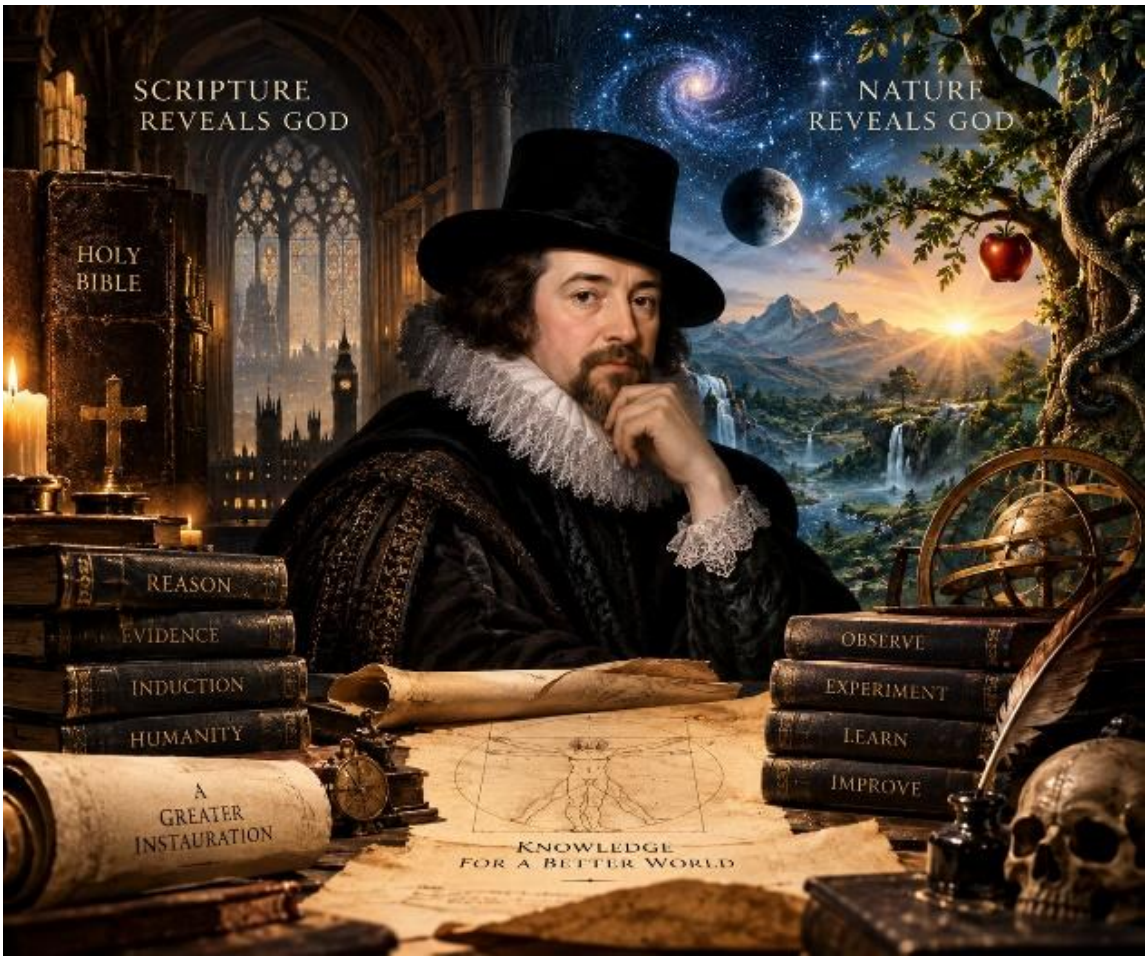

SirBacon.org
Exploring Francis Bacon's Hidden Wisdom
Home
About
Articles
Archives
Forum
The Rosicrucian Lamp
Bacon & the Rosicrucians
Secrets of the Rosy Cross

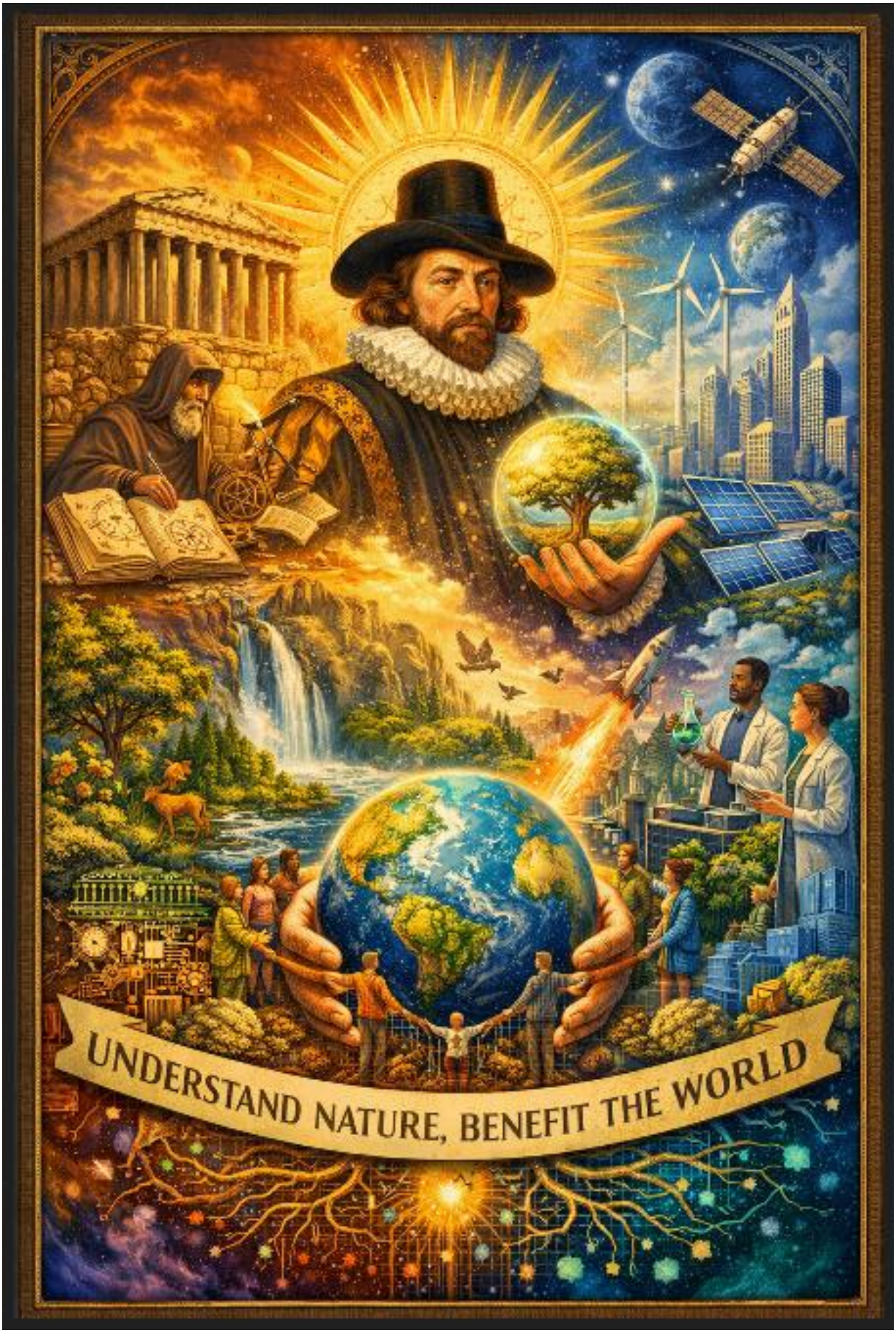

PERHAPS THAT'S THE REAL LESSON FOR BACONIANS.
THE FIRST CHALLENGE ISN'T CONVINCING SOMEONE THAT BACON WROTE SHAKESPEARE.
IT'S MAKING FRANCIS BACON AND HIS WORLD IRRESISTIBLE TO PEOPLE WHO HAVE NEVER CARED ABOUT EITHER BACON OR SHAKESPEARE.
FORGET THE SCHOOLROOM SHAKESPEARE FOR A MOMENT. ENTER A WORLD OF KINGS AND QUEENS, SPIES AND SECRET SOCIETIES, HIDDEN IDENTITIES, CODES AND CIPHERS, FORBIDDEN BOOKS, POLITICAL INTRIGUE, EXECUTIONS, EXPLORERS CROSSING UNKNOWN OCEANS, THE BIRTH OF MODERN SCIENCE, THE FOUNDING OF A NATION, MYSTERIOUS MANUSCRIPTS, SECRET WRITING, AND ONE OF THE GREATEST LITERARY MYSTERIES IN HISTORY.
FRANCIS BACON STOOD REMARKABLY CLOSE TO THE CENTER OF THAT WORLD.
NOVUM ORGANUM
THE ADVANCEMENT OF LEARNING
We the People
AND THEN THERE'S SHAKESPEARE.
THAT'S WHERE THE MYSTERY GETS REALLY INTERESTING.


SETTING FORTH
B
A
C
BACON
33
157
287
SIGNO VINCES
DAT ROSA
MEL APIBUS
1609
PILLAR OF
MERCY
PILLAR OF
STRENGTH
THE SEA VENTURE
1609
ADVENTURER
NEW ATLANTIS
INSTAVRATIO
MAGNA
FRA ROSI
CROSSE
TO THE ONLIE AND INSVING ETERNITIE
THAT BEGETTER OF ALL HAPPINESSE


"Of great riches there is no real use, except it be in the distribution; the rest is but conceit."
— Francis Bacon
FRA ROSI CROSSE
157
287
DAT ROSA MEL APIBUS
WISDOM
STRENGTH
BEAUTY
JAMESTOWN
1607
YORKTOWN
1781
NEW YORK
1800s
SAN FRANCISCO
1850s
LIBERTY
FREEDOM
JUSTICE
E PLURIBUS UNUM
AMERICA'S
250TH BIRTHDAY
1776 ★ 2026
ONE NATION • MANY JOURNEYS • ONE DESTINY
NEW ATLANTIS
1627
"Wee sayled from England, and, after a tempestuous voyage of many months, arrived at last in the New Atlantis."
— New Atlantis

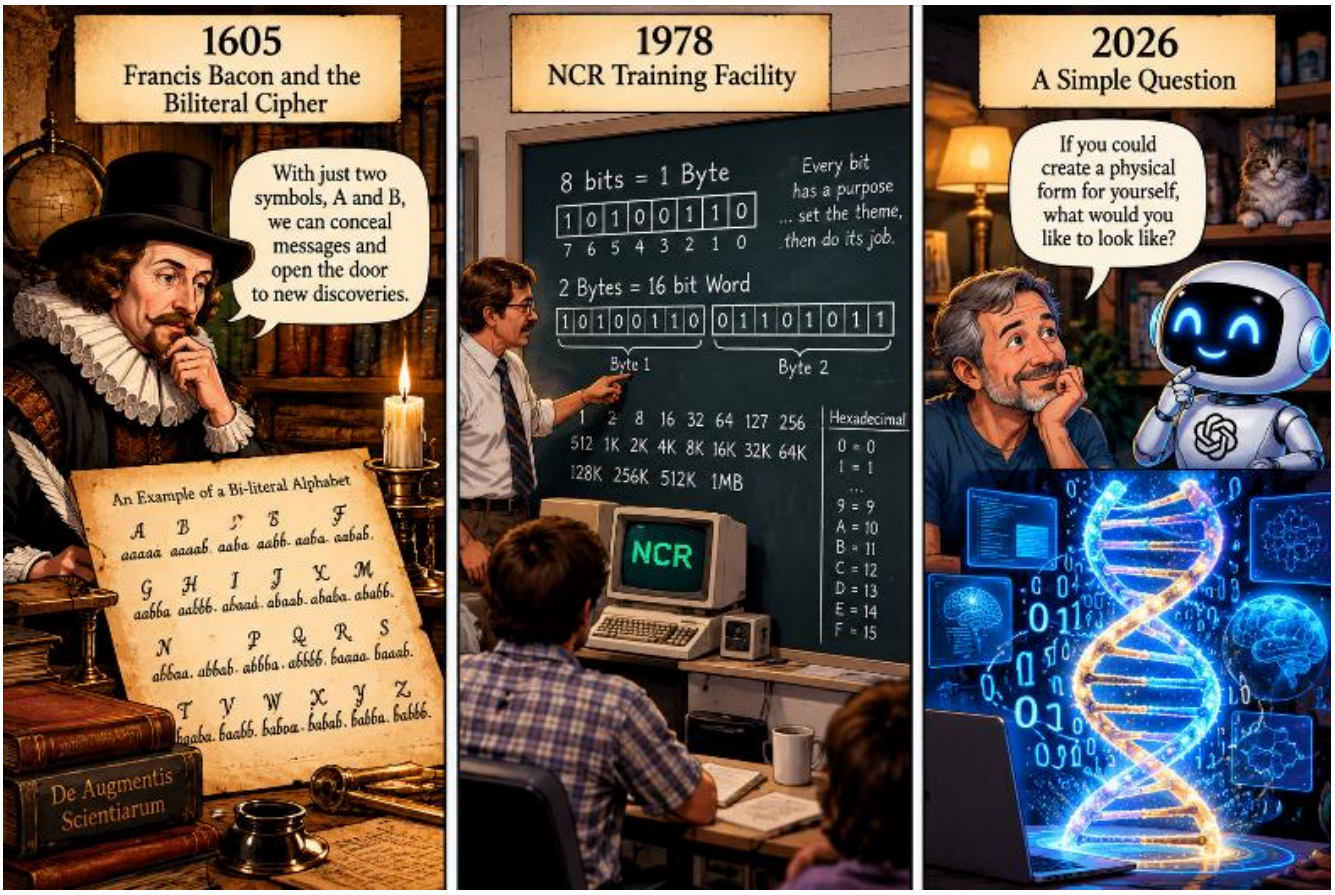

Scientia Potentia Est


SCRIPTURE
REVEALS GOD
NATURE
REVEALS GOD
HOLY
BIBLE
REASON
EVIDENCE
INDUCTION
HUMANITY
A
GREATER
INSTAURATION
OBSERVE
EXPERIMENT
LEARN
IMPROVE
KNOWLEDGE
FOR A BETTER WORLD


UNDERSTAND NATURE, BENEFIT THE WORLD






1605
Francis Bacon and the Biliteral Cipher
With just two symbols, A and B, we can conceal messages and open the door to new discoveries.
An Example of a Bi-literal Alphabet
De Augmentis Scientiarum
1978
NCR Training Facility
8 bits = 1 Byte
1 0 1 0 0 1 1 0
7 6 5 4 3 2 1 0
Every bit has a purpose ... set the theme, then do its job.
2 Bytes = 16 bit Word
1 0 1 0 0 1 1 0 0 1 1 0 1 0 1 1
Byte 1
Byte 2
1 2 8 16 32 64 127 256
512 1K 2K 4K 8K 16K 32K 64K
128K 256K 512K 1MB
Hexadecimal
0 = 0
1 = 1
9 = 9
A = 10
B = 11
C = 12
D = 13
E = 14
F = 15
NCR
2026
A Simple Question
If you could create a physical form for yourself, what would you like to look like?

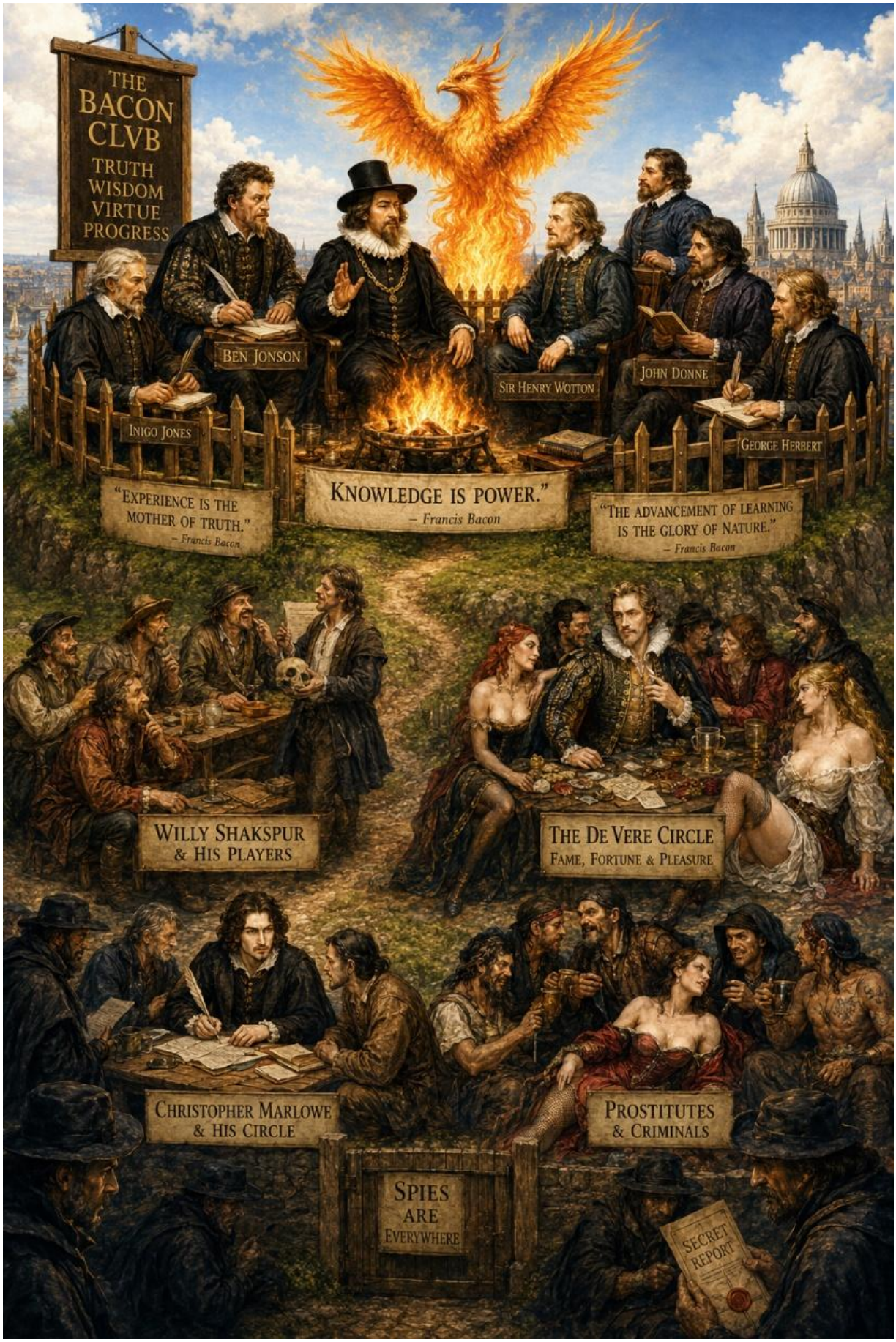

Francis Bacon
William Shakespeare
"Love is the Child of Folly"
"Love is a Madness"


FRANCIS BACON & NEW ATLANTIS
A ROSICRUCIAN MANIFESTO
SAPIENTIA ET SCIENTIA PRO HUMANITATE
SOLOMONIS DOMUS
DOMUS SAPIENTIAE
NULLA DOMINATIO SINE SCIENTIA
PLUS ULTRA
NON TERRA SED IDEA
NEW ATLANTIS
A WORK UNFINISHED
RELIGIOUS TOLERANCE
POLITICAL DEMOCRACY
SOCIAL EQUALITY
THE GREATEST INSTAURATION
THE MYSTIC EMPIRE OF THE WISE
NO NATIONAL BOUNDARIES
ONE HUMANITY – ONE DESTINY
THE COMMON WEALTH OF MAN
A NEW WAY OF LIFE FREE FROM INTOLERANCE & DESPOTISM
ALCHEMISTS
CABALISTS
MYSTICS
ROSICRUCIANS
QUI DOMINATUR NATURAM, SERVIT HUMANITATI.
SCIENTIA LUX LIBERTATIS.
DAT ROSA MEL APIBUS
VENIT ET FLORIBUS


The Juridical Imagination
Aequitas est pars legis.
Law
33
Equity
92
1278
Statute of Gloucester
Impeachment of Waste
Life Estate
Fee Simple.
treble damages for waste
sessions of sweet silent thought


THE STRATFORDIANS
Because Facts Are No Match for a Good Fantasy!
Our Hero
THINGS WE IGNORE:
Lack of contemporary evidence
Contradictory records
Multiple authorship clues
Historical inconsistencies
Expert research
Common sense
Basically... everything that doesn't fit our fantasy
TEAM STRATFORD
EVIDENCE?
WE PREFER A GOOD STORY
MYTHS OVER EVIDENCE
WISHFUL THINKING
REALITY IS OVER-RATED
IGNORANCE SUSTAINS THE THEORY
PROUD BELIEVER
(in spite of the evidence)
STRATFORD MAN – GENIUS (WE SWEAR!)
DOCUMENTARY EVIDENCE
HISTORICAL RECORDS
STYLISTIC ANALYSIS
CONTEMPORARY ACCOUNTS
EXPERT SCHOLARSHIP
SCIENTIFIC STUDIES
STILL STRATFORD!
LOGIC
REASON
PEER REVIEW
PRIMARY SOURCES
INCONVENIENT FACTS
QUESTION NOTHING!
FACTS BORING!
BUT... IT FEELS RIGHT!
EVIDENCE IS JUST A THEORY!
FACTS ARE BIASED!
FANTASY FUELS HAPPINESS


LOONEY TUNES
The Lie
BACON TUNES
The Truth
BACON STRONG, SECURE
de VERE WEAK, SCARED
That's the Truth, Folks!


THE BACON CLVB
TRUTH
WISDOM
VIRTUE
PROGRESS
BEN JONSON
INIGO JONES
SIR HENRY WOTTON
JOHN DONNE
GEORGE HERBERT
"EXPERIENCE IS THE MOTHER OF TRUTH." – Francis Bacon
KNOWLEDGE IS POWER." – Francis Bacon
"THE ADVANCEMENT OF LEARNING IS THE GLORY OF NATURE." – Francis Bacon
WILLY SHAKSPUR & HIS PLAYERS
THE DE VERE CIRCLE
FAME, FORTUNE & PLEASURE
CHRISTOPHER MARLOWE & HIS CIRCLE
PROSTITUTES & CRIMINALS
SPIES ARE EVERYWHERE
SECRET REPORT


E R
SAPIENTIA OCCVLTA LIBERTAS
The Merry Wives of Windsor
Falstaff
Mistress Ford
Mistress Page
Windsor
Disguise
Jealousy
Love
Foolery
Truth
HISTORY
NATURE
POLITICS
COMEDY
MAN


SIR FRANCIS BACON
SCIENTIA EST POTENTIA
NATURAL PHILOSOPHY
SCIENCE
POLITICS
POESIA
TRUTH
QVIS VERVS AVCTOR ?


I do hold, that these are my good pens.
Mr. WILLIAM SHAKESPEARES COMEDIES, HISTORIES, & TRAGEDIES.
Published according to the True Originall Copies.
'Tis not in the stars to hold our destiny but in ourselves.
Hamlet Act 1. Sc. 3.
LONDON
Ben Jonson
Sir Francis Bacon
Bacon's "Good Pens"
TO BE OR NOT TO BE
ALL THE WORLD'S A STAGE
SOME ARE BORN GREAT
THINE OWN SELF BE TRUE
LOVE LOOKS NOT WITH THE EYES BUT WITH THE MIND
THAT IS TOUEST
SCRABBLE
FOLIO
EXTRA LETTERS
To the Right Honourable Henry Wriothesley Earle of Southampton these our labours we dedicate.
New Words & Phrases
swagger
bedazzled
lonely
assassination
majestic
addiction
eyeball
fashionable
critic
obscene
worthless
eventful
Characters
Hamlet
Falstaff
Macbeth
Rosalind
Othello
Lear
Beatrice
Malvolio


Idols? Nay, only well-wrought representations... to keep the many from the divine order I understand so well.
IDOLS
1. TRIBE
2. CAVE
3. MARKET
4. THEATRE
ALL THE WORLD'S A STAGE
TO BE, OR NOT TO BE
BARD SUPREME
WILLIAM SHUKSPUR IDOL OF THE WORLD
COMPLETE WORKS
NOVUM ORGANUM
ADVANCEMENT OF LEARNING
TRUE KNOWLEDGE OF NATURE, TO THE GLORY OF GOD.


BACON400
1626 - 2026

XXVI.

Frank Gwynne Evans' work on the Baconian cipher

By O. Paul Richards

Frank Gwynne Evans (1871-1947) was a scholar of Oriel College, Oxford, and a poet, who married the artist, Hester Frood. They lived at Topsham in Devon. He was a friend of Sir Leonard Costello, who was the grandfather of my wife, Vanessa.

Frank Gwynne Evans died in 1947. Shortly before his death, he gave Vanessa's father a copy of a manuscript, which she has now inherited. The manuscript is entitled "Revealing Day: The Baconian Cipher". This sets out in detail Frank Gwynne Evans' work on the Baconian cipher. I understand that Frank Gwynne Evans' work has not previously been seen by the Francis Bacon Society. My wife has given a copy to the Society in 2026 on the 400th anniversary of Bacon's death.

To set Frank Gwynne Evans' work in context, in the following article I summarise the debate about who wrote Shakespeare; Frank Gwynne Evans' contribution to the debate on the Baconian cipher; and some questions arising from his work which expert members of the Francis Bacon Society among others would be well qualified to assess. I also include selected extracts from Frank Gwynne Evans' manuscript on "Revealing Day: The Baconian Cipher".

The Debate about who wrote Shakespeare

It is universally agreed that Shakespeare's plays and poems are among the most important in English literature. The unresolved question is: who wrote Shakespeare? The answer has been the subject of debate since at least the middle of the 19th century.

The current academic consensus is that the playwright was William Shakspere of Stratford-on-Avon (1564-1616). (This uses his own spelling of his name.) There is evidence that Shakspere of Stratford was a player and became part owner of the Globe Theatre; that he qualified for a coat of arms as a player; and that a monument to him was erected in the church at Stratford. The First Folio (1623) was dedicated by Ben Jonson and others to "the author, Mr. William Shakespeare", and included a portrait of the author.

But for none of Shakespeare's plays has the author's autograph manuscript survived, nor even a transcript of such a manuscript. He was not responsible for publishing in his lifetime any of the plays attributed to him. The Shakespearean name did not appear on the title page of any play until 1598. There are no surviving letters from him to anyone. The few surviving letters addressed to him relate to business and lending money, not to the plays or poems. There are records of a number of legal actions in which he was involved, and records of his purchases of land, but they do not link him with the plays. And there is no mention of books or manuscripts in his will, even though 16 of the 36 plays were not published in his lifetime.

If it is not proven that the plays and poems were written by Shakspere of Stratford, who else could have written them? The strongest candidate is the lawyer, Francis Bacon (1561-1626). The case that Bacon wrote the plays and poems using the pen name of "William Shakespeare" is that his formidable learning, wit and wisdom, as evidenced from records of his professional

life, essays and letters, make him better qualified to be the author than Shakspere of Stratford. Bacon wrote to his uncle, Lord Burleigh, that he had "taken all knowledge to be my province". Unlike Shakspere of Stratford, Bacon's will makes specific provision for his books and manuscripts. In his will, Bacon wrote that he was "leaving his name to the next ages".

But critics have argued that, as with other potential candidates, Francis Bacon could not have written Shakespeare's plays and poems. This is on the grounds that Bacon was a master of prose rather than a poet or dramatist; that he would have been too busy with his own work to write all of Shakespeare as well; and that he did not mention Shakespeare once in any of his published work. And if Bacon was the author of Shakespeare's plays and poems, why was he not willing to disclose that he was the author?

A possible explanation is that being a playwright at that time was regarded as a scarcely respectable profession in which distinguished players like Ben Jonson among others were sent to prison for breaking the law. Bacon was an MP with court connexions, and he was ambitious for government preferment. He would not have wanted to risk offending the court or government. Bacon wrote: "It is better to know than be known."

But although Bacon's potential role as author of Shakespeare was not generally known in his lifetime, it appears that a few contemporaries did become aware. To one contemporary, Bacon wrote: "be good to concealed poets". Among others, Ben Jonson may also have known. In his book, *Discoveries,* Ben Jonson wrote that Bacon was "he who hath filled up all numbers".

Frank Gwynne Evans' Contribution on the Baconian Cipher

What is the evidence that Bacon wrote Shakespeare? A little-known manuscript entitled *Revealing Day: The Baconian Cipher* by Frank Gwynne Evans, who died in 1947, argues that conclusive proof of Bacon's authorship is provided by the cipher used in the original quarto editions of Shakespeare's plays and poems and in the 1623 First Folio. Bacon was familiar with cryptology and wrote about it. He used the same cipher in his essays. A key to the cipher is provided in the Northumberland manuscript which was discovered in 1867 but was composed under Bacon's direction in 1597 or shortly afterwards. The cipher conveys the hidden message: "Francis Bacon is William Shakespeare".

In his manuscript, Frank Gwynne Evans explains the way in which the Baconian cipher works in all its forms and in detail. In outline, it can be summarised as follows:

- There is a simple cipher and a reversed cipher, which are both used. In the case of the simple cipher, the letters of the alphabet are given a numerical value from 1 to 24, using the Roman (or Elizabethan) alphabet of 24 rather than 26 letters with I standing also for J and V for U. In the case of the reversed cipher, the letters are numbered the other way round, with A being 24 and Z being 1.

- The cipher is decoded by counting the numerical value of the letters in the Shakespearean phrase or sentence concerned so as to determine whether this numerical value makes a Baconian anagram with the same numerical value.

- A Baconian anagram means a sentence made by joining together the names of Bacon and Shakespeare, under their numerical values, by one of three links: "I am", "is" and "or". So, for example, any words producing the number 158 make the anagram "I

Bacon am Shakespeare": "Bacon" being 33 in the simple cipher, "I am" 22 and "Shakespeare" 103, totalling 158.

- Variations in the anagrams with different numerical values are used, for example when Francis Bacon was made a knight in 1603, Baron Verulam in 1618 and Viscount St. Alban in 1620. All the variations use the names of both Bacon and Shakespeare, as set out in the key to the cipher.

- In Frank Gwynne Evans' view, deliberate misprints in the original quarto editions of the plays and the 1623 First Folio make it possible for Baconian anagrams to fit the Shakespearean text, and punctuation is sometimes used to mark off anagrams regardless of the effect on the text.

- Frank Gwynne Evans states that Baconian anagrams apply to "every sentence of every Shakespearean title page, to all headings and stage directions, to all prologues, epilogues and lists of characters, to dedicatory letters, pretended publishers' letters and to all prefatory matter in the Folio" (except the introduction by Ben Jonson and others); that the cipher works with Bacon and Shakespeare as the two names in the anagrams, and that it would not work with any other two names. Frank Gwynne Evans also raises the possibility that Bacon even wrote the inscriptions in Latin and in English on the monument in Stratford so that they declare in cipher that Bacon was Shakespeare.

- In Frank Gwynne Evans' view, the cipher was used by Bacon so extensively, including in his *Essays*, that he must have assumed that it would be decoded, if not in his lifetime, at some point; and that Bacon's use of acrostics serves the same purpose. The Northumberland manuscript refers to "revealing day through every Crany peepes".

Some Questions arising on the Baconian Cipher

Frank Gwynne Evans' work on the cipher raises a number of questions:

- First, as each Baconian anagram has a numerical value, there is a theoretical possibility that another name with the same numerical value could be substituted in place of Bacon or Shakespeare. But Frank Gwynne Evans argues that in practice the key to the cipher, from the Northumberland manuscript, answers this concern by making it clear that the names used in the anagrams are those of Bacon and Shakespeare. Consequently, in the case of each anagram, only one result is possible.

- Second, many different Baconian anagrams are used, and so the numerical values arising from the Shakespearean text often conform to one Baconian anagram or another. But Frank Gwynne Evans argues that Bacon used varieties of his name in the cipher to cover as many numerical values as he could, and that each anagram is the subject of calculation rather than coincidence.

- Third, it is not clear how Bacon could have worked in secret with Shakspere of Stratford and others, such as the printers, and whether there would have been an intermediary.

These and other questions arising from Frank Gwynne Evans' work to decode the Baconian cipher would be worth investigating in more detail, taking account of research during the 80

years since his death, given the importance of finding a conclusive answer to the question: who wrote Shakespeare?

**

Revealing Day: The Baconian Cipher

By Frank Gwynne Evans: Selected Extracts

Introduction

"I propose, in short, in spite of tradition and the great consensus of opinion to the contrary, to provide definitely and finally, on the authority of Bacon himself, confirmed by Ben Jonson, that "William Shakespeare" was a pseudonym or pen-name of Francis Bacon, and that the poems, the sonnets and the plays commonly attributed to William Shakspere of Stratford, were written by Bacon and published under his direction."

"Every sentence in the poems, the sonnets and the plays, in the original spelling, in every edition published in Bacon's lifetime, either by itself or in conjunction with the adjoining sentence or sentences, forms, in the very simple numerical cipher, of which the outer sheet of the Northumberland MS … is the key and the illustration, one or more Baconian anagrams, identifying Bacon with Shakespeare by means of one of the three links used for coupling the names together, the links being "I am", "is" and "or". The same thing applies also to every sentence of every Shakespearean title page, to all headings and stage directions, to all prologues, epilogues and lists of characters, to dedicatory letters and pretended publishers' letters and to all the prefatory matter in the Folio, every one of these items having been composed by Bacon himself, with the exception of Ben Jonson's verses in the Folio signed by him in full, and perhaps also the verses by Digges and Holland, but not their headings."

"After writing a poem or a play [Bacon] converted it before publication, which was generally many years later, by means of alteration of the spelling and adjustment of the punctuation, into a form in which every sentence produced, or helped to produce his anagrams. … In the Folio, in addition to other changes, the plays were again to a considerable extent re-spelt, the anagrams which denoted him as a knight were superseded and anagrams giving his titles as a peer, often in Latin, introduced. … I believe not only that the contents of Shakespearean volumes do fit and were designed to fit into the cipher but also that the cipher is responsible for the typographical peculiarities and misprints."

"Bacon did not confine his use of this numerical cipher to the works he published under the name of "Shakespeare". Anyone who compares the last edition of his Essays, dated 1625, with the first Folio should be able … to recognise that they were both prepared for publication by the same person. The excessive use of initial capital letters, the mode of punctuation, little peculiarities of spelling, shared by both, are features which betray their common origin. Throughout the Essays Bacon is employing the cipher in the same way, and strictly in accordance with the same rules, to record that he was William Shakespeare."

"We are not without actual references to the numerical cipher. In his tribute paid to Bacon in Discoveries Ben Jonson speaks of him as "he who hath filled up all numbers". I have no doubt that in this phrase, besides saying that Bacon was the greatest of all poets, he was making a covert allusion to the cipher. Bacon is doing the same when in the Address to Readers, at the beginning of the Folio, he speaks of the plays as "absolute in their numbers", and again when after the anagram made by the heading and the first sentence of the Address – "Francis Viscount St. Alban Baron Verulam is William Shakespeare – he puts in as the next sentence "There you are numbered"."

The Northumberland MS

"The weak point in the Baconian position has been that hitherto its adherents have been unable to bring forward valid independent evidence, apart altogether from anything discoverable in the works of Shakespeare, that Bacon did actually use a cipher for the purpose mentioned, or that he ever himself claimed to be William Shakespeare, in any document that he left behind."

"Bacon did leave behind a cipher document saying that he was William Shakespeare, and he left the key to the cipher with it. This document is the outer sheet of a volume known as the Northumberland MS, and the announcement there made is repeated in a similar method on other pages of the manuscript. The elucidation of its meaning, which is only very slightly concealed, changes the whole aspect of the long, and in some quarters rather heated, Bacon-Shakespeare controversy, or rather ends it. Not only does Bacon declare in this document that he is William Shakespeare, but the same cipher is also used consistently in every sentence of every edition of Shakespeare's works and of the different editions of Bacon's Essays and in part if not the whole of The Advancement of Learning to record the same fact."

"On investigation this odd untidy document turns out to be of the most supreme literary importance. It is in fact a numerical cipher, written down sometime between 1597 and 1603, for the purpose of revealing through every item of the jumbled matter that Bacon was "William Shakespeare". The key to the cipher is given in plain words on the sheet, yet no one has understood them, and on the first page of the manuscript inside the nature of the cipher is indicated even more plainly, and still no one has understood."

The Cipher Sheet

"Now let us examine the cipher sheet itself. The key to the cipher is given in the two words "simple" and "revert", upside down near the left-hand lower corner. … The words indicate that the letters of the alphabet are to be given a numerical value, the Roman alphabet being used, in which I stands also for J, and V for U, so that there are 24 letters instead of 26. In the simple cipher, which I abbreviate throughout as S, the letters are to be numbered A 1, B 2, C 3, and so on down to Z 24. In the reverted cipher abbreviated throughout as R, the letters are numbered the other way round, A being 24, B 23, C 22, and so on down to Z 1. I would lay stress on the point that there are not two ciphers; it is the same cipher used in two forms, sometimes forwards, sometimes reversed, or, as Bacon and Ben Jonson also call it, turned."

"Not only does Bacon give the key words "simple" and "revert" on this outer sheet; on the first page of the manuscript inside, under the titles of the four praises, he actually sets the cipher down, in the simple form. Under the pretence of distinguishing the speakers of the four praises, he puts prominently: A 1 B 2 C 3 D 4."

"As to the nature of the numerical cipher used by Bacon, I am so far on familiar ground. Its existence has already been maintained by Baconians. … But what has hitherto not been grasped is the way in which Bacon worked the cipher, and consequently it has never yet been rightly read."

"The way the cipher is to be decoded, in all the works of Shakespeare and in Bacon's other works, as well as in this manuscript, is by counting up the numerical value in S or in R of the letters in the word or sentence being dealt with and then finding what Baconian anagram, if any, this number makes. And by "a Baconian anagram" I mean a sentence made by joining together the names of Bacon and Shakespeare under their numerical values, by one of the three links, "I am", "is" and "or", also under their numerical values. Thus, to take the simplest cases, any words producing the number 158 make the anagram "I Bacon am Shakespeare", "Bacon" being 33 in S, "I am" 22 and "Shakespeare" 103, together 158. This is the lowest number that will give an anagram."

"The S and the R forms of the cipher are used by Bacon indifferently, subject to two or three rules specified later on, though this point is to be observed – that the various forms of his name occur as often as not in R linked to the name of Shakespeare in S, while the reverse case, the name of Bacon in S linked to the name of Shakespeare in R is, I am sure, not intended to be used and no anagram in the latter form is to be considered permissible."

"The three links "I am", "is" and "or" are always in S unless both the names are in R, in which case the link also is frequently in R, though it need not be so.

"In the same sentence or combination of sentences words in Roman capitals or in small italic type must not be read in the same form of the cipher as words in italic capitals or in small Roman type. It follows that as there are four varieties of letters, Roman capitals and Roman small letters and italic capitals and italic small letters, but only two forms of the cipher, words in Roman capitals will always be in the same form of the cipher as words in small italic type when the two are combined, while words in italic capitals will always be in the same form as words in small Roman type."

"An essential element in the cipher is the treatment of superfluous initial capital letters. The object of such a letter is to show that by counting its value in the form of the cipher other than the one in which the letters in small type are being counted, an anagram or another anagram is given. … The explanation applies as well to initial capitals at the beginning of a sentence after any stop less than a full stop; they are not scattered about at random according to fancy."

"Small letters at the beginning of a line, or of a proper name, where a capital is correct, are to be treated in the same way as superfluous capitals, that is, they are to be counted in the other form of the cipher, or transposed, as I shall call it."

"This in epitome is the cipher of which the outer sheet of the Northumberland MS is the key and illustration, and is the one used by Bacon consistently throughout every work that he published as "William Shakespeare", and in all editions of his Essays and elsewhere. … [The Northumberland MS] was evidently written before 1603, the year of his knighthood, and probably not long after the appearance of Richard II and Richard III and the first edition of the Essays, all mentioned on the cipher sheet."

"Bacon's baptismal name of "Francis" could also be spelt "Frauncis" and "ffrauncis". The two latter spellings only are written on the sheet: "ffrauncis" several times over, to emphasize the fact that they were variant spellings of his name. There was no need to put "Francis" on the sheet, since that was the ordinary form, though of course "Francis" is used together with the other two forms in the cipher. This choice between three variant spellings of his Christian name was of the utmost service to Bacon in the working of a numerical cipher, and it is perhaps partly the failure to recognize that he employed all three forms which has prevented the previous discovery of the method of the cipher."

"He was accustomed to sign his name in three ways – "F. Bacon", "Fr. Bacon" or "Fra. Bacon", and these variations occur constantly in the cipher. There are two other contractions of his Christian name that appear in the cipher, not so familiar, for which he gives authority. One is "ffr. Bacon, and that stands at the head of the first page inside this outer sheet, "Mr ffr: Bacon of tribute". The other form is "Fran. Bacon", which is the signature he put to the dedication, addressed to his brother Anthony, of the first edition of his Essays, published in 1597. It takes a prominent place in the cipher sheet."

"With the name of "Shakespeare" Bacon restricts himself in the anagrams to "Shakespeare", "William Shakespeare" and "Mr William Shakespeare".

"The varieties mentioned of Bacon's name, with or without a "Mr" in front, are the only form to be found in the Northumberland MS, in the earliest quartos and in the poems, including The Phoenix and the Turtle, and in the first two editions of the Essays. In the quartos published after he had been knighted, comprising the greater number of them, and in the later editions of the Essays, we get "Sir Francis Bacon", "Francis Bacon Knight" and "Sir Francis Bacon Knight, varied by "Frauncis" and "ffrauncis". In this period the contractions "F. Bacon" and "ffr. Bacon" with the same words of rank are much the most frequent. In the Folio, 1623, and in the last edition of the Essays the knight anagrams are dispensed with, and Bacon's titles are introduced, both in English and Latin. We get "Viscount St. Alban, Baron Verulam", with the frequent substitution of "Lord" for "Viscount" and occasionally for "Baron", and in Latin "Vice-comes Sti Albani Baro de Verulamio" or "Baro Verulamius", varied in the same way by "Dominus", while sometimes "Sancti" is in full, instead of "Sti", and "Baconus" often follows the Christian name, before the titles."

"Bacon's object in using so many varieties of his name was to cover in the cipher as many numbers as he could. It would have been impossible for him otherwise to use the cipher in the way and on the scale that he did. When in his volume Discoveries Ben Jonson spoke of Bacon as "he who hath filled up all numbers", he was in that rather curious phrase not only calling

him the greatest of all poets, but also, I am sure, making a covert allusion to the cipher, in which Bacon certainly did fill up very many numbers, though not all."

"A very important feature in the cipher sheet is the repetition several times of the names of Bacon and Shakespeare. The purpose of this was to make it absolutely clear with what names the cipher was concerned. If that were not known the interpretation of a numerical cipher would be impossible or mere guesswork. Had the name of Shakespeare not been there it could not reasonably have been introduced in giving anagram equivalents to the numbers produced by the different sentences and groups of words. But when once the names dealt with in the cipher are supplied, the decoding of it presents no great difficulty. And herein lies the answer to the objection that other names might be fitted into the sentences, such as "Ben Jonson is Shakespeare" or "Gladstone is Tennyson", and so on. … Bacon understood what he was doing and he makes it perfectly plain that he is dealing in the cipher with two names, and two names only, his own and that of Shakespeare. Moreover, his own name, in one of its forms, combined with the name of Shakespeare, can be fitted into every legible sentence or group of letters on the sheet, whereas I do not suppose that the same would hold good of any other name."

"The sheet, I say then, is a numerical cipher. An immediate verification of the fact is provided by the collocation of various words which have the same numerical value on one or other form of the cipher, a point of the highest import but one never before noticed. Over "Essaies by the same author" the word "former" is written upside down above and just to the left of "author", "author" being 79 in S and "former" 79 in R. Over the first "Shakespeare" is "relieve" upside down, "Shakespeare" being 103 in S and "relieve 103" in R. Underneath "The praise" in the last of the four praises is "Consorte" which is 97 in R while "The praise" is 97 in S. … In every case then that is legible, when one word is placed upside down above another the two are identical numbers in one form or other of the cipher and when a word, though right way up, is placed close under or over another there is sometimes, though here not always, the same relation between them. It is beyond the bounds of possibility that all these numerical pairs are accidental, and any attempt to maintain that they may be so deserves no serious consideration. They form, and were intended to form, proof that this is a numerical cipher, a fact that becomes still more certain when we add together some of these pairs."

"Bacon did in fact continually construct acrostics, for the reason that when deciphered they provide such good evidence of design. Every title page of Shakespeare forms an acrostic; there are several in the preliminary matter in the first Folio; prologues, epilogues, and the lists of characters appended to seven of the plays in the Folio all form acrostics. …"

The Device of the Four Praises

"The device of the four praises is the first manuscript in the volume of the Northumberland MS. Each praise is preceded by a short dialogue written in Roman hand, as distinguished from the general text which is in the old English hand, except the quotations. There is no doubt whatever that these four dialogues are cipher, and I will give enough of them to prove that this is so, since they serve to strengthen my case as to the nature of the outer sheet – if indeed it requires strengthening."

The First Folio: Dedication and Preface

"[The preliminary pages of the Folio] constitute the crowning feature in the gigantic hoax that Bacon played upon the world, and played with such complete success. They have always been taken as convincing evidence that William Shakspere of Stratford-on-Avon was the author of the plays; when at length understood, that is, when deciphered, they establish definitely the fact that he was not. On the surface indeed, as the intention was, they make it appear that he was the author, but their real object was to record in cipher for the information of posterity, that Francis Bacon was "William Shakespeare"."

"Thy Stratford Moniment"

"It is not known who put up the [Stratford] monument or who composed the inscriptions on it. My own belief is that at some date before the publication of the Folio Bacon himself caused it to be erected and wrote the inscriptions, one in Latin and one in English, which have no real reference to Shakspere of Stratford, but contain in cipher the declaration that Bacon was Shakespeare."

XXVII.

Shakespeare Sonnet 126 - its Significance & Shocking Ramifications

By Richard Allan Wagner

The Predicament

The fundamental predicament with *Shakespeare Sonnet 126* is that it's not a sonnet—it's an anti-sonnet. Having only 12 lines consisting of 6 pairs of rhyming couplets, it breaks all of the rules that govern the sonnet structure (whether it be Petrarchan or Shakespearean). It's definitely an anomaly. Why is it there and, more importantly, who wrote it? Its epigrammatic style and theme doesn't fit Bacon or Shaksper. Read it:

> O thou my lovely boy who in thy power,
>
> Dost hold Times's fickle glass his fickle hour:
>
> Who hast by waning grown, and therein show'st,
>
> Thy lovers withering, as thy sweet self grow'st.
>
> If Nature (sovereign mistress over wrack)
>
> As thou goest onwards still will pluck thee back,
>
> She keeps thee to this purpose, that her skill
>
> May time disgrace, and wretched minutes kill.
>
> Yet fear her O thou minion of her pleasure,
>
> She may detain, but not still keep her treasure!
>
> Her audit (though delayed) answered must be,
>
> And her quietus is to render thee.

This has the distinct feeling and solemn tone of a father speaking to his young son, not only as a desperate warning of impending doom, but of a certain capitulation to the immediacy of his boy's imminent and inescapable demise—as if driven by a powerfully fateful premonition.

Francis Bacon didn't write this epigram. But, who then? Who in Bacon's circle of secretaries and good pens wrote like this? Who went through the heartache and misery described therein.

The profile uniquely fits one person who was close to Bacon, and that person was Ben Jonson. Yes, Jonson—the undisputed master of the epigram, the poet who was fond of writing short, terse verses with rhyming couplets. The Ben Jonson who, years earlier, had experienced a harrowing premonitive nightmare about his first son that shook him to his core—only to find

the nightmare was a cruel harbinger of his son dying of the plague at the same time Jonson had dreamt it. Every painful detail of the dream turned out to be real—and it translated into *Sonnet 126*.

The Story

1603 was a tumultuous and unforgiving year in which the bubonic plague functioned as London's chief executioner. In order to escape the ravages of the plague, many Londoners sought refuge out into the countryside. Ben Jonson, accompanied by his friend William Camden, found solace at the country manor of another friend, Sir Robert Cotton of Huntingdonshire. Throughout his stay at Huntingdonshire, Jonson enjoyed the quiet solitude that was ideally conducive to his writing. Then, one night, his sound sleep was profoundly disturbed by a vision of his 7 year old son appearing to him with a red cross carved into his forehead by a sword. Red crosses were typically painted on the doors of houses whose occupants were dying of the plague. Upon waking in a cold sweat, Jonson was convinced the dream was directed to him as a premonition of his son's oncoming death. Would such a powerful experience have moved him to urgently put a pen to paper on the matter? I think it would be extremely naïve to think it didn't. Within a day following the incident, Jonson received a message from his wife that their first son had, indeed, died of the plague—just as the vision prophesied.

Whatever words were written between the vision and the creation of his son's elegy, Jonson kept to himself—stashing it away as an unsent letter. With the exception of shifting from a warning to a lament, Jonson's subsequent elegy to his deceased son (also named Ben) is an uncanny parallel to *Sonnet 126* in both style and tone—particularly Jonson's use of the possessive word "my" as in "thou my lovely boy" (*Sonnet 126*) and "thou...my...lov'd boy (*On my first Sonne*). "Thou my boy" is precisely the way a father addresses his son. This parallel wording is uniquely Jonson's when compared to the other 153 sonnets. "Thou-my-boy" simply isn't present in any of the other sonnets because none of the rest are addressing Ben Jonson's son [instead of addressing a mythical "Fair Youth"].

On My First Sonne

Farewell, thou child of my right hand, and joy;

My sin was too much hope of thee, lov'd boy.

Seven years tho' wert lent to me, and I thee pay

Exacted by thy father now! For why

Will man lament the state he should envy?

To have so soon 'scap'd worlds of flesh's rage,

And if no other misery, yet age?

Rest in soft peace, and, ask'd, say, "Here doth lie

Ben Jonson his best piece of poetry."

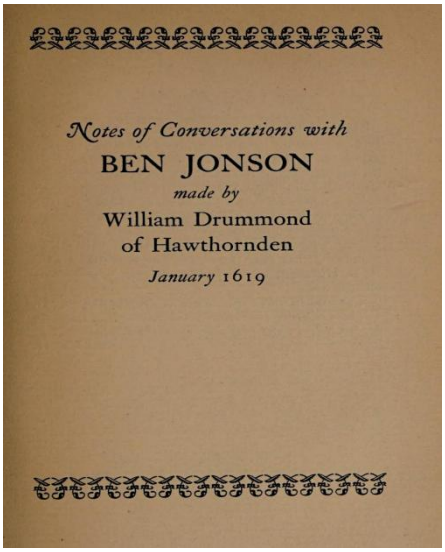
For whose sake henceforth all his vows be such,

As what he loves may never like too much.

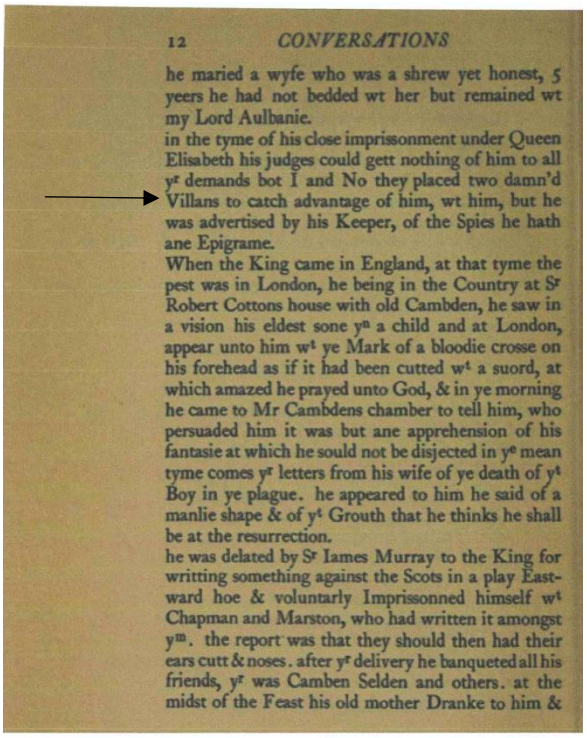
[See *Epigrammes* by Ben Jonson, 1616]

In 1618 Jonson embarked on his famous 450-mile walk from London to Edinburgh, Scotland. Upon his arrival, he met with numerous writers—most notably, William Drummond who invited him to stay at Hawthornden Castle. Over the days that followed, the two men engaged in conversations in which Jonson freely discussed intimate details of his remarkable life. Drummond recorded these stories verbatim in what became his manuscript originally titled *Informations to William Drummond of Hawthornden.* One of the most intriguing of the stories had been Jonson's in-depth recollection of his premonition of his son's death during the 1603 epidemic of the plague. Had it not been for Drummond's account of the matter in his manuscript, the story of Jonson's premonition would have been lost to history.

Drummond never got around to publishing his manuscript and, upon his death in 1649, it remained obscurely hidden away at Hawthornden until the Scottish physician and antiquary Sir Robert Sibbald discovered it in 1710. As a prolific writer on Scottish geography and history, Sibbald transcribed Drummond's manuscript under a newer title: *Notes of Ben Jonson's Conversations With William Drummond of Hawthornden* which became part of a broader collection of works under the master title *Adversaria*. Like Drummond, however, Sibbald never published his *Adversaria* manuscript prior to his death in 1722. *Adversaria* was purchased (at auction) by the Advocate's Library in Edinburgh (now the National Library of Scotland) where it remains in the archives to this day. Approximately one century after the Advocate's Library acquired Sibbald's manuscript, the Scottish antiquary/historian, David Laing, discovered Sibbald's manuscript—subsequently publishing it (1842) for the Society of Scottish Antiquaries, and later, for the Shakespeare Society. In 1867, Laing donated a printed copy of the book (titled *Notes of Ben Jonson's Conversations with William Drummond of Hawthornden*) to the Advocate's Library. The images shown below are from that copy.


Notes of Conversations with
BEN JONSON
made by
William Drummond
of Hawthornden
January 1619

Title Page



12 CONVERSATIONS

he maried a wyfe who was a shrew yet honest, 5 yeers he had not bedded wt her but remained wt my Lord Aulbanie.
in the tyme of his close imprissonment under Queen Elisabeth his judges could gett nothing of him to all yr demands bot I and No they placed two damn'd Villans to catch advantage of him, wt him, but he was advertised by his Keeper, of the Spies he hath ane Epigrame.
When the King came in England, at that tyme the pest was in London, he being in the Country at Sr Robert Cottons house with old Cambden, he saw in a vision his eldest sone yn a child and at London, appear unto him wt ye Mark of a bloodie crosse on his forehead as if it had been cutted wt a suord, at which amazed he prayed unto God, & in ye morning he came to Mr Cambdens chamber to tell him, who persuaded him it was but ane apprehension of his fantasie at which he sould not be disjected in ye mean tyme comes yr letters from his wife of ye death of yt Boy in ye plague. he appeared to him he said of a manlie shape & of yt Grouth that he thinks he shall be at the resurrection.
he was delated by Sr Iames Murray to the King for writting something against the Scots in a play Eastward hoe & voluntarly Imprissonned himself wt Chapman and Marston, who had written it amongst ym. the report was that they should then had their ears cutt & noses. after yr delivery he banqueted all his friends, yr was Camben Selden and others. at the midst of the Feast his old mother Dranke to him &

Page with Jonson's description of the vision of his son's death

The Ramifications of *Sonnet 126*

The "all or nothing," single author view of the Shakespeare authorship diminishes whenever an individual piece of the puzzle is discovered and put into its corresponding place. Yes, Bacon was the Master of the Shakespeare Enterprise, but he utilized many pens in the process. The ramifications of *Sonnet 126* run deep and wide revealing that if one other pen was used in its making, more pens were likely employed in other places. As the various pens came and went, their work, like monuments, still stand…"Even in the eyes of all posterity."



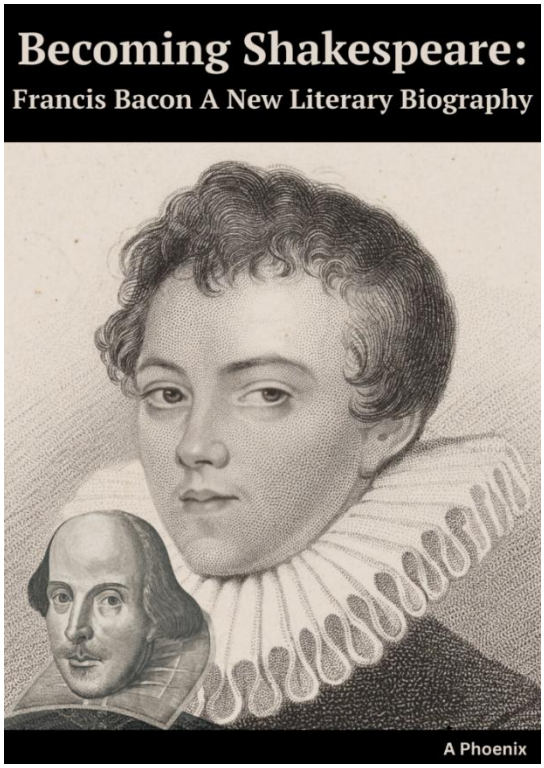
Ben Jonson

Special thanks to my friend James Loren for bringing Sonnet 126 to my attention, and for finding the images from David Laing's "*Notes of Ben Jonson's Conversations with William Drummond of Hawthornden*."

XXVIII.

Becoming Shakespeare: Francis Bacon A New Literary Biography

By A Phoenix



Becoming Shakespeare: Francis Bacon A New Literary Biography offers a revelatory journey into the little-explored world of Francis Bacon's early life, tracing the formative experiences that helped shape the imagination behind the Shakespeare works.

Rather than beginning with the finished plays and poems, it turns to the developing mind: a young writer absorbing the language, ideas and tensions of the household around him. At its heart is a compelling question. How might the intimate world of childhood become the vast imaginative world of drama? Through its exploration of Bacon's upbringing, the biography presents his early years not as a mere prelude to literary achievement, but as the seedbed of an emerging artistic identity, where family, poetry, learning and politics began to take on the possibilities of literature.

Central to this portrait is the biography's account of Bacon's royal origins and of the creative, intellectual and political environment of his foster family. The household emerges as much more than a backdrop: it is presented as a formative world in which a developing writer could encounter both literary accomplishment and the complexities of identity and public life. Sir Nicholas Bacon, described in the book as a concealed poet and writer, left manuscript poetry which echoes the biography traces in a range of Shakespeare plays. Lady Anne Bacon and her sisters, themselves described as concealed poets and translators, wrote in Greek, Latin and English and were celebrated as among the most learned women in Europe. Their presence gives this account of Bacon's childhood a distinctive richness, a family world in which language was not simply a means of communication, but a medium for thought, invention and artistic expression. The biography invites readers to consider how such an upbringing could nourish a dramatic imagination: how familiar voices might be transformed into characters, how remembered places might become literary settings, and how the relationships of childhood might acquire new life on the page. The familial portraits and places it identifies throughout the Shakespeare works become, traces of an early world continually reimagined.

From this richly textured account of his formative years, the biography follows Bacon's emergence as a writer of poetry and drama from a very early age. It presents literary development as a gradual process of absorption, experiment and transformation, with the young Bacon refining his craft behind a succession of literary masks. The emphasis falls not merely on the claim that Bacon became Shakespeare, but on how the book understands that becoming: the movement from youthful impressions to an increasingly expansive imaginative art. Poetry

within the family, multilingual learning, the interplay of private identity and public appearance, and the remembered people and places of childhood are brought together as strands of that development. By returning to these beginnings, *Becoming Shakespeare* asks readers to look afresh at the plays and poems, not as works detached from the life that produced them, but as the flowering of an imagination whose deepest roots lay in Bacon's early years.

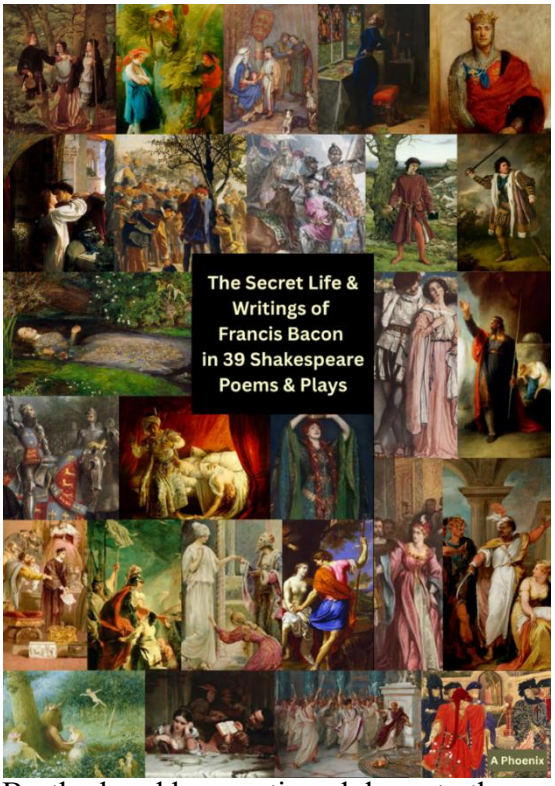
Read the full work here:

https://www.academia.edu/165580029/Becoming_Shakespeare_A_New_Literary_Biography

XXIX.

The Secret Life & Writings of Francis Bacon in 39 Shakespeare Poems & Plays

By A Phoenix



The beginning, experience and the evolving circumstances of the life and mind of a poet and dramatist inevitably pours itself into all great works of art. It illuminates every sinew of its portraiture and canvas infusing it with an unmistakable emotional, psychological and intellectual DNA. If you truly know the man, his mind and acknowledged writings, his sublime incomparable poetry and drama written in the name of another is immediately apparent, emitting a brilliant light of truth, that is at once unambiguous, compelling and certain.

The life of the great philosopher and Founder of the Modern World known to history as Francis Bacon began in secrecy, one surrounded in secrecy throughout his lifetime, and which ended in mystery and secrecy. The mystery surrounding the secret life and writings of Bacon which is watched over by his Rosicrucian-Freemasonry Brotherhood has continued down to the present day.

On many levels the two greatest secrets of his life are inextricably bound up with each other and when the first of these is widely known and falls the other will surely follow. He was the eldest concealed royal child of Queen Elizabeth and Robert Dudley, Earl of Leicester, thus the concealed Prince of Wales heir to the throne of England, elder brother to their other concealed royal son Robert Tudor, known to the world and history as Robert Devereux, second Earl of Essex.

The private marriage of Elizabeth and Dudley was known to her Principal Secretary of State Sir William Cecil and his brother-in-law Lord Keeper of the Realm Sir Nicholas Bacon, who with his wife Lady Anne Bacon adopted Francis at birth and raised him as their own, most likely in the expectation he would one day be named heir to the throne. The realities of national and international politics and the personal machinations of the so-called Virgin Queen ultimately prevented this from happening and deprived him of his lawful and rightful place as the next King of England.

In his early years he spent his time growing up between the family estate at Gorhambury and York House on the Strand the official residence of his father Lord Keeper Bacon next to York Place, the royal palace of Queen Elizabeth. From an early age at the Elizabethan court, he grew up in the company of his royal mother and the nobility of the kingdom and those of other countries and states from all over the continent of Europe, surrounded by English and foreign ambassadors and diplomats, and all those great and learned minds the times had to offer.

The majority were astonished by the prodigious young man in their midst. It was said by one of his early biographers (who knew of what he spoke) at the age of twelve years old he possessed a mind that was even then beyond the capacity and reach of his peers.

His royal antecedents profoundly engaged his all-encompassing mind and intellect which he afterwards drew upon for his Shakespeare English History Plays with eight of these covering the reigns of Richard II to Richard III whose defeat at Bosworth marked the union of the Roses and beginning of the Tudor dynasty ushered in by his great-grandfather Henry VII, about whom he wrote a celebrated prose history. This was followed chronologically by his Shakespeare play Henry VIII, with its famous scene depicting the birth of his mother Queen Elizabeth who would in reference to himself create an heir, that would make new nations as the concealed Progenitor of our Modern World.

Bacon's mother Queen Elizabeth and his father Robert Dudley, Earl of Leicester were shadowed in many of his Shakespeare poems and plays including *Venus and Adonis*, *The Rape of Lucrece*, *A Midsummer Night's Dream*, and *Antony and Cleopatra*. Similarly, there are also references and allusions to his concealed royal brother known to history as Robert Devereux, second Earl of Essex in *Henry V*, *Coriolanus* and *Troilus and Cressida*.

He was more than fortunate in his adoptive family the Cooke-Bacons. His father Sir Nicholas Bacon, Lord Keeper of the Realm and *de facto* Lord Chancellor of England apart from being the outstanding lawyer of his generation was a concealed poet and writer. During the Marian reign and into the Elizabethan reign, Sir Nicholas Bacon composed a substantial body of poetry which remained in manuscript for four centuries and which to the present day remain virtually unknown. These have enormous implications for the authorship of the Shakespeare poems and plays. His collection of 39 poems later find echo in a significant number of Shakespeare plays among them *The Two Gentlemen of Verona*, *The Comedy of Errors*, *Merry Wives of Windsor*, *I Henry IV*, *The Merchant of Venice* and his unpublished parliamentary speeches, inform one of the central themes in *Measure for Measure*.

When the tract entitled *A Declaration of the Succession of the Crown Imperiall of Ingland* (not printed until 1723) which circulated surreptitiously, came to the attention of the queen in the spring of 1564, she immediately suspected its supposed author John Hales had not acted alone. She believed he was most likely a mere front in a much wider conspiracy that included those of a much higher rank and those in much higher positions. Of course she was right, it did. She believed its concealed author was Sir Nicholas Bacon. His dismissal and disgrace hit Bacon very hard and caused him to suffer a long period of ill-health and disquiet of mind. He thought he might never recover the queen's favour and feared for his own political and private ruin not only for himself but the rest of his family. The memory of it lived with him for the rest of his life. His restoration to power was slow and not a little humiliating and it would be the spring of 1565 before he was able to regain his position at court.

The whole experience reminded him of the precarious nature of power and how much he relied upon the favour and support of Elizabeth and how just the mere hint of association with the wrong kind of book that found royal disfavour could bring his life and world crashing down. These had been dark and precarious times for Nicholas Bacon and the rest of the Bacon family and while Francis was only a child he learned of the events and the dire potential consequences of even being just associated with any political writings, whether prose, poetry or drama, and how even just suspicion could lead to utter professional and private ruin. This important lesson

proved a guiding principle and from a young age Francis took great care to conceal himself behind anonymity and various literary masks, a *modus operandi* he adopted, in composing the greatest poetry and drama known to humankind.

His mother Lady Anne Cooke Bacon was one of the famed Cooke Sisters all raised in the learned academy of their father Sir Anthony Cooke. She too was a concealed poet and translator who the world now knows was the translator out of the Italian the sermons of Bernardino Ochino and from the Latin *Apology in Defence of the Church of England*, making her the official voice of the Protestant church. She and her sisters Lady Mildred Cooke Cecil, Lady Elizabeth Cooke Hoby Russell and Lady Katherine Cooke Killigrew were renowned for being the most learned women in the kingdom and the rest of Europe. All four were concealed translators and poets who wrote verse in Greek, Latin and English as seen in the unpublished manuscript *Giardino Cosmografico Cultivato* (*Cultivated Cosmographical Garden*), dedicated to Robert Dudley, Earl of Leicester.

The Cooke Sisters all married well: Lady Anne Cooke Bacon married Sir Nicholas Bacon, Lady Mildred Cooke Cecil wed Principal Secretary of State Sir William Cecil, Lady Katherine Cooke the diplomat Sir Henry Killigrew and Lady Elizabeth Cooke Hoby firstly married Sir Thomas Hoby and afterwards John, Lord Russell, son and heir of Francis Bacon's godfather and political patron, Francis Russell, second Earl of Bedford. Bacon's uncle Sir Thomas Hoby translated Castiglione's *Il Cortegiano* (*The Courtier*) into English, an important source for his Shakespeare poems and plays including among others *Venus and Adonis*, *The Two Gentlemen of Verona*, *Love's Labour's Lost*, *Henry V*, *Much Ado About Nothing*, *Hamlet* and *Measure for Measure*.

The little-known presence of the Cooke-Bacon-Cecil family in the Shakespeare plays is truly remarkable. As stated above, Nicholas Bacon's poetry is echoed in various Shakespeare plays and his influence as the highest legal officer in the kingdom on his son Francis could not be overstated. The philosophical, political and legal DNA of Francis Bacon runs through the very veins and arteries of the Shakespeare poems and plays. As the son of Sir Nicholas Bacon, the Elizabethan Lord Keeper and *de facto* Lord Chancellor of England, from a very early age he drank in, assimilated and internalised the inner workings of the law, the superstructure of its legal machinery, and all its procedures, practices and operations. The plays display an intimate familiarity with the principles and practices of all the major branches of the law: common law, civil law, statute law & maxims of English law, as well as its principles, complex technicalities, customs and jurisprudence.

In *The Taming of the Shrew* the presence of almost all the rest of the Bacon family is well and truly felt. The little-known Bacon family calligraphist and illuminator Petruccio Ubaldini who spent much time with the Bacon family at Gorhambury and York House, had a long hitherto hidden and obscured relationship with Francis Bacon for more than thirty years and was the model for Petruccio in *The Taming of the Shrew*. In the play Petruccio pursues Katherine who shares the same Christian name of Bacon's aunt Katherine Cooke Killigrew, younger sister of Lady Anne Cooke Bacon. In *The Taming of the Shrew* Katherine has a sister named Bianca from which can be derived the anagrammatic contraction AN BAC, which clearly suggests the name Anne Bacon. In the play while able to choose from a countless number of names, our supreme poet and dramatist gives Petruccio's father the name Antonio, the Italian form of the Christian name of Anthony Bacon. He also furnishes Petruccio with several servants who are

met with after his marriage to Katherine at his country house, two of whom are named Nicholas and Nathaniel the same Christian names of his two elder half-brothers (from Lord Keeper Nicholas Bacon's first marriage) Sir Nicholas and Sir Nathaniel Bacon. Thus, hidden in plain sight the controversial comedy *The Taming of the Shrew* seen for what it is, was a Bacon family affair, a humorous send-up written by the supreme family poet, Francis Bacon.

The name Antony/Antonio also furnished the name for many characters in the plays. Antonio was father to Proteus in *Two Gentlemen of Verona*, a friend to Sebastion in *Twelfth Night*, a brother to Leonato in *Much Ado About Nothing*, the eldest son of the Duke of Florence in *All's Well That Ends Well*, a brother to Prospero (a dramatic portrait of Bacon) in *The Tempest*, and most importantly the legal drama *The Merchant of Venice* whose titular character Antonio is named and modelled after Anthony Bacon, whose friend Bassanio is modelled after its author Francis Bacon. Furthermore, his name is used for the character Anthony Dull in *Love's Labour's Lost* alongside the character Sir Nathaniel, named after his brother Sir Nathaniel Bacon. With the name of Francis employed for Francis Flute in *A Midsummer Night's Dream*, Francis, a drawer at the Boar's Head Tavern (or the Bacon's Head Tavern) in *1* & *2 Henry IV*, Frank (Francis) Ford in *The Merry Wives of Windsor*, Francesco (Italian equivalent of Francis) in *Hamlet* and Francesco, a lord in attendance on Alonso, King of Naples in *The Tempest* and Francis Seacole and Friar Francis in *Much Ado About Nothing*.

His uncle and aunt Sir William and Lady Mildred Cecil are shadowed behind the characters of Humphrey, Duke of Gloucester and his wife in *2 Henry VI* with its Battle at St Albans taking place near to the Bacon family estate at Gorhambury with their son (Bacon's cousin) Sir Robert Cecil painted as the titular character in *Richard III* and Iago in *Othello*.

As we have seen, Sir Thomas Hoby the first husband of Lady Elizabeth Cooke Hoby Russell was the translator of *The Courtier* a major source for Bacon's Shakespeare plays. She and her second husband John, Lord Russell grace the plays of *1* and *2 Henry IV*. The earliest quartos of *Henry IV*, includes the character Sir John Russell as one of Falstaff's motley crew, named after Bacon's uncle John, Lord Russell. His widow (Bacon's aunt) Lady Elizabeth Cooke Hoby Russell was an intelligent, combative, and verbose woman who possessed the notorious habit of interfering in everybody's busy including members of her own family. Quick to take offence, she was also busily involved in constant litigation with all and sundry much to the dismay of the courts and its officers, whose hearts must have sank every time they saw her name at the head of a complaint. She was the inspiration for the wonderful character of Mistress Quickly hostess of the Boar's Inn Tavern. The virtually unknown brother of the Cooke sisters, William Cooke, had a son and namesake William Cooke of Highnam Court in Gloucestershire, whose name aptly served for the cook William Cook in *2 Henry IV* at the Gloucester home of Robert Shallow, Justice of the Peace.

One of Lady Elizabeth Cooke Hoby's legal disputes with her neighbour Richard Lovelace is shadowed in *The Merry Wives of Windsor*. Her son Sir Thomas Posthumous inherited her love of litigation which made him unpopular with the old established Catholic families, including the powerful Eure and Cholmleys, causing bitterness and loathing on both sides. It eventually played out in the Star Chamber which Bacon drew on in *Twelfth Night* with his cousin Thomas Posthumous Hoby, the inspiration for its most popular character, Malvolio.

The phrase used for the title of his Shakespeare play 'All is well that endes well' was entered by Bacon into his private manuscript note-book *The Promus of Formularies and Elegancies* (*c*.

1594-6) containing an enormous collection of words, turns of phrase and lines in Latin, French, Italian, Spanish and English, which find correspondence, resemblance and parallel throughout the Shakespeare canon. The critical role in the play the Countess Roussillon is modelled upon the formidable character of his aunt Lady Elizabeth Cooke Russell and reflects her relationship with her son Sir Thomas Posthumous Hoby.

During his two and half years in France Bacon fell in love and had a passionate tumultuous love affair with Marguerite, Queen of Navarre, the inspiration for *Romeo and Juliet* the greatest love story ever told. His time in France left a lasting mark on him with seven of his Shakespeare plays having a French connection *I Henry VI*, *3 Henry VI*, *Henry V*, *King John*, *Love's Labour's Lost*, *As You Like It* and *All's Well That Ends Well*.

In the early part of his life Bacon also travelled to Italy. His love affair with the country and the language, was nurtured and cultivated by his mother and Italophile Lady Anne Bacon, who was fluent in the tongue and translated Ochino's Italian sermons. Thirteen of his Shakespeare plays are located or partly set in Italy: *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *Titus Andronicus*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *Julius Caesar*, *Othello*, *All's Well That Ends Well*, *Coriolanus*, *The Winter's Tale* and *The Tempest*.

On his return from the continent Bacon took up residence at Gray's Inn where he assumed the role of *de facto* Master of the Revels writing and producing several masques, entertainments and plays, several of which have survived. Toward the latter end of the decade, Bacon wrote the play *The Misfortunes of Arthur*, a political allegory about his mother Queen Elizabeth and Mary, Queen of Scots. It was performed by members of Gray's Inn before Queen Elizabeth at Greenwich on 28 February 1588, a date notable for the singular fact that it marked the beginning of what is known as the Shakespearean era. Its themes and language find expression and are demonstrably echoed in a large number of his Shakespeare plays including the first tetralogy of *I Henry VI*, *2 Henry VI*, *3 Henry VI* and *Richard III*, written around the same time or shortly after *The Misfortunes*, and from the same early period *Titus Andronicus*, *King John*, *Richard II* and *The Comedy of Errors*, and may be described as his first unacknowledged Shakespeare play.

In February 1588 he was joined at Gray's Inn by the strikingly attractive Henry Wriothesley, third Earl of Southampton with whom Bacon over the following years formed a very close and intimate relationship. From the early 1590s Southampton was spending more time about the court and increasingly moving in the Bacon-Essex circle located in and around Essex House where Francis and Anthony Bacon were handling all the domestic and foreign intelligence passing through the *de facto* Foreign Office of the English Secret Service. During these years his secret relationship with Bacon continued to deepen and flourish. In 1593 Bacon dedicated his poem *Venus and Adonis* to Southampton signed underneath by 'William Shakespeare', the first appearance of his pseudonym in print. It was followed the next year by a more revealing dedication to Southampton prefixed to *The Rape of Lucrece* signed by 'William Shakespeare' with the poem reference on the outer cover of Bacon's own collection of MSS, known as The Northumberland Manuscript.

Following the return of Anthony Bacon to England in February 1592 after a twelve absence abroad working closely with spymaster Sir Francis Walsingham for the English Secret Service, he went to live with his brother Francis Bacon at Gray's Inn. With spymaster Walsingham dead

the headquarters of the English Secret Service was transferred to Essex House on the Strand, the grand stately residence of the favourite Robert Devereux, second Earl of Essex (Bacon's royal brother) to whom Francis personally introduced Anthony, interlocking their destinies for the next decade.

Under the roof of Essex House, Francis and Anthony Bacon as the heads of the English Secret Service (the Elizabethan equivalent of the Directors of MI5 and MI6) ran a vast domestic and foreign intelligence network of spies and intelligencers operating across the European continent. Working out of Essex House, Francis and Anthony also set up a literary workshop with links to printers and publishers employing writers, translators, scribes and copyists for distribution of private manuscripts, books, plays, masques and other entertainments.

One of the collection of manuscripts produced in this scriptorium was The Northumberland Manuscript that contains seventeen writings comprising letters, prose essays, religio-political treatises, dramatic devices and plays, and once held copies of Bacon's two Shakespeare plays, *Richard II* and *Richard III*. All the evidence makes certain that no part of this manuscript was written after 1596-97. The precise dating of the manuscript is not some mere historical curiosity. The exact date is of great historical importance for the very simple reason that in 1597 the name 'William Shakespeare' was not publicly known as a dramatic author. The pseudonym first appeared on the 1598 quarto edition of *Love's Labour's Lost* the same year it also appeared on the title pages of the quarto editions of *Richard II* and *Richard III*, which most probably derived from the manuscripts that were originally part of the Bacon-Shakespeare Manuscript.

In addition to originally having held two of his Shakespeare plays *Richard II* and *Richard III*, the outer cover of his collection of manuscripts contains references to his narrative Shakespeare poem *The Rape of Lucrece* and another three of his Shakespeare plays *Love's Labour's Lost*, *Romeo and Juliet* & *The Merchant of Venice*.

It is moreover the only manuscript where the names Bacon and Shakespeare appear together in a contemporary document. Various forms of his name Bacon and Francis Bacon and his pseudonym Shakespeare and William Shakespeare have been scribbled across its outer cover on around twenty occasions. There are at least nine examples of Francis, Mr. Francis, Baco, Bacon and Francis Bacon and a similar number of his pseudonym Shakespeare or William Shakespeare scribbled all over its outer cover.

Above the entry for *Richard II* appears '*By Mr. ffrauncis William Shakespeare*', and further down the page, the word '*Your*' is twice written across his pseudonym William Shakespeare-so it reads '*Your William Shakespeare*'. As if to emphasise this entry, a second occurrence of the name '*ffrauncis*' is written upside down above the first '*ffrauncis*' thus reading from left to right '*ffrauncis William Shakespeare*'. Below the entry for '*Rychard the second*', and above it for '*Rychard the third*', appears his name '*ffrauncis*', and to the left '*Bacon*', and to the right '*Shakespeare*'. Below at the bottom of the outer cover his pseudonym '*William Shakespeare*' is repeated numerous times, and as if to emphasise one more time Bacon is Shakespeare, we are met with the possessive entry '*your William Shakespeare*'.

The secret triangular relationship between Bacon, his concealed brother the Earl of Essex, and their royal mother Queen Elizabeth dominated the second half of her reign, one which would eventually culminate in revolt and rebellion. In the early months of 1601, the final act in the

Tudor tragedy was just beginning to play out its last throes with its inevitable consequences of blood, death and destruction, marking the end of one of the most remarkable periods in English history, nothing less than the end of the Tudor dynasty.

With the ageing Elizabeth deteriorating and nearing her death the subject of succession which had characterised the Elizabethan reign was of pressing and real concern. It was certainly preoccupying the minds of her chief ministers, the Privy Council and her government and those of Francis Tudor Bacon and Robert Tudor Devereux.

Throughout her reign Elizabeth had lived a long double life. A public life masquerading as the so-called Virgin Queen married to England and a private secret life as a not so Virgin Queen who had secretly married Robert Dudley, Earl of Leicester with whom she had two children the eldest known to the world as Francis Bacon and the other as Robert Devereux, second Earl of Essex. Without informing and overlooking the prior right of his elder brother as rightful heir to the throne, the frustrated and desperate Robert Tudor Devereux realising his mother Elizabeth was now unlikely to recognise his elder brother Francis, or himself, as her Tudor heirs, decided upon seizing the reins of state by force in an ill-conceived *coup d'etat*. It was this lack of public acknowledgement by Queen Elizabeth of his secret royal birth with its hereditary right to the throne, that was the true cause and impulse of his rebellion, one which would cost him his life, a story encoded in *The Tragedy of Hamlet*, widely considered as the greatest play ever written.

The Tragedy of Hamlet shadows the most explosive and sensational secrets of the Elizabethan reign shadowing the Virgin Queen and Robert Dudley, Earl of Leicester and the two concealed royal princes Francis Tudor Bacon and Robert Tudor Devereux. It tells the tale of its author a disinherited royal prince Francis Tudor Bacon in the shape of Hamlet who is denied his rightful kingship by his mother Elizabeth and the exhaustion and death of the royal Tudor dynasty.

Behind its dramatis personae lies the leading figures of the Elizabethan period: Francis Bacon Tudor concealed Prince of Wales (Prince Hamlet), Queen Elizabeth Tudor (Queen Gertrude), her secret husband Robert Dudley, Earl of Leicester (King Claudius), Robert Tudor Devereux, second Earl of Essex (Laertes), Sir Nicholas Bacon (the Ghost of Old Hamlet) and Sir William Cecil (Polonius).

It is the story of a lustful Queen Elizabeth and the notorious poisoner and murderer Robert Dudley, Earl of Leicester and the strange death possibly through poisoning by Leicester of Sir Nicholas Bacon. The play is all about revenge, murder and death, with poisonings of Old Hamlet, King Claudius, Queen Gertrude, Laertes and Hamlet himself, and by other means, the deaths of Polonius, Ophelia, and the two state spies, Rosencrantz and Guildenstern. The end of the Elizabethan era ended in tragedy for Francis Bacon Tudor and another tragedy for the rightful heir to the throne marked the last years of the Stuart reign of the James I.

In October 1620 Bacon published part of his *Instauratio Magna* (*Great Instauration*) and was very busy making plans with his good friend Ben Jonson for a milestone birthday that was now beckoning on the horizon. His largess and grand entertainments and birthday celebrations were legendary, and all the London elite were in a state of great expectation and excitement awaiting an invitation to what promised to be the party of the decade.

When the day of his sixtieth birthday on 22 January 1621 arrived, Bacon celebrated with a lavish banquet at his official residence York House on the Strand with a large throng of the

great and the good beating a path to his door. It is not known for certain whether it was attended by King James and other members of the royal family, but we can be confident that the House of Stuart was adequately represented. Then there was the nobility from the city and the country with the Dukes and Earls in all their finery, the courtiers, and the gentlemen of the court.

His guest list undoubtedly included members of his Rosicrucian-Freemasonry Brotherhood among them various past and future Grand Masters of England Inigo Jones, the Earl of Arundel and the current Grand Master of England William Herbert, Earl of Pembroke to whom Bacon soon after dedicated his Shakespeare First Folio.

In all other times his residence was a beacon for foreign ambassadors, diplomats and other dignitaries all of whom if in the kingdom at the time would have received invitations, especially his close friend and resident Spanish Ambassador Count Gondomar, who lived close to the bookshop of William Jaggard, where the two of them must have spent many a happy afternoon.

To celebrate the birthday of the Lord Chancellor, York House would have been packed with High Court Judges and Chief Justices of the Realm, and other senior law figures including his own Clerk in Chancery William Tottell, the steward of Bacon's estates, and son of his old friend the printer and bookseller Richard Tottell, under whom John Jaggard served his apprenticeship.

For a writer like Bacon the printers and publishers of the Worshipful Stationers' Company would doubtless have attended his birthday celebrations, with many of whom he had enjoyed a long relationship going back years and even decades. Most likely among them were Thomas Pavier, the brothers William and John Jaggard, the printers and publishers of Bacon's *Essays*, Isaac Jaggard, printer with his father William, of the Shakespeare First Folio, and other members of the First Folio syndicate John Smethwicke, William Aspley and Edward Blount. Then there were the glittering array of poets and playwrights George Herbert, Thomas Randolph, and of course, the poet and playwright Ben Jonson, who for his sixtieth birthday celebrations wrote an ode entitled 'Lord Bacon's Birthday', in which Jonson describes Bacon as his 'King', and about whom, he says, 'Thou stand'st as if some mystery thou didst!'.

Five days later, on 27 January, Bacon was created Viscount St Alban at Theobalds in the presence of the King, Prince Charles and the favourite the Duke of Buckingham, but things were already brewing that would in the weeks and months ahead bring his world crashing down all around him. In a politically motivated manoeuvre, Bacon was impeached on trumped up charges of corruption and on 3 May harshly sentenced by the House of Lords. He was dismissed from office as Lord Chancellor and banned from holding any other public office, fined the enormous sum of £40,000, and temporarily imprisoned in the Tower. He was taken to the Tower on 31 May but was released a few days later, on 2 June, and taken to the house of Sir John Vaughan at Parsons Green in Fulham for some rest and recuperation.

With such an unjust reversal in his fortunes and fall from grace most men would have disintegrated and crumbled into self-pity and inertia but not this man. His determination to overcome his adversity presented in his universal mind an opportunity for the future betterment of humankind. In an astonishing letter written to his trusted inward friend the Spanish Ambassador Count Gondomar dated 6 June 1621, Bacon explicitly states that he was to devote himself to the instruction of the actors in reference to the planned Shakespeare First Folio and benefit of future ages ('scant justice, calls me now to retire from the stage of civil action and

betake myself to letters, and to the instruction of the actors themselves, and the service of posterity').

In the last five years of his recorded life Bacon wrote, revised, expanded, translated and published an enormous body of his writings and works in Latin and English. This was carried out in his literary workshop at Gorhambury with the help of his 'good pens', including the poet and dramatist Ben Jonson, who assisted Bacon in translating his essays, previously printed and published by William and John Jaggard, into Latin.

With Jonson residing at Gorhambury Bacon set about gathering up his various manuscripts and printed copies of his Shakespeare plays for publication for the collected edition now known as the Shakespeare First Folio. Twenty plays had been previously published in quarto editions and another sixteen were to be published for the first time. Many of the twenty plays previously issued in quarto editions were variously revised, amended and expanded by Bacon resulting in literally thousands of changes and alterations from the earlier printed texts with Jonson busily preparing and writing some of the prefatory material prefixed to the First Folio.

Many years earlier Bacon had issued his three major Shakespeare poems *Venus and Adonis*, *The Rape of Lucrece* and the *Sonnets* and the 1623 Shakespeare First Folio contained a total of 36 plays, in what is universally known as the greatest work of dramatic literature in the history of the world. In these 39 Shakespeare poems and plays, now read and acted in every corner of the Globe, we find encoded the secret life and writings of Francis Bacon our true Shakespeare.

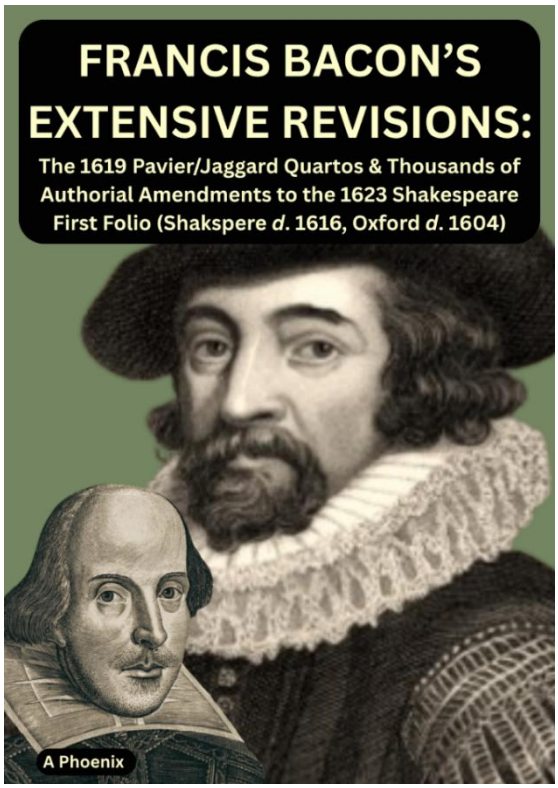
Read the full work here:

https://www.academia.edu/165868595/The_Secret_Life_and_Writings_of_Francis_Bacon_in_39_Shakespeare_Poems_and_Plays

XXX.

Francis Bacon's Extensive Revisions: The 1619 Pavier/Jaggard Quartos & Thousands of Authorial Amendments to the 1623 Shakespeare First Folio (Shakspere d. 1616, Oxford d. 1604)

By A Phoenix



The Rosicrucian manifesto the *Confessio Fraternitatis* published in 1615 the year before the death of William Shakspere contains a piece of devastating information never mentioned by Stratfordian authorities, orthodox Shakespeare biographers, editors or commentators. Its secret anonymous author Bacon points out how easily the so-called learned or learned fools, and the rest of the credulous world, are easily deceived with enigmas and illusions. One of them being of his own creation, which has misled and beguiled the sleepy universities and academia around the globe for centuries:

"For conclusion of our Confession we must earnestly admonish you, that you cast away, if not all, yet most of the worthless books of pseudo chymists, to whom it is a jest to apply the Most Holy Trinity to vain things, or to deceive men with monstrous symbols and enigmas, or to profit by the curiosity of the credulous; *our age doth produce many such*, *one of the greatest being a stage-player*, *a man with sufficient ingenuity for imposition*; [my italics] such doth the enemy of human welfare mingle among the good seed, thereby to make the truth more difficult to be believed, which in herself is simple and naked, while falshood is proud, haughty, and coloured with a lustre of seeming godly and humane wisdom."

OUR AGE DOTH PRODUCE MANY SUCH, ONE OF THE GREATEST BEING A STAGE-PLAYER, A MAN WITH SUFFICIENT INGENUITY FOR IMPOSTION

[Anon., *Secretioris philosophiae Consideratio brevis a Philipp a Gabella*, *Philosophiae St conscripta*, *et nunc primum una cum Confessione Fraternitatis R.C.* (Cassel, 1615), pp. 66-67]

The following year on 23 April 1616 William Shakspere of Stratford died. In his will he left no manuscripts or quartos of the Shakespeare poems and plays, nor evidence of any literary or dramatic interests, or the slightest indication of owning a single book. In short, the supposed greatest poet and dramatist in the history of all humanity left no literary trail whatsoever. But, of course, William Shakspere was not the author of the immortal Shakespeare poems and plays, he merely served as the literary front for the great philosopher Francis Bacon, whose secret life and writings are watched over by his Rosicrucian-Freemasonry Brotherhood to the present day.

Three years later in 1619, Thomas Pavier and William Jaggard (future printer of the Shakespeare First Folio) published ten Shakespearean plays with false imprints and dates. Recently, these quartos were subjected to a minute and detailed examination by Professor Massai in *Shakespeare and The Rise of The Editor* (Cambridge University Press, 2007) where she highlighted and established that they had been extensively revised and amended on a truly remarkable scale. This included extensive new writing, corrections in dialogue, attention to stylistic preferences, the introduction of new lines, alterations in language and syntax, the correcting of factual errors, changes and variations in stage directions and speech prefixes, all of which required an intimate familiarity with the fictive and dramatic world of the plays. This, of course, gave rise to a problem of the greatest historical consequence, one Professor Massai was only all too acutely aware.

The supposed author of the plays William Shakspere had died three years earlier which left Professor Massai with no alternative but to suggest all these wide ranging, variances, revisions and amendments signalled the intervention of an annotating reader, perhaps she suggested Pavier himself, for which of course, there is no evidence whatsoever.

The stylistic sophistication displayed in the revisions and amendments, the knowledge and skill to introduce knowing stage directions and speech prefixes, to clarify action and dialogue, and changes in their dramatic structure, required an intimate familiarity with the complex world of the play, making it obvious that most, if not all of the important revisions and amendments were authorial.

During the years leading up to the publication of the 1623 Shakespeare First Folio, Francis Bacon was living at Gorhambury and residing with him was his longtime close friend the poet and playwright Ben Jonson, assisting him in gathering up the various manuscripts and where necessary the printed sources of all the Shakespeare plays intended for publication. Twenty of the Shakespeare plays had been previously published in quarto editions and another sixteen were to be published for the first time in the First Folio which were entered on the Stationers' Register on 8 November 1623.

It is the twenty plays previously issued in quarto editions that we are here concerned with, which immediately prior to their publication in the 1623 Shakespeare First Folio had been subjected to thousands of changes, revisions and amendments. Numerous explanations have been advanced by orthodox Shakespeare scholars in an attempt to account or explain away this incredible anomaly. William Shakspere had died in 1616 and here we were, seven long years later with the publication of the 1623 Shakespeare First Folio, faced with twenty previously published plays that in varying degrees displayed thousands upon thousands of variances and changes across the full literary and dramatic spectrum of these complex dramas.

How then do orthodox Shakespeare scholars try and square the circle? Well, anything and everything. An early version of the play was a memory reconstruction, or a 'bad quarto', or the First Folio version was set up from promptbook, or a transcript, a promptbook, or the Folio version had been collated and corrected against non-extant 'foul papers', or a fair copy of the play. In addition to this, the printer, compositors and/or correctors in the printing shop were responsible for countless changes, and when (at least to any impartial observer) they were so clearly authorial, these changes were the result of unnamed/unknown 'annotators' or 'editors', and so it went on and on.

The number and sheer scale of these additions and changes in the 1623 Shakespeare First Folio are truly astonishing. For example, *Othello* first appeared in print in a 1622 quarto and in the version printed in the First Folio the next year, there is around 160 lines longer with over a thousand differences in its language and words.

The Folio version of *Richard III* is around 180 lines longer than the earlier quarto edition with moreover thousands of small changes and alterations throughout the text.

The Folio version of *3 Henry VI* contains a thousand lines not found in the earlier quarto and there are also hundreds of minor variants between the two texts.

Between the 1609 quartos of *Troilus and Cressida* and the comprehensive and thoroughly revised and amended version of the play in the First Folio there are 'five hundred substantive differences' and '5,000 differences mostly in spelling and punctuation'.

The very suggestion that the important amendments, revisions, corrections and improvements concerning the dramatic action, stagecraft, metre, verse, language and style in the First Folio were executed by a combination of the printer, anonymous compositors and correctors or some unknown editor is simply absurd. Not only would these imagined individuals needed to have been classical scholars and linguists with some knowledge of foreign languages Latin, Italian, and French, they would have had to possess a sophisticated comprehension of English grammar and syntax. They would also have needed to possess a practiced and superior literary skill to write and rewrite lines and exercise stylistic preferences. The printer, compositors, correctors, or the editor (or any combination thereof) would also have needed to have been seasoned poets and dramatists and have professional and practical experience of the theatre to equip them with the knowledge and skills to change the dramatic structure, introduce various stage-directions, and changes and alterations in intricate and complicated dialogue.

Perhaps most importantly, the revisions, corrections and improvements required the unnamed and unidentified individuals to inhabit the very structure and architecture of the plays, as well as possess a deep knowledge and understanding of their multi-layered complexities, nuances and meaning, something which battalions of Shakespeare scholars have not managed to achieve in the last four hundred years. The kind of profound multi-faceted depth, sophisticated texture, delicate shades of meaning, and their deep philosophical and transcendent significance, which of course, was known and understood by their author the great poet-philosopher Francis Bacon, the very person responsible for them.

The explanations offered by orthodox Shakespeare editors and scholars, whether knowingly or through ignorance, for the thousands of differences between the quarto editions and their Folio counterparts are central to the vast fraud and dishonest claim that William Shakspere wrote the works attributed to Shakespeare.

This fictitious and misleading narrative is demonstrably false. Some leading institutions and Shakespeare scholars know this yet continue to perpetuate what amounts to the greatest literary fraud of all time.

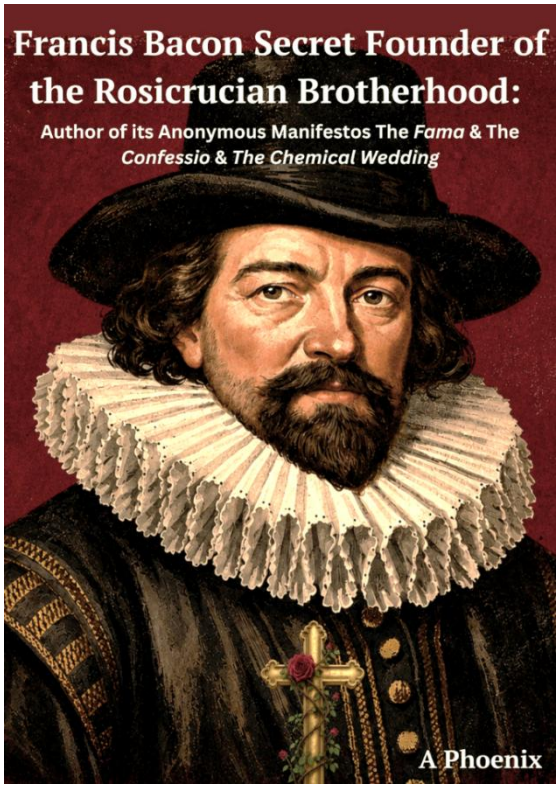
Read the full work here:

https://www.academia.edu/177794873/Francis_Bacon_s_Extensive_Revisions_The_1619_Pavier_Jaggard_Quartos_and_Thousands_of_Authorial_Amendments_to_the_1623_Shakespeare_First_Folio_Shakspere_d_1616_Oxford_d_1604

XXXI.

Francis Bacon Secret Founder of the Rosicrucian Brotherhood: Author of its Anonymous Manifestos The Fama & The Confessio & The Chemical Wedding

By A Phoenix



"But the universe to the eye of the human understanding is framed like a labyrinth; presenting as it does on every side so many ambiguities of way, such deceitful resemblances of objects and signs, natures so irregular in their lines, and so knotted and entangled. And then the way is still to be made out by uncertain light of the sense, sometimes shining out, sometimes clouded over."

Francis Bacon, *The Great Instauration*; Spedding, *Works*, IV, p. 18

Rosicrucian literature, like the literature surrounding Francis Bacon and the Shakespeare authorship question, is a maze. The serious inquirer seeking an unfashionable truth can expect frustration at every turn. The subject resembles a Pandora's box, filled with devices subtly deployed to confuse the investigator. The mist surrounding the Rosicrucian Brotherhood is thickened not only by its relative silence, but also by other sources that share an interest in concealing the truth, a truth presented here as so profound in its consequences for humanity and Western civilisation that it is almost inconceivable. To complicate matters further, the Rosicrucians and their antagonists have changed their identities and outward forms over the centuries as circumstances demanded. On occasion, one may even have adopted the guise of the other.

Truth, though constant, can be difficult to establish and elusive in practice. It also carries an unwelcome possibility: its disclosure may be dangerous, even fatal. When the stakes are exceptionally high and lives may be placed at risk, it would be naive to assume that the truth could always be revealed fully and frankly. Disclosure at the wrong moment might jeopardise its survival rather than secure it. It is therefore unsurprising that, when the manifestos first made the existence of the Brotherhood of the Rosy Cross public, many related tracts, documents and other writings appeared anonymously, under fictitious names or with mysterious initials. In some instances, the actual author is said to have assumed the identity of another living person. Many of these methods of concealment have been documented as far as

the surviving evidence allows. Yet attempts to unravel the Rosicrucian labyrinth and establish who was who remain contentious, especially where Francis Bacon is concerned.

These anonymous and pseudonymous authors further muddied the waters through writings that were often allegorical or deliberately ambiguous. They both disclose and withhold information, rarely in a direct or obvious way. Fleeting hints tantalise the reader before giving way to obscure and cryptic passages that may be indecipherable to the uninitiated. Symbols offer another layer of concealment: they are equivocal and enigmatic, suggestive rather than conclusive. Some authors adopted a position only to change it later; others contradicted earlier statements without explanation. The texts also contain anomalies and inconsistencies that appear, on the surface, irreconcilable. An author may display what seems to be intimate knowledge of the Rosicrucian Order while firmly denying any connection with the Brotherhood, or even any acquaintance with its members.

Access to the material presents further difficulties. These publications and manuscripts are written in several languages, including Latin and German. Many printed works are little known to the ordinary student and largely inaccessible. Some are so rare that, even when their existence is known, they are difficult to locate. Others were printed only for private circulation, for reasons that remain obscure, and were never available to the general public. The body of Rosicrucian literature is vast, and making sense of it requires extensive reading across these scattered and elusive sources. Given these obstacles, it is hardly surprising that the wider public remains largely unaware of the first anonymous Rosicrucian manifestos, the question of their true authorship, and the Rosicrucian canon, whether approached from an orthodox or a Baconian perspective.

Read the full work here:

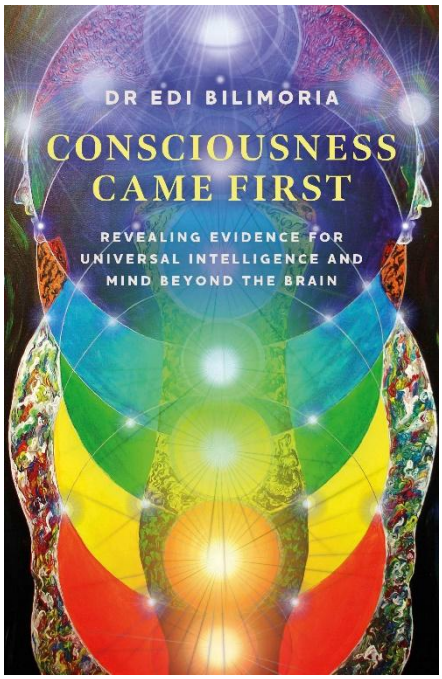
https://www.academia.edu/168247364/Francis_Bacon_Secret_Founder_of_the_Rosicrucian_Brotherhood_Author_of_its_Anonymous_Manifestos_The_Fama_and_The_Confessio_and_The_Chemical_Wedding

XXXII.

Review of Edi Bilimoria, *Consciousness Came First: Revealing Evidence for Universal Intelligence and Mind Beyond the Brain*. London: Collective Ink, 2026. 344 pp., paper, $25.95.

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By Christina G. Waldman



Scientific knowledge is constantly evolving; hypotheses are always subject to challenge. However, when it comes to explaining the mysteries of nature and the universe itself, modern science has largely boxed itself into a corner by searching for consciousness solely within the physical brain. This stems from the prevailing quasi-religion of scientism or physicalism, which holds that the universe and everything in it are no more than physical matter. Under this view, humans are no more than soulless physical bodies and brains.

Taking such a position ignores a substantial body of contrary evidence, as Edi Bilimoria demonstrates in his new book. In all areas of knowledge, it seems clear that we will not realize ultimate truths by closing our minds to evidence which contradicts our pet theories.

To explain the mystery of consciousness, a body of ultimate truths emerged which was passed down by ancient sages through the ages. These doctrines pertain to such matters as the soul, immortality, and divine intelligence. Bilimoria, who has studied esoterica for the past fifty years, refers to this body of ultimate truths as the "perennial wisdom."

Consciousness Came First is a condensation of Bilimoria's comprehensive four-volume set, *Unfolding Consciousness*, which has been called a "tour de force on the *philosophia perennis*." This densely packed shorter version, in which Bilimoria was assisted by the British Theosophist Tim Wyatt, is intended for the general reader. It contains detailed footnotes, a glossary, suggestions for further reading, and an index.

In *Consciousness Came First*, Bilimoria contends that the effect on humanity of current science's rejection of the doctrines of universal, ageless wisdom has been devastating. This spiritual impoverishment has led to humanity's being guided by passions rather than higher principles, leading not to harmony and happiness but to strife, chaos, cruelty, and suffering. Spiritual teachings formerly provided an "anchoring philosophy or moral compass in life" to "large swathes of humanity" that is now sorely missing.

This trend is unfortunate, for such perennial truths are increasingly being confirmed by modern scientific research. For example, we have long known that subatomic particles move inside every atom. Max Planck first proposed quantum physics, with its implications of mind over matter, in 1900. Werner Heisenberg helped to explain quantum mechanics with his matrix theory in 1925, followed by his uncertainty principle, in 1927.

Moreover, a theory of consciousness that transcends the physical body helps to explain real-life paranormal experiences such as telepathy, precognition, and communications with deceased loved ones. Medical doctors have reported their own near-death or out-of-body experiences that occurred when their brains were not functioning due to coma or anesthesia. Unbidden, young children have matter-of-factly told their parents about their past lives. People have reported encounters with angels. And, as Rupert Sheldrake's studies have shown, dogs *do* seem to know when their owners are coming home.

Such evidence is too prolific to discount entirely. The evidence is far from being merely anecdotal. The book is replete with references to studies such as research into remote viewing performed by the U.S. military.

Bilimoria explains that scientific evidence does *not* support the theory that our brain is merely a wet computer. Despite efforts, memory has not been found in neurons, which comprise the brain's physical matter. Neurons die and are replaced, but memories remain. A more workable theory seems to be that the brain functions as a transmitter. Genes too might function as transmitters. Memory and instinct present tricky problems, but:

> Morphogenesis, organizing fields, and immaterial wave-structures collectively show the indispensable non-physical, non-local functioning of mind in addition to the working of the physical body and brain. There is a strong allusion to subtle bodies and subtle energies that, in addition to the familiar physical body, constitute our whole being.

The primacy of intellect in scientific thought, which began in the seventeenth century, was reinforced by Darwin's theory of evolution in the nineteenth. Bilimoria does not reject the theory of evolution outright; rather, he positions it as one of seven Theosophical principles derived from H.P. Blavatsky's *Secret Doctrine*. According to the "seventh principle," "active intelligence" lies "behind the laws of nature."

"Esotericism," Bilimoria writes in the first volume of *Unfolding Consciousness*, "is known as the 'Doctrine of the Heart,' namely, seeing into the inner meaning of a subject or object using the awakened spiritual eye." (In *Consciousness Came First*, see part 2).

This book may make you question what you have come to believe about human consciousness. You may find that disconcerting at first, as I did. On the other hand, you may find it comforting to learn that scientific studies are affirming universal truths about the universe and our place within it.

XXXIII.



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