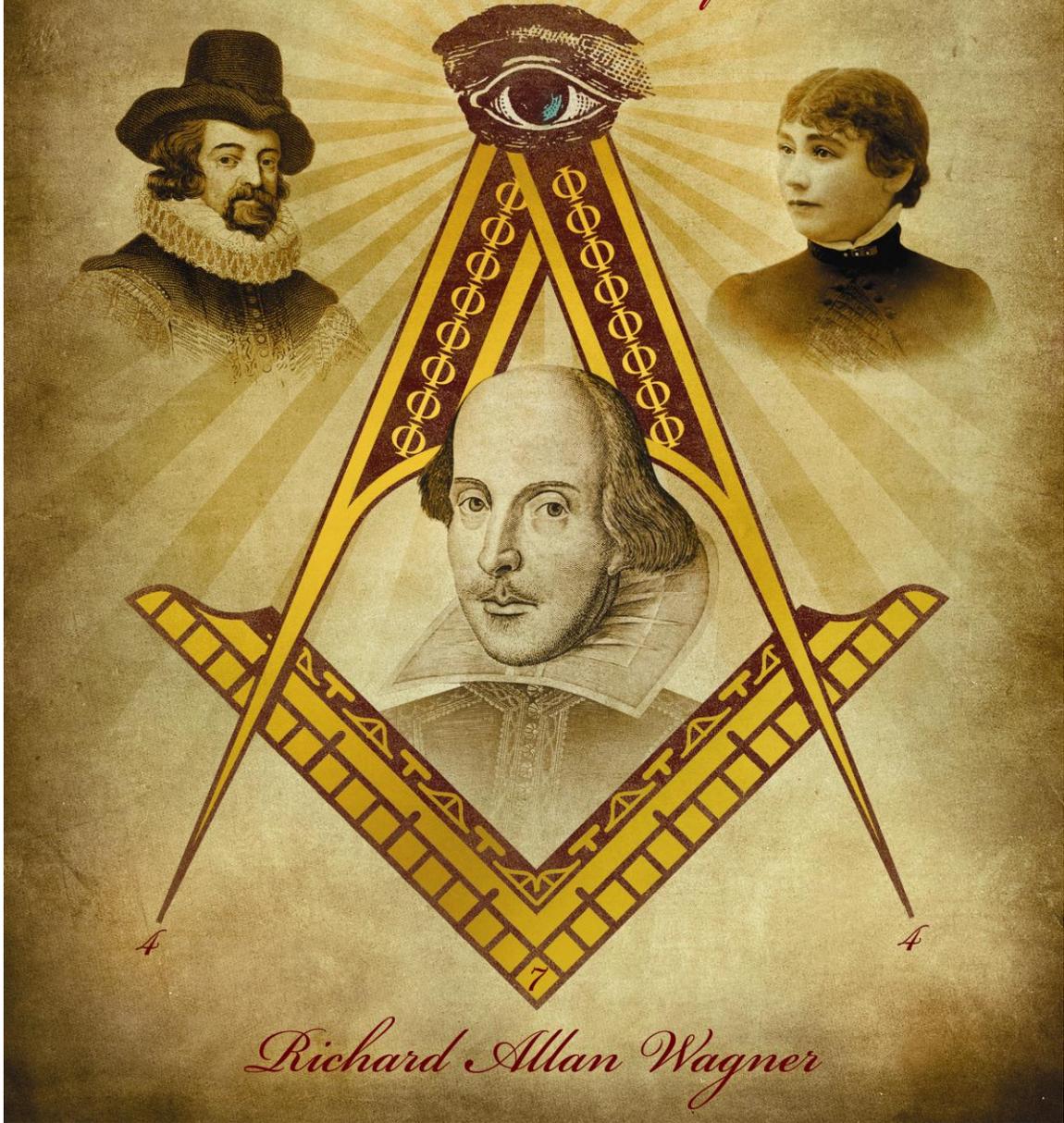


*The  
Lost Secret  
of William Shakespeare*



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**Special Note:**

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

**Notes: pp. 270-315**

**PART THREE**

**BACON'S SMOKING GUNS:**

**THE HARD EVIDENCE**

## The Name Shakespeare

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## The *Manes Verulamiani*

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

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

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

Rector, King's College

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

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

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

Thomas Randolph, Trinity College

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## The Names in Anthony Bacon's Passport

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

## ***The Northumberland Manuscript***

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

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

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

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

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

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

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

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

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

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

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

Nevill

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



Equus est

Nevill  
 By Christ religio fons refusing  
 your religion your selves  
 separating as in direct  
 favour most refusings of any &  
 of point of ne vile velis all  
 hypocrisis Anthony Comfort and consort  
 compl ne vile velis Comp  
 serous refreshing ye hart  
 By Mr. Francis Thomas  
 By Mr. Francis Bacon of Gr  
 tuden with grief and  
 oppression of heart  
 Philipp  
 Much Nullus annus iam Transiit  
 Nulla fides est in pacis  
 Moll in ore Verba luctus  
 Bell in corde ffraus in factis  
 your louinge  
 from  
 honorific abilitant  
 Loycesters Common Wealth  
 Incerto auro  
 Adam  
 Orationes at Graves Inne reuello  
 Dyr Quenes Maie many  
 Carte of Arundelles By Mr. Francis Bacon  
 letter to the Quenes wife Carte of A. By Mr.  
 Essays by the same author printed  
 By Mr. Francis William Shakespeare  
 Richard the second Shakespear.  
 Richard the third  
 Bacon end of the Arund and Comedia Thomas  
 Romund and Bradia No of Logo frunt Thom Thom  
 revealing as your  
 day through by Thomas Nashe & infour plauers  
 every crany by Thomas Nashe & infour plauers  
 peepes and see of William Shakespeare  
 Shakespear  
 Shakespear  
 Shakespear  
 Shakespear  
 your  
 William Shakespeare  
 William Shakespeare Wm Wm  
 Will Shusope  
 William Shakespear  
 Shakespear

Front Cover of the Northumberland Manuscript

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

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

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

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

*Love's Labour's Lost*

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

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

*Macbeth*

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

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

*3 Henry VI*

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

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

*Henry V*

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

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

*Romeo and Juliet*

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

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

*As You Like It*

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

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

*2 Henry IV*

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

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

*Twelfth Night*

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

*The Tempest*

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

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

*Othello*

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

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

*The Merchant of Venice*

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

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

*Merry Wives of Windsor*

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

*1 Henry IV*

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

*The Taming of the Shrew*

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

*The Winter’s Tale*

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

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

*Richard III*

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

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

*All’s Well That Ends Well*

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

\*

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

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

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

Bacon

*Religious Meditations*

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

Bacon

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

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

Bacon

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

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

Bacon

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

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

Bacon

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

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

Bacon

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

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

Bacon

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

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

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

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

## Intimate Details

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

## Henry VII

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

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

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

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

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

## Rosicrucian-Freemasonry in Shakespeare

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

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

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

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

1 Citizen "Why, sir, a carpenter."

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

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

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

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

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

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

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

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

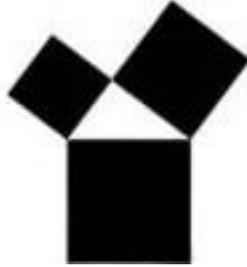
*Richard III* is the one Shakespearean play that features the Letter G as an encryption device. In Act 1 of Scene 1, Richard's brother, the 1<sup>st</sup> Duke of Clarence, refers to the letter G three times in his opening speech:

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

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

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

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



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

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

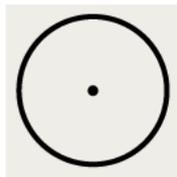
Both Rosicrucians and Freemasons have rituals in which special alphabetical letters, syllables and words are exchanged back-and-forth in order to complete a secret password or mode of recognition. For example, in Act V, Scene II, we find some unique Masonic phrasing: "Will you vouchsafe with me to change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

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

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

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

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



**The Circumpunct Symbol**

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

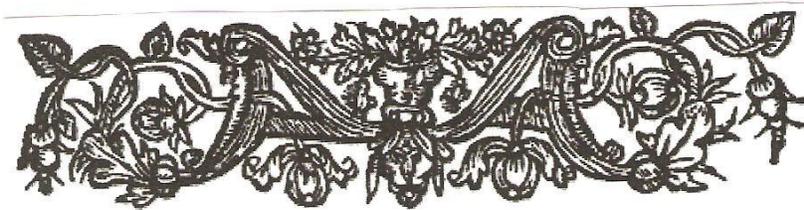
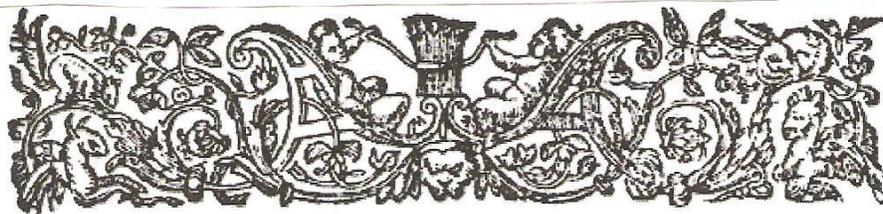
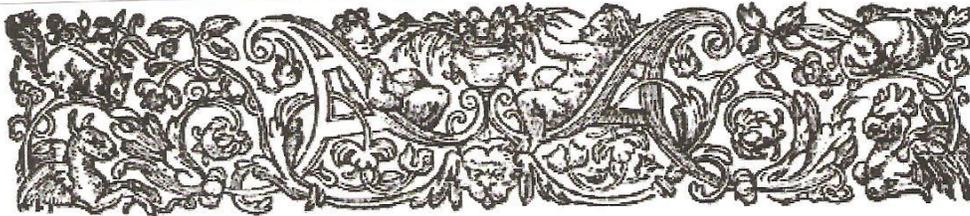
Chiram (as with Chanukah instead of Hanukah). To this day, Freemasons incorrectly use the name Hiram, but Bacon, who was well versed in Hebrew, preferred Chiram. It is no accident that the name Chiram adds up to the number **100** in the Elizabethan Reverse Cipher, which is the same as the name Francis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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

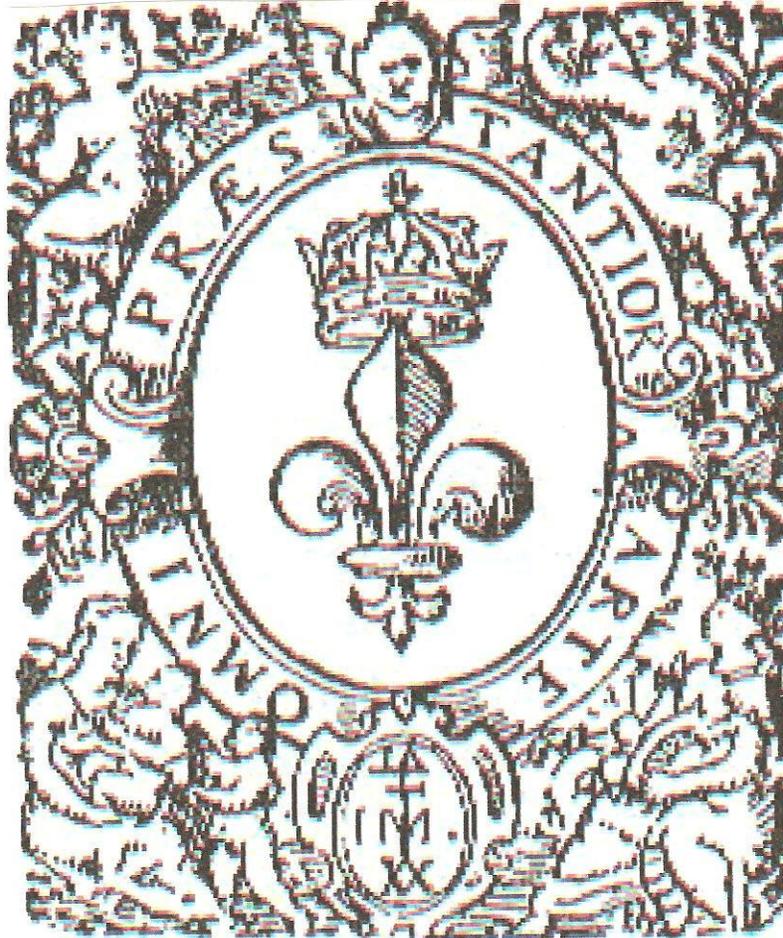


**Worshipful Master pointing to Boar and Pillars, *Whitney’s Choice of Emblems***

\*

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

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



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

\*

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

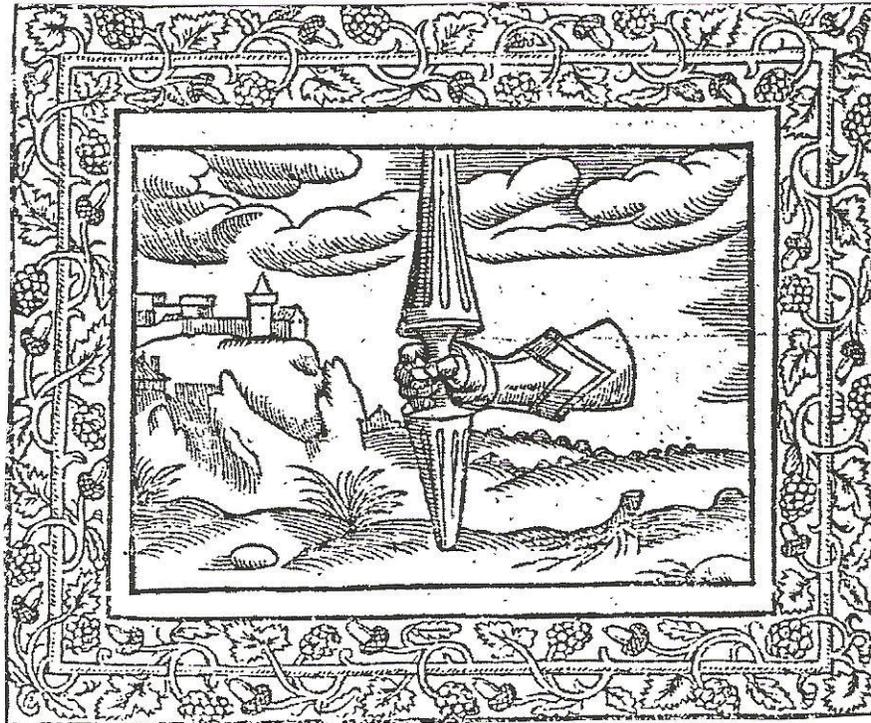
Both of Elizabeth's children occupy the upper corners of the frame with Francis sitting on the right, and Robert on the left. The Queen's face peers out from the upper center wearing angel's wings signifying that she has already passed away. Naturally, Bacon didn't use this emblem in the London publication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

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



\*

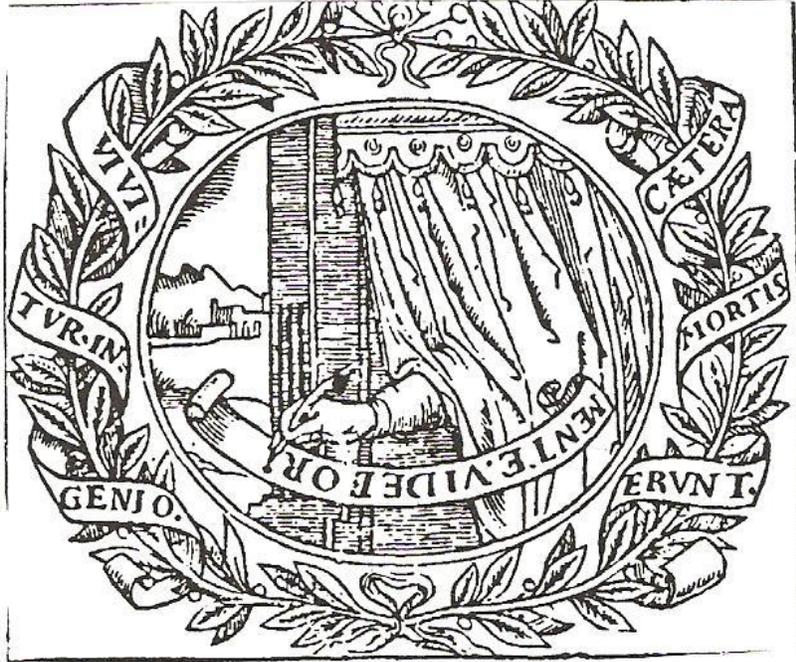
The emblem on page 33 shows a disembodied hand, wearing a falconer's glove, holding, or rather shaking a spear. It is no coincidence that this particular emblem appears on page 33 (Bacon in Simple Cipher).



Page 33 of Peacham's *Minerva Britannia*

\*

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



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

\*

## The Droeshout Engraving, the Folio, the Monument

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

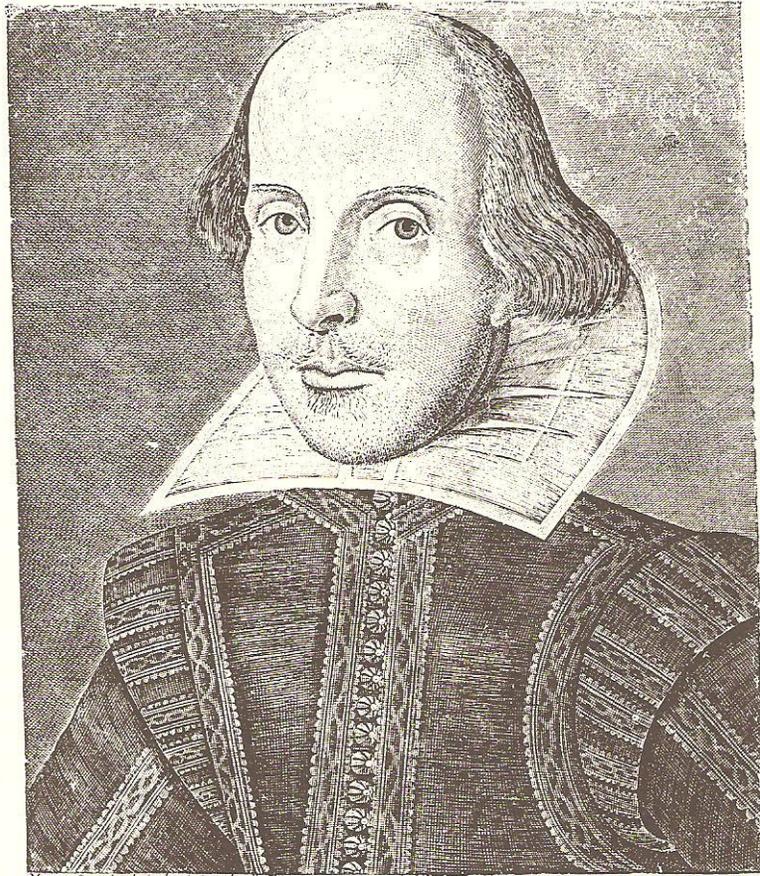
Upon careful examination of the engraving, one can't help but notice the following oddities:

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

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

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

Published according to the True Originall Copies.



Martin Droeshout fecit perit. Londae

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

**Droeshout Engraving from the 1623 Shakespeare Folio**

\*

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

To the Reader

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

B. I. \*

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

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

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

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

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

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

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



**Ben Jonson**

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



### Headpiece above Jonson’s Eulogy

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

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

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

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

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

To the memorie of M.*W*. Shake-speare

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

I.M.

\*

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

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

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

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



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

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

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

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

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

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

The English part of the inscription reads:

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

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

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

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

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



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

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

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

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

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

## The Timeline

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

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

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

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

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

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

heart and the lungs. At that time, the heart was regarded as a passive organ rather than a pump. Harvey made a quantum leap when he realized that the heart actively pumps oxygenated blood through the rest of the body in a continuous cycle. Dr. Harvey's discovery made its way into various lines in the Shakespeare Canon. Here are a few examples:

*Romeo and Juliet*  
Act IV, Scene I

“And this distilled liquor drink thou of:  
When, presently, through all thy veins shall  
A cold and drowsy humour; for no pulse  
Shall keep his native progress, but surcease.” \*

*Second Part of  
King Henry VI*  
Act III, Scene II

“See how the blood is settled in his face...  
Being all descended to the labouring heart.” \*

*Coriolanus*  
Act I, Scene I

“I send it through the rivers of your blood.” \*

*King John*  
Act III, Scene III

“Had bak'd thy blood, and made it heavy,  
thick,  
Which else runs tickling up and down the veins.” \*

*Henry VIII* was one of the last Shakespeare plays written. We know through his correspondences, that prince Charles (later Charles I) constantly hounded Bacon to produce a work on Henry VIII following the former Chancellor's impeachment. \*

The fact that *Henry VIII* was written after Bacon gave up the Great Seal is further substantiated by Scene II of Act III in which Cardinal Wolsey (Chancellor to Henry VIII) surrenders the Seal to four men (instead of the actual two), i.e. the Dukes of Norfolk and Suffolk, the Earl of Surrey, and the Lord Chamberlain.\* Historically, the addition of Surrey and the Lord Chamberlain is false.

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

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

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

## The Saint Albans *Venus and Adonis* Mural

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

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

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



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

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

## *Sweet Swan of Avon*

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

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

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

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

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



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

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