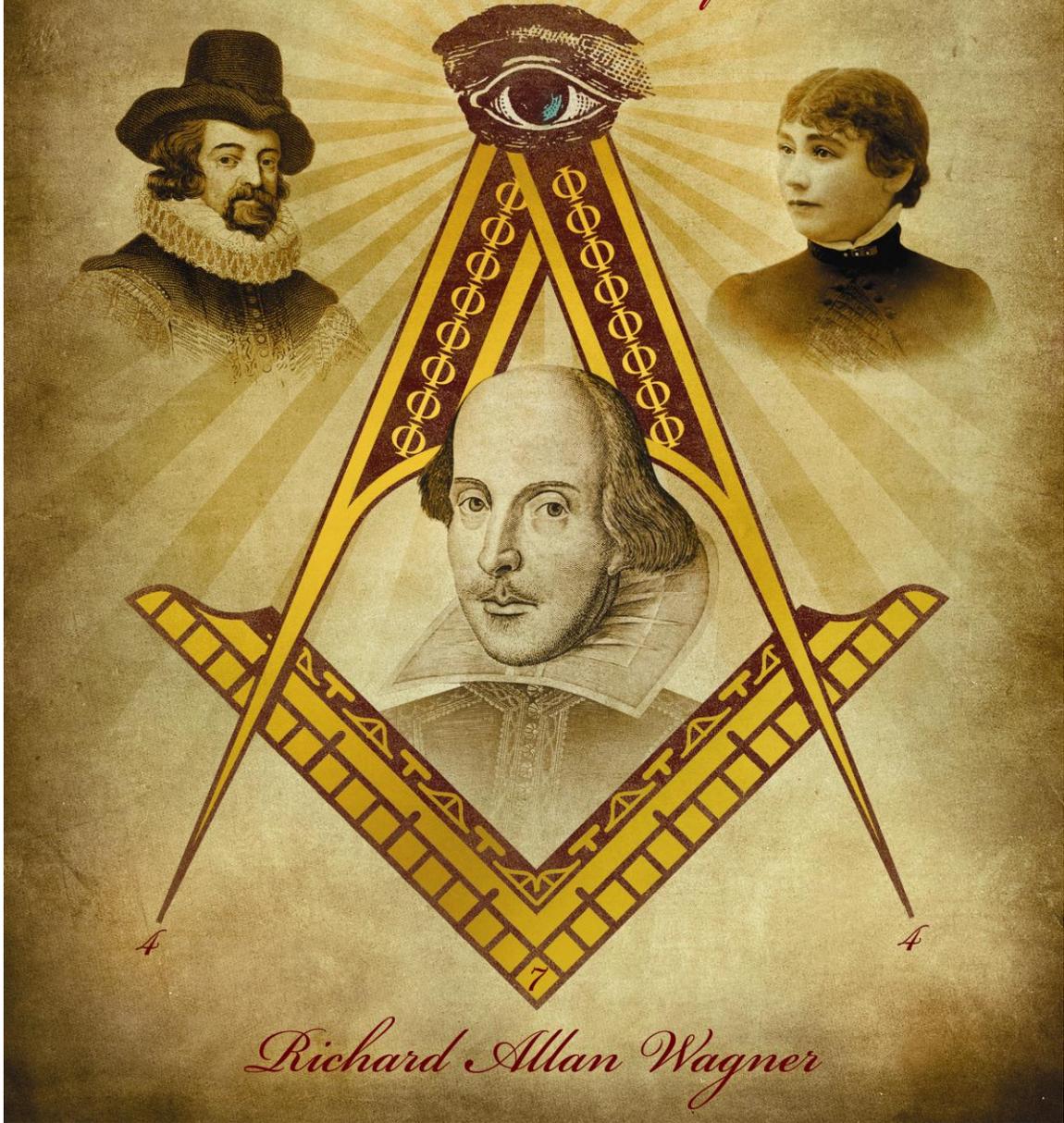


*The  
Lost Secret  
of William Shakespeare*



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**Special Note:**

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

**Notes: pp. 270-315**

**PART FOUR**

**KABBALISTIC THEOSOPHY**

**AND THE “WINCHESTER GOOSE”**

## Bacon's Theosophy

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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