

BACONIANA

The Online Journal of the Francis Bacon Society

**A Special Edition to Commemorate the 400 Year Anniversary of the
Shakespeare First Folio**

Volume 1 | Number 11

8 November 2023

Edited by A Phoenix

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

Contents

I. Editorial

II. Contributors

**III. *The 1623 Shakespeare First Folio: A Baconian-Rosicrucian-Freemasonic Illusion* By
A Phoenix Synopsis**

**IV. Francis Bacon his Rosicrucian Brotherhood and Literary Mask William Shakspere
By A Phoenix**

**V. Francis Bacon and his Hidden Obscured Relationship with his Rosicrucian Brother
Ben Jonson Editor and Key Contributor to the Shakespeare First Folio who during the
period of its printing was residing with Bacon at Gorhambury By A Phoenix Synopsis**

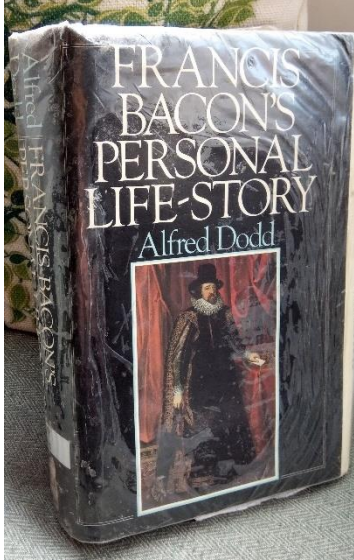
**VI. To The Reader Prefixed to the Shakespeare First Folio Opposite the Droeshout
Mask signed with the initials B. I. for Ben Jonson By A Phoenix**

- VII. The Title Page and Droeshout Mask of the 1623 Shakespeare First Folio Concealing its Secret Author Francis Bacon By A Phoenix Synopsis**
- VIII. To the great Variety of Readers signed in the names of Heminges and Condell By A Phoenix**
- IX. The Dedication to the ‘Incomparable Paire Of Brethren’ the Grand Master of England William Herbert, Earl of Pembroke and Philip Herbert, Earl of Montgomery By A Phoenix Synopsis**
- X. To the memory of my beloued, The Avthor Mr. William Shakespeare signed by Ben Jonson By A Phoenix Synopsis**
- XI. To The Memorie of the deceased Authour Maister W. Shakespeare by Leonard Digges & the Rosicrucian-Freemasonic Stratford Monument commissioned by Francis Bacon By A Phoenix Synopsis**
- XII. The Hidden Baconian Acrostics and Anagrams in the Shakespeare First Folio By A Phoenix Synopsis**
- XIII. Spearshaker Productions By A Phoenix with Jonathon Freeman as Francis Bacon**
- XIV. The 1623 Revelation of the Baconian-Rosicrucian Great Instauration By Peter Dawkins**
- XV. Mediocria Firma Video By Allisnum2er Yann Le Merlus**
- XVI. *Filum Labyrinthi* Video By Allisnum2er Yann Le Merlus**
- XVII. Folio Feelz: Video Examining our Love and Worship of le texte des textes de Shake-Speare By Jono Freeman**
- XVIII. The Shakespeare Authorship Question: Unravelling the Mystery Who wrote the plays, and why? By Kate Cassidy**
- XIX. A Potted Bibliography of Online Resources relating to the First Folio engraving By Martin Droeshout By Eric Roberts**
- XX. Sonnets Pyramid Design By Rob Fowler**
- XXI. The Discovery of Eight Shakespeare Quartos in Bacon’s Library By Lawrence Gerald**
- XXII. First Folio Fobia By Robin Browne**
- XXIII. First Folio: “The Smoking Gun” By Robin Browne**
- XXIV. Shakespeare for Groundlings By Susan Roberts**
- XXV. Plot Synopsis Chart of 37 Shakespeare Plays By Jeanie Dean**
- XXVI. Shakespeare’s Common Plot Devices By Jeanie Dean**
- XXVII. Postscript: Joining The Francis Bacon Society est. 1886**

I

Editorial

Baconians



It all began on the 14th November 1990 with a library book from Birmingham Central Library, Alfred Dodd's *Francis Bacon's Personal Life-Story*—that's when we became Baconians. Dodd's beautiful gift of pure love is the way many Baconians begin their hobby, interest, or magnificent obsession depending on how you look at it. So not only is it the 400th anniversary of the First Folio, it has personal significance for us as it is 33 years since becoming Baconians. The book still sits on our shelf with a stamp dated 14 December 1990. For anyone who remembers, the librarian would vigorously stamp the front of the book with a date exactly a month following your visit. After many, many renewals I was told by the ever officious librarian that I was depriving other people of this book; she'd obviously ignored that we were the first and only borrowers and if anyone had requested it we would have been issued with an immediate demand for its return. What was to be done? Pre-internet and no luck at Birmingham's finest bookstores, it could not be got. Well, Dodd mysteriously went missing briefly, just long enough for us to reimburse the library and ensure they acquired another copy which I made sure was back on the shelf for the queues of potential Baconians waiting to read it. The truth is a Baconian cannot live without this book!

The Francis Bacon Society

And so in a catalogue of literary societies on the 3rd floor of the library, The Francis Bacon Society was discovered and joined. There followed many correspondences from the late great Thomas Bokenham who was at the FBS helm at the time and was selling *Baconianas* that they had in duplicate and other books from the FBS library. I looked back on these letters recently wondering what was discussed with the great Baconian cryptographer? Mostly, they were me asking for certain issues of *Baconiana*, him writing back and saying he would have to look in his garage (which is where they were stored at the time). He would then write back, we would confirm which ones we wanted, he would then send an invoice and I would then send him a cheque and then he would send the precious items. This whole procedure could take weeks but that was the nature of the world back then, different days. Mr. Bokenham was a real gentleman and we remember him with great affection.

The Shakespeare First Folio

Many trips to Birmingham Central Library followed, not the amazing structure it is today but the austere concrete bunker it was then. Ironically, the former beautiful Victorian building was torn down to accommodate this monstrosity, just one victim of the strange deranged thinking at the Birmingham City Council planning office. Everyone hated the concrete bunker, it was an austere place to work in and it was always very chaotic and crowded. It had hideous bright orange sticky carpet, fluorescent headache inducing strip lights and no natural daylight BUT they had a Shakespeare First Folio.

In order to actually lay eyes on it there was a rather protracted procedure. Appointments had to be made, identity and security checks had to be undertaken, passports submitted to the head Librarian for safe keeping, all writing implements were confiscated and we were issued with special white cloth gloves. A blue velvet table cloth was laid out with a flourish like we were sitting down to a fantastical banquet, which of course we were. Jokes about ordering a curry were met with stony silence. We awaited in awe as the book was ceremoniously wheeled into the room on a trolley, half expecting a fanfare of trumpets but instead two further librarians trooped in and sat down within a foot of us watching our every move like hawks. And then suddenly there it was - laid before us - the Shakespeare First Folio, Francis Bacon's dramatic works. Could this one actually have been touched by him? Could he have looked over it pointing and chuckling with Ben about some of their word games and ciphers and the silly Droeshout mask portrait. How many secrets lay within these beautiful pages so lovingly put together. Who would have thought a book could have caused so much heart stopping awe and excitement?

And here we are 400 years after its publication in 2023 and we can now just google 'Shakespeare First Folio' and ta dah - there it is. Turn and read the pages online, copy and paste it into a document, put arrows on it, doodle on it, draw moustaches and sunglasses on the Droeshout. Brilliant! - much more convenient, read it in your pyjamas whilst sipping tea and dunking cookies. Some things lost and some things gained but seeing this remarkably beautiful book up close is a truly unforgettable experience.



The Francis Bacon Society's Journal *Baconiana*

Putting together our very international *Baconiana* made us realise just how wide reaching the fascination with Francis Bacon is. Bacon is a complex man for sure and in this lies some of the issues. His range is vast: law, politics, literature, poetry, philosophy, science, cryptography, he was truly a Renaissance man and it is therefore impossible to be knowledgeable on all aspects of his life and works. That can pose a problem as we tend to focus on certain areas that might interest us and over the years Baconians have had warm exchanges about differing views on different areas. This wide range is actually our strength though, our diversity of views is a strength as well. Compare the wealth of subject matter and abundance of evidence we have compared to the Stratfordians and Oxfordians and others. How they get excited about their false uninspiring candidates we have no idea!

Thanks and Appreciation

As this special commemorative year nears its end, we'd like to thank Wonderful Super Susan McIlroy, Chair of the Francis Bacon Society for kindly allowing us to edit this special edition of *Baconiana* and for all her kind love, support and hard work she has put in over the years to the cause. Thanks also to all this year's contributors who have given up their time in which to make their contributions and to all Baconians around the world (we know you're there) who through their interest and love for Francis Bacon make up the wide and diverse group we call Baconians.

The Phoenixes

**'But if the while I think on thee, dear friend,
All losses are restored and sorrows end.'
Sonnet 30**

The Shakespeare First Folio

On 8 November 1623 Edward Blount and Isaac Jaggard entered on the Stationers' Register 16 Shakespeare plays which had not been previously published 'Entred for their Copie vnder the hands of Master Doctor WORRALL and Master Cole warden Master WILLIAM SHAKSPEERS *Comedyes Histories, and Tragedyes*'. Another twenty previously published Shakespeare plays were added giving a total of thirty-six plays in the First Folio divided into Comedies, Histories and Tragedies, in an enormous volume of more than nine hundred pages, representing the greatest secular publication in the history of English literature, whose untold impact around the world over the last four hundred year has never been fully understood and thus never fully told.

Beginning with its title page containing the infamous/famous universally recognised image of William Shakespeare by the near invisible Martin Droeshout all is not what it seems, a theme continuing through its enigmatic prefatory matter which characterises the rest of the volume, in what is a Baconian-Rosicrucian-Freemasonry illusion. It is dedicated to the 'Incomparable Paire of Brethren', namely, the Grand Master of England William Herbert, Earl of Pembroke and Philip Herbert, Earl of Montgomery, in a work filled with secret Rosicrucian-Freemasonic language, philosophy and an arcane knowledge of the inner workings of the Craft.

All the key participants of the printing and publication of the Shakespeare First Folio had demonstrably close relationships with its author Francis Bacon including its publisher Edward Blount and its printers William and Isaac Jaggard. It was another member of the family John Jaggard who, with at least in the case of one of them was printed by his brother William, published several editions of Bacon's *Essays*, another edition of which in early 1624 was published by his wife Elizabeth Jaggard, shortly after the appearance of the Shakespeare First Folio.

This is also true of the contributors to the prefatory matter of the First Folio beginning with Martin Droeshout who had a secret relationship with Francis Bacon here revealed for the first time which has been systematically suppressed for the last four hundred years. Their hidden connection is encapsulated in an earlier Droeshout engraving titled *Doctor Panurgus* (c. 1621) wherein one of its central figures is a depiction of Francis Bacon which is drawn from the life, which points to Bacon sitting for it at Gorhambury. This process was taking place around the time Bacon was planning and preparing his Shakespeare plays for the Jaggard printing house during the years from 1621 to 1623.

Its editor and contributor of two of its verses the poet and dramatist Ben Jonson was living with Bacon during the period the Shakespeare First Folio was making its way through the press. The inward depth of their relationship can be gauged from the revealing verse written by Jonson to celebrate Bacon's sixtieth birthday at York House on 22 January 1621 hailing him his 'king' who 'stand'st as if some Mysterie thou did'. In his own plays Jonson repeatedly alluded to the uneducated illiterate country peasant William Shakspere of Stratford as a literary mask for his king Francis Bacon, whom he knew to be the secret author of the Shakespeare works.

Also revealed here for the first time is Bacon's concealed and hidden relationships with the little-known figures of Hugh Holland, James Mabbe and Leonard Digges, who all contributed verses to the 1623 Shakespeare First Folio, which have been deliberately suppressed by Bacon and Shakespeare scholars up to the present day.

The name of the philosopher-poet and dramatist Shakespeare is universally recognised and synonymous with unrivalled genius, a divine demi-god who knew and understood more than anyone else who ever lived about the human condition, and what it is to be human. It is said an article, chapter or book relating to Shakespeare is published somewhere around the world 365 days a year and similarly his plays are performed on a daily basis in every corner of the globe in almost every language known to humankind. He truly is a philosopher-poet for all time who in his last will and testament bequeathed his name and memory to foreign nations and future

ages and who stated around the emblem of Father Time printed on the title page of his *New Atlantis (Land of the Rosicrucians)* that **IN TIME THE HIDDEN TRUTH WILL BE REVEALED.**

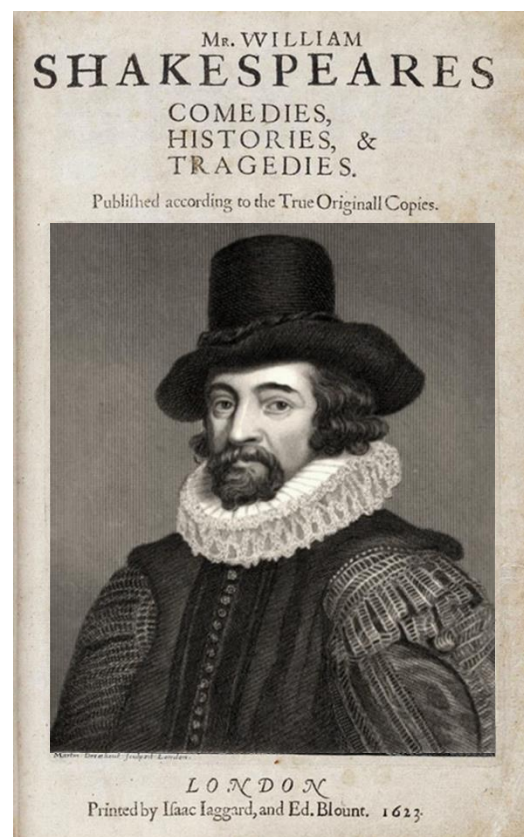
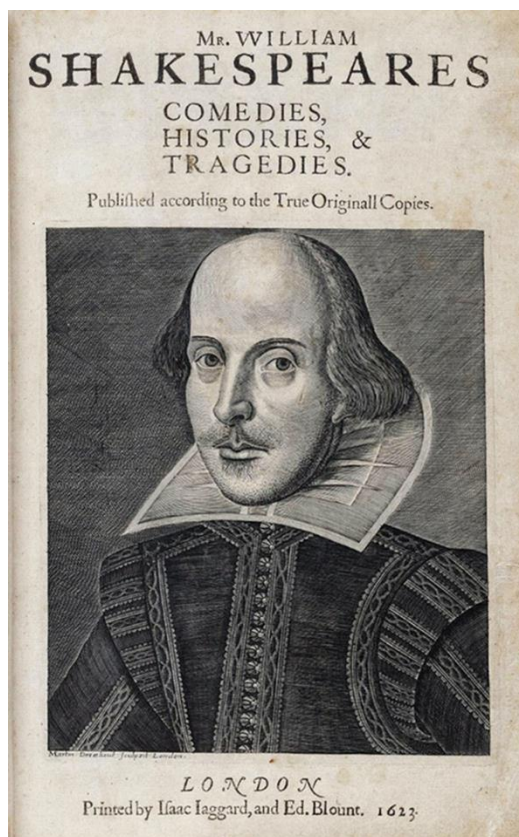
When all the hidden secrets of the life of Francis Bacon are eventually revealed and those of his Shakespeare First Folio and his and its true influence on the history and future of humankind fully revealed, it will truly astonish and stagger the whole of the world.

[In the Universities] they learn nothing there but to believe; first to believe that others know that which they know not; and after themselves know that which they know not.

[Francis Bacon, *In Praise of Knowledge; Spedding, Letters & Life*, I, p. 125]

From the moment you learn to speak you are under the necessity of drinking in and assimilating what perhaps I may be allowed to call a hotch-potch of errors. Nor do these errors derive their strength only from popular usage. They are sanctioned by the institutions of academies, colleges, orders, and even states themselves.

[Francis Bacon, *The Refutation of Philosophies*; Benjamin Farrington, ed., *The Philosophy of Francis Bacon* (Liverpool University Press, 1964), p. 108]



II

Contributors

A PHOENIX



A Phoenix is an independent scholar researching the areas of Francis Bacon, the true authorship of the Shakespeare Works and the Rosicrucian-Freemasonry Brotherhood. He and his partner (the better half of the Phoenix) have written and produced several books, academic papers and videos which are available at:

[A Phoenix Papers](#) [A Phoenix Videos](#)
[The Francis Bacon Society A Phoenix Papers](#)
[Sir Bacon.org A Phoenix Papers](#)

A PHOENIX



The other half of the Phoenix team has been a Baconian and FBS member for over 30 years and with her partner has written and produced several books, 30 academic papers, 50 plus videos and a film script about the life and times of Francis Bacon entitled *Spearshaker*, with Baconian actor and teacher Jonathon Freeman as Francis Bacon.

Her personal background is in English literature, media and drama and she has a first class honours degree in English and Theatre Studies.

[Spearshaker Productions](#) [Spearshaker Videos](#)

PETER DAWKINS



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

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

In 2008 Peter received an award for distinguished scholarship in Shakespeare studies from Concordia University, Portland, Oregon, USA.

He is the leading Baconian scholar of his generation and a voluminous author producing more than a dozen works related to Francis Bacon and Shakespeare, including:

Peter Dawkins, *Dedication to the Light: The Love Affair of Elizabeth I and Leicester the Birth and Adoption of Francis Bacon* (The Francis Bacon Research Trust, 1984)

Peter Dawkins, *Arcadia: The Life and Times of Francis Bacon, 1579-1585* (The Francis Bacon Research Trust, 1988)

Peter Dawkins, *Building Paradise the Freemasonic and Rosicrucian Six Days' Work* (Francis Bacon Research Trust, 2001)

Peter Dawkins, *The Shakespeare Enigma* (London: Polair Publishing, 2004)

Peter Dawkins, *Second-Seeing Shakespeare* (The Francis Bacon Research Trust, 2020)

[The Francis Bacon Research Trust](#)

LAWRENCE GERALD

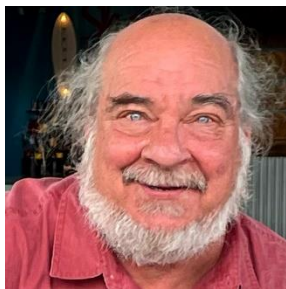


The American Baconian Lawrence Gerald holds a BA degree in psychology from Sonoma State University in California. He is a professional videographer and photographer as well as an occasional freelance journalist in Northern California who has been documenting his experiences on the authorship controversy around the USA and England for over 33 years via the largest Baconian website in the world. An indispensable resource for all Bacon-Shakespeare scholars and students it boasts a whole library of important rare and otherwise difficult to obtain Baconian publications, countless academic paper and articles, and an enormous video library, encompassing more than 150 years of Baconian scholarship.

In October 2022 the much-loved [sirbacon.org](#) celebrated its twenty-fifth anniversary and earlier in the same year on 31 January its founder-director Lawrence Gerald in conjunction with Rob Fowler launched a dearly needed forum for Baconians, by Baconians, to discuss the vast range of topics about and related to Francis Bacon. The development has proved a remarkable success with large number of daily posts (anywhere on average from around a dozen upwards and often many more) from contributors stationed in many different parts of the world.

[Sir Bacon.org Website](#)

ROB FOWLER



From an early age Treasure Hunting has been in the blood of Baconian Rob Fowler growing up with his parents in the wide-open public lands of Colorado wandering around the vast expanses of wilderness collecting crystals, agates, petrified wood and dinosaur bones, and any other treasure he came across. Thereafter the noble pursuit of all kinds of tangible and spiritual treasures, akin to his own personal Baconian journey of the advancement of knowledge and enlightenment, has proved the guiding light of his life.

With divine synchronicity this all crystallized after he attended a gathering at a beautiful home in California in late 1996 where he noticed a striking portrait in the hallway of the house which

immediately arrested his attention. He asked someone about the “Shakespeare” portrait, and they said “Oh, you need to ask Lawrence about that. It is not Shakespeare; it is Francis Bacon.” He was subsequently introduced to Lawrence Gerald, who provided him with a two-hour introduction on all things Francis Bacon, was handed a stack of Xeroxed pages from Alfred Dodd, Peter Dawkins, *et al*, and various articles from *Baconiana* many of them based on his curiosity about ciphers.

SirBacon.org was not then a reality but it soon would be when it was launched by Lawrence in October 1997 from which time it has grown into the largest Baconian website in the world. This eventually gave birth on 31 January 2022 to the B’Hive Forum, a platform created by Rob (in conjunction with Lawrence) who by profession is a techno expert, which in next to no time has already become the most visited Baconian Forum around the Globe.

By his own account, learning about Francis Bacon is the biggest treasure he ever stumbled upon. His dear friend Lawrence satisfied his insatiable desire to learn all he could about Lord Bacon with Baconian articles and artwork. Early in his Baconian passion Peter Dawkins set him on a Baconian “treasure hunt” and to this day it is still the all-consuming passion of his life.

Rob wants to thank Lawrence Gerald and Peter Dawkins for sharing the Keys when he was ready 25 years ago. Also A. Phoenix for rising from the Baconian ashes and doing all of the critically important research and Baconian work that they do today. Special thanks and recognition to Yann Le Merlus who has taken most of the weight off Rob’s shoulders as he was worried he was sadly one of the last Baconian Treasure Hunters. Rob wants to thank all of our amazing Sirbacon.org B’Hive members, The Francis Bacon Society, and all Baconians past, present, and future who work so hard to bring Bacon’s Truth to Light!

[Sir Bacon.org B'Hive Forum](#)

[Light of Truth](#)

JONATHON FREEMAN



Jonathon Freeman is a UK-born Australian Drama teacher, director and performer. A qualified and accredited teacher from NSW, he has since taught across a number of curriculums internationally. He is trained in IB Drama and Theatre, with experience in Theatre and young people, amongst a variety of contexts, environments, and countries. He has continued working in performance, being trained as an actor at the Ensemble Studios in Sydney, graduating in 1999. He also graduated with a Masters in Theatre from the University of Amsterdam in 2018. Having conducted some research regarding the

Shakespeare Authorship Issue at that time, he went on to create a YouTube channel (Jono Freeman33), to continue developing as a practitioner and share findings with a diverse audience.

In his own irrepressible style Jono has produced more than a dozen brilliant irreverent and iconoclastic videos on various aspects relating to Bacon and his authorship of the Shakespeare works. Along the way he has pointedly cocked a snook at the pomposity and absurdness of the

Stratfordian grandees who peddle the false myth that William Shakspere of Stratford wrote the Shakespeare works.

[Jono Freeman Videos](#)

YANN LE MERLUS



‘The man behind Allisnum2er’: Yann Le Merlus, a Frenchman, became interested in Francis Bacon some six years ago in a unique way thanks to Oracle Cards that inspired him with a story revolving around John Dee, Lord Bacon and the Rosy-Cross.

He let the Oracle be his guide, and while writing and researching for this story, he came to realize that this process was an initiation. His research led him to the First Folio, and all seemed to be saying to him that he had a role to play in its deciphering.

From here he started taking a real interest in the role of Sir Francis Bacon in the Shakespeare works. Inspired by the writings and videos of Peter Dawkins and the videos of the Francis Bacon Society, he took the plunge and began his own investigation.

This modest, humble and self-effacing man possesses a unique and unrivalled knowledge of rare esoteric and emblematic literature published in Latin and other languages from which he has revealed and explained hitherto unknown secrets about Francis Bacon, his authorship of the Shakespeare works and the Rosicrucian-Freemasonry Brotherhood. He is the most original and innovative Baconian-Shakespearean scholar and textual cryptographer alive today.

He has thus far set out his truly remarkable and frankly astonishing findings in his already large number of highly recommended must-see videos and more than 1300 written posts on B’Hive containing countless previously unknown or unrevealed world firsts confirming Francis Bacon is Shakespeare.

[Allisnum2er Videos](#)

[Allisnum2er Facebook](#)

KATE CASSIDY



Kate Cassidy has spent over four decades studying and researching Eastern and Western philosophies, esoteric wisdom, ‘secret’ societies, and the language of symbolism. Kate lives in England but has also resided in the USA and France, as well as having travelled extensively around the world, gaining a diverse range of knowledge and experience.

In her ground-breaking eBook **The Secret Work of an Age** Kate illuminates the wisdom of the ancient Templar, Freemasonic, and Rosicrucian Orders. This thought-provoking information dispels rampant disinformation and reveals the extensive use of allegory, analogy, and allusion throughout history.

It has deservedly received wide critical acclaim from the Baconian community most notably from Peter Dawkins, director-founder of the Francis Bacon Research Trust, and members of the Freemasonry Brotherhood including Dr Christopher Earnshaw 33rd Degree, author of the *Spiritual Freemasonry Series*.

The Secret Work of an Age will shortly be available on Amazon as a paperback. Current reviews for the eBook can be found on The-Secret-Work.com

The Secret Work

ERIC ROBERTS



Our Australian Baconian Eric Roberts has a background in film and local community arts. He is the world expert on the portraiture and iconography of Francis Bacon and possesses a wide knowledge on Shakespearean, Elizabethan, and European Renaissance Art.

It was in his fifties, Eric says, when he finally woke up to the myth of “Shakespeare”. The only way he could think of how to contribute to Baconian studies was to conduct a survey of all known portraits of Sir Francis Bacon that were produced during his lifetime. This turned out to be a long and fascinating journey. For the first time he collected and produced the portraits of Lord Bacon and brought them together under the umbrella of an accessible single collection together with wherever possible a detailed provenance and history of the painting containing information in many instances made known by Eric for the first time.

‘Collectively, the fourteen images in this gallery of portraits constitute the most accurate impression available of how Sir Francis Bacon appeared to his contemporaries. All except one were reputedly executed during his lifetime, between babyhood and advanced old age. It is extraordinary that so little is known regarding the portraits of such a central figure in the history of Western civilisation. This deficiency of art historical research has led to some confusion over the dates and identities of the artists of several of the portraits, and controversy still remains as to whether or not Francis is depicted in at least one of the images included in this collection. Even so, these art works passed down to us over four and a half centuries provide an essential, tangible link with the transformative heart and mind of Sir Francis Bacon, Baron Verulam, Viscount St Alban.’

Francis Bacon's Portraits From Life

SUSAN ROBERTS



Our longstanding special Baconian Ambassador Down Under Susan Roberts has produced four videos in her series *Is Bacon Shakespeare?* Her well-received videos provide a well-researched presentation of important evidence supporting and illustrating Bacon’s authorship of the Shakespeare works delivered in an accessible and engaging style which have attracted a total of 25,000 views and still rising.

In addition to her video productions Susan has for many years given classes at the U3A (The University of the Third Age), which is part of an international

movement for the education of largely retired members of the local community, providing in-depth lectures on the Shakespeare plays elucidating the multi-layered complex meanings of the various texts. In the manner of an intrepid Baconian she also incorporates into her lectures aspects of the true authorship of the poems and plays opening the minds of some of her students who hitherto were believers in the Stratfordian myth.

Susan Roberts Videos

ROBIN BROWNE



Born in Buckinghamshire in the United Kingdom Robin Browne has enjoyed a long and successful career as a cinematographer working on some of the most noteworthy films of his generation: *The Battle of Britain*, *The Fall of the Roman Empire*, *Born Free*, and four James Bond films *On Her Majesty's Secret Service*, *The Spy who Loved Me*, *Moonraker* and *For your Eyes only*. As seen, his association with the Bond films stretches back to the late 1960s and Robin has just recently attended the 30th anniversary of the Ian Fleming Foundation celebration in Los Angeles. In 1991 he moved to Michigan and currently resides in the USA.

In keeping with his deep interest in Baconian codes and ciphers he is currently in the process of completing a book on the life and work of the Baconian cryptographer Ewen MacDuff. Over the past two years Robin has been in regular contact with the Riverbank estate in Geneva, just outside of Chicago, the once vast utopian community founded by Colonel George Fabyan who supported Elizabeth Wells Gallup's investigation into the presence of Bacon's Biliteral Cipher in the First Folio and other Baconian works of the era. It was here that the Fraudulent Friedmans who headed the Riverbank Cipher Department worked alongside Gallup and thereafter denied and lied to the world about the discovery of Baconian ciphers in the Shakespeare works, both of whom secretly knew Bacon wrote the Shakespeare poems and plays. The Riverbank Cipher Department with its intimate connection to Bacon and Shakespeare was the birthplace of US cryptology, a forerunner of the National Security Agency (NSA), the most secretive arm of US Intelligence, whose special assistant to its first director, was William F. Friedman. In August 2023 Robin accompanied by his son was finally able to realise his long-held ambition to visit Riverbank where he learned more information about Colonel Fabyan and his estate which he hopes to share with us at some later date.

JEANIE DEAN



Jeanie Dean, author of essays, plays and poetry books: *The Whole World Stopped and A New Alphabet*. She is a dedicated metaphysical scholar, computer analyst, award-winning poet, dancer, film maker, designer and educator. Her essays on the reversed film gaze in the film *The French Lieutenant's Woman* and 'Re-seeding the Wasteland' in the poetry of WS Merwin are published in *Analecta Husseraliana: Journal of Phenomenology*. She has presented poetry and public lectures for art events, academic conferences, libraries & metaphysical programs. She holds MAs in Mass Media and Literary Criticism and Computer Theory, teaches English at an American College, edits the Milwaukee Theosophical website, and serves as the Milwaukee Lodge Librarian.

Author Jeanie Dean

III

The 1623 Shakespeare First Folio: A Baconian-Rosicrucian-Freemasonic Illusion

By A Phoenix

Synopsis

On the 400th anniversary of the publication of the First Folio, *The 1623 Shakespeare First Folio: A Baconian-Rosicrucian-Freemasonic Illusion* uncovers and reveals unknown and untold secrets about the greatest work of literature in the history of humankind. Here for the first time, it brings forth the hidden and concealed connections of its secret author Francis Bacon and his Rosicrucian-Freemasonry Brotherhood with all the key members involved in its production, printing, and publication. It explores his hidden relationships with its printers William and Isaac Jaggard, and the other members of the First Folio consortium, John Smethwick, William Aspley, and its publisher Edward Blount. It is almost universally unknown that its dedicatee William Herbert, Earl of Pembroke was at the time of its dedication Grand Master of England, one of half of the 'Incomparable Paire Of Brethren', with his brother Philip Herbert, Earl of Montgomery, whose joint open and hidden relationships with Bacon went back decades. The other important critical member in the production of the 1623 First Folio was its editor and contributor of its two verses Ben Jonson who at the time the Folio was making its way through the Jaggard printing presses was living with Bacon at Gorhambury, where he was at the heart of the secret plans for bringing together this vast and complex enterprise.

The Droeshout engraving on the title page of the most famous secular work in English history is iconic and recognized the world over as the contemporary face of William Shakespeare the greatest poet and dramatist of all time. In strikingly marked contrast virtually nothing is known about Martin Droeshout the draughtsman responsible for the most recognisable literary image since time immemorial. A remarkable level of secrecy still surrounds his private life, friends and the social and professional circles he moved in, even though he self-evidently knew some of the most important figures in Jacobean England and moved in the highest circles of his times. This man who for the first thirty-three years of his life lived in the heart of London has scarcely left any documentary trace of his existence akin to him having been deliberately expunged from the records. To the present day his whole life is completely shrouded in secrecy and mystery. The silence is deafening. What could be the reason for all this secrecy and silence? The key reason is the Droeshout engraving on the title page of the 1623 Shakespeare First Folio is a mask behind which its concealed author Francis Bacon is hidden in plain sight, which when lifted reveals the truth behind the Rosicrucian-Freemasonic illusion and *ludibrium* that the illiterate/semi-illiterate William Shakspere of Stratford was the author of the greatest literature in the history of the world. This illusion revealed, with one devastating stroke brings the whole Stratfordian fiction crashing to the ground.

For the first time, *The 1623 Shakespeare First Folio: A Baconian Rosicrucian-Freemasonic Illusion* conveys an explosive secret in making known the concealed and hidden relationship between Francis Bacon and Martin Droeshout which has been suppressed for the last four hundred years. Their secret relationship is encapsulated in an earlier Droeshout engraving titled *Doctor Panurgus* (c. 1621) wherein one of its central figures is a depiction of Francis Bacon replete with a series of clues and indicators to confirm it.

The figure of Bacon in the *Dr Panurgus* engraving by Droeshout dating from the early 1620s is drawn from life, which points to Bacon sitting for it at Gorhambury. The complex engraving has clearly been carefully planned and must have involved Bacon giving Droeshout instructions and further directions that over a period of time necessitated numerous revision and amendments, not unlike the Droeshout in the First Folio, which exists in three known states, showing close attention to minor details as well as slight changes made to various aspects of it. This process was taking place around the time Bacon was planning and preparing his Shakespeare plays for the Jaggard printing house during the years 1621 to 1623 when it is likely that Droeshout made numerous visits to see Bacon at his country estate at Gorhambury where he was most likely residing for periods with Bacon and Ben Jonson as part of his entourage of good pens and other artists that made up his literary workshop.

The work also lift the veil of secrecy surrounding the hitherto unknown relationships between Francis Bacon and the other little-known figures Hugh Holland, James Mabbe and Leonard Digges who contributed verses to the 1623 Shakespeare First Folio. Particularly, Bacon's relationship with Leonard Digges, whose father Sir Nicholas Bacon was the special patron of his grandfather and father Leonard Digges and Thomas Digges, the poet whose verse prefixed to the First Folio refers to the Stratford Monument, which is adorned with Rosicrucian-Freemasonic symbols and Baconian ciphers, secretly commissioned by Francis Bacon and his Rosicrucian-Freemasonry Brotherhood.

It is little known that the 1623 Shakespeare First Folio contains a series of special Baconian-Rosicrucian-Freemasonic AA and Archer headpieces cryptically incorporating the monogram of Francis Bacon and in the case of the latter spelling out his name F. Bacon. Across the address by Ben Jonson in the First Folio 'To the memory of my beloued, The AVTHOR Mr. WILLIAM SHAKESPEARE: AND what he hath left vs', written during the period he was living with Bacon at Gorhambury, appears the Freemasonic Seven Set Squares headpiece, indicating to other members of the Brotherhood that Bacon was the concealed author behind the pseudonym Shakespeare and the secret Grand Master of all Freemasons who rules by the Square, with 'what he has left vs', alluding to the secret Freemasonic system left to the world for the future benefit of humankind. Beyond the fact that the Freemasonic Seven Set Squares appears over the Ben Jonson address in the Folio, the same headpiece appears numerous times throughout the volume over the following Shakespeare plays: *The Merry Wives of Windsor*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *King John*, *I Henry IV*, *2 Henry IV*, *Richard III*, *Henry VIII*, *Romeo and Juliet*, *Timon of Athens* and *Hamlet*.

In addition to all the above cryptic devices secretly inserted by Bacon in the Shakespeare First Folio there are also many remarkable and astonishing references and allusions to himself and members of the Bacon family, which for four hundred years have remained unfamiliar or unknown to the ordinary schoolmen, the casual student, and effectively the rest of the world. These include references and allusions to himself in several different plays where the character is in some instances named Francis and similarly where characters are named after his three brothers Sir Nicholas Bacon, Sir Nathaniel Bacon, and Anthony Bacon. Similarly in the First Folio there are references and allusions to his father and mother Sir Nicholas and Lady Anne Cooke Bacon, her sisters Lady Katherine Cooke Killigrew, Lady Elizabeth Cooke Hoby Russell and her husband John, Lord Russell, Lady Mildred Cooke Cecil and her husband William Cecil, Lord Burghley, as well as their offspring (Bacon's cousins) Thomas

Posthumous Hoby and Sir Robert Cecil, and the son of their brother William Cooke, named after his father, Bacon's other cousin, known as William Cooke of Highnam Court in Gloucester.

In recent times a very substantial body of academic literature has been produced by orthodox critics and commentators surrounding the subject of Shakespeare and anagrams. Individually and collectively these writings illustrate and determine that not only was Shakespeare, the greatest poet of his age, but he was its greatest anagrammatist. In the First Folio Bacon secretly inserts numerous acrostics and anagrams confirming his authorship among them: **I AM FRA[NCIS] BACON, FRANCIS BACON, FRAN [CIS] BACON, F BACON, BY ONE BACON, BY BACON, and BACON.**

The Shakespeare First Folio embodies the philosophy and teachings of Freemasonry and contains overt and covert references and allusions to its secret practices, protocols, and customs. It is intimately familiar with knowledge of its degrees of initiations, and the constitution, rules, and regular workings of the Lodge. It is also familiar with the language and terminology of the Freemasonry Brotherhood, its secret signs, handshakes, and other forms of greetings and identification. It is most importantly saturated with the grand philosophical scheme of Bacon to regenerate the world and unite humankind into a truly global society based upon peace and love, the declared aim of his Rosicrucian-Freemasonry Brotherhood, to bring about over time the Universal Reformation of the Whole World.

[Read The Book](#)

IV

Francis Bacon his Rosicrucian Brotherhood and Literary Mask William Shakspere

By A Phoenix

[Read The Paper](#)

[See The Video](#)

V

Francis Bacon and his Hidden Obscured Relationship with his Rosicrucian Brother Ben Jonson Editor and Key Contributor to the Shakespeare First Folio who during the period of its printing was residing with Bacon at Gorhambury

By A Phoenix

Synopsis

For the last four hundred years, the biographers of Francis Bacon and Ben Jonson (putting aside the ignorance of some of them) have suppressed, obscured, downplayed or simply ignored their critical historical relationship especially in relation to the secret true authorship of the Shakespeare First Folio. Why is their relationship almost completely unknown outside of Baconian circles?

Many academics are unsure as to whether the two men even knew each other at all, let alone had a close, personal and professional relationship that went back many years. Some commentators even put forward Ben Jonson as the corroborating link that proves the man from

Stratford wrote the plays. And here lies the rub. Ben Jonson will be forever connected with the Shakespeare First Folio which is why Bacon being a close personal friend of his presents a very real problem to orthodox scholars regarding the Shakespeare authorship.

For Bacon's 60th birthday in 1621, Jonson was put in charge of the celebrations and for the occasion wrote a poem in which he calls Bacon a 'Happy Genius' and 'his King' and hints at Bacon's concealed life, 'thou stands't as if some mysterie thou did'st'. Jonson also documents his personal feelings towards Bacon who he describes as 'one of the greatest men, and most worthy of admiration' in his *Timber & Discoveries* printed posthumously in 1641. He tells of Bacon's famous wit and captivating oratory, 'No man had their affections more in his power. The fear of every man that heard him was lest he should make an end' as well as his estimation of Bacon's supremacy as a poet and dramatist. 'he may be named and stand as the mark and acme of our language.' Following Bacon's political fall in 1621, Jonson went to live with Bacon at his country estate in Gorhambury where he was one of Bacon's 'good pens'. As part of Bacon's literary scriptorium he translated his *Essays* into Latin and assisted Bacon in the editing of the 1623 Shakespeare First Folio.

In his own plays Ben Jonson through veiled references and allusions, anagrams and ciphers, repeatedly presents William Shakspere of Stratford as an uneducated, semi-illiterate clown and exposes him as a literary mask for his friend Francis Bacon, the secret true author of the Shakespeare plays.

Contrary to common knowledge (and a devastating truth for orthodox Shakespeare commentators) it is clear that Francis Bacon and Ben Jonson had a very close personal and professional friendship that lies at the very heart of the true concealed authorship of the Shakespeare works, which orthodox Stratfordian Shakespeare scholars have for centuries systematically ignored and suppressed.

The hidden and obscured relationship between Francis Bacon and his Rosicrucian Brother Ben Jonson was instrumental in bringing to fruition the monumental 1623 Shakespeare First Folio, a relationship illuminated here with new and little known documentation, evidence and information, which exposes and demolishes the Stratfordian falsehood that Ben Jonson was the key figure in validating the Stratford man as Shakespeare.

[Read The Paper](#)

[See The Video](#)

VI

**To The Reader Prefixed to the Shakespeare First Folio Opposite the Droeshout Mask
signed with the initials B. I. for Ben Jonson**

By A Phoenix

[Read The Paper](#)

[See The Video](#)

VII

The Title Page and Droeshout Mask of the 1623 Shakespeare First Folio Concealing its Secret Author Francis Bacon

By A Phoenix

Synopsis

To the present day the life of Martin Droeshout the enigmatic engraver of the Droeshout engraving prefixed to the 1623 Shakespeare First Folio is completely shrouded in secrecy and mystery. The silence is deafening. What could be the reason for all this secrecy and silence?

The key central reason is the Droeshout engraving on the title page of the Shakespeare First Folio is a mask behind which its concealed author Francis Bacon is hidden in plain sight, which when removed reveals the truth behind the Rosicrucian-Freemasonic illusion and *ludibrium* that the illiterate/semi-illiterate William Shakspere was the author of the greatest literature in the history of the world.

Modern orthodox Shakespeare scholars have conspired in an enormous fraudulent conspiracy and very deliberately lied to the world about the so-called incompetence of its engraver Martin Droeshout to maintain the fiction and illusion William Shakspere wrote the Shakespeare plays.

The key elements of any fraud are very often simple and relatively easy to achieve and execute. The orthodox fraudulent Stratfordian scholar has numerous tools at their disposal. Firstly, they are simply able to take advantage of the trust of their naive uncritical readership who are easily persuaded by a perceived authoritative figure or so-called expert with the accompanying title of professor whose works are published by a prestigious university press. Pitifully, this itself is usually sufficient. Or alternatively, in the face of irrefutable facts and evidence the common response of orthodox Stratfordian scholars is either to simply maintain a wall of silence, or resort to crude systematic suppression and omission. Then there is their well-practiced method of arbitrary distortion and dismissal. Not forgetting of course, the blunt instrument of downright lies and mendacity, all of it skillfully woven into their false, deceitful, and fraudulent narratives.

For centuries the Stratfordian authorities have misled and lied to the world about the one critical fact literally staring us all in the face-the Droeshout engraving is very obviously and irrefutably a mask. The reason why they have repeatedly lied to the world and denied it is a mask is because it would immediately expose the illusion William Shakspere of Stratford wrote the Shakespeare works which in a single devastating and catastrophic stroke would bring the whole fraudulent Stratfordian edifice crashing down all around them.

The secret relationship which has remained hidden for centuries between Francis Bacon and Martin Droeshout the engraver responsible for the iconic image that adorns the title page of the 1623 Shakespeare First Folio is here revealed for the first time, bringing out of the shadows into the brilliant light of day, our sublime poet-dramatist concealed behind the Droeshout mask, exposing and collapsing the greatest literary fraud of all time.

[Read The Paper](#)

[See The Video](#)

VIII

To the great Variety of Readers signed in the names of Heminges and Condell

By A Phoenix

[Read The Paper](#)

[See The Video](#)

IX

**The Dedication to the ‘Incomparable Paire Of Brethren’ the Grand Master of England
William Herbert, Earl of Pembroke and Philip Herbert, Earl of Montgomery**

By A Phoenix

Synopsis

The whole bedrock of the Shakespeare First Folio is predicated on the illusion that seven years after the death of William Shakspeare of Stratford his acting friends John Heminges and Henry Condell edited the First Folio and wrote its dedication to William and Philip Herbert and the address to The Great Variety of Readers, to which their names are signed. This was originally all part of the charade created by Bacon and his divine Rosicrucian-Freemasonry Brotherhood to conceal his true authorship behind the mask of William Shakspeare. Of course, Heminges and Condell, did not organise and oversee the enormous enterprise and production of the First Folio, and nor did they write the two epistles to which their names are attached.

Yet even though this now self-evident absurd nonsense has long and repeatedly been exposed for what it is, this false and fraudulent narrative is still perpetrated by mainstream biographers of William Shakspeare of Stratford and Stratfordian authors of books on the Shakespeare First Folio, to the present day. All safe in the knowledge the ordinary schoolmen, the casual student and virtually the rest of the world at large, remain ignorant of this central Stratfordian falsehood and lie that Heminges and Condell oversaw the enterprise of the First Folio as a tribute to their fellow actor William Shakspeare.

This, despite the fact, that other overlooked and ignored Shakespeare editors and academics in less well-known or accessible publications have long maintained that Heminges and Condell only lent their names to the vast enterprise and that the two epistles signed in their names were most likely written by Ben Jonson. This is all but ignored by modern so-called Stratfordian authorities because when the false and fraudulent fiction that Heminges and Condell oversaw the production of the First Folio is exposed for what it really is it begs the key critical question just who were responsible for producing it behind a wall of silence and secrecy?

The answer to the question is, the production of the 1623 Shakespeare First Folio was organised by its author Francis Bacon and his Rosicrucian-Freemasonry Brotherhood from his country estate at Gorhambury assisted by his good pens including its editor and contributor Ben Jonson who was living with Bacon at the time it was progressing through the Jaggard printing presses. The actors Heminges and Condell did no more than allow their names to be associated with the Shakespeare First Folio and it was Bacon and Jonson who were responsible for producing and composing the two epistles signed in their names. As will be seen, Heminges and Condell did

not participate in the production of the First Folio which removes the central plank of the Stratfordian fiction that William Shakspere wrote the Shakespeare works.

[Read The Paper](#)

[See The Video](#)

X

To the memory of my beloued, The Avthor Mr. William Shakespeare signed by Ben Jonson

By A Phoenix

Synopsis

Honest Rare Ben Jonson is the star witness for the Stratfordians who claim he was no liar and would not have been party to any deception where in fact the very opposite is demonstrably the case. The evidence presented in this article reveals that the great Ben Jonson the lover of ciphers, anagrams, and the art of ambiguity participated in the most remarkable literary *ludibrium* (a veritable comedy, farce, illusion, etc.) in the history of humankind, that the illiterate/semi-illiterate William Shakspere of Stratford was Shakespeare, the greatest poet and dramatist of all time. By his own admission Ben lied when the circumstances demanded it and Professor Riggs states that he frequently ‘gulls his audience, but Jonson’s falsehood has the capacity to educate as well as to delude.’ Honest Ben Jonson was completely capable of secrecy and ambiguity and in his epistle addressed to his beloved author in the First Folio, he repeatedly conveys to us that his confidante and Rosicrucian brother Francis Bacon is our Secret Shakespeare. This gives lie to the Stratfordian fraud maintained and perpetrated by orthodox Shakespeare scholars who directly and indirectly benefit from the transparent deception that William Shakspere wrote the Shakespeare works.

[Read The Paper](#)

[See The Video](#)

XI

To The Memorie of the deceased Authour Maister W. Shakespeare by Leonard Digges & the Rosicrucian-Freemasonic Stratford Monument commissioned by Francis Bacon

By A Phoenix

Synopsis

In his poem prefixed to the 1623 Shakespeare First Folio, Leonard Digges made the first known printed reference to the Stratford Shakespeare monument wherein he enigmatically states that ‘Time dissolues thy Stratford Moniment’, meaning, as we shall see, that the fullness of time will reveal the secret hidden truth concealed behind the façade of this Baconian-Rosicrucian-Freemasonic monument and reveal the true author of the Shakespeare works.

It is truly remarkable how little is known about Leonard Digges the contributor of a verse to the most famous secular publication in all English and world literature.

The Digges and Bacon families had a long and close relationship that went back generations and Francis Bacon and Leonard Digges were related through marriage. Their concealed and obscured relationship has been systematically suppressed from the pages of history for the last four hundred years here revealed for the first time.

Hundreds of thousands of scholars, students and tourists travel from all around the globe to visit Stratford-Upon-Avon and the Shakespeare monument to pay homage to the greatest poet and dramatist in the history of the world but are not able to see and comprehend what is hidden in plain sight in front of their own eyes. The full Rosicrucian-Freemasonic significance of the Shakespeare monument has been enveloped in silence for the last four centuries, until now.

The Shakespeare monument is a Baconian-Rosicrucian-Freemasonic cryptogram revealing the secret author of the Shakespeare poems and plays. It is as Peter Dawkins points out a critical gateway into the heart of the mystery of Shakespeare which when fully revealed has very far-reaching consequences that will ultimately demand the re-writing of history and change forever the face of Baconian-Shakespearean scholarship.

One of the early printed references to the monument at Stratford-upon-Avon appeared in the first edition of the aptly titled *A Banquet Of Feasts Neuer before Imprinted* (1630). The only two known copies of this extremely rare 1630 edition are held at the Bodleian Library. No name of an author appears on its title page. This little known work hidden from the world by Stratfordian authorities contains a very carefully constructed cryptogram that conveys the secret that the Stratford Monument placed there by Bacon and his Rosicrucian Brotherhood presenting William Shakspeare of Stratford as the author of the Shakespeare works is a merry jest, a Rosicrucian-Freemasonic illusion, all hidden in plain sight.

In his poem prefixed to the Shakespeare First Folio his inward friend and Rosicrucian-Freemasonry Brother Leonard Digges cryptically reveals that he is privy to the hidden truth which some day in the future will finally be revealed to the world. The same is hinted at around the emblem of Father Time on the title page of Bacon's *New Atlantis (Land of the Rosicrucians)* 'IN TIME THE HIDDEN TRUTH WILL BE REVEALED', namely, that Francis Bacon is the secret author of the Shakespeare works.

[Read The Paper](#)

[See The Video](#)

XII

The Hidden Baconian Acrostics and Anagrams in the Shakespeare First Folio

By A Phoenix

Synopsis

In recent times a very substantial body of academic literature has been produced by critics and commentators surrounding the subject of Shakespeare and anagrams. Professor Sofer points out that Ben Jonson [who was living with Bacon at Gorhambury while the Shakespeare First Folio was working its way through the Jaggard printing press] in his prefaces to *Volpone* and *The Alchemist* employed acrostic verse poems that summarize the plots. He also provides a list of some of the sixteenth and seventeenth-century poets who used acrostic devices among them Edmund Spenser, John Donne and George Herbert [who also living with Bacon while the First

Folio was being printed by the Jaggards] and John Milton (author of a mysterious verse printed in the Shakespeare Second Folio).

In his ground-breaking work *Shakespeare's Verbal Art* (Cambridge Scholars Publishing, 2015) William Bellamy reveals and explores the anagrammatic devices that lie beneath the surface of all Shakespearean texts and how these sub-textual devices help to clarify authorial intention and meaning. In his own words, he states, that 'This is a book about Shakespeare's virtuosity in the art of anagram...it aims to show how Shakespeare, the greatest poet of his age, may prove also the greatest anagrammatist.' A view shared by Professor Fowler in *Literary Names Personal Names in English Literature* (Oxford University Press, 2012) wherein under the heading 'Embedded anagrams' he states that in Elizabethan England 'four influential poets practiced the embedding of name anagrams', three of whom, were 'Sidney, Spenser [and] Shakespeare', before likewise concluding 'Shakespeare, the greatest poet of his age, may prove also the greatest anagrammatist'.

He was undoubtedly the greatest poet and dramatist of his age, or of any age, and he was also its greatest literary cryptographer inserting hidden acrostics and anagrams in the Shakespeare First Folio repeatedly revealing and confirming his authorship.

These acrostics and anagrams and other forms of his secret signatures are found throughout the 1623 Shakespeare First Folio, many of them truly remarkable. For example, embedded in one of the plays is the plain statement confirming his authorship '**I AM FRA[NCIS] BACON**', or alternatively '**BY ONE BACON**', with several found together in another play yielding up a triple '**BACON/BACON/BACON**' further ratifying it. Moreover, the First Folio incorporates numerous examples of '**BACON**' and '**F BACON**' to such an extent that it removes all doubt whatsoever that these were intentionally inserted by their author to conceal and reveal his secret authorship of the greatest literary work in the history of the world.

Its secret author Francis Bacon-Shakespeare was undoubtedly the greatest poet and dramatist of all time who possessed a profound grasp of ciphers, codes and all other cryptic devices, who was also undoubtedly its greatest authorial anagrammatist, examples of which are repeatedly found throughout the 1623 First Folio revealing and confirming that Bacon is Shakespeare.

[Read The Paper](#)

[See The Video](#)

XIII

Spearshaker Productions

By A Phoenix with Jonathon Freeman as Francis Bacon



Spearshaker in an epic historical script for a new film project in development about the Secret Life and Times of Sir Francis Bacon. The script is the culmination of over 30 years historical research into this extraordinary and elusive man.

It explores his enigmatic life and the secret aspects of his legacy:

* The lost, last Tudor, son of Elizabeth the 'Virgin' Queen

* The true author behind the immortal name Shakespeare

* The leading light and inspiration behind the Rosicrucians, a secret fellowship devoted to a Universal Reformation of the Whole World.

See the Spearshaker Concept Trailer with our very own talented actor, teacher and Baconian Jonathon Freeman as Francis Bacon.

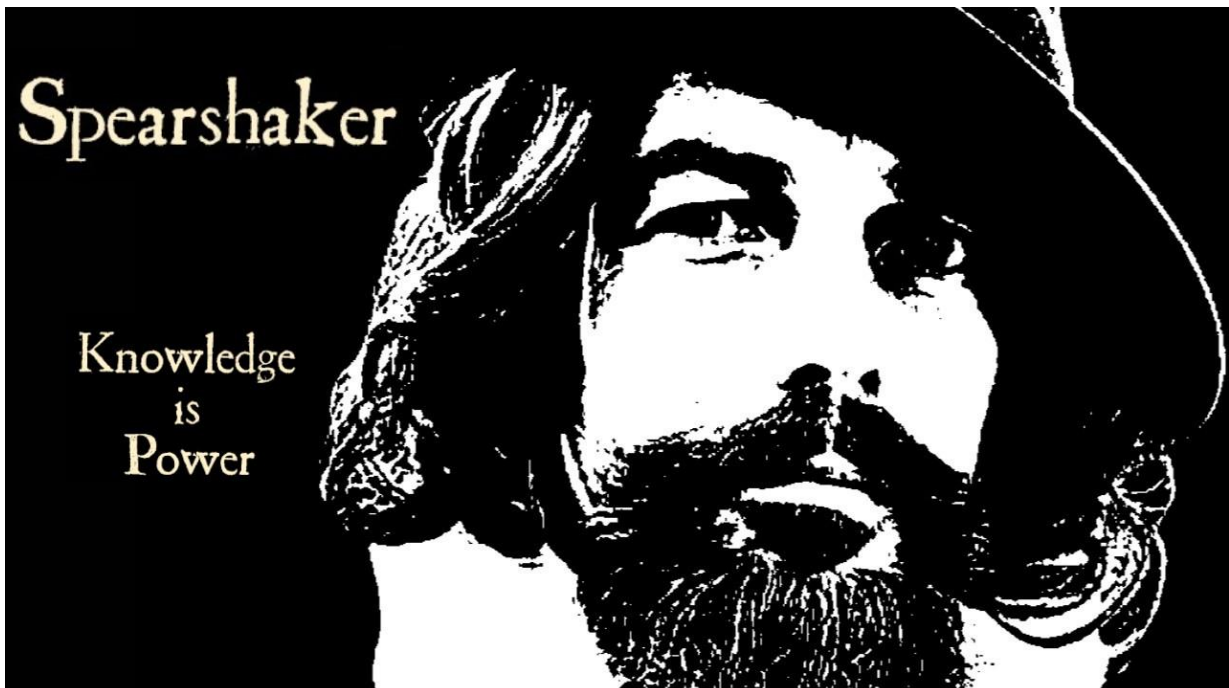
[See Spearshaker Productions](#)

[See Spearshaker YouTube](#)

[See The Concept Trailer](#)

[Spearshaker X](#)

[Spearshaker Facebook](#)



**The 1623 Revelation of the Baconian-Rosicrucian Great Instauration
By Peter Dawkins**

The 1623 Revelation of the Baconian-Rosicrucian Great Instauration



The significance of the twinning of the 1623 publications – the Shakespeare First Folio and Francis Bacon's De Dignitate et Augmentis Scientiarum..

Author: Peter Dawkins

The Great Conjunctions and their Twinning Effect

2023 is the 400th Anniversary of the publication in 1623 of the Shakespeare First Folio of plays – the folio titled *Mr. William Shakespeares Comedies, Histories, and Tragedies*. It is also the Quatercentenary of the publication of Francis Bacon's *De Dignitate et Augmentis Scientiarum*, the much expanded Latin version of his earlier and original *Of the Proficiency and Advancement of Learning, Divine and Human*, that was published in English in 1605.

Not only were these two books published in the same year, 1623, but they were also published in folio and close in time to each other, towards the end of the year. Moreover, this was the same year in which a great conjunction of Saturn and Jupiter took place, which occurred on 16th July 1623 in the zodiac 'fire' sign of Leo, the Lion. This was the second great conjunction in the Fiery Trigon. The previous great conjunction of Saturn and Jupiter – which had occurred on 17th December 1603 in the fire sign of Sagittarius, the Archer – had been the first of the series in the Fiery Trigon.

These two great conjunctions of 1603 and 1623 in the Fiery Trigon acted as twins to each other, with Leo ruling the heart, Sagittarius the thighs. Sagittarius is connected with the heart, not just physiologically but also allegorically, because Cupid, whose seat is in the heart, is also an Archer. Moreover, after the 1623 great conjunction, the next great conjunction occurred on 24th February 1643 in the 'water' sign of Pisces, meaning that the great conjunction phenomena had temporarily regressed to the Water Trigon, which emphasised even further the twinship of the first two Fire Trigon great conjunctions.

The 1603 great conjunction had been of exceptional importance, as in 1604 Saturn and Jupiter were joined by Mars and a bright supernova that suddenly appeared close by in the constellation of Ophiuchus, the Serpent-Bearer and 13th sign of the Zodiac. Moreover, this grouping of the three planets and supernova was in close alignment with the heart of the Milky Way Galaxy, whilst a 'new star' (nova) in Cygnus the Swan (first sighted in 1600) was shining brightly.

All this was perceived as highly significant, not only because of what the Swan means but also because the Swan was flying along the Milky Way in the direction of where the 1603-4 celestial events were taking place, acting like a creator or precursor of the phenomena and a pointer to their importance.

The Swan is associated with Dionysus who, in allegorical myth, ascended into heaven to become Cygnus, the Swan. The Thracian poet Orpheus, reformer of the Dionysian Mysteries, was likened to Dionysus and symbolised as a Swan after his resurrection and ascension.

Because of Orpheus' ability as a prophet, poet and musician, the Swan became an emblem of similar great poets, such as 'Shakespeare'.

Something of all this had been foreseen in a visionary way by Paracelsus who, before he died in 1544, prophesied that a "great light" would appear 58 years after his death. He described this "great light" as a marvellous being called Elias the Artist, who would reveal many things and usher in a time when what had been concealed would be revealed.¹ Not only did the 1603-4 celestial event mark the appearance of this "great light", but also the Rosicrucian fraternity took this as the sign that they should announce their existence and work to the world,² which they allegorised in their manifestos³ as the opening of the tomb of their "father", Fra. C.R.C. (Christian Rosy Cross). In doing so, they associated Fra. C.R.C. with Elias the Artist.

Robert Burton, in his *Anatomy of Melancholy* (1621), names Elias the Artist and Fra. C.R.C. as one particular person who was alive in 1621 and who was the "quintessence of all wisdom" and "instaurator of all arts and sciences". This was specifically a description of Francis Bacon, who named his *magnum opus* as "The Great Instauration". Dr. John Wilkins, who became Bishop of Chester and the first Secretary of the Royal Society, refers in his *Mathematical Magick* (1648) to Fra. C.R.C. by his Christian name: "Such a lamp is likewise related to be seen in the sepulchre of Francis Rosicross, as is more largely expressed in the Confession of that fraternity."⁴ Later, in 1660, when the Royal Society was founded, Bacon was publicly acknowledged as its "Instaurator".

The 1623 Twinning of the Shakespeare First Folio and Bacon's *De Dignitate et Augmentis Scientiarum*

Astronomers of the time were able to calculate when and where great conjunctions were due to happen, so such knowledge was available to those who were interested in the Hermetic science of "As above so below, as below so above". This was certainly the case in the 1623 publication of the Shakespeare First Folio and Bacon's *De Dignitate et Augmentis Scientiarum*; for these two publications act as twins, echoing on earth the great conjunction of Saturn and Jupiter occurring that year in the heavens. And all this, in turn, twinned the 1603 great conjunction.

The fundamental idea of twinship – of heavenly twins and earthly twins, and of both sets of twins twinning each other, is allegorized in the mythology of the Gemini. (*Gemini* is Latin for 'Twins'.) The classical myth of Leda and the Swan tells of how Leda gave birth to two sets of twins, one set immortal (Pollux and Helen), the other set mortal (Castor and Clytemnestra). Both sets were hatched from swan eggs, so all four twins became known as Swans.

The two brothers, the immortal Pollux and mortal Castor, became good friends and loved each other dearly, so when Castor died, Pollux voluntarily sacrificed his immortality so as to resurrect his brother and raise him to immortality. In this way, they became the immortal-mortals, known as the heavenly twins. They were portrayed riding white horses, wearing golden helmets that flamed with fire, and brandishing spears of light.⁵ They became known as Knights of the Golden Helmet (German, *Will-helm*, 'Golden helmet' – hence the name

‘William’) and Spear-shakers (or ‘Shakespeares’). The Shakespeare Monument in Holy Trinity Church, Stratford-upon-Avon, depicts them as children sitting atop the twin ‘Great Pillars’ of the Monument, so as to make this Gemini association clear.

The Great Instauration

Poetry, especially dramatic poetry, is a key part of Francis Bacon’s Great Instauration. Bacon describes the Great Instauration as the instauration or building of a new Pyramid of Philosophy and Science as a Holy Temple in the human mind, wherein Truth, the eternal Wisdom, the Law of the universe, is revealed and known. To achieve this, he explains, there has to be a marriage of Divinity and Philosophy.⁶ Moreover, to actually build the Temple or Pyramid of Philosophy requires three things – History, Poetry and Philosophy – History to provide the foundation and quarry for the stones of the Temple, Poetry to build the Temple, and Philosophy, which is the Temple.

In his *New Atlantis*, Bacon refers to the Great Instauration as ‘The Six Days Work’, patterned on the Six Days of Creation as described in Genesis 1. Bacon symbolised these Six Days as Six Books, with a Seventh Book as the culmination, equivalent to the Seventh Day of Rest or Peace. Like a week of seven days, the Great Instauration is a process that keeps on repeating, over and over again, until the Temple or Pyramid is complete.

Bacon provided examples of each Book or Day, but it wasn’t until after his death in 1626 that some publications began to explain better what had to be kept relatively secret or obscure during Bacon’s lifetime. There are two publications in particular which help to explain not only the whole scheme of the Great Instauration, but also how the Shakespeare First Folio and the *De Dignitate et Augmentis Scientiarum* twin each other.

Bacon provided examples of each Book or Day, but it wasn’t until after his death in 1626 that some publications began to explain better what had to be kept relatively secret or obscure during Bacon’s lifetime. There are two publications in particular which help to explain not only the whole scheme of the Great Instauration, but also how the Shakespeare First Folio and the *De Dignitate et Augmentis Scientiarum* twin each other.

Of the Advancement and Proficiency of Learning (1640)

In 1640, the first English translation of the 1623 *De Dignitate et Augmentis Scientiarum* was published, with the title *Of the Advancement and Proficiency of Learning*. Its title page illustrates how the Great Instauration works. [See fig.1.]

Books I, II and III of the Great Instauration can be seen supporting the right-hand Sun Pillar, which is ‘in the light’. They are labelled as follows: -

- Book I, *Partitiones Scientiarum* (‘Partitions of Sciences’), which is another name for the *De Dignitate et Augmentis Scientiarum* (‘Of the Proficiency and Advancement of Science’).
- Book II, *Novum Organum* (‘New Method’).
- Book III, *Historia Naturalis* (‘History of Nature’).

Books IV, V and VI can be seen supporting the left-hand Moon Pillar, which is ‘in the shadow’. They are labelled as follows: -

- Book IV, *Scala Intellectualis* (‘Ladder of the Intellect’).
- Book V, *Anticipationes Philosophia* (‘Anticipations of Philosophy’).
- Book VI, *Philosophia Secunda: Scientia Activa* (‘Second Philosophy: Active Science’).



Figure 1. Title page: *Of the Advancement and Proficiency of Learning* (Oxford, 1640)

Being in the light or in the shadow is an ancient Cabalistic way of denoting right-hand side and left-hand side – the right-hand side being associated with the creative wisdom and symbolised by the Sun that shines by day, and the left-hand side being associated with the receptive and formative intelligence or mind, symbolised by the Moon that gives light – reflected light – by night.

The function and meaning of the twin ‘Great Pillars’, as they are called in Freemasonry, plus the mystical Middle Pillar or Middle Way, are summarised in the saying: “Wisdom to design, Strength to support, Beauty to adorn.”

In other words, the three books on the right-hand Sun Pillar supply the wisdom, design and method for the Great Instauration. The three books on the left-hand Moon Pillar denote the actual forming of the ideas concerning the wisdom, leading to an understanding of the wisdom, and eventually knowledge of the wisdom.

The actual search for truth – which is the Middle Pillar or Middle Way – is denoted by the ship Argo, carrying the Argonauts between and beyond the Great Pillars in search of the golden fleece (i.e. illumination); whilst the attainment of the ultimate Peace and Joy of the Seventh Day can be seen symbolised by the Masonic handshake at the top of the picture, crowning the Middle Pillar of Beauty.

De Dignitate et Augmentis Scientiarum (1645)

In 1645, a continental edition of the *De Dignitate et Augmentis Scientiarum* was printed and published in Leydon, Holland. Its frontispiece also illustrates how the Great Instauration works, but with different symbolism, acting like a twin to the 1640 *Advancement and Proficiency of Learning* title page. [See fig. 2.]

In this frontispiece Bacon is shown seated on a chair, hatted and robed as the Lord Chancellor. A large folio book, the *De Dignitate & Augmentis Scientiarum*, lies open on the table in front of him, to a word of which he is pointing with the forefinger of his right hand. This large folio book is supported on a smaller book that lies on a cube-shaped table in front and slightly to the right of him. The table, both top and sides, is covered with a close-fitting tablecloth. But Bacon has pushed to his right, with his right leg, part of the tablecloth that faces him, so that we can see what is on it. What is on it is a rayed Sun containing a face, all of which is picked out in tiny dots. That part of the cloth pushed towards us, with its sun-face, plus Bacon’s right arm and hand and the large folio book, are illuminated and therefore ‘in the light’.

By contrast, Bacon’s left leg and foot lies completely hidden behind the tablecloth, and his left arm and hand is ‘in the shadow’. With his left arm and hand, Bacon is guiding and directing the figure of a wildly dressed man up a rocky hill, on top of which is a temple. The figure is clothed in a tunic of fawn or goatskin and has an out-sized face and nose that makes it look like a mask, all of which identifies him as an actor, a bacchant, a performer of the rites of Bacchus, the god of Drama. (Bacchus is the Roman name for Dionysus.)



Figure 2. Frontispiece: *De Dignitate et Augmentis Scientiarum* (Leyden, Holland 1645)

The classical rites of Bacchus, called mysteries, involved a mixture of comedy and tragedy, reflecting the nature of life and the universal principle of strife and friendship, as taught in the Dionysian-Orphic schools of philosophy. When clothed in a fawnskin, the bacchant wore soft sandals made of fawnskin, the original of the socks of comedy. The tragic actor or bacchant, by contrast, wore high-soled hunting boots made of goatskin, known as buskins, and a goatskin tunic. The bacchant in this picture is not wearing buskins, and therefore the deduction is that the bacchant is wearing fawnskin and performing comedy.

The mask was used in the Bacchanalian mysteries to represent the persona of the character being played by the bacchant. (Latin *persona* means ‘mask’, ‘character’.) Moreover, just as the mask veiled the bacchant whilst he played his role on the stage, so the bacchant was considered to be the mask of the god Bacchus.

The Italian word for Bacchus is Bacco, which is similar to how Bacon’s name was spelt in Italian. In other words, in this symbolism, Bacon is Bacchus, and this frontispiece is showing that the actor is the mask of the poet-dramatist Bacon. Just as the actor in the picture wears his own mask, so Bacon in his chair holds his human mask, the actor, who looks back to Bacon, the author, for the author’s words or instructions.

Whilst looking back to Bacon, the actor-bacchant has both his arms stretched out in front of him, with his hands holding a small, clasped book. Ahead of the actor, and above him on the top of a rocky hill, is a circular domed temple. The actor appears to be in the process of starting to climb the hill, whilst held and guided by Bacon’s left arm and hand.

Comparison of the 1640 and 1645 publications

Comparing the 1645 frontispiece of *De Dignitate et Augmentis Scientiarum* with the 1640 title page of the *Advancement and Proficiency of Learning*, we can see that, on Bacon’s right-hand side: -

1. Book I, the *De Dignitate et Augmentis Scientiarum*, corresponds to the large folio pointed at by Bacon’s right hand.
2. Book II, the *Novum Organum*, corresponds to the smaller book lying beneath and supporting the larger *De Dignitate et Augmentis Scientiarum* folio. (The *Novum Organum* was published in 1620 as a smaller folio than that of the 1623 *De Dignitate et Augmentis Scientiarum*.)
3. Book III, *Historia Naturalis*, is represented by the table and its tablecloth, and by the rayed Sun on that part of the tablecloth pushed towards us by Bacon’s right leg. This is a neat way of symbolising ‘the light of nature’ – the wisdom hidden in nature waiting for us to find – wherein nature is traditionally symbolised as the cube-shaped Foundation Stone of the Universe, which is the shape of the Table.

Then, on Bacon’s left-hand side are the symbols of Books IV-VI: -

Book IV, *Scala Intellectualis* (the Intellectual Ladder), is represented by the actor who is being guided by Bacon’s left hand.

1. Book V, *Anticipationes Philosophia* (Anticipations of Philosophy), is represented by the book held by the actor.

2. Book VI, *Philosophia Secunda: Scientia Activa* (the Second Philosophy: Active Science), is represented by the temple on the hill.

In other words, the Folio of *Shakespeares Comedies, Histories and Tragedies* is an example of Book IV, *Scala Intellectualis* (the Intellectual Ladder), and its twinship with the *De Dignitate et Augmentis Scientiarum* is exemplified by them each being the topmost book of their respective pile of three books.



Figure 3.

The positioning is important, as *De Dignitate et Augmentis Scientiarum* is Book 1 of the Great Instauration, corresponding to the First Day of Creation when universal light was created, whilst *Shakespeares Comedies, Histories & Tragedies* is Book IV, corresponding to the Fourth Day of Creation when individual lights were created in the firmament of heaven.⁷

In other words, on these two Days two types of light were created, which twin each other, with the light of the First Day being one single universal light, and the light of the Fourth Day consisting of individual lights disposed in three distinct groups (greater light, lesser light and stars). In like manner, the *De Dignitate et Augmentis Scientiarum* and the Shakespeare First Folio of *Comedies, Histories and Tragedies* twin each other and are lights that give light – the former providing a universal light, the latter many individual lights organised into three categories.

The *De Augmentis Scientiarum* & Shakespeare Folio Gemini Effect

There are several important mathematical keys to be found in the *De Dignitate et Augmentis Scientiarum* and Shakespeare First Folio, but there is one particular key that shows how the two publications act like the Gemini brothers and reveals an even greater mystery and bodhisattvic labour of love.

The *De Dignitate et Augmentis Scientiarum* is divided into nine books or sections. Book 1 is the Address 'To the King', as per Book 1 of the original 1605 *Advancement of Learning*. Books 2-9, which Bacon calls 'The Division of the Sciences', are an expanded version of Book 2 of the 1605 *Advancement of Learning*, with their contents divided into 38 Chapters.

Out of all these eight Books (2-9), Book 9, the final Book, is the only Book to contain just one Chapter. This final Chapter concerns Inspired Divinity, which Bacon also refers to as Theology. However, the first thing that Bacon says beneath the Chapter heading is that "The Divisions of Inspired Divinity are omitted". In other words, this Chapter is omitted. This means that there are in fact but 37 Chapters, and 37 is a key number.

A similar thing happens in the Shakespeare First Folio, but in a different way.

The Shakespeare First Folio contains 36 plays plus a preface of 11 printed pages. The Shakespeare plays are not only examples of dramatic poetry but also mysteries, as they each contain profound wisdom. The preface is also a mystery, but presented in a different way. The preface plus the 36 plays provide us with 37 mysteries – and 37 is a key number.

Comparing the two 1623 publications, we can note that with the *De Dignitate et Augmentis Scientiarum*, the 37 is arrived at by subtraction of 1 (the Chapter of Inspired Divinity), whilst with the 1623 Shakespeare Folio, the 37 is arrived at by addition of 1 (the Preface).

This a good representation of the story of the Gemini brothers, the twin Shakespeares, wherein the immortal twin sacrifices his immortality so as to resurrect and raise his mortal twin to immortality. This story can refer to the two poets, as mentioned in *Shake-speares Sonnets* (Sonnet 83: "both your poets"), or it can refer to the author (the immortal poet) and the actor (the mortal bacchant).

What is also being shown is that it is Inspired Divinity from the immortal twin (*De Dignitate et Augmentis Scientiarum*) which descends to the mortal realm to rescue and raise the mortal twin (*Shakespeares Comedies, Histories & Tragedies*). And it is the Preface of the mortal twin which raises the mortal twin to become an immortal-mortal. Which means that we should find Inspired Divinity in the Preface of the Shakespeare First Folio.

The Key Number 37

Mathematically, 37 is a key number because it is the number of degrees in one of the three angles of the Pythagorean right-angled triangle known as Euclid's 47th Proposition. Freemasonry refers to this triangle, which has sides in the ratio of 3:4:5, as the Gallows Square. This is a Square that is always true and is therefore used to test whether a Master's Try Square is truly square.

The Gallows Square is the jewel of a Past Master, who has completed all three Craft degrees and “gone beyond”. It is referred to as the “Foundation of all Masonry” and “teaches Masons to be general lovers of the arts and sciences.” The Gallows Square also has an even deeper meaning, as it is used to represent the Holy Trinity, wherein side 3 signifies the Divine Father, side 4 signifies the Divine Mother, and side 5 (the hypotenuse) signifies the Divine Son/Sun, the Light. In this way, the 90° angle represents the love-union of the Father-Mother, the 37° angle represents the love-union of the Madonna-Child, and the 53° angle represents the love-union of the Father-Son. The Madonna-Child union (37°) signifies birth. The Father-Son union (53°) signifies death. These are the Alpha and Omega respectively.

The key cipher 37, therefore, refers to the Alpha, the Beginning, the Birth of Light. For the *De Dignitate et Augmentis Scientiarum* this light is the universal light. For the First Folio of *Mr. William Shakespeares Comedies, Histories, & Tragedies*, this light consists of individual lights.

In addition, the cipher 37 refers us to Genesis chapter 1, the beginning of the Bible, in which the Six Days of Creation are described, upon which the design of the Great Instauration is based.

Copyright © Peter Dawkins, 2023

Endnotes

1 Paracelsus, ‘De Mineralibus’, *Opera Omnia medico-chemico-chirurgica* (Geneva, Vol. II, 1658).

2 Before 1604, the work of the Rosicrucian Fraternity (The Society of the Golden and Rosy Cross) had been prepared in secret since its beginning in 1572, in England, which beginning had been marked by an intensely bright supernova that appeared in Cassiopeia, the Heavenly Queen, and shone brighter than Venus until 1574.

3 *Fama Fraternitatis Rosae Crucis* (Cassel, 1614) and *Confessio Fraternitatis* (Frankfurt, 1615).

4 Wilkins, *Mathematical Magick*, Bk 2, ch 10. London, 1648; further editions 1680, 1691 and 1707.

5 See Emblem 74, Catari’s *Le imagine de gli Dei de gli Anthici* (1181).

6 “The knowledge of man is as the waters, some descending from above, and some springing from beneath; the one informed by the light of nature, the other inspired by divine revelation. ... So then, according to these two differing illuminations or originals, knowledge is first of all divided into Divinity and Philosophy.” – Francis Bacon, *Advancement of Learning* (1605), Bk II.

7 Genesis chapter 1.

The Francis Bacon Research Trust

XV

Mediocria Firma Video

By Allisnum2er Yann Le Merlus



Discover the secret remembrances of a concealed poet and the many secrets hiding in the works of Francis Bacon and his Shakespeare Works.

To watch Mediocria Firma [See The Video](#)



To watch the many fascinating and unique secrets revealed by Allisnum2er visit his page on the SirBacon.org website here: [Allisnum2er Page on SirBacon.org](#)

XVI

Filum Labyrinthi Video

by Allisnum2er Yann Le Merlus



Filum Labyrinthi

The Clue to the Maze
By Allisnum2er

A fascinating journey through the maze of hitherto unrevealed secrets.

To watch *Filum Labyrinthi* [See The Video](#)



To watch the many fascinating and unique secrets revealed by Allisnum2er visit his page on the SirBacon.org website here: [Allisnum2er Page on SirBacon.org](#)

XVII

Folio Feelz

By Jono Freeman



Folio Feelz: Examining our Love and Worship of le texte des textes de Shake-Speare

In the spirt of celebration, of the First Folio's 400th year, we offer a path; to double-Ur-Shakespeare - via an investigation into what and who, is truly behind this Trusty Tome. We also wish to Twice-Ur-feelz, for both Shakespeare and Sir Francis Bacon, by unpicking the reasons behind these overwhelming emotional reactions, the Folio is still able to give us.

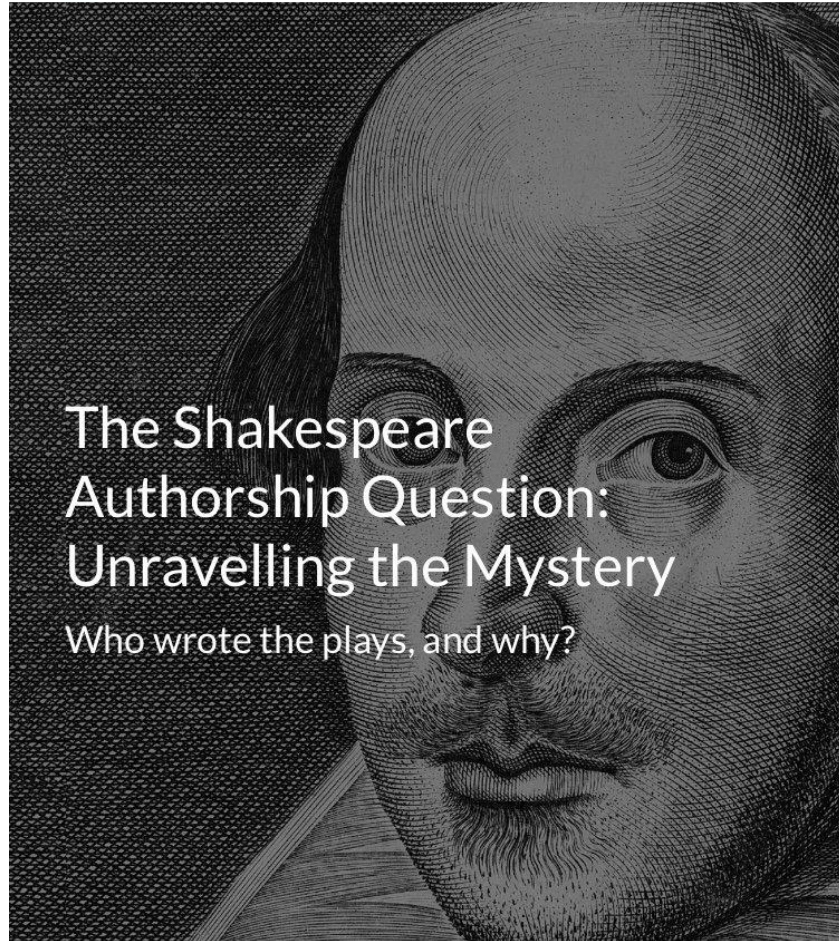
[Get the Folio Feelz](#)

[See All Jono Freeman's Videos](#)

XVIII

The Shakespeare Authorship Question: Unravelling the Mystery Who wrote the plays, and why?

By Kate Cassidy



In the vast realm of literature, few names resonate as profoundly as William Shakespeare. His plays and sonnets have captivated audiences for centuries, leaving an indelible mark on the world of poetry, prose and theatre.

Yet, despite his enduring legacy, a mysterious shadow looms over the Bard himself. For centuries, scholars, enthusiasts, and sceptics have debated the true identity of the man behind the works attributed to William Shakespeare.

Did he really write the plays and sonnets? It is a riddle that has sparked intrigue, speculation, and fuelled a fervent quest for the truth.

This quest is known as The Shakespeare Authorship Question.

[Read Here](#)

[The Secret Work Website](#)

XIX

A potted bibliography of online resources relating to the First Folio engraving by Martin Droeshout

By Eric Roberts

What did Shakespeare look like? Like so many other questions about the life of our greatest literary artist, the answer is “we don’t know.” And like so many of these answers, that they don’t know what he looked like isn’t just an interesting footnote, it’s a major anomaly. When we have good oil portraits for four of the five poets who accompanied Shakespeare into literary glory, playwrights Ben Jonson and Christopher Marlowe, poets Philip Sidney and Sir Walter Raleigh, why not their master?

Visualizing Shakespeare: A Tale of Two Portraits

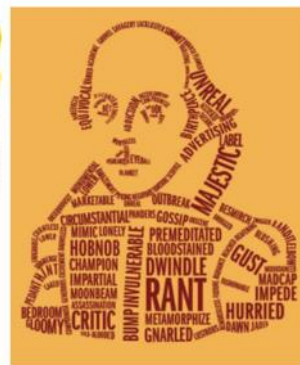
Everyone knows what Shakespeare looked like, in terms of popular culture. Droeshout’s engraving has been reproduced *ad nauseum*, endlessly referenced by illustrators, parodied by caricaturists, even pushed to the limits of abstraction by Pablo Picasso in his *Portraits Imaginaires - Shakespeare Series*. But no matter how much we distort the face on the First Folio’s title-page, it remains instantly recognisable as *William Shakespeare* – so indelibly has this 400 year-old pictographic meme been etched into our subconscious psyches. Globally, it signifies the face of the author of the Shakespeare plays. In today’s mass media marketplace, Droeshout’s ubiquitous engraving functions as a non-controversial, benign symbol of supreme literary prowess and theatrical achievement.



Pablo Lobato



New York Times



New York Times

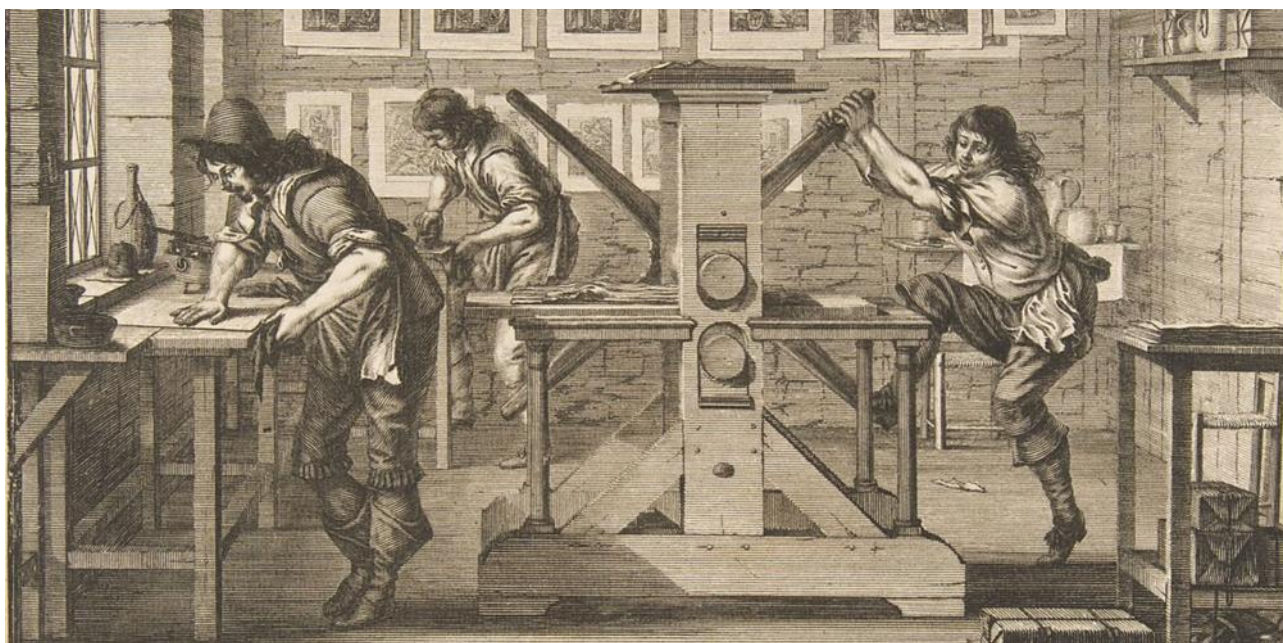


Pablo Picasso

Yet, beneath the surface of popular culture an old, unresolved conflict has been smoldering for at least the last two hundred years. An on-going debate among the engraving’s defenders and its detractors has generated a considerable body of literature that reflects the diversity of opinion surrounding the iconic, controversial image on the title-page of the First Folio.

This selective survey of available online reference texts relating to the First Folio title-page by Martin Droeshout is by no means complete, nor is it conclusive as to whether or not the figure in the engraving is Shakespeare. The aim is to assist interested casual readers and academic researchers wanting to reach their own informed conclusion as to whether or not the Droeshout portrait of Shakespeare is an authentic likeness of the world’s most celebrated literary figure.

THE ENGRAVING



Detail from *Copperplate Printers at Work* by Abraham Bosse, Metropolitan Museum of Art, New York

The first thing we must do is to better acquaint ourselves with the printed image itself – its tangible existence, which consists of not one, but four separate stages or *states*. Droeshout's original copperplate engraving underwent several modifications (states) during its six decades-long print run. These changes to the original plate – some obvious to anyone, some extremely subtle - allow experts to identify which folio edition a particular title-page print belongs to.

As one would expect, the Folger Shakespeare Library has excellent online resources relating to the First Folio in general, and to the Droeshout print in particular. As well as folio facsimiles, articles and educational videos, high-resolution images of the four states of the Droeshout engraving are freely available on the Folger website.

[First Folio 1623, No. 9 Title Page and Facing Page](#)

[Four States of the Droeshout Portrait – Short Video by Erin Blake/Folger](#)

[Four States of the Droeshout Portrait - Short Article by Sarah Werner/Folger](#)

[All Four States Side by Side](#)

[First Three States Side by Side](#)

[First State 1623](#)

[Second State 1623](#)

[Third State 1632](#)

[Fourth State 1685](#)

[The Bodleian Library First Folio Facsimile](#)

British Museum Title-Page Facsimile, Third Folio, 1663 (extreme magnification)

Our initial examination of the physical aspect of the First Folio portrait of William Shakespeare would not be complete without a basic understanding of the process of its production. Perhaps the most authoritative and complete introduction to the artisanal methods and techniques of early-Jacobean printing was first published by the British Museum in 1914:

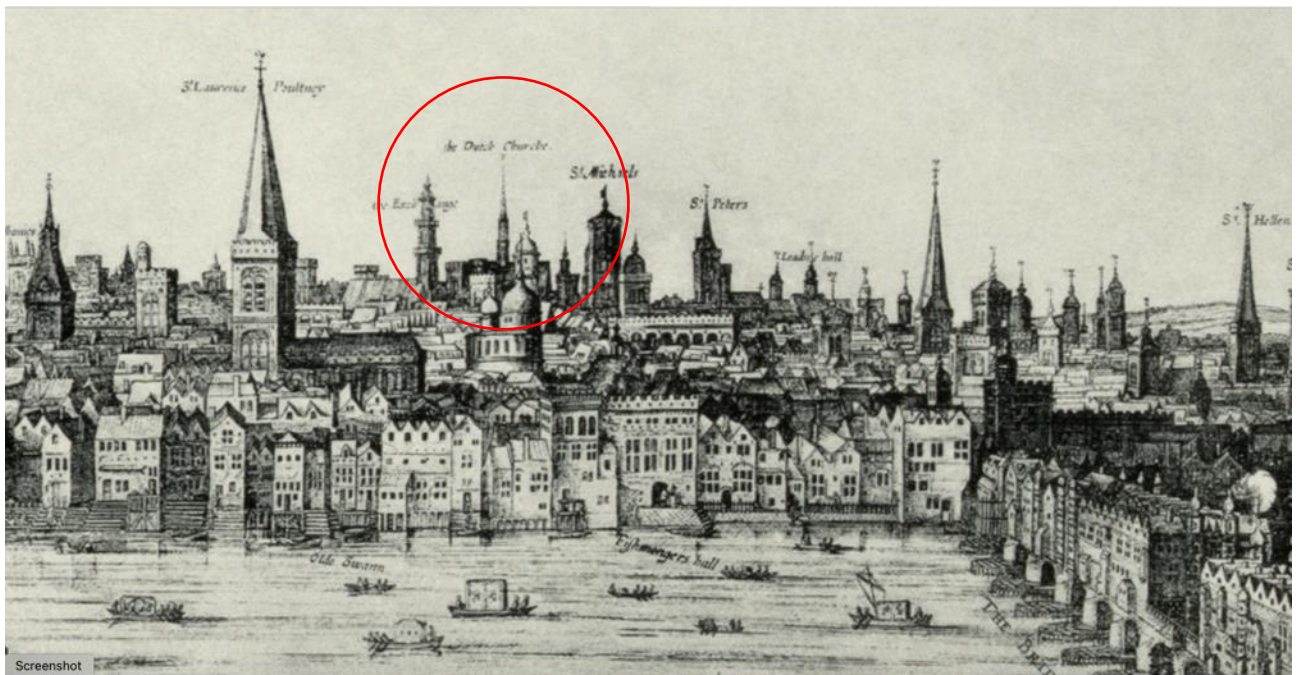
A guide to the processes and schools of engraving represented in the exhibition of select prints by Arthur Mayger Hind, 1914, British Museum, William Clowes & Sons Ltd., London

See also Hind's earlier "short history" of engraving and etching, and the revised and expanded edition, published posthumously in 1963:

A short history of engraving & etching for the use of collectors and students: with full bibliography, classified list, and index of engravers by Arthur Mayger Hind, 1908, Archibald Constable & Co. Ltd., London

A history of engraving & etching from the 15th century to the year 1914; being the 3d and fully rev. ed. of A short history of engraving and etching by Arthur Mayger Hind, 1963, Dover Publications, New York

THE ARTIST



Detail from *View of London*, Claes Visscher, 1616. The Dutch Reformed Church at Austin Friars was the regular place of worship of the Droeshout family.

Our next step is to find out what we can about the man who engraved this famously enigmatic portrait. In 1864, George Schaff noted in his book, *On the Principal Portraits of Shakespeare*, that all that was known at that time about the engraver of the First Folio title-page was that he was "probably a Dutchman; who, judging from the other portraits he engraved must have resided sometime in England". In the last thirty years, more works by Martin Droeshout (1601-c.1650) and more information about his life have come to light, though much still remains obscure.

As a useful introduction, Wikipedia provide summaries of the artist's career in England and, for the last five years of his life, in Spain under the anglicised name of "Droeswoode".

[Martin Droeshout](#)

[Martin Droeswoode](#)

For an overview of Droeshout's life's work as an engraver, both the National Portrait Gallery and the British Museum have substantial collections of his commissioned prints:

[Works by Martin Droeshout at the National Portrait Gallery](#)

[Works by Martin Droeshout at the British Museum](#)

Having become acquainted with the broad outlines of the life of the First Folio engraver, the following articles by Christiaan Schuckman, June Schlueter and Malcolm Jones are invaluable to the interested reader in gaining further insights into Droeshout's artistic career and legacy. (Note: Access to the following academic papers requires a subscription via an affiliated library or purchase.)

[The Engraver of the First "Folio" Portrait of William Shakespeare by Christiaan Schuckman, Print Quarterly, March 1991, Vol. 8, No. 1 pp. 40-43](#)

[English Broadside — I by Malcolm Jones, Print Quarterly, June 2001, Vol. 18, No. 2, pp. 149-163](#)

[Martin Droeshout Redivivus: Reassessing the Folio Engraving of Shakespeare by June Schlueter, in P. Holland \(Ed.\), Shakespeare Survey, 2007: Cambridge University Press, pp. 237-251](#)

[Droeshout by June Schlueter, Print Quarterly, September 2010, Vol. 27, No. 3 pp. 253-262](#)

[Facing Shakespeare: The Martin Droeshout Engraving by June Schlueter, Medieval & Renaissance Drama in England 30 \(2017\): 16–35](#)

[Droeshout, Martin, the younger by June Schlueter, Oxford National Dictionary of Biography, published online, 2018 requires a subscription](#)

THE AUTHENTICITY DEBATE



From left: George Steevens (1736-1800), James Boaden (1762-1839), Abraham Wivell (1786-1849), James Fristwell (1825-1878), Joseph Parker Norris (1847-1916), George Greenwood (1850-1928), Marion Spielmann (1858-1948)

The cult of bardolatry which arose during the second half of the 18th century, with Stratford-upon-Avon as its spiritual epicentre, coincides with the first scholarly research into the purported portraits of William Shakespeare. Initially, by default, Martin Droeshout's engraving for the title page of the First Folio came to be regarded as the model of authenticity by which all other so-called likenesses of England's greatest poet were to be judged. At the same time, a thriving industry in forged portraits of the bard of Stratford made the search for an authentic likeness all the more difficult.

For the casual researcher, the pioneering writings of George Steevens, Edmond Malone, Abraham Wivell, James Fristwell, Joseph Parker Norris, *et al*, can be conveniently consigned to history. This is because technological improvements in fine art forensics over the last half century have rendered these early theories about the so-called portraits of Shakespeare largely redundant. Volumes have been written about the Felton, the Flower and other claimants to the title of "authentic likeness" of the Bard, such is our desperate need to "know" the face of the man who gave us the sublime language of the Shakespeare plays. Since then, scientific analysis has exposed countless fake paintings of the man from Stratford, to the degree that current conventional wisdom admits only two portraits, with the possible exception of the Chandos, to be in contention as *genuine* candidates: the Stratford Monument bust and the Droeshout engraving, both posthumous creations.

For the more dogged researchers into the mystery of the Droeshout portrait, the following list of reference texts may prove useful. Certainly, they are revealing of the prevailing and changing opinions among 19th century literary scholars regarding the authenticity of the First Folio title-page engraving.

An inquiry into the authenticity of various pictures and prints, which, from the decease of the poet to our own times, have been offered to the public as portraits of Shakspeare: containing a careful examination of the evidence on which they claim to be received; by which the pretended portraits have been rejected, the genuine confirmed and established, illustrated by accurate and finished engravings, by the ablest artists, from such originals as were of indisputable authority by James Boaden, 1824, Robert Triphook, London

An inquiry into the history, authenticity, & characteristics of the Shakespeare portraits - A supplement to an inquiry into the history, authenticity, & characteristics of the Shakespeare portraits, 1827 by Abraham Wivell

On the principal portraits of Shakespeare by George Scharf, 1864 Spottiswoode & Co., London

Life Portraits of William Shakespeare: A History of the Various Representations of the Poet, With an Examination into Their Authenticity, J. Hain Friswell 1864, Sampson Low, Son, and Marston, London

Shakespeare. The various portraits of the great poet by Joseph Parker Norris, 1873, Evening Telegraph

A lecture on some portraits of Shakespeare, and Shakespeare's brooch, delivered by Mr. John Rabone, to the members of the Birmingham natural history and microscopical society, Nov. 15th, 1883 by John Rabone, 1884, Birmingham

James Parker Norris's The portraits of Shakespeare, published by Robert M Lindsay in Philadelphia in 1885, provides the novice researcher with a useful bibliography and overview of the works of prominent Victorian authors on the subject of Shakespearean portraiture. See Chapter 2: The Droeshout Engraving, pages 45-66.

Shakespeare's face; a monologue on the various portraits of Shakespeare in comparison with the death mask now preserved as Shakespeare's in the Grand ducal museum at Darmstadt by Alfred H. Wall 1890 Herald printing office,

A life of William Shakespeare. With portraits and facsimiles by Sidney Lee 1898, Macmillan

In the late-19th – early 20th centuries, the debate over the authenticity of the First Folio engraving was taken up by a new generation of eminent Shakespeare authorities, the most prominent being Marion H Spielmann and Sir George Greenwood. The intellectual battle between Spielmann and Greenwood over the true image of Shakespeare lasted nearly two decades, up until the death of Greenwood in 1924. Retrospectively, not only is this literary *discussion* instructive in its erudite, opposing arguments, but also entertaining as two art history titans go head-to-head. It coincided with a flourish of publications and lectures on all things “Shakespeare” to commemorate the tercentenaries of William Shakespeare's death and the publication of First Folio.

Shakespeare in Art, Sadakichi Hartmann, 1901, L C Page & Co. Boston., pages 49-54

Portraits of Shakespeare by M H Spielmann, 1911, Encyclopaedia Britannica, Vol. 24

Shakespeare's portraiture: painted, graven, and medallion by Ogden, W. Sharp, 1912, Bernard Quaritch. London, pages 11-14

This Figure, That Thou Here Seest Put by M H Spielmann, 1916, in A Book of Homage to Shakespeare, Ed. Israel Gollancz, Shakespeare Tercentenary Committee, Humphrey Milford, Oxford University Press, pages 3-12

Is There a Shakespeare Problem? by Grenville George Greenwood, 1916, John Lane, The Bodley Head, New York John Lane, London. See especially pages 395-398; 509-511

The Title-Page of the First Folio of Shakespeare's Plays - a comparative study of the Droeshout Portrait and the Stratford Monument by M H Spielmann, London Humphrey Milford, Oxford University Press, 1924

The Stratford Bust & The Droeshout Engraving by Sir George Greenwood in The George Greenwood Collection, Edited by Mark Andre Alexander, 1924/2012, pages 106-138

More recently, the First Folio engraving by Droeshout has been re-examined from a Stratfordian perspective by a number of orthodox art history experts:

Shakespeare's Lives, S Schoenbaum, Clarendon Press Oxford, 1970

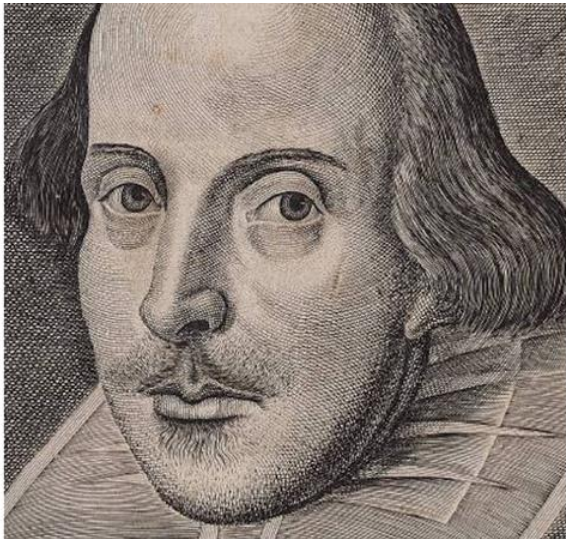
What Shakespeare Looked Like - The Spielmann Position and the Alternatives by Paul Bertram, The Journal of the Rutgers University Libraries, Volume XII, June 1979 Number I

Searching for Shakespeare, Tarnya Cooper, 2006, National Portrait Gallery, London, pages 47-51

Portraits of Shakespeare by Katherine Duncan-Jones, 2015, Bodleian Library Publishing, Oxford. Purchase only:

The Portraits of Shakespeare: Katherine Duncan-Jones audio interview, 2016 (24 mins)

THE AUTHORSHIP DEBATE



Detail: "William Shakespeare" by Martin Droeshout, 1623 Detail: Sir Francis Bacon by Simon van der Passe, 1617

The Folio engraving of the supposed author of the eternal *Shakespeare* plays remains controversial to this day, with no consensus or resolution in sight. Is it a sophisticated literary joke that puts an absurd face to an empty pseudonym, or is it simply what it claims to be – a likeness of the author of the First Folio? Having surveyed some of the most authoritative arguments in favour of the Droeshout First Folio engraving being accepted as a true, if awkward, portrait of William Shakespeare, it remains for us to examine some of the anti-Stratfordian counter-arguments published over the course of the last hundred years or so.

As a starting point, a conventional summary of the history of the Shakespeare authorship debate can be read here:

[Wikipedia](#)

The Baconian View

The Droeshout Frontispiece, J. d'Aulnis de Bourouill, Baconiana, April 1906, Vol IV, No. 14, pages 105-108

Bacon is Shake-Speare, Edwin Durning-Lawrence, 1910, John McBride Co., New York, pages 12-30

The greatest of literary problems, the authorship of the Shakespeare works; an exposition of all the points at issue by James Phinney Baxter, 1915, Houghton Mifflin Co., Boston & New York, pages 224-227

The Shakespeare Myth by Dr. Appleton Morgan, American Baconiana, No.5, November and February, 1927-28

Droeshout, R L Eagle, Baconiana, 1946, No. 121, pages 65-66

The Secret of Shakespeare's Doublet by Jane Beckett, 1977, Peter E Randall, USA, pages 1-4

Plus Ultra – Francis Bacon’s Secret Design in his “Shakespeare” First Folio, Mather Walker, 2012, SirBacon.org, pages 70-75

Bacon is Shakespeare - The Jaggard Connection, A Phoenix, 2021

Title Page & Droeshout Mask of the Shakespeare First Folio Concealing its True Author Francis Bacon, A Phoenix, 2023

Ben Jonson’s To The Reader Prefixed to the Shakespeare First Folio Opposite the Droeshout Mask, A Phoenix, 2023

The Shakespeare Authorship Question: Unravelling the Mystery, Kate Cassidy, 2023

The Oxfordian View

Jonson, Nick Drumbolis, Private publication, 2002

This side idolatry: Ben Jonson, "Fine Grand" and the Droeshout engraving, Heidi Jansch, Shakespeare Oxford Newsletter (Vol 52, issue 2), Shakespeare Oxford Society, Spring 2016

Note: [requires a subscription via an affiliated library](#)

The Droeshout Portrait - Short video by the Shakespeare Oxford Fellowship

What's Wrong With This Picture? The Shakespeare Underground, 2023

Mysteries of the First Folio, Katherine Chiljan audio interview, Shakespeare Underground, 2023

Shakespeare Authorship Coalition

Impossible Doublet: John M. Rollett, Brief Chronicles, Vol. II (2010) 9

The "Impossible Doublet" in the Droeshout engraving of William Shakespeare Shakespeare
Authorship Coalition, 2016, Video: 14 mins

CONCLUSION



Two composite images of Francis Bacon and the Droeshout engraving from William Stone Booth's *The Droeshout Portrait of Shakespeare - An Experiment in Identification with Thirty-One Illustrations*, 1911

The sum-total of the evidence for the authenticity of the figure engraved by Martin Droeshout for the First Folio title-page as an authentic portrait of William Shakespeare amounts to a single fact: Ben Jonson tells us that it is so. Alternatively, there are abundant reasons embedded in the Folio engraving to doubt orthodox claims as to its authenticity. From a Baconian perspective, the need to conceal the identity of the true author of the Shakespeare plays by putting an artificial face to the *nom-de-plume* of the real playwright makes perfect sense. Isn't it plausible and logical that the author has deliberately misdirected the reader away from himself by inventing a disguise – a mask and costume to cloak his true identity? So obvious are the mistakes in the engraving that it soon becomes evident that the hidden author intended that the reader should *see through* his mask.

A new book by A. Phoenix, *The 1623 Shakespeare First Folio: A Baconian-Rosicrucian-Freemasonic Illusion*, presents a thoroughly referenced, compellingly argued Baconian history of the First Folio to commemorate its Quatercentenary. Never before has so much evidence been assembled in support of the affirmative argument that Lord Bacon conceived, wrote and supervised the publication of "Shakespeare's" collected comedies, histories and tragedies in 1623. Much of this evidence has been overlooked, ignored or misunderstood until now. It is the most fitting final entry in this selective bibliography of texts relating to the Droeshout engraving that one could ask for.

The Title Page and Droeshout Mask of the 1623 Shakespeare First Folio Concealing its Secret Author Francis Bacon, A. Phoenix, 2023 (39 pages)

To the Reader Prefixed to the Shakespeare First Folio Opposite the Droeshout Mask signed with the initials B. I. for Ben Jonson, A. Phoenix, 2023 (13 pages)

The 1623 Shakespeare First Folio: A Baconian-Rosicrucian-Freemasonic Illusion, A. Phoenix, 2023 (403 pages)

POSTSCRIPT: THE RIDDLE



Photo credit: [Internet Archive](#)

Like the Sphinx in the Greek myth of Oedipus, Droeshout's engraving of "Shakespeare" is situated *between* reader and entry to the endless riches of the plays. Remarkably, this engraving which has been ridiculed by generations of critics for its ineptness, has also inspired some highly Quixotic quests in search of answers to the riddle: *Am I who it says I am, or am I hidden behind this mask?*

There is a long history of ingenious experiments that have been devised by some researchers and cryptologists who refused to take the portrait that *was for gentle Shakespeare cut at face value*.

Finally, before presenting several examples of the creative lengths that Folio researchers have gone to explain the anatomical anomalies and inscrutable gaze of Martin Droeshout's famous engraving, a delightful little book containing *perhaps* the earliest caricature of "Shakespeare" (1642) is worth mentioning:

Supposed caricature of the Droeshout portrait of Shakespeare, Basil Brown, 1911, Private publication, New York

Composite photography applied to the portraits of Shakespeare, Walter Rogers Furness, 1885, R. M. Lindsay, Philadelphia

The Droeshout Portrait Of Shakespeare An Experiment In Identification With Thirty-One Illustrations, William Stone Booth, 1911 W. A. Butterfield, Boston

The Mask of Shakespeare, Lillian Schwartz, Video analysis 7 Min.

The Prank of the Face by Simon Miles, 2016

The Prank of the Face by Simon Miles, 2016

The Droeshout Portrait's Ultimate Secret, Pierre Henrion, 1986, Baconiana No.1, pages 27-33

Sonnets Pyramid Design By Rob Fowler

I'm honored to be in this 400 Year Anniversary edition of *Baconiana*. What a thrill, even a dream come true for me for over 25 years. I am here to share something I *knew* was going to turn the world upside down on October 14, 2003. Yet I'm not sure I made a ripple at all after 20 years.

Reading now what I wrote below attempting to proofread or fix it as much as possible, I am laughing at myself for being as confusing and scattered as every other attempt I have made to share the same concepts! What is funny is the Sonnets Pyramid design is actually very simple, but I make it sound like a complicated puzzle that nobody can even attempt!

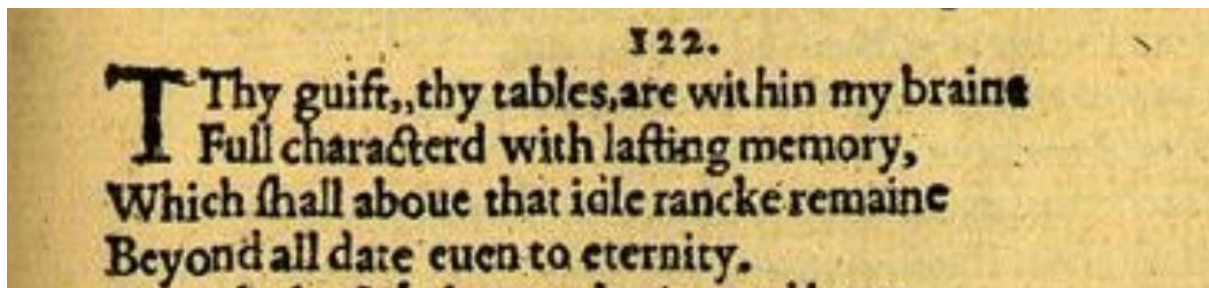
Disclaimer: *Sometimes I write with conviction of what I have seen and believe to be Truth. I do have an abundance of conviction, yet I speak with authority when I should not. I will happily back up anything I claim with numerous references in the Sonnets, the First Folio, in Bacon's works, and in number and cipher connections. But to this day much of what I believe and say is still a theory; Francis Bacon was born to the Virgin Queen Elizabeth as William Tudor, and later he was known as William Shakespeare. Bacon was supposed to be King of England, and the Sonnets tell his story with so much detail and emotion.*

Enjoy.

TThy guift,,thy tables,are within my braine
Full characterd with lasting memory,
Which shall aboue that idle rancke remaine
Beyond all date euen to eternity.

Here is a visual of these first four lines of Sonnet 122 in the original 1609 facsimile:

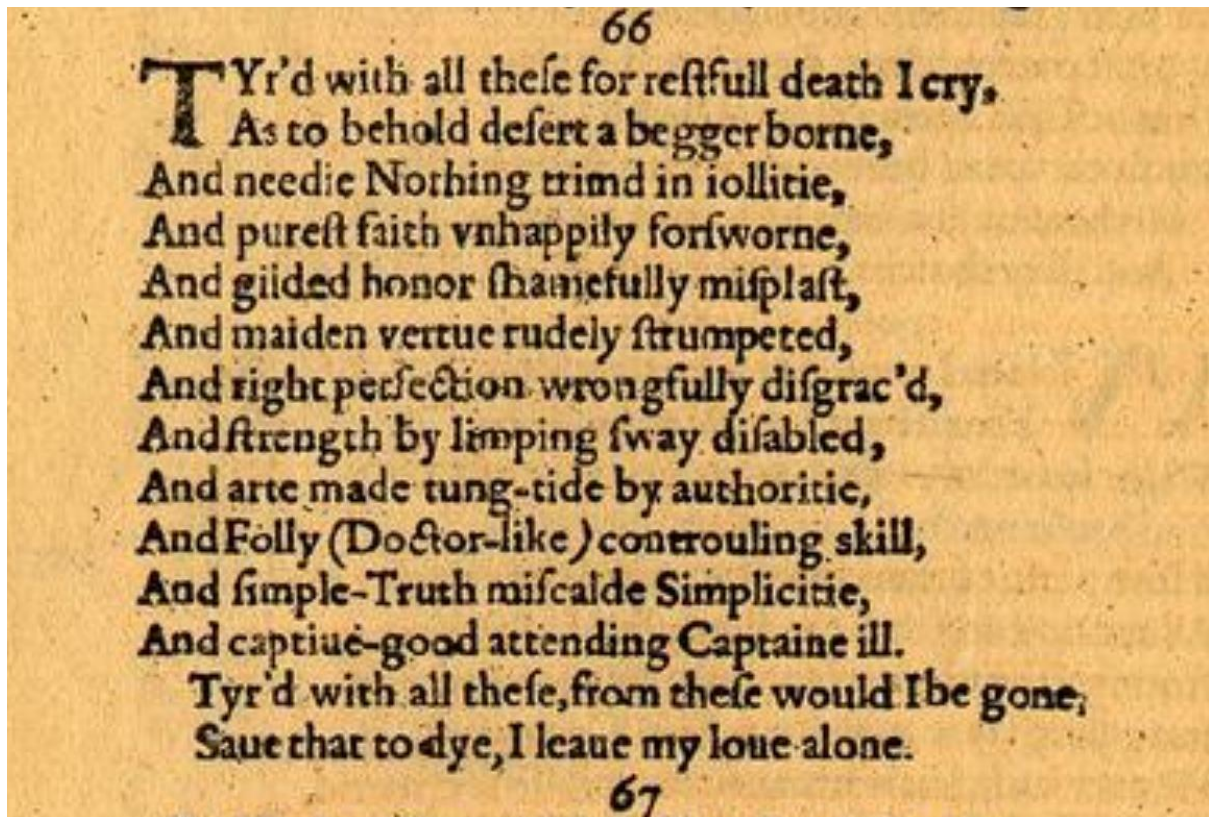
https://internetshakespeare.uvic.ca/Library/facsimile/book/UC_Q1_Son/51/



The double T typo (TThy guift,,thy tables) begins Day 287 of the Sonnets Pyramid design after passing beyond Tier 11. Everybody knows that, right? Of course, they do. I've been describing this online for 20 years as of October 14 (Day 287) of this year, 2023. Dozens of people have read about it by now! LOL

Day 157 in the Sonnets Pyramid begins with Sonnet 67 right after passing beyond Sonnet 66 with its two T's and 11 A's:

https://internetshakespeare.uvic.ca/Library/facsimile/book/UC_Q1_Son/28/



I assume we all understand the [Sonnets Pyramid](#) design with its [14 Tiers, 154 Sonnets, 364 Days, 2,155 Lines](#), and the Simple, Reverse, Short, and Kaye ciphers for the letters that begin every line using both Bacon's 24 letter cipher codes and the full 26 letter alphabet codes that [we now know the letter "J" was in use in England by 1609](#). But *maybe*, there might still be someone out there who has no idea what the heck I am talking about. How many serious Baconians are we? 100, 200, or 1,000, 5,000? More??

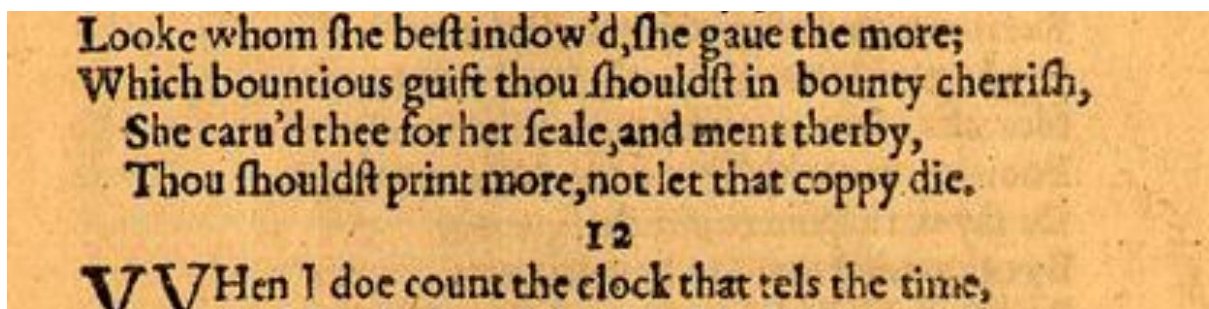
Are 0.33% of people in any town or community in the New Atlantis aware of anything about Bacon?

Sonnet 11 is the final Sonnet of Tier 1. If you add up the first letters of the 14 Lines of Sonnet 11 you have 157 Simple cipher.

A I A T H W I A L H L W S T is 157 Simple cipher.

https://internetshakespeare.uvic.ca/Library/facsimile/book/UC_Q1_Son/5

Sonnet 11 with its 157 Simple cipher at the end of Tier 1 says, "**Thou shouldst print more, not let that cobby die**" because it was very important for Elizabeth to *Seal* everything she was part of with the 157/287 Seal.



WILLIAM TUDOR I - 157 Simple and 287 Kaye cipher.

If Bacon was born as “William Tudor” which is my theory based on the Sonnets, then when he had a son who became King after he was King, he would have become **William Tudor II**, who should have been Elizabeth’s most important Seal (*She caru’d thee for her seale*).

I’m sorry, I am ahead of myself.

If we add up the first letters of the first 14 Sonnets we get 287 Kaye cipher.

F W L V T T L M I F A W O N is 287 Kaye cipher.

Why am I pointing out the numbers 157 and 287 in the Sonnets Pyramid design? Why do 157 and 287 pop up along with numbers 11 and 14?

Because they Seal the Sonnets with something important. The numbers 157 and 287 are spoke of as the [Secret Shakespearean Seal](#) numbers. I’ll suggest they are very powerful numbers related to Strength and Eternity. 11 and 14 make up the basic structure of the Sonnets.

If none of this is making any sense to you, I’ll try to explain.

What is the *gift*, the *tables* that Sonnet 122 brings up with a double T typo?

The first table is very simple. It contains 11 rows with 14 columns.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	12	23	34	45	56	67	78	89	100	111	122	133	144
2	13	24	35	46	57	68	79	90	101	112	123	134	145
3	14	25	36	47	58	69	80	91	102	113	124	135	146
4	15	26	37	48	59	70	81	92	103	114	125	136	147
5	16	27	38	49	60	71	82	93	104	115	126	137	148
6	17	28	39	50	61	72	83	94	105	116	127	138	149
7	18	29	40	51	62	73	84	95	106	117	128	139	150
8	19	30	41	52	63	74	85	96	107	118	129	140	151
9	20	31	42	53	64	75	86	97	108	119	130	141	152
10	21	32	43	54	65	76	87	98	109	120	131	142	153
11	22	33	44	55	66	77	88	99	110	121	132	143	154

The numbers in the table are the 154 Sonnets of the 1609 collection by Shakespeare divided into 14 columns, or Tiers as I call them. Basically, no matter how you label it we have an 11 x 14 arrangements of Sonnets.

The second table is pretty simple too. It contains 26 rows with 14 columns. However, instead of 154 numbers (11 x 14), we have 364 numbers (26 x 14). I call these numbers Days:

1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	27	53	79	105	131	157	183	209	235	261	287	313	339
2	28	54	80	106	132	158	184	210	236	262	288	314	340
3	29	55	81	107	133	159	185	211	237	263	289	315	341
4	30	56	82	108	134	160	186	212	238	264	290	316	342
5	31	57	83	109	135	161	187	213	239	265	291	317	343
6	32	58	84	110	136	162	188	214	240	266	292	318	344
7	33	59	85	111	137	163	189	215	241	267	293	319	345
8	34	60	86	112	138	164	190	216	242	268	294	320	346
9	35	61	87	113	139	165	191	217	243	269	295	321	347
10	36	62	88	114	140	166	192	218	244	270	296	322	348
11	37	63	89	115	141	167	193	219	245	271	297	323	349
12	38	64	90	116	142	168	194	220	246	272	298	324	350
13	39	65	91	117	143	169	195	221	247	273	299	325	351
14	40	66	92	118	144	170	196	222	248	274	300	326	352
15	41	67	93	119	145	171	197	223	249	275	301	327	353
16	42	68	94	120	146	172	198	224	250	276	302	328	354
17	43	69	95	121	147	173	199	225	251	277	303	329	355
18	44	70	96	122	148	174	200	226	252	278	304	330	356
19	45	71	97	123	149	175	201	227	253	279	305	331	357
20	46	72	98	124	150	176	202	228	254	280	306	332	358
21	47	73	99	125	151	177	203	229	255	281	307	333	359
22	48	74	100	126	152	178	204	230	256	282	308	334	360
23	49	75	101	127	153	179	205	231	257	283	309	335	361
24	50	76	102	128	154	180	206	232	258	284	310	336	362
25	51	77	103	129	155	181	207	233	259	285	311	337	363
26	52	78	104	130	156	182	208	234	260	286	312	338	364

OK, so we have these two tables. What should we do with them? Do we do nothing?

How about we merge them together? We have Sonnets, Tiers, and Days in two separate tables with 14 columns each. What would happen if we somehow figure out how to weave them together?

Let's do it.

The Sonnets (except two) have 14 Lines each, so that means every Tier (or column) with 11 Sonnets has 154 Lines. Right? 11 Sonnets times 14 Lines is 154 Lines.

We have 26 Days in each of the 14 Tiers (or columns). We need to divide 26 Days by 154 Lines. To do that we can figure 24 hours in a day, 60 minutes in every hour, 60 seconds in every minute, divide that number by 154, then undo the math back up into minutes and hours to know that every line is 4 hours, 3 minutes, and 7 seconds perfect to one second every 13 Days. 13 Days is 5.5 Sonnets, or 77 Lines of Sonnets and we add one second for the cycle to stay in sync. That means for every 1,123,200 seconds we have to add one second to be perfect in the design.

26 Days is one full Tier with 11 Sonnets for a perfect match. There are 14 Tiers of 11 Sonnets in each Tier for the total 154 Sonnets. Now the 154 Sonnets are merged with 364 Days.

There we go, simple as pie. Right? LOL

This is when it really starts to get interesting for whoever is still reading, if anybody makes it this far. 😊

Here is a link to a usable version of the Sonnets Pyramid design:

<https://www.light-of-truth.com/pyramid-GMT.php>

If you want to know more about the math, check out my Part 1 YouTube video and I describe it in more detail:

[Sonnets Pyramid Explained - Part 1](#)

<https://youtu.be/Ooz20igOJ8g>

My theory is that Francis Bacon wrote the Sonnets, or almost all of them anyway. I also have a hunch that John Dee is the person who handed Bacon the gift, the tables. Bacon was born as William Tudor and Dee came up with the gematria name for Elizabeth, his client. I wonder how much Dee was paid for coining the names, “William Tudor”, “Francis Bacon”, and “William Shakespeare”. They are all perfect number ciphers weaving together the entire story of England’s Son born of the Virgin Queen in secret becoming the most important English name to ever live and ever yet to live. *(Take your pick, all three of Bacon’s names are worthy with no other competition).*

What is the purpose of the gift, the tables?

One reason for the Sonnets was for Bacon to leave his real life story. And the Sonnets tell it all, *all of it*, with pure raw emotion. The other purpose is to share the curious mathematical Sonnets Pyramid design and how it works so perfectly. The core design is a Masterpiece even without the words in the Lines. But the words say the truth out loud while intricately synced with the numbers as support and validation. The Sonnets Pyramid design has a real purpose.

We all know **BACON** is 33 Simple cipher, right? Then if this design is real and Bacon wrote the words in the Sonnets, then we should expect to find clues to Bacon’s life starting with any major number 33 in the design.

The first 33 we find in the Sonnets Pyramid design is simply Line 33 of the Sonnets which is Line 5 of Sonnet 3.

<https://www.light-of-truth.com/pyramid-GMT.php#Line0033>

Below are Lines 32 and 33 in original spelling:

32 - Thou doo'st beguile the world,vnblesse some **mother**.

33 - **For where is she so faire whose vn-eard wombe**

Who does Line 33 refer to following the word “**mother**” at the end of Line 32? A *Virgin* mother with an “vn-eard wombe”?

There is a theory with historical evidence that Bacon may have been born to Elizabeth. Is Line 33 hinting at that? I’m already sold plus ultra, so I’ll say, “DUH!” LOL

Let’s look at Sonnet 33 since that might be important if Line 33 is trying to ask us to look somewhere for a Virgin mother.

Curious thing what the first letters of each line of Sonnet 33 add up to in cipher:

FFKGAWASEWBTYS is 158 Simple, 192 Reverse, 59 Short, and 340 Kaye ciphers.

Interesting that all four cipher methods match exactly with:

ELIZABETH TUDOR is 158 Simple, 192 Reverse, 59 Short, and 340 Kaye ciphers.

When I read Sonnet 33 I hear Elizabeth sharing a rare moment with her son, Francis Bacon. I believe she wrote this Sonnet, and it may be the only public acknowledgement she ever offered to her son, *Will*.

Read it as if you can hear her voice telling us the biggest secret England has ever held (*modern spelling for ease*).

<https://www.light-of-truth.com/pyramid-GMT.php#Sonnet033>

Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;
Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:
Even so my sun one early morn did shine,
With all triumphant splendour on my brow;
But out! alack! he was but one hour mine,
The region cloud hath mask'd him from me now.
Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun staineth.

The above is a Shakespeare Sonnet written by Queen Elizabeth, with her cipher signature as instructed by Dee which is a style she used in at least one of her known poems I am aware of. She is speaking not only to her son (sun) Bacon, but to all of humanity into eternity about what occurred. **“Alack! He was but one hour mine”**.

So Line 33 asks where is the Virgin mother, Sonnet 33 is signed, sealed, and delivered by the Virgin Queen herself to Bacon.

Ok, we don't have a Tier 33, but we do have a Day 33. Do you want to see if there is anything there?

I do.

<https://www.light-of-truth.com/pyramid-GMT.php#Day033>

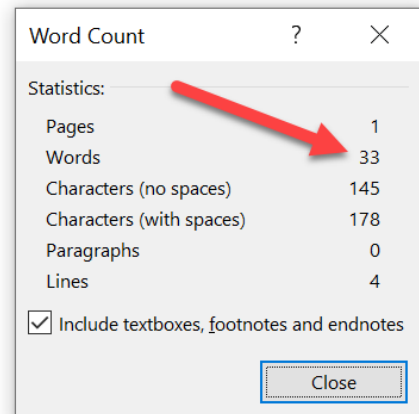
0188	02	Line 06	Pointing to each his thunder, rain and wind,	032	Wed, Feb 1, 2023 - 01:42:52 PM	Wed, Feb 1, 2023 - 05:45:58 PM
0189	02	Line 07	Or say with princes if it shall go well	032	Wed, Feb 1, 2023 - 05:45:59 PM	Wed, Feb 1, 2023 - 09:49:05 PM
0190	02	Line 08	By off predict that I in heaven find:	032	Wed, Feb 1, 2023 - 09:49:06 PM	Thu, Feb 2, 2023 - 01:52:12 AM
0191	02	Line 09	But from thine eyes my knowledge I derive,	033	Thu, Feb 2, 2023 - 01:52:13 AM	Thu, Feb 2, 2023 - 05:55:19 AM
0192	02	Line 10	And constant stars in them I read such art	033	Thu, Feb 2, 2023 - 05:55:20 AM	Thu, Feb 2, 2023 - 09:58:26 AM
0193	02	Line 11	As 'Truth and beauty shall together thrive,	033	Thu, Feb 2, 2023 - 09:58:27 AM	Thu, Feb 2, 2023 - 02:01:33 PM
0194	02	Line 12	If from thyself, to store thou wouldst convert;	033	Thu, Feb 2, 2023 - 02:01:34 PM	Thu, Feb 2, 2023 - 06:04:40 PM
0195	02	Line 13	Or else of thee this I prognosticate:	033	Thu, Feb 2, 2023 - 06:04:41 PM	Thu, Feb 2, 2023 - 10:07:47 PM
0196	02	Line 14	'Thy end is truth's and beauty's doom and date.'	033	Thu, Feb 2, 2023 - 10:07:48 PM	Fri, Feb 3, 2023 - 02:10:54 AM

The first letters of the first two full lines of Day 33 produce, **B U T F R O** and **A N D C O**. They make up an 11 letter acrostic/anagram of **F BACON TUDOR**.

But from thine eies my knowledge I deriue,
And constant stars in them I read such art

We can also start at the first full line of Day 33 and find the **B** and **A** and land on "convert" to make **BACON** in those 33 words.

But from thine eies my knowledge I deriue,
And constant stars in them I read such art
As truth and beautie shal together thriue
If from thy selfe, to store thou wouldst **conuert**:
Or else of thee this I prognosticate,
Thy end is Truthes and Beauties doome and date.



Line 33 asks where is the mother with her un-eared womb, Sonnet 33 answers that question. Day 33 in Sonnet 14 gives us **F BACON TUDOR**.

The last Line of Sonnets 13, or Line 182 of the Sonnets says, "You had a father: let your son say so."

<https://www.light-of-truth.com/pyramid-GMT.php#Line0182>

Are we starting to see a theme emerge?

ONE EIGHTY TWO is 157 Simple and 287 Kaye cipher to Seal this up nicely.

WILLIAM TUDOR I is 157 Simple and 287 Kaye cipher.

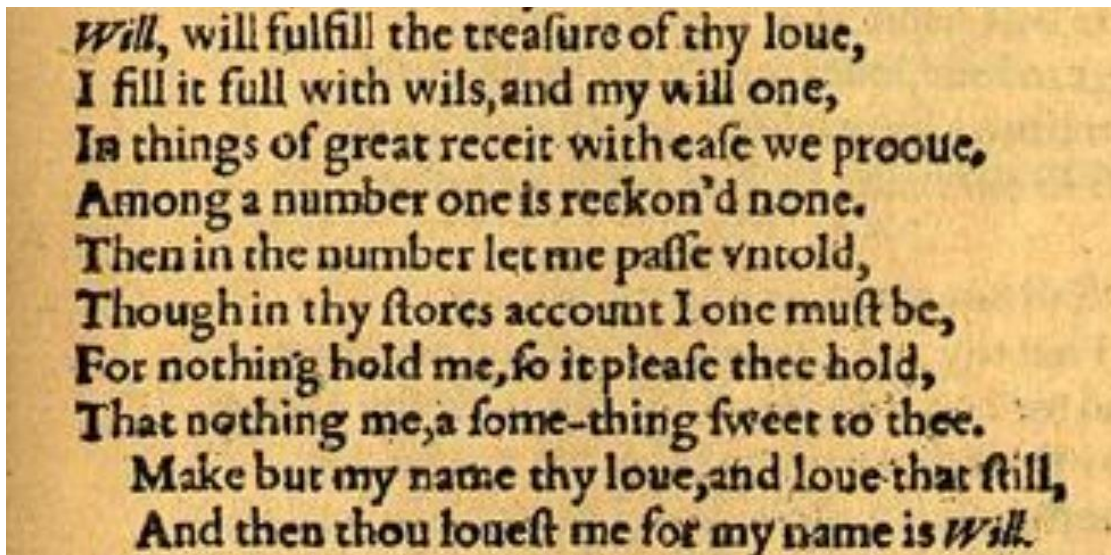
And some Baconians are aware that perhaps even more important is this:

FRA ROSI CROSSE is 157 Simple and 287 Kaye cipher as well.

The accepted and popular concept for the past 100 years or so since 1916 is that the [Secret Shakespearean Seal](#) numbers refer to **FRA ROSI CROSSE**, which they do inDeed. But, where I am today in my experience and interpretation of the Sonnets, I believe Elizabeth was offered her "seale" numbers some time before Bacon was even conceived when Elizabeth asked Dee to name her Son who was to be Prince one day. He was to be her "Will", who was supposed to become the King of England and shake all Knowledge forever in her Tudor name. Maybe Bacon passed the Seal numbers onto his Rosicrucian brothers once he sadly knew he would never become William Tudor I and fulfil Elizabeth's *Will* towards the later part of his life. Please never forget or dismiss that Bacon says in plain text in Sonnet 136, "my name is *Will*."

Elizabeth, as taught by Dee who was no joke when it came to this kind of thing, used her *Will* to manifest the most brilliant literary genius England would ever enjoy while also using her *Will* for her Prince Son to bring all Knowledge out of the Darkness of Ignorance into the Light forever. Too bad she got knocked up a little early. Oooops!

https://internetshakespeare.uvic.ca/Library/facsimile/book/UC_Q1_Son/57/



The Sonnets tell the entire story in every detail. The Pyramid Design provides the number structure where Bacon's life may be discovered allowing his words to be heard.

Ok, let me sidetrack. Below is a graphic and on the left is the traditional Bacon 24 letter Simple cipher codes and on the right is a version of the 364 table I posted above with the 26 letter alphabet added.

SIMPLE		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	
A	1																
B	2	A	001	027	053	079	105	131	157	183	209	235	261	287	313	339	365
C	3	B	002	028	054	080	106	132	158	184	210	236	262	288	314	340	
D	4	C	003	029	055	081	107	133	159	185	211	237	263	289	315	341	
E	5	D	004	030	056	082	108	134	160	186	212	238	264	290	316	342	
F	6	E	005	031	057	083	109	135	161	187	213	239	265	291	317	343	
G	7	F	006	032	058	084	110	136	162	188	214	240	266	292	318	344	
H	8	G	007	033	059	085	111	137	163	189	215	241	267	293	319	345	
I	9	H	008	034	060	086	112	138	164	190	216	242	268	294	320	346	
J	10	I	009	035	061	087	113	139	165	191	217	243	269	295	321	347	
K	11	J	010	036	062	088	114	140	166	192	218	244	270	296	322	348	
L	12	K	011	037	063	089	115	141	167	193	219	245	271	297	323	349	
M	13	L	012	038	064	090	116	142	168	194	220	246	272	298	324	350	
N	14	M	013	039	065	091	117	143	169	195	221	247	273	299	325	351	
O	15	N	014	040	066	092	118	144	170	196	222	248	274	300	326	352	
P	16	O	015	041	067	093	119	145	171	197	223	249	275	301	327	353	
Q	17	P	016	042	068	094	120	146	172	198	224	250	276	302	328	354	
R	18	Q	017	043	069	095	121	147	173	199	225	251	277	303	329	355	
S	19	R	018	044	070	096	122	148	174	200	226	252	278	304	330	356	
T	20	S	019	045	071	097	123	149	175	201	227	253	279	305	331	357	
U	21	T	020	046	072	098	124	150	176	202	228	254	280	306	332	358	
V	22	U	021	047	073	099	125	151	177	203	229	255	281	307	333	359	
W	23	V	022	048	074	100	126	152	178	204	230	256	282	308	334	360	
X	24	W	023	049	075	101	127	153	179	205	231	257	283	309	335	361	
Y		X	024	050	076	102	128	154	180	206	232	258	284	310	336	362	
Z		Y	025	051	077	103	129	155	181	207	233	259	285	311	337	363	
		Z	026	052	078	104	130	156	182	208	234	260	286	312	338	364	

Pay attention to this:

Lines 1 - 5 of the Sonnets begin with these letters: **F T B H B**

Lines 6 - 10 of the Sonnets begin with these letters: **F M T T A**

Lines 11 - 15 of the Sonnets begin with these letters: **W A P T W**

The Simple cipher of those letters using the *table* on the left are:

$$F(6) + T(19) + B(2) + H(8) + B(2) = 37$$

$$F(6) + M(12) + T(19) + T(19) + A(1) = 57$$

$$W(21) + A(1) + P(15) + T(19) + W(21) = 77$$

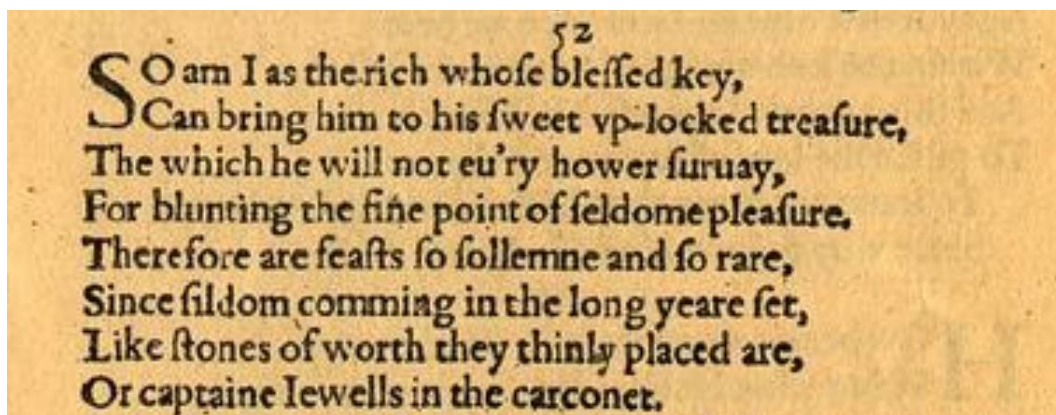
If we refer to the table on the right of 364 “Days” those numbers 37, 57, and 77 spell out:

K E Y

Yea, I know after 20 years of arguing this discovery it may be a coincidence. The first and most persistent argument that I heard was, “In Bacon’s time there was no 26 letter alphabet.” Well, a few of us proved that totally incorrect a couple or so years ago. The next argument is that this could be a random event with no meaning. That is true. I don’t buy it myself knowing what I know, but it is absolutely true this **KEY** treasure, even though these tables and how they work together are so critical to understanding the Sonnets Pyramid design this demonstratable and repeatable cipher, might be a mere coincidence.

Visit SirBacon.org and the [B’Hive Baconian forum](#) to discuss what I have shared or anything we all love to talk about. Happy 400 Year Anniversary of Bacon’s First Folio! 😊

https://internetshakespeare.uvic.ca/Library/facsimile/book/UC_Q1_Son/22/?work=&zoom=1000



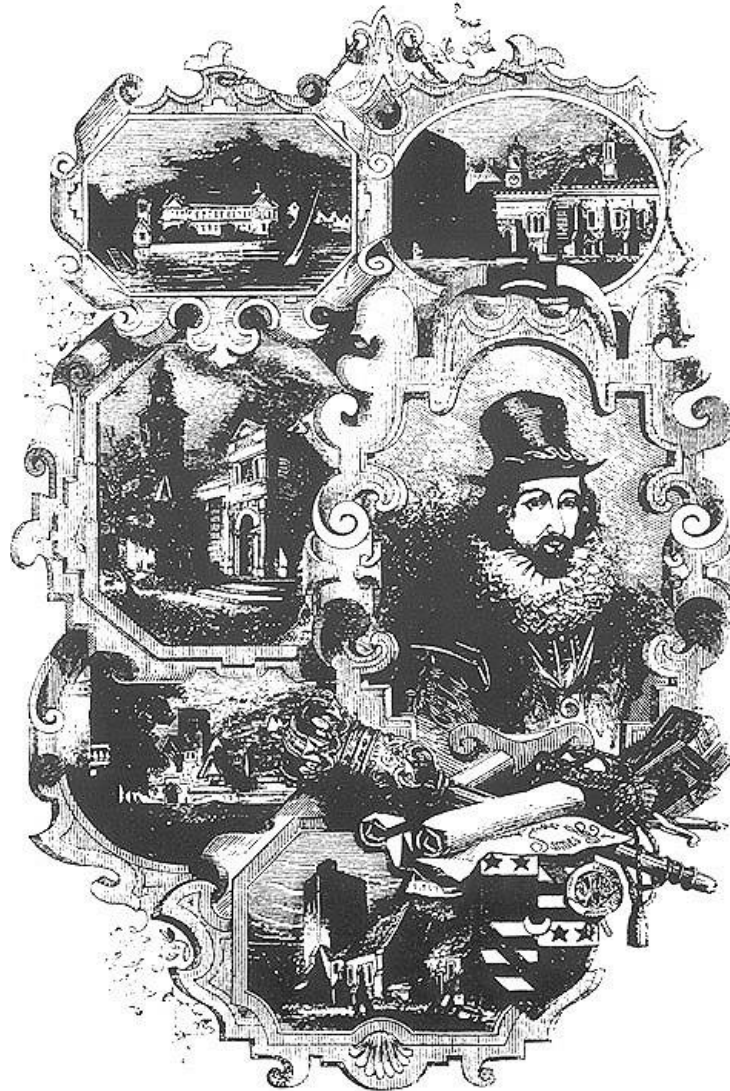
Remember Day 287 forever for Bacon:

TThy guift,,thy tables,are within my braine
Full characterd with lasting memory,
Which shall aboue that idle rancke remaine
Beyond all date euen to eternity.

Light of Truth Website

The Discovery of Eight Shakespeare Quartos in Bacon's Library

By Lawrence Gerald



Bacon and his localities, from Bacon's 'Life of Henry VII.' It shows York House, Gray's Inn, old Gorhambury, Highbury and St. Michael's Church, St. Albans

In 1909 eight quartos of Shakespeare's plays were discovered in the modern Gorhambury house outside St Albans : *Titus Andronicus*, *Richard the Third*, *Richard the Second*, *King Lear*, *King John*, *Romeo and Juliet*, *Hamlet* and *Henry the IV*. These quartos were found wrapped up in brown paper and stashed behind some bookshelves. They had been placed there and forgotten, when the belongings from the old Gorhambury house (where Bacon had lived to the end of his life) were transferred to the new Gorhambury house in 1754. They had lain dormant in the new house for 155 years! The originals were kept there until 1923 when the Bodleian Library stepped in to look after them and slow their deterioration.

Examining the facsimiles one can see a winged head image on the front page of *Titus Andronicus*. Two of the plays had no names associated with them. The implications of these quartos on Bacon's property are enormous.

There is no record of them being purchased. If a discovery like this was found in Stratford it would have made international headlines even in 1909, the same year Mark Twain published his book on the authorship issue. It's puzzling that there was so little publicity made at the time of the discovery. Jean Overton Fuller in her biography on Francis Bacon wrote of 'The Gorhambury Quartos' and associated the following dates with the Shakespeare Quartos:

Romeo and Juliet 1599

Richard III 1602

Hamlet 1605

King Lear 1608

Titus Andronicus 1611

King John 1611

King Henry IV 1613

Richard II 1615

Fuller states, 'It is not known how they came to be there. The present family of Verulams think they must have formed part of Bacon's library, simply because they cannot think of anybody else who lived in that house who would have been likely to bring in Shakespeare Quartos. The binding could have been done by a more recent occupant, who thought good to secure together things of similar character.'

'The likelihood of Shakespeare Quartos being acquired casually recedes with distance from the time in which they were produced. There are so few of them altogether, it is rather odd that seven should have as their provenance that house.' Fuller adds in a footnote, 'as the dates of the Hamlet Quarto are generally given as 1602, the 'bad Quarto,' and 1604, the 'good Quarto,' the 1605 puzzled me and I wrote about it to the Bodleian; the Keeper of Printed Books, Dr. R.T. Roberts, replied to me, 'There are seven known copies of the second or 'good' quarto of *Hamlet*. Of these, three bear the date 1604 and four the date of 1605. The Verulam copy is one of the latter. The texts are otherwise identical and the reason for the change of date is unknown. There is, I suppose, a possibility that the title-pages were printed about the turn of the year.'

Additionally, the following quartos were found (in 1909) along with the Shakespeare quartos, *The Tragedie of Claudius Tiberius Nero, Romes greatest Tyrant*, (no author) *The Revengers Tragedie* (no author), Ben Jonson's *Volpone or The Fox* 1607, *Eastward Hoe* by Ben Jonson, Geo Chapman, and John Marston 1605, *Seianus His Fall* by Ben Jonson 1605, *King Edward the Fourth, The First and Second Part* (no author) 1619, *Catilline his Conspiracy* by Ben Jonson 1611, *Buffy D'Ambois: A Tragedie As it hath been often presented at Paules* (no author) 1607, *The Tragedie of Caesar and Pompey or Caesars Revenge* (no author, no date), *A Mad World My Masters, As it hath bin lately in Action by the Children of Paules. Composed by T.M.*

1608, *Parasitaster or The Fawne as it hath been Divers Times Presented at the Blacke Friars, by the Children of the Queenes Majesties Revels, and since at Powles written by John Marston* 1606, *The Malcontent augmented by Marston* 1604, *The Conspiracy and Tragedy of Charles Duke of Byron, Marshall of France written by George Chapman* 1608, *The Wonder of Women or The Tragedie of Sophonisba as it hath beene sundry times Acted at the Blacke Friers written by John Marston* 1606.

I wish to thank the Bodleian Library for the title-page photocopies, which were made from a microfilm of the original documents.

THE
MOST EX-
cellent and lamentable
Tragedie, of Romeo
and Juliet.

Newly corrected, augmented, and
amended:

As it hath bene sundry times publickly acted, by the
right Honourable the Lord Chamberlaine
his Seruants.



LONDON
Printed by Thomas Creede, for Cuthbert Burby, and are to
be sold at his shop neere the Exchange,
1599.

THE
TRAGEDIE
of King Richard
the third.

Containing his treacherous Plots against his brother
Clarence: the pittifull murder of his innocent Ne-
phewes: his tyrannical usurpation: with the
whole course of his detested life, and
most detested death.

As it hath bene lately Acted by the right Honourable
the Lord Chamberlaine his Seruants.

Newly augmented,
By William Shakespeere.



LONDON
Printed by Thomas Creede, for Andrew Wils dwelling
in Pauls Church-yard, at the signe of the
Anchor 1608.

THE
Tragicall Historie of
HAMLET,
Prince of Denmarke.

By William Shakespeere.

Newly imprinted and enlarged to almost as much
again as it was, according to the true and perfect
Copie.



AT LONDON,
Printed by I. R. for N. L. and are to be sold at his
shoppe vnder Saint Dunstons Church in
Fleetstreet. 1616.

M. William Shak-speare:

HIS
True Chronicle Historie of the life and
death of King LEAR and his three
Daughters.

With the vnfortunate life of Edgar, sonne
and heire to the Earle of Gloster, and his
fullen and assumed humor of
TOM of Beilam:

As it was played before the Kings Maiestie at Whitehall vpon
St. Stephens night in Christmas Holidies.

By his Maiesties seruants playing vntill at the Globe
on the Bancke-side.



LONDON,
Printed for Iohnson's shoppe, and are to be sold at his shop in Pauls
Church-yard at the signe of the Fide Bull neere
St. Dunstons Church. 1608.

THE
MOST LAMEN-
TABLE TRAGEDIE
of Titus Andronicus.

AS IT HATH SYNDRY
times bene plaide by the Kings
Maiesties Seruants.



LONDON,
Printed for Eedward White, and are to be sold
at his shoppe neere the little North dore of
Pauls, at the signe of the
Globe. 1611.

THE
First and second Part of
the troublefome Raigne of
John King of England.

With the discouerie of King Richard Cor-
delions Bole sonne (vulgarly named, The Bastard
Emouchier): Also, the death of King John
at Swinhead Abbey.

As they were (sundry times) lately acted
the Queenes Maiesties Players.

Written by W. Sh.



Imprinted at London by Iacobus Staines for Iohn Fisher,
and are to be sold at his shop in Saint Dunstons
Church-yard in Fleetstreet,
1611.

THE
HISTORY OF
Henrie the fourth,

With the Battell at Shrewsburie, betweene
the King, and Lord Henrie Percy, fur-
named Henrie Hotspur of the North.

With the humorous conceits of Sir
Iohn Falstaff.

Newly corrected by W. Shak-speare.



LONDON,
Printed by W. W. for Matthew Law, and are to be sold
at his shop in Pauls Church-yard, neere vnto St.
Dunstons Church, at the signe of the Fesse.
1613.

THE
Tragedie of King
Richard the Se-
cond:

With new additions of the Parliament Speeches,
and the deposing of King
Richard.

As it hath bene lately acted by the Kinges
Maiesties seruants, at the Globe.

By WILLIAM SHAKESPEARE.



AT LONDON,
Printed for Matthew Law, and are to be sold
at his shop in Pauls Church-yard, at the
signe of the Fesse.
1615.

XXII

First Folio Fobia By Robin Browne

(A literary ailment which haunts the academic world. It is a fear that the Folio may contain evidence that Francis Bacon could have encrypted secret messages within the text).

Two years ago, a thought came to me that, perhaps, I could make a small contribution towards the four hundredth anniversary celebrations of the 1623 Shakespeare First Folio by proposing an impressive exhibition, entitled:

“The Most Encrypted Book in the English Language”

A number of international venues were approached, Bletchley Park, the British Library and the Cryptologic Museum, affiliated with the National Security Agency in America. The idea was to bring to public awareness via a number of selected libraries, museums and universities the hidden history that had been recorded in the Sonnets, The King James Bible and in Shakespeare Quartos and, more importantly, in the First Folio.

A detailed three-page letter outlining the aims of such an exhibition was mailed to a number of potential venues. The intention was to expose a substantial amount of ciphers within the works of William Shakespeare, which have laid hidden for centuries. The centrepiece would be the First Folio, which cryptically identifies Francis Bacon as the author, from the very first page to the last play ever written: ‘Let thy indulgence set ME FREE’ (*The Tempest*):

SONNET 59 Line 13, ‘Oh sure I am the WITS of FORMER DAIES’.

‘WITS’ in simple count is 67 = Francis.

W I T S (simple count)
21 + 9 + 19 + 18 = 67 = FRANCIS

W I T S (reverse count)
4 + 16 + 6 + 7 = 33 33 is BACON in simple cipher

F O R M E R D A I E S (simple cipher)
6 + 14 + 17 + 12 + 5 + 17 + 4 + 1 + 9 + 5 + 18 = 108

F R A N C I S (reverse count)
19 + 8 + 24 + 12 + 22 + 18 + 7 = 108

The basis of such an exhibition was the result of forty years of painstaking research by a retired actor Donald Strachan (1904-1993) who wrote under two pseudonyms Ewen MacDuff and Mr. Watney. With all certainty, he was the greatest cryptanalyst of 16th/17th century books and a knowledgeable authority on the First Folio during the last century. A great deal of published and unpublished research material came into my possession, more than enough to launch a comprehensive exhibition of the various cipher methods employed throughout the First Folio by Francis Bacon. Such an exhibition would secure an abundance of unrecorded history and eliminate any chance of Donald Strachan’s unparalleled research being lost forever.

The exhibition could have displayed key pages from the First Folio where the numerous ciphers have been placed within the text. Adjacent to these selected pages, computer animation would take the observer step by step through the various cipher methods to reveal the hidden truth.

In 1999 the British Museum held an exhibition called 'Cracking Codes-The Rosetta Stone.' In November 2014 the Shakespeare Folger Library hosted 'Decoding the Renaissance: 500 years of Codes and Ciphers', curated by the Head of Research at the V&A'. In July 2019 the Science Museum in South Kensington showcased 'Top Secret from Ciphers to Cyber Security'. All three exhibitions were well attended and proof of the public's interest in secret messages.

Therefore, an exhibition on the 400th anniversary revealing the true author by means of ciphers would share the same popularity as the earlier exhibitions. Regretfully not. Follow up Emails and phone calls relating to the letters lead nowhere. No enthusiastic response was forthcoming, only silence from all these institutions, save the British Library who had the courtesy to respond saying that the exhibition area would be under construction 2023 and not be reopening until 2026. I pointed out to the BL that they already had on display in the Sir John Ritblat Gallery a fine example to an encrypted passage on the first page of the First Folio in Ben Jonson's poem, 'To the Reader' on view to the public in plain sight for the world to see-but no one sees it. In a beautiful symmetric form, the cipher in the Jonson verse reveals: FRA BACON IS A ROSE AUTHOR.

Therefore, an exhibition on the 400th anniversary of the First Folio exposing the true author and unrecorded history, such as the Royal Birth of a son to the Virgin Queen should share the same popularity as the prior mentioned cipher exhibitions. Is the truth too sensitive to release to the general-public?

In her captivating and 'must read' book *Shakespeare was a woman and other Heresies* issued during this 400th Anniversary year its author Elizabeth Winkler points out on the cover 'How doubting the Bard became the biggest taboo in literature.' The exhibition idea could have gone some way to offering an alternative approach to the orthodox points of view. Yet the reluctance to discuss another author or authors of the First Folio is not a popular concept. Instead, we are told William Shakspeare of Stratford-upon-Avon wrote the greatest works in English literature. His name is on the plays, there is NO argument.

Donald Strachan anonymously issued a limited edition of his book entitled *The Sixty-seventh inquisition* in 1972 and a small booklet called *The Dancing Horse Will Tell You* in 1974. Many of his other research papers and manuscripts never found the light of day. In Bacon's *Remains*, published in 1679, he found the keys to unlock the ciphers that would eventually, over several years, reveal messages unknown to historians, the academic world, and the public at large. His painstaking research was authenticated as being worthy of recognition by Henry Dryden, part of the Enigma team, overseen by British Intelligence at Bletchley Park. Confirmation of Mr. Strachan's cipher work came from Colonel William Friedman, head of the War Department in Washington, responsible for cracking the Japanese Purple Code during WW2. A third opinion came from Sir Nevill Coghill, a notable Shakespearean scholar at Merton College, Oxford and Trustee of the Shakespeare Birthplace Trust, and a fourth from Ivor Brown, then editor of *The Observer*. Correspondence at hand confirm these opinions.

A brief guide to Donald Strachan's background.

He was born in Christchurch, Dorset in December 1904. He attended Harrow School and at 21 sailed single handedly from Cape Town to England. Worked as an actor before and after WW2.

Commissioned officer in the Royal Navy in charge of minesweepers in the English Channel. A brilliant mathematician with a photographic memory, a historian, and a member of the Magic Circle. He was an avid collector & dealer of early 16th/17th century printed books and probably the leading expert in cryptography of his time. He died in 1993, aged 88, his wife Lorna, a few years later. His library passed to Sir Nicholas Wall QC (1945-2017), however upon his death this valuable collection went under the hammer. Sir Nicolas and his brother John Wall were well informed of Donald Strachan's research, but since their deaths, the knowledge of this vast volume of cipher research has lain dormant.

All the books Donald Strachan consulted are to be found in the British Library and various universities. Records held in the Harleian Collection support his discoveries. An exhibition could have been enhanced by various galleries which would have been able to supply paintings and portraits of those involved with the Elizabethan cover-up. The 400th anniversary of these encrypted ciphers is something to celebrate. In William Friedman's letter to Donald Strachan dated January 1959, he admits to the possible existence of ciphers in the First Folio, yet in Friedman's book *The Shakespeare Ciphers Examined* (1957), he claims there are no ciphers in the works of Shakespeare.

Ben Jonson wrote in the Dedication of his Epigrams to the Earl of Pembroke, "I had nothing in my conscience to expressing of which I did need a cipher". This strongly suggests that he used a cipher in the Dedication to the Earl of Pembroke in the Dedication to the First Folio.

It is disappointing that the 400th anniversary of the First Folio missed a wonderful opportunity of establishing the man behind the Folio and his contribution to mankind. Perhaps that famous line from *Hamlet* is telling us something:

If thou didst ever hold me in thy heart,
Absent thee from felicity a while,
And in this harsh world draw thy breath in pain
To tell my story.
[*Hamlet*: 5: 2: 298-301]

The Merchant of Venice offers another clue:

If you do love me, you will find me out.
[*The Merchant of Venice*: 3: 2: 41]

Let Francis Bacon have the last word:

But such is the infelicity and unhappy disposition of the Human mind in the course of invention that at first distrusts and then despises itself. First will not believe that any such thing can be found out; and when it is found cannot understand how the world should have missed it for so long.

[Taken from the 2nd part of Lord Bacon's *INSTAURATIO MAGNA*, 1620]

Footnote: Robin Browne has been compiling a biography of Donald Strachan together with his cipher discoveries.



Donald Strachan (Ewen MacDuff) in 1963 holding the Morgan Coleman manuscript taken by Mr. Beck of The Daily Telegraph.

The Manuscript contains the Coats of Arms of all the Kings and Queens of England including that of Elizabeth I.

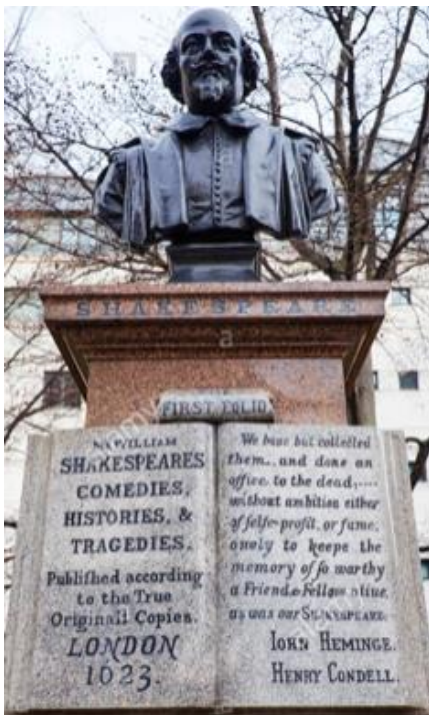
Immediately following the Coat of Arms of The Virgin Queen, as though, next in line to the throne, is The Bacon Coat of Arms, bearing the motto: **MEDIOCRIA FIRMA.**

XXIII

First Folio: “The Smoking Gun” By Robin Browne

Was William Shakespeare an intended red herring to draw people off the scent away from the true author of the plays? That being the case, where is the smoking gun? If asked of Sherlock Holmes, who was the mastermind behind the First Folio of 1623, the forthcoming reply might well be: “elementary my dear Watson”. Just follow the clues and there you will find the answer. The clues have been followed yet the outcome remains a subject of debate. The reluctance of the scholarly world to examine the abundance of evidence for an alternative author is disappointing, they continue to champion the Stratford man who is lacking in all the necessary credentials. The fact that ‘Sweet Swan of Avon’ is mentioned in the preliminaries to the folio has become the proof that the Stratford man is the author. Could this be yet another red herring? (see secret poet cipher).

In June and July 1964 *The Times* reported the case of Mrs Evelyn May Hopkins who wished to leave part of her estate to the Francis Bacon Society but family members contested the will. The hope was that the Society would eventually locate the manuscripts proving Bacon’s authorship. The case was finally settled in favour of the Bacon Society claiming there was too little evidence to confirm William Shakespeare as the author.



There are two generally held opinions about William Shakespeare which can be dismissed. Namely, his portrait at the front of the Folio is regarded as a true likeness and the manuscripts were gathered up by two actor friends of William Shakespeare, John Heminges and Henry Condell, whose names were added to Shakespeare’s will as an afterthought. The Droeshout portrait is obviously a mask hiding the identity of the true author and there is no evidence that that Heminges and Condell, both friends of Ben Jonson, had gathered up the manuscripts for publication, but they would have welcomed the honour of having their names attached to such a prominent document as the First Folio. Both these actors lacked the education and classical knowledge to have written the Dedication to ‘The Most Noble and Incomparable Paire of Brethren’ the Earl of Pembroke and the Earl of Montgomery. All the claimants to the authorship of the thirty-six had died long before 1623 save for William Stanley, the 6th Earl of Derby.

One rarely hears the alternative argument to Heminges and Condell supplying the manuscripts for the First Folio. We know that Francis Bacon collected books and by the 1620’s his large collection was housed at Gorhambury. He collected phrases and sayings as he travelled throughout Europe in his *Promus* (Note-book), now held at the British Library, which contains hundreds of notations about a thousand of which appear in the Shakespeare plays. He collected scientific records and records from the Virginia Company, why wouldn’t he have secured the original manuscripts many of which were encrypted and not for circulation. Having a scrivener

in London and at Twickenham fair copies would have been made for distribution and quarto printing. The original manuscripts must have remained in Bacon's possession.

The Dedication to the First Folio is a work of two brilliant cryptologists and classic scholars who adapted Pliny's Preface or Epistle Dedicatorie to Prince Vespasian, part of which is the basis to the Folio's very cryptic introduction. The credit can only fall on the shoulders of one man, the philosopher, lawyer, statesman, playwright and poet, Sir Francis Bacon, aided by the first Poet Laureate, Ben Jonson. (Why wasn't William Shakespeare made Poet Laureate?) Within this dedication to the two Earls lies the hidden truth. The definitive proof that the man behind this entire cover-up was Sir Francis Bacon. This discovery was the brilliant detective work of Donald Strachan, alias, Ewan MacDuff in the late 1950's.

In the early 1620's Francis Bacon wrote a short work in which he incorporated the critical numerical keys to unlock the Dedication cipher. He did not wish it to be published until a safe time after his death. His chaplain Dr William Rawley was made his main literary executor and was entrusted with the handling and publication of his papers. The one containing the 'keys' remained unpublished. It was not until Dr Rawley's son handed the MS to his friend Bishop Tenison, a great admirer of Bacon's work, that this vital manuscript was published. Dr Tenison was preparing a book on Bacon's letters and included this manuscript in *Baconiana or Certain Genuine Remaines of Sir Francis Bacon* published in 1679.

According to Bacon's wishes, the Keys to unlock the Dedication cipher should have come to light not less than fifty years after his recorded death so there was no remote possibility of this decipherment happening during his lifetime. There was one snag, Francis Bacon reckoned that it would be within fifty years before someone would crack the code, it took three hundred and fifty years before Donald Strachan found and applied the keys to unlock the Dedication, which proved to be the smoking gun, revealing Francis Bacon as the author of the plays, as well as being a map, a treasure map, which would lead the cryptanalyst to those plays and Sonnets in which the ciphers would appear. Namely, the 1603 *Hamlet*, considered the bad quarto, which it is certainly not, *Love's Labour's Lost*, Sonnets 59 and 76, and several others. The Dedication reveals unrecorded history from the reign of Elizabeth I for which Donald eventually found confirmation. When researching her book *The Golden Lads* (1975), Daphne du Maurier found records in the British Museum which corroborated Donald's findings, proving the hidden cipher was justified. There is also mention in her book that Lady Anne Bacon's family owned land surrounding the town of Stratford-upon Avon. Another source states that New Place, purchased by William Shakspeare in 1597 had little known previous links to Francis Bacon

It would have been nigh impossible to have numbered the Sonnets prior to the publication of the First Folio. To have converted existing numbers into letters, into a word, into the text could not have happened. One of the existing 1609 quartos has the corrected date of 1624. Alfred Dodd wrote a small booklet justifying the reasons why the Sonnets were not published in 1609. The evidence is strong and the history of their very late discovery is seldom mentioned.

Donald studied the Dedication, of nearly 2,000 letters, only to realize the entire text was written in the plural: we, our, your, lordships, HH, and so on, but there was a singular word that triggered his curiosity and subsequent investigation. Line 28 of the Dedication begins with the word 'MY', to him this signified 'Jargon', a deliberate word to arouse the potential decipherer they were on the right track. 'Jargon' may be an intentional grammatical error or an intentional misspelling of a word. Critics often remark on the numerous misspellings in the First Folio, little do they realise their intended purpose. Modern day versions of the plays and Sonnets have

had these so-called errors corrected. Just one example in *Love's Labour's Lost*. Instead of an ACTUS QUARTUS and ACTUS QUINTUS both are called ACTUS QUARTUS. An intentional error to alert the cryptanalyst.

Having justified to himself that he had found the intended key to the First Folio as laid out in Bacon's *Remaines*, Donald wrote to Colonel William Friedman in 1959. Two years earlier Friedman had published his book *The Shakespearean Ciphers Examined*, wherein he dismisses the existence of ciphers in the works of Shakespeare, namely the First Folio.

Here is William Friedman's reply dated 17 February 1959 from Washington:

Dear Mr. Watney [i.e., Donald Strachan]

Your letter of 28th. January was duly forwarded and I have read it with interest.

If you adhere to the rules of the science of cryptology and without significant deviations therefrom and without introducing "corrections" and "exceptions to the rule" then nobody will be in a position to question or challenge the validity of what you have produced.

If these messages come to light as the direct result of the precise instructions as to where to look, and if a key book of some sort is used in connection with another book, then I should say that one would be warranted to calling the system a cipher.

We shall be glad to hear from you whenever you are ready to send your book to the publisher.

It may well contain valuable historical information. Good luck to you.

Signed:

Sincerely, William F Friedman.

NOTE:

The above letter was written in the name of a relative, as Ewen MacDuff was a well-known member of The Francis Bacon Society and did not want any prejudice.

William Friedman died in November 1969. Donald's book was not published until 1972. To this day biographers of William Shakespeare repeat Friedman's findings, namely there are no ciphers in the Shakespeare plays. In a similar vein, authors who have chosen to write about William Friedman, George Fabyan, the wonderful women code breakers, all repeat Friedman's statement. Ciphers don't exist.

If not convinced by now that Francis Bacon was the brains behind the First Folio enterprise. Consider the plentiful amount of acrostics scattered throughout the plays. Too many and too repetitive to be considered a coincidence. Edward D. Johnson wrote a book compiling these acrostics which is fascinating reading and is available in a reprint. He also discovered something interesting which appears in the opening poem, 'To The Reader' facing the cryptic Martin Droeshout portrait. On the ninth line, after noticing the personal pronoun 'I', he spotted a B A C O N signature. The letters are six spaces apart B C N A O. Had Friedman known more about the existence of this line and how it conformed to the key of 3 he would not have been so critical. In a similar way the idea is repeated in *Love's Labour's Lost* 'Can any face of brasse hold longer out' in this case the use of every other letter is employed: N F C O B A. This system

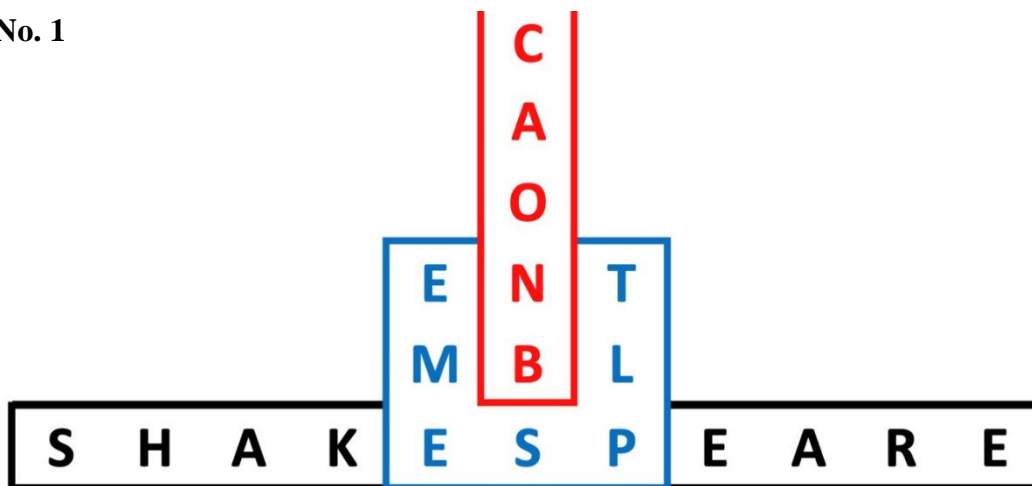
was originated by Gerolamo Cardano and there are pages in the First Folio employing this technique. Let me end by pointing out an acrostic, again discovered by Donald, to be found on page 140. On line 3 it says: 'Heere stand I'. On line 6, 9,12,15,18, & 21 the corresponding letters C O N F B A=*Quad erat demonstrandum*.

This brief contribution to the First Folio edition of *Baconiana* barely touches the surface when demonstrating the hidden messages. There is an entire play devoted to proving Francis Bacon's true parents, but that is for another day. Likewise, the Sonnets need to be considered separately.

Illustrations of the Ciphers identified by Donald Strachan

This simple graphic appears in the heart of the Dedication to the Pembroke brothers. Within the squared passage Donald found instructions from BACON to utilize co-ordinates 35 and 38 to locate this beautiful symmetric cipher BACON which perfectly intercepts the word SHAKESPEARE. A further confirmation from the text comes from the line *'And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remaines of your seruant Shakespeare'*. 'In that name' refers to the word TEMPLES and there inside of temples is your servant BACON.

Fig. No. 1



Also found in the Dedication to the Pembroke Brothers is another symmetrical cipher: ME FRA BACON commencing on line 33 (BACON in simple cipher). Again, there is supportive confirmation simply with the number count as displayed to the right of the cipher. This second cipher would eliminate any possible chance of a coincidence on the same page. Throughout the Folio there are confirmations to BACON's authorship time and time again. The next one is to be found in *Love's Labour's Lost* and is very similar to that found in the Dedication.

Fig. No. 2

Line		ME FR BACON
33	A D E M O R E	ME FREE
34	T H E R E F O	ME = 33 reverse count
35	O F Y O U R S	BACON = 33 simple count
36	M A Y B E E U	FREE = 33 simple count
37	A N Y B E C O	FREE = 67 reverse count FRANCIS = 67 simple count

Donald found the following cipher on the opening page to *LOVE'S LABOUR'S LOST* in the First Folio. It employs the same diagonal coordinates as found in the Dedication. It is similar to the SHAKESPEARE BACON TEMPLES seen above. This cipher reveals F R BACON ...TEMPLE, the numerical value of TEMPLE is 19+5+12+15+11+5=67 FRANCIS in simple cipher. Elementary my dear Watson!

Fig. No. 3

Line

12	L	L	B	E	T	H	E	W
13	S	H	A	L	L	B	E	A
14	C	O	N	T	E	M	P	L
15	B	E	R	O	W	N	E	D
16	N	E	F	O	R	T	H	R

According to Shakespeare scholarship Sir Francis Bacon was known as a lawyer, philosopher and scientist, never a poet or playwright. Here is another cryptic claim which appears within the text of *Love's Labour's Lost* on line 9. The 9th letter of the alphabet is 'I', the personal pronoun: here we have Bacon's confirmation: I am a secret Poet.

In Bacon's letter to John Davies then en route to meet King James arriving from Scotland, he closes by saying, 'So desiring you be good to concealed poets' (Spedding, *Letters and Life*, III, p. 65). In the 1616 Folio edition of *The Works of Benjamin Jonson* on page 158 of *Everyman out of his Humour* Donald found an anagram that again confirms Bacon as being a poet: POET CANBO F which rearranged yields F BACON POET.

In Ben Jonson's eulogy to Shakespeare are the following lines: '*I see thee in the Hemisphere Aduanc'd, and made a Constellation there! shine forth, thou starre of Poets.*' Reference to the Sweet Swan of Avon was made earlier. The SWAN derived from the Latin name is the CYGNUS (CONSTELLATION) AVON spelt backwards is NOVA a brightly shining star like CYGNUS the Swan. Is this the true meaning of Swan of Avon? Donald Strachan was extremely knowledgeable about the celestial bodies. At the age of 21 in 1925 he sailed single handedly from Cape Town to England, navigating solely by the stars.

Fig. No. 4

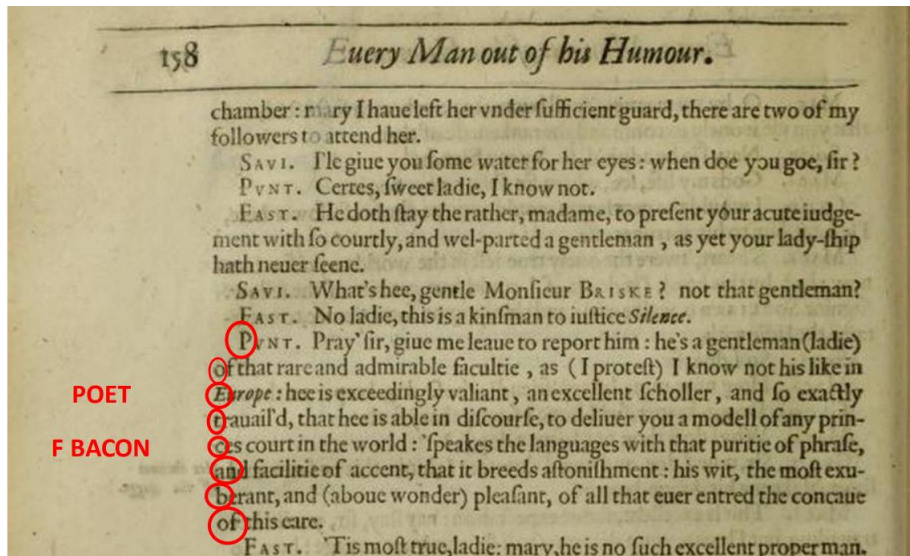


Fig. No. 5

Line

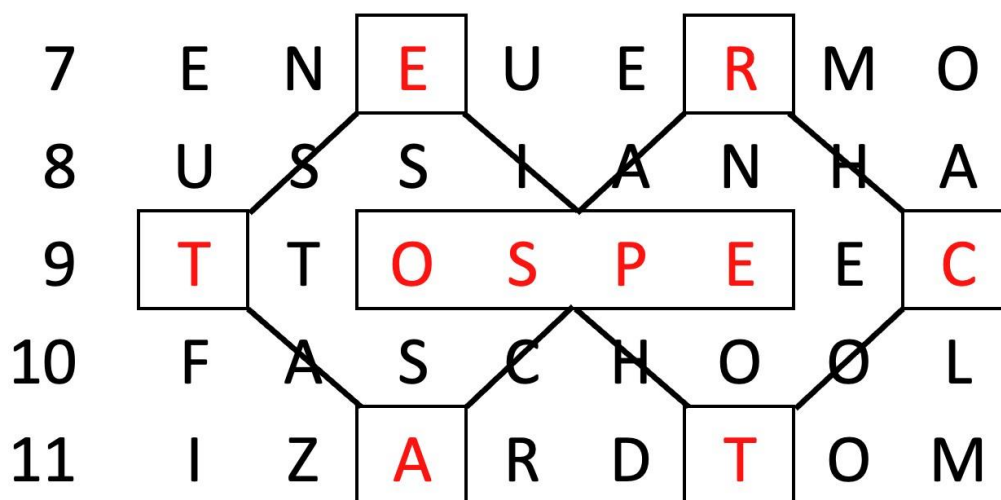


Fig. No. 6

A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	W	X	Y	Z	Simple Code
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
Z	Y	X	W	V	T	S	R	Q	P	O	N	M	L	K	I	H	G	F	E	D	C	B	A	Reverse Code

$$F + R + A + N + C + I + S = 6 + 17 + 1 + 13 + 3 + 9 + 18 = 67$$

$$B + A + C + O + N = 2 + 1 + 3 + 14 + 13 + = 33$$

Shakespeare for Groundlings

By Susan Roberts Australian Baconian



Is
Francis Bacon
Shakespeare?
By
Susan Roberts

My path to becoming a Baconian began several years ago when I came to live in Tewantin, Qld, Australia.

As a school girl, I had little or no interest in the works of Shakespeare. It was only when I retired from work and began attending courses run by the U3A in Canberra, ACT that my mind opened to the wisdom and beauty contained in SHAKESPEARE.

Disappointed when finding Tewantin QLD, had a U3A but no Shakespeare being taught, I asked if I could start up a group, be the

facilitator, and hope that learned people would join and give of their expertise.

This happened and I listened, learned and intervened when members with academic egos took to sparring. Always at the back of my mind questions increasingly popped up. How could Stratford-upon-Avon, a small farming community, have produced the greatest writer of the English language, plus, as William Shaksper had never left England, how had he acquired such intimate knowledge of the French court as portrayed in *Love's Labour's Lost*? However, as my Reading Shakespeare Group now had several retired English Literature teachers, I, foolishly, accepted whatever they told me. It was also made clear that ONE SHOULD NOT QUESTION SHAKESPEARE AUTHORSHIP!

One of my favourite places to visit on the Sunshine Coast is a second-hand book shop, Berkelouw, in Eumundi, place of the famous Saturday Market. Whenever in Eumundi (never on Saturday) I always browsed the shelves for books on the Bard.

Perusing the Literature section, a book, which I'd saved from falling off the shelf, had the strangest title: BACON IS SHAKESPEARE by SIR EDWIN DURNING-LAWRENCE. As the price was only \$15, I decided to purchase this small, red book with such an intriguing title.

I knew as I began to read 'BACON IS SHAKESPEARE' that I was being shown the answer to the Shakespeare authorship question. Truth swirled around my mind as chapter after chapter cleared out the debris of Stratfordian deception.

And that is how I became a Baconian.

My presentation: IS SIR FRANCIS BACON SHAKESPEARE? by SUSAN ROBERTS now a 4-part series on YouTube.

[See Susan Roberts Videos](#)

XXV

Plot Synopsis Chart of 37 Shakespeare Plays

By Jeanie Dean

#	Shakespeare Play Titles Quotations	Aperçu	First Play	First Prnt	Synopsis
	Comedies				
1.	C <u><i>The Comedy of Errors</i></u> O, villain, thou hast stol'n both mine office and my name: The one ne'er got me credit, the other mickle blame. Dromio E. If everyone knows us and we know none, 'Tis time, I think, to trudge, pack and be gone. Antipholus S (3:2) Ill deeds is doubled with an evil word. Luciana (3:2)	Two pairs of brother-twins in two cities: a double case of double mistaken identity. What can go wrong?	1591-92	1623	Mistaken identities of two sets of identical twins in two cities: Antipholus and his servant Dromio in Syracuse and their same-named twins in Ephesus, where Syracusans are forbidden by death finally meet after many mishaps. Silly errors abound: false accusations, seductions, beatings, theft, missed wrong messages, blackmail, infidelity and insanity are solved when Antipholus of Ephesus is arrested: the four twins unite.
2.	C <u><i>The Taming of the Shrew</i></u> You lie, in faith, for you are called plain Kate, And bonny Kate and sometimes Kate the curst, prettiest Kate in Christendom, Kate of Kate Hall, my super-dainty Kate. Petruchio (2:1) If I be waspish, best beware my sting Katherine (2:10) Woman may be made a fool If she had not spirit to resist. Kath She is my goods, my chattels; she is my house, My house, my field, my barn, My horse, my ox, my ass, my anything Petruchio	Petruchio gaslights his new bride Kate to turn her into a docile Lady. He is the boss, or is he?	1593-94	1623	Christopher Sly, a drunkard tricked into believing he descends from nobility frames the comedy. The unkind courtship and marriage of Petruchio of Verona to Katherine, the bossy, bad-mannered-shrew elder sister is about power and the sexes. His scheme of idiotic demands and clever repartee subdues her ill-temper and she becomes an obedient wife enforcing gender norms.
3.	C <u><i>The Two Gentlemen of Verona</i></u> That man that hath a tongue, I say is no man, If with his tongue he cannot win a woman. Valentine (3: 1) I have no other, but a woman's reason: I think him so because I think him so. Lucetta (1:2) They do not love that do not show their love. Julia (1:2)	Best friends compete for Silvia; she elopes, Proteus tattles; Valentine exiled to woods, Julia spies on Proteus.	1594	1623	A dilemma of love and friendship: Proteus and Valentine both fall for Silvia, the Milan Duke's daughter. Proteus snitches, causing Valentine to be banished to a forest outlaw for eloping with Silvia; she escapes to find him. Proteus' fiancé, Julia, disguised as a boy spies on him in the forest to test his loyalty. They all marry happily together.
4.	C <u><i>Love's Labour's Lost</i></u> Our court shall be a little academe, Still and contemplative in living art. King (1: 1) As painfully to pore upon a book To seek the light of truth, while truth the while Doth falsely blind the eyesight of his look. Berowne (1: 1) Assist me, some extemporal god of rhyme, for I am sure I shall turn sonnet. Devise, wit: write, pen, for I am for whole volumes in folio. Armado (1:2)	Prince courtiers forgo romance Oh, Oh! Princess and ladies arrive to flirt a game of mishaps. Love's labor is lost, when Prince must take the crown.	1594	1598	The ironic title begins with Prince Navarre and three Courtiers swearing off romance for three years to advance knowledge and health. Bad timing overthrows their vow; with arrival of Princess of Aquitaine and her Ladies. Will power lost, the men woo in an amusing mix up of wrongly delivered letters and courtly games of wit. This love labor is lost to an untimely death of the Prince's father ending hopes of marriage. The men return to duty and are told to study for a year before taking wives.
5.	C <u><i>A Midsummer Night's Dream</i></u> <i>The course of true love never did run smooth. Lysander</i> <i>What fools these mortals be. Robin</i> I know a bank where the wild thyme blows, Where oxlips and the nodding violet grows, Quite over-canopied with luscious woodbine, With sweet musk-roses and with eglantine. Oberon ... not a mouse Shall disturb this hallowed house. Puck (5:1) I'll follow thee and make a heaven of hell, To die upon the hand I love so well." Helena (2:1) Are you sure That we are awake? It seems to me That yet we sleep, we dream. Demetrius (4:1)	Fairy royalty, spites, love potions accidents and Puck, chasing and changing lovers in the woods on the eve of the Duke's wedding. The spells wear off at dawn a wedding awaits.	1595	1600	The Best Rom Com: The lives of four love pairs on the new-moon wedding eve of Theseus, Duke of Athens to Hippolyta, Amazon Queen, with courtiers, Demetrius, Helene, Lysander, his beloved Hermia and a troupe of actors; are upturned one night by fairies, their King Oberon and his estranged wife Queen Tatania in an enchanted forest. Oberon orders Puck to cast a spell on Tatania causing her to fall in love with an Asse, a mixed-up minstrel with an enchanted donkey head. The love potion sends Lysander to fall for Helene. Antics and songs fill the night until spells wear off, righting wrong lovers for a great if not groggy wedding day at dawn.
6.	C <u><i>The Merchant of Venice</i></u> It is a wise father who knows his own child. Lancelot (2:1) But love is blind, and lovers cannot see The pretty follies that themselves commit. Jessica (2:6) All that glisters is not gold; Often have you heard that told. Morocco (2:7) The quality of mercy is not strained, It droppeth as the gentle rain from heaven Portia (4:1)	A loan for love: requires flesh for default. A storm at sea; Shylock sues; Lady Portia as lawyer proves him false.	1597	1600	A serious comedy. Young Antonio a merchant takes a loan from Shylock to help his friend Bassanio's courtship of Portia, an heiress. Shylock begrudging Antonio, sets a harsh condition: a pound of flesh, if the loan defaults. Antonio loses his fortune and fails to pay Shylock. Portia now engaged to Bassanio, and disguised as a lawyer delivers the renowned mercy speech and wins the case against Shylock.
7.	C <u><i>Much Ado About Nothing</i></u> There was a star danced, and under that was I born. Beatrice I love you with so much of my heart that none is left to protest. Beatrice (4: 1) Thou and I are too wise to woo peaceably. Benedick (5: 2) I will live in thy heart, die in thy lap, be buried in thy eyes! Ben. For which of my bad parts didst thou first fall in love with me? Benedick (5: 2)	Two love pairs: one is deceived to reject his Hero; reluctant pair needs a ruse to courting. Hero's fake death and bride wins regret.	1598	1600	As a dual love comedy, the gullible Count Claudio is deceived and accuses his well-loved bride, Hero of infidelity at the altar. Disgusted, her friends and family scheme to make Claudio repent by faking Hero's forlorn death. The reluctant lovers: Beatrice, Hero's cousin and Count Benedick are duped into courtship. A final scheme reinstates Hero, in a joint marriage that forces Claudio to marry Beatrice's veiled cousin.
8.	C <u><i>As You Like It</i></u> All the world's a stage: And all the men and women merely players; They have their exits and their entrances; And one man in his time plays many parts, His acts being seven ages. Jacques (2:7) Well said, that was laid on with a trowel. Celia (1:2) Do you not know I am a woman? When I think, I must speak. (Rosalind (3:2)	A duke is exiled to Arden by his evil brother; Rosalind as a boy follows; chased by maids; she loves Orlando. Duke is restored.	1598	1623	A cross dressing, mistaken-identity, mismatched lovers banished-to-the-forest, romance. An elder Duke is exiled to Forest-of-Arden by his upstart brother. Rosalind, his loyal daughter goes to the forest; she disguised as a man, Ganymede, befriends Orlando as a jest, and is chased by a runaway girl. She gradually loves Orlando, who also flees his elder brother's harsh rule. In the woods. The young evil duke meets a monk, repents and restores the senior Duke's title and lands.

9.	C	<u>Twelfth Night</u> Be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em. Malvolio If music be the food of love, play on. Orsino 1:1 Better a witty fool, than a foolish wit. Fool 1:5 Olivia: How does he love me?" Viola: With adoration, with fertile tears With groans that thunder love with sighs of fire.1:5 O time, thou must untangle this, not I. It is too hard a knot for me t'untie. Viola (2:2) "Journeys end in lovers meeting." Fool (2:3)	Separated boy girl twins find each other in a train of mistaken love. She loves me, I love him, he loves her. The twins meet and lover pairs united.	1599 1600	1623	Twelfth night, the final Christmas holiday has mixed-up- twins, a cross-gender plot. Two separated twins, Viola and Sebastian arrive at Illyria. Viola, disguised as the boy, Cesario is hired by Duke Orsino. Orsino loves Lady Olivia, who mourns her father, but falls in love with Cesario as the Duke's stand-in wooer. Poor Viola is falling for the Duke. By chance, Sebastian arrives at Olivia's court; who makes him marry her, mistaking him for Viola aka Cesario. The mayhem is made worse by Malvolio and Sir Andrew. Finally, the prince loves Viola.
10.	C	<u>The Merry Wives of Windsor</u> Why, then the world's mine oyster, which I with sword will open. Pistol (2:2) Marry, this is the short and the long of it. Mrs. Quickly (2:2) Setting the attractions of my good parts aside, I have no other charms. Falstaff (2:2)	Fat Falstaff unlikely romantic chases women at the Inn for a romp of bawdy ruses.	1600	1602	Skirmishes of bawdy wit in a farce with Shakespeare's alter-ego: John Falstaff, a brawling, lecher and money-grubber, chases Mrs. Page and Ford as Mr. Ford tries to catch his wife's infidelity. The wives play along and dupe the men in a merry romp of insult and wit. All is forgiven and Mr. Fenton marries Ann Page.
11.	C	<u>All's Well That Ends Well</u> The hind that would be mated by the lion, Must die for love. Helen The web of our life is of a mingled yarn, good and ill together. First Lord (4:3) For we are old, and on our quick'st decrees Th'inaudible and noiseless foot of time Steals ere we can effect them. King (5) All's well that ends well, still the fine's the crown; Whate'er the course, the end is the renown. Helen (4:4)	A healer is rewarded with the man of her desires; rejected; he is fooled into a night with his masked wife. Love wins,	1602	1623	The incognito-wife-scheme: Helena, a healer silently loves young Count Bertram; in France she cures the ailing king. Rewarded with the reluctant husband of her choice, Bertram who flees the marriage as a soldier to Florence. She follows incognito to find him seducing a widow's daughter. She plots to win Bertram's love by faking her death; he woos her as an incognito veiled Lady and caught by the King, they are reconciled.
12.	C	<u>Measure for Measure</u> Some rise by sin, and some by virtue fall. Escalus Condemn the fault and not the actor of it? Angelo (2:2) Haste still pays haste, and leisure answers leisure, Like doth quit like, and measure still for measure. Duke (5:1) What's mine is yours and what is yours is mine. Duke (5: 1)	A corrupt Judge is duped into a night with his veiled fiancé, after asking sex from a nun, who seeks mercy for her brother's crime of premarital love.	1604	1623	A dark comedy on justice, hypocrisy, and love: Duke Vincentio, disguised as Friar Lodowick leaves court to his deputy Angelo, who installs severe morality laws. Sweet Claudio faces death for sleeping with his fiancé, so his dear sister Isabella, a nun, sues for mercy; hypocrite Angelo asks for sexual favors. Angelo is beguiled into a tryst with his loyal betrothed and learns his lesson. All is watched by Duke aka Friar Lodwick, who then proposes marriage to Isabella.
13.	C	<u>The Winter's Tale</u> Nor night nor day no rest. Leontes (2:3) I am ashamed. Does not the stone rebuke me for being more stone than it? Leontes (5:3) A sad tale's best for winter. I have one / Of sprites and goblins. Mamillius (2:1) There may be in the cup A spider steeped. I have drunk, and seen the spider. Leontes (2:1)	Jealous King Leontes blames his friend for infidelity, falsely exiles his wife and their girl child. Later young Prince elopes with his daughter. All is forgiven.	1610	1623	A separated-at-birth-infidelity story: Polixenes, King of Bohemia taunts King Leontes of Sicily, who suspects his wife, Hermione is unfaithful, with Polixenes. He escapes Sicily, where Leontes imprisons his wife and exiles her newborn daughter to a shepherd family. Believing Hermione is dead, Leontes repents his loss. Their princess daughter, Perdita, a shepherdess is wooed by Prince Florizel, son of critical Polixenes. The lovers elope to Sicily, with parents in pursuit. At court, Perdita's identity is revealed and Leontes is forgiven by Hermione and his true daughter.
14.	C	<u>The Tempest</u> You taught me language, and my profit on't is, I know how to curse: Caliban (1,2) My library Was dukedom large enough. Prospero (2) Thought is free. Stefano (3,2) Now I will believe that there are unicorns Sebastian Our revels now are ended. These our actors, As I foretold you, were all spirits, and Are melted into air into thin air; Prospero How beauteous mankind is! O brave new world, That has such people in't! Miranda (5,1) We are such stuff As dreams are made on, Prospero (4,1)	Sensing change, magician Duke exile with a sprite, his daughter and a creature see castaways ashore. Facing his past, discarding magic; forgives; the kids wed; joy.	1611	1623	Sensing signs of change, exiled magician Duke, Prospero of Milan, usurped by his brother Antonio, reveals his secret past to dear daughter Miranda. His creatures, rude Caliban and Ariel, a sprite, see a stormy shipwreck bring castaways: Antonio the usurper, Sebastian, Alonso King of Naples, and his Prince Ferdinand. The escapades of Ariel and Caliban amuse all; Prospero reveals himself: a tempest; happily, marries the children and discards magic; all reconcile in good will.
		Histories				
15.	H	<u>Henry VI, Part 2</u> To put down Richard, that sweet lovely rose, And plant this thorn, this canker Bolingbroke. Hotspur (1:3) O, Harry, thou hast robbed me of my youth! Hotspur 5 Two stars keep not their motion in one sphere. P. Hal The better part of valor is discretion. Falstaff (5:4) Thy ignominy sleep with thee in the grave, But not Remembered in thy epitaph! Prince Henry (5:4) Thus, ever did rebellion find rebuke. Henry IV (5:5)	Red Rose of Lancaster Henry VI mad pious King France & Britain can't rule; marries scheming Margaret Anjou; her lover killed; Richard claims crown; exit to London.	1590 -91	1594	War of Roses York vs Lancaster. Henry VI marries Margaret Anjou; battles bickering nobles and Richard II of York's rising popularity; loses his trusted advisor Gloucester. Margaret's lover, William de la Pole, Earl Suffolk manipulates Henry. Gloucester stops their schemes; his wife is banished for witchcraft; then Suffolk tries to kill him and is also banished; Richard of York claims the throne; Salisbury and Warwick support him. Henry's ally, Cardinal Beaufort dies, cursing God. Margaret vows to rescue Suffolk; he is killed by pirates. York called to Ireland, inept Jack Cade in charge; York returns to treachery at court; war ensues. Henry loses to York: 1st battle War of Roses St Albans (1455). Margaret and K Henry flee to London.

16.	H	Henry VI, Part 3 Since all is well, keep it so: wake not a sleeping wolf. Lord (1:2) We are time's subjects, and time bids be gone. Hasting He hath eaten me out of house and home. M. Quickly Uneasy lies the head that wears a crown. K Henry IV We have heard the chimes at midnight. Falstaff (3:2) My king, my Jove! I speak to thee, my heart! Falstaff: I know thee not, old man. Fall to thy prayers. P Hal How ill white hairs become a fool and jester! K Henry V Presume not that I am the thing I was. Hal (5:5)	War of Roses: Two Kings die; two Edward sons vie; mad Henry regicide; Q Margaret regent schemes; Neville changes sides crowns York's son Edward IV.	1590-91	1594	Two Edwards; two Kings: Henry VI and Richard II each fall. Madness at court; Henry VI offers a truce to Richard of York to name him successor; Henry dies. Queen Margaret disagrees and defeats his army with Lord Clifford; Richard dies. Margaret schemes; to crown her son, Edward king. Richard Neville, of Warwick changes sides, routs Margaret and Clifford's army, her Edward is killed Richard's son is crowned Edward IV; York wins.
17.	H	Henry VI, Part 1 Why, Hal, 'tis my vocation, Hal; 'tis no sin for a man to labor in his vocation. Falstaff (1,2) To put down Richard, that sweet lovely rose, And plant this thorn, this canker Bolingbroke. Hotspur O, Harry, thou hast robbed me of my youth! Hotspur The better part of valor is discretion. Falstaff (5: 4) Thy ignominy sleep with thee in the grave, Prince Henry (5:4)	Young Henry VI wars France foiled by Joan of Arc; Roses unite; capture and kill Joan; he marries seductive Margaret Anjou.	1591-92	1623	Prequel Henry VI trilogy: the young Lancaster King Henry VI is crowned in conflict; the two warring houses of Lancaster and York set red or white roses for their side. Henry's army in France is harassed by Joan of Arc's army. For victory, Henry VI allies with York, but keeping his crown and defeats the French; Joan is burnt at the stake. He marries the captured French duchess, Margaret of Anjou and returns to renewed threats to his crown.
18.	H	Richard III Now is the winter of our discontent Made glorious summer by this son of York. Richard (1:1) Was ever woman in this humour wooed? Was ever woman in this humour won? Richard (1:2) And thus, I clothe my naked villainy with old odd ends stolen out of holy writ; And seem a saint Richard (1:3) I am not in the giving vein to-day. Richard (4:2) Harp not on that string. Richard:(4:4) And every tale condemns me for a villain. Richard (5:3) A horse! A horse! my kingdom for a horse! Richard	"My kingdom for a horse." Played an evil villain; regent Richard III marries Q Ann; is unhorsed at Boswell; last man; Roses fall; Henry VII is crowned and fathers the Tudor dynasty.	1592-93	1597	Rise of the Tudors; Henry VII kills brave Richard III on the battle of Boswell-winning Henry's dubious claim to the crown, starting the new dynasty of Q Elizabeth I's family. The crooked Richard is cast: as the most treacherous, evil, villainous figure of British royalty; as the brother of Edward IV, he is portrayed murdering numerous relatives including his nephew prince, and stealing his wife, Ann to take the crown. The valiant bravery of the unhorsed-last-man standing, slaughtered by Henry's knights inspired Shakespeare's line, My kingdom for a horse.
19.	H	Richard II We were not born to sue, but to command, K Richard This blessed plot, this earth, this realm, this England Gaunt Not all the water in the rough rude sea Can wash the balm from an anointed king. K Richard (3:2) Though I did wish him dead, I hate the murderer, love him murdered. K Henry (5:6)	Richard II York white rose: takes cousin Lancaster lands; red rose Henry IV claims land and crown; York killed.	1595-96	1597	War of Roses begins with Richard II's shaky rule. He seizes estates of John of Gaunt, whose son Henry Bolingbroke Duke Hereford reclaims his lands with an army of nobles and rebels while Richard is fighting Wales. In a shaky peace Richard surrenders his throne to Henry IV and is murdered in the Tower by traitors.
20.	H	King John Well, whiles I am a beggar, I will rail, And say there is no sin, but to be rich; being rich, my virtue: no vice, but beggary. Phillip Here I and sorrows sit; Here is my throne, Constance (3) Life tedious as a twice-told tale, Vexes the dull drowsy ear. Lewis Bell, book, and candle shall not drive me back. Phillip I do not ask you much, I beg cold comfort. K John (5:7)	King John: junior son fights France 100 Year War; nobles, and church at home resist; at last a treaty; alas poisoned.	1596	1623	King John's doggedly wars to regain French land; English noblemen, rebel nephew, Arthur and Cardinal Pandolph side with France; John is excommunicated; and reunites with the church at Arthur's death. France persists but relents without the Pope. John's, victory is spoiled as he is poisoned by a monk. His son ascends the throne as King Henry III.
21.	H	Henry IV, Part 2 I'll either make thee stoop and bend thy knee, Or sack this country with a mutiny. Winchester (5:1) I prithee give me leave to curse awhile. Joan Arc (5:3) To be a queen in bondage is more vile Than a slave. Margaret Break thou in pieces, and consume to ashes, Thou foul accursèd minister of hell! Richard (5:4)	Prince coming of age; parties with Falstaff; turns the tide at Battle Shrewsbury; slays rebel Hotspur; credits Falstaff.	1597	1598	King Henry IV struggles with his unruly son Hal, Prince of Wales and a rebellion led by Henry Percy aka Hotspur. After a stern rebuke from King Henry, Prince Hal turns the tide and slays Hotspur in the Battle of Shrewsbury, defeats the rebel nobles and lets his hapless: friend Falstaff take credit.
22.	H	Henry IV, Part 3 Could I come near your beauty with my nails, I'd set my ten commandments in your face. Eleanor (1:3) Smooth runs the water where the brook is deep: And in his simple show he harbours treason. Suffolk (3:1) The fox barks not when he would steal the lamb. Suffolk The first thing we do, let's kill all the lawyers. Dick (4:2)	Reformed Prince Hal: peace with King; Falstaff raises army; fights upstart nobles; becomes king.	1598	1600	More ordeals plague Henry IV. Archbishop of York, Lords Mowbray and Hastings lead a second war against Henry. Falstaff recruits a motley army for King Henry. Prince John leads the royal army and executes the upstarts by deception. Henry's health fails; he forgives Hal, who vows to do better and is crowned Henry V, but dismisses rude Falstaff from court
23.	H	Henry V O, for a muse of fire, that would ascend The brightest heaven: of invention, A kingdom for a stage, Chorus Self-love, my liege, is not so vile a sin, as self-neglecting. Dauphin (2:3) Even at the turning o' the tide. As cold as any stone. Hostess The game's afoot: Follow your spirit, and upon this charge Cry 'God for Harry, England, and Saint George!' K Henry (3:1) We Few... We Happy Few, We band of brothers... Henry V	Bad boy Prince, now King wins French Crown in theory, Agincourt: 1415; woos wins Catherine Valois; she mothers two dynasties.	1598-99	1600	Battle of Agincourt famous Band of Brothers speech. Henry V, now a wise and mature king renews his claim to the French throne and overcomes France in the historic bloody battle of Agincourt on St Crispin's day in 1415. Nobles set treaty terms; Henry woos Princess Catherine of Valois; she becomes the Tudor matriarch. Henry's battle speech: We Few, We Happy few, we band of brothers inspires.
24.	H	Henry VIII Be to yourself As you would to your friend. Norfolk (1:1) Love thyself last: cherish those hearts that hate thee: Corruption wins not more than honesty. Wolsey (3:2) Self-love, my liege, is not so vile a sin, as self-neglect. Dauphin (2) The game's afoot: Follow your spirit, and upon this charge Cry 'God for Harry, England, and Saint George!' King Henry (3:1)	Henry VIII divorces Queen; disputes Wolsey and Pope; leads new church; marries Anne Boleyn mother of great Queen Elizabeth	1612	1623	Henry VIII's courtship of Anne Boleyn and founding of Church of England. Henry will divorce Queen Katherine of 20 years to marry her lady-in-waiting Anne Boleyn. The Pope and Cardinal Wolsey delay permission; Henry separates from the Roman Church to divorce and marry Anne. Katherine and Wolsey die; his secretary executed by new Archbishop. Q Anne gives birth to her daughter, Elizabeth prophesied to be a great Queen of England.

		Tragedies				
25.	T	<p>Titus Andronicus</p> <p>Make them know what 'tis to let a queen kneel in the streets and beg for grace in vain. Tamora (1:1)</p> <p>She is a woman, therefore may be wooed: She is a woman, therefore may be won: Demetrius (4:1)</p> <p>Rome is but a wilderness of tigers? Titus (3:1)</p> <p>Die, die, Lavinia, and thy shame with thee, Titus (5:3)</p> <p>O, let me teach you how to knit again these broken limbs again into one body. Marcus (5:3)</p>	Titus the Greek and Tamora the Goth war and revenge in most gruesome terms. Annihilation. Kill. Kill them all.	1594	1594	First Tragedy and most violent play. During Roman times Titus Andronicus is a general seeking revenge against Tamora Queen of Goths. The treacherous pair gloat in planning gory killings of each other to the final deaths.
26.	T	<p>Julius Caesar</p> <p>Beware the Ides of March. Soothsayer (1:2)</p> <p>masters of their fates. The fault, is not in our stars, Cassius (1)</p> <p>Yond Cassius has a lean and hungry look; Caesar (1:2)</p> <p>Heavens themselves blaze forth death of princes. Calpurnia</p> <p>Cowards die many times before deaths valiant once. Caesar</p> <p>Et tu, Brute? Caesar (3:1)</p> <p>Cry havoc and let slip the dogs of war. Antony (3:1)</p> <p>He was valiant I honor him; was ambitious; I slew him. Brutus</p> <p>Not that I loved Caesar less, that I loved Rome more. Brutus</p> <p>Friends, Romans, countrymen, lend me your ears. Antony (3:2)</p> <p>This was the most unkindest cut of all. Antony (3:2)</p> <p>The evil that men do lives after them. The good is oft interred with their bones. Antony (3:2)</p> <p>There is a tide in the affairs of men. Brutus (4:3)</p>	Great General Caesar expands Rome-an empire; triumphant; stabbed at noon: 17 nervous senators, even Brutus. Antony's tribute declares war; rebel senators die with the republic at the crossroads of history.	1599	1623	History tragedy three Roman plays, Julius Caesar reveals in his Triumph over Pompey as several jealous tribunes fear his ambition. Caesar's best friend, Brutus is recruited by Cassius in the plot to kill Caesar. Ignoring warnings from his wife, Calpurnia, and a holy man, he is stabbed to death in the Senate. Friend Mark Antony swears revenge and defeats Cassius' army at Philippi, with Octavius Caesar. Caesar's ghost haunts Brutus the night before. Antony and Octavius win, while Brutus and Cassius commit suicide.
27.	T	<p>Hamlet</p> <p>The manner born, a custom more honored in 'breach. Hamlet</p> <p>There are more things in heaven and earth, Hamlet (1:5)</p> <p>Though this be madness, yet there is method in't. Polonius</p> <p>What a piece of work is a man! How noble in reason, Hamlet</p> <p>To be, or not to be, that is the question. Hamlet (3:1)</p> <p>To die, to sleep To sleep, perchance to dream ay, there's the rub, For in the sleep of death what dreams may come. Hamlet</p> <p>The lady doth protest too much, methinks. Gertrude (3:2)</p> <p>The plays the thing to get the conscience of the king. Hamlet</p> <p>I must be cruel only to be kind; Hamlet (3:4)</p> <p>Alas, poor Yorick! I knew him, A fellow of infinite jest. Hamlet</p> <p>The rest is silence. (Hamlet (5:2)</p>	<p>"May all my sins be remembered." Hamlet</p> <p>A prince loses his birthright as king to the perfidy of his mother, the queen. All are lost, best friend, fiancé, mentor, false king, to a poisoned sword.</p>	1599	1603	A prince loses his birthright: the crown, due to the perfidy of his mother, Gertrude, who has remarried her husband brother who takes the crown. Haunted by his father's ghost, Hamlet escapes murder plots; his play disturbs the king; is cruel to Ophelia, who kills herself; kills her father; duels her brother; dies by a poisoned sword. All fall and the rest is silence.
28.	T	<p>Pericles</p> <p>To sing a song that old was sung From ashes ancient Gower.</p> <p>Murder's as near to lust as flame to smoke. Pericles (1:1)</p> <p>'Tis time to fear when tyrants seem to kiss. Pericles (1:2)</p> <p>Shall we rest us here And by relating tales of others' griefs</p> <p>See if 'twill teach us to forget our own? Cleon (1:4)</p> <p>That she would make a puritan of the devil Pericles (4:5)</p>	Poor Pericles is exiled for his wit; loses dear wife and daughter; finds them alive years later by chance. Oh joy.	1608	1609	Pericles of Tyre must escape the wrath of Antiochus after solving a riddle that revealed his carnal knowledge with his daughter. At Pentapolis, Pericles marries Thaisa, a noblewoman, who seems to die in childbirth; he places her in a chest at sea. She lands at Ephesus to become a nun. Marina is sold by pirates in Mytiline, Pericles thinking her dead, meets Marina as a servant, but joyed to find her. A vision sends
		O, come, be buried A second time within these arms. Pericles				him to the temple of Ephesus and he is reunited with Thaisa.
29.	T	<p>Cymbeline</p> <p>Lest the bargain should catch cold and starve. Iachimo (1:4)</p> <p>Every jack-slave hath his bellyfull of fighting. Cloten (2:1)</p> <p>How bravely thou becom'st thy bed! Iachimo (2:2)</p> <p>Our cage We make a choir: And sing our bondage freely. Arviragus</p> <p>O, for a horse with wings! Imogen (3:2)</p> <p>I see a man's life is a tedious one. Imogen (3:6)</p> <p>Play judge and executioner all himself. Guiderius (4:2)</p> <p>Golden lads and girls all must, As chimney-sweepers, come to dust Guiderius (4:2)</p>	Celtic King sons lost to rebel exiles; his girl marries; accused adultery flees as a boy, joins lost brothers' heroes against Rome; all reunite.	1609 -10	1623	Cymbeline, a Celtic King of Britain, loses his sons to the banished rebel, Belarius. His only heir is daughter Imogen, rejects the false suit of Cloten, her step-brother, and her queen step-mother attempts to poison her. She marries Posthumus, but Iachimo fakes her infidelity; she escapes disguised as Fideius the page. She helps Belarius, and the king's two lost sons, Guiderius and Arviragus to defend Britain against the Romans. Cymbeline reunites and discovers them all and Imogen forgives her doubting husband.
30.	T	<p>Troilus and Cressida</p> <p>Her bed is India: there she lies, a pearl. Troilus (1:1)</p> <p>Men prize the thing ungained more than it is. Cressida (1:2)</p> <p>Lovers swear more performance than they are able. Cressida</p> <p>Those scraps are good deeds past, which are devoured As fast as they are made, forgot as soon As done. Ulysses (3:3)</p> <p>There's language in her eye, her cheek, her lip; Nay, her foot speaks, her wanton spirits look out Ulysses (4:5)</p> <p>Words, words, mere words, no matter from the heart. Troilus</p>	Iliad Troilus' love is refused by Cressida; she loves Greek prince. Hector and Achilles killed. Troilus revenges his beloved.	1601	1609	An ambitious play to capture the Iliad. During the Trojan war, Troilus son of King Priam loves Cressida, daughter of Calchas a Trojan siding with the Greeks. Troilus and Cressida meet through her uncle Pandorus. She goes to the Greek camp in exchange for a Trojan prisoner Antenor. Agamemnon and hero Achilles argue in the Greek camp. Hector son of Priam kills Achilles' friend Patroclus and then Achilles slays Hector. Cressida is wooed by Greek prince Diomedes angering Troilus who swears revenge to a tragic end.

31.	T	Othello But I will wear my heart upon my sleeve Iago (1:1) I am not merry; but I do beguile seeming otherwise. Desde. Reputation, reputation ... I have lost my reputation! Cassio O, beware, my lord, of jealousy: It is the green-eyed monster which doth mock that which it feeds on Iago (3:3) T'is neither here nor there Emilia (4:3) Yet I'll not shed her blood, Nor scar that whiter skin of hers than snow, Othello (5: 2) Men and devils, let them all, All, all, cry shame! Emilia (5:2) I kissed thee ere I killed thee: no way but this, Killing myself, to die upon a kiss. Othello (5: 2)	Oh Woe, upcoming young Othello, deceived by devious Iago to murder his dear Desdemona. The worst villain, all a ruin.	1604	1622	Othello's rise is sabotaged by Iago, his double-talking jealous lieutenant, who steals the bride Desdemona's hanky to falsely accuse her of infidelity. Enraged, doubting Othello smothers his loyal Desdemona. Her loyal maid, Emile sorrows that she unknowingly helped Iago. All is lost.
32.	T	Macbeth <i>There's daggers in men's smiles. Donalbain (2:3)</i> <i>Fair is foul. Double, double toil and trouble: ... Something wicked this way comes. Witches (4:1)</i> <i>Nothing is But what is not. ... Come what come may, False face must hide what the false heart. Macbeth</i> <i>When 'tis done, then 'twere well it were done quickly. Macbeth</i> <i>Methought I heard a voice cry, 'Sleep no more! Macbeth does murder sleep. Macbeth (2:2)</i> <i>Out! damned spot! why, then 'tis time to do't. Fle, my lord, fle, What's done cannot be undone. - Lady Macbeth (5:1)</i> <i>Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: Told by an Idiot, Signifying nothing. Macbeth</i>	That strut and frets To morrow, and to- morrow, creeps in The witches' omen foretells Lord Macbeth will be king, but have no heir. Power crazed with his Lady; kill and kill, alas no remorse can cure.	1605	1623	Ringing her hands in blood, Lady Macbeth regrets. Witches sets her husband on a murder spree for the Scottish crown. Treachery of political ambition becomes madness. After a victory, General Macbeth's kingship is foretold by witches, but they predict his ally Banquo's lineage will succeed. Driven by his wife, he murders Duncan, King of Scotland and takes the throne. Fearing that Banquo suspects him, he orders Banquo's murder in the forest, but his son Fleance escapes. The witches warn him against Macduff, Thane of Fife. He orders Macduff and his family killed, but Macduff isn't present. Lady Macbeth goes insane with guilt and dies. In revenge, Macduff and Duncan's son Malcolm war on Macbeth killing him in battle. Malcolm is crowned king.
33.	T	King Lear Nothing will come of nothing: speak again. Lear (1:1) How sharper than a serpent's tooth a thankless child! Lear (1:1) A knave; a rascal; an eater of broken meats; a base, proud, shallow, beggarly, three-sulted, Kent (2:2) Blow, winds, and crack your cheeks! Rage! Lear (3:2) ... more sinned against than sinning Lear (3:2) You are not worth the dust which the rude wind blows in your face Albany (4:2) Jesters do oft prove prophets. Regan (5:3)	Foolish Lear exiles his loyal Cordelia; wanders uncrowned with his loyal jester; greedy sisters die feuding over Edmund. Cordelia killed; Lear jailed; he learns too late.	1605	1608	Vain elder foolish King Lear banishes his loyal truthful daughter, Cordelia and then loses his realm to the evil conquests of his two elder daughters: Regan and Goneril. Justice prevails as both die feuding over the affections of Edmund the bastard son of Gloucester. An impoverished exile, he wonders the wildness with his blinded, loyal, witty Duke of Gloucester and jester; despairs at the indifference of his elder daughters. Edmund takes the land; imprisons Lear and executes Cordelia and he dies regretting his mistakes.
34.	T	Antony and Cleopatra The triple pillar of the world... Into a strumpet's fool. Philo (1: Eternity was in our lips and in our eyes. Cleopatra (1:3) O happy horse, to bear the weight of Antony! Cleopatra (1:5) Age cannot wither her, nor custom stale Her infinite variety. Other women cloy Egypt, thou knew'st too well My heart was to thy rudder tied by th' strings Antony (3:11) I am dying, Egypt, dying. Antony (4:15) Breaking of so great a thing sh'ld make a greater crack Caesar Give me my robe. Put on my crown. I have Immortal longings in me. Now no more. Cleopatra (5:2)	Passionate saga of Cleopatra's other marriage with Rome: Antony; they fall to Octavius: no surrender, but take their lives.	1606	1623	Mark Antony of Rome marries Cleopatra, Queen of Egypt during the Roman triumvirate of Antony, Lepidus and Octavius Caesar. Called to Rome to stop Pompey, he is forced to marry Octavia's widowed sister. Antony returns to Cleopatra; Octavius declares war, inciting Antony to seek rulership of Rome. Defeated by Rome, he loses faith accusing Cleopatra of betrayal; and thinking her dead, wounds himself and dies in Cleopatra's arms. Octavius commands Cleopatra to be brought to Rome, but she kills herself with a poisonous Asp sending her children to safety.
35.	T	Coriolanus You dissentious rogues That rubbing the poor itch of your opinion, Make yourselves scabs? Martius (1:1) Had I a dozen sons, each in my love alike, I had rather had eleven die nobly. Volumnia (1: 3) What is the city but the people? Sicinius (3:1) He would not flatter Neptune for his trident, (Menenius (3: 1) Would you have me False to my nature? Coriolanus (3:2) I'll never ... obey instinct, but stand, As if a man were author of himself And knew no other kin. Coriolanus (5:3)	Super Roman general rises to Praetor; exiled for tactless truth and pride; joins Visigoth raiders; Rome begs mercy; refuses to give in; dies to a hero's tribute.	1607	1623	A roman general's victories against the Volscians led by Aufidius lead him to the political arena of Rome. His strident temper is unpopular for a rising politician, and he is banished. Aufidius' army rebels again and Coriolanus joins them. The Romans beg his mother Volumnia and his wife Virgilia to ask him to spare Rome. His favor rises with the Volscians and Aufidius kills him. They repent with a hero's tribute.
36.	T	Timon of Athens I wonder men dare trust themselves with men. Apemantus Timon will to the woods, where he shall find Th' unkindest beast more kind than mankind. Timon (4:3) The sun's a thief, and with his great attrion Robs the vast sea. The moon's an arrant thief, her pale fire snatched of the sun. The sea's a thief, whose liquid surges moon into salt tears. The earth's a thief, That feeds and breeds by a composture stol'n From gen'ral excrement; each thing a thief. Timon (4:3) You are an alchemist, make gold of that. (Timon (5:1)	Timon, so rich so generous, ruined; friends leave; to a cave, he finds gold. Townfolk begs him, stop the pirates. No, Timon walks away, happy alone.	1607	1623	Timon, an idealist, Athenian nobleman, too generous with his friends, becomes bankrupt; none of his friends help him. He has one last party and serves stones and water revealing their ingratitude. Timon leaves Athens to live in a cave and finds gold, which he shares with a banished pirate Alcibiades. Greek Senators beg Timon to defend Athens against the pirates; he refuses and retreats to the wilderness to die, but not before writing his own testament.

37.	T	<p>The Two Noble Kinsmen</p> <p><i>This world's a city full of straying streets, And death's the market-place where each one meets. Queen (1:5)</i></p> <p><i>I saw her first. Palamon (2: 2)</i></p> <p><i>Once he kissed me. I loved my lips the better ten days after: Daughter (2:4)</i></p> <p><i>I love him beyond love and beyond reason Or wit or safety. I have made him know it; I care not, I am desperate. Daughter (2:6)</i></p>	Athens King's errant cousins vie for Emilia's love. They joust to death for her; the winner dies and bequests his bride to his cousin.	1612	1634	Duke Theseus of Athens, marries the Amazon Queen Hippolyta and helps her defeat Creon, King of Thebes, whose ally is Theseus's cousins. They are held in Athens, where they both fall in love with Hippolyta's sister Emilia. They escape and rival for her affection. Theseus calls a joust to win Emilia's hand with the loser to die; Arcite wins but falls from his horse and dies; his final wish is for Emilia to marry his cousin Palamon.
-----	---	--	--	------	------	---

Author Jeanie Dean

XXVI

Shakespeare's Common Plot Devices By Jeanie Dean

Shakespeare Common Plot Devices Comedies & Tragedies Ordered by Play

Play	Twins Separate at Birth	Exile to Woods or Island	Parents Lose Spouse Children	Night with Veiled Lady	Girl Dressed as Boy	Duped Accused Infidelity	Poison Sleep Drug False Death	Love Triangle or Wrong One	Self-Exile	Friend Betrayed	Sprites Ghosts Creature Jester	Young Love Forbid	Revenge Brutality	Love Chase Flirting	No Common Plot
All's Well End Well (1602)	C			All's Well	All's Well			All's Well							All's Well
Antony & Cleopatra (1606)	T						Antony								
As You Like It (1599)	C	As U Like			As U Like			As U Like							As U Like
Comedy of Errors (1589)	C	Comedy						Comedy							Comedy
Coriolanus (1607)	T		Coriolanus						Coriolanus	Coriolanus			Coriolanus		
Cymbeline (1609)	T		Cymbeline	Cymbeline		Cymbeline	Cymbeline								
Hamlet (1600)	T						Hamlet			Hamlet	Hamlet				
Julius Caesar (1599)	T									J Caesar					J Caesar
King Lear (1605)	T		King Lear								King Lear				
Love's Labour's Lost (1594)	C														Love's Labour's
Macbeth (1605)	C									Macbeth	Macbeth		Macbeth		
Measure for Measure (1604)	C			Measure											
Merchant of Venice (1596)	C				Merchant										Merchant
Merry Wives of Windsor (1600)	C					Merry Wives									Merry Wives
A Midsummer Dream (1595)	C						MND	MND			MND				MND
Much Ado About Nothing (1598)	C					Much Ado	Much Ado	Much Ado							Much Ado
Othello (1604)	T					Othello									Othello
Pericles (1608)	T		Pericles	Pericles											
Romeo & Juliet (1594)	T						R & J					R & J			
Taming of the Shrew (1593)	C				Taming?										Taming
The Tempest (1611)	C		Tempest							Tempest	Tempest				
Timon of Athens (1607)	T								Timon				Timon		
Titus Andronicus (1593)	T									Titus			Titus		
Troilus & Cressida (1601)	T									Troilus			Troilus		Troilus
Twelfth Night (1599)	T	Twelfth			Twelfth			Twelfth							Twelfth
Two Gentlemen of Verona (1594)	C		Two Gents		Two Gents			Two Gents		Two Gents					Two Gents
Two Noble Kinsmen (1614)	T		Kinsmen					Kinsman							
The Winter's Tale (1610)	C			W Tale			W Tale					W Tale			

Designed by Jeanie Dean 2023

Shakespeare's Common Plot Devices for Comedies & Tragedies Ordered by Plot Device

Plot Devices	Plays														
Twins Separated at Birth										Twelfth Night			Comedy Errors		
Exile to Woods or Island	Cymbeline	As U Like It	Tempest					Pericles	King Lear	Coriolanus	Two Gents				
Parents Lose Spouse or Children	Cymbeline	Winter's Tale						Pericles							
Night with Veiled Lady	Measure for Measure								All's Well						
Girl Dess as Boy	Cymbeline	As U Like It			Merchant of Venice	Taming of the Shrew			All's Well						
Duped Accused Infidelity	Cymbeline	Winter's Tale	Much Ado Nothing		Othello										Merry Wives
Poison Sleep Drug False Death	Cymbeline	Antony & Cleopatra	Much Ado Nothing		Midsummer	Romeo & Juliet									Hamlet
Love Triangle or Wrong One	Kinsmen	As U Like It	Much Ado Nothing		Midsummer	Twelfth Night			All's Well	Comedy of Errors	Two Gents				
Self Exile	Timon of Athens										Coriolanus				
Friend Betrayed	Timon of Athens	Macbeth	Tempest		Julius Caesar	Titus Andronicus	Troilus Cressida	Coriolanus	Two Gents	Hamlet					
Sprites Ghosts Creature Jester		Macbeth	Tempest		Midsummer			King Lear							Hamlet
Young Love Forbidden		Winter's Tale				Romeo & Juliet									
Love Chase Flirting	Love's Labour's	As U Like It	Much Ado		Midsummer	Twelfth Night	All's Well	Comedy of Errors	Two Gents	Merry Wives					
Revenge Brutality	Timon of Athens	Macbeth				Titus Andronicus	Troilus & Cressida	Coriolanus							

Designed by Jeanie Dean 2023

XXVII

Postscript: Joining The Francis Bacon Society est. 1886



Since its founding by the indefatigable Baconian Constance Mary Pott in 1886, The Francis Bacon Society has engaged in a collective effort to understand the unique power and resonance of Elizabethan literature and life. In particular it has concentrated on the Shakespeare writings, and Bacon's philosophy and public work. Fascinated by the relationship between the biographies and writings of other Elizabethans like John Dee, Sir Walter Raleigh and Sir Philip Sidney, the Society is obliged to take the Shakespeare authorship question more seriously than those who limit themselves to a purely literary approach to the texts and history of the renaissance. The Society regards Sir Francis Bacon, polymath, as probably the greatest ever unacknowledged Englishman ever born. In Bacon's own words, the purpose of his work was:

'for the benefit of mankind'.

This same purpose is why the Society was founded over 130 years ago. Their objects remain:

To encourage, for the benefit of the public, the study of the works of Francis Bacon as philosopher, statesman and poet; also his character, genius and life, his influence on his own and succeeding times, and the tendencies and results of his writing.

To encourage for the benefit of the public, the general study of the evidence in favour of Francis Bacon's authorship of the plays commonly ascribed to Shakespeare, and to investigate his connection with other works of the Elizabethan period.

The Society continues to present original research and foster new Baconian approaches. Baconians have a long and rich history of producing a wide range of books, papers, videos and research. Above all, the Society is itself a remarkable information resource, a repository of expertise, enthusiasm and initiative which welcomes the active participation of its members.

For more information about the Society and its activities and if you would like to become a member please visit [The Francis Bacon Society](#)