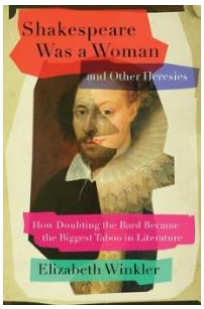
Only Bacon Would Do That

By Richard Allan Wagner

Elizabeth Winkler



I recently read Elizabeth Winkler's *Shakespeare Was a Woman and Other Heresies*. Ms. Winkler, who seems to leave no stone unturned, starts off with a scalding expose of the underhanded and thoroughly dishonest enterprise that is the Stratfordian Establishment aka The Shakespeare Birthplace Trust. The book's remaining chapters meander through the history of anti-Stratfordian research and discovery. For the most part, it's a probing, sometimes illuminating journey as she interviews various scholars representing other candidates for the authorship crown—a regular whodunit.

However, as Christina Waldman has already noted: "She [Winkler] did not interview any currently researching and writing Baconians" [see Waldman's article: *Why did Elizabeth Winkler*

not interview any Baconians?]. In fact, Winkler has utterly ignored the Baconians while tiptoeing around Mark Rylance's recounting to her the role the Francis Bacon Research Trust played in laying the groundwork for his transformation from Stratfordian to Anti-Stratfordian—neglecting to mention Rylance's long-time friend and FBRT mentor, Peter Dawkins. For a serious investigator, how is that possible? Alas, Winkler, the stickler for details, betrayed her gaping blindness for all things Baconian, a trait common to researchers who are biased, willfully ignorant, or both. Like many others, she dismisses Bacon by strategically abandoning him at Elizabeth and William Friedman's doorstep—along with references to Sidney Lee's attack on Baconian Theory as an "epidemic disease… unworthy of attention except from any but professed students of intellectual aberration." And, Sir George Greenwood's insipid declaration: "There are wild Baconians who find Bacon everywhere, but especially in ciphers, cryptograms, anagrams, acrostics, and in all sorts of occult figures and emblems."

Although Winkler labors to keep her hands clean by attempting to assure her readers that she is unbiased and even-handed, the damage is done as she moves on without giving Bacon a second thought. The later chapters of the book reveal her search for the author skews toward the Earl of Oxford but she falls short of admitting it. In sum, Elizabeth Winkler is emblematic of Willful Ignorance disguised as Intellectual Curiosity—a convenient offramp leading to that region of the mind best described as the Bacon Blind Spot.

The 1916 Court Trial That Ruled Bacon Was Shakespeare

During the late 18th century through the early years of the 20th century, Francis Bacon was widely regarded as the likeliest alternative to the Stratfordian claim of their man's authorship of the Shakespearean works. The "Bacon Blind Spot" had yet to become the problematic force that it is

today. The Shakspere VS Bacon debate had finally culminated in a climactic showdown to be settled by a 1916 civil action in a Chicago courtroom presided over by Richard Stanley Tuthill, a highly prestigious judge with a reputation for fairness and impartiality. The action in question was brought by William Selig, a movie producer bent on creating a film about the illustrious life of William Shakespeare (as given by the Shakespeare Birthplace Trust headquartered in Stratford, England)—against George Fabyan, an eccentric, Illinois millionaire whose life obsession was to prove Francis Bacon to have been the true author of the Shakespearean works. Selig's suit claimed Fabyan's impending book about Bacon being Shakespeare would damage the entire premise upon which his movie was based.

The trial boiled down to a test between miscellaneous facts and opinions presented by a procession of Baconian scholars (representing Fabyan) and the faith-based opinion of the Right Reverend Samuel Fellows (representing Selig). Judge Tuthill wasted little time in concluding that the weight of the testimony leaned heavily toward Bacon as the real author with the possibility of Shakspere having served as a front man. Tuthill cited both Shakspere's apparent lack of education and the sheer absence of any evidence attesting to his having been a writer as the deciding factors. The real value of Fabyan's victory had less to do with the paltry $5,000 awarded for damages and much more to do with the elevation of Bacon's status as the true author of the Shakespearean works. For the moment, Baconians basked in the glory they had been seeking for more than a century, but sinister forces loomed on the horizon. Four years later, Thomas Looney published his book *Shakespeare Identified* which presented the general public a new, shiny object to chase in the form of Edward de Vere, 17th Earl of Oxford—and, soon after that, a mischievous group of Stratfordians, desperately clutching at straws to reassert Shakspere as the one-and-only author, brought forth fragments from an obscure, Elizabethan manuscript for

a play about Thomas Moore—claiming, without any historical basis or forensic evidence, that three of the pages (referred to as “Hand D”) had to have been “handwritten” by William Shakespeare himself... And then, there would be the Friedmans.

Colonel George Fabyan

The Friedmans

George Fabyan’s wife Nelle had a passion for agriculture, and in 1915 a plant geneticist, William Friedman, was hired to develop a new, more robust strain of corn, adding further to the diverse beehive of research at Riverbank. As with most people employed by Fabyan, Friedman settled in as a resident of the sprawling country complex. As to Fabyan’s never-ending crusade to crack the Baconian-Shakespeare Code, the opportunistic Friedman, who had little to no academic background in Shakespeare studies, decided that since his expertise in genetics was just another form of code breaking, making a leap to breaking the elusive Shakespeare Code should be right up his alley. Fabyan wasted little time in bringing Friedman into a thriving group of zealous Baconian researchers already entrenched at Riverbank—lead by Elizabeth Wells Gallup, another of Fabyan’s full-time resident employees.

In 1916, an out-of-work 24-year-old Elizabeth Smith had the good fortune of being introduced to George Fabyan when a librarian friend of his told him of Smith’s interest in solving puzzles, as

well as the fact that she was in need of a job. Fabyan instantly offered Smith employment (and residence at Riverbank) as one of Gallup's assistants. For Elizabeth Smith and William Friedman, it was all an idyllic and fortuitous parade of events as the Fabyan Baconian team was gearing up for the Chicago courtroom trial that would reshape their lives and the future of the Shakespeare Authorship Question.

After the trial, William and Elizabeth continued to work and reside at Riverbank, however, their goals and ambitions began to shift more in the direction of what William referred to as the science of cryptanalysis. Following their marriage in 1917, the Freidmans remained within the cozy environs of Riverbank, but word of their cryptanalytic talents captivated the interest of the U.S. Army Intelligence Department as the United States had just become embroiled the First World War. While still technically working for Fabyan, they began to get involved in decrypting enemy codes. In fact, the Riverbank cryptanalytic laboratory became the forerunner of the NSA.

Gradually, as the Friedman's reputation and status as code breakers grew, their relationship with Fabyan began to fade—eventually resulting in both parties breaking ties in 1920. Disillusionment with Elizabeth Wells Gallup probably didn't help…and the fact that Fabyan was intercepting their mail likely left a bad taste in their mouths. Whatever the Friedmans' true sentiments about the Shakespearean Authorship were, they managed to keep their views close to the vest even though it's clear they never bought into the theory that the lines in every page of the Shakespearean works were inexplicably encrypted with Bacon's life story—but then, they never really bought into the idea that the illiterate, uneducated Will Shakspere was capable of writing the works ascribed to him.

Following their success as code breakers during World War II, William and Elizabeth continued working for the U.S. Government. Then, for some reason we may never know, they decided their

work on the Shakespeare Authorship matter wasn't finished. Perhaps they were fed up with all the new theories about the authorship that had emerged. Their annoyance with Rube Goldberg style acrostics, exotic anagrams and new, weird cipher rigmarole, along with fantasy stories about Christopher Marlowe faking his death in order to write Shakespeare, as well as the cult-like fervor over Edward de Vere as the "true author" reminded them of the cipher frenzy of the Baconian era of which they had so willingly been participants. As far as the Friedmans were concerned, it was time to take on the entire batch of "candidates" and theories. And, since it all started with Bacon, why not make him the focal point of their attack? Thus, in 1957, William and Elizabeth Friedman Published their famous book, ***The Shakespearean Ciphers Examined***.

Throughout their short, sometimes rambling book, the Friedmans come across more as vengeful warriors bent on settling old scores and promoting cynicism rather than as truth-seeking scholars in pursuit of enlightenment.

One-by-one, the Friedmans reduced the works of the most vulnerable Baconian researchers and authors to rubble—most notably: Ignatius Donnelley, Dr. Orville Ward Owen, and, of course, their old colleague, Elizabeth Wells Gallup. It was like shooting fish in a barrel. The three scholars had extrapolated cipher theories which far exceeded any reasonable practice insofar as being able to prove their veracity. Each had made predictions about achieving specific results, or set up experiments they claimed would prove their theory to be indisputably correct. But, alas, their claims, at best, could only be declared as inconclusive, and, at the worst, dismal failures.

Aside from failure, what Donnelly, Owen, and Gallup's theories had in common was: (a) The belief that Bacon had encrypted his life's story into all the lines and pages of text imprinted in all the Shakespeare plays and poems; (b) The encrypted code(s) was designed to be uniform and systematic without the possibility of ambiguity or other interpretation; and (c) There had to be a

method called the Key by which the code could be cracked and its meaning could be read or understood by the decoder.

Needless to say, the Friedmans were not without their shortcomings and flaws. The one flaw they had in common with Donnelley, Owen, and Gallup is that they all assumed Bacon made use of the same standards and encryption techniques they observed. Had Francis and Anthony Bacon applied the same encryption methods they had used when they worked as spies to those used in the Shakespearean works, the results would have been different, in which case the Friedmans would most certainly have detected them. As far as secret stories and messages encrypted in the pages of Shakespeare go, the reason William and Elizabeth couldn't find them is because they simply weren't there. Wait, I did say Bacon incorporated encryption methods and coded devices in the pages of Shakespeare, but I didn't specify the how and why of it—which I'll get into shortly. Remember, the Friedmans "examined" The Shakespearean Ciphers (when they really meant Code) in accordance with the principles of modern standards and methodology—not so with Bacon.

Bacon's life work was his "Great Instauration" (***Instauratio Magna***). It was his path to the enlightenment of humanity which would be achieved by his work called "The Advancement of Learning." As Bacon saw it, The Shakespearean works served as both the medium and the vehicle by which the knowledge, ideas and enlightenment of The Advancement of Learning would be transmitted and spread to the masses. Such was Bacon's legacy. But one's legacy isn't truly a legacy without one's name on it, concealed or otherwise. Francis typically preferred to be concealed—consistent with his favorite biblical passage: ***Proverbs 25:2***: "It is the glory of God to conceal a thing: but the honour of kings is to search out a matter." So, for Bacon, ***Proverbs 25:2*** was, in essence, the encapsulated spirit of his ***Instauratio Magna***. With the Shakespearean

works, Bacon inserted his name everywhere—but always concealed, and in every conceivable way. I'll delve into this later.

Elizabeth and William Friedman

The Friedmans Play Dirty

As big shots in the United States Intelligence Community, and being renowned as the world's most distinguished experts in Cryptology, Bill and Liz Friedman enjoyed living as paragons of polite society. The only skeleton in their closet that could cause them embarrassment or tarnish their sterling reputation was their early involvement as Shakespearean cipher researchers. In the 1950's, American polite society complied with the rules of normalcy and conventional thinking. Espousing or even thinking unconventional thoughts was definitely frowned upon… or worse. I've often wondered if the Friedmans' real motive for writing their book had more to do with appearing to be compliant with the conventional thinking of the day than suddenly deciding (after 37 years) to take a fervent stand against such a subversive idea as thinking Shakespeare wasn't written by Shakespeare. It's a distinct possibility, but something along those lines may well have been the driving force behind the book's creation.

It's one thing to pretend to be new to the Bacon vs the Stratfordians argument, but having spent years employed for the purpose of proving "Bacon was Shakespeare" was hardly undiscovered territory for the Friedmans. They were totally familiar with all the standard arguments on both sides. Throughout their book, they feign Stratfordian indignation when discussing the most hard-hitting, empirical evidence underlying the Baconian position—sloughing off the significance of such crucial documents as Bacon's ***Promus of Formularies and Elegancies*** as a "commonplace book," and the ***Northumberland Manuscript*** in which the repeated pairings of the names Francis Bacon and Shakespeare are brushed aside as "hardly conclusive" as the linked names were "pretty well known to Londoners". Simply saying something is "commonplace" or "hardly conclusive" or "pretty well known" isn't an argument, it's just words.

If it had been commonplace for other Elizabethan writers' personal notebooks to contain numerous words and phrases that uniquely appear in the Shakespearean works (like Bacon's ***Promus***), why haven't they ever surfaced? And why haven't other private documents (similar to the ***Northumberland Manuscript***) in which the names of other famous people (well known to contemporary Londoners) paired with the name Shakespeare ever materialized? If the Friedmans had produced such counter-evidence, they would have made a valid point. However, without such counter-evidence, their attempt to invalidate or diminish the Baconian evidence is utterly meaningless and without merit.

As to the cipher evidence supporting the Bacon-is-Shakespeare proposition, one of the most compelling of Bacon's cipher assets is the Latin word ***honorificabilitudinitatibus***. For Francis, the word was a goldmine containing, within its 27-letter structure, a bevy of cipher elements relating to his name—most notably, the anagram ***hi ludi f baconis nati tuiti orbi*** which

translates, in English, to *These plays F Bacons Offspring are Preserved for the World*. It's a perfect match for his concept of the Shakespearean works serving as his legacy for all posterity.

The Friedmans' primary attack was that other anagrams could be created using the same 27 letters. More technically, they added: "If the long word had been deliberately planted as a text to conceal a cipher message, it would have to have been chosen to yield one plain, unambiguous message" [see Friedman book, p 107]. Technically, by modern 20th century cryptological standards, the Friedmans are correct, however, it would have been extremely naïve of them to suppose Bacon wasn't aware of the anagram in question or the fact that other less sensible anagrams could be constructed from the same letters. Furthermore, since Bacon, in 1595, was not bound by the same strict cryptographic rules as the Friedmans, he wasn't the least bit bothered by the ambiguity—in fact, he reveled in it. After all, Francis wasn't writing a secret cryptographic message to a spy, and no one else. He was writing a play for all to see and understand—including the 27-letter word, the full dynamics of which the Friedmans simply didn't know (I'll get into this in much greater depth later).

I have three, remaining pet peeves with the Friedmans I'll now address: (1) As cipher experts, they had to be aware of the important difference between Gematria and Numerology. Yet, throughout their book, the Friedmans invariably use the word "Numerology" when they're clearly making references to Gematria, i.e. connecting letters to numbers with regard to specific cipher tables. Numerology is a pseudo-science in which numbers correspond to certain esoteric meaning(s). Just to set the record straight, Francis Bacon wasn't a practitioner of Numerology. However, he was extremely fond of using Gematria. (2) Again, setting the record straight, despite the fact that nearly all of the printing presses of the Elizabethan-Jacobean era printed text using the old 24 letter alphabet, the writers of that time did their writing in accordance with the

newer 26 letter alphabet. Moreover, virtually all of today's prominent Baconian authors insist the Elizabethan-Jacobean writers wrote in the 24-letter alphabet... and, even though they should have known better, so did the Friedmans [see my SirBacon article titled "Bacon's use of Gematria and the 26 Letter Alphabet"]. (3) Aside from willful ignorance, the primary reason Elizabeth Winkler and so many other Shakespeare aficionados suffer the curse of the **Bacon Blind Spot** is attributable to William and Elizabeth Friedman's book ***The Shakespearean Ciphers Examined***.

I find it interesting that wherever the Friedmans made reference to anti-Stratfordians in their book, they invariably adopted the misleading Stratfordian practice of referring to them as "anti-Shakespearean" no fewer than 7 times. No doubt, Bill and Liz were sending a message. Or, as A. Phoenix put it: "What the Friedmans actually did was dress up their opinions in pseudo-scientific and academic language with the sole purpose of deliberately and fraudulently deceiving the world into believing that there were no Baconian Ciphers and other cryptic devices present in the Shakespeare works."

When is a Coincidence No Longer a Coincidence?

Arguments tend to be resolved when sufficient evidence is produced so that the standard of things we think are coincidences are raised to a higher standard that clearly demonstrates they are not. In some academic circles, such a process is generally referred to as the "three step rule". In science, the three- step rule says: If something happens once, it's an Occurrence. If it happens twice, it's a Coincidence. And if it happens a third time, it's a Pattern, and therefore cannot be coincidental.

Beyond the somewhat sterile world of science, the human factor tends to come into play. For the mystery novelist Agatha Christie, the three-step rule goes as follows: Once is a coincidence, Twice is a clue, and the Third time is a proof.

Aside from the scientific and Agatha Christie methods for ruling out coincidences, most real-life mysteries are solved by detecting and gathering clues that are uniquely connected to a perpetrator. At first, the clues might seem insignificant or coincidental, but as they accumulate, patterns emerge which rule out coincidence. Eventually the process of eliminating coincidence(s) leads to a common denominator which leads precisely to the identity of the perpetrator. Most perpetrators seek a variety of techniques to avoid being detected. Francis Bacon, on the other hand, employed a multiplicity of techniques so that he **would be discovered**.

Bacon's Preferred Cipher Tables

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

The Pythagorean Cipher Table

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

The Standard Elizabethan Cipher Table

Bacon made use of all five of these cipher tables. The Pythagorean Cipher was used just as much as the Elizabethan. Without question, his favorite cipher signature was **33**. [see my SirBacon article titled: "Bacon's use of Gematria and the 26 Letter Alphabet."].

With Shakespeare, All Roads Lead to Bacon

In addition to laboring on his ***Instauratio Magna***, Francis Bacon also loved to incorporate riddles and puzzles into his works, especially those utilizing cipher devices. And, as previously mentioned, his favorite method of stamping his name on his Shakespeare **IM** legacy was to playfully **conceal** his identity throughout the pages of Shakespeare by means of planting cipher clues into the text by making use of every technique imaginable. Such technique(s) could involve the use of anagrams, acrostics, cipher word or letter counts, or inserting key words specifically and personally tied to someone or thing which serves as a type of empirical **anchor** pertaining to the person or thing.

By itself, the appearance of a key word or anchor (such as bacon, hog, swine, etc.) doesn't necessarily immunize it from being a coincidence. In order for it to qualify as a solution or proof—above and beyond coincidence, it has to be tied to some other factor(s) that would verify or **confirm** its attachment to the person or thing in question—this can be accomplished with a one-step solution or, as Bacon preferred, multifarious solutions. An example of a simple, one-step solution along these lines is to be found in **The Merry Wives of Windsor**, Act IV, Scene II. Mrs. Page sings a song:

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

Although the word "swine" is the anchor word, we can't help but notice the meaning of the song's first four words: "We'll leave a proof". It's the obvious set-up for a proof as we can't help noticing the word "proof" gives us a cipher sum of 92 (Kaye Cipher) which is one of Bacon's cipher signatures, i.e. 92 = Bacon (Reverse Cipher). Thus, by inserting the anchor word ***swine*** as the **33**rd word (**33**=Bacon, Simple Cipher), as well as preceding it with the word **proof**. It's a double confirmation that the appearance of the word ***swine*** is, in no way a coincidence. For Bacon, Anchors + Confirmations = Proofs—not coincidence. **Only Bacon would do that**.

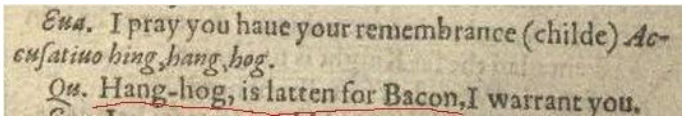
In Act IV, Scene I of ***The Merry Wives of Windsor***, what appears to be a simple lesson in Latin grammar for a young boy named William turns out to be an extensive lesson in the Latin use of the name Bacon (and ciphers), as Mrs. Quickly, after hearing William recite the words "hing, hang, hog," interjects: "Hang hog is Latin for bacon, I warrant you." This is precisely the kind of multi-layered cipher display Bacon loved to play with:

(1) Mrs. Quickly is one of Bacon's many female counterparts or avatars. Notice the 10 letters in "Mrs. Quickly" add up to 111 (Reverse Cipher), 111= Bacon (Kaye Cipher). Without the insertion of her seemingly innocent remark (which gives us no less than two key anchor words, i.e. "bacon" and "hog"), the whole exercise of William's grammar lesson is meaningless and serves no purpose in the scene.

(2) For those in the know, Mrs. Quickly's remark is a deliberate reference to Bacon's ***Spurious Apothegm 15***, recording a famous anecdote about Judge Nicholas Bacon's verbal joust with a malefactor, named Hog, who argued that it would be unjust to sentence him to be hanged because the names Hog and Bacon were too "kindred." To which Judge Bacon replied: "You and I cannot be kindred except you be well hanged; for hog is not bacon until it be well hanged." The sly reference to ***Apothegm 15*** constitutes another powerful anchor in a cleverly crafted scheme that leads to even more relevant anchors and confirmations relating to Francis Bacon as the author. It's also worthy of note that "hanged hog" adds up to 51 (Pythagorean Cipher) which, in turn, correlates to the name Francis Bacon. The reason Mrs. Quickly says "hang hog" instead of "hanged hog" has to do with the letter count as the final confirmation, which I'll get into shortly.

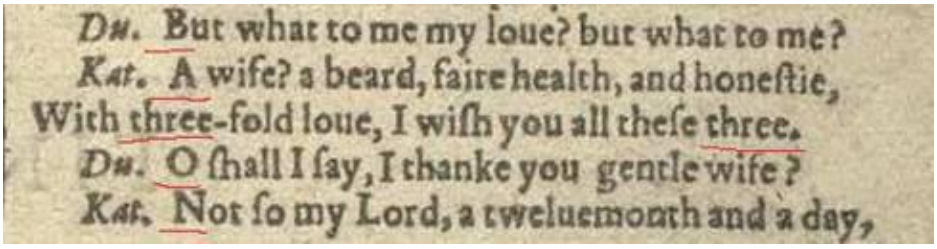
(3) As mentioned earlier, young William's recitation of the words ***hing, hang, hog*** sets up the whole scheme. Notice these aren't really Latin words, nor is Mrs. Quickly's assertion that "hang hog is Latin for Bacon" accurate. The ultimate purpose for the statement is to make a clear distinction between "bacon" as a common word with "Bacon" as a proper Latin name. What is the grammatically correct name for Bacon in Latin? The answer is "Baconus". As a cipher confirmation, notice the name Baconus adds up to 71(Simple Cipher), and the words ***hing, hang, hog*** also result in a 71count (Pythagorean Cipher).

(4) Many years ago, my friend Peter Dawkins informed me that, in the original printing of ***The Merry Wives of Windsor***, the word "Latten" was used in place of "Latin".


Eua. I pray you haue your remembrance (childe) Accuſatiuo hing, hang, hog.
Qu. Hang-hog, is latten for Bacon, I warrant you.

As I recall, Peter seemed to feel that there was sort of alchemical significance to the word because Latten is an alloy of Copper and Zinc which bears a close resemblance to brass; however, with all due respect to Peter, I've never been able to make sense of using Latten in place of **Latin**, and, in all subsequent printings in which **Latin** is used, not only does it make perfect sense, it's absolutely imperative to the entire scheme—including Bacon's ultimate confirmational outcome. So, as mentioned earlier, the real reason Mrs. Quickly says "Hang Hog" instead of "Hanged Hog" is so that the number of letters in the line gives us an exact count of **33**—the final confirmation. **Only Bacon would do that.**

Seldom did Bacon shy away from using his various cipher signatures as the preferred device to represent his name in a given line or paragraph. But, in some rare cases, he would boldly put his name on display as if it were a sign post. The acrostic signature in Act V, Scene II in ***Love's Labour's Lost*** is an excellent example:


Du. But what to me my loue? but what to me?
Kat. A wife? a beard, faire health, and honeſtie,
With three-fold loue, I wiſh you all theſe three.
Du. O ſhall I ſay, I thanke you gentle wife?
Kat. Not ſo my Lord, a tweluemonth and a day,

Francis tended to look at numbers as letters and vice-versa. Naturally, the letter C shows up in the third line as "three." And, as an added bonus or confirmation, Bacon included a second

"three" in the same line so as to result in his favorite cipher number, **33**. Again, **only Bacon would do that.**

Mingling Ciphers

I was once asked if Bacon mingled different ciphers when applying gematria numbers to the letters in key words. It was a good question. Bacon never directly said anything about rules having to do with cipher mingling. Clearly, when using ciphers, he adhered to certain standards, otherwise the outcome would be incomprehensible—for example, the Bacon cipher signatures for the word "Free" are **33** (Simple Cipher), and 111 (Kaye Cipher). Those who are familiar with Bacon's cipher signatures immediate recognize the cipher equivalency between the word "Free" and the name "Bacon" as both add up the same in the Simple and Kaye Ciphers.

Does that mean the other three ciphers can't be regarded as Bacon Cipher Signatures? Absolutely not. All five of these ciphers consistently offer up Cipher Signatures whenever two or more words (or names) add up the same in any given cipher. Try the name Labeo. Joseph Hall and John Marston had a field day when they discovered the names Labeo and Bacon were a perfect match in all five ciphers.

But, can we mingle differing, multiple cipher signatures in the same line or sentence? Yes.

In Act I, Scene II of the ***First Part of King Henry IV***, a seemingly insignificant and irrelevant line in one of the Play's most insignificant and irrelevant scenes, spoken by one of the most seemingly insignificant characters, Carrier 2 speaks a seemingly irrelevant and insignificant set of words: "I have a gammon of bacon and two races of ginger, to be delivered as far as Charing-cross." First, notice the numbers in Act I, Scene II render the number III (Bacon, Kaye Cipher). Second, the word "Carrier" adds up to 45 (Shakespeare, Pythagorean Cipher). Third, the only way to get a Gematria cipher count for "Carrier 2" is to spell it out as "Carrier two"—which adds up to 51 (Pythagorean Cipher) which then gives us a cipher signature for Francis Bacon. Taken together, these three factors already amount to a weighty batch of clues that defy coincidence. What's needed is more confirmative evidence and anchors… and, of course, the key anchor word "bacon" just happens to show up in the Carrier's 19-word line (in such an irrelevant sentence, what are the odds?). Moreover, the word "bacon" is connected to the word "gammon." A gammon is the bottom portion or cut of a side of bacon. But, more importantly, "gammon" adds

up to the number 111 (Kaye Cipher) an exact cipher signature match for Bacon (again, what are the odds?) The anchor words and their cipher confirmations are stacking up. Next, gammon and bacon are immediately followed by the word "ginger" which also proves to be another anchor word as it adds up to the Bacon cipher signature 92 (Bacon, Reverse Cipher).

And, finally, the gammon of bacon is to be "delivered as far as Charing-cross." Charing Cross happens to be the district of London where Francis Bacon was born. For Bacon, it's hard to come up with a more personal connection or anchor than that… except, the two "C" letters rendering Bacon's favorite cipher signature, **33. Only Bacon would do that**.

More Mingling and More Anchor Devices

With cipher signatures and anchors, Francis was always thinking outside the box. In Act IV, Scene I of ***Macbeth***, the head witch, Hecate sings a little song:

> "Black spirits and white, red spirits and gray;
> Mingle, mingle, mingle, you that mingle may."

The redundant use of the word "mingle" grabs our attention. It's an excellent example of how the mingling of cipher signatures of various ciphers can be intermixed. Bacon=**33** (Simple Cipher), and "mingle" =**33** (Pythagorean Cipher). But the cipher signature for Bacon in the Pythagorean Cipher is 17. However, because "mingle" corresponds to **33** in the Pythagorean Cipher, it still serves as a cipher confirmation. But where is the anchor in Hecate's song? The answer is in the four colors: Black, White, Red, and Gray. These are the four colors specific to the Bacon Family Crest. Furthermore, Hecate's song consists of 15 words—15 is Bacon's cipher signature in the Short Cipher, thus (although Mixed with two other ciphers), it is the final confirmation of the anchor. **Only Bacon would do that**.

Bacon's Family Crest

The words "you that mingle may" has a familiar ring to it that is similar to the words "READ IF THOU CANST" (in the Shakespeare Monument), and Portia's "Tarry a little, there is something else"—all suggesting that there's more to the situation at hand than meets the eye.

At the beginning of Act IV, Scene I, prior to Hecate's song, Bacon cleverly displays the word "Thrice" as the first word in the witches' opening lines—giving a most notable appearance as it is doubly stacked:

Thrice

Thrice

It's another way of showing us the number **33**. Further along, Francis displays his initials in the same crafty way as he did with "thrice" by repeatedly using the words "Fire, burn." And, sure enough, the words "Fire, burn add up to 111 (Reverse Cipher). **Only Francis Bacon would do that.**

Bacons Revealed

Beyond the tantalizing disclosures of the "Carrier-Charing-cross" business in Scene I, the Second Act of ***I King Henry IV*** is equally rich in surprises as Scene II reveals. The scene's activity takes place in and around the Gadshill Inn—infamous as a meeting place and staging ground for robbers and thieves. Falstaff and a small band of local rogues stand ready to instigate a hit and run fleecing of two of the Inn's prospective guests:

1 Traveler. “Come neighbour: the boy shall lead our horses down the hill; we’ll walk a-foot awhile’ and ease our legs.”

Falstaff, Gads & company stand.

Traveler. “Jesu bless us!”

Falstaff. “Strike; down with them; cut the villain’s throats:--ah, whoreson caterpillars! bacon-fed knaves! They hate us youth:--down with them; fleece them.”

Traveler. “O, we are undone, both we and ours for ever!”

Falstaff. “Hang ye, gorbellied knaves, are ye undone? No, ye fat chuffs; I would your store were here! On, bacons on!”

Falstaff and his robber friends chase the travelers away.

As a side-note, the term “traveler” is used by Freemasons as a mode of recognition to identify themselves to other brothers of the craft. The words bacon and bacons definitely qualify as anchor words confirmed by the fact that the travelers speak precisely **33** words. And incredibly, Falstaff literally calls them by their real-life name in referring to them plurally as “bacons,” i.e. Francis and Anthony Bacon. Here’s the kicker: **33**, as we know is Bacon (Simple Cipher), but add the letter “S”. We now have the number 51. What Bacon loved about 51 in using the Pythagorean Cipher is that it matches the name Francis Bacon as well as Anthony Bacon. **Only the Bacons would do that.**

Honorificabilitudinitatibus the Anagram and the Treasure Chest for Number 33

As mentioned earlier, the Friedmans’ argument against Bacon’s use of the 27-letter word as a legitimate anagram is that the letters can be used to create many other anagrams giving many different meanings and interpretations. In their world, a code writer would create an anagram that would be completely airtight without any possibility of ambiguity or equivocation—there would be only one interpretation, period. If that’s what Bacon had done, Bill and Liz would have it locked up, without any further argument or disagreement.

But the great fallacy with the Friedman argument is that it deals with Bacon as if he was the word's creator, as if he had invented it to use as a secret coded device that no one else could decrypt—when, in fact, his real intent and use was quite the contrary.

Historically, there were four versions of the old, Latin word—all similar, yet distinctly different in length and spelling. Francis had spent years studying them all, but the 27-letter version has unique, seemingly magical attributes which he found to be personally intriguing:

(First) The anagram ***hi ludi f baconis nati tuiti orbi***, i.e. "These plays F. Bacon's offspring are preserved for the world" simply but elegantly encapsulate Bacon's view of his ***Instauratio Magna*** and the legacy it represented. Even if he wanted to revise it, such as change the letter "i" in baconis to the letter "u," in order to provide for a more grammatically correct Latin spelling "Baconus," he would not have done so because it would destroy all of the other, equally crucial attributes inherent in the word, which I'll presently explain.

(Second) The 27-letter word adds up to 287 (Kaye Cipher) which is the second of the two Rosicrucian "Fra Rosi Crosse" seals. If any letter in the word was subtracted or changed to another letter, or if another letter were added, it would definitely destroy that cipher count.

(Third) Bacon loved the number 27 primarily because it is $\mathbf{3^3}$, i.e. 3 raised to the 3rd power—another of Bacons limitless devices for showing or saying **33**. Use any of the other versions of the long number and the $27 = 3^3$ gets wiped out.

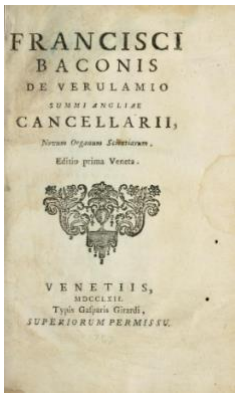
(Fourth) ***honorificabilitudinitatibus*** also adds up to 137 (Pythagorean Cipher). 137 is the **33**rd Prime Number. Again, any letter or number change destroys that gem.

I would say that the fortuitous conjunction of these factors for Bacon can best be described as both serendipitous and synchronicitous, implying coincidence. But when it all comes together in such a multiplicity of ways, things that seem unrelated simply are.

Thirteen years after the Friedmans published their book. Samuel Schoenbaum attempted to dismiss Bacon's 27-letter anagram as invalid because, as Schoenbaum insists, "Bacon Latinized his name as *Baconus*, with genitive *Baconi*: never *Baconis.*" Like the Friedmans, Schoenbaum assumes Bacon had a choice in the spelling of the 27-letter word. Furthermore, Schoenbaum isn't being straight with us. Throughout his life, Bacon tended to shy away from writing or printing

his name as *Baconus*. The insistence that Bacon would "never" represent his name as "*Baconis*" is entirely false [see Schoenbaum, *Shakespeare's Lives*, p. 585]. Also, see the pictures below.

Cover Page of 1620 Publication of *Novum Organum Scientiarum* by Franc. Baconis



Cover Page of 1662 Publication of *Novum Organum Scientiarum* by Francisci Baconis

As far as Bacon was concerned, the 27-letter version of ***honorificabilitudinitatibus*** was as perfect as a polished diamond. For him it was a sacrosanct artifact never to be changed in any way. Other than its magical dynamics, what made it uniquely his had to do with how he chose to use it. He had carefully chosen it over all the other versions, then he chose to insert it as the **33**rd word in Costard's speech in Act V, Scene I of ***Love's Labour's Lost***. **Only Bacon would choose to do that.**

Epilogue

Hopefully this article has shed new light on an old problem I prefer to call "The Bacon Blind Spot." Had it not been for the underhanded sabotage perpetrated by William and Elizabeth Friedman, I doubt Bacon's mastery of the Shakespearean works would have been so thoroughly ignored and dismissed by the world. But the Friedman's dark legacy is fading, a new dawn of study and discovery is the light that triumphs over it. I hope, in my humble way, to be a contributor to the spreading of that light—the light of truth.

Bacon said: "Crafty men condemn studies, simple men admire them, and wise men use them." We make use of our studies and discoveries by sharing—honestly and freely. That, above all, was Bacon's legacy…

"No Legacy is so rich as honesty."

Many thanks to my friend James Loren!