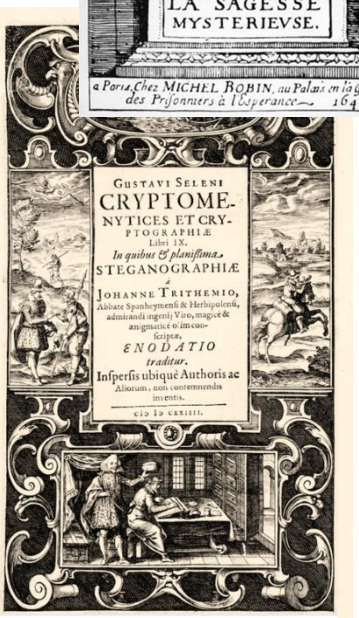
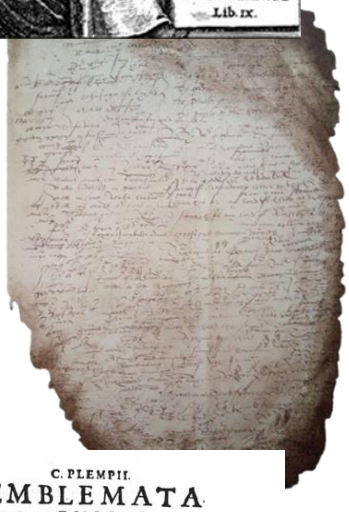
NINE PRIMARY IMAGES CONFIRMING FRANCIS BACON IS SHAKESPEARE

By

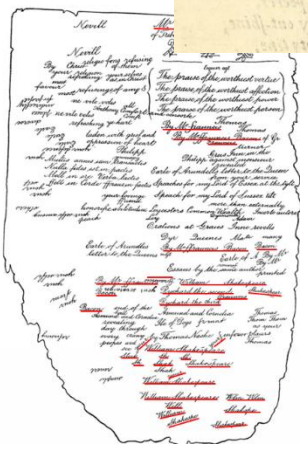
A Phoenix

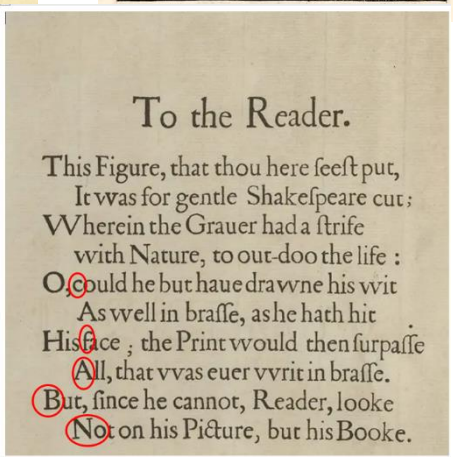
April 2024





That so did take Eliza, and our Iames!
But stay, I see thee in the Hemisphere
Aduanc'd, and made a Constellation there!
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide or cheere the drooping Stage;
Which, since thy flight frō hence, hath mourn'd like night,
And despaires day, but for thy Volumes light.





NINE PRIMARY IMAGES CONFIRMING FRANCIS BACON IS SHAKESPEARE

1] The second Rosicrucian manifesto the *Confessio Fraternitatis* (1615) reveals that the actor William Shakspere of Stratford is an Impostor

2] The Plempii Emblem (1616) Depicting Fortune Standing on a Globe raising up Francis Bacon and pushing down his Literary Mask the actor William Shakspere of Stratford

3] The frontispiece to *Speculum Sophicum Rhodo-Stauroticum* (1618) depicting Francis Bacon and his Literary Mask William Shakspere of Stratford

4] The title page of Gustavus Selenus's *Cryptomenytices et Cryptographiae Libri IX* (1624), depicting Francis Bacon giving his literary mask William Shakspere one of his Shakespeare plays to be performed at the Globe Theatre

5] The 1645 title page of *De Augmentis Scientiarum* showing Bacon with his hand controlling his literary mask the actor William Shakpere of Stratford

6] In the address To the Reader prefixed to the 1623 Shakespeare First Folio, Ben Jonson reveals in an anagram that Francis Bacon is Shakespeare

7] In the verse To the memory of my beloued, The Avthor Mr. William Shakespeare Ben Jonson again reveals in an anagram that Francis Bacon is Shakespeare

8] The outer cover of the Bacon-Shakespeare Manuscript (known as the Northumberland Manuscript) that originally Contained Copies of his Shakespeare Plays *Richard II* and *Richard III*

9] The frontispiece of Bacon's *La Saggesse Mysterieuse* (1641) depicting Pallas Athena, the Shaker of the Spear from whence he adopted his *nom de plume* Shakespeare

1.

THE ACTOR WILLIAM SHAKSPERE OF STRATFORD IS AN IMPOSTOR

In 1614 there appeared the first anonymous Rosicrucian manifesto the *Fama Fraternitatis* published at Cassel in Germany entitled *Allgemeine und General Reformation, der gantzen weiten Welt*. *Beneben der Fama Fraternitatis*, *dess Loblichen Ordens des Rosenkreutzes*, *an alle gelehrte und Haupter Europae geschrieben* (*Universal and General Reformation of the Whole Wide World*; *together with the Fama Fraternitatis of the Laudable Fraternity of the Rosy Cross*, *written to all the Learned and Rulers of Europe*). Very deliberately the secret Founding Father of the Rosicrucian Brotherhood and author of the anonymous *Fama Fraternitatis* in an unequalled masterstroke to deflect attention away from himself and its secret English origins, to further misdirect the eye, arranged for its publication in Germany.

The second anonymous Rosicrucian manifesto appeared in Latin at Cassel in 1615 in a volume entitled *Secretioris philosophiae Consideratio brevis a Philipp a Gabella*, *Philosophiae St conscripta*, *et nunc primum una cum Confessione Fraternitatis R. C.* The volume contains *Consideratio brevis* by Philip a Gabella and the *Confessio Fraternitatis* written across fourteen chapters.

The secret anonymous authorship of the two Rosicrucian manifestos the *Fama* and *Confessio* was cryptically revealed by Dr John Wilkins, the warden of Wadham College, Oxford, Master of Trinity College, Cambridge, and afterwards first Secretary of the Rosicrucian Royal Society in his work entitled *Mathematicall Magick*. While discussing subterranean lamps the Baconian disciple and Rosicrucian Brother Dr Wilkins makes the following remarkable statement:

> Such a lamp is likewise related to be seen in the sepulchre of *Francis Rosicrosse*, as is more largely expressed in the confession of that fraternity.[1]

The lamp is referred to in the *Fama* not the *Confessio*, an artful Rosicrucian device employed by Dr Wilkins to draw attention to a passage in which the Christian name of Bacon, 'Francis' is directly aligned with the Brotherhood of the Rose Cross, 'Rosicrosse', in relation to its two manifestos at once indicating two profound secrets: Francis Bacon was the Founding Father of the Brotherhood of the Rosy Cross and the concealed author of its two manifestos the *Fama* and the *Confessio*.

The second Rosicrucian manifesto the *Confessio Fraternitatis* contains a piece of devastating information not ever mentioned by Stratfordian authorities, orthodox Shakespeare biographers, editors or commentators. Its secret anonymous author Bacon points out how easily the so-called learned or learned fools, and the rest of the credulous world, are easily deceived with enigmas and illusions. One of them being of his own creation, which has misled and beguiled the sleepy universities and academia around the globe for centuries:

> For conclusion of our Confession we must earnestly admonish you, that you cast away, if not all, yet most of the worthless books of pseudo chymists, to whom it is a jest to apply the Most Holy Trinity to vain things, or to deceive men with monstrous symbols and enigmas, or to profit by the curiosity of the credulous; *our age doth produce many such*, *one of the greatest being a stage-player*, *a man with sufficient ingenuity for imposition*; [my italics] such doth the enemy of human welfare mingle among the good seed, thereby to make the truth more difficult to be believed, which in herself is simple and naked, while falshood is proud, haughty, and coloured with a lustre of seeming godly and humane wisdom.[2]

OUR AGE DOTH PRODUCE MANY SUCH, ONE OF THE GREATEST BEING A STAGE-PLAYER, A MAN WITH SUFFICIENT INGENUITY FOR IMPOSTION

1. John Wilkins, *Mathematicall Magick Or, The Wonders That May be performed by Mechanical Geometry* (London: printed by M. F. for Sa. Gellibrand, 1648), pp. 236-37.

2. A. E. Waite, *The Real History of the Rosicrucians founded on their own Manifestos, and on facts and documents collected from the writings of Initiated Brethren* (London: George Redway, 1887), p. 96.

Einfältige vnd kurtze
Antwort
Vber die außgegangene
FAMA
vnd Confeſsion
Der Christlichen hoch-
erleuchteten Brüderschafft /
Des löblichen Ordens vom
Rosen Creutz.
Einfaltist der Warheit
Siegel.
Gedruckt im Jahr/
M. DC. XV.

2.

THE PLEMPII EMBLEM DEPICTING FRANCIS BACON AND WILLIAM SHAKSPERE

The following year 1616, the year in which Bacon's literary mask William Shakspere died, there was published at Amsterdam a very rare Rosicrucian work with the following title page 'Cornelii Giselberti Plempii Amsterodamun Monogrammon'. The enigmatic work contains fifty illustrations with Latin verses beneath them. Emblem 1 sees Fortune standing upon a globe (an allusion to the Globe Theatre) with one hand pushing from the pinnacle of Fame a man dressed as an actor with a feather in his hat; and the other, raising up a man wearing the familiar Bacon hat (in nearly all portraits he is presented wearing the hat of the Grand Master of the Rosicrucian-Freemasonry Brotherhood), whose face is hidden. Confirmation it is Bacon comes in the form of the initial letters from the ninth line in the verse '*Obscaenumque nimis crepuit, Fortuna Batavis Appellanda*', an anagram which yields **F BACON**.[1] Seven years later Bacon published the Shakespeare First Folio the greatest Rosicrucian-Freemasonic work in the history of the world behind the pseudonym of his semi-illiterate mask William Shakspere of Stratford, a Rosicrucian *ludibrium* (comedy or farce) that still deceives and fools the ordinary schoolmen, academia, and virtually the rest of the world to the present day.

1. *Cornelii Giselberti Plempii*, *Amsterodamun Monogrammon* (Amsterodami Apud Ioannem Walschardum, 1616), Emblem 1.

3.

THE FRONTISPIECE OF *SPECULUM SOPHICUM RHODO-STAUROTICUM* DEPICTING FRANCIS BACON AND HIS LITERARY MASK WILLIAM SHAKSPERE

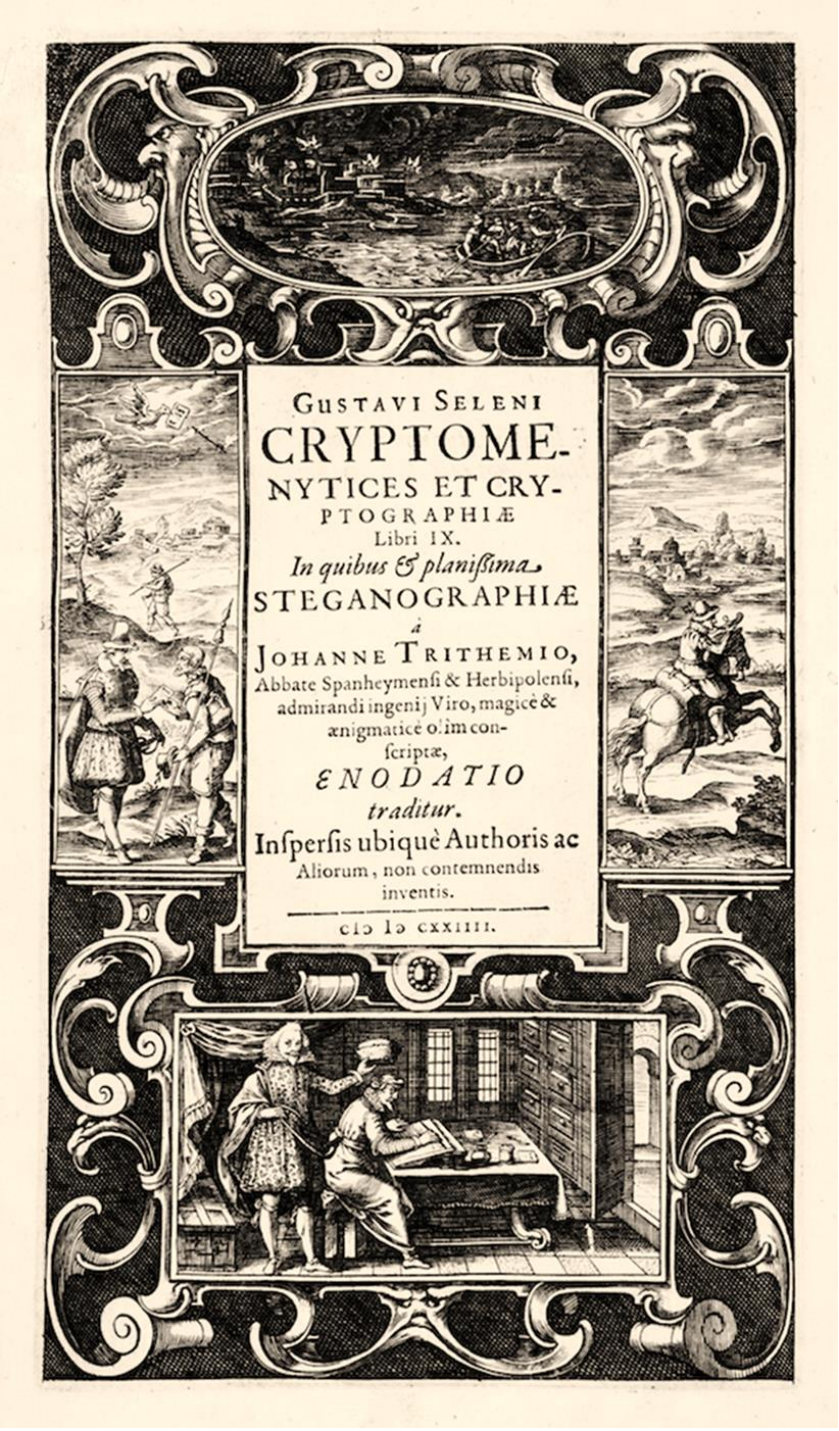
A work intimately related to the Plempii edition was also set forth by Bacon and his Rosicrucian Brotherhood entitled *Speculum Sophicum Rhodo-Stauroticum* issued (possibly at Frankfurt) in 1618 without any place of publication on its title page, or the name of its printer or publisher, by Theophilus Schweighardt, believed by some to be one Daniel Mogling.[1] Its frontispiece is of the greatest importance. It depicts the College or Temple of the Rosy Cross above which is an inscription 'Collegium Fraternitatis' and the 'Fama' (with the date 1618), a clear reference to the first Rosicrucian manifesto *Fama Fraternitatis* published at Cassel in 1614. On either side of its door there is a Rose and Cross, well-known emblems of the Brotherhood of the Rosy Cross. From the side of our Rosicrucian Temple there appears a large trumpet underneath which are the letters 'C. R. F.', perhaps standing for 'Christian Rosencreutz Frater' or Francis Rosy Cross, i.e., Francis Bacon, Brother of the Rosy Cross.

On the frontispiece it will be noticed that on either side of The Temple of the Rosy Cross are two figures one wearing a tall hat with a large Rose being hauled out of a dark well where he was previously hidden and another figure falling of a high rock. These two figures represent the same two figures in the Plempii Emblem where the identity of Francis Bacon is confirmed by the anagram in its verse where the other dressed as an actor represents the literary impostor William Shakspere,[2] alluded to in the second Rosicrucian manifesto *Confessio Fraternitatis*.

1.Theophilus Schweighardt, pseud., *Speculum Sophicum Rhodo-Stauroticum, Das ist: Weilauffige Entdeckung des Collegii und axiomatum von sondern erleuchten Fraternitet Christi Rosen Creutz* (1618), frontispiece.
2.T. D. Bokenham, *Bacon, Shakespeare and the Rosicrucians* (no date or place of publication), p. 1.

4.

THE TITLE PAGE OF *CRYPTOMENYTICES ET CRYPTOGRAPHIE* DEPICTING FRANCIS BACON GIVING HIS LITERARY MASK WILLIAM SHAKSPERE OF STRATFORD ONE OF HIS SHAKEPEARE PLAYS TO BE PERFORMED AT THE GLOBE THEATRE



Immediately following the Shakespeare First Folio an extremely rare work on cryptology, one still shrouded in secrecy and mystery, entitled *Cryptomenytices et Cryptographiae Libri IX* by Gustavus Selenus, a pseudonym for Augustus, Duke of Brunswick-Luneburg, a near five hundred-page work published at Luneburg early in 1624.

The revealing title page of the rare 1624 edition *Cryptomenytices et Cryptographiae* confirms Francis Bacon's secret authorship of the Shakespeare works. The title page contains a pictorial cryptogram in four pictures which surround the central square of bibliographical information pertaining to its title and author and date of publication. It depicts Francis Bacon giving a figure holding a spear dressed in actor's boots representing the actor William Shakspere. In the middle distance the spearman Shakspere still holding his spear on his back, is shown carrying quartos or books of plays given to him by Bacon on horseback travelling towards the Globe Theatre in the distance.

5.

THE TITLE PAGE OF *DE AUGMENTIS SCIENTIARUM* SHOWING BACON WITH HIS HAND CONTROLLING HIS LITERARY MASK THE ACTOR WILLIAM SHAKSPERE

The Shakespeare First Folio and *De Augmentis Scientiarum* published within weeks of each in other in late 1623 and the *Cryptomenytices et Cryptographiae* published shortly after in early 1624, all derive from the same source. This was all again wonderfully encapsulated in the little-known title page of a later edition of Bacon's *De Augmentis Scientiarum* published in Holland in 1645. The engraving represents the Mountain of Parnassus, the mythical home to Apollo, God of poetry, and the Muses, the goddesses of poetry and drama, with winding steps leading up to a Freemasonic Temple. In this title page the figure representing Bacon on the title page of the *Cryptomenytices et Cryptographiae* is here again seated in front of a large Folio (his Shakespeare First Folio) with his left hand controlling his literary mask William Shakspere clad in an actor's goat-skin, holding a clasped book, like the old Masonic rituals, representing his Freemasonry Brotherhood, who to the present day closely guard and watch over Bacon's secret life and writings, including his concealed authorship of the Shakespeare works.

6.

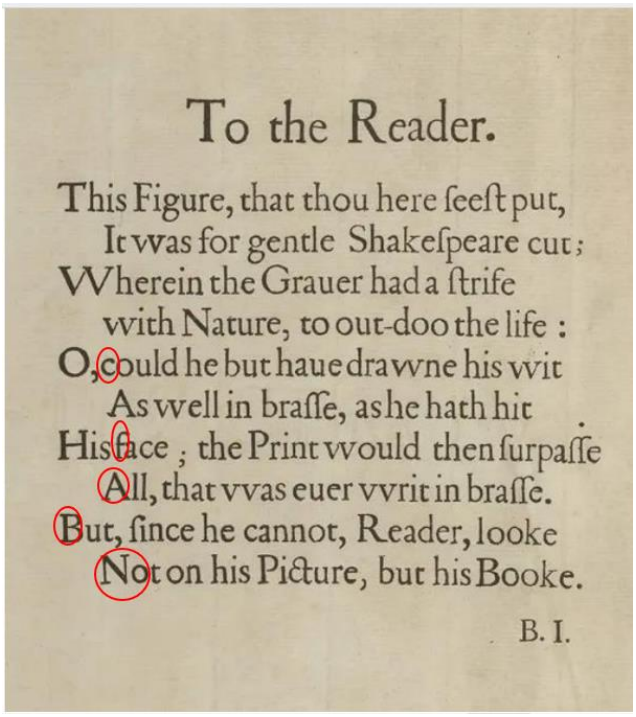
IN THE ADDRESS TO THE READER PREFIXED TO THE 1623 SHAKESPEARE FIRST FOLIO BEN JONSON REVEALS IN AN ANAGRAM THAT FRANCIS BACON IS SHAKESPEARE

In the address To the Reader opposite the Droeshout engraving prefixed to the Shakespeare First Folio Ben Jonson who had a love of anagrams instructs the reader to hit on his face or his true identity which he reveals by communicating a secret message to posterity by spelling out down the left-hand side his name F BACON:

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

F BACON.[1]

1.For Bacon-Shakespeare acrostics & anagrams see Yann Le Merlus, 'Allisnum2er', on B'Hive and his page on the main site https://sirbacon.org/all-is-num2er/


To the Reader.

This Figure, that thou here ſeeſt put,
It vvas for gentle Shakeſpeare cut;
Wherein the Grauer had a ſtrife
vvith Nature, to out-doo the life:
O, could he but haue drawne his vvit
As vvell in braſſe, as he hath hit
His face; the Print vvould then ſurpaſſe
All, that vvas euer vvrit in braſſe.
But, ſince he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

7.

IN THE VERSE TO THE MEMORY OF MY BELOVED, THE AVTHOR MR. WILLIAM SHAKESPEARE BEN JONSON AGAIN REVEALS IN AN ANAGRAM THAT FRANCIS BACON IS SHAKESPEARE

As we have seen with his Rosicrucian-Freemasonic Grand Master Francis Bacon Rare Ben had a love of anagrams and he secretly incorporated another one in the last six lines of his verse 'To the memory of my beloved, The Avthor Mr. William Shakespeare', communicating a secret message to posterity regarding the true identity of our immortal poet Shakespeare, by spelling out down the left-hand side his name, BACON:

But stay, I see thee in the Hemisphere
Aduanc'd and made a Constellation there!
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, since by flight fro[m] hence, hath mourn'd like night,
And despaires day, but for thy Volumes light.
BACON.[1]

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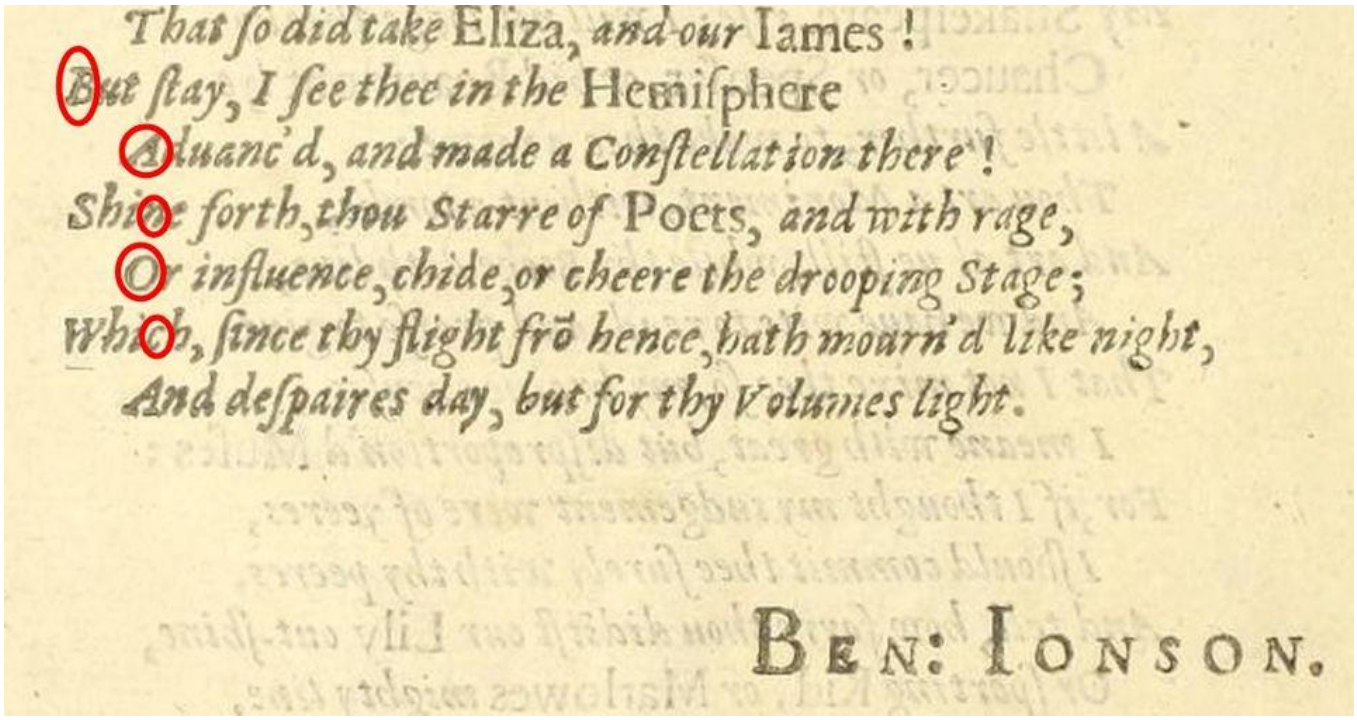
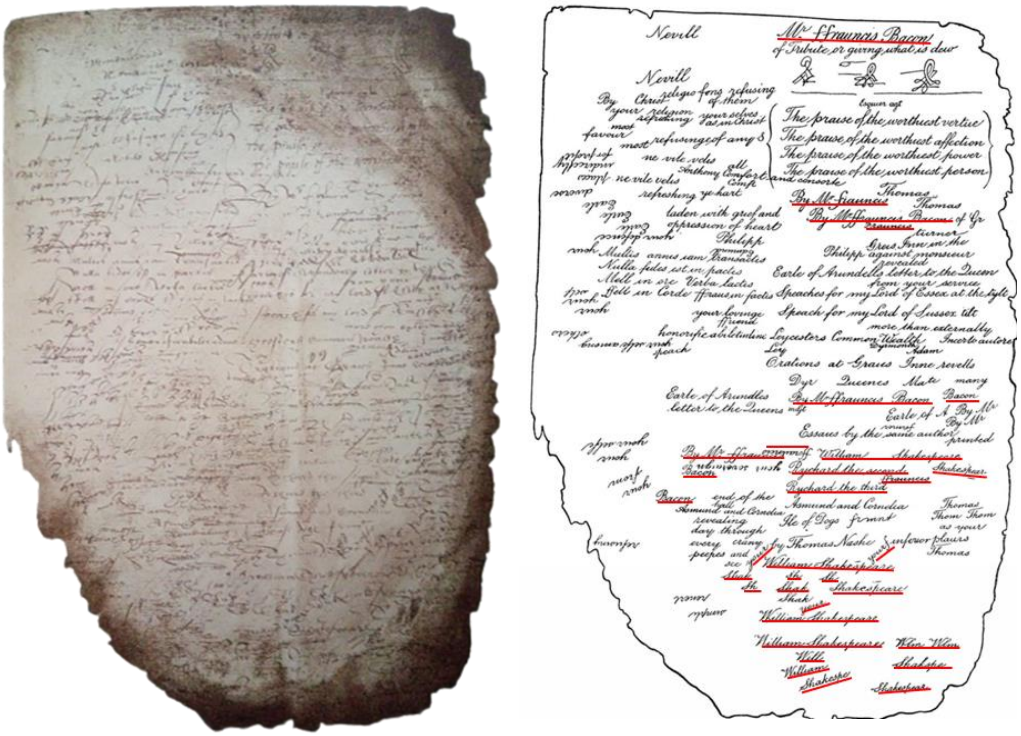

That ſo did take Eliza, and our Iames!
But ſtay, I ſee thee in the Hemiſphere
Aduanc'd, and made a Conſtellation there!
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, ſince thy flight frō hence, hath mourn'd like night,
And deſpaires day, but for thy Volumes light.

BEN: IONSON.

8.

THE OUTER COVER OF THE BACON-SHAKESPEARE MANUSCRIPT (KNOWN AS THE NORTHUMBERLAND MANUSCRIPT) THAT ORIGINALLY CONTAINED COPIES OF HIS SHAKESPEARE PLAYS *RICHARD II* AND *RICHARD III*

In addition to originally having held two of Bacon's Shakespeare plays *Richard II* and *Richard III*, the outer cover of his collection of manuscripts contains references and links to his narrative Shakespeare poem *The Rape of Lucrece* and another three of his Shakespeare plays *Love's Labour's Lost*, *Romeo and Juliet* & *The Merchant of Venice*. This is moreover the only manuscript where the names Bacon and Shakespeare appear together in a contemporary document. Various forms of his name Bacon & Francis Bacon and his pseudonym Shakespeare and William Shakespeare have been scribbled across its outer cover on around twenty occasions. There are at least nine examples of Francis, Mr. Francis, Baco, Bacon and Francis Bacon and a similar number of his pseudonym Shakespeare or William Shakespeare scribbled all over its outer cover. Above the entry for his Shakespeare play *Richard II* appears the entry '*By Mr. ffrauncis William Shakespeare*', and further down the page, the word '*Your*' is twice written across his pseudonym William Shakespeare-so it reads '*Your William Shakespeare*'. As if to emphasise this entry a second occurrence of the name '*ffrauncis*' is written upside down above the first '*ffrauncis*' thus reading from left to right '*ffrauncis William Shakespeare*'. Below the entry for '*Rychard the second*', and above it for '*Rychard the third*', appears his name '*ffrauncis*' and to the left '*Bacon*' and to the right '*Shakespeare*'. Below at the bottom of the outer cover his pseudonym '*William Shakespeare*' is repeated numerous times, and as if to emphasise one more time Bacon is Shakespeare, we are met with the possessive entry '*your William Shakespeare*'.



1. A. Phoenix, *The Bacon-Shakespeare Manuscript (Hitherto known as the Northumberland Manuscript) which originally Contained Copies of his Shakespeare Plays Richard II and Richard III* (2022), passim.

9.

THE FRONTISPIECE OF BACON'S *LA SAGGESSE MYSTERIEUSE* (1641) DEPICTING PALLAS ATHENA, THE SHAKER OF THE SPEAR, FROM WHENCE HE ADOPTED HIS *NOM DE PLUME* SHAKESPEARE

The obscure relationship between Bacon and Jean Baudoin stretched back to before 1619 when Baudoin translated Bacon's *Essays* into French as *Les Essays Politiqves Et Moravx De Messire Francois Bacon Grand Chanceller d'Angleterre* followed by further editions in 1621 and 1622 (with a new title page) all of them published at Paris.[1] In 1626 the year Bacon supposedly died Baudoin issued a collection of his writings *Memoriae Sacrvm*. *Les Oeuvres Morales Et Politiques De Messire Francois* containing translations of his *Essays*, *The Wisdom of the Ancients* and *Apophthegms*. The edition is furnished with a portrait of Bacon by Crisp Van Pass. [2]

Further editions of *Les Oeuvres Morales Et Politiques De Messire Francois Bacon* were published in 1633, 1636, 1637 and 1639, followed by an edition of *L'Artisan de la fortune* in 1640.[3] In 1638 Baudoin issued a very curious work on emblems entitled *Recviel D' Emblemes* where in the preface he states:

The great Chancellor, Bacon, having awakened in me the desire of working at these emblems, has FURNISHED ME THE PRINCIPAL ONES which I have drawn from the ingenious explanation that he has given of some fables, and from his other works [my block capitals].[4]

Two decades earlier 'probably issued as a second part' to *Essays Politiqves* Baudoin translated Bacon's *Wisdom of the Ancients* as *La Saggesse Mysterivse Des Anciens* published at Paris in 1619. Three years after setting forth the *Recviel D' Emblemes* for which Bacon furnished him with the principal ones Baudoin published a new edition of *La Saggesse Mysterivse Des Anciens* in 1641 with an important frontispiece little known outside of specialist Baconian scholars. The frontispiece depicts Pallas Athena the goddess of knowledge and wisdom brandishing or shaking a spear, hence Bacon's *nom de plume* Shake-speare. Above her head on which she is seen wearing her helmet of invisibility and on her shield of truth appear two mottoes '*Obscuris vera involvens*' ('Truth is enveloped in obscurity') and '*Sic fulget in umbras*' ('Thus it shines in the shadows').

1. Gibson, Nos. 44, 46 & 47.
2. Ibid., No. 164, see also, p. 329.
3. For Bacon's works translated by Baudoin see Gibson, Nos. 44, 45, 47, 99, 100, 113, 114, 139, 155, 164, 165, 165, 166, 167 a, b, c, d, 168, a, b, 216, 217.
4. Jean Baudoin, *Recviel D' Emblemes* (Paris: 1638), preface; Gibson, No. 275.