# Contents

Introduction 6

**PART ONE**  
ROYAL SECRETS AND THE INVENTION  
OF SHAKESPEARE

Chapter 1  The Jeweled Mind of Francis Bacon 11

Chapter 2  Essex 30

Chapter 3  Enter Shakespeare 38

Chapter 4  The Transition to the Jacobean Dynasty 49

**PART TWO**  
BACON AND THE ROSICRUCIAN-MASONIC  
TREASURE TRAIL

Chapter 5  The Rise of the Rosicrucians and Freemasons 54

Chapter 6  The King James Bible 61

Chapter 7  Inventing America 68

Chapter 8  Fall from Grace 74

Chapter 9  End Game 87

Chapter 10  The Rise of the Stratfordians 96

Chapter 11  The Shakespeare Problem 101

Chapter 12  Character Assassination and Disinformation 105

Chapter 13  The Oxfordians 107
Chapter 14       The Concealed Poet

PART THREE      BACON’S SMOKING GUNS: THE HARD EVIDENCE
Chapter 15       The Name Shakespeare
Chapter 16       The Manes Verulamiani
Chapter 17       Love’s Labour’s Lost and honorificabilitudinitatibus
Chapter 18       The Names in Anthony Bacon’s Passport
Chapter 19       The Northumberland Manuscript
Chapter 20       Shakespeare’s Works Ripe with Bacon’s Phraseology
Chapter 21       Intimate Details
Chapter 22       Henry VII
Chapter 23       Rosicrucian-Freemasonry in Shakespeare
Chapter 24       Bacon’s use of Secret Symbols in his Engraving Blocks
Chapter 25       The Droeshout Engraving, the Folio, the Monument
Chapter 26       The Timeline
Chapter 27       The Saint Albans Venus and Adonis Mural
Chapter 28       Sweet Swan of Avon

PART FOUR       KABBALISTIC THEOSOPHY AND
THE “WINCHESTER GOOSE”
Chapter 29       Bacon’s Theosophy

PART FIVE       SARAH WINCHESTER:
HEIRESS TO BACON’S LEGACY
Chapter 30  The Belle of New Haven  190
Chapter 31  William and Annie  193
Chapter 32  Europe and California  195
Chapter 33  The House  197
Chapter 34  The Folklore  202
Chapter 35  Dispelling the Myth  205
Chapter 36  Mystery Solved  207
Chapter 37  Sarah’s Puzzle  216
Chapter 38  Higher Dimensional Geometry:
             Why the Winchester House Seems So Mysterious  242
Chapter 39  Winchester Numbers  248
Chapter 40  The Spider-web Window  259
Epilogue  268
Source Notes  270
Bibliography  316
Index  323

Special Note:

An asterisk * indicates an endnote. To read an endnote refer to Source Notes: pp. 270-315
PART FOUR

KABBALISTIC THEOSOPHY

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

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

In the early 1580’s, Giordano Bruno, a renegade Dominican monk, came to London on the recommendation of the King of France. It was clear that Bruno was far ahead of his time as he dazzled Queen Elizabeth and her courtiers with revolutionary ideas about a universe filled with countless solar systems, each with a self luminous sun surrounded by planets that shine with reflective light. Moreover, Bruno rejected the notion that the universe was created, but rather is the result of a self organizing principle that functions as a whole, evolving entity in which all things participate like individual sparks that collectively burn as one, entangled flame.*
One of Bacon’s friends, Sir Fulke Greville, invited a number of associates to his
London home to attend a theosophical lecture given by Bruno. Naturally, Bacon’s views
meshed well with Bruno’s, and the two men became good friends. Bacon adopted
Bruno’s concept that all things that have motion have sense, which, as mentioned earlier,
found its way into the Shakespearean works.

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

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

During his final years, Bacon began to view all of existence as a material entity in
which a spiritual counterpart was unnecessary. He saw individual souls as integral
aspects of a greater, universal soul held together by an invisible (physical) force similar
to what modern physicists refer to as a quantum field. Such a universal quantum field is
forever in the process of “becoming.” Therefore, residual information, i.e. wave remnants
from past events merge with information in present events, forming a basis for
reincarnate memory. The late Cal Tech physicist Richard Feynman referred this concept
as “the sum over history of wave function,” while mystics have traditionally called it the
“Akashic Record.” Whatever terminology is used, the concept of universal entanglement
is at the heart of Kabbalistic Theosophy.

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

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

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

The play makes use of ancient Greek and Trojan names and terminology up until the
last sentence. Then, the name Winchester shows up like a sore thumb as it is totally out of
place in the historical context of the Greek-Trojan War. It appears to be an allusion to
prostitutes and venereal disease. The term “Winchester Goose” refers to Elizabethan prostitutes—so named because they were required to be licensed by the Bishop of Winchester during the Elizabethan and Jacobean eras. The Bishop, Lancelot Andrewes, who had been instrumental in the translation process for the *King James Bible*, was a close friend to Bacon. Nevertheless, “Winchester goose,” even if used as a reference to prostitutes, is still out of place in a play based on Homer’s Iliad. Unquestionably, “galled goose of Winchester” is a carefully designed piece of code. What did these words really mean to Bacon?

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

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

Additionally, “galled” (23) “goose” (25) and “Winchester” (52) add up (in the Pythagorean Cipher) to 100, i.e. Francis Bacon in Simple Cipher. And, finally, all of this intricate code takes place in Act 5, Scene 10, simplifying to the number 51 which corresponds to both the names Francis Bacon and Sarah Pardee in the Pythagorean Cipher.
Rosicrucians never use the term “death” or refer to those who are deceased as being “dead.” They always refer to the departed as those who have “entered into transition.”