

Don Quixote de la Mancha
Alias Will Shakspere Gent
And The Shugborough Hall Cipher

Background

The Authorship Of Don Quixote de la Mancha

(Extract from Working Note)

While the Shakespeare Authorship Issue is well known among the general public, much less publicity has attended the like issue with respect to *Don Quixote*. Yet, the latter work contains no less than thirty-three direct statements to the effect that its ‘true’ author was not Miguel de Cervantes Saavedra but someone named Cid Hamet Benengeli.

The identity of Cid Hamet Benengeli remains a mystery, but there is evidence on record to suggest that Francis Bacon was the real author of *Don Quixote de la Mancha*:

“Another curious case of cryptography was presented to the public in 1917 by one of the best of the Bacon scholars, Dr. Alfred von Weber Ebenhoff of Vienna. Employing the same systems previously applied to the works of Shakespeare, he began to examine the works of Cervantes.... Pursuing the investigation, he discovered overwhelming material evidence: the first English translation of *Don Quixote* bears corrections in Bacon’s hand. He concluded that this English version was the original of the novel and that Cervantes had published a Spanish translation of it.” (J. Duchaussoy, *Bacon, Shakespeare ou Saint-Germain?*, Paris, La Colombe, 1962, p. 122 – in Umberto Eco’s *Foucault’s Pendulum*, Harcourt Brace Jovanovich, Publishers, New York, 1989, p. 406.)

There is also internal literary evidence in *Don Quixote* itself which suggests a direct, but unknown, link between the work and an earlier play by William Shakespeare:

“It is impossible to help but notice now and then that Armado [of Shakespeare’s ‘Love’s Labour’s Lost’ – insert] is extraordinarily like Don Quixote in his consistent overestimate of himself and in his insistence on imagining himself a superhuman storybook hero. [...]

“There is something rather pleasant in the thought that Shakespeare might be borrowing from Miguel de Cervantes, the Spanish author of the Don Quixote saga, since Cervantes was almost an exact contemporary of Shakespeare’s and by all odds one of the few writers, on the basis of *Don Quixote* alone, worthy of being mentioned in the same breath with Shakespeare.

“There is only one catch, but that is a fatal one. The first part of *Don Quixote* was published in 1605, a dozen years at least *after Love’s Labor’s Lost* was written.” (Isaac Asimov, *Asimov’s Guide to Shakespeare*, Avenel Books, New York, 1978, Vol, I, pp. 431-2.)

Introduction

The title page of the Spanish edition of *Don Quixote* (‘El Ingenioso Hidalgo Don Qvixote de la Mancha’, 1605) attributes the work to Miguel de Ceruantes Saarueda. By the lights of orthodox Shakespeare scholars, that *should* be it insofar as the identity of the author is concerned – yet, in the work itself the true author is said – thirty-three times – to be one Cid Hamet Benengeli.

Otherwise unknown, this Cid Hamet Benengeli is only marginally more mysterious than Miguel de Ceruantes Saarueda himself, about whom very little is known with certainty – except that the ‘record’ is construed to indicate that he and Stratfordian Will Shakspere gent. both died on April 23, 1616. Historic co-incidence or red flag signaling that things may not be what they seem?

In this note, a set of four stand-alone sentences – one from the title page of the Spanish edition of *Don Quixote*, two appended to the English ‘translation’, and one to Francis Bacon’s *New Atlantis* – are shown to fit hand-in-glove with (a) the Stratfordian’s hour upon the stage, and (b) a 250-year old Cipher mystery and associated myth identified with Shugborough Hall in Staffordshire.

The result is the functional equivalent of a notarized statement attesting to Francis Bacon's hand at work, as reaffirmed and placed in the context of Shakespeare Myth through the name of Thomas Shelton, the purported translator of Don Quixote from Spanish into English - a man who, while master of the English language, yet remains otherwise unknown.

In the interest of brevity and clarity, the presentation assumes that readers are familiar with the *modus operandi* of authors of ‘hidden poetry’ in the Augustan-Saga-Shakespeare tradition as set forth in the author’s other working notes at <http://www.light-of-truth.com/gunnartomasson/ciphers.htm>. Also, interested readers can find information on the Shugborough Hall angle on the Internet.

Four Author/Translators
And Marlovian Myth

Miguel de Ceruantes Saaruada	= 11900
Cid Hamet Benengeli	= 6433
Francis Bacon	= 5385
Thomas Shelton	= 7626
Light of the World	= 1000
Triangle 3:4:5 (‘foundation’ of Microcosmic Man’s Psyche)	= 345
Brownsverd	= -4000
Christopher Marlowe	= 11384
Resurrection (3:4:5 raised to the third power, 27 + 64 + 125)	= 216
Old World No More	
- Rúm (Space in Icelandic)	= -2312
- Tími (Time in Icelandic)	= -2315 = 35662

Four Author/Translator’s Masterpiece
Don Quixote de Stratford
A Poore Players Houre Vpon The Stage

	<u>Baptism</u>	
Gulielmus filius Johannes Shakspere		= 17252
April 26		= 2602
1564		= 1564
	<u>Burial</u>	
Will Shakspere gent.		= 10026
April 25		= 2502
1616		= 1616
	<u>Curtains</u>	
The End		= 100 = 35662

The title page of *El Ingenioso Hidalgo Don Quixote de la Mancha* carries the Latin phrase POST TENEBRAS SPERO LUCEM (After Darkness I Hope For Light). When construed to express the ‘hope’ of Francis Bacon, the phrase ties Don Quixote de Stratford to the imagery of ancient creation myth as enciphered (and reflected) in the sepulchral monument at Shugborough Hall.

The Latin inscription on the monument – *Et in Arcadia Ego* or ‘And I in Arcadia’ – is associated with transmudane Light of the World, whose initial manifestation at the level of Microcosmic MAN-Beast *alias* The World/Globe/Creation in Time and Space is *Scialetheia* or ‘A Shadow of Truth’ *alias* the Darkness of Ignorance which is Don Quixote de Stratford’s hallmark.

The cipher inscription D.O.U.O.S.V.A.V.V.M. would denote the *temporal* aspect of Light of the World’s incarnation in Microcosmic MAN-Beast *alias* its confinement in the ‘sepulchre’ of Ignorance *en route* to ‘relief’ at The Second Coming ‘heralded’ by The Shepherds of Arcadia *alias* Four Royal Stars of ancient Persia become Four Gospel Writers of Christian mysticism.

Post Tenebras Spero Lucem
After Darkness I Hope For Light

Francis Bacon	= 5385
POST TENEBRAS SPERO LUCEM	= 12976
Light of the World	= 1000
Brownsword	= -4000
<i>Scialetheia</i> (A Shadow of Truth)	= 4600
D.O.U.O.S.V.A.V.V.M.	= 6852
<i>Et in Arcadia Ego</i> (And I in Arcadia)	= 5497
<i>Les Bergers d’Arcadie</i> (The Shepherds of Arcadia)	= 7582
- Aldebaran	= 2682
- Antares	= 3583
- Fomalhaut	= 4385
- Regulus	= 4672 = <u>55214</u>

This Cipher Value of ‘the world’s hopeful expectation’ (Dedication of *Venus and Adonis*), is mirrored in two sentences appended to *Don Quixote* Part I, expressing the hope that ‘another will sing with a better voice’ as in *The [Quixotic/Stratfordian] Swan sings melodiously before death, that in all his lifetime useth but a jarring sound.* (Opening line of *Greenes Groatsworth of Wit.*)

A third sentence – *The rest was not perfected.* – which stands alone at the end of Francis Bacon’s *New Atlantis*, is here construed to relate to the attainment of ‘the world’s hopeful expectation’.

<i>Forse altro canterà con miglior plettro.</i>	= 19129
Perhaps another will sing with a better voice.	= 22601
The rest was not perfected.	= 13484 = <u>55214</u>

Post Tenebras Spero Lucem
After Darkness I Hope For Light – cont.

Carryover:	<u>Don Quixote de Stratford's</u>	= 55214
Hour Upon The Stage		= 35662 = 90876

The imagery concerns the ‘death’ of Ignorance upon Light of the World’s metamorphosis from its manifestation as *Scialetheia* through its ‘escape’ as Flaming Sword from the ‘sepulchre’ of Stratfordian Ignorance. With Light’s ‘escape’, Time has done its work, as reflected in Macbeth’s musings in Act V, Sc. v – “all our yesterday’s have lighted fools The way to dusty death.”

Out, Out, Brief Candle!

Flaming Sword	= 4000
Ignorance	= -4119
The End	= 100

Two memorial inscriptions mark MAN-Beast’s passing at Stratford’s Holy Trinity Church. Of the first one – shown below with * marking meaningless scribble – Schoenbaum reports that “Several reporters in the late seventeenth century affirm that Shakespeare himself devised this epitaph, and ordered it to be cut on his tombstone.” (*A Compact Documentary Life*, p. 306)

The humor of the reports is lost on orthodox Shakespeare scholars, who see nothing incongruous in the juxtaposition of this singularly lame piece of poetry –

Scialetheia/Fool’s Dusty Death

GOOD FRENDR FOR IESVS SAKE FORBEARE,	= 14036
TO DIGG **E DVST ENCLOASED **ARE:	= 11058
BLESE BE Y MAN Y SPARES **ES STONES	= 13243
AND CVRST BE HE Y MOVES MY BONES.	= 12989

– and the superlative encomiums to the mastery of William Shakespeare which grace the façade of a memorial to the Sweet Swan of Avon, which they identify with Don Quixote de Stratford.

Et In Arcadia Ego

IVDICIO PYLIVM, GENIO SOCRATEM, ARTE MARONEM	= 19365
TERRA TEGIT, POPVLVS MÆRET, OLYMPVS HABET	= 20204 = 90876

With the judgment of Nestor, the genius of Socrates, the art of Virgil,
earth covers him, the people mourn him, Olympus has him.

FILE: Don Quixote de Stratford