

Francis Bacon Serving Crow

Sonnet #144

And The Messiah

Introduction

Many years ago, I visited a buddhist temple in Phnom Penh, where the following memorable statement/question was inscribed above the entrance: *Tout est simple. Pourquoi le compliquer?* (All is plain. Why complicate it?) Yesterday, a friend made a statement and asked my views thereon – views, which are best conveyed in an Old Poet’s *plain* number symbolic language.

The story begins with my post a few days ago to an Internet Group, of which we are both members, in which I observed that the Cipher Value of the ‘burial’ record of Stratfordian Will Shakspere, gent, 10026, on April 25, 1616 in what purports to be a *copy* of never-seen original records of Stratford’s Holy Trinity Church is **14144** as in $10026 + 2502 + 1616 = 14144$.

I noted that this was *also* the Cipher Value of the Latin phrase found inscribed on what is thought to be a portrait of Christopher Marlowe, QVOD ME NUTRIT ME DESTRUIT, **14144** – (That which nourishes me also destroys me.) Since we *know* next to nothing for certain about the two gentlemen, I asked – rhetorically – whether the Stratfordian MIGHT be the figure in the portrait.

My friend and host at this website found “the burial of the mask “Shakespeare” being numbered 14144” to be *very* interesting indeed – for, as he explained, “Sonnet 144 ... begin[s] the final and 14th tier of the Sonnets Pyramid.” On looking it up, the poetic imagery of the Sonnet’s final line – Till my bad angel fire my good one out – immediately rang a bell for, as I explained, ...

“...in the imagery of ancient creation myth, Shake-Speare is "mortal coil" to Seed of Spirit - a 'coil' which uncoils/rises, shakes, FIRES OUT Seed of Spirit, and dies in a Virgin's Well on Mons Veneris.” The ‘mortal coil’ imagery comes from Hamlet’s to-be-or-not-to-be soliloquy: “what dreames may come, When we haue shufflel'd off this *mortall coile*, Must giue vs pawse.”

The scene’s Cipher Value through the “pawse” commanded by Prince Hamlet is **242900** as in $242900 + 4121 = 247021$. Construed as part of enciphered ‘hidden poetry’, the residual Cipher Value of 4121 would comprise $21 + 4000 + 100 = 4121$, where 21 = The Gates of Hell; 4000 = Flaming Sword; 100 = The End; and **247021** = the Cipher Value of Sonnet #144. (See p. 3)

When so construed, the imagery associated with the residual pawse-Cipher Value 4121 marks the turning point in the evolution of Microcosmic Man’s Psyche known as Hieros Gamos, 5902, or Royal Marriage. The concept relates to *renewal* of Cosmic Creative Power at the level of Microcosmic Man *alias* Creation in Time and Space through sexual union of King and Queen.

The concept concerns the ‘anointing’ by the Queen of the King’s ‘head’ in the consummation of ‘royal marriage’ whereby the King assumes the title of the ‘anointed one’ *alias* The Messiah. In the first four lines of Shakespeare’s *Sonnets*, as detailed below, the ‘anointed one’ *is* anonymous Old Poet who urges ‘rival’ Young Poet to ‘marry’ as in $4121 + 5902 + 4121 = 14144$.

Background
The Holy Name JHWH

(Einar Pálsson)

The essence of the wisdom embedded in the holy name JHWH is the division of the number 10 [J = 10 in Hebrew gematria – insert] into two parts, 5 and 5. This division stands for the mystery of opposites in creation, especially the split of primordial monad into the two sexes. The whole sequence of letters denotes “the concept of time, of that which happens at the level of creation in time and space...” [...]

...In the Kabbalah, consistent with the numbers of JHWH [10-5-6-5], the generations of Jews are defined as follows: 10 before the Flood, 5-6-5 in the new world. This division is further explained as follows: “The re-union of two 5’s which are separated by 6 is the purpose of our world.” (*Steinkross*, Reykjavík, 1976, p. 469 – my translation.)

The Messiah
Augustan-Saga-Shakespeare Myth

Virgil’s Prophecy Of The Coming Of Christ
(1st century B.C.)

MAGNUS AB INTEGRO SAECLORUM NASCITUR ORDO = 20087
Voici Qui Recommence Le Grand Ordre Des Siècles

The Messiah’s Mission:
Guiding Young Poet To Matrimony

Alias Union of two 5’s. = 10

Archetypal Young Poet
Alias Stratfordian Poore Player’s Houre Vpon The Stage
From A Copy Of Purported Original Church Records

Baptism

Gulielmus filius Johannes Shakspere = 17252
April 26 = 2602
1564 = 1564

Burial

Will Shakspere, gent. = 10026
April 25 = 2502
1616 = 1616

The Messiah’s Mission

(Sonnet #1 – original spelling)

From fairest creatures we desire increase, = 19985
That thereby beauties Rose might neuer die, = 18119
But as the ripper should by time decease, = 16058
His tender heire might beare his memory: = 15741 = **69903**

Curtains

The End = 100

Archetypal Poore Player
Alias ‘Bad Angel’ Come To His Senses
(Young Poet’s Portrait)

QVOD ME NUTRIT ME DESTRUIT = 14144 = **69903**

Prince Hamlet's Pawse Command(Act III, Sc. i – *First Folio*)

<i>Enter Hamlet.</i>	= 5415
<u>Hamlet</u>	
To be, or not to be, that is the Question:	= 18050
Whether 'tis Nobler in the minde to suffer	= 19549
The Slings and Arrowes of outragious Fortune,	= 23467
Or to take Armes against a Sea of troubles,	= 17893
And by opposing end them: to dye, to sleepe	= 16211
No more; and by a sleepe, to say we end	= 13853
The Heart-ake, and the thousand Naturall shockes	= 20133
That Flesh is heyre too? 'Tis a consummation	= 19800
Deuoutly to be wish'd. To dye to sleepe,	= 17421
To sleepe, perchance to Dreame; I, there's the rub,	= 19236
For in that sleepe of death, what dreames may come,	= 19794
When we haue shuffle'd off this mortall coile,	= 21218
Must giue vs pawse.	= 10860 = 242900

Bad Angel/Good Angel Sonnet #144

(Original spelling)

Two loues I haue of comfort and dispaire,	= 18697
Which like two spirits do sugiest me still,	= 23229
The better angell is a man right faire:	= 14249
The worser spirit a woman collour'd il.	= 20540
To win me soone to hell my femall euill,	= 17166
Tempteth my better angel from my sight,	= 16951
And would corrupt my saint to be a diuel:	= 18593
Wooing his purity with her fowle pride,	= 21464
And whether that my angel be turn't finde,	= 16939
Suspect I may, yet not directly tell,	= 16376
But being both from me both to each friend,	= 16141
I gesse one angel in an others hel.	= 12802
Yet this shal I nere know but liue in doubt,	= 19853
Till my bad angel fire my good one out.	= 14021 = 247021

Ben Jonson – 'Bad Angel'**'Good Angel' – William Shakespeare**

Orthodox Shakespeare scholars, being forewarned that “there are more things in heaven and earth than are dreamt of in their philosophy,” yet are pig-headed enough to view as nonsense any construction of the Shakespeare Drama which does not accord with whatever notions their mis-construction of the record has thrust into their heads become bastions of fundamentalist passions.

Thus, the imagery of ‘bad angel firing out the good angel’ is as foreign to them as the fact that the ‘anointed one’ or Old Poet is *Sir Francis Bacon, Knight*, while ‘un-anointed’ Young Poet is *Ben Jonson* – personified twin aspects of Microcosmic Man’s Psyche, whose ‘strife’ is “a kind of fighting” within Prince Hamlet’s “heart” that “wouldn’t let [him] sleepe” (Act V, Sc. ii).

More on that presently (p. 6) – first a brief look at the orthodox (mis-)construction of the record insofar as the like ‘fighting’ within Young Poet Ben Jonson’s ‘heart’ is concerned.

“Nowhere, one suspects,” wrote S. Schoenbaum, “was Shakespeare’s good nature more severely tested than in his complexly ambivalent relationship with Jonson; ambivalent at least on the latter’s side. The mythos fastens upon the rivalry between the two masters [with] hearsay anecdotes ... show[ing] agile Will overcoming ponderous Ben.”

“In a merry tavern meeting,” Schoenbaum continued, “Jonson begins his own epitaph (‘Here lies Ben Johnson that was once one’), then passes the pen to Shakespeare, who completes it: Who while he lived was a slow things [sic], And now being dead is nothing.” (*William Shakespeare – A Compact Documentary Life*, Oxford University Press Paperback, 1978, p. 256)

The dismissive punch-line reflects the world-view of authors in the Augustan-Saga-Shakespeare tradition according to which there is *no* arguing with the Psyche’s ‘Bad Angel’ aspect viewed as ‘Good Angel’/Light of the World’s ‘Shadow Brother’ – a point underscored by Prince Hamlet’s reflections and crafty scheming in Act II, and later reaffirmed in Shakespeare’s *Poems* (1630).

Prince Hamlet Planned Entrapment

(Act II, Sc. ii – *First Folio*)

The Spirit that I haue seene	= 12195
May be the Diuell, and the Diuel hath power	= 16509
T’assume a pleasing shape, yea and perhaps	= 15892
Out of my Weaknesse, and my Melancholly,	= 16577
As he is very potent with such Spirits,	= 20664
Abuses me to damne me. Ile haue grounds	= 15146
More Relatiue then this: The Play’s the thing,	= 19371
Wherein Ile catch the Conscience of the King. <i>Exit.</i>	= 21255

Prince Hamlet speaks here as Monad incarnate as Old Poet *alias* Man of Seventh Day, whose Young Poet/’Bad Angel’ aspect is to Old Poet/’Good Angel’ what Simon Peter *alias* MAN-Beast is to Simon Bar Iona (Matt. 16:13-20). “Get thee behind mee, Satan,” Jesus commands *Simon Peter* in Matt. 16:23 – “Get thee hence, *Satan*,” Jesus commands *The Devil* in Matt. 4:10.

For Catching The King’s Conscience
Alias The King’s ‘Good Angel’ Aspect

	<u>Prince Hamlet</u>	
Monad		= 1
Man of Seventh Day		= 7
	<u>The Play</u>	
<i>The Mousetrap</i>		= 7302
	<u>The King</u>	
Simon Peter		= 5975
The Devil		= 3858 = 154752

The stakes are high – and Ben Jonson plays his role well. Yet, the outcome is never in doubt, for Light of the World’s *Shadow* Brother, while a ‘slow things’, is *nothing* when all is said and done.

The outcome – and Ben Jonson’s ‘hidden’ role as archetypal ‘Bad Angel’ Simon Peter *alias* The Devil or Satan was effectively documented in Shakespeare’s *Poems* published in 1630 in a verse which was printed under an atrocious portrait of what Shakespeare scholars construe as ‘renowned’ William Shakespeare and *not* the Shadow Brother of ancient creation myth.

This Shadowe is renowned Shakespear’s. Soule of th’age	= 25449
The applause! delight! the wonder of the Stage.	= 19467
Nature her selfe, was proud of his designs	= 19768
And joy’d to wear the dressing of his lines.	= 18381
The learned will Confess, his works are such,	= 21702
As neither man, nor Muse, can prayse to much.	= 18504
For ever live thy fame, the world to tell,	= 18327
Thy like, no age, shall ever parallel.	= 13154 = 154752

‘This Shadowe’s’ identity is revealed by the Cipher Value of the bold-faced initial letters of the eight lines – TTNATAFT, **4692**, as in Ben Jonson, **4692**. Having conjured up a *real-life* drama drawn from the *mythical* drama enacted by Francis Bacon’s close friend and literary collaborator, Ben Jonson, Schoenbaum stated the consensus view of orthodox scholars thereon as follows:

The tradition of Jonson’s malevolence [notwithstanding] ... Shakespeare’s closest friends in the King’s men invited Jonson to contribute the principal eulogy to the First Folio, and he responded with one of the most admired commendatory poems in the language. When not under encomiastic obligations in notebooks that lay unpublished until after his death, Jonson recalls affectionately – but not uncritically – his friend already dead probably a decade and more. Ben’s tribute gains rather than loses force from the stubborn reservations, dictated by artistic conscience, about Shakespeare’s fluency. These after all pertain to the craft, not the craftsman. (Op. cit., p. 258)

The Messiah’s Mission

(Sonnet #1 – original spelling)

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His tender heire might beare his memory:	= 15741 = 69903

The Play’s The Thing

<i>The Mousetrap</i>	= 7302
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Wherein Ile

William Shakespeare	= 9322
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Catch The Conscience Of The King

Ben Jonson	= 4692
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With ‘Mortall Coile’ Reduced To Nothing

(See p. 4)

Here lies Ben Johnson that was once one.	= 17299
Who while he lived was a slow things.	= 19712
And now being dead is nothing.	= 11576 = 69903

**So Much For This Sir;
Now Let Me See The Other – Alias Good Angel**
(Act V, Sc. ii – *First Folio*)

Enter Hamlet and Horatio. = 10220

Hamlet

So much for this Sir; now let me see the other, = 21839

You doe remember all the Circumstance. = 16054

Horatio

Remember it my Lord? = 8051

Hamlet

Sir, in my heart there was a kinde of fighting, = 18534

That would not let me sleepe; me thought I lay = 20604

Worse then the mutines in the Bilboes, rashly, = 21219

(And praise be rashnesse for it) let vs know, = 19510

Our indiscretion sometimes serues us well, = 23382

When our deare plots do paule, and that should teach vs = 24730

There's a Diuinity that shapes our ends, = 17706

Rough-hew them how we will. = 16093

Horatio

That is most certaine. = 10353

Background
A Meaty Morsel

The longest "word" in the Shakespeare Opus, or "honorificabilitudinitatibus" appears in 'Love's Labor's Lost' (Act V, Sc. i). The late Shakespeare scholar S. Schoenbaum dismissed as unimportant the discovery of this curious "word" in the personal papers of Francis Bacon as follows:

"More and more, in the earlier twentieth century, a rage for acrostics and anagrams swept the Baconian legions. Inevitably they were drawn to the Clown's nonsense word in 'Love's Labor's Lost', 'Honorificabilitudinitatibus' - an unusually meaty morsel for the hungry anagrammist to sink his teeth into. (An informative brief genealogy, tracing back the word to Papias, c. 1055, and noting its use by Dante and Rabelais, is given by Douglas Hamer in his review of the original edition of 'Shakespeare's Lives' in the 'Review of English Studies', 22 (1971), 484.) A piquant sauce was the fact that the word appears among scribbled notes in the Northumberland Manuscripts (found in 1867 in Northumberland House in the Strand), which contain copies of some Baconian writings; it also occurs, diagrammed, in the Bacon papers in the British Library. (That it should crop up here and there is in itself hardly surprising, for the facetious coinage was popular; it did not originate with Shakespeare but first entered print in the 'Catholicon' of Joannes Balbus as far back as 1460. Etc. etc." (*Shakespeare's Lives*, Clarendon Press, Oxford, 1991, p. 420)

Serving Meaty Crow!

Francis Bacon's

Legacy

HONORIFICABILITUDINITATIBUS = 14034

To Shadow Brother Anno 2005

(See p. 3)

Ben Jonson = 4692 = **247021**

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