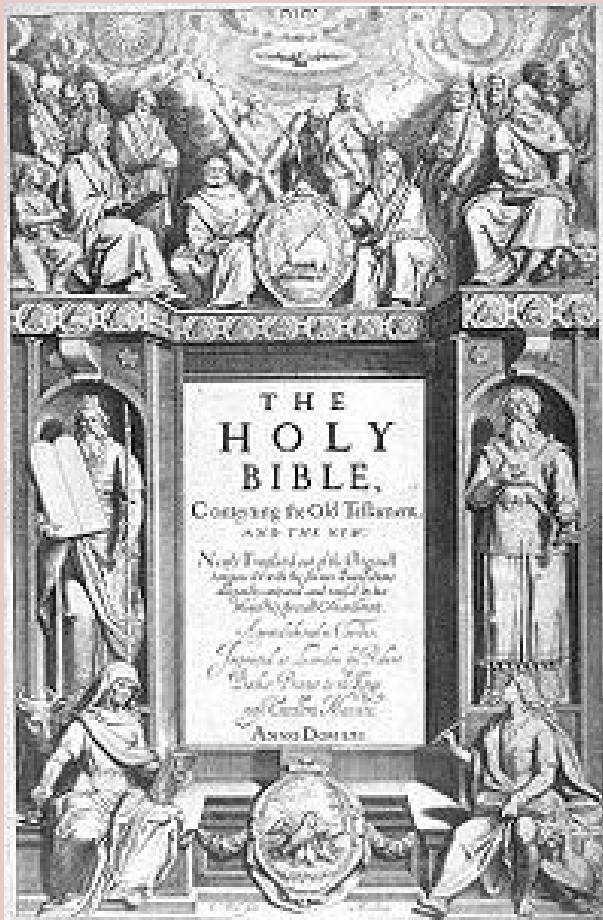


The King James Bible And Francis Bacon



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In his first regnal year, King James presided over a conference between Episcopalians and Puritans. The primary topic for discussion concerned the numerous, and sometimes conflicting versions of the Bible—most of which were not written in English.



King James I

The Puritan leader John Rainoldes stressed the need for a uniform English translation of the Bible. The King approved the idea, and commissioned a force of 54 translators to execute the project. The translators were then arranged into six groups operating under specific guidelines. It was the consummate set-up. Bacon had every intention of producing his own translation of the Bible since his teen years, and the King provided the perfect opportunity and means for its implementation—along

with the ideal cover for which Bacon was only too happy to insure that James would receive full credit for the undertaking. Hence, the "Bacon

Bible" would forever be known as the King James Version by virtue of Bacon's need for a patron to finance such an immense project, and a front man behind which he could operate with complete invisibility.

By 1609, the translating was completed and the roughly drafted manuscripts were handed over to James who, in turn, covertly committed them to Bacon's care. Thus, Bacon, along with his Fra Rosi Cross society, applied the Shakespeare touch to the work resulting in the most impeccably polished best seller the world has ever seen. With the publication of the King James Version of the Bible in 1611 and the 1623 Shakespeare Folio, the English Language underwent a total transformation in just 12 years.



The late actor Charlton Heston (left) stated "no other literary work reads more like Shakespeare than the King James Translation of the Bible." Author Edwin D. Lawrence said "When Bacon was born, English as a literary language did not exist, but once he died he has succeeded in making the English language the noblest vehicle of thought ever possessed by mankind. This he accomplished merely by his Bible and his Shakespeare."

Just as he had done with the Shakespeare work, Bacon incorporated both coded messages and Rosicrucian-Masonic symbolism into the "KJV" (King James Version) which identified him as the author, or in this case, the chief translator and editor.

One of the most obvious of Bacon's coded devices used in the 1611 publication of the KJV is his trademark "headpiece" engraved on the cover. The same engraving block had also been used to print the headpiece of the 1593 publication of Venus and Adonis (the first work to bear the Shakespeare name). Later, it would appear in Bacon's Advancement and Proficiency of Learning. All of Bacon's works used variations of this design (to be further discussed in chapter 24).

Without a doubt the most significant encryption technique employed throughout Bacon's works involves a variety of numerical ciphers. These typically involved the Simple, Kaye, Reverse, and Pythagorean Cipher Tables—each matching specific numbers to the letters of the alphabet.

Bacon chose Psalms (his favourite book in the Bible) as the junction for his encrypted messages. He also used Key words as signposts to provide coded instructions (much like a treasure map) to the initiated reader. So, just as he uses synonyms for his name such as hog, sow, swine, etc. to serve as Key words in the Shakespearean works, he also makes use of the same system in the KJV, starting with the appearance of the word swine in Leviticus, Chapter 11 verse 7. This, of course, directs us to Psalm 117. Bacon chose the number 117 because it corresponds to the name John Dee in Reverse Cipher. Turning to Psalm 117, we find that it consists of precisely 33 words (Simple Cipher for the name Bacon). No other biblical translation does this.

The second appearance of the word swine occurs in Deuteronomy, Chapter 14 verse 8. Turning to Psalm 148 we find that it is comprised of 202 words. In encryption codes, zeros are ignored as nulls, leaving the number 22. This is code for Bacon's birth date, January 22 (i.e. the 22nd day of the year). Again, no other biblical translation does this. Additionally, Bacon deliberately chose the number 148 because it matches the name William Tudor (Simple Cipher). This would have been Bacon's royal name had he acceded to the throne.

Throughout the KJV, Bacon always uses the word swine as the substitute for his name, with only one exception—the word boar is the third Key word in the series representing Bacon's name. This is significant because the boar is a predominant feature of Bacon's coat of arms. He is definitely taking us to a higher level of understanding. There is an important lesson to be learned before we can move on. And, sure enough, we appear to be at a dead end since the word boar has shown up in verse 13 of Psalm 80. However, Bacon has chosen this Psalm to point out the significant "Fibonacci" connection between the numbers 13 and 8 (to be discussed in a later chapter). However, the Key to encoding the instructions leading us forward is in the wording of the verse itself: "The boar out of the wood

doth waste it, and the wild beast of the field doth devour it." The Key words here are "waste" and "devour." In Bacon's day, those words were synonymous with "take away" or "subtract." Thus, we are simply being instructed to subtract 13 from 80, resulting in the number 67. In the Simple Cipher that number matches the name Francis. We now turn to Psalm 67, and, voila, it consists of exactly 111 words (the name Bacon in Kaye Cipher). Again, no other translation of the Bible will yield the same results.

By now, the keen reader has acquired a fundamental understanding of Bacon's methodology. However, he has provided still another revelation for our discovery. Starting from the beginning, with first word of the book of Genesis, we notice that (unlike any other biblical translation) the 46th word of the KJV is "Light." This is the single most important word in both the Rosicrucian and Masonic vocabularies. It's a signpost directing us to Psalm 46.



There are several reasons Bacon chose this Psalm as the converging point for his coded message. First, the structure of the Psalm, prior to its retranslation, provided an ideal slate upon which Bacon could pen an ingenious "super-message." Second, its numerical value of 46 stands between the numbers 45 and 47. These three numbers, aligned in series, serve as a backdrop for a spectacular display of code using the Pythagorean, Kaye and Simple Ciphers.

Thus, we start with the preceding Psalm 45. That number corresponds to the name Shakespeare in the 1 through 9 Pythagorean Cipher. Moreover, Psalm 45 has 17 verses. The number 17 in the Pythagorean Table matches the name Bacon. This is another signpost. Once again, the wording of the verse provides critical information as it indicates the importance of a name is about to be revealed: "I will make thy name to be remembered in all generations: therefore shall the people praise thee forever and ever."

The revelatory stage has been eloquently set as we now step into Psalm 46. In the Kaye Cipher, the name Christian Rosenkreutz corresponds to

the number 406, i.e. 46. It is no accident that the word Light, the 46th word in the KJV, matches that name which in turn leads us to Psalm 46 which functions as another signpost. So, we count down to the 46th word of Psalm 46—we land on the word shake. Reversing the process, we count up from the end of the Psalm (starting with the word Selah) to the 47th word which is spear.

Until now, Baconian scholars have missed the significance of the number 47, insisting that the word Selah be ignored so that the word spear would be the 46th word from the Psalm's ending. They also ignore the fact that the word Selah appears two more times in the coded message. If the word is to be ignored once then it should be rejected altogether—but that would then destroy the encryption.



Bacon knew what he was doing. He deliberately ends the Psalm with "Selah" for two reasons. First, the word Selah corresponds to the number 33 in Simple Cipher. Here, Bacon is using one of his favorite encryption devices by ending the Psalm with his own signature, 33. And second, he wants the word spear to be the 47th word from the end for the purpose of presenting us with a brilliant metaphor. Thus, in Simple Cipher, the number 47 matches the name Hiram. This is no coincidence as the number 47 is twice mentioned in the Masonic 3rd Degree lecture with regard to the "47th problem"

(also known as the "Pythagorean Theorem") in Euclid's Elements—it is the number of the Master Mason.

Now comes the main course—the pieces de resistance. We count the number of words between the words shake and spear, resulting in the number 111, which corresponds to the name Bacon in the Kaye Cipher. In a master stroke, Bacon has united the names Shakespeare (45), Christian Rosenkreutz (46), and Hiram (47) with his own name, thereby revealing

the three names, along with their three matching numbers to be pseudonymous aspects of himself.

Furthermore, Bacon has crafted a way to prove it out mathematically. We remember that his two Rosicrucian seals when combined equal 444. And, when we place the trio of numbers side-by-side, i.e. 45 46 47, a remarkable pattern emerges. Just as he employs the method of displaying his code numbers in the Psalm both frontward and backward, Bacon does the same with the "trio", i.e. 444 and 567. We now combine them, resulting in 1011, or 111. Moreover, we get the same result by partitioning the trio in halves, then combining them, i.e. $454 + 647 = 1011$. None of this is coincidence!

Finally, the metaphorical meaning becomes clear. At the outset of his initiation into each Masonic Degree, the initiate (Candidate) proclaims his wish to receive "Light." Thus, being lead to Psalm 46, the initiate seeking Light (knowledge), represented by the number 46, begins his journey of insight and discovery as he enters the "Bacon Light" represented by the number 111 through which he is transformed from initiate to Master in the number 47. Therefore, Christian Rosenkreutz (46) and Hiram (47) serve as Masonic pillars flanking Bacon (111) in the unifying form of Shake—111—Spear.

The rich linguistic style of the KJV is uniquely different from all other versions of the Bible. The numerous parallels with the Shakespearean works are unmistakable—this includes the encrypted content that is simply not present in any other biblical translation.



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